

Screen/Society Screening Schedule

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For quicker searching, see our
[Fall 2008 At-A-Glance Schedule](#)

{last updated: 12-2-2008}

** Look for our Spring 2009 Schedule to appear in this spot in the next couple of days! **

Screen/Society's Fall 2008 program features several film series, including [Cine-East: East Asian Cinema](#), [French & Francophone Film Series: 'Cultures'](#), AMI Showcase (a selection of outstanding recent films, hand-picked by the Film/Video/Digital Program), **Italian Cinema**, [NC Latin American Film Festival](#) (celebrating its 22nd year in the Triangle!), [Scenes of Secrecy](#) (exploring issues of secrecy, privacy, and surveillance in diverse geographical and cultural contexts), 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](#),
and are free and open to the general public.

All Screen/Society events are organized and coordinated by the
[Arts of the Moving Image Program](#)

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

August 2008

M Aug 25 Griffith (8pm) | [French & Francophone Film Series: 'Cultures'](#)

The Untouchable (L'Intouchable) (*Benoît Jacquot, 2006, 82 min, France, in English and French with English subtitles, Color, 35mm*)

A young actress, Jeanne, learns from her mother that her father is Indian, a Hindu she met while travelling, an "Untouchable." Intending to find her father, Jeanne wants to leave for India immediately but she needs money. She drops out of the rehearsals for "Saint Joan of the Stockyards," staged by her lover and asks her agent to get her a part, that she had initially turned down, in a film. She performs the part as though it's an ordeal she's inflicting on herself and leaves as soon as she can. Jeanne sets out on her own for the vastness of India with little more than a name as a clue. In the hope that she will reach what she is looking for, she immerses herself into the jumble and life of a continent that is totally foreign to her. Eventually, she befriends a young man who acts as a guide, assisting her and introducing her to the mysteries of India. As Jeanne comes nearer to her goal, one wonders what will be at the end of her quest: finding her father or something more elusive, more enriching.

Sponsored by the Center for French and Francophone Studies, the Center for Documentary Studies, the Center for International Studies, the Center for European Studies, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program. Special thanks to the Cultural Services of the French Embassy.

September 2008

M Sept 1 Griffith (8pm) | [French & Francophone Film Series: 'Cultures'](#)

Frantz Fanon: His Life, His Struggle, His Work -- introduced by Prof. Ranjana Khanna!

(Cheikh Djemaï, 2004, 52 min, Martinique/France/Algeria/Tunisia, French with English Subtitles, Color & B/W, DVD)

-- introduced by Ranjana Khanna (Margaret Taylor Smith Director of Women's Studies; Professor of English, Literature & Women's Studies)!

Frantz Fanon was a psychiatrist, originally from Martinique, who became a spokesman for the Algerian revolution against French colonialism. During the Second World War, he volunteered as a soldier to help France, "the Mother Country," against the Nazis. Embittered by his experience with racism in the French Army, he gravitated to radical politics, Sartrean existentialism and the philosophy of black consciousness known as *négritude*. His 1952 book, *'Black Skin, White Masks,'* offers a penetrating analysis of racism and oppression in colonized countries and of the ways in which it is internalized by its victims. While secretly aiding the rebels of the Algerian anti-colonial war as a doctor in Algeria, Fanon cared for victims and perpetrators alike, producing case notes that shed invaluable light on the psychic traumas of colonial war. Expelled from Algeria in 1956, Fanon moved to Tunis where he wrote for *El Moudjahid*, the rebel newspaper, founded Africa's first psychiatric clinic, and wrote several influential books on decolonization. *Frantz Fanon, His Life, His Struggle, His Work* reunites testimonies of friends, family and colleagues that he met during the different steps of his life and traces the short and intense life of one of the great thinkers of the 20th century. *Sponsored by the Center for French and Francophone Studies, the Center for Documentary Studies, the Center for International Studies, the Center for European Studies, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program. Special thanks to the Cultural Services of the French Embassy.*

W Sept 3 Griffith (7pm) | [Scenes of Secrecy](#)

Redacted

(Brian De Palma, 2007, 90 min, USA, in English, Color, 35mm)

-- Introduced by Prof. Elizabeth Davis, Department of Cultural Anthropology!

Director Brian De Palma, whose *Casualties Of War* addressed a horrific tragedy that occurred during the Vietnam war, turns his attention to Iraq with an unfortunately similar tale. Inspired by true events, *Redacted* follows a group of soldiers who are stationed at a checkpoint in Iraq. Angel Salazar (Izzy Diaz) is an aspiring filmmaker who is intent on capturing his experience on videotape. His fellow soldiers--Reno Flake (Patrick Carroll), Lawyer McCoy (Rob Devaney), and Gabe Blix (Kel O'Neill)--seem to be surprisingly well-adjusted at first, but it isn't long before their true colors come through. When Reno decides to get drunk and harass an Iraqi family, the situation devolves into rape and murder, putting an incredible strain on Lawyer, who wants to expose Reno but doesn't want to rat out a fellow soldier. In making *Redacted*, De Palma embraced the various forms of technology that have allowed soldiers to connect with Americans back home: video cameras, blogs, YouTube, etc. The result is a fictional documentary that feels immediate and experimental, incorporating first-person video perspectives, security cameras, and a variety of other techniques to tell its tragic tale. De Palma is clearly unhappy with the developments in Iraq, and he wants the world to know that he doesn't support the war. *Redacted* will certainly never be misconstrued as a pro-war film. This is a challenging work that attacks the very nature of the American presence in Iraq.

Sponsored by the Visual Studies Initiative, the Provost's Office, the Department of Cultural Anthropology, and the Film/Video/Digital Program.

M Sept 8 Griffith (8pm) | [French & Francophone Film Series: 'Cultures'](#)

Lili and the Baobab

(Chantal Richard, 2005, 90 min France, in French with English subtitles, Color, DVD)

A freelance photographer from coastal Normandy, Lili (Romane Bohringer) has been hired to document new infrastructures in her town's sister community in Senegal. The entire village turns out to welcome her, their affection immediate and genuine. Lili is encouraged to make herself at home, but as an unmarried, childless woman of 33 she is a curiosity. As a stranger, she is most at ease in her role as photographer. She focuses her camera on the villagers and their profoundly communal existence, and her photography becomes a means of communication and a salve for her own isolation. Meanwhile, she forms an intuitive bond with Aminata (Aminata Zaaria), an unmarried woman whose quiet independence mirrors Lili's own. By the time Lili returns to Normandy, something has shifted within her and she looks at her life through new eyes. As she searches for a way to remain connected to her sister village, Lili is led back to her friendship with Aminata. Bohringer's superb performance anchors a striking film in which Lili's emotional journey is visually connected with the landscape she inhabits, be it the ochre plains of Africa or the forested seaside of Normandy. Lili's story is a distinctly modern one, suggesting themes of economic migration, colonialism and cultural divides—but subtly, gently. This is a filmmaker who has confidence in her audience, trusting us to interpret what we will. Lucky for us, as *Lili and the Baobab* is a film of uncommon depth, intelligence and beauty.

Sponsored by the Center for French and Francophone Studies, the Center for Documentary Studies, the Center for International Studies, the Center for European Studies, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program. Special thanks to the Cultural Services of the French Embassy.

W Sept 10 Griffith (7pm) | [Scenes of Secrecy](#)

The Lives of Others

(Florian Henckel von Donnersmarck, 2006, 137 min, Germany, in German with English subtitles, Color, 35mm)

-- Introduced by Prof. Jakob Norberg, Dept. of Germanic Languages and Literature!

At once a political thriller and human drama, *The Lives Of Others* begins in East Berlin in 1984, five years before Glasnost and the fall of the Berlin Wall and ultimately takes us to 1991, in what is now the reunited Germany. *The Lives Of Others* traces the gradual disillusionment of Captain Gerd Wiesler (Ulrich Muhe), a highly skilled officer who works for the *Stasi*, East Germany's all-powerful secret police. His mission is to spy on a celebrated writer and actress couple, Georg Dreyman (Sebastian Koch) and Christa-Maria Sieland (Martina Gedeck).

Five years before its downfall, the former East- German government (known as the GDR, German Democratic Republic) ensures its claim to power with a ruthless system of control and surveillance via the *Stasi*, a vast network of informers that at one time numbered 200,000 out of a population of 17 million. Their goal is to know everything about "the lives of others." Devoted Stasi officer and expert interrogator Wiesler is given the job of collecting evidence against the famous playwright Georg Dreyman. Wiesler sets up his surveillance headquarters in the attic of Dreyman's apartment building, thus beginning Wiesler's cold and calculating observation of the lives of the playwright and his girlfriend. While he observes the day-to-day life of Dreyman and Christa-Maria, he begins to be drawn into their world, which puts his own position as an impartial agent of the GDR into question. His immersion in "the lives of others," in love, literature and freethinking, also makes Wiesler acutely aware of the shortfalls of his own existence...

The Lives of Others is haunted by a piece of music called "Sonata for a Good Man," composed for the film by Gabriel Yared and, at the same time, magically familiar to some of its characters. Like the story that surrounds it — a suspenseful, ethically exacting drama, beautifully realized by the writer and director Florian Henckel von Donnersmarck — Mr. Yared's piece is melancholy, elegant and complicated. Goodness, as a subject for art, risks falling prey to piety and wishful thinking, but *The Lives of Others* never sacrifices clarity for easy feeling. Posing a stark, difficult question — how does a good man act in circumstances that seem to rule out the very possibility of decent behavior? — it illuminates not only a shadowy period in recent German history, but also the moral no man's land where base impulses and high principles converge." — **A. O. Scott, *The New York Times*.**

Sponsored by the Visual Studies Initiative, the Provost's Office, the Department of Cultural Anthropology, and the Film/Video/Digital Program.

M Sept 15 Griffith (8pm) | [French & Francophone Film Series: 'Cultures'](#)

L'origine de la Tendresse and other tales (short films program)

(various directors, 1999-2007, France, in French with English subtitles, 95 min total, Color, DVD)

Six short films showcase the wide range of voices and soaring new talents in French filmmaking. Comic and tragic, personal and political, this program includes the stories of two readers who connect on the Paris Metro, a husband and wife who reunite after decades apart, and a machine worker's last day. Presented here are "Kitchen," "Gratte-papier" (Pen-Pusher), "Ma mere: Histoire d'une immigration" (My Mother: Story of an Immigration), "Je suis une voix" (One Voice, One Vote), "La dernière journée" (The Last Day), and "L'Origine de la tendresse."

For detailed film descriptions, visit: <http://www.facecouncil.org/tournees/fichesfilms/courtsmetrages.html>

Sponsored by the Center for French and Francophone Studies, the Center for Documentary Studies, the Center for International Studies, the Center for European Studies, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program. Special thanks to the Cultural Services of the French Embassy.

Tu Sept 16 Griffith (8pm) | AMI Showcase—Films of Lech Majewski

Angelus

(Lech Majewski, 2000, Poland, in Polish with English subtitles, 103 min, Color, 35mm)

Polish director Lech Majewski followed up his 1999 film *Wojaczek* with this dark fantasy comedy based on true events that took place in a Silesian town beginning in the 1930s and continuing through the 1950s. As World War II looms, the leader of an occultist commune in a small Polish mining town makes three prophecies before dying, the third prophecy predicting the demise of the human race. Over the years, the members of the commune watch with great anxiety as the the first two prophecies appear to come true. Believing that the Apocalypse is fast approaching, they select a virgin boy from the commune to sacrifice himself and save the world from certain destruction.

Cinematographer Adam Sikora won the Silver Frog for *Angelus* at Poland's 2001 Camerimage film festival.

"*Angelus* is a fascinating film that recalls the work of Tarkovsky, while standing alone as a unique expression of Majewski's creative impulse. It's an otherworldly film, its images meticulously composed in a vivid, painterly style... The result is a film of uncommon beauty, celebrating the pursuit of art and enlightenment in all its myriad forms." -- Darryl Macdonald, Seattle International Film Festival

Sponsored by the Film/Video/Digital Program, the Center for European Studies, the Department of Slavic and Eurasian Studies, the Center for Slavic, Eurasian, and Eastern European Studies, the Department of

**W Sept 17 Griffith (7pm) | [Scenes of Secrecy](#)
Clando**

(Jean-Marie Teno, 1996, 95 min, Cameroon, in French with English subtitles, Color, 35mm)

Clando wrestles with a dilemma facing more and more educated Africans: whether to work to change the autocratic regimes at home or seek their fortunes abroad. "Clando" is German slang for an illegal immigrant. A native of the Cameroons, Sobgui Anatole is such an unwanted guest. This earnest drama tells the story of a man who, out of desperation, abandons the familiarity of his home culture in favor of living as a fugitive in a foreign country. In Cameroon, Sobgui had been a computer programmer until he was arrested and tortured for his involvement with a radical group. Following his release, he finds himself unemployed until he gets some work as a free-lance taxi driver. Psychologically devastated, Sobgui becomes impotent and this ruins his marriage. With nothing left to look forward to in his native land, Sobgui decides to sneak into Germany for a better life. He goes to Cologne and joins a community of African emigrants. Most are hard-working and ambitious people. Sobgui even begins a love affair with Madeleine, a German political activist who encourages Sobgui and his friends to return home and fight for change.

For more details, see: <http://www.newsreel.org/nav/title.asp?tc=CN0019&s=clando>

Sponsored by the Visual Studies Initiative, the Provost's Office, the Department of Cultural Anthropology, and the Film/Video/Digital Program.

**Th Sept 18 - Fri Sept 19 Griffith (7pm+9:30pm) | [French & Francophone Film Series: 'Cultures'](#)
Persepolis -- two showings each night, at 7pm and 9:30pm!**

(Vincent Paronnaud & Marjane Satrapi, 2007, 95 min, France, in French, English, Persian & German with English subtitles, B/W, 35mm)

-- Co-presented with Freewater Presentations! ([web site](#))

Persepolis presents a deeply personal coming-of-age tale about finding one's place in the world. Based on her bestselling graphic novel, Marjane Satrapi teamed up with underground comic book artist Vincent Paronnaud to co-direct this animated big screen adaptation. The result is an electrifying, heartfelt, and original portrait of a spunky girl who surmounts countless obstacles to grow into a wise young adult. Marjane (voiced by Chiara Mastroianni) is an innocent nine-year-old living in Iran, surrounded by a loving but incredibly protective mother (Catherine Deneuve) and father (Simon Abkarian). She finds comfort in the carefree spirit of her loving grandmother (Danielle Darrieux), as well as music by artists as diverse as ABBA and Iron Maiden. When Marjane's uncle is killed in the Iran/Iraq war, her parents send her to school in Austria, where she can study in safety. The only trouble is that her Middle Eastern appearance frightens people, giving her a harsh lesson in racial prejudice. Somehow, Marjane's fiery spirit doesn't succumb to any of the negativity. Eventually, she returns home to Iran to be closer with her family. But even though she settles into married life, the tyrannical pressures of Iranian society force her to abandon her country once again, sending her to France on another journey. Satrapi and Paronnaud retain the stark, spare animated style of the graphic novels that inspired the film. This is a wise decision: the less specific they get in their visual presentation, the more universal their story becomes. *Persepolis* gives viewers several movies in one. It is equal parts coming-of-age story, history lesson, and an animated adventure tale.

Sponsored by the Center for French and Francophone Studies, Freewater Presentations (DUU), the Center for Documentary Studies, the Center for International Studies, the Center for European Studies, the Duke University Libraries' Lilly Library, and the Film/Video/Digital Program. Special thanks to the Cultural Services of the French Embassy.

M Sept 22 Griffith (8pm) | [Cine-East: East Asian Cinema](#)

Exiled

(Johnnie To, 2006, 113 min, Hong Kong, Cantonese with English subtitles, Color, 35mm)

The time is 1998. The setting is Macau. Every living soul jumps at every chance to make quick money before the Portuguese colony ushers in a new era under Chinese rule. Against this background of fin-de-siècle malaise come two hit men from Hong Kong sent to take out a renegade member trying to turn over a new leaf with his wife and newborn baby. They soon find themselves in the throes of a dilemma when two of their former associates also show up, intent on thwarting them at every cost.

For the first time since *The Mission* in 1999, Anthony Wong (*Infernal Affairs*) and Francis Ng (*Infernal Affairs 2*) once again team up with Johnnie To and his regulars Roy Cheung (*Infernal Affairs 2*), Lam Suet (PTU), and Simon Yam (*Election*) in another action-packed ensemble piece *Exiled*. Joining this virile cast are Richie Jen and Nick Cheung, both of whom worked previously with Johnnie To in *Breaking News*, as well as new collaborator Josie Ho (*Butterfly*).

"Johnnie To may not be the last man standing, but he is the lone Hong Kong action director who's done his best work in the aftermath of the crown colony's reversion to China. In a sense, the feverishly active To is out of step with history—and, as its title suggests, his latest gangster opus, *Exiled*, revels in that sense of anachronism. ... *Exiled* begins with a tribute to Sergio Leone and ends by acknowledging Sam Peckinpah." --

J. Hoberman, The Village Voice

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Film/Video/Digital Program.

Tu Sept 23 Griffith (8:30pm) | AMI Showcase—Films of Lech Majewski

Wojacek -- at a special time, 8:30pm, with director Lech Majewski in person!

(Lech Majewski, 1999, 90 min, Poland, in Polish with English subtitles, B/W, 35mm)

Lech Majewski, a poet and screenwriter for *Basquiat* (1996), directs this stylized biopic of Rafal Wojacek, a rebellious poet who died prematurely in his twenties. Drunk and depressed, Wojacek walks through windows, jumps from two story buildings, and gets into frequent fights. Though he has frequent sexual dalliances with the nursing staff during his recurrent trips to the hospital, his true love remains his poetry. Conscious of the need for myth in the mythless reality of communist Poland, he burns his life as an offering. -- NC Premiere! Followed by a Q&A with director Lech Majewski!

-- Winner for Best Director and Best Cinematography at the 2000 *Art Film Festival*

-- Winner for Best Director at the 1999 *Polish Film Festival*

Sponsored by the Film/Video/Digital Program, the Center for European Studies, the Department of Slavic and Eurasian Studies, the Center for Slavic, Eurasian, and Eastern European Studies, the Department of Art, Art History and Visual Studies, and the Visual Studies Initiative.

W Sept 24 Griffith (7pm) | [Scenes of Secrecy](#)

Standard Operating Procedure

(Errol Morris, 2008, 116 min, USA, in English, Color, 35mm)

-- Introduced by Prof. Thomas Rankin, Director of the Center for Documentary Studies!

Master filmmaker Errol Morris turns his keen eye to the Abu Ghraib prison scandal in this intense and provocative documentary. Using interviews with the soldiers that appeared in the now infamous torture photos, Morris strings their stories together with vivid reenactments and striking digital technology for a

wrenching look at the events at the prison. With his trademark straight-into-the-lens interview style, it is chilling to see the familiar faces of Lynndie England and Sabrina Harmon as they try to articulate their experiences. The lawlessness and confusion in the prison quickly become evident, and as their stories unfold, the film slowly strips away the many puzzling questions that surround the incidents, exposing a much larger truth about corruption within the US military, corruption that appears to reach far beyond the handful of soldiers that took the fall for the scandal. Morris's reenactments are extremely vivid, and often shot in a beautifully cinematic style. While these techniques make for riveting filmmaking, they are sometimes considered controversial by documentary purists, and some might criticize his detailed recreations of such deeply disturbing events. However, others might deem the reenactments necessary to really bringing home the reality of what happened. Regardless of his methods, Morris does a masterly job of untangling such a complex, twisted story. He shines a glaring light on one of America's most shameful moments and, more importantly, exposes how little we truly know about our military's methods.

-- Winner of the Silver Bear award at the 2008 *Berlin International Film Festival*!

Sponsored by the Visual Studies Initiative, the Provost's Office, the Department of Cultural Anthropology, and the Film/Video/Digital Program.

October 2008

W Oct 1 Griffith (7pm) | [Scenes of Secrecy](#)

Special Program: Secret Tapes (Tajne Tasmy SB) + Occulted

-- followed by a Q&A with Prof. William Noland, Dept. of Art, Art History & Visual Studies!

Secret Tapes (Tajne Tasmy SB)

(dir. Piotr Morawski, 2002, 35min, Poland, Polish with English subtitles, Color and B&W, DVD)

In 2001, surveillance films made by the Polish Ministry of Internal Affairs between 1966 and 1985 were found and form their own documentary history of the decline of a paranoid regime. These films record the different forms of social protests of those days: street fights, hunger strikes, meetings in churches, demonstrations, self-immolations. Former secret service operatives chill you with their pride in accurate filmmaking and hidden cameras. A very creepy film, indeed.

Occulted

(William Noland, 2006, 20 min, USA, in English, Color, DVD)

Set on the London streets during the winter of 2006, barely six months after the traumatic subway and bus bombings of 2005, this experimental short surveils those who are already willingly surveilled. With periodic reminders that cameras are scanning the surroundings, narrative is forsaken in favor of close and intimate watching. Movement is slowed as the daily commuting routine is interrupted and punctuated by shopping: obsessive, repetitive, ubiquitous. Director William Noland, an associate professor of the practice of visual arts at Duke University, creates dense layers of image and sound, leaving us wondering what it is that is being thought, felt and lost.

Sponsored by the Visual Studies Initiative, the Provost's Office, the Department of Cultural Anthropology, and the Film/Video/Digital Program.

Su Oct 5 Griffith (6pm) | Special Events

King Leopold's Ghost -- special documentary screening, with the director & book's author in person!

(Pippa Scott & Oreet Rees, 2006, 108 min, USA, in French with English subtitles and English, Color, DVD)

Producer/Director Pippa Scott and author Adam Hochschild will both be on hand for a screening and discussion of Scott's screen adaptation of Hochschild's book. -- Q&A to follow!

Filmmakers Pippa Scott and Oreet Rees explore the reprehensible legacy of Belgium's King Leopold II in this documentary adaptation of Adam Hochschild's best-selling book. His envy growing as powerful neighbors France, England, and the Netherlands began claiming valuable African coastal land in order to access a variety of precious resources, Leopold eventually opted to follow the path carved out by explorer Henry Morgan Stanley that led directly into the heart of the Congo. An agent for private interests whose primary goal it was to build routes out of the Congo so that the valuable resources could be exported back to Europe, Stanley achieved his goal by utilizing forced labor and effectively militarizing what was previously a land of tribal alliances. With Leopold's grip on the region gradually tightening until it became, for all intents and purposes, his own private reserve, the devious ruler would subsequently launch a successful public relationship campaign stressing that his enterprise was both humane and anti-slavery oriented. Narrated by a series of experts and actors who include Don Cheadle, James Cromwell, and Alfre Woodard, Scott and Rees' film eventually turns its attentions towards contemporary events that chillingly recall Leopold's notorious endeavor.

Sponsored by the Duke Human Rights Center, the Archive for Human Rights, the John Hope Franklin Humanities Institute, the Vice Provost for Interdisciplinary Studies, the Center for International Studies, and the Film/Video/Digital Program.

M Oct 6 Griffith (8pm) | [Cine-East: East Asian Cinema](#)

The Girl Who Leapt Through Time

(Mamoru Hosoda, 2006, 98 min, Japan, in Japanese with English subtitles, 98 min, Color, 35mm)

-- Winner for Best Animation Film at the 2007 Japanese Academy Awards!

The Girl Who Leapt Through Time is a wonderfully touching, funny and captivating movie. When a typical young high school girl discovers that she has the unique ability to traverse space and time, her efforts to use the power as a means of preserving the relationship she shares with her closest friends reveals the perpetually shifting nature of personal relationships, in Mamoru Hosoda's warmhearted fantasy.

Background: “*Toki O Kakeru Shoujo*” (or *Tokikake*) is probably the most adapted modern short story in Japanese Literature. As of date, there have been six different versions of the Tsutsui Yasutaka story in both TV and movies—the NHK drama *Time Traveler* ('72) with Shimada Junko; the '83 movie with Harada Tomoyo; the Fuji TV Drama special ('84) with Minamino Yoko; the Fuji TV Drama special ('94) with Uchida Yuki; the '97 movie with Nakamoto Nana; the TBS TV special ('02) with Abe Natsumi and now Hosoda Mamoru's anime movie. Yet director Hosoda (*Digimon* TV series, *One Piece*) and screenwriter Okudera Satoko (*Concent*, *Kakko No Kaidan 2*) took the unique approach of crafting not just another tired adaptation of the novel but rather developed a sequel to the events of the novel which covered a lot of the same themes but with inventive and interesting twists. What is unique about this movie (and what sets it apart from the previous adaptations) is the exploration of the ramifications of Makoto's “time leaping” powers. Whereas before in the novel and movies, heroine Yoshiyama Kazuko/Yoshikawa Tomoko was able to time travel with no real consequence or impact on those around her, the heroine here sees the impact that her powers have on others. -- **James Maruyama, Twitch**

Sponsored by the Asian/Pacific Studies Institute, the Duke Anime Club, the Department of Asian and Middle Eastern Studies, the Program in Women's Studies, and the Film/Video/Digital Program.

Tu Oct 7 Griffith (8pm) | AMI Showcase—Films of Lech Majewski

Garden of Earthly Delights -- NC Premiere!

(Lech Majewski, 2004, 103 min, Great Britain/Italy, in English, Color, 35mm)

In this intense tale of passion and mortality, a beautiful but dying London art historian named Claudine,

obsessed with Hieronymus Bosch's *Garden of Earthly Delights*, spends her last months in Venice with her lover, Chris. The movie is made up of the images Chris gleans with his video camera and follows the pair as they hang out, bum around, make love, go swimming, rent an apartment, look at art, recreate vignettes from the Bosch and discuss life, art, philosophy, history — you name it.

Affected but elegant, *Garden of Earthly Delights* was orchestrated by Lech Majewski, the Polish writer, painter and director of films, plays and opera, whose musicality is evident in the fresh and lively flow of images.

-- Winner of the Grand Prix (Best Film), 2004 Rome International Film Festival!

- "A luminous, highly erotic treatise on art, love and death." -- **Andrea Gronvall, *Chicago Reader***
- "Achingly gorgeous, not least because of Claudine Spiteri's disarmingly straightforward performance. The movie's philosophy is lucid and humane: Life is precious because it is short." -- **R. Emmet Sweeney, *The Village Voice***
- "A virtuoso tale of intense love full of passion and tenderness." -- **Piero Zanotto, *Il Gazzettino Venezia***

Sponsored by the Film/Video/Digital Program, the Center for European Studies, the Department of Slavic and Eurasian Studies, the Center for Slavic, Eurasian, and Eastern European Studies, the Department of Art, Art History and Visual Studies, and the Visual Studies Initiative.

FALL BREAK

M Oct 20 Griffith (8pm) | [Cine-East: East Asian Cinema](#) **Cure**

(Kiyoshi Kurosawa, 2001, 111 min, Japan, in Japanese with English subtitles, Color, 35mm)

Oddball Japanese director Kiyoshi Kurosawa directed this haunting police thriller about murder, mind control, and the power of charisma.

Police Detective Takabe (Koji Yakusho) is tracking a series of bizarre murders, all committed in exactly the same manner: a giant X is slashed in the flesh of the victims. But that's where the similarities end. In each case, seemingly well-adjusted people suddenly kill without understanding why. Baffled, Takabe consults his psychologist friend Sakuma (Tsuyoshi Ujiki), who finds no relationships among the perpetrators and rules out any connection with the media. The investigation eventually leads to a young drifter named Mamiya (Masato Hagiwara), who asks everyone he meets the same simple question: "Who are you?" Usually people respond with such stock answers as "doctor" or "police detective," to which the drifter responds with the same question. Part of Mamiya's reason for this bizarre behavior is that he has been turned inside-out; his interior world is completely empty. He has no memory, no identity, and he does not recognize his own self-image. Yet he does have an insidious, hypnotic ability to get inside the minds of others and unleash their repressed desires to murder. His victims' inability to answer Mamiya's maddeningly simple question shows their own tenuous grasp of their identity. Only Takabe seems to understand the other meaning behind Mamiya's query. His wife Fumie (Anna Nakagawa)'s own personality is slowly being destroyed by mental illness, making her act in increasingly inexplicable ways. Frustrated by Mamiya's sphinx-like ability to fend off the most rigorous interrogation, and yet drawn to his charms, Takabe undergoes a journey into the dark recesses of his own self, while slowly uncovering the secrets of the drifter's power.

This film, which first brought international attention to Kurosawa, transcends the boundaries of its genre to become a riveting exploration of the collapse of identity in a postmodern age.

- Winner for Best Director, Best Film, and Best Supporting Actor at the 1999 Yokohama Film Festival
- Winner for Best Film and Best Supporting Actor at the 1998 Japanese Professional Movie Awards
- Winner for Best Actor at the 1997 Tokyo International Film Festival
- Winner for Best Art Direction at the 1999 Mainichi Film Concours

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Film/Video/Digital Program.

T Oct 21 Griffith (7pm) | Special Events

A Jihad for Love - special documentary screening, followed by a panel discussion with Duke faculty!

(Parvez Sharma, 2007, 81 min, USA/UK/ France/Germany/Australia, in English & Arabic, Farsi, Urdu, Hindi, Turkish and French with English subtitles, Color, DVD)

In a time when Islam is under tremendous attack - from within and without - *A Jihad for Love* is a daring documentary filmed in twelve countries and nine languages. Muslim gay filmmaker Parvez Sharma has gone where the silence is loudest, filming with great risk in nations where government permission to make this film was not an option. *A Jihad for Love* is Mr. Sharma's debut and is the world's first feature documentary to explore the complex global intersections between Islam and homosexuality. Parvez enters the many worlds of Islam by illuminating multiple stories as diverse as Islam itself. The film travels a wide geographic arc presenting us lives from India, Pakistan, Iran, Turkey, Egypt, South Africa and France. Always filming in secret and as a Muslim, Parvez makes the film from within the faith, depicting Islam with the same respect that the film's characters show for it.

In Western media, the concept of 'jihad' is often narrowly equated with holy war. But Jihad also has a deeper meaning, its literal Arabic being 'struggle' or 'to strive in the path of God'. In this film we meet several characters engaged in their personal Jihads for love. The people in this film have a lot to teach us about love. Their pursuit of love has brought them into conflicts with their countries, families, and even themselves. Such is the quandary of being both homosexual and Muslim, a combination so taboo that very little about it has been documented.

A Jihad for Love's characters each have vastly different personal takes on Islam, some observing a rigorously orthodox regimen, others leading highly secular lifestyles while remaining spiritually devout. As the camera attentively captures their stories, the film's gay and lesbian characters emerge in all their human complexity, giving the viewer an honest rendering of their lives while complicating our assumptions about a monolithic Muslim community. **Crucially, this film speaks with a Muslim voice, unlike other documentaries about sexual politics in Islam made by Western directors.** In the hope of opening a dialogue that has been mostly non-existent, in Islam's recent history and defining jihad as a "struggle" rather than a "war," the film presents the struggle for love.

For more info, see: <http://www.ajihadforlove.com>

Winner:

- Best Film, Tri-Continental Film Festival, India
- Best Documentary, Mix Brazil, São Paulo
- Best Documentary, Image+Nation Festival, Montreal
- Best Documentary, Torino Gay and Lesbian Film Festival, Italy

Sponsored by the Film/Video/Digital Program, the Duke Islamic Studies Center, the Program in the Study of Sexualities, the Department of Asian and Middle Eastern Studies, the Center for Lesbian, Gay, Bisexual, & Transgender Life, the Women's Center, and the Duke University Libraries' Lilly Library.

W Oct 22 White (8pm) | [Cine-East: East Asian Cinema](#)

Stray Bullet (Obaltan)

(Yoo Hyun-Mok, 1961, 110 min, S. Korea. Korean with English subtitles, B/W, DVD)

-- introduced by Prof. Nayoung Aimee Kwon, Dept. of Asian & Middle Eastern Studies!



Yoo Hyun-Mok's gritty drama, banned on its initial release in 1961, is frequently listed as one of the greatest Korean films of all time - and was voted the best Korean film of all time by local critics in 1999!

One of the undisputed classics of Korean cinema, *Stray Bullet (Obaltan)* combines stylistic elements from the Italian Neorealist movement with commentary on Korean society after the Korean War. It follows one family's struggles with money and the social upheavals of a rapidly changing society. The film depicts the life of a public accountant, who struggles with money and the social upheavals of a changing society. Burdened with the responsibility of supporting a mentally troubled mother, malnourished pregnant wife, troublesome younger brother, and a sister who is prostituting herself to American soldiers, he cannot even afford to visit the dentist and find a cure for his constant toothache.

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Film/Video/Digital Program.

A Parents' and Family Weekend Special Event:

An Evening with Carl Kurlander

**the Duke alumnus and Hollywood director/producer/screenwriter
returns for 2 special screenings at Duke University!**

**Friday October 24th, 2008 at 8:30pm & 11:30pm
in the Griffith Film Theater, Bryan Center
Free and Open to the Public.**

Co-presented by Screen/Society and Freewater Presentations...

Fri Oct 24 Griffith (8:30pm) | Special Events

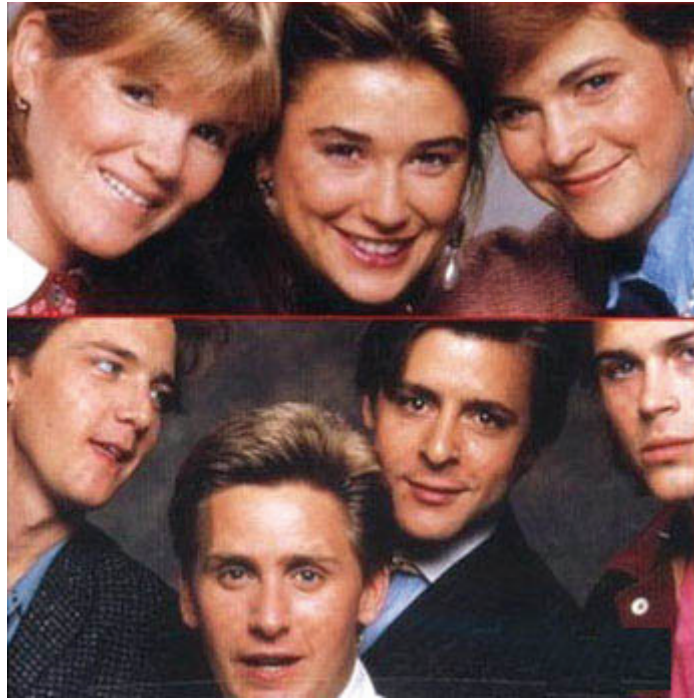
My Tale of Two Cities -- with director Carl Kurlander in person! (Q&A to follow.)

(Carl Kurlander, 2008, 85 min, USA, in English, Color, DVD)



In the tradition of *Super Size Me* and *Roger & Me*, *My Tale of Two Cities* is a poignant and funny film about coming home and how people and cities are being challenged to reinvent themselves for a new age. *St. Elmo's Fire* screenwriter, TV writer/producer (*Saved By The Bell*) and Duke alum ('82) Carl Kurlander acted out the fantasy of moving back to his hometown of Pittsburgh only to discover that coming home again was not so simple-- as it turns out both he and his hometown were going through a mid-life crisis. As Pittsburgh is the real life home of "Mister Rogers' Neighborhood", Kurlander asks his neighbors from "Mr. McFeely" (actor David Newell) to Steeler great Franco Harris to philanthropist Teresa Heinz Kerry, whether this city that built America with its steel, conquered polio, and invented everything from aluminum to the Big Mac, can once again become "The City of Champions." This fun and heartfelt movie is the ultimate comeback story which seems very timely with what is going on with much of America these days
[For more info, see: www.mytaleoftwocities.com.]

Fri Oct 24 Griffith (11:30pm) | Special Events
St. Elmo's Fire – introduced by screenwriter Carl Kurlander!
(Joel Schumacher, 1985, 110 min, USA, in English, Color, DVD)



Post-collegiate angst, '80s style, is the subject of this coming-of-age ensemble piece, which traces the fortunes of a group of Georgetown grads as they enter the real world and grapple with work, infidelity, and adulthood. The most outwardly upscale member of the gang, Jules (Demi Moore), hides a plethora of emotional baggage behind a chic wardrobe, an expensive apartment, a fashionable drug habit, and lots of meaningless casual sex. Her friend Wendy (Mare Winningham) has the opposite problem; a trust-fund baby with body-image issues and little sexual experience, she's hung up on Billy (Rob Lowe), a no-good, sax-playing drunkard who can't face up to his responsibilities in the job market or at home with his wife and young child. Such open infidelity is anathema to Alex (Judd Nelson), who must maintain a sense of propriety even while engaging in compulsive womanizing; after all, the Democrat-turned-Republican's nascent political career requires the sort of picture-perfect relationship he shares with girlfriend Leslie (Ally Sheedy). That doesn't sit too well with tortured writer Kevin (Andrew McCarthy), who toils away at a newspaper job and pines away for the unattainable Leslie. Unrequited love also dogs Kirby (Emilio Estevez), a law-school student whose greatest wish is to romance classy doctor Dale Biberman (Andie MacDowell), who is, alas, way out of his league. **Co-written by director Joel Schumacher and his studio intern, Carl Kurlander (based on a story Kurlander wrote while he was a student at Duke University),** *St. Elmo's Fire* spawned the number one pop hit "St. Elmo's Fire (Man in Motion)," which was credited to John Parr but co-written by music producer David Foster.

About the filmmaker: As an undergraduate at **Duke University** ('82), Carl Kurlander was the first recipient of the Duke-MCA-Universal Studios Scholarship Award, based in part on a short story he wrote called "St. Elmo's Fire" which eventually inspired the hit movie *St. Elmo's Fire* which Kurlander co-wrote with director Joel Schumacher. This led to a two decade career as a screenwriter writing screenplays under contract for Disney, Universal, Orion, Sony, and Paramount Studios and a television writer/producer for over 150 episodes of shows on NBC, CBS, and Fox including the popular teen franchise **"Saved By The Bell"** series. Kurlander now bides his time between Los Angeles and Pittsburgh, where he is a Visiting Distinguished Senior Lecturer at the University of Pittsburgh. His journey back to his hometown not only landed him as a guest on **"The Oprah Winfrey Show"** on a program about people who changed their lives, but also has led to a feature documentary *My Tale of Two*



Cities which Kurlander produced and directed and which premiered in April 2008 at the Sonoma Valley Film Festival.

Sponsored by the Film/Video/Digital Program, Freewater Presentations, and the Duke University Union.

M Oct 27 Richard White (8pm) | AMI Showcase--'[Why Democracy?](#)**' series**
PROGRAM ONE (documentary double feature):
Campaign! The Kawasaki Candidate + Please Vote for Me {[PDF flyer](#)}

[Why Democracy?](#) is a documentary project using film
to start a global conversation about democracy.

6 films will be shown at Duke in Fall 2008, in 3 'double feature' programs.
The series will continue in a similar format in Spring 2009.

Campaign! The Kawasaki Candidate

(Kazuhiro Soda, 2007, 53 min, Japan, in Japanese with English subtitles, Color, DVD)



Can a candidate with no political experience and no charisma win an election? Perhaps – if he is backed by the political giant, Prime Minister Koizumi and his Liberal Democratic Party (LDP). In the fall of 2005, 40-year-old, self-employed Kazuhiko “Yama-san” Yamauchi’s peaceful, humdrum life was turned upside-down when Koizumi’s LDP party chose him at the last moment as its official candidate to run for a vacant seat on the Kawasaki City Council. With zero experience in politics, no charisma, no supporters, and no constituency, Yama-San has one week to prepare for an election critical to the future of the LDP. Adhering to the campaign tactic of “bowing to everybody, even to telephone poles,” Yama-san visits local festivals, senior gatherings, commuter train stations, and even bus stops to offer his hand to everyone he sees. Can he win this heated race? *Campaign! The Kawasaki Candidate* offers up a microcosm of Japanese democracy.

Please Vote for Me

(Weijun Chen, 2007, 53 min, China, in Mandarin with English subtitles, Color, DVD)



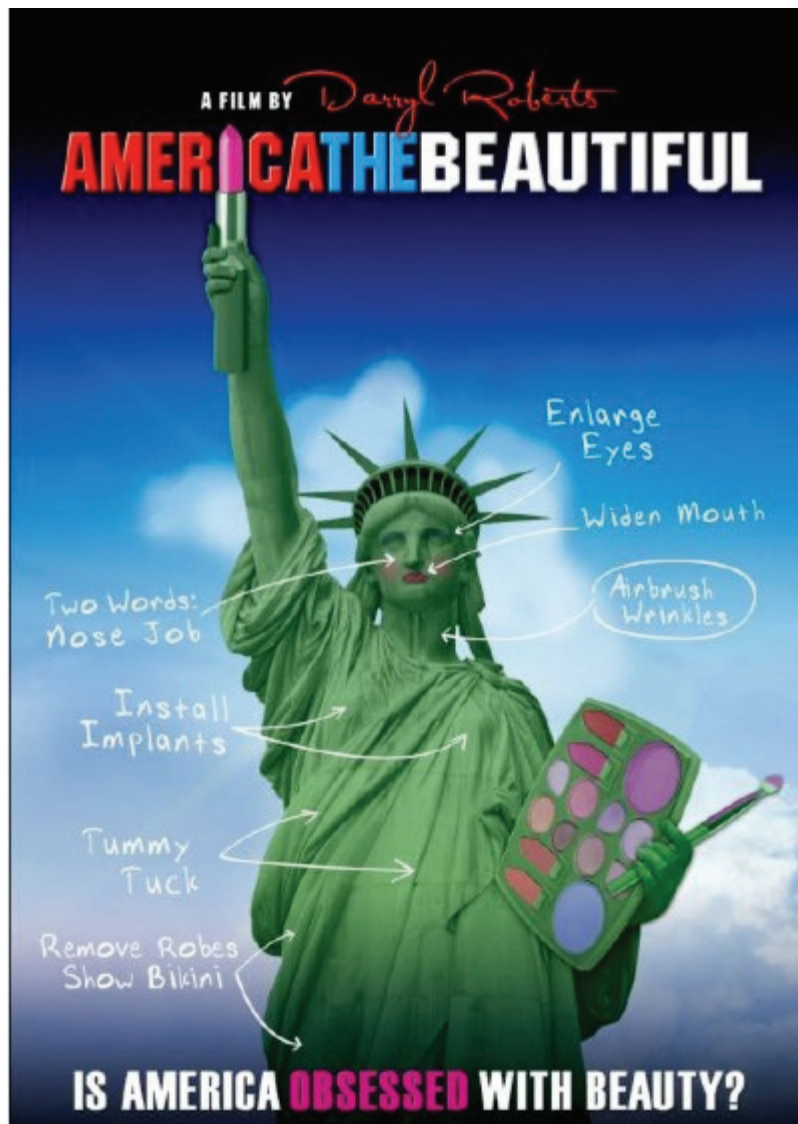
Wuhan is a city in central China about the size of London, and it is here that director Weijun Chen has conducted an experiment in democracy. A grade 3 class at Evergreen Primary School has their first encounter with democracy by holding an election to select a Class Monitor. Eight-year olds compete against each other for the coveted position, abetted and egged on by teachers and doting parents. Elections in China take place only within the Communist Party, but recently millions of Chinese voted in their version of Pop Idol. The purpose of Weijun Chen's experiment is to determine how, if democracy came to China, it would be received. Is democracy a universal value that fits human nature? Do elections inevitably lead to manipulation? *Please Vote for Me* is a portrait of a society and a town through a school, its children and its families.

Sponsored by the Film/Video/Digital Program and the Duke University Libraries' Lilly Library..

Tu Oct 28 Griffith (7pm) | Special Events

America the Beautiful -- with director Darryl Roberts in person! (Q&A to follow)

(Darryl Roberts, 2007, 105 min, USA, in English, Color, DVD)



Looking at the cover of popular fashion magazines and examining the lengths that young girls will go to in order to achieve "perfection," it's easy to see why many people believe that America has developed an unhealthy obsession with beauty. In this documentary, filmmaker Darryl Roberts offers deeper insight into this observation by speaking with everyone from advertising and fashion professionals to average people on the street in an attempt to discover precisely why some people are willing to put their lives on the line in order to become physically attractive. Gerren Taylor was a lanky twelve year old girl whose gangly appearance was once an endless source of amusement for her cruel classmates, but over the course of the next two years her most embarrassing features will become her greatest assets as she strives to become one of America's next top supermodels. But what drives girls like young Gerren to seek the attention and admiration of millions? By attempting to peer into the mindsets of such picturesque celebrities of Paris Hilton and Jessica Simpson and picking the brains of some of the top magazine editors, plastic surgeons, and beauty experts in the country - not to mention divulging the sometimes bizarre ingredients found in popular cosmetics - Roberts does his best to find out just why we seem to value surface beauty over true substance.

For more info see: <http://www.americathebeautifuldoc.com>

Sponsored by Counseling and Psychological Services (CAPS), Student Health Services, the Women's Center, Baldwin Scholars, and the Film/Video/Digital Program.

W Oct 29 White (8pm) | [Cine-East: East Asian Cinema](#)

Eternal Summer

(Leste Chen, 2006, 95 min, Taiwan, in Mandarin with English subtitles, Color, DVD)



Three high-school students experience the perks and pratfalls of modern love in director Leste Chen's sensitive tale of friendship and yearning. As a child living in a seaside town in southern Taiwan, studious Jonathan (Bryant Chang) was asked by his concerned teacher to look after rebellious classmate Shane (Joseph Chang). Ten years later, what was once a good-natured obligation has since blossomed into a warm friendship, with Jonathan still on the academic track and Shane finding his calling on the basketball court. When Taiwanese-born schoolgirl Carrie (Kate Yeung) transfers to their school from Hong Kong and convinces Jonathan to join her on a secret day trip to Taipei, her botched effort to seduce him in a sleazy love hotel, combined with her observations of his and Shane's friendship, soon leads her to believe that the object of her affections is a homosexual in love with his best friend. Despite her initial misgivings about the boorish Shane, Carrie soon begins to give in to the troublemaker's roguish charm when he convinces her to become his girlfriend if he is accepted into a university. Later, as Shane pulls his act together and Jonathan begins to experience a sexual-identity crisis, the former does his best to keep his feelings for Carrie secret in order to protect the feelings of his lifelong friend. Despite Jonathan's, Shane's, and Carrie's best efforts to keep their personal feelings secret, the truth eventually emerges, forcing all three to view their relationships in an entirely new light.

Sponsored by the Asian/Pacific Studies Institute, the Program in the Study of Sexualities, the Department of Asian and Middle Eastern Studies, the Program in the Study of Sexualities, and the Film/Video/Digital Program.

November 2008

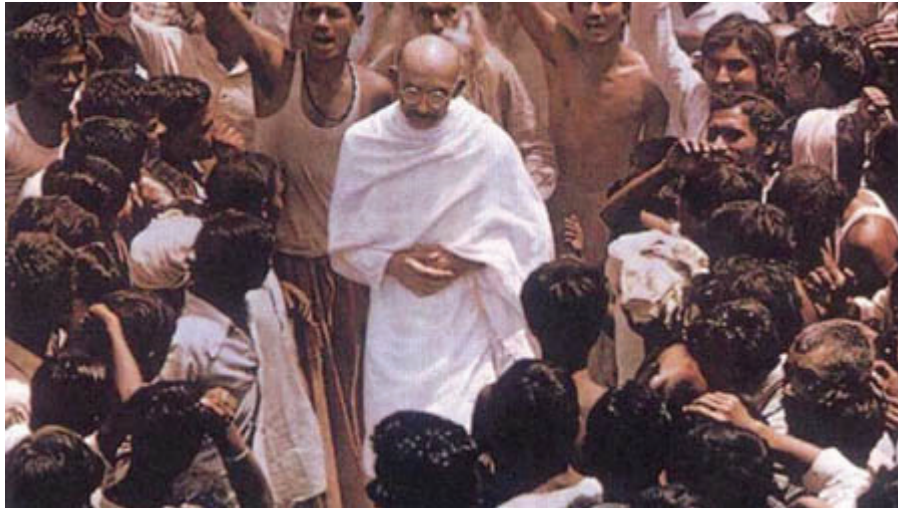
Su Nov 2 Richard White (8pm) | AMI Showcase--'[Why Democracy?](#)**' series**

PROGRAM TWO (documentary double feature):

In Search of Gandhi + Dinner with the President

In Search of Gandhi

(Lalit Vachani, 2007, 53 min, India, in English, Color, DVD)



In the early decades of the twentieth century Mahatma Gandhi's legacy of non-violent revolution or Satyagraha inspired a mass movement of millions of Indians to rise up against the British colonial state and successfully agitate for the establishment of a democratic and free India. In 2007, the country is preparing to celebrate the sixtieth anniversary of its existence as an independent nation. But what kind of a democracy does India have today? What does it actually mean to live in the world's largest democracy? In road-movie style the film crew travels down the famous trail of Gandhi's salt march, the remarkable mass campaign that galvanized ordinary Indians to join the non-violent struggle for democracy and freedom almost a century ago. Stopping at the same villages and cities, where Gandhi and his followers had raised their call for independence, the film documents the stories of ordinary citizens in India today. Although inspired by a historical event *In Search of Gandhi* is not a journey back in time. Instead it is a search for the present and future of democracy in India.

Dinner with the President

(Sachithanandam Sathananthan and Sabiha Sumar, 2007, 53 min, Pakistan, in English, Color, DVD)



What are the implications for democracy in Pakistan when secular political parties have succumbed to the Islamic agenda? What does it mean when the army appears to be the only force able to contain the opponents of democracy, the armed Islamists? President Musharraf agrees to explore this apparent contradiction over dinner at his official residence, the Army House. As the discussion moves in and out of the different worlds in Pakistan a complex tapestry emerges revealing a society unique yet universal. The filmmaker talks to diverse individuals, from labourers to intellectuals, from street vendors to religious right wing political party members, and from journalists to industrialists. What is their idea of democracy in Pakistan? What is their idea of President Musharraf's vision of a modern Pakistan? *Dinner With the President* questions the role a military leader can play in guiding a state towards modern democracy.

Sponsored by the Film/Video/Digital Program and the Duke University Libraries' Lilly Library.

M Nov 3 Griffith (7pm) | [NC Latin American Film Festival](#)

El Colombiano Dream -- with director Felipe Aljure in person!

**** North Carolina Premiere! ** (Q&A + Reception to follow)**

(Felipe Aljure, 2005, 120 min, Columbia, in Spanish with English subtitles, Color, 35mm)



A psychedelic multiple-storyline narrative that takes place around a disco called "El Colombiano Dream" (a metaphor for the territory) The story is narrated by an aborted child who's now grown up, and involves his mother, three teenaged slackers (two twin brothers and their female cousin) in a love triangle, the twins' father (an erotic journalist) and his new lover, a drug lord and his sidekicks, the drug lord's wife who doesn't know who's the father of her baby, a prostitute with bladder problems, a hit man who's really a frustrated poet, and a huge drug-related misunderstanding. Wide-angle and fish-eye lenses, acid color and over-exposures contributes to the disorienting, spaced-out visual style, while the bizarre voice-over narration from an aborted baby (the narrator), speaking omnisciently as an adult, helps to clarify the increasingly complicated plot. Writer-director Felipe Aljure, a cult director in the country, does have something eloquent to say about the connection between drugs, greed, and capitalism.

-- Followed by a Q&A with director Felipe Aljure! (Reception to follow.)



Official Web Site: www.elcolombiandream.com

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.

W Nov 5 White (8pm) | [Cine-East: East Asian Cinema](#)
Island Etude

(Huai-en Chen, 2007, 108 min, Taiwan, in Mandarin, Taiwanese and Lithuanian with English subtitles, Color, DVD)

-- Introduced by Prof. Guo-Juin Hong, Dept. of Asian and Middle Eastern Studies!



A young man with a bike sets out on an once-in-a-lifetime trip in this road movie from Taiwanese filmmaker Chen Huai-en. Ming (Tung Ming-hsiang) is a college student who born with serious hearing loss, though despite his handicap he has taught himself to play guitar by feel. With a few weeks off from classes, Ming is in the mood for an adventure, so he hops on his bicycle and pedals around the coastal perimeter of Taiwan, starting at the port city of Kaohsiung.



As Ming literally travels around the country, he encounters a variety of fellow travelers and interesting characters along the way, including another bike rider (Yuen-lun) who has left his new home in Canada to visit his mother (Chen Hsiu-hui) as she struggles to deal with the collapse of her marriage; a bus driver (Wu Nien-chen) who is taking a coach full of elderly travelers on a tour; a lovely model from Eastern Europe (Ruta Palionyte) who is having trouble with train schedules; and a filmmaker (Teng An-ning) working on his latest project, an ambitious dreamlike fantasy

-- *Island Etude* was Taiwan's official entry for the Academy Award for best foreign language film!

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Film/Video/Digital Program.

Su Nov 9 Richard White (8pm) | AMI Showcase--'[**Why Democracy?**](#)**' series
PROGRAM THREE (documentary double feature):
Bloody Cartoons + Taxi to the Dark Side**

Bloody Cartoons

(Karsten Kjaer, 2007, 53 min, Denmark, in English, Color, DVD)



Bloody Cartoons is a documentary about how and why 12 drawings in a Danish provincial paper could whirl a small country into a confrontation with Muslims all over the world. He asks whether respect for Islam combined with the heated response to the cartoons is now leading us towards self-censorship. How tolerant should we be, he wonders, of the intolerant. And what limits should there be, if any, to freedom of speech in a democracy.

The director films in Lebanon, Iran, Syria, Qatar, France, Turkey and Denmark, talking to some of the people that played key roles during the cartoon crisis.

Taxi to the Dark Side

(Alex Gibney, 2007, 53 min, USA, in English, Color, DVD)



Over one hundred prisoners have died in suspicious circumstances in U.S. custody during the "war on terror". *Taxi to the Dark Side* takes an in-depth look at one case: an Afghan taxi driver called Dilawar who was considered an honest and kind man by the people of his rustic village. So when he was detained by the U.S

military one afternoon, after picking up three passengers, denizens wondered why this man was randomly chosen to be held in prison, and, especially, without trial? Five days after his arrest Dilawar died in his Bagram prison cell. His death came within a week of another death of a detainee at Bagram. The conclusion, with autopsy evidence, was that the former taxi driver and the detainee who passed away before him, had died due to sustained injuries inflicted at the prison by U.S. soldiers. The documentary, by award-winning producer Alex Gibney, carefully develops the last weeks of Dilawar's life and shows how decisions taken at the pinnacle of power in the Bush Administration led directly to Dilawar's brutal death. The film documents how Rumsfeld, together with the White House legal team, were able to convince Congress to approve the use of torture against prisoners of war. *Taxi to the Dark Side* is the definitive exploration of the introduction of torture as an interrogation technique in U.S. facilities, and the role played by key figures of the Bush Administration in the process.

Sponsored by the Film/Video/Digital Program and the Duke University Libraries' Lilly Library.

M Nov 10 Griffith (7pm) | Italian Cinema

L'avventura

(Michelangelo Antonioni, 1960, 141 min, Italy, in Italian with English subtitles & English, B/W, DVD)

-- Introduced by Frank Lentricchia, Professor of Literature and Italian, Duke University!



It is the most audacious rhetorical shift in cinematic history: a woman disappears off the face of the earth while on a boat trip to the rocky Aeolian Islands. She's never heard from again and, while her memory may linger, it is as if she never existed at all. Swimming in the waters of the Mediterranean, Anna (Lea Massari) feigns the arrival of a shark. She looks for life where there is none and disappears into nothingness just as a storm appears on the horizon. Even before a search party can arrive, Anna's callous boyfriend Sandro (Gabriele Ferzetti) begins to pursue her close friend Claudia (Monica Vitti), who stares gravely into the crevices of a rocky terrain that comes to represent her friend's primordial demise. Back on the mainland, director Michelangelo Antonioni begins to distance Claudia and Sandro from his filmic space and, in effect, ponders their existential isolation.



Perhaps *L'Avventura* was deemed immoral because Antonioni himself remained unconcerned with the moral order of things yet no film has ever pondered the rootlessness and alienation of modernity with such breathless pictorialism. Characters root themselves separately in background and foreground planes, their emotional distance rendered via the director's unnerving use of deep focus. *L'Avventura*, the first movement in Antonioni's great tetralogy, remains the most haunting representation of the ennui of modern life. There is a comfort in knowing one can hide at will but there is no greater unease than not having a souvenir of said disappearance. It makes the appearance of ghosts possible and looking at the world agonizing.

Antonioni said it best when he engaged Lucretius during a 1961 interview for the film: "Nothing appears as it should in a world where nothing is certain. The only thing certain is the existence of a secret violence that makes everything uncertain."

-- Synopsis by Ed Gonzales, *Slant.com*

Sponsored by the Duke University Center for International Studies, the Film/Video/Digital Program, the Program in Literature, and the Department of Romance Studies.

T Nov 11 Griffith (7pm) | AMI Showcase
An evening with Experimental Filmmaker David Gatten
 -- Q&A to follow!

A selection of recent works by Gatten will be screened:

- **SECRET HISTORY OF THE DIVIDING LINE** (2002, 20 min, silent, 16mm)
- **THE GREAT ART OF KNOWING** (2004, 37 min, silent, 16mm)
- **HOW TO CONDUCT A LOVE AFFAIR** (2007, 8 min, silent, 16mm)
- **WHAT THE WATER SAID, nos. 4-6** (2007, 17 min, sound, 16mm)
- **SHRIMP BOAT LOG** (2006, 5 minutes, silent 16mm)

About the filmmaker:

David Gatten – filmmaker, Henry James fan, recent Guggenheim fellow, and aspiring audio book producer – makes bookish films about letters and libraries and lovers and ghosts that are filled with words, some of which you can read.

His work has shown around the popular planet Earth in museums, festivals, biennials, galleries, archives, access centers, elementary schools, storefronts, on sides of buildings and once on a barge that was floating down river. Six times his films have played in the New York Film Festival, five times at the International Film Festival Rotterdam,



four times at the London Film Festival, three times at the Pacific Film Archive, twice in the Whitney Biennial and once upon a time, for reasons still unclear to everyone involved, at the Kiel International Festival of Archeological Film.

You can find his films in the permanent collections of the Whitney Museum of American Art and the Art Institute of Chicago but only rarely can he find his glasses.

David Gatten was born in Ann Arbor, Michigan in 1971. Shortly thereafter his family moved to Greensboro, North Carolina, where he lived for 20 years. Gatten received his MFA from the School of the Art Institute of Chicago in 1998. A former Associate Professor at Ithaca College, he taught 16mm filmmaking as well as the history & theory of experimental film and international cinema in the Department of Cinema & Photography at Ithaca College from 1999-2005. He currently lives and works by the water in Red Hook, Brooklyn and on Seabrook Island, South Carolina and teaches 16mm filmmaking/Wallace Stevens appreciation at The Cooper Union in New York City.

Over the last ten years David Gatten's films have explored the intersection of the printed word and the moving image, while investigating the shifting vocabularies of experience and representation within intimate spaces and historical documents. Through traditional research methods and non-traditional film processes, the films trace the contours of both private lives and public histories, combining elements of philosophy, biography and poetry with experiments in cinematic forms and narrative structures. Currently Gatten is at work on a series of nine films about letters, lovers, books, ghosts and the Byrd family of Virginia during the early 18th century.

Sponsored by the Film/Video/Digital Program and the Department of Art, Art History and Visual Studies..

W Nov 12 Griffith (7pm) | Italian Cinema

Seduced and Abandoned

(Pietro Germi, 1964, 115 min, Italy, in Italian with English subtitles, B/W, DVD)

-- Introduced by Frank Lentricchia, Professor of Literature and Italian, Duke University!



A stern Sicilian patriarch struggles to save face in the midst of a family crisis sparked by the unfortunate impregnation of his youngest daughter by the rakish fiancé of his oldest daughter. Pietro Germi creates an incisive and wickedly irreverent satire on manners, duty, honor, and socially cultivated machismo in *Seduced and Abandoned*.



Sponsored by the Duke University Center for International Studies, the Film/Video/Digital Program, the Program in Literature, and the Department of Romance Studies.

M Nov 17 Griffith (7pm) | [NC Latin American Film Festival](#)

A Promise to the Dead: The Exile Journey of Ariel Dorfman

-- Introduced by Ariel and Rodrigo Dorfman! (Q&A to follow)

(Peter Raymont & Rodrigo Dorfman, 2007, 91 min, USA, in English & Spanish with English subtitles, Color, DVD)



A Promise to the Dead: The Exile Journey of Ariel Dorfman is an exploration of exile, memory, longing and democracy through the words and memories of playwright/author/activist Ariel Dorfman ('Death and the Maiden', 'How to Read Donald Duck', 'Other Septembers'). Born in Argentina, growing up in New York and Chile, Dorfman became cultural advisor to socialist president Salvador Allende in Chile. When the Allende government was toppled in the military coup of September 11, 1973, Dorfman was among a handful of Allende's inner circle to survive. *A Promise to the Dead* was filmed in the USA, Argentina and Chile in late 2006, coinciding with the death of former Chilean dictator, Augusto Pinochet.

The film has been shown in major film festivals around the world and was premiered in the 2007 Toronto Film Festival. It was also featured in the Full Frame Documentary Film Festival in Durham in 2008. A must-see

film!

Since 1985, [Ariel Dorfman](#) has taught at Duke University, where he is the Walter Hines Page Research Professor of Literature and Latin American Studies in the Center for International Studies, and Professor of Romance Studies.

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

T Nov 18 Griffith (7pm) | Italian Cinema

Last Tango in Paris {Rated NC-17 for nudity, sex, violence, language, adult themes}

(Bernardo Bertolucci, 1972, 136 min, Italy & France, in French with English subtitles and English, Color, DVD)

-- Introduced by Frank Lentricchia, Professor of Literature and Italian, Duke University!



Originally famed for its sexual frankness, Bernardo Bertolucci's LAST TANGO IN PARIS has managed to endure due to its sophisticated storytelling and brave lead performances. Marlon Brando incorporated details from his own life into the character of Paul, the globetrotting American who finally settled into a marriage and proprietorship of a fleabag hotel in Paris. But when his wife commits suicide, Paul goes into an existential tailspin. One day, while wandering through an apartment that is available for rent, he encounters Jeanne (Maria Schneider), a lovely Parisian girl (she's 20 to Paul's 45) who is also viewing the apartment. The two become intimate and have a heated affair, carried on without names, in the apartment where they first met.



While Paul clearly hopes to forget about his wife, Jeanne is simply overwhelmed by her fiancé (Jean-Pierre Leaud, in a somewhat Bertolucci-satirizing role), a filmmaker who wants her to be his subject and inspiration. Nothing is taboo in their relationship, but confrontation comes when Paul breaks the spell of impersonality. Brando's monologue beside his dead wife has sent many a film student into a paroxysm of pleasure in this groundbreaking erotic drama from acclaimed director Bertolucci (THE CONFORMIST, THE LAST EMPEROR).

Sponsored by the Duke University Center for International Studies, the Film/Video/Digital Program, the Program in Literature, and the Department of Romance Studies.

W Nov 19 Griffith (7pm) | Special Events

AMI Student Film Retrospective

A selection of the best short films by students of Duke's Film/Video/Digital Program - including some festival award winners.



- **Postcards** (Ben Epps, 2001, 20 min, Color, 35mm)
 -- Winner for "Best Narrative Short" at the Flickering Image Film Festival
 -- Shown at the Nashville Film Festival & Seoul International Film Festival
- **Attack of the Cephalopods** (Eric Bramley and David Logan, 2003, 15 min, Color, DVD)
 -- Shown at the Ivy Film Festival and the OSTN Film Festival
- **La Vita Del Pozzo** (Nick Weisner, Jessica Dreyfus, Matt Tolson, Ian Howland and Alex Ripley, 2008, 12 min, Color, DVD)
 -- Shown at the Arezzo Film Festival, Garden of Ideas Short Film Festival, Film Spark, and Asheville Film Festival
- **The Doll** (Dante James, 2007, 18 min, Color, DVD) -- Produced in the class, AMI 133S Adapting Literature/Producing Film.
 -- Winner for "Best Short Film" at the 2008 Hollywood Black Film Festival and the 2008 Auburn Sweet Auburn International Film Festival in Atlanta, Ga.
 -- Winner for "Best Actor" (Clayton LeBouef) at the 2008 San Diego Black Film Festival
- **Frozen City** (Brian McGinn and Alex Perez, 2007, 18 min, Color, DVD)
 -- Shown at the Worldwide Short Film Festival, International Short Film Festival, Frozen Film Festival, Florida Film Festival, as well as festivals in Dallas, Sarasota, Memphis, Calgary and Winnipeg

Sponsored by the Film/Video/Digital Program.

Th Nov 20 White (7pm) | [NC Latin American Film Festival](#)
Special Program-- "Video Art and Street Screenings":

- **Bocas de Ceniza.** Juan M. Echavarria (Colombia). 6 min



Bocas de Ceniza is the name of the mouth of the Magdalena River in Colombia, in Echavarria's work it is a metaphoric place where the bodies of the war victims thrown into its waters appear. Afro Colombians, survivors of massacres sing songs composed by themselves about their traumatic experiences. Spanish with English subtitles.

- **Street is A Mutha.** Youth video workshops (Toronto, Canada). 28 min
Alucine film festival has organized workshops in collaboration with the centre for Spanish Speaking People. These short videos, made by adolescents, show the life of Latino/a residents in the outskirts of Toronto. Coordinated and produced by Jorge Lozano and Guillermina Buzio in 2005.

- **Street is a Mutha 2.** (Cali, Colombia). 20 min

The second part is composed by videos produced as part of the *Alucine* workshops in collaboration with the city of Cali, Colombia, 2006.

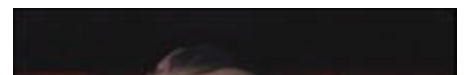
Spanglish, English, and Spanish



- **Cuando Yo Soñaba un Mundo al Revés.** Jorge Dalton (Cuba-El Salvador) 25min.



This experimental film is the result of collecting 35 and 16mm footage from friends and family in Cuba and El Salvador. The piece reverses the contemporary conceptions of a programmatic process and uses a random approach. Winner of the 5th International "Poor" Film Festival. Havana Cuba.



- **Terminal.** Andres Tapia-Urzua (Chile-USA, 2005). 15 min
Terminal is a compelling exposé into the identity of terrorism. Our host, an ever diligent and exuberant television journalist investigates the dark realities behind contesting definitions of terrorism. With the help of Eqbal Ahmad's essay "Terrorism: Theirs and Ours," the participants decode for the viewer the many roles a terrorist can play. English



- **Water** (5 min) / **Sea of Words** (3 min) / **February** (6 min). Julieta María (Palestine/Colombia/Canada)
As a Palestine-Colombian and now living in Canada this artist finds herself in a conundrum. Coming from a watery and warm world (before) now the cold north defines her life and work, a journey to discover her new identity. Spanish and English

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.

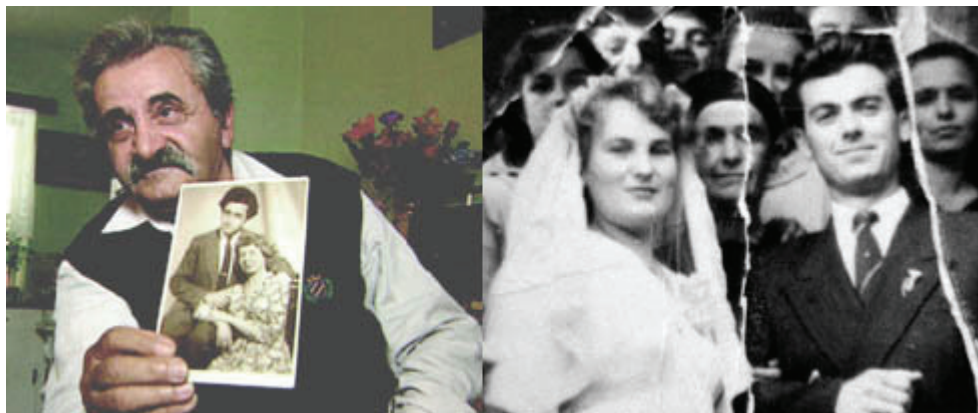
THANKSGIVING BREAK

December 2008

Tu Dec 2 White (8pm) | AMI Showcase

Divorce Albanian Style (*Razvod Po Albanski*)

(Adela Peeva, 2007, 66 min, Bulgaria, Albanian Russian/Polish with English subtitles, Color & B/W, DVD)



In the 1960's, as Albania suffered under the iron rule of Enver Hoxha, the government mandated a fierce nationalism and promoted deep suspicion of outsiders. Albanians who married people from other lands often discovered they had become subject to harassment and frequent imprisonment under dubious charges, leading many couples to split up for the sake of their families, their loved ones and their safety. Filmmaker Adela Peeva offers a sobering look at this blighted era in Albanian history in the documentary *Razvo po Albanski* (aka *Divorce Albanian Style*), which explores the sad fate of a number of families torn apart by the Albanian government's xenophobia. Vassil Orgozki married a Polish woman, Barbara, and they were found guilty of

espionage despite a clear lack of evidence; Barbara was used as a test subject for drug experiments while serving time in a prison camp, and never recovered her sanity. And Volya Sharonova, who was born in Russia, married an Albanian man who was forced to divorce her to avoid jail; even more heartbreaking, her son had to disown her in order to attend medical school. Actor Ben Cross narrates the film.
Sponsored by the Film/Video/Digital Program.

W Dec 3 White (8pm) | [Cine-East: East Asian Cinema](#)

Madame Freedom -- introduced by Prof. Nayoung Aimee Kwon, Dept. of Asian & Middle Eastern Studies!
(Hyeong-mo Han, 1956, 125 min, South Korea, in Korean with English subtitles, B/W, DVD)



Produced in the style of Hollywood melodrama and based on a serialized novel by Jung Bee-suk, *Madame Freedom* became the most popular and the most controversial film of its time. It asks central questions for a transitioning society about the role of women, the reality of appearances, the tension between planning and instant gratification, the idea of exploitation and fairness in business, employment and relationships.

When Jung Bee-suk's novel was published, its portrayal of women's new-found sexual freedom aroused bitter criticism. One paper called it "an unforgivable sin to our country and people, and an enemy fo the state equal to 500,000 soldiers of the Chinese Communist army." Nonetheless, sales of newspapers skyrocketed during its serialization and plummeted when the series reached its conclusion. Jung's writing described Koreans' infatuation with the new music and dance, savings clubs, as well as with Western fashion and accessories. The story dealt frankly with the inroads Western culture and materialism were making in society, threatening to upset traditional Korean culture. Director Han Hyung-mo could not have been blind to the opportunities the notoriety of the story presented for a successful motion picture adaptation.

Sponsored by the Asian/Pacific Studies Institute, the Program in Women's Studies, the Department of Asian and Middle Eastern Studies, and the Film/Video/Digital Program.

F 12/5 White (5:00pm-midnight) | Special Event

Duke Student Film Showcase {[PDF Flyer](#)}

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

-- Student Filmmakers appearing in person!

Screening Schedule:

5pm-5:30pm: TV Production

5:30pm-6pm: Animation

6pm-6:45pm: 16mm Filmmaking

6:45pm-8pm: The Documentary Experience

8pm-8:30pm: *Pizza Break*

8:30pm-9:30pm: Introduction to Production

9:30pm-10:15pm: Experimental Filmmaking

10:15pm-11:00pm: Individual Projects

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
