

Spring 2004 Schedule

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NB: the [Freewater Films/Quad Flicks Schedule](#) is now up on the web [here!](#)

The **Spring 2004** program features series on [New East Asian Cinema](#), [Global Pop Culture/Pop Music](#), [Digital Video Filmmaking](#), [Hip Hop Culture](#), and [Films by Duke Faculty/Instructors](#), as well as some [Special Events](#) (combining film screenings with lectures, performances, or panel discussions).

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

All Screen/Society events are co-sponsored by the
[Duke University Film/Video/Digital Program](#).

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

January 2004

Sun 1/11 White | [Hip Hop Film Series](#)

Do the Right Thing

(d. Spike Lee, 1989, 120 min, USA, English, Color, Video)

The film that made Spike Lee a household name. It's the hottest day of the year in the Bedford-Stuyvesant area of Brooklyn, and tensions are rising in this predominantly black neighborhood where the only local businesses are a Korean grocery and Sal's Famous Pizzeria.

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

Mon 1/12 White | [Digital Democracy](#)

The Celebration (Festen)

(d. Thomas Vinterberg, 1998, 105 min, Denmark/Sweden, Danish/German/English, Color, Video)

A darkly comic journey into forbidden family territory. The story involves a 60th birthday party at which all of a family's corrupt and painful secrets are revealed at last. To the family's country inn in Denmark come the surviving children of Helge and his wife, Elsa. (One daughter has recently committed suicide.) Eventually, every family's darkest secrets will come out, and in this family it happens in the father's style - with flair, and malice.

Sponsored by the Film/Video/Digital Program

Technical Note: Director Vinterberg shot the film on video, then blew it up to 35mm film. He joined with Lars von Trier and two other Danish directors in signing a document named the "[Dogma 95 Vow of Chastity](#)" which was unveiled at the 1998 Cannes Film Festival and pledged them all to shoot on location, using only natural sounds and props discovered on the site, using no special effects or music and using only hand-held cameras. *The Celebration* and von Trier's *Idiots* were the first two films shot in this style.

Wed 1/14 Griffith | [Special Events](#)

Postcards -- [East Coast Premiere!](#)

(d. Benjamin Epps, 2003, 20 min, USA, English, Color, 35mm)

Produced by Duke students as a collaborative group film project during the summer of 2000, the award-winning short film *Postcards* is a quirky and touching story about a grieving widow who reevaluates her life with the help of a rural postman.

shown with:

2003 Oscar Nominated Short Films Program

This 93 minute program of 35mm short films consists of nominees and both winners from the short live action and animation categories at the 2003 academy awards.

Sponsored by the Film/Video/Digital Program

Sun 1/18 White | [Global/Pop/Culture](#) and [Cine-East](#)**Branded To Kill**

(d. Seijun Suzuki, 1967, 91 min, Japan, Japanese with English Subtitles, B&W, Video)

"One slick bad ass film that's smoother than a vodka Martini on a hot Summer's day" - eFilmcritic.com

This bizarre *yakuza* (Japanese gangster) flick with a taste for over-the-top visuals and modern stylistics follows the strange day-to-day existence of an expert hit-man who carries out his orders with steely determination and impassive cool. The story concerns Hanada, or Number 3 Killer, a terse *yakuza* assassin in shades who is turned on by the smell of boiling rice. When he botches a job due to an untimely butterfly landing on his gun-sight, his own girlfriend is secretly hired by the mob boss to kill him. From then on it's bullet-riddled mayhem all the way until a head-to-head finale set in a deserted boxing gymnasium with the legendary but anonymous "Number One." *Branded to Kill* is wild fun, and has been favorably and frequently compared to the work of artists as different as John Woo and David Lynch.

Sponsored by the Alliance of Queer Undergraduates at Duke, the Asian Students Association, the Black Student Alliance, Diya, the Freeman Center for Jewish Life Student Board, the International Association/International Council, Mi Gente, the Film/Video/Digital Program, and the Asian/Pacific Studies Institute

Mon 1/19 White | Digital Democracy**Personal Velocity**

(d. Rebecca Miller, 2002, 86 min, USA, English, Color, Video)

Director Rebecca Miller (daughter of literary giant Arthur Miller) adapts her own short stories about three women, two working class and one an upwardly mobile book editor, who are having trouble with men and have all reached a turning point in their lives. One has an abusive husband, another, a husband she has outgrown, and the third has problems with her boyfriend, her stepfather and her maternal instinct. Features an excellent trio of actresses: Kyra Sedgwick, Parker Posey and Fairuza Balk. (The use of digital video also suits the subject-matter - "*Dogma 95* on the Hudson.")

Sponsored by the Film/Video/Digital Program

Wed 1/21 Griffith | [Cine-East](#) -- East Coast Premiere! Oscar nominee!**Twilight Samurai -- Southern Premiere!**

(d. Yoji Yamada, 2002, 129 min, Japan, Japanese with English Subtitles, Color, 35mm)

Seibei, played by Hiroyuki Sanada (*The Last Samurai*), is a low-ranking samurai with few ambitions who cares for his mother and two daughters after the death of his wife. Circumstances surrounding the death of his clan's leader force him to accept a deadly challenge with a rogue samurai just as he discovers that his childhood love, Tomoe, may be beyond his reach.

-- This engaging drama swept the Japanese Academy awards, earning Best Picture and Best Director awards for veteran filmmaker Yoji Yamada, best known for his long-running *Tora-san* series.

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

Sun 1/25 White | [Cine-East](#) and [Global/Pop/Culture](#)**[Platform](#) ** Cancelled, Rescheduled on Feb. 3rd****

(d. Jia Zhangke, 2000, 155 min, China, Mandarin with English Subtitles, Color, Video)

**** Cancelled due to weather -- Rescheduled on Feb 3rd! ****

Mon 1/26 White | Digital Democracy -- ** Cancelled due to weather ****Signs and Wonders**

(d. Jonathan Nossiter, 2000, 105 min, France, English/Greek, Color, Video)

In our fast food global culture, it's difficult to uncover meaning and direction. American stock market businessman Alec (Stellan Skarsgård) thinks he has it all figured out, using patterns and numerology as weighty premonitions to determine his fate. Little does he know life can only remain a continual mystery, one which cannot be neatly compartmentalized. Alec leaves his wife. He comes back. He comes and goes, seemingly guided by patterns found in household objects, colors, and the repetition of street signs or slogans. While it plays out as logical for him and his bright-eyed young daughter (played with charismatic fire by Ashley Remy), it's driving everyone else up the wall. Before long, he finds himself alone. Hovering between a political message about American values, a mystery of chance and a steamy love triangle, *Signs and Wonders* makes for compulsive viewing. Like the working of Alec's fevered mind, the contrivances somehow cross and mingle in a way which oddly make sense. It's all part of the pattern, you see. The self-fulfilling prophecy.

Sponsored by the Film/Video/Digital Program

Wed 1/28 Griffith | [Cine-East](#)**[A Sigh](#) - presented by the screenwriter, visiting Duke Prof. Ma Junxiang!!**

(d. Feng Xiaogang, 2000, 100 min, China, Mandarin with English Subtitles, Color, 35mm)

Director Feng Xiaogang says that 20 years ago, China struggled as an emerging economy. Family bonds were strong in the face of hardship and consciousness was social rather than personal. Today, China is experiencing economic security and people are beginning to look at individual needs beyond the demands of marital and family relationships; such is the situation presented in *Sigh*, China's most popular film to date.

What opens as a light, romantic comedy mood soon deteriorates into the dark melodrama of marital breakdown and alienation. Riveting and gripping aptly describe the near-torturous affair between a successful scriptwriter and the young woman with whom he falls in love. How do you measure the shared emotional experience of a long-term marriage, one that including developing a career and raising a child? Or the spark that ignites between two people that is both powerfully sexual and impossible, but yet proves to be more than momentary? Feng's no-holds-barred turning of the emotional screws is fueled by each character's refusal to let go of one another. This is a film that is reluctant to make simplistic moral judgment of its characters. It suggests that a break from the past involves considerable loss, and is perhaps a metaphor for the rapidly changing China it portrays.

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

February 2004

Mon 2/2 White | Digital Democracy

Tape

(d. Richard Linklater, 2001, 86 min, USA, English, Color, Video)

Two men and a woman meet in a hotel room and discuss their high school past, in particular whether one of the men date-raped the woman. The three characters, each with their own agenda, continually turn the tables on one another throughout the film. And your sympathies shift with each new revelation and manipulation of the truth. Based on a play by Stephen Belber, *Tape* is filmed entirely within the confines of a small motel room, and it wrests strong performances from its three actors, Ethan Hawke, Robert Sean Leonard, and Uma Thurman.

Sponsored by the Film/Video/Digital Program

NEW Tues 2/3 White | Cine-East and Global/Pop/Culture

Platform **** New, rescheduled date!****

(d. Jia Zhangke, 2000, 155 min, China, Mandarin with English Subtitles, Color, Video)

Jia's epic spans the 1980s, filtering the period through the mutation of the propaganda-performing "Fenyang Peasant Culture Group" into the equally cheesy "All Star Rock and Breakdance Electronic Band," and capturing the spiritual confusion of a contemporary China caught between the outmoded materialism of the Maoist era and its market-driven successor.

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, 7 student groups, and the Film/Video/Digital Program

NEW Wed 2/4 White | Special Events - *7:00pm*

"Nazi Cinema" (Leni Riefenstahl film program)

Olympia diving sequence *(d. Leni Riefenstahl, 1938, 4 min, Germany, B&W, 16mm)*

and

Triumph of the Will *(d. Leni Riefenstahl, 1935, 108 min, Germany, German with English subtitles, B&W, 16mm)*



Bodies falling from the sky meet the orchestrated images of propaganda film footage, aerial shots of storm troopers and the masses of the Nazi Nuremberg rally. This [Leni Riefenstahl](#) film program revisits the influential cinematography of Hitler's favored filmmaker, as seen in the famous final diving sequence from her 1938 documentary about the 1936 Olympic games, *Olympia*, and the larger-than-life spectacle of the sixth Nazi Party Congress depicted in her 1934 tribute to Hitler, *Triumph of the Will*.

-- Luis Buñuel famously remarked that Riefenstahl's films "were ideologically repugnant but fantastically made. Impressive."

Sponsored by the German Studies Program, the Center for European Studies, and the Film/Video/Digital Program

Sun 2/8 White | Hip Hop Film Series

The Freshest Kids - A History of the B-Boy

(d. Israel, 2002, 94 min, USA, English, Color, Video)

Brilliantly chronicles the birth, death, and reemergence of the B-Boy and all encompassing facets of break culture, including the dismantling of breakin' by the government and the transition to crime that many dancers fell into after the saturation of the market in the 80s. This ultimate primer on hip hop and graffiti art highlights power moves, top rock, flair, low rock, and freezes in its celebration of breakin' as a cultural phenomenon.

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

Mon 2/9 White | Digital Democracy and [Cine-East](#)

Voodoo Nightmare

(d. Djinn, 2001, 81 min, Singapore, English, Color, Video)

Singapore's answer to *The Blair Witch Project*, this movie follows a group of young Americans hiking in the Malaysian jungle - unaware that they are in for a whole lot of trouble. Before they know it, they find themselves being hunted by a young woman who carries a deep, dark secret - and each must face their own fate alone at the mercy of her seductive powers.

Sponsored by the Film/Video/Digital Program and the Asian/Pacific Studies Institute

Wed 2/11 White | [Hip Hop Film Series](#)

8 Mile

(d. Curtis Hanson, 2002, 110 min, USA, English, Color, Video)

B-Rabbit (Eminem), a wannabe rapper from the wrong side of Detroit's 8 Mile, has problems: his girlfriend gets pregnant; to save money to make a demo tape, he moves into his alcoholic mom's trailer; his job's a dead end, and he's just choked at the local rap contest. Will he somehow prevail?

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

Sun 2/15 White | [Global/Pop/Culture](#) {**Cancelled**}

Qurbani - Rescheduled on 2/27, due to weather/technical issues

(d. Feroz Khan, 1979, 158 min, India, Hindi with English Subtitles, Color, Video)

Mon 2/16 White | Digital Democracy

Tadpole

(d. Gary Winick, 2002, 78 min, USA, English/French, Color, Video)

15 year old Oscar Grubman is a precocious prep school sophomore who fancies himself in love with his own stepmother, a heart specialist appropriately enough named Eve (played by Sigourney Weaver). Despite the admittedly touchy subject matter, *Tadpole* exudes a great deal of undeniable charm, thanks, primarily, to superb performances by a first-rate cast and the wry humor the screenplay.

Sponsored by the Film/Video/Digital Program

Wed 2/18 Griffith | Special Events

Forget Baghdad - w/ Guest Speaker Ella Shohat

(d. Samir, 2003, 112 min, Germany/Switzerland, Arabic/English/Hebrew with English subtitles, Color, 35mm)



Director Samir, the son of an Iraqi Communist who immigrated to Switzerland, reflects upon the cliches of the "Jew" and the "Arab" in Israeli and Iraqi society vis-a-vis the last one hundred years of cinema. Traveling to Israel in search of his father's former colleagues, he meets four fascinating Iraqis in exile. The extraordinary result, *Forget Baghdad* offers a rare glimpse into the community of "Sephardis," "Mizrahim," or "Arab Jews" -- that is, people of Jewish religion and Arab culture - who have long found themselves caught between warring worldviews. -- **Prof. Shohat will introduce the film and take questions afterwards**

About the presenter: in addition to appearing in the film *Forget Baghdad*, Ella Shohat is Professor of Cultural Studies at NYU. She

has published and lectured extensively on the history, culture, and identity of Arab Jews, on multiculturalism, postcolonialism and gender studies.

Sponsored by the the Film/Video/Digital Program, Duke Center for International Studies, the John Hope Franklin Humanities Institute, the Program in Literature, the Program in Women's Studies, and the Duke Institute of the Arts with funding from the Eleanor Naylor Dana Endowment

Wed 2/18 White | [Hip Hop Film Series](#)

Scratch

(d. Doug Pray, 2002, 92 min, USA, English, Color, Video)

A feature length documentary film about the hip-hop DJ and today's turntablist movement. From the South Bronx in the 70's to San Francisco now, the world's best scratchers, diggers, party-rockers and producers on beats, breaks, battles, and the infinite possibilities of vinyl.

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

Sun 2/22 White | [Hip Hop Film Series](#)

Menace II Society

(d. Albert Hughes, 1993, 97 min, USA, English, Color, Video)

Urban nightmare about everyday life in Watts as seen through the eyes of teenager Caine Lawson.

"An unsentimental and yet completely involving story of a young man who cannot see a way around his fate.." - Chicago Sun-Times.

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

Mon 2/23 White | [Cine-East](#)

Sopyonje -- w/ introductory talk by Prof. Jonathan Kramer

(d. Im Kwon-Taek, 1993, 112 min, South Korea, Korean with English Subtitles, Color, Video)

The specifically Korean tradition that is reclaimed in *Sopyonje* is the type of folk-song known as *pansori*, described as a musical sublimation of South-West Korea's collective grief and suffering - in other words, a kind of blues. The film's three central characters are itinerant *pansori* singers in the 1950s and 1960s, and their travails are an allegory of the intrusion of westernizing and modernizing influences into Korean culture in the aftermath of World War II.

The story unfolds through flashbacks: two orphans, a boy and a girl, are apprenticed to a *pansori* master who pressures them to sacrifice everything for the art; the young man rebels and runs away, but years later we find him roaming through the rural hinterlands in search of his adoptive sister, who is rumored to still be travelling and singing *pansori*. The tale has one truly shocking twist, but the overall tone is plaintive, elegiac and serenely beautiful.

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the Duke Institute of the Arts, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

Wed 2/25 White | [Global/Pop/Culture](#)

Zoot Suit

(d. Luis Valdez, 1982, 103 min, USA, English, Color, Video)

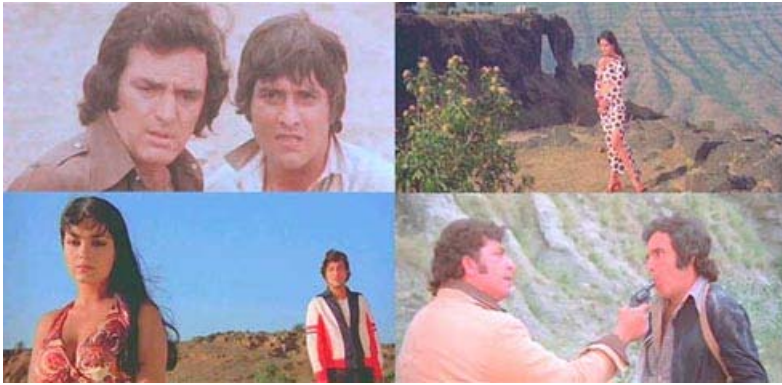
Zoot Suit is a part musical/part dramatic rendition of the story of four men, mostly Chicano, who were unjustly put on trial for murder at the height of the racial tensions and rioting that plagued Los Angeles during World War II. During that period of the 1940s, Chicano pride in their shared cultural heritage and racial identity was finding new expression, and the film exults in a celebration of Chicano speech, dress, manner, and most of all, music. Features Edward James Olmos in a career-making role as the mythical figure "El Pachuco."

Sponsored by the Alliance of Queer Undergraduates at Duke, the Asian Students Association, the Black Student Alliance, Diya, the Freeman Center for Jewish Life Student Board, the International Association/International Council, Mi Gente, and the Film/Video/Digital Program

Fri 2/27 White | [Global/Pop/Culture](#) ****Starts at 7:00pm!!!****

Qurbani **** New, rescheduled date and time!****

(d. Feroz Khan, 1979, 158 min, India, Hindi with English Subtitles, Color, Video)



Qurbani is considered one of the classic Bollywood action films from its period, and it lives up to its reputation from beginning to end in a big sprawling messy tale of shoot outs, brawls, car chases, double-crosses, nasty villains, nastier vamps and great songs.

It also has two heroes who are both on the wrong side of the law but on the right side of honor. Similar to Hong Kong films, male bonding is a theme that resonates strongly in many Bollywood films - oaths of eternal friendship and a willingness to die for one another are exchanged like last cigarettes before the blindfold is put on. In *Qurbani* two of Bollywood's premier tough guys from the 70's and 80's both fall in love with the same woman - but in the end it is really their friendship that matters.

One the other hand, the male leads more than meet their match in the guise of Bollywood goddess Zeenat, whose skin seems to shimmer as she dances across the floor to the disco beat of the legendary song "Aap Jaisa Koi," and in the form of Princess Jwala (Aruna Irani), she of the creepy green cat eyes - who proves quite handy with a machine gun and a bulldozer!

-- Due to the length of the film this screening will start earlier than usual, at 7:00pm!

Sponsored by the Alliance of Queer Undergraduates at Duke, the Asian Students Association, the Black Student Alliance, Diya, the Freeman Center for Jewish Life Student Board, the International Association/International Council, Mi Gente, and the Film/Video/Digital Program

Sun 2/29 White | [Hip Hop Film Series](#)

Wild Style

(d. Charlie Ahearn, 1982, 82 min, USA, English, Color, Video)

The classic hip hop and graffiti flick, full of great subway shots, break dancing, freestyle mc-ing and rare footage of Grandmaster Flash pulling off an awesome scratch-mix set on a pair of ancient turntables. Stars legendary New York graffiti artist Lee Quinones as Zoro, the city's hottest and most elusive writer.

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

March 2004

Mon 3/1 White | [Cine-East](#)

Chunhyang

(d. Im Kwon-Taek, 2000, 120 min, South Korea, Korean with English Subtitles, Color, Video)



The most elaborate production in the history of Korean cinema, *Chunhyang* is a costume epic involving star-crossed lovers (a governor's son and the beautiful daughter of a courtesan) that plays like a cross between Cinderella, Romeo and Juliet, and a rock opera. *Chunhyang* is told in the ancient operatic tradition of *pansori*, a wildly attractive form of narration involving folk song and dance, giving one the impression of being read to within a living book - as the story is both shown and told to us. *Chunhyang* is a dazzling film, and a deft balancing act between the past and present that leaves the impression of timelessness.

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the Duke Institute of

the Arts, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

**Wed 3/17 Griffith | [Cine-East](#)
Wing Chun**

(d. Yuen Woo-Ping, 1994, 93 min, Hong Kong, Cantonese with English Subtitles, Color, 35mm)



From the choreographer of the *Matrix* films and *Crouching Tiger Hidden Dragon* comes this spectacular and amusing martial arts comedy starring Michelle Yeoh as the titular character, with action legend Donnie Yen (*Hero*, *Iron Monkey*) as her love interest. Based on the legendary creator of the martial arts style *wing chun*, Yeoh's character Yim Wing Chun is a female kung fu master in a small coastal town who defends the weak, oppressed, and any damsels in distress who happen onto her radar. (Don't miss the amazing "tofu fight!")

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

**Wed 3/17 White | [Hip Hop Film Series](#)
Sammy and Rosie Get Laid**

(d. Stephen Frears, 1987, 101 min, UK, English, Color, Video)

Sammy and Rosie are an unconventional middle-class London married couple. They live in the midst of inner-city chaos, surround themselves with intellectual street people, and sleep with everybody - except each other! Things become interesting when Sammy's father, Raffi - a former Indian government minister - comes to visit.

The film is set against the backdrop of violent uprisings in the streets, following incidents of racially-charged police brutality, that rocked England in the late 80s. In the opening shot, we're shown what looks like a mass of smoking rubble, perhaps a razed city block or the aftermath of an explosion, while on the sound track Margaret Thatcher is heard making promises about England's bright future. It's not a subtle beginning for this turbulent, fervent, slightly cracked film, but it sets the tone for what is to come...

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

Trivia Tidbit: In 1989, Gaytri Chakravorty Spivak wrote an essay entitled "In Praise of *Sammy and Rosie Get Laid*" for *Critical Quarterly* (Summer 1989, 31(2):80-88).

Thu 3/18 White | Special Events -- **Starts at 7pm!!****
All About My Father**

(d. Even Benestad, 2002, 77 min, Norway/Denmark, Norwegian with English Subtitles, B&W/Color, Video)



Respected 50-year-old physician Esben Benestad is also a transvestite, an author and an advocate for "uncommon" people. This unique documentary was made by Benestad's grown son, Even, and it delves deeply into the family most painful and unresolved trauma: the father's divorce from the director's mother, some 16 years earlier. For all their rational thought, educated psychoanalysis and honest discussion, the family here (including Benestad's grown daughter and his current wife) is obviously working through layers and years of hurt, pain, misunderstanding and frustration.

Winner -- Best International Documentary, Hot Docs; Special Documentary Award, Munich International Documentary Festival; Teddy Award, Berlin Film Festival; Best Theatrical Release, Norwegian Film Critics Award.

-- Followed by a panel discussion with Esben/Esther Benestad and his partner Elsa Almaas, and then a reception in Duke Parlors!

Sponsored by DukeOut, the Center for International Studies, the Vice Provost for Interdisciplinary Studies, the Film/Video/Digital Program, the Program in Women's Studies, the Center for LGBT Life, the John Hope Franklin Humanities Institute, the Graduate and Professional Student Council, the Program in the Study of Sexualities, the Duke Women's Center, the International House, the Center for Documentary Studies, Duke Counseling and Psychological Services, and the Duke Institute of the Arts with funding from the

Eleanor Naylor Dana Endowment

**Wed 3/24 Griffith | [Cine-East](#) [[Brigitte Lin Showcase](#)]
The Bride with White Hair**

(d. Ronny Yu, 1993, 89 min, Hong Kong, Cantonese with English Subtitles, Color, 35mm)

"There comes a moment of truth in so many Brigitte Lin movies ... when she whirls and unleashes **The Look**. Suddenly she will return the camera's mesmerized gaze with a blinding, eye-for-an-eye intensity - a blast of Deyerian silence before the poetry of doom will be writ in blood and severed limbs." -- Howard Hampton, *Film Comment*



Not to be missed! [Brigitte Lin](#) (as the ferocious killer Lian) has never looked so handsome, and Leslie Cheung (as the sensitive swordsman Cho) has never looked so beautiful, as they do in this unforgettable romantic period-piece adventure film about swords and sorcery, honor and love, and strange villainous conjoined twins! (Directed by *Freddy vs. Jason* and *Bride of Chucky* helmer Ronny Yu.) **The story:** Lian, who was raised by wolves, rescues young Cho from a pack of hungry pack of her 'kin'. Cho eventually winds up as a master swordsman and student of the Wu Tang Clan, a martial arts society. But he's far more interested in living a quiet, peaceful life than engaging in battle and eventually running the clan. Meanwhile, Lian has been taken in by a cult led by an evil half man/half woman creature bent on destroying the Wu Tang Clan. Lian, with her ferocious fighting skills and her powerful whip (which she uses to slice people in half), makes the perfect weapon for their cause-until she meets a grown up Cho on the battlefield, and they fall in love. The two vow to leave their current lives behind and start anew together-but, as is the case in almost all good stories, things don't turn out quite the way you'd expect.

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

**Sun 3/28 White | [Global/Pop/Culture](#) / [Cine-East](#) [[Brigitte Lin Showcase](#)]
Peking Opera Blues -- Refreshments served 7pm-8pm!**

(d. Tsui Hark, 1986, 104 min, Hong Kong, Cantonese with English Subtitles, Color, Video)

Watching *Peking Opera Blues* is like flipping through an explosive, exhilarating comic book. Directed by Hong Kong auteur Tsui Hark, it's an action adventure picture that plays like a Marx Brothers comedy. The film is transcendent escapist entertainment - in addition to the glory and humor in the staging and the choreography, the pleasure in it comes from the filmmakers' joy in splicing together divergent traditions and styles.

The movie is set in China in the chaotic years following the 1911 democratic revolution, when warlords fought each other for power while Sun Yat-Sen's underground movement tried to establish a democratic republic. It tells the story of three young women who are thrown together by fate. One, a singer (Cherie Chung) who longs to make enough money to leave Beijing for stardom in America, snatches a box of jewels during a moment of looting and unrest. A deserting soldier joins her, but the jewels end up at the Peking Opera. Here we meet the daughter of the opera house's proprietor (Sally Yeh), who is stifled in her dream of performing in the theater by its all-male traditions. Finally, the daughter of the currently ruling military warlord ([Brigitte Lin](#)), a revolutionary who dresses like an Edwardian fop while secretly opposing her father's efforts to conspire against democracy, enters into the story, along with a male agent of the democratic underground. All three women are swept up in an atmosphere of adventure and intrigue that includes the evil officer in charge of antiguerrilla activity and his secret policemen.

****Come early for refreshments, 7pm-8pm!! (Film starts at 8pm)**

Sponsored by the Alliance of Queer Undergraduates at Duke, the Asian Students Association, the Black Student Alliance, Diya, the Freeman Center for Jewish Life Student Board, the International Association/International Council, Mi Gente, the Film/Video/Digital Program, and the Asian/Pacific Studies Institute



Mon 3/29 Griffith | Faculty Film Showcase

The Burial of Natty Bumppo and animated shorts

(d. Fred Burns, (in progress), USA, English, Color, 35mm)

Motion picture animator **Fred Burns** will present a selection of his work demonstrating a life-long engagement with the problem of representing space in a two-dimensional medium while also exploring the psychological and narrative potential of using space temporally. Included in the show are pieces shown at the Smithsonian Institution, the Museum of Modern Art, and the Academy of

Motion Picture Arts, leading up to excerpts from Burns's current film project, *The Burial of Natty Bumppo*, which is funded by the National Endowment for the Arts and the American Film Institute.

Sponsored by the Film/Video/Digital Program

Mon 3/29 White | Special Events

"3rd I: Showcasing Latin American Indigenous Films"

This special presentation for LIT 352 ("Globalization and the Limits of Translation"), includes screenings of three short films followed by discussions with Freya Schiwy (Assistant Professor of Spanish at the University of Connecticut) on indigenous film collectives in Latin America.

-- Presented by guest speaker Freya Schiwy

Films to be screened:

- **Indigenous Peoples: this is how we think (Pueblos indígenas, así pensamos)**
(d. Collective, Prod. CEFREC/CAIB, 2000, 15 min, Bolivia, Spanish and several indigenous languages with English Subtitles, Color, Video.)
- **Qati Qati: Whispers of Death (Susurros de Muerte)**
(Responsible: Reynaldo Yujra, Prod. CEFREC/CAIB, 1998, 35 min, Bolivia, Aymara with English Subtitles, Color, Video.)
- **Loving each other in the shadows (Llanthupi Munakuy/Quererse en las sombras)**
(Responsible: Marcelina Cardenas, Prod. CEFREC/CAIB, 2001, 50 min, Bolivia, Quechua with English Subtitles, Video.)

About the presenter: Freya Schiwy is the author of "Decolonizing the Frame: Indigenous Video in the Andes" (*Framework* 44.1) and "Reframing Knowledge: Indigenous Video, Gendered Imaginaries, and Colonial Legacies" (PhD thesis in Romance Languages, Duke University, 2002).

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Duke Institute of the Arts with funding from the Eleanor Naylor Dana Endowment

Wed 3/31 Griffith | [Global/Pop/Culture](#) and [Hip Hop Film Series](#)

The Harder They Come

(d. Perry Henzell, 1974, 120 min, Jamaica, English, Color, Video)

"I'd rather be a free man in my grave than living like a puppet or a slave" -- lyric from the title song

Jimmy Cliff stars as a poor Jamaican, a 1970s anti-hero, who comes to the city to make a career singing Reggae only to find that payola rules. Taken advantage of by his record producer, he turns to dealing marijuana and runs afoul of the law. As an underground fugitive, he becomes a political hero. An outstanding reggae soundtrack underscores the plot. (Based on a true story!)

*** **DINNER will be provided - so come early!!** ***

Sponsored by the Alliance of Queer Undergraduates at Duke, the Asian Students Association, the Black Student Alliance, Diya, the Freeman Center for Jewish Life Student Board, the International Association/International Council, Mi Gente, the Film/Video/Digital Program, and the Program in Literature

April 2004

Sun 4/4 White | Faculty Film Showcase

Two is Better (d. Jane Gaines, 1978, 13 min, USA, English, Color, 16mm)

In her graduate student film, Jane Gaines (director and founder of the Duke Film/Video/Digital Program) explores the uncanny qualities of twins

shown with:

The Rough South of Larry Brown (d. Gary Hawkins, 2002, 85 min, USA, English, Color, Video)

This hybrid documentary/fiction film about Oxford, Mississippi writer Larry Brown traces the author's courtship, marriage, estrangement from his family (due to his writing career) and uneasy reconciliation with his wife. In addition to the documentary sections, three of Brown's short stories have been adapted into short films.

Sponsored by the Film/Video/Digital Program

Mon 4/5 White | [Cine-East](#)

Battle Royale

(d. Kinji Fukasaku, 2000, 114 min, Japan, Japanese with English Subtitles, Color, Video)

"It's a futuristic nightmare; it's a satirical vision of Japan's fear and horror of its recalcitrant, disorderly younger generation; it's a pulp-sploitation shocker with guns, knives, blood and kinky school uniforms. But what it is most of all is violent: very, very violent." - The Guardian

Lord of the Flies meets *Survivor* in veteran filmmaker Kinji Fukasaku's final film, an exceedingly violent yet stunning allegory about social control and the battle for a place in society. In the early 21st century, the Japanese government has instituted a contest called

Battle Royale to discourage juvenile delinquency and distract the masses. Each year, one class of unsuspecting ninth grade students is chosen at random, taken to a small island, armed, and forced to fight to the death until only one remains. (The children are outfitted with unremoveable necklaces that monitor their location and life functions, and are set to explode if more than one student is alive at the end of 72 hours.) The winner is excitably interviewed by TV news crews. (**Stars Takeshi Kitano as the sadistic teacher who nominates his own 9th grade class for the "Battle Royale" program.**)

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

Tues 4/6 White | Special Events

The Inner World of Shah Rukh Khan - with director Nasreen Kabir!

(d. Nasreen Kabir, 2004, 50 min, UK, English and Hindi, Color, Video)



Ms. Nasreen Kabir, filmmaker, scholar of Indian cinema, member of the board of governors of the British Film Institute, and principal presenter of Bollywood to UK television for over a decade will introduce her brand new documentary film about the "King of Bollywood," Indian film superstar Shah Rukh Khan.

- Followed by a discussion with the director.

Sponsored by the North Carolina Center for South Asia Studies, the Department of Asian and African Languages and Literature, and the Film/Video/Digital Program

Wed 4/7 Griffith | [Hip Hop Film Series](#)

Tupac: Resurrection

(d. Lauren Lazin, 2003, 90 min, USA, English, Color, 35mm)

A well-drawn sketch of a man aware of his genius but haunted by demons, a tortured soul navigating a realm more thuggish than he was at his core, a contradiction which plays as a general commentary on rap's manufactured images. *Resurrection* lays bare a magnetic, arrogant, charismatic spirit that immediately affirms why Tupac Shakur remains one of rap's only true megastars.

Sponsored by the Program in Literature, the Film/Video/Digital Program, and the Program in Women's Studies

Sun 4/11 White | Faculty Film Showcase

****NB: This program has changed (as of 4/5/04)!!**

Grace *(d. Nayeli Garci-Crespo, 2001, 10 min, USA, English, Color/B&W, 16mm)*

"A man has a dream that does not belong to him, the dream of a man that he does not know. The two men meet by chance on a park bench..."

shown with:

The Rough South of Larry Brown *(d. Gary Hawkins, 2002, 85 min, USA, English, Color, Video)*

This hybrid documentary/fiction film about Oxford, Mississippi writer Larry Brown traces the author's courtship, marriage, estrangement from his family (due to his writing career) and uneasy reconciliation with his wife. In addition to the documentary sections, three of Brown's short stories have been adapted into short films.

Sponsored by the Film/Video/Digital Program

NB: Unfortunately the screening of **African Americans and the Bible** *(d. Velma Love, produced by John Jackson, 2004)* had to be cancelled. Instead we will be re-showing **The Rough South of Larry Brown**.

Mon 4/12 Griffith | [Global/Pop/Culture](#)

Hedwig and the Angry Inch

(d. John Cameron Mitchell, 2001, 95 min, USA, English/German, Color, 35mm)

The story of a tortured "post-punk neo-glam" rock star who was born a man but who performs as a woman after a botched sex-change

operation, *Hedwig* is partly a meditation on one man/woman's search for identity and for love. But equally importantly, it's that rarest of creatures: a rock musical that actually works!

***** Refreshments will be provided - so come early!! *****

Sponsored by the Alliance of Queer Undergraduates at Duke, the Asian Students Association, the Black Student Alliance, Diya, the Freeman Center for Jewish Life Student Board, the International Association/International Council, Mi Gente, and the Film/Video/Digital Program

Sun 4/18 White | Faculty Film Showcase

Cats (d. Josh Gibson, 2004, 10 min, USA, English, B&W, Video)

A young woman's anxieties are expressed and articulated through her interactions with the architecture of her house.

shown with:

Field of Stone (d. Shambhavi Kaul, 2004, 72 min, USA, English, Color, Video)



Biker bars, tattoos and bourbon whiskey. Filmmaker Shambhavi Kaul immerses herself in the world of country music's most controversial figure, David Allan Coe. (Photographed by the Duke Film/Video/Digital Program's Assistant Director, Josh Gibson.)

--- Contains offensive language -- not for children!!

Sponsored by the Film/Video/Digital Program

Mon 4/19 Griffith | [Cine-East](#)

Sasayaki (Moonlight Whispers)

(d. Akihiko Shiota, 2000, 100 min, Japan, Japanese with English Subtitles, Color, 35mm)



"Hello Kitty sadomasochism" -- The Village Voice

Shiota's remarkable debut feature is a beautifully crafted and darkly comic exploration of innocence and perversity, which gets a great deal of mileage out of the extreme contrast between the film's placid surface - that of a lightweight teen romance - and its underlying themes of sexual degradation and control.

Takuya worships Satsuki, right down to her soiled clothes and even her bodily functions. It seriously grosses Satsuki out when she discovers the literal depths of his devotion, but eventually her curiosity and inner dominatrix get the better of her. Soon, Satsuki is in full control of Takuya and playing all sorts of nasty, humiliating games with him. She is the master, he the willing slave, and together the 17 year-olds travel to various enlightening stops along the roads of male-female, sadism-masochism dualisms. The question remains, however - is this a match made in Heaven, or in Hell? Even Takuya may regret Satsuki's transformation into what he most desires when

she devises the ultimate test of his love for her.

As sleazy as it may sound, the film is not so much about kinky sex as it is about adolescents involved in a love so deep it completely distorts their sense of perspective. Shiota's film utilizes an understated, sympathetic, and mildly amused approach, characterized by a certain restraint. The result is a quietly beautiful film that teeters carefully on the fine line between heartbreak and black humor.

--- Adult content - may be offensive for some members of the public!

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program

Wed 4/21 Griffith | **Cine-East - Special Engagement!!**

Double Agent

(d. Kim Hyeon-Jeong, 2003, 123 min, South Korea, Korean with English Subtitles, Color)



"Double Agent is for everyone who loves spy movies but hates one-liners." - Subway Cinema

A tamped-down, winter's chill of a film, so razor sharp and precise that it hums like a high voltage line. Bringing to life the bad old days of the Cold War, *Double Agent* gives us the calculating human chess games of John LeCarre at his best. A stomach-churning look at the 1980's anti-communist madness that turned patriots into torturers, its plot hinges on the minutiae of a spy's life:

the accidental photograph, a name dropped during a confession, a car sitting at the end of a darkened street. Ultimately, it's a character-driven movie where the question isn't what happens, but how.

Double Agent replicates the 80's in perfect detail, from the clothes, to the politics, to the retro soundtrack. Han Suk-Kyu's performance as a patriot who will twist himself into whatever shape his masters desire is hypnotically intense. There's repressed violence in everything he does and the screen vibrates with bad voodoo even when he's just sitting there, listening. A man this twisted up, under this much pressure, is going to go to pieces sooner or later. In this case, it's sooner.

-- Don't miss this rare opportunity to see the film, which does not have theatrical distribution in this country!

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and African Languages and Literature, the John Hope Franklin Humanities Institute, and the Film/Video/Digital Program



Fri 4/23 White | Special Events

Duke Student Film Showcase - *4:30pm* {NEW TIME!}

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

Student Filmmakers appearing in person!

Schedule of Screenings:

- **4:30pm--** THEATRST 180 *From Stories To Movies*
(Instructor: **Elisabeth Benfey**)
- **6:00pm--** Freewater Productions (Hillary Kaylor, Jason Middleton, Carrie Schrader, Matt Signer)
- **6:45pm--** ** Break for Refreshments**
- **7:00pm--** FVD109S *Motion Graphics Film and Video*
(Instructor: **Scott Wells**)
- **7:30pm--** FVD 102S *Film Animation Production*
(Instructor: **Fred Burns**; TA: Nayeli Garci-Crespo)
- **8:15pm--** DOCST 105S *Documentary Experience--Part I*
(Instructor: **John Jackson**; TA: Wil Weldon)
Students: Benjamin Brod, Meenakshi Chivukula, Erin Comerford, Madeline Walter, Lauren Wolkstein
- **9:15pm--** FVD 114 *Individual Projects*

(Instructor: **Fred Burns, Josh Gibson**)

- **10:15pm** -- FVD115S *Film/Video/Digital Capstone*

(Instructor: **Josh Gibson**)

- **10:45pm**-- DOCST 105S *Documentary Experience--Part2*

(Instructor: **John Jackson**; TA: Wil Weldon)

Students: Nyamwathi Adodoadji, Adam Attarian, Lyndsey Beutin, Lesley Jantarasami, Emily LaDue, Thomas Swanhaus, Daniel Vaughn

- **12:00am**-- **End of Program**

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

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