



Screen/Society Screening Schedule

| Aug | Sept | Oct | Nov | Dec |
Previous Semesters

{last updated: 11-27-2007}

Screen/Society's Fall 2007 program features several film series, including Buddhism and Modernity, Cine-East: New East Asian Cinema, French & Francophone Film Series, FVD Showcase (a selection of outstanding recent films, hand-picked by the Film/Video/Digital Program) , Israel/Palestine Film Series, NC Latin American Film Festival (celebrating its 21st year in the Triangle!) , Quebec Cinema Week, Romanian Film Series, as well as a 2-part Robert Altman Tribute, and Special Events (combining film screenings with lectures, performances, or panel discussions).

Films will be screened in the Griffith Film Theater
in the Bryan Center on Duke's West Campus,
or the Richard White Lecture Hall on East Campus,
or the Nasher Auditorium in the Nasher Museum of Art,
or the Teer Engineering Library on West Campus,
and are free and open to the general public.

All Screen/Society events are organized and coordinated by the
Film/Video/Digital Program

To receive regular email announcements
about Screen/Society screenings,
join Film/Video/Digital's NCFILM list

August 2007

T 8/28 Richard White (8pm) | Cine-East: East Asian Cinema
Taiwanese documentary: *Jump! Boys* (dir. Lin Yu-Hsien, 2005, 84 min, Taiwan,
Mandarin/Taiwanese with English subtitles, Color, DVD)

Lin Yu-hsien's terrific documentary *Jump! Boys* is about of a class of six boys (aged five to seven years old) who train in gymnastics daily, under the supervision of a stern coach who is the director's brother. The film is a success by simply capturing a good share of human moments. The boys cry, fight, horse around, get scolded by their coach, win, and get better at gymnastics.



In many ways, the film is the director's touching ode to his elder brother, expressing his admiration for someone who once competed with the world's best, became a star in the local media, but then fell to injuries and ultimately a life of petty crime. The film poses the right questions throughout, and the director's cordial relationship with the young gymnasts elicits some of the film's most heartbreaking moments. When he asks the children if their coach is mean, most are too afraid to answer, but their teary eyes speak volumes. He asks the children to talk about each other, and we discover how normal and free-spirited they are, which is in direct contrast to their cold-faced coach. Coach Lin is never depicted as a villain; that would be too easy. Instead, his younger brother tells us that Lin may never have made it to the highest level of his sport, but it is how Lin dealt with the limbo of being a has-been, and crawled out of society's pressures to dedicate himself to what he knows best -- gymnastics -- that makes him a hero in his brother's eyes.



The most surprising thing about *Jump! Boys* is how easy-going it is. Despite its serious core, the documentary is never didactic, but rather loose, playful, and deceptively simple. The film is a crowd-pleaser in the best possible sense: it appeals to the emotions in order to express its love and to illuminate the humanity of a society lost beneath the mad scramble of cram schools and placement tests.

Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature and the Center for International Studies. This special screening is made possible by the Taipei Economic and Cultural Office

Fri 8/31 Richard White (8pm) | Cine-East: East Asian Cinema
Taiwanese documentary: The Last Rice Farmer (aka Let it Be)(dirs. Yen Lan-chuan & Juang Yi-tseng (Cres), 2005, 108 min, Taiwan, Mandarin/Taiwanese with English subtitles, Color, DVD)



One of the brightest gems of Taiwan's vibrant documentary scene, this film traces how the WTO affects the livelihood of rice farmers. Gnarled by age and back-breaking hardship, traditional rice farmers inspire us with their fortitude and humanity. The Last Rice Farmer documents the daily lives and work of three elderly rice farmers in Tainan County's Houbi Township, in the heart of Taiwan's rice-producing country. For a half century each, this is how they have passed their days, shedding a bead of sweat to match each grain of rice. Observing their toil at work and the way they go about their lives allows us to appreciate the wisdom that imbues their lives, and the fascinating dynamics of their relationships with each other, with animals, the gods, the weather, and the land.



Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature and the Center for International Studies. This special screening is made possible by the Taipei Economic and Cultural Office (TECO) in Atlanta.

September 2007

M 9/3 Griffith (8pm) | French & Francophone

Paris, je t'aime (dirs. Olivier Assayas, Frédéric Auburtin, Emmanuel Benbihy, Gurinder Chadha, Sylvain Chomet, Ethan Coen & Joel Coen, Isabel Coixet, Wes Craven, Alfonso Cuarón, Gérard Depardieu, Christopher Doyle, Richard LaGravenese, Vincenzo Natali, Alexander Payne, Bruno Podalydès, Walter Salles, Oliver Schmitz, Nobuhiro Suwa, Daniela Thomas, Tom Tykwer, and Gus Van Sant, 2006, 120 min, France, French, English, Spanish, Arabic & Mandarin with English subtitles, Color, 35mm)



Made by a team of contributors as cosmopolitan as the city itself, this portrait of the city is as diverse as its creators' backgrounds and nationalities. With each director telling the story of an unusual encounter in one of the city's neighborhoods, the vignettes go beyond the 'postcard' view of Paris to portray aspects of the city rarely seen on the big screen.



An outstanding host of actors including Natalie Portman, Maggie Gyllenhaal, Fanny Ardant, Elijah Wood, Nick Nolte, Bob Hoskins, Juliette Binoche, Emily Mortimer, Catalina Sandino Moreno, Rufus Sewell, Barbet Schroeder, Ludivine Sagnier, Gena Rowlands, Miranda Richardson and Steve Buscemi, grace these vignettes with their larger-than-life personas. Their performances add even deeper resonance to this affectionate love letter to one of the world's most transcendent cities.

Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Tu 9/4 Griffith (8pm) | FVD Showcase

Grbavica: The Land of My Dreams (dir. Jasmila Zbanic, 2006, 107 min, Bosnia-Herzegovina/Austria/Germany/Croatia, Serbo-Croatian with English subtitles, Color, 35mm)
The surprise winner of the Berlin Film Festival's Golden Bear last year, beating out such big

names as *Syriana* and Terence Malick's *The New World*, *Grbavica* is a disquieting, all too plausible film, simultaneously heartbreaking and hopeful, about the human need for connection and the difficulties that get in the way. Written and directed by Jasmila Zbanic, a survivor of Sarajevo's 46-month siege, *Grbavica* is named after one of that city's neighborhoods. It's an area where Bosnians were tortured during the war, a neighborhood that is trying, like Esma (the veteran Mirjana Karanovic) who lives there, to return to a semblance of normal life.



Esma lives with her unruly 12-year-old daughter Sara (Luna Mijovic). Esma has told Sara that her father died a hero, a war martyr fighting for Bosnia. And yet, since she has never been told any of the details of his death, Sara has her suspicions. Esma works nights as a cocktail waitress, a demeaning job that leaves her little time to cope with Sara. She attends group therapy sessions, where the widows' recountings of the horrors of war are bone-chillingly matter-of-fact. This is what Esma lives with and cannot share with her daughter. Sara fears abandonment and turns on her mother at the slightest provocation. Their bond is immeasurably close, yet fragile.



Karanovic, best remembered from Emir Kusturica's *When Father Was Away on Business*, is a remarkably expressive actress. When Esma suits up in her cocktail dress, the squalor of her life comes crashing down on her and yet she soldiers through. Against all odds she tries to do right by everybody, including herself. She has no illusions, not even about the bodyguard (Leon Lucev) who fancies her and who has his own horrors to sort out. Ultimately Esma is not a martyr but a heroine.

Sponsored by the Film/Video/Digital Program.

W 9/5 Richard White (8pm) | Cine-East: East Asian Cinema

2 Taiwanese documentaries: Bohemians in Taipei and Rhythm in Wulu Village

(1) Bohemians in Taipei: The Life of Theatre (dir. Hung Hung, 2004, 50 min, Taiwan, Mandarin/Taiwanese with English subtitles, Color, DVD)



Bohemians in Taipei: The Life of Theatre documents a group of artists living in Taipei who have committed themselves to creating and performing theatre. Some are no longer young, but theatre work continues to incite their creativity. They are either out of work, working part-time or have temporary jobs; but theatre is still the central focus of their lives. Theatre provides a minimal and unstable income, and their lifestyles are remarkably thrifty and frugal. But these financial shortcomings do not limit their theatrical ambitions.

(2) Rhythm in Wulu Village (dir. Wang Chung-Hsiung, 2003, 74 min, Taiwan, in Mandarin/Taiwanese, Bunun and English with English subtitles, Color, DVD)



In the Wulu village of Taiwan's indigenous Bunun people, much effort is being invested in the education of the Bunun language, music and weaving, in order to protect their traditional culture. How will this village, once a mountainous enclave shut off to the outside world, change through its contact with the outside world? Infused with fresh and exquisite images and music.

Director's Statement: "Every documentary filmmaker, loaded with social responsibilities, always hopes that his/her film will somehow solve some problems. The agenda we set in the beginning for *The Rhythm in Wulu Village* has gradually changed through our journey into the mountain. We realized that we were unable to solve any problems for the tribal people. The changes that came from cultural impact are the fate the whole tribe has to face together. We chose to document the place and people from a distance, trying to avoid personal interpretations, and let the place and people speak for themselves. To me, the whole experience of this film was not only a searching process, but also a journey toward growth."

Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature and the Center for International Studies. This special screening is made possible by the Taipei Economic and Cultural Office (TECO) in Atlanta.

Th 9/6 Nasher (7pm) | Romanian Film Series

Videogram of a Revolution (*Videogramme einer Revolution*) (dirs. Harun Farocki & Andrei Ujica, 1992, 106 min, Germany/Romania, with English subtitles, Color, DVD)



In *Videogram of a Revolution*, German filmmaker Harun Farocki and Romanian media-theorist Andrei Ujica reconstruct Ceausescu's fall in Romania in and through TV footage. Farocki has crafted more than 80 films, a number of which involve recombining the raw material of contemporary media in new ways. All of his work militates against the idea of traditional narration, in which, as he says, "the world is reduced to a nutshell." The astonishing *Videogram of a Revolution* brilliantly edits together found archival footage from the 1989 Romanian overthrow of Nicolae Ceausescu (including shots of live TV broadcasts made during the revolution).



It is a vivid document of history emerging from the maelstrom of conflicting rumour, turmoil, dread and passionate high hopes. Watching it, we hold our breath and pray (even if we know the outcome), caught up in the sensation of apocalyptic uncertainty that Farocki & Ujica so skillfully engineer.

Part of a film series complementing the exhibit, "States of Mind: Dan and Lia Perjovschi", curated by Prof. Kristine Stiles (Dept. of Art & Art History, Duke University).

Sponsored by the Nasher Museum of Art, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program.

M 9/10 Griffith (8pm) | French & Francophone

L'Iceberg (dirs. Dominique Abel, Fiona Gordon and Bruno Romy, 2005, 84 min, Belgium, French with English subtitles, Color, 35mm)



Fiona is the manager of a fast-food restaurant. She lives comfortably with her family in the suburbs. In other words, Fiona is happy... until one day she accidentally gets locked into a walk-in fridge. She escapes the next morning, half frozen and barely alive, only to realize that her husband and two children didn't even notice she was missing. But when Fiona develops an obsession for everything cold and icy: snow, polar bears, fridges, icebergs – she drops everything, climbs into a frozen goods delivery truck and leaves home. For a real iceberg. Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Thu-F, 9/13 & 9/14 Griffith (7pm/9:30pm) | Special Event

Amazing Grace (dir. Michael Apted, 2006, 111 min, UK/USA, in English, Color, 35mm)

Two shows each night, at 7pm & 9:30pm!

Related Symposium:

200 Years After the Abolition of the British Slave Trade: New Scholarly Directions (Sept 20-21)



Amazing Grace is your quintessential historical biopic: stately, noble, and with plenty of electrifying performances. Timed to coincide with the 200th anniversary of abolition, the film is an overdue tribute to William Wilberforce (1759-1833), the British abolitionist who, for 20 years, tirelessly lobbied Parliament to end England's participation in the slave trade. This lavish costume drama, whose heart is as big as its budget, was directed by Michael Apted and produced by Terrence Malick - who leaves his mark in the stunning visuals.

Sponsored by the John Hope Franklin Humanities Institute, Freewater Presentations, and the Film/Video/Digital Program.

M 9/17 Griffith (8pm) | French & Francophone

Days of Glory (Indigènes) (dir. Rachid Bouchareb, 2006, 120 min,

Algeria/France/Morocco/Belgium, French and Arabic with English subtitles, Color & B/W, 35mm)



Director Rachid Bouchareb teams with screenwriter Olivier Morelle to offer a revealing look at the brave contributions made by North African soldiers who fought for France during World War II in this emotionally-charged war drama starring Jamel Debbouze, Samy Naceri, Sami Bouajila, and Bernard Blancan. The year was 1943 and France had been bending to the will of Nazi Germany for three long years. In order to break Hitler's powerful grip, the first French Army was recruited in Africa. Comprised of 130,000 North Africans who were willing to put their lives on the line in order to defeat the Nazi death machine, the fearless fighters were contemptuously dubbed *indigènes* (natives) by many French, despite their remarkable sacrifice.



From the noble Abdelkader (Bouajila), who is fighting strictly for the cause; to the money motivated Yassir (Naceri); the impoverished Saïd (Debbouze); and die-hard romantic Messaoud (Roschdy Zem), who longs to finally visit the country he has dreamt about from afar, the selfless efforts of these remarkable men ultimately transcend their superiors' contemptuous disregard for their service by providing invaluable aid during one of the world's darkest hours.

Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Tu 9/18 Richard White (8pm) | Israel/Palestine film series

Life According to AGFA (dir. Assi Dayan, 1992, 100 min, Israel, Hebrew with English subtitles, B/W & Color, DVD)

1992's most talked-about and award-winning Israeli movie is a well made drama with a subtle comic edge. The complex Israeli social and political fabric is captured in a Tel Aviv pub owned by

a middle aged woman who, along with her patrons, is looking for love. The apocalyptic end finally brings "peace" to the decadent city. Artistically shot in black-and-white, the story details the intertwining lives of those who frequent a small coffee-house/bar.



An intimate vision of a microcosm fraught with conflict, tension, romance, betrayal and madness, the characterizations are spot-on. Director Dayan, the enfant terrible of Israeli cinema (who is the son of eye-patch wearing Israeli army general Moshe Dayan) portrays this group of people and their situations convincingly, and the film is compelling throughout.

Strictly adult viewing -- contains coarse language, drug use and graphic violence.

Trivia: The film's location is a fictitious local pub called Barbie, a satirical nickname for a famous Israeli mental health institution. The pub's name hints at the characters and the events which occur in the pub and which befall its owner (Daliah), the employees and customers.

Winner at the 1992 Awards of the Israeli Film Academy for:

- Best Film
- Best Supporting Actor - Shuli Rand
- Best Supporting Actress - Avital Dicker
- Best Director - Assi Dayan
- Best Screenplay - Assi Dayan

Sponsored by the Department of Asian & African Languages & Literature, the Center for Jewish Studies, the Duke Islamic Studies Center (DISC), the Center for International Studies, the Program in Literature, the Department of Cultural Anthropology, the Multicultural Center, the Duke Human Rights Center, and the Film/Video/Digital Program.

W 9/19 Griffith (8pm) | Robert Altman Tribute

M*A*S*H (dir. Robert Altman, 1970, 116 min, in English, Color, 35mm)

"The title stands for Mobile Army Surgical Hospital, the setting for Robert Altman's Oscar-winning comedy about maverick surgeons up to their smocks in blood, guts, and bullets. The conflict here is Korea, although for millions of moviegoers the satire crystallised their objections to another, far more pressing concern - Vietnam.



Elliott Gould and Donald Sutherland play Trapper John McIntyre and Hawkeye Pierce, a couple of irreverent medics stationed near the front line who hatch madcap schemes and wild adventures to take their minds off their grisly duties. Their exploits include flying to Japan to play golf, rigging a game of football against a rival army team and subjecting their priggish superiors, Major Frank Burns (Robert Duvall) and Major "Hot Lips" Houlihan (Sally Kellerman), to all manner of hilarious indignities.



With its bracing mixture of chaos, carnage, and craziness, Altman's black comedy perfectly expressed the anarchic, rebellious spirit of the 1970s with its blistering anti-war message and contempt for authority. It also introduced an astonished world to the director's free-for-all, improvisational style of film-making. Altman went on to develop this style in such genre-busting works as *Nashville* and *McCabe and Mrs Miller*, while *M*A*S*H* became a long-running and massively successful TV show with Alan Alda as Hawkeye, Loretta Swit as Hot Lips and Gary Burghoff reprising his role as Radar O'Reilly. For many, though, the original is the best - though it is ironic that another war movie, the flag-waving biopic *Patton*, won that year's Academy Award for best picture." -- Neil Smith, BBC



-- Don't miss this rare opportunity to see the original classic film in 35mm!
Sponsored by the Film/Video/Digital Program.

Thu 9/20 Nasher (7pm) | Romanian Film Series

The Death of Mr. Lăzărescu (dir. Cristi Puiu, 2005, 150 min, Romania, Romanian with English subtitles, Color, DVD)



Mr. Lăzărescu, a 63 year old lonely man feels sick and calls the ambulance. The paramedics decide to take him to the hospital but once there they decide to send him to another hospital and then yet another... As the night unfolds and they can't find a hospital for Mr. Lăzărescu, his health starts to deteriorate fast.

-- *Un Certain Regard* Award, 2005 Cannes Film Festival.



"Cristi Puiu's riveting and expertly realized second feature was the deserved hit of the Un Certain Regard section at Cannes, *The Death of Mr. Lazarescu* functioning equally well as a social-realist epic and a blackly comic, slyly allegorical satire. Adrift in a bureaucratic medical system that's more diseased than he could ever be, poor Lazarescu (Fiscuteanu) lives just long enough to learn there are things crueller than death." -- Jason Anderson, *Eye Weekly*

Part of a film series complementing the exhibit, "States of Mind: Dan and Lia Perjovschi", curated by Prof. Kristine Stiles (Dept. of Art & Art History, Duke University).

Sponsored by the Nasher Museum of Art, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program.

Su 9/23 Richard White (8pm) | Special Event: Documentary screening with filmmaker Christian Delage

Nuremberg: The Nazis Facing Their Crimes (dir. Christian Delage, 2006, 90 min, France, in English, German, Russian, French with English subtitles/narrated in English by Christopher Plummer, B/W, DVD)



Director Christian Delage's documentary, Nuremberg, reconstructs the International Military Tribunal at Nuremberg, Germany, using rare footage from the National Archives (including newsreels shot by John Ford). The film, narrated by Christopher Plummer, also includes contemporary interviews with survivors and former prosecutors.

-- Introduced by Prof. Claudia Koonz, Dept. of History (Duke University)

-- Followed by a Q&A with director Christian Delage!



"[The film] is gripping from its very first moments, when we watch rare footage of Hermann Göring, Rudolf Hess, Julius Streicher, Albert Speer, and others entering the dock and taking their seats. From there we're immersed in a quiet, procedural drama of such monumentality that it threatens to burst the confines of the room. And when the commandant of Auschwitz is asked if he killed two million Jews, and he answers, simply, Yes, it has a cumulative impact beyond description. A story we think we have seen, but haven't." – Jacob Burns, Film Center

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

Duke Human Rights Center, the Center for Documentary Studies, the Visual Studies Initiative, the Department of Art, Art History and Visual Studies, and the Film/Video/Digital Program.

M 9/24 Griffith (8pm) | French & Francophone

Private Fears in Public Places (Coeurs) (dir. Alan Resnais, 2006, 120 min, France, French and English with English subtitles, Color, 35mm)



Sophie is Thierry's sister and roommate; she spends most of her time trying to find a boyfriend. Thierry is a real estate agent who shows Nicole several apartments. Nicole is looking for a three-bedroom to share with her fiancé, Dan, but Dan has little interest in helping her, in fact, his only concern lately is getting drunk and his only acquaintance is the bartender, Lionel. Lionel listens to other people's problems, while his own are enormous. He cares for his sick and hateful father, and when he goes to work at night, Charlotte, a caregiver he has hired, takes over. Charlotte has a few tricks up her sleeve to keep Lionel's cantankerous father in check.



The six collide and influence each other's lives in significant ways as they navigate the cold winter months in Paris.

Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Tu 9/25 Griffith (8pm) | FVD Showcase

Killer of Sheep (dir. Charles Burnett, 1977, 83 min, in English, B/W, 35mm)



Charles Burnett's films focus on everyday life in black communities in a manner unseen in American cinema, combining incredibly lyrical elements with a starkly neo-realist, documentary-style approach that chronicles the unfolding story with depth and riveting simplicity. In *Killer of Sheep*, the protagonist, employed at the slaughterhouse, is suffering from the emotional side effects of his bloody occupation to such a degree that his entire life unhinges. His refusal to become involved in the similarly destructive, but human-focused occupations of his more affluent friends and acquaintances becomes the odd obstacle to the family's well being. Burnett once said of the film, "[Stan's] real problems lie within the family, trying to make that work and be a human being. You don't necessarily win battles; you survive."

Killer of Sheep examines the black Los Angeles ghetto of Watts in the mid-1970s through the eyes of Stan, a sensitive dreamer who is growing detached and numb from the psychic toll of working at a slaughterhouse. Frustrated by money problems, he finds respite in moments of simple beauty: the warmth of a coffee cup against his cheek, slow dancing with his wife in the living room, holding his daughter. The film offers no solutions; it merely presents life — sometimes hauntingly bleak, sometimes filled with transcendent joy and gentle humor.



Killer of Sheep was shot on location in Watts in a series of weekends on a budget of less than \$10,000, most of which was grant money. Finished in 1977 and shown sporadically, its reputation grew and grew until it won a prize at the 1981 Berlin International Film Festival. Since then, the Library of Congress has declared it a national treasure as one of the first fifty on the National Film Registry and the National Society of Film Critics selected it as one of the "100 Essential Films" of all time. However, due to the expense of the music rights, the film was never shown theatrically or made available on video. It has only been seen on poor quality 16mm prints at few and far between museum and festival showings.

Now, thirty years after its debut, the new 35mm print of *Killer of Sheep*, brilliantly restored by UCLA Film & Television Archive, is ready for its long-awaited international release. Milestone's premiere of the restored *Killer of Sheep* was at the 2007 Berlinale Film Festival.



Critical Acclaim:

"What the Italian neorealists accomplished in the years after World War II... Burnett—a one-man African-American New Wave—achieved with [*Killer of Sheep*]: he gave a culture, a people, a nation new images of themselves." — Nelson Kim, SENSES OF CINEMA

"An American masterpiece, independent to the bone." -- Manohla Dargis, NEW YORK TIMES

"A masterpiece. One of the most insightful and authentic dramas about African-American life on film. One of the finest American films, period." -- Dave Kehr, NEW YORK TIMES

"In its crystalline restoration by the UCLA Film and Television Archive, *Killer of Sheep* can be seen (and reseen) as a great-the greatest-cinematic tone poem of American urban life.... *Killer of Sheep* is indelible." --David Edelstein, NEW YORK MAGAZINE

"Stunning ... humane in spirit, tentatively hopeful at the end, but rock-hard and pitiless in its honesty. Burnett persuades you that you're seeing the world as it really is for these characters... They have the grandeur of unchallengeable fact.... I feel safe in calling it one of the best new films of 2007." -- Stuart Klawans, THE NATION

"*Killer of Sheep* immediately casts a peculiar spell that by the end leaves you not only emotionally charged because of the people and places and events you've seen, but filled with a new sense of what movies are and what they can do.... Anyone with a passion for cinema of both the past and the future owes it to herself to see it." -- Glenn Kenny, PREMIERE

Sponsored by the Film/Video/Digital Program.

W 9/26 Griffith (8pm) | Robert Altman Tribute

McCabe & Mrs. Miller (dir. Robert Altman, 1971, 120 min, in English, Color, DVD)



A haunting, poetic anti-Western based on the 1959 novel by Edmund Naughton, Robert Altman's

McCabe and Mrs. Miller is a deeply moving motion picture about love and the pursuit of wealth in 19th-century America. John McCabe (Warren Beatty), a determined businessman with a mysterious past, settles in the small Northwestern town of Presbyterian Church and opens up a saloon and brothel. Soon after, the brothel's madam, an Englishwoman named Constance Miller (Julie Christie), arrives and forms a partnership with McCabe in order to manage the brothel's business affairs. McCabe has trouble expressing his true feelings to Mrs. Miller, with whom he has fallen in love; she, in turn, relies on opium to distract her from her personal sorrows. After a powerful company arrives and offers to buy out McCabe's property, his stubborn refusal ends up jeopardizing his life, resulting in a showdown with three hired killers in the middle of a freak blizzard.



Cinematographer Vilmos Zsigmond's faded imagery--purposely manipulated by "flashing" the film stock before shooting--along with production designer Leon Ericksen's authentically created town, brings to life a past world that is tinged with an underlying sadness, a feeling that is heightened by Leonard Cohen's melancholy soundtrack. Beatty, as the lovesick McCabe, and Christie, who was nominated for an Oscar as the hard-nosed Mrs. Miller, deliver heartfelt and convincing performances.



"Still Robert Altman's best moment, this 1971 antiwestern murmurs softly of love, death, and capitalism." -- Dave Kehr, *Chicago Reader*

Sponsored by the Film/Video/Digital Program.

Th 9/27 Nasher (5pm) | Special Event: Documentary screening with filmmaker Daniel Ross
The Ister (dirs. David Barison & Daniel Ross, 2004, 189 min, Australia, in French, German, Romanian and English with English subtitles, Color, DVD)

Made by two Australian philosophers-turned-moviemakers, *The Ister* is a stimulating three-hour journey in time, space and the mind. They take us up the Danube from the Black Sea to Germany looking at life, art, politics, history and other things through the prism of a lecture given in 1942 by Martin Heidegger on a poem by Friedrich Hölderlin (1770-1843). The title is borrowed from a poem by Hölderlin; *Ister* being the Danube's classical Greek name, that in turn gave rise to a series of lectures Heidegger gave at the height of the second world war. Heidegger, of course, is forever tainted by his enthusiastic embrace of Nazism; here, with considerable rigor, a series of European philosophers (Bernard Stiegler, Jean-Luc Nancy, Philippe Lacoue-Labarthe and Hans-Jürgen Syberberg) attempt to grapple with his thought.



-- A symposium devoted to the film will be held on Friday, September 28, at 2pm at Duke's Center for Documentary Studies (1317 W. Pettigrew Street, Durham), followed by a reception.

Daniel Ross, who, along with his colleague David Barison, made *The Ister*, will be present for the screening of the film and will be the featured speaker at the symposium. Members of the community are invited to view this remarkable film and to take part in the discussion of it. Both events are free and open to the public.

Sponsored by the Department of Germanic Languages and Literature, the Arts and Sciences Committee on Faculty Research, the Center for Documentary Studies, the Center for European Studies, the Center for International Studies, the Institute for Critical Theory, the Office of the Vice Provost for Interdisciplinary Studies, and the Film/Video/Digital Program.

October 2007

M 10/1 Griffith (8pm) | French & Francophone

La Moustache (dir. Emmanuel Carrère, 2005, 86 min, France, in French, English and Cantonese with English subtitles, color, 35mm)



Marc and Agnes are an attractive, successful Parisian couple, together for years. One evening, before joining friends for dinner, Marc decides on a whim to shave off the mustache he's worn all of his adult life. He waits patiently for his wife's reaction, but she seems not to notice. At dinner, their friends fail to remark upon the change. Stranger still, when he finally tells them, they all insist he never had a mustache. Is Marc going mad? Is he the victim of some elaborate conspiracy? Or has something in the world's order gone terribly awry? Based on Emmanuel Carrère's 1996 novel.



Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Tu 10/2 Griffith (8pm) | Israel/Palestine film series
Chronicle of a Disappearance (dir. Elia Suleiman, 1996, 88 min,
Palestine/Israel/USA/Germany/France, in Arabic, Hebrew, French and English with English
subtitles, Color, 35mm)



Like a meditative Jacques Tati, Elia Suleiman plays the protagonist E.S. in this thought provoking absurdist comedy about Palestinian identity, E.S. returns to the land of his birth in an attempt to find his roots. But his journey becomes a search for roots by a man whose culture has been uprooted. The film explores the effects of ghettoization and marginalization on the Palestinian psyche. E.S. experiences the rift between his native place and himself. He begins to inquire into his sense of belonging, his role as the insider/outsider. >From the director of *Divine Intervention*.
-- Winner, Luigi De Laurentiis Prize, Best First Feature Film, Venice Film Festival 1996



“Unique and formally exquisite. Mesmerizing, often very funny. The people onscreen seem to be waiting for something that never comes. Depicts the surreal cultural and political powerlessness of a young, politically-aware generation of Palestinians.” – **New Directors/New Films**



Sponsored by the Department of Asian & African Languages & Literature, the Center for Jewish Studies, the Duke Islamic Studies Center (DISC), the Center for International Studies, the Program in Literature, the Department of Cultural Anthropology, the Multicultural Center, the Duke Human Rights Center, and the Film/Video/Digital Program.

W 10/3 Griffith (8pm) | FVD Showcase

Bamako (dir. Abderrahmane Sissako, 2006, 115 min, Mali, French and Bambara with English subtitles, Color, 35mm)

Melé is a bar singer, her husband Chaka is out of work and the couple is on the verge of breaking up... In the courtyard of the house they share with other families, a trial court has been set up. African civil society spokesmen have taken proceedings against the World Bank and the IMF whom they blame for Africa's woes... Amidst the pleas and the testimonies, life goes on in the courtyard.



"Bamako puts nothing less than economic injustice on trial, arguing the guilt of the World Bank, the IMF, and the entire apparatus of First World economic domination for the crime of African oppression." -- Nathan Lee, *Village Voice*



"Sissako is a poet, and the filmmaking in this new picture is stuff of a deserving laureate. Sissako is thinking about the small but mounting consequences of big ideas.To put this across, Sissako uses lyricism, fusing the metaphorical with the real, the visual with the discursive, and the absurd

with the sad. This trial is quite literally happening in the backyard of a couple whose marriage is crumbling, in part, because the husband can't get his act together. The ballad the wife sings doubles as cry for her man and for her nation. " -- Wesley Morris, *Boston Globe*

Sponsored by the Film/Video/Digital Program.

Th 10/4 Nasher (7pm) | Romanian Film Series

Two films by Corneliu Porumboiu: *Liviu's Dream* and *12:08 East of Bucharest*

(1) *Liviu's Dream* (dir. Corneliu Porumboiu, 2004, 39 min, Romania, Romanian with English subtitles, Color, DVD)



A strange dream forgotten in the morning and an unaccountable feeling make Liviu look with resignation upon the world he lives in. The waking to reality might coincide with the birth of his child... *Liviu's Dream* tells the story of a young man who was born by mistake. That is, as a result of a communist decree which banned all abortions and contraceptive measures.

Director's Statement: "In *Liviu's Dream* I wanted to describe a world stuck in a never-ending period of transition, a world that repeats the mistakes made in the past. Liviu, the main character, is a young man who lives with the fear of the past. He despises his father for the wrong decisions he made, decisions that determined his destiny. Inevitably, this fear makes him repeat his father's mistakes." -- Corneliu Porumboiu

(2) *12:08 East of Bucharest* (dir. Corneliu Porumboiu, 2006, 89 min, Romania, Romanian with English subtitles, Color, DVD)



At 12:08 p.m. on December 22, 1989, Romanians were glued onto their TV sets watching Nicolae Ceausescu flee in a helicopter from his presidential palace. Now it's December 22 again, sixteen years after the Revolution. We are in a small provincial town and Christmas is coming. A retired old man and an alcoholic history teacher are brought together by the owner of the local TV station, to face History and answer a major question: Did they truly have a Revolution in their town, or rather, did they just watch it on TV while happening elsewhere, 'at the centre'?



"A deadpan comedy that evolves into a wry, politicized examination of truth, 12:08 East of Bucharest reconfirms - on the heels of last year's *Death of Mister Lazarescu* - Romania's emergence as a budding cinematic Mecca." -- Nick Schager, *SLANT Magazine*

"This buoyant little comedy puts its finger on the problem in the best tradition of East European humour, savvy but concrete, gentle but sharp as a knife." -- Deborah Young, *Variety*



Director's Statement: "My film is about marginalisation and appearances. I was attracted to the idea of seeing what happened in December 1989 in the country's smaller towns. This is why I chose to shoot the film in my hometown. What you see in the film is the reality of where I grew up: Vaslui."

- Caméra d'Or and Label Europa Cinemas Award at Cannes, 2006
- Best Film at Transylvania International Film Festival, 2006
- 2007 Independent Spirit Awards Nominee for Best Foreign Film

Part of a film series complementing the exhibit, "States of Mind: Dan and Lia Perjovschi", curated by Prof. Kristine Stiles (Dept. of Art & Art History, Duke University).
Sponsored by the Nasher Museum of Art, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program.

FALL BREAK

W 10/10 Griffith (8pm) | Cine-East: East Asian Cinema

Train Man (Densha Otoko) (dir. Murakami Masanori, 2005, 101 min, Japan, Japanese with English subtitles, Color, 35mm)



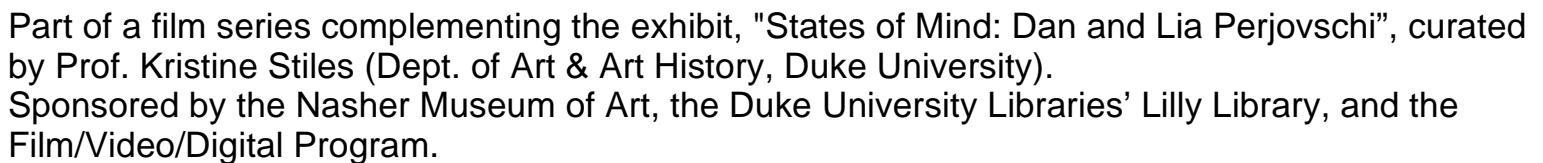
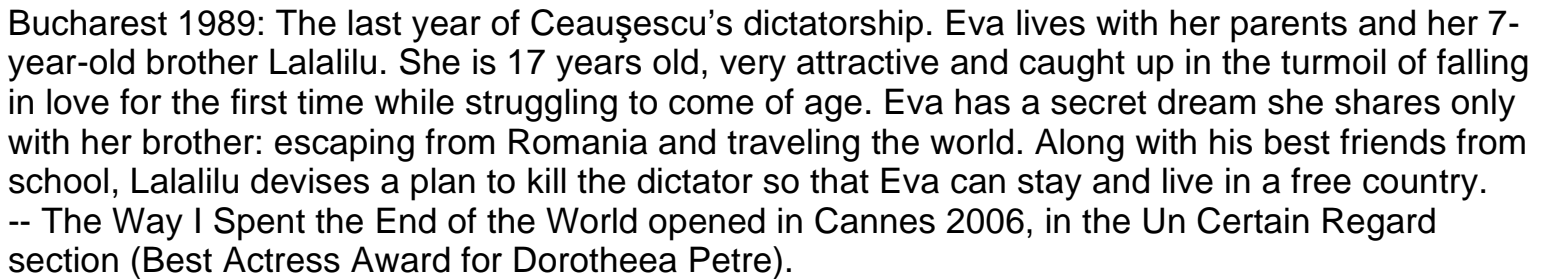
A computer engineer named Otaku (coincidentally the Japanese term for "geek") is an average young man, dressed in unstylish clothes and dorky glasses. But as luck would have it, he encounters a pretty young woman on a commuter train and saves her from a lecherous molester, falling in love with her at first sight. A few days later he receives a thank-you message from the woman along with a set of Hermes teacups. Having never had a girlfriend or received a gift from a girl in his life, Otaku seeks out his pals on his IRC website for advice using his codename Train_Man (Densha Otoko): "How should I ask her out?" Deeply interested in Train_Man's first love, his IRC pals eagerly supply him with advice. Encouraged by their support, Train_Man undergoes a total makeover for his first-ever date with "Hermes." Little does he know that he is about to ignite an Internet phenomenon..

TRIVIA: Densha Otoko is the film inspired by the phenomenal bestseller by Hitori Nakano that has taken Japan by storm. Based on true events that took place on a popular Internet Relay Chat (IRC) website in Japan called "2ch," this fairy-tale-like story has become a media sensation, and been adapted in book, comic, television drama, and movie formats. Released in 2005, the movie became an instant hit, grossing over 35 million dollars in Japan.

Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature and the Center for International Studies.

Thu 10/11 Nasher (7pm) | Romanian Film Series

The Way I Spent the End of the World (dir. Cătălin Mitulescu, 2006, 106 min, Romania, Romanian with English subtitles, Color, DVD)



1/8/2008

France, in English, Color, DVD)



**** Refreshments (dessert-variety) will be served after the film! ****

Author of the best-seller *Gender Trouble: Feminism and the Subversion of Identity*, Judith Butler is one of the world's most important and influential contemporary thinkers in fields such as continental philosophy, literary theory, feminist and queer theory, and cultural politics. *Judith Butler: Philosophical Encounters of the Third Kind* is the first film profile on this educator and author, staged as an up-close and personal encounter with its subject. The film features interviews with Butler - including reminiscences of her formative childhood years, illustrated by family home movies, as a "problem child" - shows her in classroom sessions in Berkeley and Paris, at public speaking engagements, and in discussion with Gender Studies professor Isabell Lorey.

Does gender = sexuality? How does the family define gender roles? What are the dangers when society coerces gender norms? What deep-seated social fears are unleashed by those who flout those prescribed roles? What is New Gender Politics? These are just a few of the topical issues explored in the film.



"A warm and illuminating portrait that enables us to discover the personality and thought of this engaged intellectual."—*Le Monde*

"Illuminating...has much to say about feminist theory, identity, gay rights, AIDS activism, homosexuality, and Israel."—*Booklist*

Sponsored by the Film/Video/Digital Program, the Program in Women's Studies, the Center for LGBT Life, the Program in the Study of Sexualities, and the Program in Literature.

Tu 10/16 Griffith (8pm) | Israel/Palestine film series

Forgiveness (dir. Udi Aloni, 2006, 97 min, Israel, in English, Color, 35mm)

-- A rare U.S. screening of the award-winning film from Udi Aloni!



On April 9, 1948, a Jewish militia entered the Palestinian village of Deir Yassin and killed over 100 villagers.

Soon after, a mental hospital was built on the ruins. The first patients to be committed were Holocaust survivors. A legend says that to this day, the survivors have been communicating with the ghosts of the village.



“In ... Forgiveness, it is the land and the mental institution built there that acts as the ruin,

foreclosing the possibility of a return to the death and displacement of Palestinians who lived in the village of Diryasın. The mental institution receives the Jews who emerge from the Nazi genocide as 'musulman' - traumatized to the point of losing speech and self-reference. So the musulman, the muslim, the christian, and the Jew are compounded here at this multiple and unfathomable site of loss, where on the land where a Palestinian village was destroyed, an Israeli mental institution is built to receive the destroyed lives of Jews from the concentration camps. Madness ensues, but what alternative is there?" – Judith Butler



"Forgiveness by Udi Aloni is an Israeli film the likes of which has never been seen. The complexity of the visual images and daring of its political message, imprinted in the film's 97 minutes, turn it into a challenging cultural event..." -- Meir Schnitzer, Maariv, Israel

"The thinking the film gives rise to is not a cold appraisal, but an emotionally engaged participation - the film *thinks with emotions*, which is why many scenes display an almost unbearable emotional intensity. I was deeply shattered by this film. It works on me like magic. " -- Slavoj Zizek.

"The mood of the film is located between the real and the uncanny. Between the conscious and the unconscious. From this mood emerges the aesthetic of the film. Within the mental institute, the aesthetic structure of the film will function vertically, as the undead (the victims of the massacre from the underground village) communicate with the unalive (the hospital patients) using the mental institute as conduit between the two worlds. Within the horizontal line of the narrative, the hospital acts as the hub from which flashbacks and flashforwards to New York, Israel, and Palestine emerge. ***Forgiveness*** tries to point to where the internal wounds of tragic heroes and tragic nations are bleeding and to suggest the possibility of an opening or a hope." -- **Udi Aloni, Director's Statement**

Sponsored by the Department of Asian & African Languages & Literature, the Center for Jewish

Studies, the Duke Islamic Studies Center (DISC), the Center for International Studies, the Program in Literature, the Department of Cultural Anthropology, the Multicultural Center, the Duke Human Rights Center, and the Film/Video/Digital Program.

W 10/17 Griffith (8pm) | Cine-East: East Asian Cinema

Mongolian Ping Pong (dir. Ning Hao, 2005, China, Mongolian with English subtitles, Color, 35mm)
Mongolian Ping Pong, a tender, visually stunning comedy-drama set on the steppes of Inner Mongolia, has a story that, in synopsis, sounds almost absurd. Three little boys--Bilike, Dawa and Erguotou -- live on the vast Mongolian grasslands in nomad tents called yurts. When Bilike finds an unfamiliar object, a ping-pong ball, floating in a creek, the three pals become obsessed with it. Is it a pearl from heaven, as Bilike's grandmother says? Is it the 'national ball of China,' as they see and hear on the TV set won by Bilike's dad? Or is it just a nuisance, as Bilike's mother seems to think? Accepting the word on TV, the boys decide to take the 'national ball' to the capital of China, Beijing, which they imagine is just over a few hills on the local Gobi Desert. Ning films the Mongolian steppe in great, austere long shots, which tend to dwarf all the characters, but when the children embark on their quest, on their small Mongolian horses and motor scooter, they have a curious valor. They're heroes in an absurd world. Wistful, humorous and majestically pictorial, Mongolian Ping Pong is an off-trail film full of offbeat delights.

Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature and the Center for International Studies.

Th 10/18 Richard White (7pm) | Special Event - screening + panel + reception

The Doll (Dante James, 2007, USA, in English, Color, DVD)

The Film/Video/Digital program invites you to attend a special screening for Duke University faculty, community, and friends of The Doll, a dramatic short film based on a story by the great African American turn-of-the-century writer, Charles W. Chesnutt. The Doll is set in the early 1900s and tells the story of Tom Taylor, the black proprietor of an exclusive barbershop. Taylor's humanity, dignity, and responsibility to family and community are challenged when he is faced with an opportunity to avenge a prior injustice. The film was produced through a collaboration between professionals and the Duke class, FVD 133S ("Adapting Literature - Producing Film") in Spring semester, 2007.

The screening will be followed by a panel discussion and a reception.

Panel discussion participants:

- Director, Dante James
- Actor, Clayton LeBouef
- Cinematographer, Josh Gibson
- Composer, Anthony Kelley
- Professor Wahneema Lubiano
- Class member Kimberly Hubbard
- Moderated by Prof. David L. Paletz

Sponsored by the Film/Video/Digital Program.

M 10/22 Griffith (8pm) | Special Event - Toril Moi Bookwatch screening (Ibsen adaption)
 An Enemy of the People (En Folkefiende) (dir. Erik Skjoldbjærg, 2005, 90 min, Norway,
 Norwegian with English subtitles, Color, 35mm)

Special 35mm screening of Norwegian filmmaker Erik Skjoldbjærg's 2006 filmic adaptation of the play by Henrik Ibsen. The first of two screenings leading up to the John Hope Franklin Humanities Institute's Faculty Bookwatch on October 25, featuring a panel discussion on *Henrik Ibsen and the Birth of Modernism: Art, Theater, Philosophy* by Toril Moi, James B. Duke Professor of Literature and Romance Studies.

From the world's most widely read and most often performed playwright comes one of the greatest stories of our age. An Enemy of the People is a modern film version of Henrik Ibsen's classic play - the action has been transposed to the present day and to a local community on the west coast of Norway and the conflict updated. Ibsen's spa has turned into a mineral water bottling plant, while the protagonist, Tomas Stockmann, has become a nutritional physiologist and television personality. However, it turns out the water is not of the promised quality, and the problems and conflicts are accumulating. For this film project, some of Norway's foremost film talents are collaborating to create a contemporary Ibsen story, with the drama of the original story intact, but also modernized and in accordance with cinematic premises. An Enemy of the People is a landscape movie in every sense of the word, shot in a small village on the west coast of Norway. A landscape both lush and dramatic consisting of steep mountains covered with snowfields, above rich fruit plantations and clear blue fjords.

Sponsored by the John Hope Franklin Humanities Institute, the Department of Theater Studies, and the Film/Video/Digital Program. Made possible by the Norwegian Film Institute, the Norwegian Ministry of Foreign Affairs (department for Promotion and Protocol), and the Royal Norwegian Embassy in Washington, D.C.

T 10/23 Griffith (8pm) | Special Event - Toril Moi Bookwatch screening (Ibsen adaption)
 Ganashatru (An Enemy of the People) (dir. Satyajit Ray, 1989, 102 min, India, Bengali with English subtitles, Color, DVD)

Special DVD screening of legendary Indian director Satyajit Ray's 1989 adaptation of the Henrik Ibsen play, "An Enemy of the People." The second of two screenings leading up to the John Hope Franklin Humanities Institute's Faculty Bookwatch on October 25, featuring a panel discussion on *Henrik Ibsen and the Birth of Modernism: Art, Theater, Philosophy* by Toril Moi, James B. Duke Professor of Literature and Romance Studies.

The film is an adaptation of a play by Henrik Ibsen: "An Enemy of the People." It is set in a small town in Bengal. Dr. Ashoke Gupta (Soumitra Chatterjee) is the head of a town hospital. Gupta's younger brother, Nisith (Dhritiman Chatterjee), is the head of the committees running the hospital and a temple. Both were built by a local Industrialist. The temple is also a big tourist attraction. Dr. Gupta is convinced that the holy water of the temple is contaminated due to faulty pipe-laying. It is causing an epidemic in the town. He warns his brother Nisith. Nisith, the Industrialist and other town officials reject the idea that holy water might be the cause of the epidemic. They refuse to close the temple to carry out the repairs. Dr. Gupta wants to write an article in the newspaper to warn people, but giving-in to the pressure from the powerful people, the editor refuses to publish it. Left with no alternative, Dr. Gupta organises a public meeting that is also sabotaged. And Dr. Gupta is proclaimed an enemy of the people.

Sponsored by the John Hope Franklin Humanities Institute, the NC Center for South Asian Studies, the Department of Theater Studies, the Department of Asian & African Languages & Literature, and the Film/Video/Digital Program.

Made possible by the National Film Development Corporation (NFDC) of India.

W 10/24 Richard White (7pm) | Buddhism & Modernity / Cine-East

Come, Come, Come Upward (Aje aje bara aje) (dir. Im Kwon-taek, 1989, 134 min, South Korea, Korean with English subtitles, Color, DVD)



A thought-provoking, elegantly filmed religious tale from award-winning director Im Kwon-Taek, focusing on the lives of two very different Buddhist nuns and their separate journeys toward personal enlightenment. In intertwining these two stories, the film successfully explores issues regarding a woman's role in Korean society and the place of religion in the modern age.

The main character of Come, Come, Come Upward, Sun-nyog, is expelled from high school after she is accused of having an affair with her teacher and decides to join a nunnery. The head nun has doubts about Sun-nyog's sincerity and devotion to the Way and casts her back into the real world after a crazed man becomes obsessed with her and starts to cause ripples in the serenity of temple life. The narrative eventually splits into two separate storylines, one following another young, more ascetic nun as she, too, is forced by the head nun as a test of devotion to face the evils and temptations of the outside world. One woman is destined to return to the monastery, and the other to live forever outside.

Awards:

Best Film - 1989 Grand Bell Awards, South Korea

Best Actress (Soo-yeon Kang) - 1989 Moscow International Film Festival

Sponsored by the Buddhist Community at Duke, the Asian/Pacific Studies institute, the University & Cultural Fund, the Duke University Libraries' Lilly Library, the Department of Asian & African Languages & Literature, the Center for International Studies, and the Film/Video/Digital Program.

Made possible by the generosity of Taehung Pictures.

Thu 10/25 Richard White (8pm) | Special Event – Experimental filmmaker Roger Beebe

An alumnus of Duke University's Graduate Program in Literature, filmmaker, film programmer, and University of Florida film studies professor Roger Beebe returns to Durham to show the films he's made in the six years since he left North Carolina, plus a few classics from the vault.



These films vary widely in form, in medium, and in tone; but what they share is an interest in using experimental forms to think about some aspect of our contemporary world, whether that be the complexity of race (Famous Irish Americans), gender and performance (*A Woman, A Mirror*) or, perhaps most centrally, the transformation of (sub)urban space (The Strip Mall Trilogy and *S A V E*).



Clockwise: *SAVE*; *A Woman, A Mirror*; *Rock/Hard Place*; Famous Irish Americans

Sponsored by the Film/Video/Digital Program.

Thu-F, 10/25 & 10/26 Griffith (7pm/9:30pm) | Cine-East: East Asian Cinema
The Host (Gwoemul) (dir. Bong Joon-ho, 2006, 119 min, South Korea, Korea with English subtitles, Color)
 Two shows each night, at 7pm & 9:30pm!

The Host combines scares, laughs, satire, and social dynamics into a riveting, poignant piece of film making. The talk of the 2006 Cannes International Film Festival, The Host, the latest film from critically acclaimed visionary director BONG Joon-ho, has already garnered a substantial amount of international buzz. Utilizing state-of-the-art special effects courtesy of a creative partnership between Weta Workshop (King Kong, The Lord of the Rings) and The Orphanage (Harry Potter and the Goblet of Fire, Sin City), The Host is equal parts creature-feature thrill ride and poignant human drama.

Gang-du (SONG Kang-ho) works at a food-stand on the banks of the Han River. Dozing on the job, he is awakened by his daughter, Hyun-seo (KO A-sung), who is angry with him for missing a teacher-parent meeting at school. As Gang-du walks out to the riverbank with a delivery, he notices that a large crowd of people has gathered, taking pictures and talking about something hanging from the Han River Bridge. The otherwise idyllic landscape turns suddenly to bedlam when a terrifying creature climbs up onto the riverbank and begins to crush and eat people. Gang-du and his daughter run for their lives but suddenly the thing grabs Hyun-seo and disappears back into the river. The government announces that the thing apparently is the Host of an unidentified virus. Having feared the worst, Gang-du receives a phone call from his daughter who is frightened, but very much alive. Gang-du makes plans to infiltrate the forbidden zone near the Han River to rescue his daughter from the clutches of the horrifying Host...

Sponsored by the Asian/Pacific Studies Institute and Freewater Presentations (Duke University Union), with support from the Film/Video/Digital Program, the Department of Asian & African Languages & Literature, and the Center for International Studies.

M 10/29 Griffith (8pm) | Following Monk film series

A Great Day in Harlem (Jean Bach, 1994, 60 min, USA, in English, B/W & Color, 35mm)



The story behind a photograph conceived by Esquire Magazine art director Art Kane. He gathered all the greats in the Jazz world for a group shot on a sultry summer day on 125th Street in Harlem, 1958. With a "cast" that includes Sonny Rollins, Dizzy Gillespie, Art Blakely, and Thelonious Monk, this documentary provides a rare glimpse into the close-knit, warm world of the

Jazz era, as well as some heartwarming and amusing footage of legends just being themselves.
-- Don't miss this rare opportunity to view the film in its original 35mm format!

"Combining home movies, interviews from the time, contemporary reminiscences from locals and those who took part, and fascinating performance footage, this is a joyful celebration of an extraordinary event and of jazz music in general." -- Channel 4 Film

"If there's such a thing as a magical documentary, *A Great Day in Harlem* is it." -- James Berardinelli, *Reel/Views*

Sponsored by the Film/Video/Digital Program and Duke Performances.

Special thanks to Matthew Seig at Jean Bach Inc, for making this screening possible.



Tu 10/30 Griffith (8pm) | Israel/Palestine film series

Paradise Now (dir. Hany Abu-Assad, 2005, 90 min,

Palestine/France/Germany/Netherlands/Israel, Arabic with English subtitles, Color, 35mm)



Paradise Now follows two Palestinian childhood friends who have been recruited for a strike on Tel Aviv and focuses on their last days together. When they are intercepted at the Israeli border and separated from their handlers, a young woman who discovers their plan causes them to reconsider their actions.



On a typical day in the West Bank city of Nablus, where daily life grinds on amidst crushing poverty and the occasional rocket blast, we meet two childhood best friends, Saïd (Kais Nashef) and Khaled (Ali Suliman), who pass time drinking tea, smoking a hookah, and working dead-end menial jobs as auto mechanics. Saïd's day takes a turn for the better when a beautiful young woman named Suha (Lubna Azabal) brings her car in for repairs. From their spirited interaction, it is apparent that there is a budding romance growing between them. But then Saïd is approached by middle-aged Jamal (Amer Hlehel), a point man for an unnamed Palestinian organization who informs Saïd that he and Khaled have been chosen to carry out a strike in Tel Aviv. They have been chosen for this mission as a team, because each had expressed a wish that if either is to die a martyr, the other would want to die alongside his best friend...



Winner of multiple prizes at the 2005 Berlin Film Festival, and invited to be presented at the 2005 Toronto International Film Festival, the film was written by Hany Abu-Assad (*Ford*

***Transit, Rana's Wedding*) & Bero Beyer and directed by Abu-Assad, and stars Kais Nashef, Ali Suliman, Lubna Azaba.**

Sponsored by the Department of Asian & African Languages & Literature, the Center for Jewish Studies, the Duke Islamic Studies Center (DISC), the Center for International Studies, the Program in Literature, the Department of Cultural Anthropology, the Multicultural Center, the Duke Human Rights Center, and the Film/Video/Digital Program.

W 10/31 Griffith (8pm) | Following Monk film series

Thelonious Monk: Straight, No Chaser (Charlotte Zwerin, 1989, 90 min, USA, in English, B/W & Color)



Documentary about legendary jazz pianist/composer Thelonious Monk. Much of the film is centered around the six months of footage cinematographer Christian Blackwood shot of Monk in 1967-68. The footage reveals a lot about Monk's personality, including his dramatic mood swings, his eccentric behavior, as well as his sense of humor. The footage also shows Monk "behind the scenes" in the studio and on tour in Europe. Interviews, photos and many of Monk's songs round out this biography.

Sponsored by the Film/Video/Digital Program and Duke Performances.

November 2007

Su 11/4 Richard White (2pm/3:30pm/4:10pm) | Latin Am Film Fest

NC Latin American Film Festival matinee screening – shorts & short feature:

- 2:00pm: **Devil's Miner**
- 3:30pm: **Camino a la Escuela/The Road to School**
- 4:10pm: **Education in Resistance**

Devil's Miner (Kief Davidson & Richard Ladkani, 2005, 82 min, USA, Spanish with English subtitles, Color)



Devil's Miner is the story of 14 year-old Basilio Vargas and his 12 year-old brother Bernardino, as they work in the Bolivian silver mines of Cerro Rico, which date back to the sixteenth century. Through the children's eyes, we encounter the world of devout Catholic miners who sever their ties with God upon entering the mountain. It is an ancient belief that the devil, as represented by hundreds of statues constructed in the tunnels, determines the fate of all who work within the mines. Raised without a father and living in virtual poverty with their mother on the slopes of the mine, the boys assume many adult responsibilities. They must work to afford the clothing and supplies vital to their education. Basilio believes only the mountain devil's generosity will allow them to earn enough money to continue the new school year. Without an education, the brothers have no chance to escape their destiny in the silver mines.

Camino a la Escuela/The Road to School (Humberto Saco, 2004, 20 min, Peru, Spanish with English Subtitles, Color)



This film documents the harsh living conditions and poor state of public education in the cold Peruvian highlands (over 4000 meters above sea level) for a female school teacher and her students. To get to school each day, these children risk their lives crossing the mountains in the snow while the teacher hitchhikes when the bus breaks down.

Education in Resistance (Antonio Moises, 2000, 21 min, Mexico, Tzeltal and Spanish with English subtitles, Color)



The Mexican Constitution states that every citizen has a right to a free education. For many Mexicans, especially those of indigenous heritage, this right has never been realized. This film looks at the education system that the Mexican government has been providing to indigenous people in Chiapas and why they decided to create an autonomous educational system. Elders describe their experiences in government schools, where they had to pay to attend and often experienced physical and psychological abuse. Education promoters in the autonomous system speak about their desire to teach in their communities, the importance of teaching bi-lingual classes, how military presence affects daily life and parents express their hopes for their new educational system. [The Chiapas Media Project provides video equipment, computers and training for marginalized indigenous communities in Southern Mexico. The resulting video tapes offer a unique, firsthand perspective on the lives and struggles of indigenous communities in Chiapas and Guerrero.]

XXI Annual Latin American Film and Video Festival

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 11/5 Richard White (7pm) | Latin Am Film Fest

Laberintos de la Memoria/Labyrinths of Memory – with director Guita Schyfter!

(Guita Schyfter, 2007, 95 min, Mexico, Spanish with English subtitles, Color) {**view trailer**}



This lovingly hand-made documentary from director Guita Schyfter traces the cultural origins of two women from two very different backgrounds: one comes from the world of the Mayans in Mexico, and the other has roots in Judaism. The film examines parallel stories of the search for identity and origin. Beginning with the image of giant turtles making their slow march back to the sea, the narrator reminds us that these animals always return to the beach of their birth. This symbolic image becomes the backdrop for intriguing cross-generational tales of political exile, displacement and the search for roots. Schyfter, a Jew born in Costa Rica to a Lithuanian mother and Ukrainian father, traces the stories of her ancestors from Central America to Central Europe and the USA. Simultaneously, we follow the story of Teté who was adopted as a girl from Chiapas by a U.S. anthropologist and “re-adopted” later by her godmother, a Cuban academic. Now in her forties, Teté returns to Mexico in search of her roots and begins a labyrinthine journey of surprising discoveries.



-- followed by a Q&A with director Guita Schyfter!

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.

November 5-9: The 3rd Annual "Quebec Cinema Week"

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

M 11/5 Teer (7pm) | Quebec Cinema Week

<http://fvd.aas.duke.edu/screensociety/schedule.php>

1/8/2008

Stardom (dir. Denys Arcand, 2002, 100 min, Canada, in English and French with English subtitles, B/W & Color, DVD)

A comic, yet troubling look at the world of celebrities. Stardom focuses on Tina Menzhal (Pare), a model who hits it big and grows dependent on the media hype surrounding her every move.

Tu 11/6 Griffith (7pm) | Quebec Cinema Week

Gaz Bar Blues (dir. Louis Bélanger, 2003, 115 min, Canada, French with English subtitles, Color, 35mm)

-- with director Louis Bélanger in person!

This is the story of Mr. Brochu, whose friends like to call him "the Boss". He runs his small-town gas station the best he can (not unlike the one the director's father ran) and tries to stay happy no matter what happens. But his three sons are getting restless--one is off to photograph the end of the Berlin Wall, and another keeps hitting the road with some band--and his own body is every bit as disloyal. "The Boss" is starting to have Parkinson's disease, a metaphor for decline that's also an essential part of the film's real-life feel.

-- followed by a Q&A with Director/Writer/Actor Louis Bélanger!

W 11/7 Griffith (2pm) | Quebec Cinema Week

Lost and Delirious (dir. Léa Pool, 2001, 103 min, Canada, in English, Color, DVD)

Lost and Delirious is about the friendship of three teenagers and how they experience it in a private school. Throughout the film, the lost girls question their relationships with one another and the authority of others, while desperately attempting to seek out true love and meaningful emotional connections in their confused adolescent life.

W 11/7 Griffith (8pm) | Quebec Cinema Week

Délivrez-moi (dir. Denis Chouinard, 2006, 99 min, Canada, French with English subtitles, Color, 35mm)

-- with director Denis Chouinard in person!

After serving 10 years for killing her lover Marco, Annie regains custody of her daughter, but the girl wants nothing to do with her. Desperate and haunted by memories of Marco, Annie sinks into growing confusion between past and present. Surprises await when she returns to the island where the murder took place.

-- followed by a Q&A with director/writer Denis Chouinard, returning to Duke for the 2nd time!

Th 11/8 *125 HUDSON HALL* (7pm) | Quebec Cinema Week

Le goût des jeunes filles (dir. John L'Ecuyer, 2004, 88 min, Canada, French with English subtitles, B/W & Color, DVD) -- New Location: this screening will take place in 125 Hudson Hall! (**Building Info**)

Based on the autobiographical novel by Dany Laferrière, Le goût des jeunes filles is the story of 15-year-old Haitian Fanfan (played by Lansana Kourouma) and his unforgettable weekend.

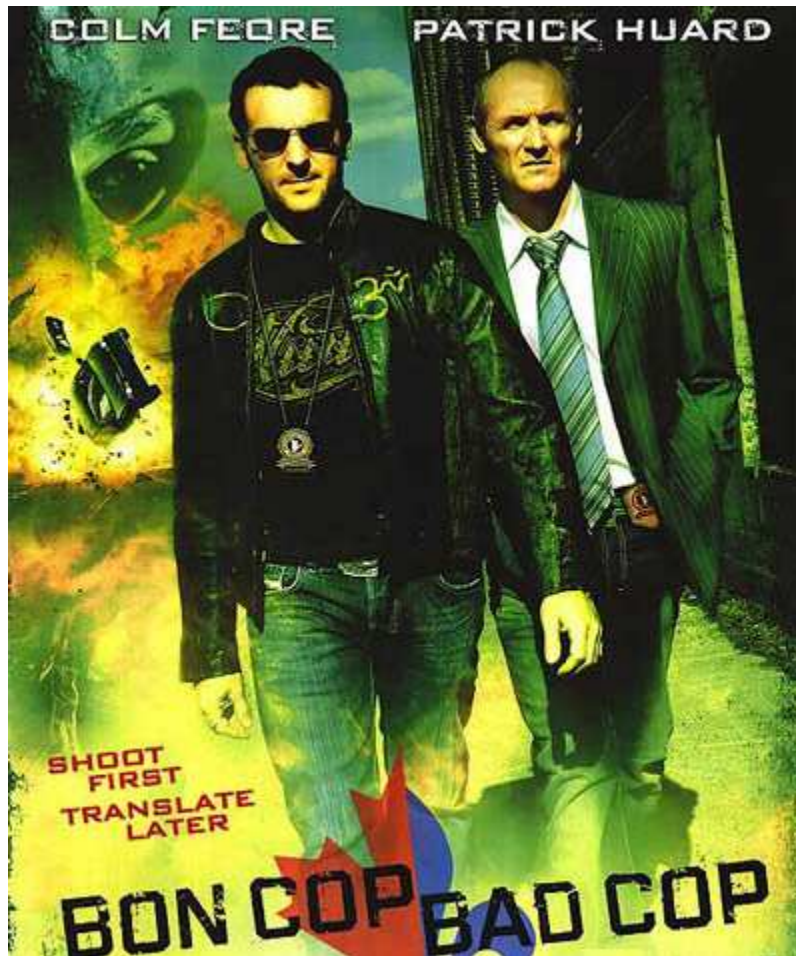
Montreal director John L'Ecuyer had only a \$1.5-million budget to bring this story to the screen and, in his own words, was shooting with "broken equipment" in a foreign country (Guadeloupe substituting for Haiti) with a cast and crew who largely spoke different dialects of French. The

result is like the little cousin of *City of God*, clumsier but obviously heartfelt and very evocative of a specific time and a place.

The year is 1971 and "Papa Doc" Duvalier's death is causing social unrest, awaking old pains in Fanfan's mother (Mireille Métellus). Her husband was murdered by government thugs, making her overprotective of her son. One night, trouble finds Fanfan anyway, when he and his hoodlum friend Gégé (Uly Daryl) butt heads with some Tontons-Macoutes militia soldiers, forcing the boys into hiding. But sometimes bad things can lead to good fortune, as Fanfan finds out when he takes refuge at his neighbour's house and discovers the world of sexy young women.

F 11/9 Teer (7pm) | Quebec Cinema Week

Bon Cop/Bad Cop (dir. Eric Canuel, 2006, 116 min, Canada, in English and French with English subtitles, Color, DVD)



Bon Cop, Bad Cop is a Canadian comedy-thriller buddy cop film about English Canadian and French Canadian police officers who reluctantly join forces. The dialogue is a mixture of English and French. The title is a translation word play on the phrase "Good cop/Bad cop", and the film's tagline is "Shoot First, Translate Later."



F 11/9 Richard White (7pm) | Latin Am Film Fest

American Visa (Juan Carlos Valdivia, 2005, 100 min, Bolivia, Spanish with English subtitles, Color)



Simple, honest and earthy, *American Visa* is the story of a Bolivian English teacher trying to get a visa to the US, in post-9/11 Bolivia. Strong dialogue and contemporary visuals, plus refreshing performances by the Mexican actors Demián Bichir and Kate del Castillo make this a riveting Bolivian film.



A mild-mannered English teacher hoping to reunite with his son in Miami turns to dangerous money-making schemes in an effort to buy a black market U.S. visa. Along the way he meets the exotic dancer, Blanca, who complicates his plans with her desire to settle down in Bolivia. For director Juan Carlos Valdivia this film, set in the Bolivian capital La Paz, is about "the Bolivian dream versus the American dream."

Please note that this film contains mature content and may not be suitable for all audiences.



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.

Sa 11/10 Richard White (12pm & 6pm) | Special Event – UNAFF festival



2nd United Nations Association Film Festival Traveling Film Festival Durham

Richard White Auditorium
Duke University's East Campus

Screening Schedule:
(click on the film titles, for descriptions)

Session One: 12pm-4:35pm

- 12:00pm** Introductions
- 12:15pm:** Independent Intervention (75')
- 1:30pm:** Epitaph (13')
- 1.45pm:** The Shaman's Apprentice (54')
- 2:40pm:** Rights on the line - Vigilantes at the Border (25')
- 3.05pm:** In Whose Interest? (27')
- Blowing Up Paradise (60')**

3.32pm:

---- BREAK: 4:35pm to 6:00pm ----

Session Two: 6pm-10:30pm

6:00pm Introductions

6:15pm: The Shape of Water (60')

7:15pm: Interview With An Executioner (13')

7:30pm: *From Dust (70')

8:40pm: Man Who Saved A Million Brains (24')

9:05pm: The Peacekeepers (83')

[*NB: *From Dust*, directed by Duke alumnus Dhruv Dhawan, is a special addition for the Durham festival. It is not part of the UNAFF traveling festival tour.]

Organized and presented by the United Nations Association Film Festival and the United Nations Association West Triangle Chapter, in conjunction with the Film/Video/Digital Program. Co-sponsored by the Duke Center for International Development, the Program in Women's Studies, and the Hart Leadership Program.

M 11/12 Griffith (7pm) | Buddhism & Modernity

Milarepa: Magician, Murderer, Saint - North Carolina Premiere!

(dir. Neten Chokling, 2006, 90 min, India/Bhutan, Tibetan with English subtitles, Color, 35 mm)



Milarepa depicts the humble beginnings of the man who was to become Tibet's greatest saint. A true story based on centuries-old oral traditions, a youthful Milarepa is propelled into a world of sorrow and betrayal after his father's sudden death. Destitute and hopeless, he sets out to learn

black magic - and exact revenge on his enemies - encountering magicians, demons, an enigmatic teacher and unexpected mystical power along the way. But it is in confronting the consequences of his anger that he learns the most. Photographed in the stunning Lahaul-Spiti region of Northern India, Milarepa offers a provocative parallel to the cycle of violence and retribution we see consuming today's world.

Winner: National Geographic Audience Favorite Award for Best Feature-Length Film



About the director: Neten Chokling Rinpoche, born in Wandipodtzong, central Bhutan in 1973, was recognized and enthroned by both the 16th Gyalwang Karmapa and Kyabj Dilgo Khyentse Rinpoche, from whom he received many teachings and transmissions. Renowned as an accomplished practitioner, he is the spiritual head of the Pema Ewam Choegar Gyurmeling Monastery in India and Tibet. Neten Chokling Rinpoche's lineage is that of the great tertön (treasure finder) Chokgyur Lingpa, and traces itself back to the Tibetan king, Trisong Detsen, who invited Guru Rinpoche to Tibet. Neten Chokling Rinpoche is fascinated with the power of cinematic art and the emotional influence of storytelling through sound and moving pictures. He greatly admires the directors Yasujiro Ozu, Akira Kurosawa, Chen Kaige, and Zhang Yimou. His rigorous training in Buddhist meditation and philosophy, combined with a deep interest in the film medium, make him well-suited to bring the teachings alive in a way that is accessible to a modern audience.



Sponsored by the Buddhist Community at Duke, The University & Cultural Fund, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program.

Tu 11/13 Griffith (8pm) | Israel/Palestine film series

Thirst (*Atash*) (dir. Tawfik Abu Wael, 2004, 100 min, Israel/Palestine, Arabic with English subtitles, color, 35mm)



It has been 10 years since Abu Shukri and his family, have settled in a valley, in the middle of nowhere, far away from their hometown. Completely independent, they live on charcoal they produce. Only the father and the son are in contact with the outside world. The father goes to the village to sell the charcoal whereas the son runs off to the village school. The mother and her two daughters incessantly burn wood. Abu Shukri, the father, brought them to this place against their will and they know that the reason why they left the village is also the reason why they can never return. The father decides to build a pipeline to bring fresh water to their rustic home. The women are suspicious and the son doesn't care but the running water awakens their instinct of freedom and marks the beginning of the family's explosive tragic downfall.



"*Atash* is undoubtedly a beautiful film. Abu Wael is arguably the most exciting Arab film-maker to have emerged in more than a decade." -- **Sight & Sound**

“...often sublime... provocative, yet affecting” (4 stars) -- **David Parkinson, Empire**



“Tawfik Abu Wael’s directorial debut is a complex, brooding film powered by an almost classical sense of tragedy... the tensions created by these characters’ needs rumble ominously through the film’s loaded silences. Abu Wael has a painterly eye for a beautiful cinematic shot” (4 stars) --

Metro

“*Thirst* is no doubt an aesthetic, thought-provoking and intelligent work that opens up many questions as well as offering spectacular viewing pleasure.” -- **Cambridge Film Festival Daily**

Sponsored by the Department of Asian & African Languages & Literature, the Center for Jewish Studies, the Duke Islamic Studies Center (DISC), the Center for International Studies, the Program in Literature, the Department of Cultural Anthropology, the Multicultural Center, the Duke Human Rights Center, and the Film/Video/Digital Program.

W 11/14 Griffith (7pm) | Buddhism & Modernity / Cine-East

Why Has Bodhi Dharma Left for the East? (dir. Bae Yong-Kyun, 1989, 137 min, South Korea, Korean with English subtitles, Color, 35mm)



This unique Korean film explores the relationship between an elderly Zen master, an orphaned boy, and a young monk named Ki Bong. With little time left before his impending death, Master Hyegok teaches his two students all he knows about Zen Buddhism, to which he has devoted his life. In order to learn, both Ki Bong and the orphan Hae Jin must face and overcome their feelings of guilt for past deeds. Ki Bong left behind his blind mother and family when he came to the monastery; Hae Jin accidentally caused the death of a bird. After the old man's death, the monk and the orphan attempt to use their master's teachings to achieve spiritual enlightenment.



"The images of the mountain, streams, forests and rawness of nature in all its abundance are stunningly beautiful and held up as examples of what is perfect in the world. For those who have the will and ability to extract the rich meanings from the depths of the film, which is layered in simple visual analogies, they will be deeply rewarded by a film that attempts to express what is inexpressible and does it better than any previous film of this type." – Dennis Schwartz, Ozu's World Movie Reviews

Trivia: This was the first Korean film ever to receive a theatrical release in the United States!

Distributor's note: Why Has Bodhi-Dharma Left for the East? has been acclaimed by critics and

audiences throughout the world as a film of remarkable power. This magnificent film, quietly powerful and astonishingly rich in formal beauty, is not only a cinematic gem, but an evocative meditation on the cyclical nature of existence. *Why Has Bodhi-Dharma Left for the East?* does not seek to explain the tenets of Zen Buddhism so much as illuminate the mysteries of life that lie behind them.

Sponsored by the Buddhist Community at Duke, the Asian/Pacific Studies institute, the University & Cultural Fund, the Department of Asian & African Languages & Literature, the Center for International Studies, and the Film/Video/Digital Program.

THANKSGIVING BREAK

Tu 11/27 Griffith (8pm) | Israel/Palestine film series

Waiting (Attente) (dir. Rashid Masharawi, 2005, 90 min, Palestine/France, in Arabic with English subtitles, Color, DVD)



Ahmad, a film director, tells people he is leaving home to settle abroad—far from Palestine. But first he picks up a rock from the ground and tucks it into his bag. Reluctantly, he accepts one last job: to audition actors for the new National Palestinian Theatre, a dream project still under construction with unreliable funding. Since any search for Palestinian talent would be incomplete without a tour of refugee camps in Jordan, Syria and Lebanon, Ahmad (Mahmoud Massad) journeys across borders, from camp to camp, in the company of a celebrity TV journalist, Bissan

(Areen Omari), and her cameraman, “Lumière” (Yousset Baroud)—both unemployed since their Gaza television station was bombed. Humor comes with a dash of irony, like when a straight-faced Bissan delivers a rapid series of optimistic news clichés about their region for a sound check. Everywhere, they are greeted by long lines of camp residents: The would-be actors hope that the chosen ones will get to return to Palestine. One young woman claims to have been an extra in a crowd that marched down the street shouting “Free Palestine!”—making her far more experienced than most. But Ahmed directs them to perform a familiar action, one at the heart of their lives: to wait. Sometimes funny and often painful, they wait before the camera, with an infinite range of movements and expressions.



Filmed in real camps with a full cast of Palestinian refugees, Rashid Masharawi's *Waiting (Attente)* shows a human map of Palestine that is enduring and powerful.

Sponsored by the Department of Asian & African Languages & Literature, the Center for Jewish Studies, the Duke Islamic Studies Center (DISC), the Center for International Studies, the Program in Literature, the Department of Cultural Anthropology, the Multicultural Center, the Duke Human Rights Center, and the Film/Video/Digital Program.

W 11/28 Richard White (7pm) | Buddhism & Modernity
Yonder and Enlightenment Guaranteed

(1) Yonder (dir. Mika Johnson, 2006, 20 min, USA, B/W, DVD)

The story of Yonder follows a man who is lost in his dreams. There, in a world that mirrors his sense of loss and isolation, he comes face to face with his spiritual double in what becomes a quest towards the re-creation of his identity.

(2) Enlightenment Guaranteed (Erleuchtung garantiert) (dir. Doris Dörrie, 2000, 109 min, Germany, in German, Japanese, and English with English subtitles, Color, DVD)



Uwe (Uwe Ochsenknecht) and Gustav (Gustav-Peter Wöhler) could hardly be more different as brothers: the former is an utter slob and the latter a practising feng-shui expert. When Uwe's wife leaves him suddenly, taking the entire contents of their flat and the children with her, he turns to his brother for a shoulder to cry on. As Gustav is about to embark on a Buddhist retreat to Japan, Uwe has no choice but to tag along - much to his brother's alarm. En route, their midlife crisis turns into a midnight crisis when they get lost in Tokyo's neon jungle and can't find the way back to their hotel. It's down and out in Asia's brave new world. With no papers, credit cards, directions, and with no Yen in their pockets, they wander through a kaleidoscopic alien environment where the simplest everyday things become major, often comical, challenges. They have to survive by their wits and certainly never expected the Zen concept of "leaving everything behind" to be like this.



Life in the monastery is an immersion of a more subtle kind. The mundane and the sublime - where does the one stop and the other start? What does cleaning the floor have to do with cleansing your heart? Still, the enigma of enlightenment keeps them going. But although it often seems just within their grasp, it continues to elude them. And yet, even if they don't fully realize it, at the very core of their being, it's changing them...

Sponsored by the Buddhist Community at Duke, The University & Cultural Fund, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program.

December 2007

M 12/3 Griffith (8pm) | Cine-East: East Asian Cinema

Paprika (dir. Kon Satoshi, 2006, 90 min, Japan, Japanese with English subtitles, Color, 35mm)



Following its own brand of dream logic, *Paprika* is an eye-opening mind trip that never fails to dazzle.

With PAPRIKA, Satoshi Kon (TOKYO GODFATHERS, MILLENNIUM ACTRESS) unleashes another eye-popping anime adventure. The visually striking thriller is set in the not-too-distant future, where doctors are developing a groundbreaking new psychotherapy treatment called PT. This coincides with the invention of a device called the "DC Mini," which enables researchers to enter the dreams of a subject and explore matters of the unconscious mind.



But one day, a "DC Mini" prototype goes missing, and the doctors are thrown into a world of confusion. They realize how dangerous a turn of events this could be, and to ensure that things don't spiral out of control, they embark on a mad quest to track down the missing prototype. The pretty but timid Dr. Atsuko Chiba teams up with the food-loving Dr. Tokita to find his assistant, Himuro, who has disappeared. Unfortunately, it is at this time that Atsuko's boss, Torataro Shima, tries to commit suicide. Dr. Tokita calls in an old friend, Detective Konakawa, to help the team find an answer to the rapidly devolving problem. As the characters use their dreamworld alter egos to enter the dreams of troubled patients, the line between reality and unreality begins to blur, until no one knows for sure what is real and what isn't.



An adaptation of a story by the acclaimed Japanese writer Yasutaka Tsutsui, *PAPRIKA* tells a tough-to-decipher, but spellbinding, tale. Kon's thought-provoking film features an absurdly catchy J-pop score and an unforgettable visual landscape.

Sponsored by the Asian/Pacific Studies Institute, the Duke Anime Club, the Department of Asian & African Languages & Literature, the Center for International Studies, and the Film/Video/Digital Program.

Tu 12/4 Griffith (8pm) | FVD Showcase

Water (dir. Deepa Mehta, 2005, 117 min, Canada/India, Hindi with English subtitles, Color, 35mm)

-- 2007 Oscar nominee for Best Foreign Language Film!

When Deepa Mehta first began filming *Water* in 2000, angry fundamentalist mobs burned her sets and threatened her life. The Indian government claimed it could not protect her, and the project had to wait four years before finally filming in Sri Lanka. Her film has raised the ire of extremists because it challenges the Hindu customs that dictate that widows, considered half-dead after the loss of their husbands, must be closeted in holy ashrams--a practice that still exists today.

Set in the 1930s, the film tells the story of eight-year old Chuyia, whose husband dies before she even meets him. Her parents shave her head and whisk her away to a house of widows where the women sleep on the ground and beg in the streets to earn their puny portion of rice. Chuyia, feisty and resilient, comes into this world like a ray of light, and soon the women are rethinking their mute acceptance of their fate. Her closest friend and ally is the lovely Kalyani, and soon a forbidden romance begins to develop between Kalyani and Narayana, a young Brahmin man who, following the teachings of Gandhi, has denounced injustice. The film is sumptuously beautiful, Chuyia is utterly winsome, and despite the harsh social issues at its heart, it often feels light and lively.

"An exquisite drama brimming with life and laughter and great tenderness and wrenching tragedy." -- Bruce Kirkland, *Jam! Movies*

"This work of gorgeous fury, about the virtual imprisonment of millions of Hindu widows in the years before independence, transforms Mehta's feminist rage into an eloquent testament to the hunger for freedom." -- Bill Gallo, *Village Voice*

Director's Notes: Though a Hindu myself, Hindu widows remained a bit of an anomaly to me until I started researching them for *Water*, the third film in my elemental trilogy of *Fire* and *Earth*. Their plight moved me enormously. These women lived out their lives as prescribed by a religious text that was nearly two thousand years old. *Water* is set in India in the late 1930s when the practice of child marriage was still prevalent. Young girls were often wed to older men for economic reasons. When the men died, they left behind young widows who were farmed out to ashrams (institutions). Considered a financial burden by their families, this was generally the fate of most widows. I decided to follow an eight-year-old widow and her life in an ashram where her presence starts to disrupt and affect the lives of the other residents.

Sponsored by the Film/Video/Digital Program.

W 12/5 Richard White (7pm) | Buddhism & Modernity

The Mountain of Signs and The Wheel of Time

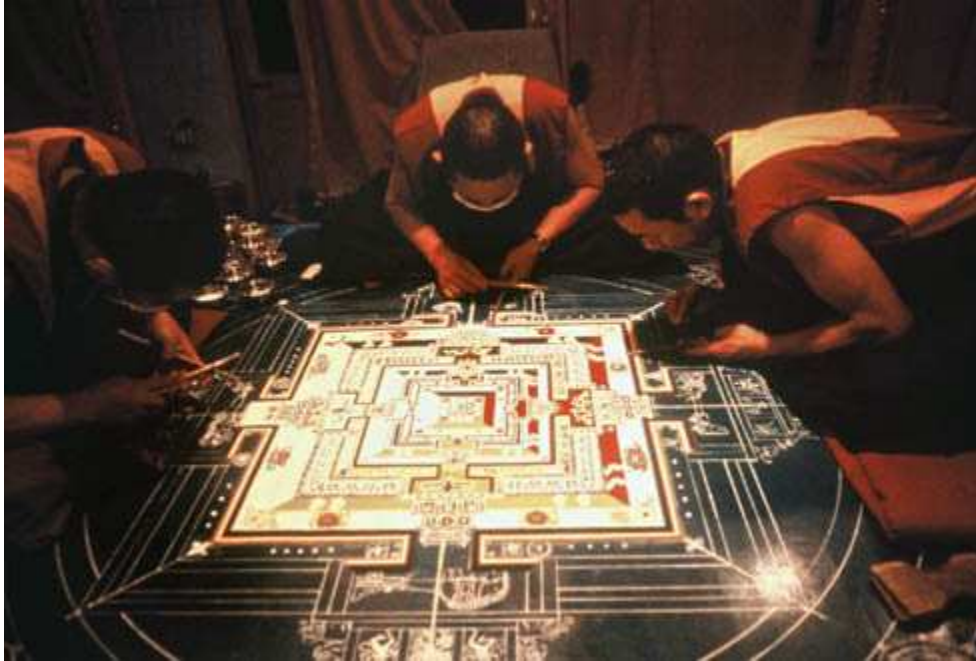
(1) *The Mountain of Signs* (dir. Mika Johnson, 2003, 30 min, Japan, in English, Color, DVD)
A young woman moves to Tokyo. Her quest to find spiritual values hidden in the modern city leads her to take photographs and ends in a pilgrimage to an ancient Buddhist cemetery in the mountains of Koyasan. Set amongst the neon lights and crowds of Tokyo and the graves and forestry of Koyasan, *The Mountain of Signs* explores the relevance of Buddhist values to modern-day spiritual practices. As its protagonist assimilates into the hyper-accelerated pace of life in Tokyo, she adopts the practice of photography as a coping mechanism. Following the *zuihitsu* literary tradition of Sei Shonagon's *Pillow Book* and the Buddhist priest Kenko's *Essays in Idleness*, the film traces the subtle links between ostensibly random subjects through images, aphorisms, anecdotes, and observations. From the lurid maze of urban desires to the sanctuary of Buddhist tradition, *The Mountain of Signs* reveals not a path to enlightenment, but rather a transformation of ideals.

(2) *The Wheel of Time* (dir. Werner Herzog, 2003, 80 min, Germany, in German, English and Tibetan, Color, DVD)



Noted German filmmaker Werner Herzog's (*Grizzly Man*/*The White Diamond*) marvelous documentary gives us an eyewitness report on the annual Buddhist pilgrimage gathering of some 500,000 of the faithful in May of 2002 (the Year of the Horse) in Bodh Gaya, India, the site where the Buddha some 2,500 years ago found enlightenment under the bo tree. Herzog (who claimed to have once walked from Munich to Paris) magically captures their lengthy pilgrimage to the Holy

Mt. Kailash in Tibet (covering more than 3000 miles) and the monks' creation of the intricate sand mandala ("the wheel of time") along with many secret rituals that have never been seen before on film. Herzog also takes us to a considerably smaller gathering in a convention hall in Graz, Austria, during the same year, where the Kalachakra ("Wheel of Time") ritual was presided by His Holiness The Dalai Lama. The Wheel of Time delivers a personal and introspective look at what Buddhism really means to its most ardent followers, as well as gives outsiders an intimate look into a fascinating way of life.



About the director: One of the most eccentric figures in the New German Cinema, Werner Herzog has been characterized as the "romantic visionary" of the movement as well as its most notorious self-promoter who possesses an almost legendary need to confront danger in making his films. His well-documented production difficulties - dragging a ship over a mountain, attempting to film the eruption of a volcano, hypnotizing an entire cast - may well be extra-filmic means of establishing the authenticity of his films, but in Herzog's case they threaten to become the real event of which the actual film is merely a record.

Sponsored by the Buddhist Community at Duke, The University & Cultural Fund, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program.

Th 12/6 Richard White (7pm) | Buddhism & Modernity - films+speaker+reception
Present & How To Cook Your Life -- with guest speaker Sandy Gentei Stewart!

About the guest speaker:



Born in 1938, Sandy Gentei Stewart became interested in Zen when he was 16 and heard Alan Watts speak on the radio. At age 29 he heard a radio interview with Joshu Sasaki Roshi and immediately knew he had found his teacher. In 1971 he was ordained as a Zen teacher (Osho) and became Vice-Abbot of the Cimarron Zen Center (now Rinzai-ji in Los Angeles). In 1975 he was appointed abbot of the Jemez Bodhi Mandala (now Bodhi Manda) in Jemez Springs, New Mexico. Three years later he moved to North Carolina

with his wife Susanna and step-daughter Lara. Sandy has been the guiding force behind the North Carolina Zen Center since its inception in the early 1980's.

Schedule of Events:

- 5:30pm: small reception in lobby of Richard White lecture hall
- 6:00pm: a talk on "Buddhism and Modernity" by guest speaker
Sandy Gentei Stewart, Abbott of the NC Zen Center at Pittsboro
- 7:00pm: film screening - one short film and one feature film (see below):

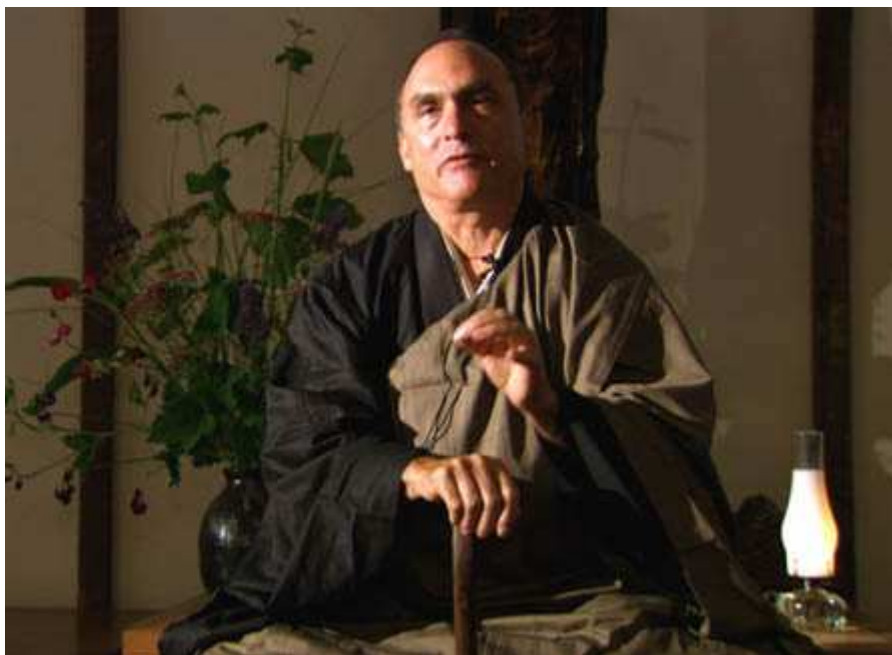
(1) Present (dir. Jacqueline Kim, 2006, 11 min, USA, in English, Color, DVD)

Part metaphor, part pun, part cautionary tale, Present depicts a futuristic and surreal café experience for a young couple. The film juxtaposes a sterile, calm dining area ("Welcome home" is the waitress' refrain) with a noisy, threatening and chaotic scene outside.

(2) How to Cook Your Life (dir. Doris Dörrie, 2007, 93 min, USA, in English, Color, DVD)



"The food will taste better when the cook is joyful" pretty much sums up the Buddhist philosophy explored in the new film *How to Cook Your Life*. The quote comes from Edward Espe Brown, a California Zen teacher, one of the founders of Greens Restaurant in San Francisco. Filmmaker Doris Dörrie follows Brown in culinary action, surrounded by clearly adoring disciples, at Austria's Scheibbs Buddhist Center and, in California, the San Francisco Zen Center and Tassajara Mountain Center.



This last venue is where the younger Brown began cooking as a self-described "arrogant, bossy, short-tempered know-it-all" and from where he first conceived and wrote his landmark *The Tassajara Bread Book*. Brown eventually united his love of cooking with the teachings of Zen priest and mentor Suzuki Roshi, whose early advice was "when you wash the rice, wash the rice, when you cut the carrots, cut the carrots, when you stir the soup, stir the soup."

Sponsored by the Buddhist Community at Duke, The University & Cultural Fund, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program.

F 12/7 *Griffith* (5:30pm-midnight) | Special Event

Duke Student Film Showcase

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

-- Student Filmmakers appearing in person!

Screening Schedule:

- 5:30pm-6pm: Animation**
- 6pm-7:15pm: Introduction to Production**
- 7:15pm-8:30pm: Experimental Filmmaking**
- 8:30pm-9pm: *Pizza Break***
- 9pm-9:15pm: Individual Projects**
- 9:15pm-11:50pm: The Documentary Experience**

Sponsored by the Film/Video/Digital Program, the Terry Sanford Institute of Public Policy, the Center for Documentary Studies, and Freewater Productions (DUU)..

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