

Spring 2005 Schedule

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The **Spring 2004** program features series entitled [Cine-East 5: New East Asian Cinema](#), [Martial Artistry](#), [Queer Trysts](#), and [Through Palestinian Eyes: an Exploration into Palestinian Representations of Self](#), as well as some **Special Events** (combining film screenings with lectures, performances, or panel discussions).

(See also the related [Russian Film Today](#) series, sponsored by the Institute for Critical Theory.)

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

All Screen/Society events are sponsored by the [Film/Video/Digital section](#) of the [Duke Program in Literature](#).

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

January 2005

M 1/17 White | [Martial Artistry](#)
Azumi

(dir. Ryuhei Kitamura, 2003, 142 min, Japan, Japanese with English Subtitles, Color, Video)



After the death of her mother, a 9-year-old girl named Azumi is saved and adopted by Jiji, a former Samurai master and general with the Imperial army. After ten years of training them to be master assassins, Jiji gathers his ten students, nine males and one girl - Azumi, and tells them that all their lives they have been trained for one purpose - to maintain peace at all costs. Their mission: assassinate three of the strongest lords from neighboring provinces who plan to ally together and start war on their land. The astounding final battle eclipses even *Kill Bill*'s "Showdown at the House of Blue Leaves," as Azumi takes on over 200 opponents with her pair of swords!

Sponsored by the Center for Asian and Asian American Studies

W 1/19 Griffith | [Queer Trysts](#) -- 7pm!

Desert Hearts

(dir. Donna Deitch, 1986, 96 min, USA, in English, Color, 35mm)



Desert Hearts, set in 1959 in Reno, Nevada (then the divorce capital of the United States), traces a steamy romance between Vivian Bell (Helen Shaver), an uptight professor of 35 who is there to dissolve a heterosexual marriage, and Cay Rivvers (Patricia Charbonneau), a seductive casino worker and sculptor of 25 who is there because she was born there. Hailed as one of the most romantic lesbian films of all time (it was also the first feature-length lesbian film to end on a positive yet ambiguous note), *Desert Hearts* is a timeless classic that resonates still with a palpable sexual heat.

-- Starts at 7:00pm!!

Sponsored by the LGBT Center

Su 1/23 White | [Martial Artistry](#)

Executioners from Shaolin

(dir. Lau Kar Leung/Liu Chia Liang, 1977, 96 min, Hong Kong, Mandarin with English Subtitles, Color, Video)



Chinese folk hero Hung Hsi Kuan (aka Hung Hei Kwoon) and the notorious "White Eyebrow Priest" Pai Mei (the same character played by Gordon Liu in Tarantino's *Kill Bill: Volume 2*) lock horns in this tale of revenge that spans two generations. Taoist warrior and traitor Pai Mei (Lo Lieh) leads an assault on Shaolin Temple that leaves Priest Chi Shan dead and his surviving disciples on the run. The priest's leading student Hung Hsi Kuan (Chen Kuan-tai) goes into hiding with his new family to prepare for his revenge. Outstanding kung fu action, storytelling, historical legends, and superstar performances converge in this essential old school classic.

Sponsored by the Center for Asian and Asian American Studies

M 1/24 White | [Palestinian](#) / Special Event:

"An Evening of Films By Palestinian Women"

Schedule:

5pm-6:30pm -- short film and lecture (Richard White)

6:30pm-7:00pm -- break

7pm-8pm -- reception (East Duke Bldg)

8pm-10pm -- screening of 2 documentaries (Richard White)

-> 5:00pm: short film and lecture by Annemarie Jacir

After screening her short film *Like Twenty Impossibles* (see below), director Jacir will give a talk and then take questions from the audience.

Like Twenty Impossibles

(dir. Annemarie Jacir, 2003, 17 min, Palestine, in Arabic, English & Hebrew with English Subtitles, Color, Video)



Occupied Palestine: A serene landscape now pockmarked by military checkpoints. When a Palestinian film crew decides to avert a closed checkpoint by taking a remote side road, the political landscape unravels, and the passengers are slowly taken apart by the mundane brutality of military occupation. Both a visual poem and a narrative, *Like Twenty Impossibles* wryly questions artistic

responsibility and the politics of filmmaking, while speaking to the fragmentation of a people.

Winner, Best Short Film: Palm Springs International Film Festival, Institut Du Monde Arabe Biannual, Mannheim-Heidelberg Film Festival, IFF/New York



Palestinian Filmmaker Annemarie Jacir has been selected in *Filmmaker Magazine* as one of the 25 New Faces of Independent Cinema.

-> 7:00pm: reception in the East Duke Parlors (ground floor of the East Duke Building, which is attached to the Richard White Lecture Hall) -- **sponsored by the Duke Program in Women's Studies**

-> 8:00pm: screening of 2 documentary films in Richard White (see below)

3 cm Less

(dir. Azza El-Hassan, 2003, 60 min, Palestine, in Arabic with English Subtitles, Color, Video)

3cm Less (the title comes from projections that the Palestinian children of today will grow up on average three centimeters shorter than their parents, thanks to the deprivations of occupation) is a complex, highly personal look at the impact decades of war has wreaked on families and friendships.

followed by:

Frontiers of Dreams and Fears

(dir. Mai Masri, 2001, 56 min, Palestine, in Arabic with English Subtitles, Color, Video)

Winner: First Prize Documentary, International Festival of films by Women, 2002 - Turin

"Frontiers of Dreams and Fears exhibits an optimism that cuts through the cynicism of minds numbed by too much faceless violence on the evening news. Rather than despair, its emotional foundation is hope."

-- Jim Quilty, Daily Star, Lebanon



Award-winning Palestinian filmmaker Mai Masri's most recent work traces the delicate friendship that evolves between two Palestinian girls: Mona, a resident of the economically marginalized Beirut refugee camp and Manar, an occupant of Bethlehem's Al-Dheisha camp under Israeli control. The two girls begin and continue their relationship through letters until they are finally given the opportunity to meet at the border during the Israeli withdrawal from South Lebanon. When the intifada suddenly erupts around them, both girls face heart-breaking changes in their lives.

Sponsored by the Robertson Collaborative Fund, the Center for the Study of Muslim Networks (Duke), the Department of Asian Studies (UNC), the Carolina Center for the Study of the Middle East and Muslim Civilizations (UNC), the University Center for International Studies (UNC), the Center for International Studies (Duke), the Dept. of Asian & African Languages & Literature (Duke), the Film/Video/Digital section of the Program in Literature (Duke), the Program in Women's Studies (Duke) and the Arab Students Organization (Duke).

W 1/26 Griffith | [Queer Trysts](#) -- 7pm!

Brother to Brother

(dir. Rodney Evans, 2004, 90 min, USA, in English, B&W and Color, 35mm)

"Excellent! A gifted cast brings to vibrant, sexy life the likes of Langston Hughes, Zora Neale Hurston, James Baldwin and Eldridge Cleaver"

-Chuck Wilson, LA Weekly



"Writer/director Rodney Evans announces himself as a talent to watch with his feature debut, *Brother To Brother*. He has crafted an intelligent and entertaining exploration of racial and sexual politics that brings alive the Harlem Renaissance of the 1920s and draws parallels with African-American identity crises of today"

-- Megan Lehman, NY Post

Winner of a Special Jury Prize at the 2004 Sundance Film Festival, *Brother To Brother* is a film that follows the emotional and psychological journey of a young Black gay artist as he discovers the hidden legacies of the gay and lesbian subcultures within the Harlem Renaissance.

--Starts at 7:00pm!!

Sponsored by the LGBT Center

Th-F 1/27-1/28 Griffith | [Cine-East](#) & [Martial Arts](#) -- 7pm/9:30pm

[Hero](#)

(dir. Zhang Yimou, 2002, 96 min, China/Hong Kong, Mandarin with English Subtitles, Color, 35mm)



Jet Li plays a rural constable who has managed to defeat and kill the three deadliest assassins who were gunning for the King and he arrives in Beijing to claim his reward: a royal audience in a giant, empty echo chamber of a hall. The two talk, and the movie pushes off into a delirious maze of mirrors as the conversation twists and turns, and as the truth is unearthed, buried, and exhumed once more for re-examination. Three different versions of what happened are played out in color-coded flashbacks, like a hard candy Rashomon, each centering around a duel shot with shocking stylistic bravura. -- [SubwayCinema.com](#)

The most expensive and highest grossing film in Chinese history, Zhang Yimou's *Hero* is also one of the best-looking films ever made - a combination of stunning landscapes, graceful duels and rigorous compositions that earned an Oscar nomination for Best Foreign Film. A film like *Hero* demonstrates how the martial arts genre transcends action and violence and moves into poetry, ballet and philosophy. It is violent only incidentally. What matters is not the manner of death, but the manner of dying: In a society that takes a Zen approach to swordplay and death, one might win by losing. This is a story of noble insurgence against noble fidelity, and of the ways love may find its fulfillment only in death.

Two shows each night, at 7:00pm and 9:30pm!!

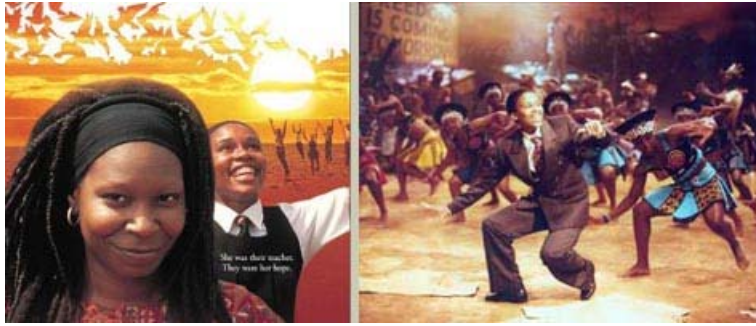
Admission: \$2 General Public, \$1 Employee, Free for Duke Students

Sponsored by the Asian/Pacific Studies Institute and Freewater Films with support from the Duke University Union

Su 1/30 White | Special Events -- 4pm!

[Sarafina](#)

(dir. Darrell James Roodt, 1992, 96 min, South Africa, in English, Color, Video)



Based on Mbongeni Ngema's stage play, Darrell James Roodt's film alternates between stylized dance numbers and a naturalistic depiction of the brutal human rights abuses of apartheid, set during the Soweto uprisings of 1976, and the detainment of Nelson Mandela. Leleti Khumalo is superb in the title role, with Whoopi Goldberg as a fiercely individualistic history teacher who insists her children be taught social responsibilities and acknowledge their African heritage and rituals.

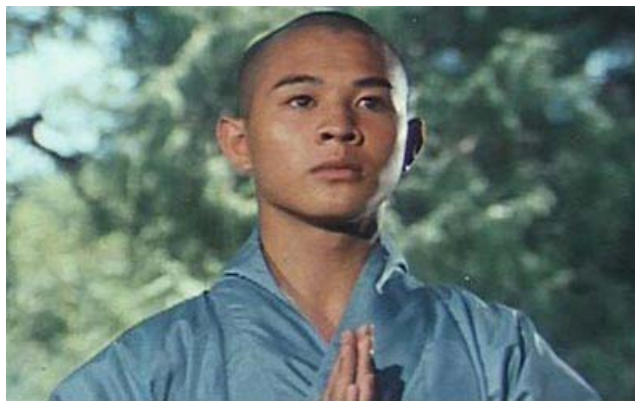
-- Starts at 4:00pm!!

Sponsored by Duke Performances

M 1/31 White | [Martial Artistry](#)

Shaolin Temple

(dir. Chung Yam Yim, 1982, 90 min, China, Mandarin with English Subtitles, Color, Video)



Jet Li's debut film. This movie was one of China's biggest blockbusters and helped rebuild the real Shaolin Temple at Henan, as it stands today. The story reenacts one of Shaolin's most famous legends at the beginning of the Tang Dynasty. At Loyang, the cruelty of the Emperor Huang Shi Chun oppressed the people. A famous Kung Fu master named "Mighty Leg Chang" fought back, but was killed by the Emperor's nephew, Huang Yih Jih. His son Shiu Hwu (Jet Li) was saved by the Shaolin Monks and learns Shaolin Kung Fu. Together, 13 staff wielding monks rescued the new Tang Emperor, Li Shinmin. Contains some of the finest fights scenes ever filmed.

The martial arts in this are absolutely astounding. Very little wire work is used in the film, and, with incidental exceptions, not much in the way of editing tricks are used to suggest greater physical feats than what the actors are actually performing. What they perform is some of the most dazzling athletics ever seen in a martial arts movie. The fight scenes are spectacular, but even more so are the training and practice scenes, where martial arts demonstrations range from drunken boxing to something that look suspiciously like breakdancing.

Sponsored by the Center for Asian and Asian American Studies

February 2005

W 2/2 Griffith | [Queer Trysts](#) -- 7pm!

Sitcom

(dir. François Ozon, 1998, 85 min, France, French with English Subtitles, Color, 35mm)



[François Ozon](#) is arguably France's most promising queer filmmaker at the moment, and although his latest efforts (*8 Women*, *Swimming Pool* and *5x2*) are somewhat more mainstream, his first feature (*Séraphine*) has been described as "Kafka goes queer." The film deals with a rat and the homosexuality, incest, violence and S/M that the little creature seems to spark in a French family.

-- Starts at 7:00pm!!

Sponsored by the LGBT Center

Th-F 2/3-2/4 Griffith | [Cine-East](#) & [Martial Arts](#) -- 7pm/9:30pm

The Blind Swordsman: Zatoichi

(dir. Takeshi Kitano, 2003, 116 min, Japan, Japanese with English Subtitles, Color, 35mm)

"A sightless masseur who roams 19th-century Japan fighting injustice, Zatoichi is easy to love and hard to kill." -- [www.eyenet](#)

"Effortless and uncontrived, Zatoichi is pure cinematic magic, so go see it." -- Jasper Sharp, [midnighteye.com](#)



Zatoichi is Takeshi Kitano's latest film, and his most commercially successful film yet. In addition to directing, Kitano also plays the lead role of the legendary blind swordsman, popularized in the well-known 1960s Japanese TV/film series. Kitano is characteristically enigmatic in the role, his eyes closed, his deadpan humor as sharp as his sword, and as a director he clearly has a ball filling his new movie with everything from bracing action scenes to slapstick comedy to poignant melodrama to rousing dance sequences.

The story: Zatoichi is a blind swordsman who lives off the land. He sometimes works a masseur to help pay for his gambling habit. Zatoichi arrives in a remote village that is at the mercy of two rival gangs. Along the way he meets two geishas who use their beauty to trap and kill those who murdered of their parents. Ginzo hires Hattori (Tadanobu Asano) a samurai for hire to take care of his rival gang. Zatoichi soon crosses Ginzo which leads to a bloody showdown between Zatoichi and Hattori.

Two shows each night, at 7:00pm and 9:30pm!!

Admission: \$2 General Public, \$1 Employee, Free for Duke Students

Sponsored by the Asian/Pacific Studies Institute and Freewater Films with support from the Duke University Union

M 2/7 Griffith | [Queer Trysts](#) & [Martial Arts/Cine-East](#) -- 7pm!

East is Red

(dir. Raymond Lee and Ching Siu-Tung, 1992, 93 min, Hong Kong, Cantonese with English Subtitles, Color, 35mm)

"Utterly whacko even by the usually over the top, anything-goes standards of HK fantasy!" -- Richard Scheib



"Played out against the conflicts of the Ming dynasty, *East Is Red* features spectacular land and sea battle sequences among the Hans, the Sun Moon Sect, the Spaniards, and the Japanese Ninjas. These abundantly violent, wildly choreographed, and edited battles are highlighted by Asia's flying needles and by the protagonists' ability to fly like superhero acrobats as they fight. There's also one very hot (unpleasantly concluded, but hot while it lasts) lesbian love scene. And although Asia is referred to as male, the character is played by a woman. There's no denying the relationship between Snow and Asia, and in the film's queer logic one can't help but read Asia the Invincible as the first transsexual lesbian superhero." -- PopcornQ

--Starts at 7:00pm!!

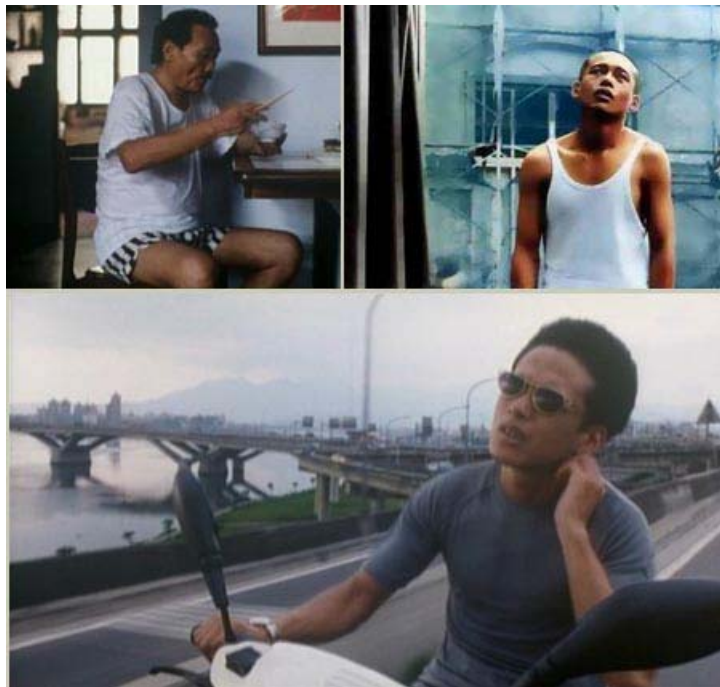
Sponsored by the LGBT Center

W 2/9 Griffith | [Queer Trysts](#) -- 7pm!

The River

(dir. Tsai Ming-Liang, 1997, 115 min, Taiwan, Mandarin with English Subtitles, Color, 35mm)

Winner of the Silver Bear Award at the Berlin International Film Festival, *The River* completes the "Taipei trilogy" by the internationally acclaimed Taiwanese director, Tsai Ming-Liang.



Propelled by the search for the cure of a mysterious neck ailment from which the main character Xiao Kang suffers, *The River* tells the story of a heartbreakingly alienated family whose recognition of emotional ties is achieved through an ultimate act of misrecognition at its climatic moment: the incestuous encounter between father and son in the anonymity of Taiwan's gay bathhouses.

-- Starts at 7:00pm!!

Sponsored by the LGBT Center

Su 2/13 White | [Martial Artistry](#)**Legend of a Fighter**

(dir. Yuen Woo Ping, 1982, 89 min, Hong Kong, Mandarin with English Subtitles, Color, Video)



This great martial arts film depicts the coming of age of legendary kung fu master Huo Yuan Jia (Fok Yun Gap), the same historical figure whose funeral Bruce Lee's character attends at the beginning of *Fist of Fury* (1971, aka *The Chinese Connection*). Like *Fist of Fury* and the Gordon Chan/Yuen Woo Ping remake starring Jet Li, *Fist of Legend*, the film deals with questions of Chinese nationalism and Chinese-Japanese relations, but in a more nuanced and less one-sided fashion than the original Bruce Lee film.

Sponsored by the Center for Asian and Asian American Studies

M 2/14 Griffith | [Cine-East](#)**Yumeji**

(dir. Seijun Suzuki, 1991, 128 min, Japan, Japanese with English Subtitles, Color, 35mm)



The final film in his acclaimed Taisho trilogy, maverick filmmaker Seijun Suzuki directs his bizarre, hallucinatory tale about the tortured inner world of famed 1920s painter Yumeji Takehisa. The film opens with Takehisa (played by former rock star Kenji Sawada) at a garden party, entranced by a woman in a gloriously red kimono. He's utterly struck by her beauty and mystery, and also by the fact that she is standing on a tree branch and appears to have no face. At nights, he is plagued with dreams of dueling a faceless man in a frock. When his adversary is about to make his final lethal blow, Takehisa quickly wakes. Later, he ventures to scenic Kanazawa where he plans to meet his lover, Hikono (Masumi Miyazaki). Instead, he meets a recent widow named Tomoyo, whose husband, Wakiya (Yoshio Harada), was slain by a murderously jealous man named Onimatsu. Feeling his act of rage was justifiable considering he discovered Wakiya in bed with his wife, Onimatsu is more than a little distraught when his would-be murder victim comes back to life sporting a blonde wig. Wanting to finish the job, Onimatsu chases Wakiya, while Takehisa seduces Tomoyo.

-- **Jonathan Crow, All Movie Guide**

Sponsored by the Asian/Pacific Studies Institute with support from the Japan Foundation (New York Office)

**W 2/16 White | [Palestinian](#)-Remembering Edward Said****Featuring Two Documentary Films:**

Selves and Others: A Portrait of Edward Said

(dir. Emmanuel Hamon, 2003, 54 minutes, in English, Color, Video)

Known as one of America's great contemporary intellectuals and a prominent spokesperson for the Palestinian cause in the United States, Said died in September of 2003 at the age of 67. Shortly before his death, a French film crew spent several weeks with him and his family. The result is *Selves and Others*, an intimate documentary that offers a glimpse at some of Said's final reflections on the themes that dominated his life's work.



followed by:

Edward Said on Orientalism

(dir. Sut Jhally, 1998, 40 minutes, in English, Color, Video)

Edward Said's book *Orientalism* has been profoundly influential in a diverse range of disciplines since its publication in 1978. In this engaging (and lavishly illustrated) interview he talks about the context within which the book was conceived, its main themes and how its original thesis relates to the contemporary understanding of "the Orient." Said argues that the Western (especially American) understanding of the Middle East as a place full of villains and terrorists ruled by Islamic fundamentalism produces a deeply distorted image of the diversity and complexity of millions of Arab peoples.

Sponsored by the Robertson Collaborative Fund and the Center for the Study of Muslim Networks

Thu 2/17 East Duke 204B | [Russian](#) -- 7pm!

THE CHECHEN WARS (DVD Double Feature)

See the [web page](#) for the [Russian Film Today](#) film series, for full details.

Fri 2/18 White | [Russian](#) -- 7pm!

MAFIA FILMS (DVD Double Feature)

See the [web page](#) for the [Russian Film Today](#) film series, for full details.

M 2/21 Griffith | [Cine-East](#)

Omocha (The Geisha House)

(dir. Kinji Fukasaku, 1999, 113 min, Japan, Japanese with English Subtitles, Color, 35mm)



A moving and entrancing exploration of a culture that has fascinated the Western world for centuries, Kinji Fukasaku's *Omocha* was released in 1998, presaging a flurry of literature and memoirs that have helped to broaden our understanding of the geisha's role in Japanese society. Fukusaku's film is a work of great delicacy with moments of hypnotic beauty, and his tender direction, often touched with a sense of wonder, fills the screen with lovingly constructed scenes. At its heart is the poignant situation of the women who must sacrifice their normal relationships to live an ambiguous life in which they are a key part of society while being kept, for the most part, on its periphery, like perpetual mistresses.

The Story: Japan, 1958. The Japanese government is about to introduce and enforce the Anti-Prostitution Act, effectively outlawing prostitution. But the new laws do not have any effect on the Fujinoya Geisha House, still run in the traditional, centuries-old manner. The Geisha treat their wealthy patrons with honor and respect; and in return they are handsomely rewarded with companionship, and in some cases, even love.

Helping out behind the scenes is the wide-eyed Tokiko, who has been assisting the girls for the past four years. She has dreamt of transforming herself into a Geisha to help her poor family, and now her time has come. With the guidance of the girls of Fujinoya, Tokiko will be groomed and introduced to the ways of the Geisha when she becomes a woman and makes her debut as "Omocha", "The Toy".

Awards:

- **Asia-Pacific Film Festival:** Best Supporting Actress (Fuji Junko)
- **Tokyo Film Festival:** Best Actress (Miyamoto Maki)
- **Japanese Academy Awards:** Nominated for 6 awards including Best Director

Sponsored by the Asian/Pacific Studies Institute with support from the Japan Foundation (New York Office)



Tu 2/22 White | [Russian](#) -- 7pm!

Night Watch (*Nonchnoj dozor*)

See the [web page](#) for the [Russian Blue Today](#) film series, for full details.

W 2/23 White | [Martial Artistry](#)

The Prodigal Son

(dir. Sammo Hung, 1982, 104 min, Hong Kong, Cantonese with English Subtitles, Color, Video)

"If you are a fan of classic kung fu action, you can't do too much better than *The Prodigal Son*." -- HKFilm.net



The Prodigal Son is regarded by many as Sammo Hung's best directorial work. In a career that has spawned over thirty years and encompassed classics like *Pedicab Driver* and *Dragons Forever*, that's no small praise. The power and artistry of *The Prodigal Son's* fight sequences cannot be denied, and not surprisingly the film won the award for best action direction at the **Hong Kong film awards**. It has been praised by aficionados for its detail in portraying the Wing Chun style of kung fu in which Sammo had taken a great interest. In truth, the film lives up to its reputation and stands the test of time, with its mixture of humor, real drama, and phenomenal athletic skill.

The Story: Leung Chang (Yuen Biao), the only son of a wealthy business man, dreams of becoming a top martial artist and accepts so many challenges that he soon earns the nickname "the street brawler." But fearing for his safety, and unbeknownst to him, his wealthy parents pay off his opponents to lose so that Chang won't get injured. Thus Chang he never actually wins a fair fight. When a Chinese opera troupe comes to town, Chang is beaten by one of its members, Master Leung Yee Tai (Lam Ching Ying), and his parents' deception is exposed. Vowing to learn "real" martial arts, Chang convinces Leung Yee Tai to take him as a student. After a short period, Chang makes quick progress, but his master and the opera troupe's true identity is soon discovered by the Manchu officials, and they are wanted men... After the troupe is attacked by Manchu officials, Chang and his teacher seek refuge with Leung's old companion, Wong Wa-po (played hilariously by Sammo Hung himself). Chang begins training more seriously in Wing Chun kung fu, under the tutelage of both men, until a fatal sequence of events leads him to an inevitable showdown with the Manchu leader.

Sponsored by the Center for Asian and Asian American Studies.

Th 2/24 East Duke 204B | [Russian](#) -- 7pm!

Tycoon: A New Russian (*Oligarkh*)

See the [web page](#) for the [Russian Film Today](#) film series, for full details.

M 2/28 Griffith | Special Events

Folle embellie (A Wonderful Spell) - with director Dominique Cabrera!

(dir. Dominique Cabrera, 2004, 110 min, France, French with English Subtitles, Color, 35mm)



Set in the summer of 1942 during WWII, the film traces the trajectory of simple people thrown into extraordinary lives, revealing the heart-warming flame of hope and humanity that endures, even in times of war and despair. As young Julien, his family and a group of friends traverse the French countryside after fleeing the mental institution they called home, Julien must deal with his father's extreme violence and his mother's rosy fantasies and once again form a family that society tries to forget.

Winner: Prize of the Ecumenical Jury at the 2004 Berlin International Film Festival's "Forum of New Cinema"

--This screening will be followed by a Question and Answer session with director Dominique Cabrera

Sponsored by the Center for French and Francophone Studies, the Film/Video/Digital Section of the Program in Literature, the Department of Romance Studies, the Graduate School, the Vice Provost for Interdisciplinary Studies, the Duke University Libraries, the Center for International Studies, the Program in Women's Studies, the Graduate and Professional Student Council, the Center for European Studies, and the Department of Art and Art History.

Special thanks to l'Institut National de l'Audiovisuel and to the Cultural Services of the French Embassy.

Tu 3/1 Franklin Ctr | [Related Event](#)--12pm noon!

Demain et encore demain - with director Dominique Cabrera!

(dir. Dominique Cabrera, 1997, 80 min, France, French with English Subtitles, Color, Video)

In this documentary film, we see images of a life, country, and an era scarred by doubt as a troubled and questioning woman takes a camera and films her everyday life. This autobiographical film is an intimate piece of reality – painful, yet filled with hope; a sensitive portrait of the artist behind the camera.

Cabrera's video diary, *Demain et encore demain journal 1995* (1997), serves as an important transitional piece from documentary to fiction. Both the video diary and *De l'autre côté*, her first feature-length fiction film, were released in 1997. In a way similar to Agnès Varda's body in *Les Glaneurs et la glaneuse*, Cabrera's body is simultaneously an object of the artist's observation, the subject of the work, and most importantly the material of the video. In *Demain et encore demain*, Cabrera films her body, while documenting her depression, sadness, and daily life including meals, conversations, and romantic encounters.

This film screening will be followed by a lecture in French by the film's director, Dominique Cabrera, entitled: "Entre le je et le nous, va et vient entre l'histoire et l'intime"



D. Cabrera

Start Time: 12:00pm Noon

Location: John Hope Franklin Center, room 130-132

March 2005

W 3/2 Griffith | Special Events

Le lait de la tendresse humaine (The Milk of Human Kindness) - with director Dominique Cabrera!

(dir. Dominique Cabrera, 2001, 94 min, France, French with English Subtitles, Color, 35mm)

A quirky, often blackly comic relationship drama sparked by a wife's bout of postnatal depression.

A woman, scared by motherhood and her new born baby, runs away from her home and family to find a shelter at her upstairs neighbor's place.



Christelle (Marilyne Canto) gets a panic attack one day when left alone with her newborn baby, and is taken in by a kindly neighbor, Claire (Dominique Blanc), who tries to calm her down. Claire seems like a tower of well-ordered respectability but she in fact has a married lover, Serge (Sergi Lopez). Meanwhile, Christelle's husband, Laurent (singer Patrick Bruel), starts looking everywhere for her, not realizing she's actually upstairs in the same apartment block.

--This screening will be followed by a Question and Answer session with director Dominique Cabrera

Sponsored by the Center for French and Francophone Studies, the Film/Video/Digital Section of the Program in Literature, the Department of Romance Studies, the Graduate School, the Vice Provost for Interdisciplinary Studies, the Duke University Libraries, the Center for International Studies, the Program in Women's Studies, the Graduate and Professional Student Council, the Center for European Studies, and the Department of Art and Art History.

Special thanks to l'Institut National de l'Audiovisuel and to the Cultural Services of the French Embassy.

Th-F 3/3-3/4 Griffith | Special Events -- 7pm/9:30pm

Moolaade

(dir. Ousmane Sembene, 2004, 124 min, Senegal, in Jula and French with English Subtitles, Color, 35mm)

"Like the continent itself, Moolaade will leave you in shock, a little breathless and grateful to have basked in its suffering as well as its joy." -- Collin Souter



African cinema's founding father, 81-year-old Ousmane Sembene, continues to be its most fiery, provocative spirit. Extending the strong feminist consciousness that marked his previous triumph *Faat Kiné* (as well as such earlier classics as *Black Girl* and *Ceddo*), *Moolaadé* is a rousing polemic directed against the still common African practice of female circumcision.



"Ousmane Sembene's *Moolaade* is a surprisingly rousing political film... As much a social comedy as it is a serious protest film, *Moolaade* focuses explicitly on the power struggle that erupts between men and women when several girls refuse the traditional female circumcision procedure. As it develops, however, the movie takes on additional social relevance, until the matter at hand feels much larger and more complex than the topical subject matter would initially have you believe."

-- Jeremy Heilman

Two shows each night, at 7:00pm and 9:30pm!! Admission is free.

Sponsored by the Program in Women's Studies, the 2005 Jean Fox O'Barr Symposium in Women's Studies: Gender and Ethnic Conflict, and Freewater Films with support from the Duke University Union

M 3/7 Griffith | [Cine-East](#)

Charisma

(dir. Kiyoshi Kurosawa, 1999, 104 min, Japan, Japanese with English Subtitles, Color, 35mm)



"The best movies seem effortless, and *Charisma* embodies its intentions so effortlessly it almost seems like an accident. Here is a movie about a struggle over a tree, of all things, and yet somehow the director and the cast have managed to invest it with a fascination and an urgency that most movies never reach. It's not a simpleminded environmentalist's sermon, but a deep and troubling movie about the place of the individual in society, among many other things."--TheGline.com

A hostage negotiator suffering from a personal crisis, is sent on forced vacation to a strange wooded region – where he discovers a community of opinionated screwballs dominated by the wicked, all-pervasive emanations of a godlike tree named "Charisma"! As in Kurosawa's other genre-defying thrillers, humankind learns to co-exist with occult terror, and rational thought proves it's not all it's cracked up to be.

Sponsored by the Asian/Pacific Studies Institute with support from the Japan Foundation (New York Office)



W 3/9 Griffith | [Cine-East](#)

After Life

(dir. Hirokazu Kore-eda, 1998, 118 min, Japan, Japanese with English Subtitles, Color, 35mm)

"Hirokazu Kore-eda seamlessly synthesizes the creative visual imagery of feature film with the provocative honesty of the documentary to create the sublimely poignant and haunting *After Life*." -- Strictly Film School

"...Poignant almost beyond words.....A meditation on the randomness of pleasure, of memory, of life itself....Accomplished with a level of delicacy and restraint that is rare and welcome..." -- New York Times

"It's the smallest, most intimate consideration of the greatest, most important questions. It's a quiet, modestly scaled film of slowly-dawning astonishment, gently whimsical and dead serious." -- CineMonkey.com



From the award-winning director Hirokazu Kore-eda (*Maborosi*) comes a remarkably touching film exploring the profound human need to discover meaning in everyday life. Many films have offered insight into the unexplainable realm of the after life. In Hirokazu's thought-provoking vision, the newly deceased find themselves in a way station somewhere between Heaven and Earth. With the help of dedicated caseworkers, each soul is given three days to choose one cherished memory from their life that they will relive for eternity. As the film reveals, recognizing happiness and finding a life's worth of meaning in a single event is no simple task. If Heaven is only a single memory from your life, as Hirokazu suggests, which memory would you choose?

Sponsored by the Asian/Pacific Studies Institute with support from the Japan Foundation (New York Office)



W 3/23 White | Special Events -- 4:30pm!

Korean Documentary:

Repatriation - with director Kim Dong Won!

(dir. Kim Dong Won, 2003, 149 min, South Korea, Korean with English subtitles, Color, Video)



Since the cease-fire and the consequent division following the Korean War in 1953 thousands of spies have been sent between North and South Korea. This film chronicles a group of those captured in South Korea and that remained long term “unconverted” prisoners. Kim Dong Won follows their story for twelve years, as the spies are released, negotiate daily life in South Korean society, and fight for repatriation. An intimate portrayal that retrieves forgotten memories of the Cold War.



Grand Prize, Audience Prize at Seoul Independent 2004; Freedom of Expression Award at Sundance 2004.

This event will begin at 4:30pm. After the screening, there will be a Question & Answer session with the film's director, Kim Dong Won.

Sponsored by the Department of Asian and African Languages and Literature and the Globalization and the Artist Project of the Duke University Center for International Studies.

About the filmmaker: Kim Dong-won was born in 1955 in Seoul, South Korea. In 1991 he founded the documentary film collective P.U.R.N. Production and has since produced and directed around thirty documentaries.

Filmography:

Repatriation (2003)

One Man (2001)
Another World We Are Making (1999)
The 6 Days Struggle at the Myong Dong Cathedral (1997)
We'll Be One (1995)
Haengdang-dong People (1994)
In the Forest of Media (1993)
Standing on the Edge of Death (1990)
Sangkeiy-dong Olympics (1988)

W 3/23 White | [Martial Artistry](#)

In the Line of Duty 4: Witness

(dir. Yuen Woo Ping, 1989, 93 min, Hong Kong, Cantonese with English Subtitles, Color, Video)



This Yuen Woo Ping action extravaganza serves up a remarkable amount of martial arts action complimented by some truly remarkable stuntwork. Seattle dock worker Luk Wan-ting accidentally gets himself involved in America's drug wars, when he accidentally stumbles into a shootout and is erroneously blamed for the death of a DEA operative. He flees to Hong Kong, with HK Inspector Yeung (Cynthia Khan) and U.S. officers Donny (Donnie Yen) and Michael (Michael Wong) in pursuit. They apprehend Luk and plan to extradite him to America but he is shot en route and must be hospitalized and kept under police protection...

The film is essentially one long, exciting chase interspersed with numerous spectacular fight scenes, including Cynthia Khan battling an opponent on top of a speeding ambulance and Donnie Yen engaging big Michael Woods in an extended shovel and sledge hammer battle on motorcycles!

ITLOD4 is probably the *least* story- or character-driven entry in the *Martial Artistry* film series, but if you can get past that then you're in for an unforgettable evening of pure spectacle and mayhem! (As one reviewer put it, "If you are looking for action every three minutes, look no further!")

Sponsored by the Center for Asian and Asian American Studies

Su 3/27 White | [Palestinian](#)

The Inner Tour

(dir. Ra'anan Alexandrowicz, 2002, 98 min, Israel, Arabic/Hebrew with English subtitles, Color, Video)

"The Inner Tour made several critics' top 10 lists for 2002, and within a few minutes it's obvious why. Filmmaker Ra'anan Alexandrowicz takes a deceptively simple premise - a small group of Palestinians on a bus tour of Israel - to produce remarkable insights into what may be the most painful and intractable ethnic division in the world today." -- Aaron Barnhart



A few months before the outbreak of the second intifada, twenty Palestinians from the Occupied Territories embark on a three-day bus tour of Israel. The journey is charged with emotion; these are no ordinary tourists, although sometimes they behave like ones, sunbathing and sightseeing. This is Israel: the land from which they were exiled; the nation that erased their past and renamed their cities; the state that holds them under the vise-grip of occupation. One passenger weeps as he is briefly reunited with his family through the barbed-wire fence of the Lebanese border. Another passenger pays his respects to Yitzhak Rabin at the assassination site. An elderly passenger finds the ruins of his father's grave. The filmmaker makes no judgements, letting the participants speak for themselves. A compelling, enlightening glimpse at a rarely seen side of the Palestinian experience.

A Palestinian-Israeli co-production.

Sponsored by the Robertson Collaborative Fund and the Center for the Study of Muslim Networks

M 3/28 White | [Cine-East](#)

Nowhere to Hide

(dir. Lee Myung-Se , 1999, 100 min, South Korea, Korean with English Subtitles, Color, Video)

"Nowhere To Hide delivers a giddy, awesome rush - that rare sense of discovery you feel when you come across a movie that's unlike any you've seen before. ... The film is simply a sensory experience, a dazzling explosion of light, color and furious action that invigorates a genre that seemed to have exhausted its stylistic possibilities." -- Rene Rodriguez, The Miami Herald



"Part comedy, part action film, part visual experiment *Nowhere To Hide* is a movie made by madmen. It takes your eyes hostage, stimulating them with extravagance, and when you finally get them back you'll find that the way they look at movies has changed for good. ...

Using a battery of smash dissolves, double exposures, rear projections, telephoto lenses, and a juddering, seizure-inspired editing style, the movie continuously breaks down for beautiful interludes of shadowplay and unexpected monsoons. Digital effects paint scenes in vivid yellows and blues, and live action freezes in midair, captured in a painting that twists back into live action all in the delirious blink of an eye." -- Subway Cinema

A detective searches after an elusive assassin, becomes entangled with a femme fatale, and predictably meets his foe in a bloody final showdown. A highly stylistic action work that captures the "hide-and-seek game" between notorious criminal Jang Sung and equally notorious Detective Woo, *Nowhere to Hide* stands out as a fine example of South Korea's recent film renaissance. Lee's exuberant direction sets this thriller apart from the pack. Together with its eclectic soundtrack and playful narrative, the film boasts a striking,

dynamic visual style that explodes with movement and energy.
Sponsored by the Asian/Pacific Studies Institute

W 3/30 White | [Cine-East](#)

Tell Me Something

(dir. Chang Yun-hyŏn, 1999, 116 min, South Korea, Korean with English Subtitles, Color, Video)



A smash success of the action-filled, highly-stylized New Asian Cinema, *Tell Me Something* is a stylish serial killer thriller drenched in atmosphere and punctuated with moments of shocking violence. During the summer of 1999, a number of black garbage bags begin appearing around Seoul, filled with the assorted body parts of three murder victims. The high-priority case ends up falling into the lap of Detective Cho (Han Suk-kyu), a disgraced cop who he has just been put through the ringer by an internal affairs investigation. Cho soon learns that all three victims were former boyfriends of a comely but quiet museum curator named Chae Su-yeon (Shim Eun-ha). Growing more suspicious of Su-yeon, even as he becomes more entranced by her icy charm, Cho realizes that the secret to the horrifying murders lies in the carefully guarded memories of her past. Meanwhile, the body count continues to mount, and Cho soon finds himself in the killer's crosshairs.

Warning: contains graphic violence/gore - not for the faint of heart.

Sponsored by the Asian/Pacific Studies Institute.

April 2005

M 4/4 White | [Martial Artistry](#)

Ong-Bak: Muay Thai Warrior

(dir. Prachya Pinkaew, 2003, 105 min, Thailand, Thai with English Subtitles, Color, Video) [{view trailer}](#)

Ong-Bak is a blockbuster hit in its own country and the first Thai film to break out onto the world stage in a big way and for good reason. The film is top-to-bottom, bone-jarring martial arts action and daring stunt work, the likes of which haven't been seen in Hong Kong for years. It features Thailand's finest action talents who have made a major bid to be recognized the world over. --Mark Pollard, KungFuCinema.com



The Story: The head of a Buddhist statue known as 'Ong-Bak' is stolen from a village and a local Muay Thai boxer heads to Bangkok in order to bring it back. Along the way, he meets a pair of con artists, is drawn into an illegal fighting competition, and must put all of his incredible, gravity-defying martial arts abilities to the test in order to succeed.

Sponsored by the Center for Asian and Asian American Studies

W 4/6 Griffith | [Cine-East](#)

Innocence: Ghost in the Shell 2

(dir. Mamoru Oshii, 2004, 99 min, Japan, Japanese with English Subtitles, Color, 35mm)

[{view trailer}](#)

A visual tour-de-force, with some of the most detailed, awe-inspiring animation ever seen, Mamoru Oshii's *Innocence: Ghost in the Shell 2* was the first Japanese anime film to be shown in competition at the Cannes Film Festival.



The film follows a cyborg policeman named Batou and his partner Togusa as they investigate a series of murders committed by female robots. The emphasis of the film, though, is less on who committed these crimes and why but rather on what it means to be human in a landscape dominated by artificiality. Oshii accomplishes this through an interrogation of what is "real" in the world, and to this effect he employs a range of literary references and a wink to feminist scholar and cyborg theorist Donna Haraway, after whom he names one of the film's characters. Themes such as the nature of dreams and reality have been present throughout most of Oshii's previous films, but such issues are brought to the forefront in *Ghost in the Shell 2* through the use of dialogue quoting thinkers from Confucius to Descartes. **(Thanks to Brian Ruh, PopMatters.com)**

Sponsored by the Asian/Pacific Studies Institute and the Duke Anime Club

M 4/11 White | [Cine-East](#)

Goodbye, Dragon Inn

(dir. Tsai Ming-Liang, 2003, 84 min, Taiwan, Mandarin with English Subtitles, Color, Video)

***Goodbye, Dragon Inn* is an austere and melancholic homage to cinema and cinema-going. Focusing on his usual themes of alienation, emotional repression and the tormenting anxiety of communication and employing his idiosyncratic, languid visual style, Tsai Ming-liang's new film is poignant and simply exquisite. -- Melbourne Film Festival**



Set on a rainy Taipei night, in the soon-to-be-torn-down Fu-Ho movie house during a final screening of King Hu's classic 1966 film, *Dragon Inn*, this is one of the most direct examinations ever put to celluloid of the movie-viewing process itself, and specifically of the uniquely communal nature of sitting with a roomful of strangers in a darkened theatre, watching images flicker onto a projection screen.

Director Tsai Ming-liang's sadly ironic twist here is that rather than a theater full of attentive film aficionados watching the martial arts classic, the Fu-Ho is instead haunted (perhaps literally as well as figuratively) by lonely gay men cruising for male company, a crippled ticket-taker limping around the building in attempt to track down the projectionist (on whom she has a secret crush), and weary ghosts of movies past.

Sponsored by the Asian/Pacific Studies Institute

Tu 4/12 White | **Special Events**

[Dangerous Liaisons: Israel and USA](#) - with filmmaker/scholar Jaqueline Rose!

(dir. Jacqueline Rose, 2002, Color, Video)

Dangerous Liaisons is a personal journey by Professor Jacqueline Rose, a British Jew, who has had a long-running interest in the Israeli-Palestinian conflict ever since she first visited Israel twenty years ago. On that occasion, after a chance meeting with a young Palestinian, she visited Ramallah (in the Palestinian West Bank) and then spent a few weeks living with Bedouin Arabs in the Sinai Desert.

In making the documentary, she investigated Israel's relationship with America as the main country she believes holds the key to the Israeli-Palestinian conflict. She travelled from the war-torn West Bank to the American halls of power in Congress seeking to find a reason why peace in the Middle East has proven so elusive. Along her way, she met and spoke with many key political figures and intellectuals - including former Israeli Prime Minister Benjamin Netanyahu, outspoken US foreign policy critic Noam Chomsky, and architect of the Oslo peace accords, Yossi Beilin - and tried to discover the level of responsibility that the USA bears for Israel's current militant stance.



Sponsored by the Program in Literature

W 4/13 Griffith | [Martial Artistry](#) Pedicab Driver

(dir. Sammo Hung, 1989, 95 min, Hong Kong, Cantonese with English Subtitles, Color, 35mm)

"This film hit me like a ton of bricks..." --CityOnFire.com

"I've seen Sammo in action. I've noticed he's amazing. I understand that there are people half the size of Sammo who can't move like him. And I know that Sammo puts on one hell of a show when it comes to both acrobatics and martial arts. But, alas, before I saw this film, I had no clue. I was absolutely dumb about what he could do." --The Stunt People



"Classifying this movie is impossible. An uneven action comedy, *Pedicab Driver* exemplifies the type of popular cinema that Hong Kong loved during the eighties. What that means is it's a mismatched series of pratfalls, slapstick, mixed messages, bizarre comedy, heightened emotions, sudden tragedy and yes, incredible fight scenes. Sammo Hung was at the wheel of this truly Hong Kong confection, and he comes through nicely. Many will scratch their heads once it's over, but *Pedicab Driver* is one entertaining movie." -- Kozo, LoveHKFilm.com

Generally considered to be Sammo Hung's finest accomplishment (along with *Prodigal Son*), and long unavailable on video, this diversly mixed film set in the 1930's features all of Hung's trademarks set within a tightly edited storyline. Hung, Mok Siu-tung, and Meng Hui star as a trio of lowly pedicab (rickshaw) drivers who must face numerous trials and tribulations in their quests for love and adventure in post-war Macau. Featuring a decent screenplay that successfully combines comedy, drama, and action, along with some of the most fast paced and brutal martial arts choreography in recent memory (including a bout between Hung and legendary Shaw Brothers director and *Hung Gar* kung fu master Lau Kar-leung), this film is a classic in Hong Kong cinema, and one that we wouldn't hesitate to recommend to any fans of martial arts or action films.

Don't miss this indescribably rare opportunity to see the film in its original 35mm format!!

Sponsored by the Center for Asian and Asian American Studies

M 4/18 White | [Palestinian](#) The Milky Way

(dir. Ali Nassar, 1997, 104 min, Israel, Arabic and Hebrew with English Subtitles, Color, Video)



Set in 1964 in a small village in Galilee, *The Milky Way* confronts the fallout from the 1948 war of Israeli Independence by looking at the inhabitants of a troubled village that is under military rule. The villagers hate their appointed ruler, the Mukhtar, who is one of their own people, but who, all the same, refuses to help them.

The villagers' tense dealings with military rule is mimicked by the village fool's games with the children of the village, offering a unique insight into the effect the war had on much of Israel. The title of the film is a reference to the question of responsibility - the villagers wonder if anyone is responsible for their present situation, or if their fate was determined by the stars.

Sponsored by the Robertson Collaborative Fund and the Center for the Study of Muslim Networks

W 4/20 White | [Cine-East](#) -- 7pm!

Yi Yi

(dir. [Edward Yang](#), 2000, 173 min, Taiwan, Mandarin with English Subtitles, Color, Video)

Starts at 7:00pm!!

- "In exchange for three hours of your time, *Yi Yi* will give you more life." -- New York Times
- "Five stars out of five. Emotionally rewarding, intelligent and affectionate drama from Taiwanese director Edward Yang – quite simply unmissable and one of the best films of the year." -- Matthew Turner



- "*Yi Yi* is quietly overwhelming, but it's restorative rather than devastating. Yang has the rare ability of allowing us to savor the texture and weight of the moments that slide by us hour after hour, day after day without ever becoming ponderous or boring. And so when we reach the end of the film, it feels as if we've been modestly presented with what turns out to be a precious gift." -- Charles Taylor
- "*Yi Yi* comes to town riding one of the headiest waves of international critical praise that any foreign-language film has enjoyed in many a year." -- William Arnold, Seattle Post-Intelligencer
- "Yang's ability to show us the world afresh by virtue of his masterful framing and mise en scène cements his position as one of the world's greatest filmmakers." -- Saul Austerlitz, SensesofCinema.com
- "*Yi Yi* is the kind of film that goes completely under the radar of the Academy Awards, while making all of the Best Picture nominees look feeble in comparison." -- George Wu, SensesofCinema.com

This quietly overwhelming Taiwanese still life features characters who meet life's disappointments without relying on dysfunction. Wise, delicate and impeccably performed, *Yi Yi* is a three-hour drama that looks at one middle-class Taipei family in transition. It opens with a wedding, ends with a funeral and in the space between follows separate threads -- an ill-begotten marriage, a breakdown and a suicide attempt, an extramarital flirtation, an 8- year-old's curiosity and a grandmother's illness -- and weaves them into a rich, illuminating whole. The Jian family struggles with the demands of modern urban existence, and in the course of the film its members collectively and individually traverse what feels like the full spectrum of human experience, from the mundane to the catastrophic.

Winner:

Best Director, 2000 Cannes Film Festival

Best Picture, National Society of Film Critics

Best Foreign-Language Film, New York & Los Angeles film critics

Second place, Village Voice poll of 54 critics on the films of the year

Sponsored by the Asian/Pacific Studies Institute

Su 4/24 White | [Cine-East](#) and [Queer Trysts](#)**Hush!**

(dir. Ryosuke Hashiguchi, 2001, 135 min, Japan, Japanese with English subtitles, Color, Video)



Filmmaker Ryosuke Hashiguchi provides a surprisingly unconventional look at the changing definition of the Japanese family with this human comedy about a gay couple and a young woman who decide to come together to create a family. Hashiguchi tells the story with a great deal of wit and originality, sympathetically capturing both the relative conservatism of Japanese society and the often futile lifestyle of the country's youth.

Sponsored by the Asian/Pacific Studies Institute

M 4/25 White | [Martial Artistry](#)**Fighter in the Wind**

(dir. Yang Yun-Ho, 2004, 122 min, S. Korea, Korean and Japanese with English Subtitles, Color, Video)



A dramatic and stylized portrayal of the life of Kyokushin karate founder [Masutatsu \("Mas"\) Oyama](#) - or as he is known in this movie by his original Korean name, Choi Baedal - a man who wrestled bulls and whom the New York Times declared in 1961 to be "the toughest man in the world." *Fighter in the Wind* is an immensely entertaining martial arts movie that's full of breath-taking action and heart. Jeong Du-hong, one of Korea's top martial arts directors and actors, also has a great role playing Oyama's mentor. He unleashes

some awesome moves midway through. And he's the man who hands Oyama a copy of Musashi's "Book of Five Rings" and encourages him to succeed. Here more than anywhere else, the film shows its nationalist spirit for not only does Jeong play an ass-kicking and righteous fellow, but he trying to preserve the Korean culture among immigrants even as he draws from the best of Japanese martial arts to improve himself and those he mentors. (In this regard, the film invites comparison with filmed versions of the Huo Yuan Jia/Chen Zhen story such as Bruce Lee's *Fist of Fury*, Yuen Woo Ping's *Legend of a Fighter*, and Jet Li's *Fist of Legend*.)

The Story: A young Korean Taekwondo competitor arrives in Japan near the end of World War II with hopes of being a fighter pilot, but ends up on the streets battling racism, organized crime, occupying American servicemen, and his own fear of failure as a martial artist. He retires to the wilderness for two years to train his body in the art of karate and returns to take on the world.

Sponsored by the Center for Asian and Asian American Studies

F 4/29 White | Special Events - *6:00pm*

Duke Student Film Showcase

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

Student Filmmakers appearing in person!

SCHEDULE OF EVENTS:

6:00pm-7:00pm

Freewater Productions - short films

7:00pm-7:45pm

FVD 102s Film Animation Production (Instructor: Fred Burns)

TA: Nayeli Garci-Crespo

7:45pm-8:30pm

FVD 109s Motion Graphics in Film and Video

(Instructor: Scott Wells)

plus:

FVD 114 Individual Project: Christina Wang

(Instructor: Josh Gibson)

8:30pm-8:45pm - Pizza Break

8:45pm-9:10pm

FVD 114 Individual Project: Paul Weinberg

(Instructor: Josh Gibson)

9:10pm -10:00pm

FVD 116S Intermediate Documentary Filmmaking, Part I (Instructor: Gary Hawkins) TA: Wil Weldon

- Nic Alexander & Julia Hamilton
- Aaron Kirschenfeld & Aislinn Pentecost-Farren

10pm-11:15

FVD 115s Film/Video/Digital Capstone

(Instructor: Josh Gibson)

11:15pm-12:15am

FVD 116S Intermediate Documentary Filmmaking, Part II (Instructor: Gary Hawkins) TA: Wil Weldon

- Brian McGinn & Julia Riley
- Yates Coley & Sara McKellog
- Zach Jones & Ashley Christian

12:15am -12:30am

Gabriel Chavez, Independent Project, Instructor: Josh Gibson

Sponsored by the Film/Video/Digital section of the Literature Program, the Terry Sanford Institute of Public Policy, the Center for Documentary Studies, and Freewater Productions with support from the Duke University Union.

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