

# Screen/Society

Spring 2002

**Screen/Society** was started in 1991 by graduate students in [English](#) and the [Graduate Program in Literature](#) working with staff in the [Program in Film and Video](#). It has continued to provide challenging programming for the Duke community, emphasizing the importance of screening work in its original format, whether video, 16mm or 35mm. Our goal is to advance the academic study of film at Duke and to work with Arts and Sciences Departments to find ways to relate film, video, and digital art to studies in other disciplines.

[Public Exhibition](#)  
[Southern Circuit](#)  
[North Carolina Latin American Film Festival](#)  
[Cinematheque](#)  
[Documentary Film and Video Happening](#)

*Films will be screened at 8pm in the Griffith Film Theater in the Bryan Center on Duke's West Campus or the Richard White Lecture Hall on East Campus, unless otherwise noted.*

*All films are free and open to the general public*

## January 2002

### **Monday 1/14 White: Sexualities: History and Image:**

*Morocco* (d. Josef von Sternberg, 1930, 92min, USA, BW, 35mm, screened in 16mm)

*Meeting of Two Queens* (d. Cecilia Barriga, 1991, 14min, Spain, Color, Video)

A Double Dietrich Feature: Marlene Dietrich stars in *Morocco* as Amy Jolly, the exotic showgirl with a penchant for tuxedos willing to follow Gary Cooper to the ends of the earth. In *Meeting of Two Queens*, Greta Garbo and Marlene Dietrich are cast as lovers as clips from their signature roles are remounted in silent film style vignettes to tell a tale of desire and destiny.

### **Friday 1/18 Griffith: Local Color Conference Opening: A Night at the Movies: Durham, 1938**

Newsreel

*Movies of Local People: Durham, NC* (d. H. Lee Waters, 1937 & 1940, 16mm, screened on Video)

*Jezebel* (d. William Wyler, 1938, 105min, USA, BW, 35mm)

Screen/Society and Freewater Presentations recreate a night at the movies in Durham in 1938 to kick off the Local Color Conference on Moviegoing in the American South. The program includes a newsreel from the period, a short film on Durham and its residents that was screened before features in local movie theaters and *Jezebel*, the Antebellum melodrama starring Bette Davis and Henry Fonda.

### **Saturday 1/19 White: Local Color Conference: Local Color Films**

A program devoted to films about the moviegoing public and the filmmakers behind such films, including Tom Whiteside's documentary on H. Lee Waters, *A Cameraman Has Visited Our Town*, H. Lee Waters' *Movies of Local People* films, "Our Gang" films, and *Negro Durham Marches On*. Tom Whiteside will present his documentary.

### **Monday 1/21 White: Documenting Sexualities: New Titles in Gender and Sexuality -MLK event-**

*Looking for Langston* (d. Isaac Julien, 1989, 45min, UK, BW, 16mm)

*Greetings from Africa* (d. Cheryl Dunye, 1994, 8min, USA, Color, Video)

*The Watermelon Woman* (d. Dunye, 1997, 85min, USA, Color, 16mm)

*Looking for Langston* plays with notions of history and identity, weaving together the poetry of Langston Hughes and Essex Hemphill, a jazz soundtrack, stylized dramatic sequences, and archival material in an exploration of gay desire and the possibilities of historical reclamation. In *Greetings from Africa*, Cheryl Dunye uses her dry wit to ruminate on lesbian dating '90s style. In *The Watermelon Woman*, "Cheryl" is a twenty-something black lesbian working as a clerk in a video store while struggling to make a documentary about Fae Richards, an obscure black actress from the 1930's known popularly as "the Watermelon Woman."

### **Wednesday 1/23 Griffith: Wide World of South Asian Film:**

*Sholay (Flames)* (d. Ramesh Sippy, 1975, 204min, India, Hindi w/ English subtitles, Color, 35mm)

The first Bollywood film shot on 70mm, *Sholay* tells the story of Jai and Veeru, two small time crooks called by Thakur Baldev Singh to bring the evil Gabbar Singh to justice. Although patterned after the US western (there are shots similar to John Ford's *Stagecoach*), this "curry" western, that wowed Indian audiences in theaters for a record five consecutive years, does not fail to incorporate classical elements of Hindi film such as romance, comedy, and song.

**Sunday 1/27 White: Sexualities:** *Odishon (Audition)* (d. Takashi Miike, 2000, 115, Japan, Japanese w/ English subtitles, 35mm, screened on DVD)

A shy, widowed filmmaker decides to choose his new wife by holding a phony audition for a nonexistent film. He falls for a demure and alluring former ballerina with a suspicious past. Soon their polite, timid courtship takes a disturbing 180-degree turn. "The kinkiest, creepiest, most pungently sexual horror film in recent memory: as macabre as a jewel-inlaid dagger." - *The Guardian* (London)

**Monday 1/28 Griffith:** *Lumumba* (d. Raoul Peck, 2000, 115min, Haiti/Germany/Belgium/France, French w/ English subtitles, Color, 35mm)

The Center for International Studies sponsors this biographical film on the life and death of Patrice Lumumba, the first post-colonial leader of present day Zaire (then called the Congo). The filmmaker will be present for the screening

**Wednesday 1/30 White: Documenting Sexualities:** *Shinjuku Boys* (d. Kim Longinotto and Jano Williams, 1995, 53min, UK, Color, 16mm)

The documentary *Shinjuku Boys* introduces three onnabes (women who live as men) who work as hosts at the New Marilyn Club in Tokyo.

## February 2002

**Friday 2/1 @4pm Queer Visions:** "Long Live the Kings! The Making of a Drag King Film"

A talk given by Judith Halberstam accompanied by clips from her work-in-progress, *Long Live the Kings!* a collaboration with the director Pratibha Parmar.  
LGBT Center, 202 Flowers Bldg, West Campus

**Friday 2/1 Griffith: Sexualities/Freewater:** *Suzhou He (Suzhou River)* (d. Lou Ye, 2000, 83min, China/Germany, English subtitles, Color, 35mm)

Called the "Chinese Vertigo," *Suzhou He* is a twisted tale of obsession and love set in present day Shanghai involving a bicycle courier, his lover, and the lover's alter ego, a mermaid-dressed nightclub dancer. This screening is co-sponsored by Freewater Presentations and the Ocean's Connect China conference

**Sunday 2/3 White: Southern Circuit:** Eva Brzeski

*24 Girls* (1998, 29min, USA, Color, 16mm)

*This Unfamiliar Place* (1992, 10min, USA, Color, 16mm)

On the border between childhood and adolescence, dream and reality, *24 Girls* presents glimpses of girls on the threshold of maturity and the loss of innocence. In *This Unfamiliar Place*, Brzeski deals with her father's unwillingness to talk about his experiences as a Polish Jew during World War II, and her difficulty relating to the experiences, locations and emotions involved. The filmmaker will be present for the screening

**Monday 2/4 White: Sexualities:** *Vertigo* (d. Alfred Hitchcock, 1958, 128min, USA, Color, 35mm, screened on 16mm)

The 50's were a period of massive social shifts and confusion; no pillar of American society was under more of a threat than the American male. Who to embody this conflict better than Jimmy Stewart?

**Wednesday 2/6 Queer Visions:** Cheryl Dunye's short films. **Time/Location: TBA**

**Thursday 2/7** *Stranger Inside* (d. Cheryl Dunye, 2000, 90min, USA, Color, DV) **Time/Location: TBA**

Set against the harsh backdrop of a modern-day women's correctional facility, *Stranger Inside* follows a young African-American woman's reckless journey to be reunited with the mother she never knew. Co-sponsored by the John Hope Franklin Institute, the Mary Lou Williams Center for Black Culture, and Queer Visions. The filmmaker

will be present for the screening.

**Sunday 2/10 White: Sexualities: *Blue Steel*** (d. Kathryn Bigelow, 1990, 102min, USA, Color, 35mm, screened in 16mm)

A tough cop with a big gun is the target of a psychotic gunman. Clint Eastwood as Dirty Harry? No, Jamie Lee Curtis as Megan Turner.

**Monday 2/11 White: Documenting Sexualities: *A Boy Named Sue*** (d. Julie Wyman, 2001, 56min, USA, Color, Video)

A Boy Named Sue chronicles the transformation of a transsexual named Theo from a woman to a man over the course of six years.

**Sunday 2/17 White: Sexualities: *Lady in the Lake*** (dir. Robert Montgomery, 1947, 105min, USA, BW, 35mm, screened on 16mm)

This film noir used the "subjective camera" technique to allow the audience to see the film's action through the eyes of private dick Philip Marlowe. Robert Montgomery's experiment marks the first--and perhaps the last--attempt to use the "point of view" shot exclusively throughout a film.

**Monday 2/18 Griffith: Cinematheque: Early German Film: Circus Attraction and Urban Distraction: Origins of German Cinema**

Pioneer Films by Max Skladanowsky (1895-1896, 8 min, Germany, Silent, BW, 16mm)

*Don Juan Heiratet (Don Juan's Wedding)* (d. Heinrich Bolten-Baekers, 1909, 14min, Germany, Silent, BW, 16mm)

*Verkannt (Misunderstood)* (d. Messters Projektion, 1911, 11min, Germany, Silent, BW, 16mm)

*Die Gebrüder Skladanowsky (A Trick of the Light)* (d. Wim Wenders, 1995, 79 min, Germany, German w/ English subtitles, BW/Color, 35mm)

This presentation of Max Skladanowsky's pioneer film work includes Nebelbilder, or magic lantern slides, live-action subjects and acrobatic acts from the 1895 Berlin Wintergartenprogramm, as well as Berlin street scenes and some slapstick comedy scenes filmed on a trip he made to Stockholm with his Bioscop dual projector in 1896. The program also includes early German film titles *Don Juan Heiratet* and *Verkannt*. In his semi-documentary on the Brothers Skladanowsky, *Die Gebrüder Skladanowsky*, Wim Wenders returns to the cloudy chamber of early cinema to re-narrate the art of "living pictures."

**Wednesday 2/20 Griffith: South Asia: *Jukti Takko Aar Gappo (Reason, Argument & Story)*** (d. Ritwik Ghatak, 1974, 118min, India, Hindi w/ English subtitles, BW, 35mm)

Ritwik Ghatak, considered one of India's greatest filmmakers, attempted to wed political activism with cultural content, fashioning popular forms--melodrama, songs, and dances--into appropriate vehicles for radical political expression. *Jukti*, Ghatak's final film, stars the filmmaker himself as an alcoholic intellectual who "thrown out of his house by his wife" wanders quixotically with three other homeless refugees through modern Bengal.

**Sunday 2/24 White: Southern Circuit: Chel White**

*Passage* (2001, 11min, USA, Color, Video)

*Soulmate* (2000, 14min, USA, 16mm, screened on Video)

*Dirt* (1998, 4min, 35mm, screened on Video)

*Choreography for Copy Machine* (1991, 4min, USA, 16mm, screened on Video)

Chel White's short films are unpredictable journeys through obsession and allegory. In *Passage*, haunting underwater portraits of people are juxtaposed with archival footage of war and atrocities. *Soulmate* explores longing and objectification through the unconventional story of a landlady and her younger male tenant. In *Dirt*, a man's obsession with dirt becomes an allegory for individuality and self-sufficiency. *Choreography for Copy Machine* is a celebration of the photocopier, art from mechanical reproduction. The filmmaker will be present for the screening

**Monday 2/25 White: German Film: *Das Cabinet des Dr. Caligari (The Cabinet of Dr. Caligari)***

(d. Robert Wiene, 1919, 72min, BW, Silent, 16mm)

*Dr. Caligari* is a traveling sideshow artist whose act is built around Cesare, the somnambulist. With its strange angular setting, sinister shadows, twisted streets, over-hanging buildings, and contorted interiors, *Caligari* ushers in a new cinematic language of Expressionism.

**Wednesday 2/27 White: Classics of French Film/Sexualities:**

*Ten Cents a Dance (Parallax)* (d. Midi Onodera, 1985, 10min, Canada, Color, 16mm)

*Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (d. Chantal Akerman, 1975, 201min, France/Belgium, French w/ English subtitles, Color, 35mm, screened on 16mm)

Midi Onodera's short is a three-part reflection on contemporary sexuality and communication.

Jeanne Dielman, a classic of both feminist and experimental filmmaking, details housewife/mother/prostitute Jeanne Dielman's humdrum daily life, as if it were a real-life, real-time documentary (in the tradition of Agnès Varda's *Cleo de 5 a 7*). Jeanne feeds her son, fixes potatoes, does the marketing, and entertains gentlemen. But things slowly, almost imperceptibly start to go wrong, first those potatoes, and then, finally, something more shocking.

**March 2002**

**Date:TBA White: South Asia: *Divorce Iranian Style*** (d. Kim Longinotto and Ziba Mir-Hosseini, 1998, 80min, UK, Color, 16mm)

*Divorce Iranian Style* provides a unique window into the intimate circumstances of Iranian women's lives by documenting several weeks in an Iranian divorce court. Dispelling images of Iran as a country of war, hostages, and "fatwas," and Iranian women as passive victims of a terrible system, this film is a subtle look at women's lives in a country that is little known to most Americans. Co-director Ziba Mir-Hosseini, author of *Marriage on Trial: A Study of Islamic Family Law*, will be present at the screening.

**Wednesday 3/6 Griffith: South Asia: *A Moment of Innocence*** (d. Mohsen Makhmalbaf, 1996, 75min, Iran, Farsi w/ English subtitles, Color, 35mm)

An autobiographical film by Iranian master Mohsen Makhmalbaf centering on a pivotal event in the filmmaker's life. As a zealous 17 year-old Islamic militant, Makhmalbaf stabbed a policeman, an act for which he was tortured and imprisoned. Twenty years later, the now unemployed policeman showed up at one of the director's casting calls, giving Makhmalbaf the idea for his next movie: a reconstruction of their first fateful encounter.

**Wednesday 3/20 White: French: *Chronique d'un été (Chronicle of a Summer)*** (d. Jean Rouch and Edgar Morin, 1960, 90min, France, French w/ English subtitles, BW, 16mm)

This landmark documentary is considered one of the original films of the direct cinema style. Two filmmakers set out to document the mood in Paris in the Summer of 1960 by interviewing strangers of various backgrounds, asking them if they are happy. Later, these interviews are screened for the strangers giving them the opportunity to reflect on their earlier comments.

**Sunday 3/24 White: Documenting Sexualities**

*My Mother's Place* (d. Richard Fung, 1990, 49min, Canada, Color, Video)

*History Lessons* (d. Barbara Hammer, 2000, 67min, USA, color, 16mm)

*My Mother's Place* weaves interviews with Rita Fung and four women thinkers, an autobiographical narration, home movies and documentary footage of the Caribbean to explore the formation of consciousness of race, class and gender under colonialism. *History Lessons* takes historical newsreel footage, music, and vintage lesbian porn and cuts it into a hard-hitting and stimulating art piece.

**Monday 3/25 White: Documenting Sexualities**

*Dirty Laundry* (d. Richard Fung, 1996, 30min, Video)

*Nitrate Kisses* (d. Barbara Hammer, 1992, 67min, USA, Color 16mm)

Using archival material, interviews and stylized recreations, *Dirty Laundry* excavates the historical representation of outlaw sexuality in nineteenth century Chinese Canada. *Nitrate Kisses*, Barbara Hammer's first feature, weaves striking images of the sexual activities of four gay and lesbian couples with footage that unearths the forbidden and invisible history of a marginalized people.

**Wednesday 3/27 White: French: *Hiroshima Mon Amour*** (d. Alain Resnais, 1959, 88min, Japan/France, French w/ English subtitles, BW, 35mm, screened on 16mm)

A French actress, shooting a film in Hiroshima, strikes up an affair with a handsome Japanese architect, but the two of them are haunted by their respective memories of World War II: the bomb that fell on Hiroshima and the Nazi Occupation of France.

## April 2002

### **Sunday 3/31 White: German Film:** The City Symphony

*Berlin, Symphonie einer Großstadt (Berlin, Symphony of a Great City)*

(d. Walter Ruttmann, 1927, 53min, Germany, Silent, BW, 16mm)

*Chevolek S Kinoapparatom (The Man with the Movie Camera)* (d. Dziga Vertov, 1929, 70min, USSR, Silent, BW, 16mm)

Ruttmann offers a "day in the life of Berlin," bringing us into Berlin by train as the sun rises, and following life in the city as it wakes, goes to work and dances deep into the night. In his 1929 montage of Moscow life, Vertov likewise creates a stunning symphony of urban imagery, transforming reality through the power of the camera's kino-glaz (cinema eye).

**Wednesday 4/3 Griffith: French:** *Cleo de 5 a 7 (Cleo from 5 to 7)* (d. Agnes Varda, 1961, 90min, Italy/France, French w/ English subtitles, BW, 35mm)

*Cleo de 5 a 7* offers a meticulous record of one woman's capacity to observe, dream, and feel. In near real-time, we follow pop singer Cléo from 5pm to 7pm as she waits for her doctor's verdict on a cancer test. As the film proceeds, revealing Paris of a certain time and milieu, we experience with Cléo the beginnings of a transformation that brings new perception to her world.

### **Sunday 4/7 White: Southern Circuit:** Andrea Weiss

*Escape to Life: Erika and Klaus Mann Story* (2001, 84min, UK/Germany, Color, Video)

*Seed of Sarah* (1999, 27min, Color, Video)

The stories of Thomas Mann's eldest children are set against the drama of the Roaring Twenties, the rise of Fascism, and World War II. Through rare archival footage, period music, original screen performances by Erika Mann and an array of fictional scenes based on Klaus Mann's writings, *Escape to Life* presents a revealing portrait of an extraordinary couple. *Seed of Sarah* is an experimental documentary on a contemporary opera based on the Hungarian Holocaust memoir of Judith Magyar Isaacson. The filmmaker will be present for the screening

**Monday 4/8 Griffith: Documenting Sexualities:** *Gaea Girls* (d. Kim Longinotto and Jano Williams, 2000, 106min, UK, Color, 35mm)

*Gaea Girls* follows the physically grueling and mentally exhausting training regimen of several young wanna-be 'Gaea Girls', a group of Japanese women wrestlers. Featured at the 2001 Doubletake Film Festival.

**Wednesday 4/10 Griffith: French:** *Le Samourai* (d. Jean-Pierre Melville, 1967, 103 min, Italy/France w/ English subtitles, Color, 35mm)

The inspiration for John Woo's *The Killer* and Jim Jarmusch's *Ghost Dog: The Way of the Samurai*, *Le Samourai* dissects the life of a loner hitman after he leaves behind a beautiful witness to a nightclub assassination. French film noir from the master Jean-Pierre Melville.

**Wednesday 4/17 Griffith: Cinematheque/Medieval Film:** *Andrei Rublev* (d. Andrei Tarkovsky, 1966, 185min, USSR, Russian w/ English subtitles, BW and Color, 35mm)

This medieval epic based on the life of Russian monk and icon painter, Andrei Rublev, was not seen as the great Russian director Andrei Tarkovsky intended until some 20 years after its initial release. Winner of the International Critics Prize at the Cannes Film Festival in 1969.



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