

Fall 2006 Schedule

last updated: 12-7-2006

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The **Fall 2006** program features series on

[French & Francophone Cinema](#), [New East Asian Cinema](#), [Quebec Cinema](#), [Recent African Cinema](#), and [Women in the Americas](#), as well as **Special Events** (combining film screenings with lectures, performances, or panel discussions).

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 organized and coordinated by the [Film/Video/Digital Program](#)

And don't miss this related festival!:
[20th NC Latin American Film Festival!](#)
 (in November, screenings at 7pm)

*To receive regular email announcements
 about Screen/Society screenings,
 join Film/Video/Digital's [NCFILM list](#)*

September 2006

Th 8/31-F 9/1 Griffith | [Cine-East 8](#)

2046 -- 7pm & 9:30pm

(dir. Wong Kar Wai, 2004, 129 min, Hong Kong & China, Cantonese, Japanese & Mandarin with English subtitles, Color, 35mm)



-- Two shows each night: 7:00pm & 9:30pm! (Students free, Employees \$1, Public \$2.)

Director Wong Kar-Wai's style reaches its fullest expression in his stunning film *2046*. Picture period sets and intricate costuming, finely wrought atmospheres, languid shots, glamorous cigarette smoke, lamplight and allusions to film noir. *2046* is a meditation on memory, eroticism, love, loss, and longing which surpasses the director's beautiful, widely acclaimed *In the Mood for Love* (2000) in terms of formal ambition and visual sumptuousness.

With its intriguing, layered structure, the film follows the adventures of Chow Wo Man (Tony Leung), a womanizer who is writing a science fiction novel about a future year in which all memories are suspended. The film shuttles between the *Blade Runner*-like world of Chow's futuristic novel (complete with androids and other metaphors of emotional disconnection) and late-'60s Hong Kong--where Chow writes from a hotel room, and engages in relationships with a series of beautiful, complex women. The film also journeys to Singapore and through the increasingly mysterious corridors of the protagonist's memory.

Sponsored by the Asian/Pacific Studies Institute and Freewater Presentations.

M 9/4 Griffith | [French & Francophone](#)

L'Enfant

(dir. Jean-Pierre Dardenne & Luc Dardenne, 2005, 100 min, Belgium and France, French with English subtitles, Color, 35mm)



Winner of the *Palme d'Or* (Best Picture) at the Cannes Film Festival, the film opens just as 20-year-old Bruno (Jeremie Renier) and his 18-year-old girlfriend Sonia (Deborah Francois) have welcomed their first child into the world. A small-time crook with no big-time leads, Bruno decides to sneak away with his son, Jimmy, and sell him for a hefty chunk of money. But when he tries to justify his actions to Sonia, assuring her that they'll have another baby, she collapses in shock. While she recuperates in the hospital, Bruno realizes that he's made a horrendous mistake, and embarks on an impassioned quest to get his son back and redeem himself to Sonia



"Belgium's gritty little *L'Enfant* is powerfully uplifting precisely because it's so horrifying. . . Jean-Pierre and Luc Dardenne, the acclaimed filmmaking brothers who wrote, directed and produced *l'Enfant*, won the top prize at Cannes last year. They use a realistic, slow-simmering style to depict Bruno's rocky, seemingly impossible climb to redemption. . . The suspense is a killer, the wordless payoff grand. This is a movie about the kind of everyday miracle we all need to believe can happen - how the tiniest glimmer of human connection can lead the most miserable specimen out of darkness." -- Jami Bernard, NY DAILY NEWS

Sponsored by the Center for French and Francophone Studies.

W 9/6 Griffith | [Cine-East 8](#)

Steamboy (anime)

(dir. Katsuhiro Otomo, 2004, 126 min, Japan, in English, Color, 35mm)



Katsuhiro Otomo, the master Japanese anime director behind the international success *Akira*, scores again with *Steamboy*, the inventive story of a family of inventors from Manchester, England, that gets ripped apart by greed, pride, and power. Ray Steam is a young boy following in the footsteps of his father, Eddy, and grandfather, Lloyd, scientists dedicated to advancing technology through the use of steam. When Lloyd invents a steam ball that has unheard-of possibilities, everyone wants it--world leaders, wealthy industrialists, and even the government --but most of them want it for evil purposes. And so it is up to Ray to protect the fate of the earth while also choosing between his father and grandfather.



The background paintings and 3-D CGI animation are gorgeous, creating a gray-and-white palette of gear-driven machines that melds perfectly with the story, which takes the main characters to a major science exhibition in Victorian-era London. *Steamboy* is an animated gem both kids and adults can enjoy.

Sponsored by the Asian/Pacific Studies Institute and the [Duke Anime Club](#).

M 9/11 Griffith | [French & Francophone](#)

Après Vous

(dir. Pierre Salvadori, 2003, 110 min, France, French with English subtitles, Color, 35mm)



Two of France's most celebrated actors, Daniel Auteuil and José Garcia, team up in a romantic comedy that begs the question: Can it actually be bad to be a Good Samaritan? Antoine (Auteuil) is the kind of guy who is always helping everyone - from his customers at Chez Jean, the upscale French brasserie he practically runs, to his incompetent fellow waiters and busboys, Antoine is the guy you can count on. Then one night on his way to meet his girlfriend Christine, he cuts through the park to save time and commits the ultimate good deed - he saves a man's life. And boy will he be sorry.



Despondent because the love of his life Blanche has left him, Louis is at the end of his rope - or at least he'd like to be. But seconds after he's summoned the courage to kick away the suitcase he stands upon, literally inches away from hanging himself from a tree, poor Louis is saved by a complete stranger. Yes, kindhearted Antoine has committed the cruelest of acts - he has not allowed a man to take himself out of his own misery. He has reconnected Louis with his pain - and now the lovesick sad sack is ready to wring his savior's neck!

Apologetic, yet determined to keep this man alive, Antoine struggles under Louis' weight as he tries to cut him loose, unaware that Louis might just become a weight he will be trying to cut loose for the rest of his life. In fact, Antoine feels strangely guilty for having saved Louis, and he is resolute to right his "wrong," atone for his interference and meddle in Louis' life until the man is finally happy.

"Brilliant, subtle and well-written" (PREMIERE Magazine) with "lovely performances from his seasoned cast," (VARIETY), Pierre Salvadori's "Après Vous" is feel-good movie about bonding, buddies, betrayal and ultimately true love.

Sponsored by the Center for French and Francophone Studies.

"Aftershocks: September 11"

A Screen/Society Three-Day Special Event:

9/11: [*Underexposure*](#)

9/12: [*The Road to Guantanamo*](#) (+ panel)

9/13: [*Iraq in Fragments*](#)

screenings at 8pm, free and open to the public

Curated by

*Prof. miriam cooke (Dept. of Asian & African Languages & Literature)
and Prof. Negar Mottahedeh (Program in Literature).*

Organized by:

the Film/Video/Digital Program

Sponsored by:

*Duke Islamic Studies Center,
Center for International Studies,
Institute for Critical U.S. Studies,
Dept. of Asian & African Languages and Literature,
John Hope Franklin Humanities Institute,*

*Department of English,
Perspectives in Marxism and Society,
Department of Cultural Anthropology,
University Scholars Program.*

{ [PDF Series Flyer](#) }

M 9/11 White | Aftershocks: September 11

Underexposure -- U.S. Premiere!!

(dir. Oday Rasheed, 2005, 74 min, Iraq/Germany, in Arabic with English subtitles, Color, Video)



-- Introduced by [Prof. Abdul Sattar Jawad](#), Visiting Scholar at Duke's John Hope Franklin Center! (Discussion to follow the film.)

"Underexposure" is the first feature made on location in Baghdad after the fall of Saddam Hussein, made with the help of many friends and volunteers and with scarcely any budget. "Underexposure," a title that refers not only to the outdated film stock that was used to make the film, but also to the generations of Iraqis that have been isolated from the world for decades, takes an unprecedented, uncensored look into the lives, hearts, and minds of those living in Iraq during the tumultuous days after the fall of Saddam. Director Oday Rasheed has created a vivid world set against a real backdrop of war and upheaval. Friends, lovers, strangers and family members are woven together by the complexities of their new reality. The past is only a moment behind them, with the presence of death a constant companion into the future. Maysoun, the object of her brother's and lover's affections, finds solace in her sexuality. Hassan finds comfort in the belief that his films will outlive the cancer taking over his body. Homeless and alone with only his sacks of brightly coloured rags, Nassir experiences his first taste of companionship and responsibility with the discovery of a dying Iraqi soldier.

("Best Asian Feature Film" -- Singapore International Film Festival.)-- [Learn more about the film at:](#)

www.underexposurethemovie.com

{ [PDF Flyer](#) }

Special premiere screening made possible by
ArteEast!



Tu 9/12 Griffith | Aftershocks: September 11

The Road To Guantanamo -- w/ faculty panel discussion!

{PDF Flyer}

(dir. Michael Winterbottom and Mat Whitecross, 2006, 95 min, UK, in English, Pashtun, Urdu, and Arabic with English subtitles, Color, 35mm)



-- Screening at 8pm, followed by a panel discussion with Duke Faculty (see below).

"British auteur Michael Winterbottom has two distinct filmmaking modes: sociopolitical activist (*In This World*, *Welcome to Sarajevo*) and anarchic experimentalist (*24 Hour Party People*, *Tristram Shandy*). Co-directed by Winterbottom and Mat Whitecross, *The Road to Guantanamo* lies somewhere in between; a scathing critique of military power that brilliantly merges documentary with thrilling dramatization. Even if it doesn't get the attention it deserves, the film exposes harsh truths that should make White House and British government top-dogs run away with their tails between their legs. Told as a first-hand account, the film follows three British friends who trekked from their home town in Tipton to a wedding in Pakistan, into Afghanistan to offer relief help from U.S. bombing raids, then finally to Guantanamo Bay prison in Cuba after an unjust capture by the Northern Alliance. Cutting between blood-boiling re-enactments and talking-head asides from the actual Ruhel, Asif and Shafiq, we're able to witness their mistreatment as potential Al-Qaeda terrorists through their mutual post-traumatic experience, horribly abused and ignored as they pled their innocence for over two years. By depicting their entire epic journey in fleeting hand-held takes with a driving score during the film's first half, it's better understood why they can't remember every minor detail asked of them in such ruthless interrogations; it's a blur even to audiences. Sporadic flashbacks are also effective in providing context to just how normal these kids are, that their Pakistani descent doesn't make their lives any less care-free than a working- or middle-class existence. Unlike the news sensationalism that erupted faster than you can say Lyndie England, *The Road to Guantanamo* has a soul-stirring power and immediacy that's tough to look away from. Whatever you do, don't miss this one.." -- **Aaron Hillis, PREMIERE MAGAZINE**

Learn more about the film at:
www.roadtoguantanamo.com



The screening of *The Road to Guantanamo* will be followed by a panel discussion with Duke faculty, chaired by Prof. miriam cooke (Department of Asian & African Languages & Literature).

Featured Panelists (in alphabetical order):

- Prof. Jane Gaines, Dept. of English/Program in Literature
- Prof. Bruce Lawrence, Dept. of Religion
- Prof. Madeline Morris, Law School
(Advisor to the Chief Defense Counsel for the detainees at Guantanamo in their proceedings before US military commissions)
- Prof. Negar Mottahedeh, Program in Literature
- Prof. David Schanzer, Sanford Institute of Public Policy (Director, Triangle Center on Terrorism and Homeland Security)

W 9/13 Griffith | Aftershocks: September 11 Iraq in Fragments

{[PDF Flyer](#)}

(dir. James Longley, 2006, 94 min, USA/Iraq, in Arabic, Kurdish and English with English subtitles, Color, 35mm)



"In beautifully shot, almost poetic images, it takes us inside this fractured country, letting us feel what its like from the inside from three points of view--Sunni, Shiite and Kurd. ... A fascinating glimpse of an Iraq the mass media never shows us, the movie is a quiet revelation." -- David Ansen, **NEWSWEEK**

""A visually startling, patiently observed and deeply humanist film... The most lacerating and complex

American doc[umentary] so far about the war Over There." -- EYE WEEKLY



"Not a moment from these Sunni, Shiite and Kurdish daily lives is familiar from U.S. news programs, and it's all eye-opening." -- IN THESE TIMES

"I sat on the jury at Sundance and we gave this film three awards. I don't know that that's ever happened before; there are only five awards. It just blew all of us away. It's not a political film; it's a visual film and an experience." -- Heather Rae, BOISE WEEKLY



Winner of the Jury Award at the Full Frame Documentary Film Festival, and Best Cinematography, Best Director, Best Editing at the Sundance Film Festival (Documentary Category)

Learn more about the film at:
www.iraqinfragments.com

Th 9/14-F 9/15 Griffith | [French & Francophone](#)

Caché (Hidden) - 7pm/9:30pm

(dir. Michael Haneke, 2005, 117 min, France and Austria, French with English subtitles, Color, 35mm)



-- Two shows each night: 7 & 9:30pm; Students free, Employees \$1, Public \$2.

A creepy French psychological thriller that commands the audience's attention throughout. Writer/director Michael Haneke delivers a masterpiece of unsettling with CACHÉ. Life seems perfect for bourgeois Parisian couple Georges (Daniel Auteuil) and Anne (Juliette Binoche), but when an anonymous videotape turns up on their doorstep, showing their house under surveillance from across the street, their calm life begins to spiral out of control. Subsequent videotapes arrive, accompanied by mysterious drawings, and gradually Georges becomes convinced that he's being tormented by a figure from his past. But when he confronts him, the man assures Georges he is innocent. A growing sense of guilt begins to rise in Georges as he recalls his less-than-angelic childhood, yet for some reason he's unable to be completely honest with Anne. Soon, their happy home is an emotional battleground, leading to a climax that is breathtaking in its ferocity and ambiguousness.



"HIDDEN is Michael Haneke's masterpiece: a compelling politico-psychological essay about the denial and guilt mixed into the foundations of western prosperity, composed and filmed with remarkable technique. It is one of the great films of this decade." -- Peter Bradshaw, THE GUARDIAN



Winner of the Best Director award and Jury Prize at the Cannes Film Festival, and Best Film/Director/Actor/Editor at the European Film Awards.

{Spoiler Alert!::} ** Here's an interesting [interview with the director](#), about *Caché* and some of its quasi-"Hidden" secrets. Please wait to read it until AFTER you have seen the film!

Sponsored by the Center for French and Francophone Studies and Freewater Presentations.

Tu 9/19 Griffith | [Women in the Americas](#)

Saving Face -- discussion afterwards in Multicultural Center!

(dir. Alice Wu, 2004, 91 min, USA, English, Mandarin and Shanghainese with English subtitles, Color, 35mm)



A Chinese-American lesbian (Michelle Krusiec) and her traditionalist mother (Joan Chen) are reluctant to go public with secret loves that clash against cultural expectations.

-- followed by a discussion in the Multicultural Center, Bryan Center basement!

"Alice Wu's debut film is so deft, natural and exquisitely specific, it feels fresh." -- Carina Chocano, LOS ANGELES TIMES

"Writer-director Alice Wu's 'Saving Face' doesn't fit into any oversimplified marketing genre: It isn't just a culture-clash comedy, or a love story about Asian-American lesbians. And it *really* isn't 'My Big Fat Chinese Wedding.' But it has the heart and spirit of a true romantic comedy, and a lightness of touch that you rarely see in a debut picture." -- Stephanie Zacharek, SALON.COM



Winner of the Viewer's Choice Award at the Golden Horse Film Festival (Taiwan), and the Breakthrough Director Awards at the Gotham Awards.

Sponsored by the Department of English.

Special Event: Ann Kaneko Visit



Artist & documentary filmmaker Ann Kaneko will be at Duke September 20-21 to present two of her recent films

W 9/20 White | Ann Kaneko/[Cine-East 8](#)

Overstay (7pm)

(dir. Ann Kaneko, 1998, 74 min, USA & Japan, in Japanese, Urdu, Spanish, Farsi, Tagalog and English with English subtitles, Color, Video)



Artist and documentary filmmaker Ann Kaneko presents her film *Overstay*.

-- Panel discussion to follow with the filmmaker, Ann Kaneko, and Duke faculty and staff:

- Tahir Naqvi (Dept. of Cultural Anthropology)
- Simon Partner (Dept. of History)
- Noah Pickus (Kenan Institute for Ethics)

-- Reception to follow the panel discussion !

About the Film:

An intimate exploration of migrant workers seeking a better life in Japan, *Overstay* is that rare documentary that seamlessly combines personal narrative and social commentary. Four sets of young people from Iran, Pakistan, Peru, and the Philippines tell their unique stories--why they came to Japan and how they have adjusted to an unusually insular and traditional society. The filmmakers had an extraordinary degree of access to the workers' lives: *Overstay* follows migrants at work and at play, trying to make a new life while homesick for a familiar culture.

Alive with the colors and sounds of modern-day Japan, *Overstay* is a compelling, vibrant film that captures the human side of a timely, universal issue. A tale of sacrifice, loneliness, and courage, *Overstay* deftly parallels the story of immigrants living in the U.S. while examining a little-seen side of Japan.



Overstay probes the legal, cultural, racial, and class biases that these new residents struggle to overcome. Viewers are challenged to question and rethink their preconceptions about the nature of international migration and the social and economic factors that propel young people to move far from home, often leaving spouses and children to seek work in foreign countries.

Stylistically *Overstay* combines beautifully composed 16mm imagery with intimate Hi-8 video footage, emphasizing the contrast between the formalized issues and the lived reality.

-- Discussion and reception to follow!

Learn more about the film at: www.annkaneko.com/overstay

Sponsored by the Asian/Pacific Studies Institute, the Center for Latin American and Caribbean Studies, the Department of Cultural Anthropology, the Duke Human Rights Initiative, the Department of Asian and African Languages and Literature, and the Film/Video/Digital Program.

Ann Kaneko visit--day two:

Th 9/21 SocPsych 130 | Ann Kaneko

Against the Grain: An Artist's Survival Guide to Peru

(dir. Ann Kaneko, 2006 (work in progress), 74 min, USA/Peru/Japan, in Spanish, English, Japanese and Quechua, Color, Video)



Artist and documentary filmmaker Ann Kaneko presents her newest film (still in progress), *Against the Grain: An Artist's Survival Guide to Peru*

-- Discussion with the filmmaker and reception to follow!

About the film:

Is freedom of expression a right or a privilege? *Against the Grain: An Artist's Survival Guide to Peru* highlights the passion and commitment of pioneering artists who have resisted censorship to tell the violent and explosive history of Peru. The four featured artists struggle to express themselves under a repressive political regime. Their stirring artwork documents years of terrorism, corruption and the hard-line government of ex-president Alberto Fujimori. By recounting Peru's past, they contribute to a larger collective memory of Latin America and connect the experiences of this country to our own. The film jumps to the present as artists face the uncertainties under their newly-elected president Alan Garcia, a former president, who governed Peru during some of its darkest years, economically and politically.



The artists profiled in the film are Eduardo Tokeshi, a Japanese-Peruvian, who suffers from the backlash against Alberto Fujimori; Natalia Iguíñiz, whose art raises provocative questions about gender and class; Claudio Jiménez Quispe, a noted retablo maker, who was exiled from his Andean home in Ayacucho to Lima because of the violent insurgency during the 1980s; and, Alfredo Márquez, a punk artist who struggles to regain his public voice after being unjustly imprisoned for four years, accused of being a terrorist.

-- Discussion and reception to follow!

For a map showing the Social Psychology building ("Soc Psych"), see:

<http://map.duke.edu/?bid=7709>

And for links to directions/parking info, see:

<http://map.duke.edu/building.php?bid=7709>

("Soc Psych" is diagonally opposite from the Perkins library, in the Academic Quad. Public parking is available in the Bryan Center garage.)

Sponsored by the Center for Latin American and Caribbean Studies, the Asian/Pacific Studies Institute, the Department of Cultural Anthropology, the Duke Human Rights Initiative, the Department of Asian and African Languages and Literature, and the Film/Video/Digital Program.

M 9/25 Griffith | [French & Francophone](#)

The Beat That My Heart Skipped

(dir. Jacques Audiard, 2005, 108 min, France, French, English, Mandarin and Russian with English subtitles, Color, 35mm)

A young man struggles to free himself from his father's criminal world, and pursue his dream of becoming a concert pianist.



Winner of 8 César Awards (French Academy Awards), including Best Film, Director, Adapted Screenplay, and Cinematography.

"A French movie that reclaims some of the urgency and breathless enthusiasm of the movies we loved in the '70s." -- Robert Denerstein, DENVER ROCKY MOUNTAIN NEWS

"Sets a high mark for so complete a character study in a dynamic and original context. Duris owns the part." -- Jules Brenner, CINEMA SIGNALS



"This is character-driven film noir, where the violence serves a higher purpose than shocking or titillating an audience." -- James Berardinelli, REELVIEWS

Sponsored by the Center for French and Francophone Studies.

Special Event: Shostakovich Centennial



**A two-day celebration marking the 100th anniversary of the birth of composer Dmitri Shostakovich
September 25-26 at Duke University**

M 9/25 White | Shostakovich Centennial

Dmitri Shostakovich: Sonata for Viola --7pm!

(dir. Semyon Aranovich & Aleksandr Sokurov, 1981, 80 min, USSR, Russian with English subtitles, B&W, Video)

Day one: lecture, performance & film
{[pdf flyer](#)}

The program starts at 7pm on the 100 anniversary of the birth of composer Dmitri Shostakovich, with an introduction by [Prof. Neil Lerner](#), Davidson College, followed by a live performance by [Duke's Ciompi Quartet](#) of Shostakovich's *String Quartet No. 13, op. 138* (1970), and ends with a screening of the biographical documentary film, [Dmitri Shostakovich: Sonata for Viola](#).



About the film:

Widely regarded as the definitive document on one of the 20th century's most important composers, this documentary on Dmitri Shostakovich (1906-1975) was begun by Semyon Aranovich and later shaped and edited by Alexander Sokurov, who gave the film its complex emotional mood. Sokurov famously clashed with Soviet authorities over his interpretation of the material, which resulted in the film being banned upon completion. Miraculously preserved from

the hands of the KGB who wanted it destroyed, the film serves as a tragic requiem for an enormously gifted composer and pianist.

About the performers:

The Ciompi Quartet was founded at Duke University in 1965 by the renowned Italian violinist Giorgio Ciompi. All its members serve on Duke's faculty and play a leading role in the cultural life of the University, in addition to traveling widely throughout the year for performances. Concerts by the Ciompi Quartet are known for their intelligence and musical sophistication, and for a warm, unified sound that is enhanced by the players' strong individual voices. With a rare maturity and insight born of wide experience on the concert stage, the Ciompi Quartet projects the heart and soul of the music, in a repertoire that ranges from well-known masterpieces to works by today's most communicative composers.

For more info about the Ciompi Quartet see: www.ciompi.org

Sponsored by the Department of Music and the Film/Video/Digital Program.

**Tu 9/26 White | Shostakovich Centennial****Battleship Potemkin --7pm!**

(dir. Sergei Eisenstein, 1925, 74 min, USSR, Silent with English intertitles, B&W, Video)

Day two: Special Screening

{[pdf flyer](#)}

A screening of Eisenstein's classic silent cinema masterpiece *Battleship Potemkin*, with a brilliant musical score composed by Dmitri Shostakovich.



Sergei Eisenstein's depiction of the mutiny of the crew of the Potemkin during the insurrection of 1905 is one of the essential works in film history. The bold imagery, stylized composition and powerful rhythmic editing combine to make it a film consistently voted one of the top ten movies of all time. (Digitally remastered version.)

Sponsored by the Department of Music and the Film/Video/Digital Program.

W 9/27 White | [Cine-East 8](#)

The Wedding Campaign

(dir. Hwang Byung-guk, 2005, 120 min, S. Korea, Korean with English subtitles, Color, Video)



An unmarried farmer tries his luck at finding a bride in Uzbekistan, but ends up falling for his translator instead in this entertaining, funny, and surprisingly moving debut film from director Hwang Byung-guk.



Sponsored by the Asian/Pacific Studies Institute.

Th 9/28 White | [Cine-East 8](#)

[Kamikaze Girls](#)

(dir. Tetsuya Nakashima, 2004, 102 min, Japan, Japanese with English subtitles, Color, Video)



Momoko is an ordinary girl, living an ordinary life. Ordinary, that is, if you define ordinary as wearing elaborate lolita dresses from the Rococo period in 18th Century France. A complete fish out of water in her rural and sleepy Japanese town, where everyone buys their clothes (and everything else) at the same store and no one understands her, Momoko's life is one of sugared sweets and frilly treats. Desperate to make some money to pay for her expensive indulgence, Momoko tries selling bootleg Versace and Universal Studios clothes left over from her Dad's yakuza (gangster) days.



However, when punk girl and self-styled 'Yanki' Ichiko comes calling, her days as 'ordinary' are most certainly numbered... Road movie, buddy comedy, deeply insightful and surprisingly touching, the surreal world only further highlights the all too real friendship that brings these two unlikely girls together.



-- Learn more about Japanese subcultures in the [Kamikaze Girls Glossary!](#)

Sponsored by the Asian/Pacific Studies Institute.

Special Event: *United Nations Association Film Festival Tour*

Sa 9/30 White | Special Events: [UNAFF](#)

**2006 United Nations Association Film Festival
Traveling Film Festival at Duke University:
"Sparks of Humanity":
Global Voices of Hope and Courage
** Sept. 30, 2006, 1:15pm-10pm ****

A unique festival featuring seven documentaries, including the Academy award winning *Panama Deception* (introduced by filmmakers Barbara Trent and David Kasper) and Academy nominated film *God Sleeps in Rwanda*, that deal with prevailing socio-economic and political issues. The festival celebrates the efforts of documentary filmmakers to fight for dignity and justice for all persons around the world.

**Festival screenings will take place in the
Richard White Auditorium on Duke's East Campus,
and are free and open to the general public.**

For detailed information about the films, see:
www.duke.edu/web/film/screensociety/UNAFF.html

Screening schedule:

Afternoon Screening Session (1:15pm to 5pm):



- **1:15pm: UNAFF Trailer and Introduction**

Opening remarks from:

Michele Yeo, Co-Organizer, UNAFF Festival-Durham

Jasmina Bojic, Founder & Executive Director, UNAFF

Barbara Trent, Director/Producer, *Panama Deception*

- **1:25pm: The UN: Working For Us All**

(Ingrid Kasper, USA, in English, 14 min, Color, Video)

- **1:45pm: Paradise Lost**

(Ebtisam Mara'ana, 56 min, Israel/Palestine, Color, Video)

- **2:50pm: God Sleeps in Rwanda**

(Kimberlee Acquaro and Stacy Sherman, 29 min, Rwanda/USA, Color, Video)

- **3:20pm: The Panama Deception**

(Barbara Trent, 91 min, USA, Color, Video)

-- Introduced by writer/editor/producer David Kasper

Reception to be held in the Richard White lecture hall lobby: 5pm-6:30pm

Evening Screening Session (6:30pm to 10pm):



- **6:30pm: UNAFF Trailer and Introduction**

Introductory remarks by:

Hank Okazaki, Screen/Society (Duke FVD Program)

Charles Green, President, UNA West Triangle Chapter

Jasmina Bojic, Founder & Executive Director, UNAFF

- **6:40pm: The UN: Working For Us All**

- **7:00pm: Not For Sale**

(Mark Dworkin and Melissa Young, 32 min, India/Peru/USA, Color, Video)

- **7:40pm: Thirst**

(Alan Snitow and Deborah Kaufman, 60 min, Bolivia/India/USA, Color, Video)

- **8:45pm: Mardi Gras: Made in China**

(David Redmon, 54 min, China/USA, Color, Video)

For detailed information about the films, see:

www.duke.edu/web/film/screensociety/UNAFF.html

Organized and presented by the United Nations Association Film Festival and the United Nations Association West

*Triangle Chapter,
in conjunction with the Duke University Film/Video/Digital Program*

Sponsored by the Duke Center for International Development, the Duke Program in Women's Studies, the Hart Leadership Program, the Rotary Center for International Studies in Peace & Conflict Resolution, and a personal donation by Mr. and Mrs. Edmund Klemmer

October 2006

M 10/2 Griffith | [French & Francophone](#)

Mondovino (documentary film)

(dir. Jonathan Nossiter, 2004, 135 min, France, in English, French, Italian, Spanish and Portuguese with English subtitles, Color, 35mm)



The ultimate film about wine, *Mondovino* was filmed over a three-year period in France, Italy, the United States, Argentina and Brazil. Juxtaposing mom-and-pop wine growers with conglomerates, Jonathan Nossiter, a trained sommelier and wine writer, intertwines multiple family dramas – some of which play like soap operas



Through interviews of amateurs, winegrowers, businessmen, and critics, he uncovers the complex tapestry of conflicts, conspiracies, and alliances that stem from the production, distribution, and consumption of wine.

Sponsored by the Center for French and Francophone Studies.

Tu 10/3 White | [Cine-East 8](#)

April Snow

(dir. Hur Jin-Ho, 2005, 106 min, S. Korea, Korean with English subtitles, Color, Video).



April Snow, the latest film from South Korea's Hur Jin-Ho (*Christmast in August*), is a swirl of deeply-realized emotions that escape from the screen to grab the viewer. It is a touching love story about the ways in which people can find comfort in seemingly impossible circumstances. The film borrows its premise from 1999's *Random Hearts*, starring Harrison Ford and Kristin Scott Thomas as two strangers who learn that their partners have been having an affair with each other and embark on a hesitant relationship of their own.



When he receives news that his wife has been in a car accident and is lying in hospital, seriously ill in a coma, concert lighting engineer In-su (Bae Yong-joon) comes to the sickening realisation that she was having an affair with the man who was the passenger in the car with her. Difficult as this revelation is to deal with, it is made all the more awkward by the proximity of the other man, also badly injured and in a coma at the same hospital. The man's wife, Seo-young (Son Ye-jin), at her husband's bedside, also has to come to terms with the situation. Drawn together by their shared circumstances, In-su and Seo-young become close and have an affair together, seeking solace and perhaps revenge on their unfaithful partners.



April Snow successfully sustains a sense of melancholy and loss that simultaneously intensifies and tempers any brief moment of happiness that could exist for its characters...

Sponsored by the Asian/Pacific Studies Institute.

**W 10/4 White | [Cine-East 8](#)
Stroke of Fire (*Chihwaseon*)**

(dir. Im Kwon-taek, 2002, 117 min, S. Korea, Korean with English subtitles, Color, Video)



International renowned filmmaker Im Kwon-taek's ninety-fifth film, *Chihwaseon*, is a visually alluring and thematically rich portrait of Jang Seung-Up, later known as "Ohwon," a cantankerous nineteenth century painter who broke out of all the artistic confines of his time and forged new territory that others would explore after his death.



Ohwon's drunken rages and fits of creative energy provide the film's major rhythms, but Im also suggests a symbiotic relationship between the man and his country's ever-changing political upheavals.



Chihwaseon shared the 2002 Best Director prize at Cannes

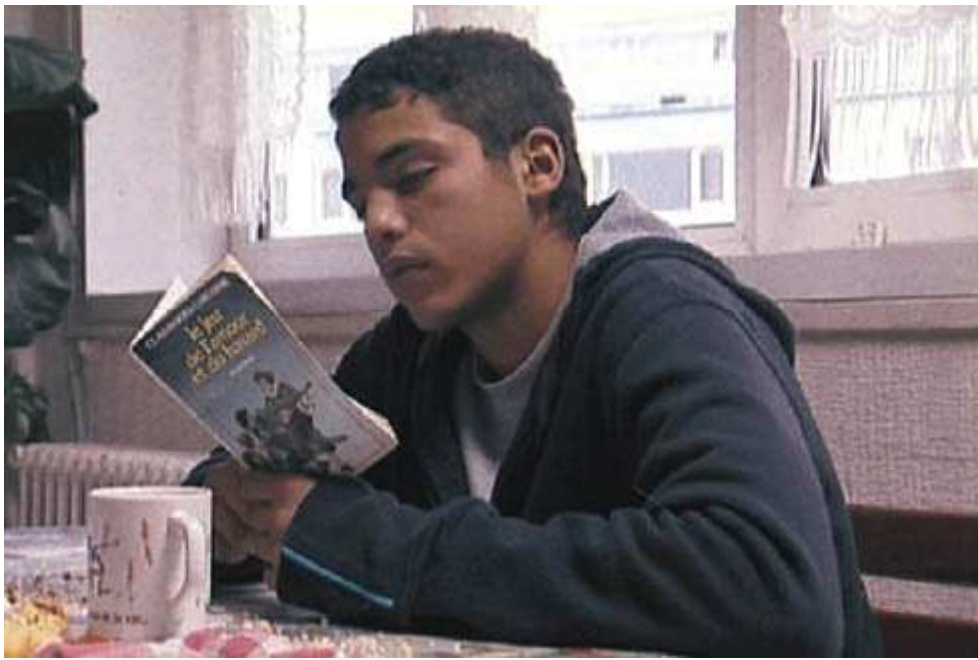
-- Introduced by Prof. Susie Jie Young Kim, Dept. of Asian and African Languages and Literature!

Sponsored by the Asian/Pacific Studies Institute, with special support from the Korea Foundation and the Duke Korean Undergraduate Students Association (KUSA).

M 10/16 Griffith | [French & Francophone](#)

L'Esquive -- 1pm / 8pm

(dir. Abdellatif Kechiche, 2003, 117 min, France, French with English subtitles, Color, 35mm)



Set in a bleak suburban housing project, *L'Esquive* follows a group of teenagers, poor and immigrant for the most part. Many are involved in a class production of Marivaux's classic 18th-century play, *Les jeux de l'amour et du hasard* ("Games of Love and Chance"). The rehearsals, both in and out of the classroom, are often the stage for their daily interactions



Although *L'Esquive* reveals a lot about France's multiethnic youth culture, the film is almost more about the French language than anything else, with the juxtaposition between the teenagers' multi-ethnic slang and the polished rhetoric of the 18th century.

-- Two shows, at 1pm and at 8pm!

Sponsored by the Center for French and Francophone Studies.

W 10/18 Griffith | [Women in the Americas](#) Mississippi Masala

(dir. Mira Nair, 1991, 118 min, USA/UK, in English, Color, 35mm)

In 1972, an Indian lawyer and his family flee their home in Uganda as Idi Amin seizes power. The lawyer will never forget the pain and indignity he suffered. Nearly 20 years later the family has settled in Mississippi and the lawyer's adult daughter, Mina (Sarita Choudhury) falls in love with a young black business entrepreneur, Demetrius (Denzel Washington). Their affair causes a rift in the



community and forces the lovers' families to examine their ideas about racial and class differences.



Masala is an Indian seasoning made of different-colored spices, an apt metaphor for Nair's erotic, funny and painful romance. Washington and newcomer Choudhury are vibrantly expressive as the color-crossed lovers driven apart by racial tensions.

-- Winner of the Best Screenplay award at the 1991 Venice Film Festival!

Sponsored by the Department of English.

Su 10/22 White | [Cine-East 8](#)

Café Lumière

(dir. Hou Hsiao-hsien, 2003, 103 min, Taiwan and Japan, Japanese with English subtitles, Color, Video)



Undertaken as a homage to Yasujiro Ozu on the hundredth anniversary of his birth, the Taiwanese director Hou Hsiao-hsien, working for the first time in Japan with a principally Japanese cast, imbues *Café Lumière* with all the warmth and naturalism of the Japanese master. Like Ozu, the simplicity and everyday qualities of *Café Lumière*'s plot are less important than the environment it is shot in and the emotions it gives rise to. What the directors really have in common is their love for the natural rhythms of everyday life – in this film, the little dramas between fathers and daughters and between friends and acquaintances. Ordinary, everyday dramas to be sure, but the little things that life is all about.

The luminously shot *Café Lumière* meanders through contemporary Tokyo in the company of a pregnant twentysomething writer Yoko (Japanese pop star Yo Hitoto), and her shy bookselling friend Hajime (Tadanobu Asano). Yoko is researching the life of a 1930's Taiwanese musician, Jiang Wenye, who came to study in Tokyo. Returning from a trip to Taiwan, she visits her parents in Tokyo and tells them the news that she is pregnant by her Taiwanese boyfriend. Her parents don't know how to react to the news that she wants to have the child and bring it up

by herself.



Yoko herself is concerned about her pregnancy, having strange nightmares which she confides to her friend Hajime (Tadanobu Asano). A quiet young man, whose hobby is recording the sound of passing trains, he likewise expresses his feelings with Yoko in an oblique way (the film in this way has many similarities with Korean Hur Jin-ho's *One Fine Spring Day*, which is also often compared to Ozu) and through pictures he has composed of himself in a womb of trains. Together they set out to find places that the musician Jiang Wenye might have visited and people who once knew him.



"Café Lumière is not a film shot in Ozu's style; rather, it is a film shot in reverence to the world of Ozu's cinematic philosophy: a world where children disobey their parents but mutual love keeps the family together, a world that reminds us of the red teapots and electric wires that surround us, a world that changes our lives as we watch and listen to it. If Hou is considered an heir to Ozu, it isn't because he has continued the use of geometrically precise edits of long and medium shots. It's because Hou loves his characters as Ozu did, and he invites us to share his adoration. If that makes the film overly optimistic -- it is by far his sunniest picture -- we're ultimately fine with it because optimism when served right, is far rarer and more valuable than filmed pessimism." --Brian Hu, *Asia Pacific Arts*

Sponsored by the Asian/Pacific Studies Institute.

Abouna (Our Father)

(dir. Mahamet Saleh Haroun, 2002, 84 min, Chad, French with English subtitles, Color, Video)

Director Mahamat-Saleh Haroun, whose *Bye Bye Africa* was the first feature film ever produced in Chad, creates a sensitive portrait of a family in crisis that transcends national and cultural borders



This sorrowful story begins when 15-year-old Tahir and his asthmatic 8-year-old brother Amine wake up to discover that their father has mysteriously disappeared, and they embark on a desperate quest to bring him home. Roaming their city, they check with relatives, look in local shops, and wander the border bridge between Chad and Cameroon. They even believe they see him in a film at a local cinema, and later steal the film reel to confirm their suspicions. After the police catch them stealing the film reels, the boys - already a handful for their overburdened mother - are shipped off to a strict Koranic school for discipline. But even there, Tahir and Amine regularly flee from camp in search of their father...



"Rich in understated humanity, *Abouna* is a film about love and loss, imbued with the most profound tenderness towards children and childhood. ... It never harasses or hectors its audience; the performances are calm and deeply felt, and so is the way they are shaped and photographed. ... Haroun demonstrates a gloriously quietist art in his direction, and *Abouna* thoroughly deserves to enjoy the acclaim recently lavished on Iranian cinema's images of children. [Haroun's] serendipitous skill in capturing images ... shows the highest possible refinement of talent."

-- [Peter Bradshaw, The Guardian](#)

Sponsored by the Center for French and Francophone Studies, the Department of Art, Art History and Visual Studies,

the Program in Women's Studies, and the Film/Video/Digital Program.

Tu 10/24 White | [Cine-East 8](#)

Marathon

(dir. Jeong Yun-cheol, 2005, 117 min, S. Korea, Korean with English subtitles, Color, Video)



Marathon is based on the true story of a young Korean man with autism who has completed several marathons, and is the current record holder for the fastest time in a triathlon. This first feature by director Jeong Yun-cheol was a surprise hit on its local release - beating out flashier competition to become the # 1 film in South Korea.

Sponsored by the Asian/Pacific Studies Institute, with special support from the Korea Foundation and the Duke Korean Undergraduate Students Association (KUSA).

W 10/25 Griffith | [Women in the Americas](#)

Clean

(dir. Olivier Assayas, 2004, 90 min, Canada, in French, English and Cantonese with English subtitles, Color, 35mm)

In one of her best roles, Maggie Cheung gives a believable and arresting performance as a recovering addict in *Clean*, directed by her then-husband Olivier Assayas. Cheung, who has starred in such diverse films as Wong Kar-wai's romantic *In the Mood for Love*, Zhang Yimou's martial arts epic *Hero*, and Assayas's own *Irma Vep*, was named [Best Actress at the 2004 Cannes Film Festival](#) for her mesmerizing portrayal of Emily, an ambitious woman lost in a haze of drugs and desire.



Beginning in Canada, the film follows Emily (Maggie Cheung), whose relationship with her rock star boyfriend Lee seems to be held together only by their shared heroin dependence. After he overdoses, and she is handed a six month prison sentence, custody of Jay, their young son goes to Lee's parents, Albrecht and Rosemary (played by Nick Nolte and Martha Henry), with whom the boy has been living with for some time. Released from jail and barred from seeing her son until she overcomes her addiction, Emily heads to Paris where she tries to put her life back together and relaunch her music industry career. Then she receives word from Albrecht that he and his wife are staying in London, and recent developments have forced him to reconsider what is best for Jay...



Olivier Assayas's films have in common an air of authenticity and a determinedly realistic approach, which in the case of *Clean* serves the material well. He opts for a candid and genuine approach that lends *Clean* an almost documentary like feel, that makes the film come across as an honest attempt to explore the life of a real person, rather than a simple filmic stereotype. Along with Cheung's standout performance, Nick Nolte excels as the soft-spoken Albrecht, who only wants what's best for his grandson while also being concerned about Emily's welfare. Musicians Tricky, David Roback of Mazzy Star, and Emily Haines of Metric appear in the film as themselves, and Beatrice Dalle and Jeanne Balibar are excellent in supporting roles.

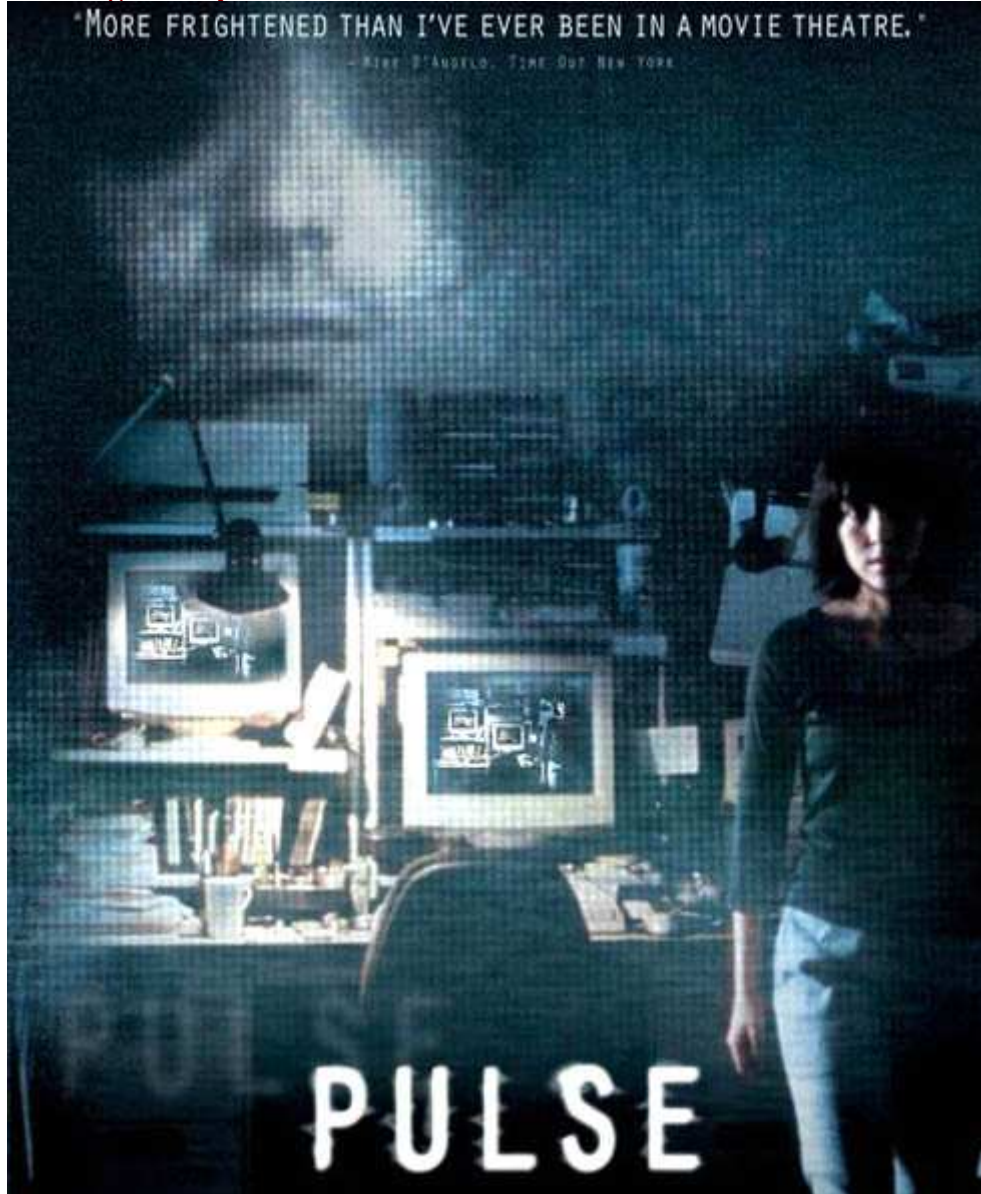
Sponsored by the Department of English.

Fri 10/27 Griffith | [Cine-East 8](#)

[Kairo \(Pulse\)](#) -- 12am (midnight)!

(dir. Kiyoshi Kurosawa, 2001, 118 min, Japan, Japanese with English subtitles, Color, 35mm)

The original Japanese horror film - not the U.S. remake!



"Over the last ten years, Asian filmmakers have reached far beyond anyone else in the world in making effective horror films. J-horror films generally place grim atmosphere above gore and the cheap scares you find in current American horror films. But of late, the successful horror filmmakers from the Far East have fallen into a familiar pattern of classic Kwaidan ghost stories about those beyond the grave wreaking havoc. Only one filmmaker continues to buck the trend by twisting genre films into remarkably intelligent pieces of art that deal with larger issues of society, like the effects of modernity on the individual and the complexities of modern urban existence. This filmmaker is Kiyoshi Kurosawa and, thanks to Magnolia Pictures, his latest film is finally getting a theatrical release in the United States.



And thank the movie gods for that—*Kairo* (a.k.a. *Pulse*) is a brilliant piece of filmmaking that no lover of horror or Asian cinema should miss. Kurosawa's second masterwork (his first being 1997's *Cure*) does what true horror should do. It gets under our skin. It makes you wish we were somewhere else, even as you peek through our fingers so as not to miss anything. Kurosawa's films have always been about bringing a certain level of intelligence and craftsmanship to genre films, but *Kairo* takes this to a whole new level. A big-budget studio film designed for box office success, Kurosawa's movie starts like a Kwaidan film, but it turns into a high concept art picture that concentrates on the core definitions of horror.



Every cineaste aspect of *Kairo* is drunk with feelings of dread and anticipation that occur before something frightening is seen or experienced. The result is a film that's scarier than any movie you will see this year—or maybe ever. ... It's challenging cinema, but it rewards the patient viewer with a rare motion picture experience. This is a breathtaking, thoroughly crafted piece of near-perfect filmmaking that's scarier than bloody hell." -- review by James Emanuel Shapiro, Reel.com

-- **Special midnight screening!**

Sponsored by the Asian/Pacific Studies Institute and Freewater Presentations.

M 10/30 White | [l'Afrique se filme: Recent African Cinema](#)
Madame Brouette

(dir. Moussa Sene Absa, 2002, 104 min, Senegal, French with English subtitles, Color, Video)



From the modest but rich film industry of Senegal comes *Madame Brouette*, a drama that explores the conditions of women in that country through the trope of the murder mystery. Mati and her daughter Ndèye survive in the city of Dakar by selling produce from a cart.



She has long sworn off men after divorcing her abusive husband, and inspires her friend Ndaxté to do the same. But her resolve is tested when she meets handsome and charming policeman Naago. As she and Naago enter into a relationship, her rosy picture of him is marred by his womanizing and corruption, and it's only when the Tajaboom festival (at which women and men switch roles) arrives that her opportunity for escape emerges...



Sponsored by the Center for French and Francophone Studies.

November 2006

W 11/1 Griffith | [Cine-East 8](#)

Typhoon -- Special Screening!

(dir. Kwak Kyung-taek, 2005, 124 min, S. Korea, Korean with English subtitles, Color, 35mm)



South Korean director Kwak Kyung-Taek brings some explosive subject matter to the silver screen with ***Typhoon***.. Kwak follows in the tradition of directors such as John Woo (*Hard Boiled*) and Takashi Miike (*Dead or Alive*), molding a fast-paced action thriller that manages to divide its time between visceral set pieces and intriguing plot developments.



Sin (Jang Dong-Gun) is from North Korea and still feels the effects of his parents' slaying at the hands of brutal South Korean tormentors, who refused to allow Sin's family to move into the country when he was a kid. Sin plans to destroy both North and South Korea in the ultimate act of vengeance, and his acquisition of some potentially deadly nuclear waste helps further his maniacal dreams. Jang Se-jong (Jung-Jae Lee) is a South Korean native whose naval training is called upon when he is given the task of tackling Sin, and director Kwak draws on a strong supporting cast to act out some explosive and bloody battles as the two men go head-to-head. Audiences will surely revel in the on-screen pyrotechnics and death-defying stunt work that barely lets up from start to finish.

-- This special screening is made possible by the generosity of CJ Entertainment (Los Angeles branch)!

Sponsored by the Asian/Pacific Studies Institute.

Su 11/5 White | [Cine-East 8](#)

Shadowless Sword

(dir. Kim Young-jun, 2005, 104 min, S. Korea, Korean with English subtitles, Color, Video)



Shadowless Sword is set in 10th century Korea, where the ruling dynasty, the Balhae, have all but crumbled under invasion. A resistance army remains, and in order to lead them, lone female warrior Soha (Yoon So-yi from *Arahan*) is dispatched to find and bring back the last remaining member of the royal family bloodline, Prince Jeong-hyeon (Lee

Seo-jin).



Unfortunately the Prince, who has been exiled for the last 15 years, is a back-alley dealing scoundrel who makes a living buying and selling stolen wares, and is not exactly King material, much to Soha's consternation. Before long the two are on the run from badass assassin Kun (Shin Hyeong-jun from *Bichunmoo*), who is on their tail with his army of masked ninjas and deadly second-in-command, the beautiful and very loyal Mae (Lee Ki-yong).



Sponsored by the Asian/Pacific Studies Institute, with special support from the Korea Foundation and the Duke Korean Undergraduate Students Association (KUSA).

M 11/6 Griffith | [Latin American Film Festival](#)

La Niña Santa (The Holy Girl) -- 7pm!

(dir. Lucrecia Martel, 2004, 106 min, Argentina, Spanish with English subtitles, Color, 35mm)



Directed by Lucrecia Martel (*La Ciénaga*), *The Holy Girl* concerns the magic of adolescent girlhood in all its grace, self-absorption and power. Set during a medical conference at a provincial Argentine hotel, it tells the story of Amalia, a moody, enigmatic sixteen-year-old pulled by conflicting voices: the call of the Catholic church, the whisperings of her best friend, and the intensity of her own flowering sexuality.



"The Holy Girl is a film that defies categorization, but I'm tempted to call it a miracle." -- [A.O. Scott, New York Times](#)

Sponsored by the Outreach Office of the Consortium in Latin American Studies at Duke & UNC, the Center for Latin American & Caribbean Studies, and the Film/Video/Digital Program.

T 11/7 White | Special Event -- 7pm!

Beyond Beats & Rhymes: Masculinity & Hip-Hop -- with director Byron Hurt, in person!!

(dir. Byron Hurt, 2006, 60 min, USA, Color, Video)



Beyond Beats and Rhymes: A Hip-Hop Head Weighs in On Manhood in Hip-Hop Culture, is a riveting documentary that examines representations of gender roles in hip-hop and rap music through the lens of filmmaker Byron Hurt, a former college quarterback turned activist. Conceived as a "loving critique" from a self-proclaimed "Hip-Hop Head," Hurt tackles issues of masculinity, sexism, violence and homophobia in today's hip-hop culture.



Beyond Beats and Rhymes features revealing interviews with famous rappers including Mos Def, Fat Joe, Chuck D, Jadakiss and Busta Rhymes and hip-hop mogul Russell Simmons; along with commentary from Michael Eric Dyson, Beverly Guy-Sheftall, Kevin Powell and Sarah Jones and interviews with young women at Spelman College, a historically black school and one of the nation's leading liberal arts institutions.



Beyond Beats and Rhymes also reveals the complex intersection of culture, commerce and gender through on-the-street interviews with aspiring rappers and fans at hip-hop events throughout the country. The film provides thoughtful dialogue from intelligent, divergent voices of rap artists, industry executives, rap fans and social critics from inside and outside the hip-hop generation. the masculine identity of young black and Latino men from the hip-hop generation.

-- Followed by a discussion and Q&A with the filmmaker!

Part of a 3-day conference at Duke University entitled "Teach the Bourgeois and Rock the Boulevard": Hip-Hop Studies and the Academy.

Sponsored by the John Hope Franklin Center, Institute for Critical U.S. Studies, John Hope Franklin Humanities Institute, Department of Cultural Anthropology, Program in Women's Studies, Office of the Provost, Division of Student Affairs, Department of English, Center for International Studies, African and African American Studies Program, and Film/Video/Digital Program.

Special Event: *Québec Cinema Week*

**November 6-10, 2006
at Duke University**

Organized and sponsored by
the **Center for Canadian Studies at Duke University**

In collaboration with
the **Center for French & Francophone Studies,**
the **Dept. of Romance Studies,**
the **Program in Women's Studies,**
and the **Film/Video/Digital Program,**
as well as
the **UNC Dept. of Romance Languages & Literatures,**
the **UNC Program of Comparative Literature,**
and the **Canadian and Québec governments.**

Screenings will take place on Duke's [West Campus](#),
in the [Teer Engineering Library](#) or the
[Griffith Film Theater \(Bryan Center\)](#),

and are free and open to the general public.

Visitor parking available in Bryan Center metered lot
and PG IV (parking structure off of the metered lot).

For detailed information about the films, see:

www.duke.edu/web/film/screensociety/Quebec2006.html

M 11/6 Teer Library | Québec Cinema Week

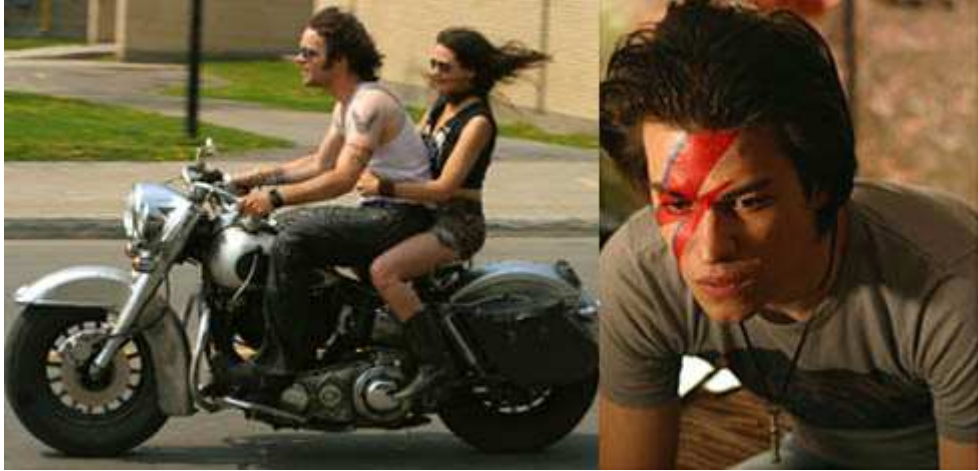
Léolo -- 7pm!

(dir. Jean-Claude Lauzon, 1992, 107 min, Canada/France, French with English subtitles, Color, Video)



Young Leo Lauzon is torn between two worlds - the squalid Montreal tenement that he inhabits with his severely dysfunctional (and largely insane) family, and the imaginative world that he constructs for himself through his writings, where he's Leolo Lozone, son of a Sicilian peasant (conceived in a bizarre act involving a tomato). And his experiences of growing up (especially his sexual development) affect his response to both these worlds...



Tu 11/7 Griffith | [Québec Cinema Week](#)**C.R.A.Z.Y. -- 7pm!***(dir. Jean-Marc Vallée, 2005, 127 min, Canada, French with English subtitles, Color, Video)*

It's a story of two love affairs. A father's love for his five sons. And one son's love for his father, a love so strong it compels him to live a lie. That son is Zac Beaulieu, born on the 25th of December 1960, different from all his brothers, but desperate to fit in. During the next 20 years, life takes Zac on a surprising and unexpected journey that ultimately leads him to accept his true nature and, even more importantly, leads his father to love him for who he really is.



A mystical fable about a modern-day Christ-like figure, *C.R.A.Z.Y* exudes the beauty, the poetry and the madness of the human spirit in all its contradictions.

W 11/8 Griffith | [Québec Cinema Week](#)**Les États Nordiques (Drifting States) -- 2pm!***(dir. Denis Côté, 2005, 91 min, Canada, French with English subtitles, Color, 35mm)*

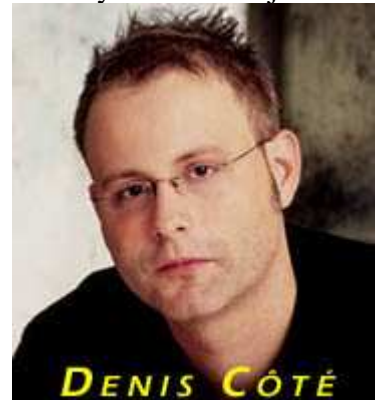
"Determined to start life anew following a devastating act of mercy, a Montreal man drives north in hopes of escaping his painful past in the debut feature from emerging filmmaker Denis Côté. Christian (Christian LeBlanc) is a devoted son who caters to his comatose mother with a loving hand. Knowing that his failing mother has no hope of recovery, Christian carries a pillow into her room and the continuous beep of her life support system stretch into an endless, piercing tone..."



"Setting his sights north and shaving his head and beard, Christian travels to the town of James Bay and finds a job as a garbage collector. Though his new surroundings are at first somewhat intimidating in their unfamiliarity, the kindly citizens of James Bay soon accept the conscientious newcomer as one of their own, and Christian discovers a newfound appreciation for life in the rural community after being surrounded by death for so long." -- **Jason Buchanan, All Movie**

Guide

-- followed by a Q&A with director Denis Côté!



W 11/8 Griffith | [Québec Cinema Week](#)

Souvenirs Intimes -- 8pm!

(dir. Jean Beaudin, 1999, 118 min, Canada, French with English subtitles, Color, 35mm)



Max has lost his legs in a tragic accident, but that hasn't stopped him from living his life as an artist full of pride, passion, and vitality. He has many friends who feed off of his energy and many admirers of his work, except for Lucie.



She is the ghostly survivor of a past shared with Max who returns to haunt him with late night phone calls. Finally she appears in the flesh in a window across the street from Max's apartment, determined to resurrect their painful past and destroy his comfortable present.

-- followed by a Q&A with Monique Proulx, author of the novel on which the film was based!

Th 11/9 Teer Library | [Québec Cinema Week](#)

Black Robe (La Robe Noire) -- 7pm!

(dir. Bruce Beresford, 1991, 101 min, Canada, in French, Algonquin and Latin with English subtitles, Color, Video)



In the 17th century a Jesuit priest and a young companion are escorted through the wilderness of Québec by Algonquin Indians to find a distant mission in the dead of winter. The Jesuit experiences a spiritual journey while his young companion falls in love with the Algonquin chief's beautiful daughter underneath the imposing and magnificent mountains. Dread and death follows them upriver.

F 11/10 Teer Library | [Québec Cinema Week](#)

Le Confessionnal -- 7pm!

(dir. Robert Lepage, 1995, 100 min, Canada, in French & English with English subtitles, B&W & Color, Video)



The year is 1952, in Québec City. Rachel, 16, unmarried, and pregnant, works in the church. Filled with shame, she unburdens her guilt to a young priest, under the confidentiality of the confessional. In the present year of 1989, Pierre Lamontagne has returned to Québec to attend his father's funeral.



He meets up with his adopted brother, Marc, who has begun questioning his identity and has embarked on a quest for his roots that would lead them to the Québec of the 1950s. Past and present converge in a complex web of intrigue where the answer to the mystery lies.

Su 11/12 White | [Latin American Film Festival](#)

Special Double-Event:

2pm-5:30pm: Matinee of Short films

2:00-2:50pm: People's Guelaguetza: Oaxacans Take it to the Streets (A Work in Progress)

-- **Introduced by filmmakers Elva E. Bishop and Altha J. Cravey!**

3:00-4:30pm: Hasta la Última Piedra (Until the Final Stone)

(Juan Jose Lozano, 2006, 58 minutes, Switzerland/Colombia, Spanish with English subtitles, Color, Video)

-- **Introduction and Discussion with Renato Ariza, Leader of the Peace Communities!**

In the region of Uraba in Colombia, the national army, paramilitary groups, and guerrillas of the organization FARC have been fighting each other since the mid-nineties. As it is mainly the civilian population that suffers from the conflict, farmers joined forces to form a neutral peace community. The director follows the amazingly harmless activities of the inhabitants and brings several protagonists of the peace movement in front of the camera.

-- **Official Selection, 12° International Film and Documentary Visions du Réel, Nyon, Switzerland**

4:40-5:30pm: El Salvador No Se Vende (El Salvador Not for Sale)

(Victoria Maldonado, 1998, 30 min, El Salvador, Spanish with English subtitles, Color, Video)

A portrait of a country under assault from Washington and the World Bank. This documentary shows the impact of structural adjustment, privatization and the global sweatshop economy on the people of El Salvador. It also explores the possible alternatives through interviews with activists in the women's movement, labor leaders, and the FMLN. Historical footage takes you from the start of the civil war in 1980 to the economic war of the '90's, including new and inspiring images of strikers inside a Free Trade Zone.

7pm: Performance & Feature Film:

7pm: Live performance of the Brazilian martial art/dance form *capoeira*, by [Grupo Capoeira Brasil](#) - [NC!](#)



Developed in the 1500's by African slaves in Brasil, *Capoeira*, the thrilling Afro-Brazilian martial art concealed as dance, was introduced to the United States almost twenty-five years ago. Performed with a joyfully improvised spontaneity, *Capoeira* combines floor movements resembling breakdancing with agile acrobatic movements and kicks of grace and beauty. On January 14th, 1989 in Rio de Janeiro, **Grupo Capoeira Brasil** was founded by Mestres Boneco, Paulão, and Paulinho Sabiá. The inauguration, sponsored by a council of legendary mestres from various organizations, began an amazing *capoeira* dynasty, which today is one of the largest in the world.

7:20pm: Favela Rising

(dir. Jeff Zimbalist and Matt Mochary, 2006, 80 min, Brazil, in Portuguese with English subtitles, Color, Video)

-- Introduced by Prof. John French (Dept. of History, Duke University)!



Winner of close to a dozen festival awards and one of the films short-listed for last year's documentary Oscar, *Favela Rising* is a remarkable story of transformation and challenge on several levels, some completely unexpected. Co-directed by American filmmakers Jeff Zimbalist and Matt Mochary, the film serves as a powerful companion piece to *City Of God's* account of gang warfare. Vividly shot on digital video in the streets of Rio, *Favela Rising* tells the inspirational story of Anderson Sa, a former drug dealer turned social revolutionary in the notorious district of *Vigario Geral*, who galvanized his violence-plagued community by setting up the AfroReggae music and dance movement. Through hip-hop music, the rhythms of the street, and Afro-Brazilian dance he rallied his community to counteract the violent oppression enforced by teenage drug armies and sustained by corrupt police.



"'Never doubt,' Margaret Mead famously said, 'that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.' A vibrant documentary, *Favela Rising*, makes the case for that philosophy in the strongest possible terms." -- [Kenneth Turan, Los Angeles Times](#)

Sponsored by the Outreach Office of the Consortium in Latin American Studies at Duke & UNC, the Center for Latin American & Caribbean Studies, and the Film/Video/Digital Program.

**M 11/13 White | [l'Afrique se filme: Recent African Cinema](#)
[Nha Fala \("My Voice"\)](#)**

(dir. Flora Gomes, 2002, 110 min, Guinea Bissau/Portugal, in Creole with English subtitles, Color, Video)



Before leaving for Europe to pursue her studies, Vita, a young African woman promises her mother that she will never sing. A family legend has it that any woman in her family who sings is cursed and will die. In Paris, Vita meets Pierre, a young musician and falls in love. Full of joy, she lets herself go and sings. Vita is horrified by what she has done, but Pierre, overwhelmed by her talent, convinces her to make a record. The record is an overnight success. Fearing her mother will learn that she broke her promise, Vita decides to return home... To die! Aided by Pierre, Vita stages her own death and resurrection, showing family and friends that anything is possible, if you have the courage to dare."



While director Flora Gomes is from Guinea-Bissau, the film is set in Cape Verde Islands (off the coast of Senegal).

Sponsored by the Center for French and Francophone Studies.

NEW

T 11/14 Griffith | Special Event

Battle of Algiers -- newly restored 35mm print!!

(dir. Gillo Pontecorvo, 1966, 123 min, Algeria/Italy, French and Arabic with English subtitles, B&W, 35mm)

In memory of Gillo Pontecorvo (Nov. 19, 1919 - Oct. 12, 2006)

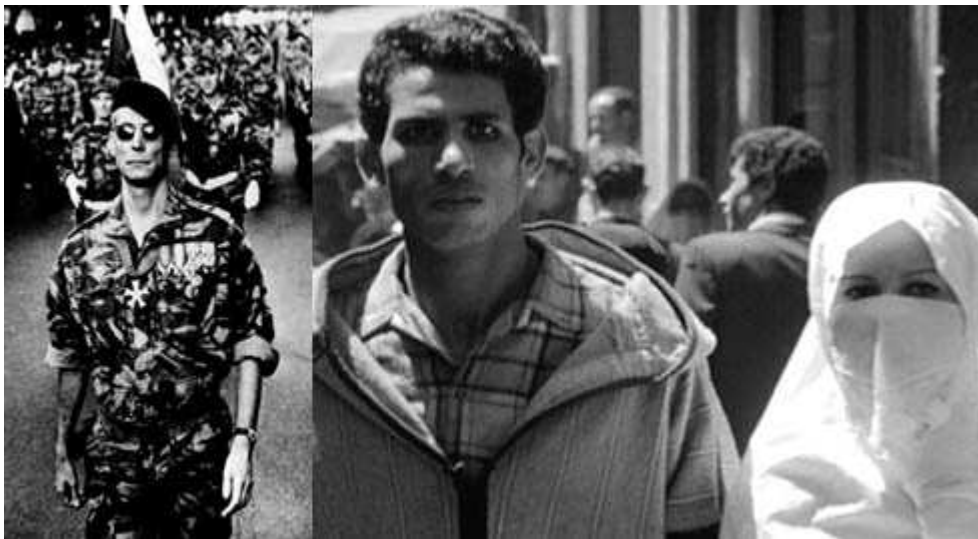


A powerful, almost documentary-like examination of the response to an occupying force, *The Battle of Algiers* hasn't aged a bit since its release in 1966. Gillo Pontecorvo's presents a harrowing, documentary-style depiction of the

Algerian's people's struggle to liberate themselves from France between 1954 and 1962.



The film creates a stunning illusion of realism by combining actual newsreel footage with staged sequences featuring amateur and professional actors playing characters based on real people (including Saadi Yacef, the one-time leader of the *FLN* in occupied Algiers). With its depiction of political torture and violence retaining every bit of the impact they had upon the film's original release, *The Battle of Algiers* was re-released theatrically in 2003 to great acclaim and reevaluation. **Winner of 11 International Film awards.**



-- Introduced by Prof. David L. Paletz (Dept. of Political Science; Director, Film/Video/Digital Program)!

"If any movie squeezes you into the shoes of grassroots combatants fighting a monstrous colonialist power for the right to their own neighborhoods, this is it." -- Michael Atkinson, *Village Voice*

Notes:

- *The Battle of Algiers* was the first feature film produced in Algeria by Algerians (although the director and much of the film's crew were Italian).
- Screened at 1966 Venice Film Festival.
- Academy Award Nominations: Best Director, Best (Original) Story and Screenplay.

Organized and Sponsored by
the **Film/Video/Digital Program**
with support from:

Duke Islamic Studies Center, Asian & African Languages & Literature, Center for French & Francophone Studies, Gerst Program, Center for International Studies, Franklin Humanities Institute, Kenan Institute for Ethics, Program in

*Literature, Perspectives on Marxism & Society, Dept. of Romance Studies, Triangle Institute for Security Studies,
Program in Women's Studies, Dept. of Political Science*

Tu 11/14 White | [Women in the Americas](#)

Memories of a Forgotten War

(dir. Sari Raissa Lluch Dalena & Camilla Griggers, 2001, 63 min, USA, in English, Color, Video)



In the decade following the Spanish-American War, more Filipinos were killed by US troops than by the Spanish during the 300 years of colonial rule. This experimental documentary about the Philippine American War of 1899 combines archival photographs and turn of the century film, digital video and 16mm footage to create memories of a forgotten history. A contemporary Filipina-American narrator weaves this complex history through historiography, experimental documentary & intercultural cinema.

and

Heaven's Crossroad

(dir. Kimi Takesue, 2002, 35 min, USA, Color, Video)



Heaven's Crossroad traces an impressionistic journey through Vietnam exploring the nuances and complexities of “looking” cross-culturally. Structured in a series of observational yet stylized vignettes, this visually driven experimental documentary investigates shifting relationships of voyeurism and intimacy, while linking the observer with the observed. Takesue’s mesmerizing cinematography captures sweeping country landscapes and cities in motion, provoking questions about what it means to truly see another culture.

Sponsored by the Department of English.

W 11/15 Griffith | Special Event

Edge of America – with director Chris Eyre in person!

(dir. Chris Eyre, 2003, 105 min, USA, in English, Color, Video)



From Native American director **Chris Eyre** (*Smoke Signals*), and with contributions to the script from Pulitzer Prize-nominated playwright Willy Holtzman, *Edge of America* is the story of an African-American English teacher, Kenny Williams (James McDaniel), who ends up coaching the girl's basketball team at the Three Nations Reservation High School.



Edge of America is compelling and touching thanks to sensitive execution and excellent performances from reliable screen veterans and spirited newcomers.

– followed by a Q&A with director **Chris Eyre!**

Organized and sponsored by the **Native American Student Alliance**, with support from the Film/Video/Digital Program, the University and Cultural Fund, the Duke Student Government, the John Hope Franklin Humanities Institute, the Black Graduate and Professional Student Association, the Graduate and Professional Student Council, the Black Student Alliance, and the African and African American Studies Program.



Sat 11/18 White | [Latin American Film Fest](#)

In memory of Sergio Mújica Montoya

En el Hoyo (In the Pit) -- 7pm

(dir. Juan Rulfo, 2005, 80 min, Mexico, in Spanish with English subtitles, Color, Video)



In Mexico City, a second layer is being built atop the *Periférico* freeway, which inscribes a massive circle on the metropolis. Despite the project's enormity, the workers who are building the freeway are barely noticed by drivers who roll by endlessly. Rulfo's film places us among these workers and their milieu. The film chronicles long days of arduous work, risk taking, joking, swearing, and philosophizing—rendering its subjects palpable and dimensional by virtue of perceptiveness as much as craft.

-- Introduced by film director [Marcela Fernandez Violante!](#)



Sponsored by the Outreach Office of the Consortium in Latin American Studies at Duke & UNC, the Center for Latin American & Caribbean Studies, and the Film/Video/Digital Program.

Su 11/19 White | [Cine-East 8](#)

Perhaps Love

(dir. Peter Chan, 2005, 107 min, China / Hong Kong / Malaysia, Mandarin, Cantonese & English with English subtitles, Color, Video)



A love triangle develops during the making of a musical in mainland China, whose script echoes the real lives of the leading players and the director. As the story unfolds, the lines between reality and fantasy blur...



Peter Chan's first full-length Chinese feature since *Comrades, Almost a Love Story* (1996) is a splendid movie musical about a love triangle that features a star-studded cast, including top Mainland actress Zhou Xun (*The Banquet*, *Suzhou River*), Hong Kong singer/actor Jacky Cheung (*Ashes of Time*, *Bullet in the Head*), heartthrob Takeshi Kaneshiro (*House of Flying Daggers*) and Korean actor Ji Jin Hee. Takeshi Kaneshiro stars as Lin Jiantung, a film-student-turned-actor who first encountered Sun Na, played by Zhou Xun, 10 years ago at film school. Sun Na has now become famous director Nie Wen's (Jacky Cheung) girlfriend, apparently in order to advance her career. She insists on forgetting her past, whereas Lin Jiantung, now a successful star in his own right, obsessively recalls his romance with her ten years ago. Now all three of them are working together on a musical, the plot of which bears remarkable similarities to their own experiences



The film's award-winning cinematography is spectacular, with Christopher Doyle's lensing of wintry Beijing contrasting nicely with Peter Pau's richer, warmer photography of the Shanghai-set sequences.

"[A] veritable goulash of cinematic styles, a movie-musical, telenovela, Bollywood, Asian art-house romp... [O]ne of the most astonishing and original films in recent years." -- Mary-Liz Shaw, Milwaukee Journal Sentinel

"*Perhaps Love* is one of those rare films so visually impressive that you cut literally take it apart frame by frame and not find a single weak image. The images on screen are simply stunning." -- TWITCH

Winner: Best Director, 2006 Changchun Film Festival; Best Actress, 2006 Hong Kong Film Critics Society

Awards; Best Actress, Cinematography, Costumes/Make up, and Film Score, 2006 Hong Kong Film Awards.

Sponsored by the Asian/Pacific Studies Institute.

M 11/20 White | [l'Afrique se filme: Recent African Cinema](#)

Traces - Empreintes de femmes

(dir. Katy Ndiaye, 2003, 52 min, Burkina Faso, in Kassena and French with English subtitles, Color, Video)

The wall paintings of the Kassenas women in Burkina Faso, near the border with Ghana, are famous for the beauty of their patterns and the harmony of their colors.



In looking at this subject, Katy Lena Ndiaye has chosen to compare and contrast tradition with modernity, seen through the intertwined portraits of three old women and their "grand-daughter", whom they are initiating in their ancestral art. She has made a film whose aesthetic is fully under control, a genuine portrait of an artistic community preoccupied with the issue of how to hand down traditions, of education and memory in an Africa undergoing fundamental change

-- This screening is made possible by the generosity of Neon Rouge Productions (Belgium).

Sponsored by the Center for French and Francophone Studies.

Tu 11/28 White | [Women in the Americas](#)

Milagros: Made in Mexico (aka The Bajio Project) -- with filmmakers Monique Velásquez & Martina Guzmán!

(dir. Monique Velásquez, Martina Guzmán, Piper Kessler and Maria Tica Lema, 2006, 60 min, USA and Mexico, English and Spanish with English subtitles, Color, Video)



The documentary features the women of Pozos, Mexico and their response to the emerging challenges of globalization. A matriarch, Chata García explains why she started her newest enterprise, forming a cooperative business.



Chata and the coop members give us a better look at the internal conflicts between the need to migrate, the love of their land, and the overwhelming desire to pull themselves out of poverty and make a living.

-- with filmmakers **Monique Velásquez & Martina Guzmán, in person!**



Sponsored by the Department of English. Co-sponsored by Mi Gente.

W 11/29 White | [Cine-East 8](#) -- 7:30pm!
Cine-East 8 Finale Event:

- **7:30pm** -- Korean dessert reception!
(courtesy KUSA)
- **8:00pm** -- Film Screening:
A Moment to Remember
-- Introduced by **Prof. Susie Jie Young Kim, Dept. of Asian and African Languages and Literature!**

A Moment to Remember

(dir. Lee Jae-han, 2004, 117 min, S. Korea, Korean with English subtitles, Color, Video)



This heartwrenching romantic drama by Lee Jae-Han (John H. Lee) uses impressive widescreen compositions to create a visually compelling experience, which elevates it above the typical melodrama. Featuring two of South Korea's brightest stars, Son Yae-jin (*The Classic*) and Jung Woo-sung (*Musa*), the film makes effective use of a boldly implausible premise: Su-jin (Son) is stricken with Alzheimer's at the age of 28, a fatal blow to her marriage to the brooding Chul-soo (Jung)



In the film, her disease functions as a metaphor for the wish of both lovers to escape their painful pasts: Su-jin's recent failed affair with a coworker, and Chul-soo's abandonment by his mother at a young age. As her memory deteriorates, Su-jin begins to lose her connection to Chol-su and her loved ones, and Chol-su learns what it really means to love.

With beautifully handled scenes, *A Moment to Remember* will bring tears to all but the most stone-hearted.

Sponsored by the Asian/Pacific Studies Institute, with special support from the Korea Foundation and the Duke Korean Undergraduate Students Association (KUSA).

December 2006

F 12/8 White | Special Event

Duke Student Film Showcase -- 5pm-11:30pm!

(PDF flyers: [color](#) / [B&W](#)) ([YouTube profile by Duke News](#))

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

Student Filmmakers appearing in person!

When: Friday December 8th, 2006, 5pm-11:30pm

Where: Richard White Auditorium, Duke's East Campus

SCREENING SCHEDULE:

5:00-5:30pm - Film Animation Production

(Instructor: Fred Burns, TA: Alex Perez)

Anil Aktaran, Margaret Alter, Marcus Andrew, Wai-Man Chan, Ann Fields, Michal Koszycki, William Meyers, Fareed Qureshi, Anthony Watkins

5:30-6:30pm - Film & Video: Theory & Practice

(Instructor: Fred Burns, TA: Alex Perez)

Rachel Bahman, Sean Canino, John Doherty, Edouard Gave, Eric Hagan, Jose Ho-Guanipa, Jeff Kessler, Varun Lella, Angela Munasque, Hiram Rogers, Clare Sackler, William Solie, Traci Stewart, Mason Wright

6:30-6:50pm - Motion Graphics

(Instructor: Scott Wells)

Doug Ansel, Elizabeth Bishop, Adam Nelson, Jonathan Mikkelsen, Lenny Slutsky

6:50-7:00pm - Independent Study

(Instructor: Josh Gibson)

Margaret Aery

Neo Chung

7:00-7:30pm - Pizza Break

7:30-8:45pm - Special Topics In Digital Video

(Instructor: Josh Gibson, TA: Tara Zepel)

Margaret Aery, Finn Cohen, Rebekah Fergusson, Eric Hagan, Jina Jang, Muyan Jin, Patricia Kim, Clare Sackler, Emily Shenkin, Mario Slugan, Jeffrey Smith, Anthony Watkins, Anna Wu

8:45-10:30pm - Documentary Experience

(Instructor: Gary Hawkins, TA: Yates Coley)

Marjorie Bryan, Michal Koszycki, Holly Lance, Megan Mccrea, Juliet Morgan, John Pless, Christian Sotomayor, Yuan Yuan

10:30-11:30pm - Duke In L.A. (Spring '06)

Brandy Feenster, Jeff Kessler, Clare Sackler

*Sponsored by the Film/Video/Digital Program
and the Center for Documentary Studies*

Have questions about our schedule? Contact
Hank Okazaki at hokazak@duke.edu