

# Spring 2006 Schedule

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The **Spring 2006** program features series on [African Cinema](#), [African American Culture and Spirituality](#) ("Conjuring Bearden Through Film"), **Documentary Film and Video**, [East Asian Cinema](#), an **Isaac Julien Retrospective**, [New Films by Women from Central Europe and Russia](#) ("Screening Women"), 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](#) and are free and open to the general public.*

All Screen/Society events are organized and coordinated by the [Film/Video/Digital Program](#)

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

## January 2006

**Sa 1/14 White| Special Event -- 7:30pm!**

**FVD Alumni Film Screening ([Lookalike Conference](#))**

Featuring the work of recently graduated

Duke Film/Video/Digital students and PhDs

**- introduced by Josh Gibson!**

### Former Duke Undergraduates:

**Jim Boyda -- "The Larchmont Girls"**(excerpts from a work  
in progress, 9:30 min, mini-DV)

**Christie Herring --**

**"Chickens in the City"** (2004, 7:30min, mini-DV)

AND

**"Bodies and Souls"** (thesis film--2005, 16:30 min, mini-DV)

### Recent PhDs:

**Alanna Thain --**

**"Chrysalide"** (1997, 6:30 min, mini-DV)

**\*Nayeli Garci-Crespo --**

**"Vanishing Point"** (1998, 12 min, mini-DV)

**\*Jason Middleton --**

**"Postindustrial Symphony"** (2004, 16:15 min, 16mm) **\*Roger Beebe --**

**"Famous Irish Americans"** (2003, mini-DV, 8 min.)

**"S A V E"** (2005, mini-DV, 5 min)

**"(rock/hard place)"** (2005, 6:30 min, 16mm)

\* Appearing in person, to introduce their works!

## Tu 1/17 Griffith | Isaac Julien Retrospective

### Looking for Langston

(dir. Isaac Julien, 1988, 45 min, UK, in English, B&W/Color, Video)

with

### Baadasssss Cinema

(dir. Isaac Julien, 2002, 56 min, USA/UK, in English, Color, Video)

Two films by Afro-British filmmaker Isaac Julien, who will visit Duke from Feb. 8-11 as the Franklin Humanities Institute's Mellon Annual Distinguished Lecturer in the Humanities.

**Introduced by Prof. Sean Metzger, English and Theater Studies, Duke University!**

*Looking for Langston* recreates the private world of black artists and writers such as Langston Hughes who formed the Harlem Renaissance of the 1920s, exploring questions of black beauty within queer desire.

*Baadasssss Cinema*, meanwhile, is a documentary that examines the short-lived, but deeply influential, flourishing of commercial Black independent filmmaking in the early 1970s which became known as "blaxploitation."

*Sponsored by the John Hope Franklin Humanities Institute, the Andrew W. Mellon Foundation, the Office of the President, the Office of the Dean of Humanities, the Nasher Museum of Art, the John Hope Franklin Center for Interdisciplinary and International Studies, the Department of Art and Art History, the Center for Documentary Studies, and the Film/Video/Digital Program*

## M 1/23 White | Documentary/Politics of Truth

### Electric Edwardians: The Films of Mitchell and Kenyon

plus: selections from the H. Lee Waters film collection!

**This special program will be introduced by Karen Glynn, visual materials archivist in Duke's Special Collections Library!**

*Electric Edwardians* (dir. Sagar Mitchell and James Kenyon, 1900-1913, 71 min, Great Britain, Silent, B&W, Video) is a selection of documentary footage that provides a (sometimes surprising) glimpse into the daily lives of ordinary, often working class people in England at the beginning of the 20th century - what they looked like, how they dressed, how they moved and behaved...



The discovery by Peter Worden of the Mitchell & Kenyon collection has been described as film's equivalent of Tutankhamen's tomb. This treasure trove of 800 films of extraordinary actuality footage, the highlights of which make up *Electric Edwardians*, provides an unparalleled social record of everyday life in early 20th-century Britain.

*"A startling, vivid portrait of working class life a century ago"* — **The London Times**

*"Almost hypnotic in its magical appeal"* – **Manchester Evening News**

The more than 100 H. Lee Waters films housed in [Duke's Special Collections Library](#) are equally valuable and fascinating historic documents, capturing slices of daily life in the mid-1930s and early 1940s in small towns in the Carolinas, Virginia and Tennessee. [One of these films](#), shot in Kannapolis, NC, was recently added to the National Film Registry, as a treasured piece of American cultural heritage. A few highlights from the collection will be projected on brand new 16mm screening prints.

*Sponsored by the Film/Video/Digital Program, the Duke University Rare Book, Manuscript, and Special Collections Library, the Duke University Libraries' Lilly Library and the Center for Documentary Studies.*



A young girl runs as she is captured by H. Lee Waters' camera in his film of Kannapolis, N.C.

## W 1/25 White | [Cine-East 7](#)

### The Boys from Fengkuei

(dir. Hou Hsiao-Hsien, 1983, 101 min, Taiwan, in Mandarin with English subtitles, Color, Video)



**Synopsis:** Ah-Ching and his buddies have just finished school on their island fishing village. They now spend much of their free time drinking and fighting. Three of them decide to go to the city of Kaohsiung on the coast to look for gainful employment. They find an apartment with the help of relatives and Ah-Ching becomes attracted to the girlfriend of a neighbor residing there. There they face some of the harsh realities of the big city.

Hou Hsiao-hsien elegantly and compassionately captures the melancholy, inertia, and travails of maturation in *The Boys from Fengkuei*. Primarily composed of stationary, medium shots and images of the idyllic, natural landscape - an aesthetic composition that invites comparison to Yasujiro Ozu - Hou's early film creates a pervasive atmosphere of stasis and irresolution that reflects the friends' waning days of adolescent irresponsibility. But as we watch, that inertia gives way to the awkward uncertainty and unarticulated trauma of transition and irrevocable change.

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

**Su 1/29 White | Documentary/Politics of Truth -- 7pm!**

**Žižek! - with director Astra Taylor, in person!**

(dir. Astra Taylor, 2005, 71 min, USA, in English and Slovenian with English subtitles, Color, Video)



The author of works on subjects as wide-ranging as Alfred Hitchcock, 9/11, opera, Christianity, Lenin and David Lynch, Slovenian philosopher **Slavoj Žižek** is one of the most important—and outrageous—cultural theorists working today. This captivating, erudite documentary explores the eccentric personality and esoteric work of this incomparable academic and writer who has been called everything from “the Elvis of cultural theory” to “a one person culture mulcher.”

**Žižek!** trails the eminent and intrepid thinker as he crisscrosses the globe—racing from New York City lecture halls, traversing the streets of Buenos Aires, pit-stopping at his home in Ljubljana, Slovenia. In transit, Žižek obsessively reveals the invisible workings of ideology through a unique blend of Lacanian psychoanalysis, Marxism and pop culture critique. He is also unafraid to turn his critical gaze on himself, offering cutting commentary on his personality, private life and growing inter-national celebrity. **Žižek!** is both an unforgettable lesson in philosophy and a compelling portrait of an intellectual maverick. Possessing the capacity to appeal to the uninitiated in a way no other philosopher before him could, Slavoj Žižek’s combination of high and low culture will fascinate even those who once believed philosophy to be a bore...

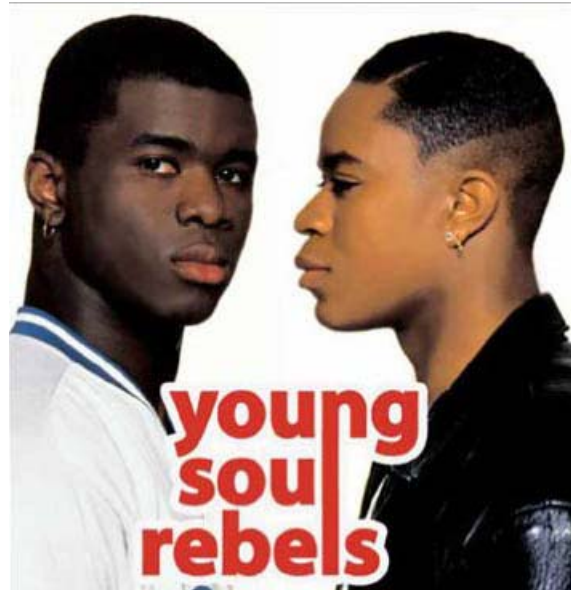
**Screening starts at 7pm, and will be followed by a discussion with the film's director, Astra Taylor!**

*Sponsored by the Film/Video/Digital Program, the Institute for Critical Theory, the John Hope Franklin Humanities Institute, the Program in Literature, the Center for Documentary Studies, and the Duke University Libraries' Lilly Library.*

## **M 1/30 Griffith | Isaac Julien Retrospective**

### **Young Soul Rebels**

*(dir. Isaac Julien, 1991, 105 min, UK, in English, Color)*



Set in 1977, during the week of the Queen's Silver Jubilee. Together with his partner Caz, Chris, a young black London DJ, runs pirate radio station Soul Patrol from an East End garage. When a mutual friend is murdered whilst cruising in a London park, Chris is arrested for the murder. With Valentine Nonyela and Mo Sesay. **Winner of the 1991 Semaine de la Critique prize for best film at the Cannes Film Festival.**

**-- Introduced by Prof. Mark Anthony Neal, Program in African and African American Studies!**

*Sponsored by the John Hope Franklin Humanities Institute, the Andrew W. Mellon Foundation, the Office of the President, the Office of the Dean of Humanities, the Nasher Museum of Art, the John Hope Franklin Center for Interdisciplinary and International Studies, the Department of Art and Art History, the Center for Documentary Studies, and the Film/Video/Digital Program*

### **Tu 1/31 Griffith | Special Event**

#### **Head-On (*Gegen die Wand*)**

*(dir. Fatih Akin, 2004, 121 min., Germany/Turkey, in German, Turkish and English with English subtitles, Color, 35mm)*





A passionate and erotic love story between two self-destructive individuals who are forced into a marriage of convenience only to find love can be a reason to live. Director Fatih Akin dives deep into Turkish culture and explores the slippery slope of identity and cultural pride faced by Turks who either move to or are born in Germany. **Winner of the Golden Bear at the Berlin International Film Festival.**

*Sponsored by the German Department, International Comparative Studies, and the Film/Video/Digital Program.*

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## February 2006

W 2/1 White | [Cine-East 7](#)

**Welcome to Dongmakgol**

*(dir. Park Kwang-Hyun, 2005, 133 min, S. Korea, in Korean with English subtitles, Color, Video)*



Cold War politics, rural humor and individual heroism make for a heartwarming brew in *Welcome to Dongmakgol*, a dryly-scripted dramedy set during the early days of the Korean War. This film about North and South Korean soldiers (plus a solitary Yank) stranded together in a remote village that's oblivious to the war delivers quality entertainment with a thoughtful twist, boosted by likable characters.

-- **Introduced by Prof. Susie Jie Young Kim, Dept. of Asian and African Languages and Literature!**

*Sponsored by the Asian/Pacific Studies Institute.*

## **M 2/6 Griffith | Isaac Julien Retrospective**

### **Frantz Fanon: Black Skin, White Mask**

*(dir. Isaac Julien, 1996, 71 min, UK, in English and French with English subtitles, Color, 35mm)*



Interviews, reconstructions and archive footage tell the story of the life and work of the highly influential anti-colonialist writer Franz Fanon, author of *Black Skin, White Mask* and *The Wretched of the Earth*, and his professional life as a psychiatric doctor in Algeria during its war of independence with France.

-- **Introduced by Profs. Ranjana Khanna (Depts. of English, Literature, and Women's Studies) and Maurice Wallace (Depts. of English and African & African American Studies)!**

*Sponsored by the John Hope Franklin Humanities Institute, the Andrew W. Mellon Foundation, the Office of the President, the Office of the Dean of Humanities, the Nasher Museum of Art, the John Hope Franklin Center for Interdisciplinary and International Studies,*

*the Department of Art and Art History, the Center for Documentary Studies, and the Film/Video/Digital Program.*

**W 2/8 Griffith | [Cine-East 7](#)**

**Tokyo Godfathers**

*(dir. Satoshi Kon, 2003, 92 min, Japan, Color, 35mm)*



*"Tokyo Godfathers is one of the best anime ever made, period. Surpassing Kon's work on Millennium Actress, this tale of three heroes is one that everyone should experience." -- DVD Vision Japan*



*"This is one of the best movies I've seen in a while. The story was excellent, the animation was superb, and characters were engaging. This is the perfect movie to screen for someone who thinks that they dislike all Japanese animation. A great mixture of comedy and drama that is sure to please viewers." -- DVDTalk.com*



*"An absolutely wonderful story by an incredibly gifted filmmaker. Not a cartoonist, not an animator, a filmmaker. Satoshi Kon is*



proving, in case Hayao Miyazaki didn't get the point across, that animation is a perfectly suitable medium for telling a mature tale. The film is a retelling of the 1948 John Ford film *Three Godfathers*, a western where three cowboys discover a dying woman and her baby and promise to get the child across the desert to safety. Here, the cowboys have been replaced by three homeless Tokyo residents, who find an abandoned baby in the trash on Christmas Eve. The three then set out to find the child's mother, but along the way have to deal with all of the pains and issues that led to them living on the street. There is a reason anime fans hang on to everything Kon produces; this is one of them." -- **description from IGN.com's 2004 Best Anime DVD Award**

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

## Mellon Annual Distinguished Lecture -- 2 events with Isaac Julien

### Th 2/9 Nasher Aud. | Isaac Julien Retrospective -- 5:30pm!

*Somewhere Else: Theorizing the Making of True North and Fantôme Afrique*

(Film Screening and Public Lecture by Isaac Julien, Filmmaker and Artist, London, England.)

British filmmaker Isaac Julien will present this year's Mellon Annual Distinguished Lecture in the Humanities.

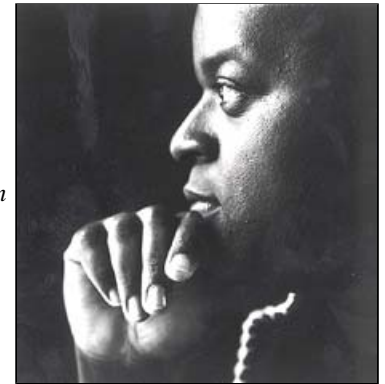
*Presented by the John Hope Franklin Humanities Institute with Support from the Andrew W. Mellon Foundation.*

### F 2/10 CDS Aud. | Isaac Julien Retrospective --4pm!

*From Theater to Gallery: Isaac Julien's Short Films:*

**Screening and Conversation with Isaac Julien and Duke Faculty.**

*Presented by the John Hope Franklin Humanities Institute in partnership with the Center for Documentary Studies (1317 W. Pettigrew Street, Durham).*



A screening of Julien's short films and installations, including *Vagabondia*, *Paradise Omeros*, *Long Road to Mazatlan*, and *Three*.

### Followed by a discussion with the artist featuring Duke faculty members

- Ranjana Khanna (English, Literature, and Women's Studies)
- Wahneema Lubiano (Literature and African and African American Studies)
- Sean Metzger (English and Theater Studies)
- Mark Anthony Neal (African and African American Studies)
- Kristine Stiles (Art and Art History)
- Maurice Wallace (Literature and African and African American Studies).

**-- A reception will follow the program.**

### M 2/20 Griffith | Special Event

#### 2005 Oscar Nominated Short Films Program

*(Various, 2005, 90 min TRT, Color, 35mm)*

***This 90 minute program of Oscar nominated short films, shown on 35mm, showcases several of the nominees - including the winners for both the***

***live action and animation categories.***

#### ANIMATED FILMS:

##### WINNER:

***Ryan*** (Canada, Chris Landreth, 14 min)



Ryan Larkin, one of the most influential figures in Canadian animation, now lives on skid row following years of drug and alcohol abuse.

*NOMINATED:*



***Birthday Boy*** (Australia, Sejong Park, 10 min)

Too young to realize its consequences, a little Korean boy plays at war while his father fights at the front.

***Gopher Broke*** (USA, Jeff Fowler, 5min)



A hungry gopher devises a scheme that he hopes will provide him with a tasty snack.

## LIVE ACTION FILMS:

*WINNER:*

***Wasp*** (UK, Andrea Arnold, 23min)



Zoe is twenty-three years old and already the mother of four children. A chance meeting with an old flame offers her a temporary escape from her bleak life

*NOMINATED:*

***Two Cars, One Night*** (New Zealand, Taika Waititi and Ainsley Gardiner, 13 min)



As they wait for their parents in the parking lot of a motel bar, two boys and a girl begin a tentative friendship



**7:35 in the Morning** (*7:35 de la Mañana*) (Spain, Nacho Vigalondo, 8 min)

A woman enters the café where she has breakfast every morning and finds that all of the other diners are staring at their plates in silence



**.Little Terrorist** (India, Ashvin Kumar, 15 min, Hindi with English subtitles)

When a young Pakistani boy accidentally crosses the mine-strewn border into India in pursuit of his cricket ball, he is helped by a Hindu teacher.

#### BONUS FILM:

*Student Academy Award Winner - Animation*



**Rex Steele: Nazi Smasher** (USA, Alex Woo, 12 min)

It is 1941, and the United States is at war with Nazi Germany. The U.S. Government has just been informed that Eval Schnitzler has occupied a remote location near the mysterious source of the Amazon River. Convinced that his motives are more than leisurely, the United States sends Rex Steele, Nazi smasher extraordinaire, to find and foil Eval's evil plans.

*Sponsored by the Film/Video/Digital Program.*

#### W 2/22 White | [Cine-East 7](#)

##### **Dust in the Wind**

(dir. Hou Hsiao-hsien, 1986, 109 min, Taiwan, in Mandarin with English subtitles, Color, Video)

Combining the neorealism of Vittorio de Sica and the simple, contemplative style of Yasujiro Ozu, this quiet, unsentimental film realistically portrays a country and people in transition. Filled with grace, beauty, bittersweet humor, and strong performances from unprofessional actors, it is an engaging exploration of love, innocence, and the harsh realities of modern life.

Wan and Huen are a teenaged couple who quit their jobs in their small mining town and move to Taipei to find work. Wan becomes a delivery boy while Huen assists a seamstress. The two seem ill at ease with their new surroundings, and in an overcrowded city where people outnumber available jobs, they find that city life is bleak, especially for people who are uneducated and inexperienced. *Dust in the Wind* is filled with vignettes depicting the struggles as well as the savored moments of everyday life in Taiwan. The film never romanticizes though it is filled with beauty, even of the ugly sort.

- - "*Dust in the Wind may have the most strikingly memorable cinematography I have seen in a Hou Hsiao-hsien film, yet it refreshingly maintains its minimalist qualities. Another Hou masterpiece.*" -- Gary W. Tooze

*Sponsored by the Asian/Pacific Studies Institute.*

## Fri 2/24 - Sat 2/25 Special Weekend of Events: "Films of Dang Nhat Minh"



**Dang Nhat Minh - "Vietnam's finest filmmaker" (*LA Times*)**

**Dang Nhat Minh** (appearing at Duke University on February 25th, 2006) is one of the most established and well known directors from Vietnam. Born in 1938 in Hue City, he grew up in a family of intellectuals - among them, his father who was the first scientist producing penicillin in Vietnam - and he received an elevated education both in his home country and abroad.

Dang started his career as documentary filmmaker in 1963, and ten years later he made his first two feature films *Sister Nhung* and *Star Upon the Sea* (1973). In 1984 he made the internationally awarded *When the Tenth Month Comes*, a subdued melodrama that deals with a family's love and loss during the war that has become a classic. It won, among many awards, the Special Prize at Hawaii International Film Festival. He made *The Girl on the River* in 1987, and in the 90s he shot four outstanding and internationally awarded films.

In 1995 he made what it is considered his masterpiece, *Nostalgia for the Countryland*, that got, among many international awards, the NETPAC Special mention at Rotterdam International Film Fest and the Public awards at the Nantes and Fribourg Film Festivals. In 1997 he made his wonderful and strong *Hanoi - Winter 1946* and in 2000 what it is considered his second masterpiece, *Season of Guavas* (2000) that had a great success in many international film festivals: from Locarno, to Singapore, to Rotterdam, to Oslo to name a few.

In a career spanning more than four decades and nine feature films, Dang Nhat Minh has passionately and outstandingly portrayed his people and its leaders. Recently he worked as Vietnamese director for *The Quiet American*, Phillip Noyce's film based on the Graham Greene novel. He is also a journalist, writer, and former General Secretary of the Association of Vietnamese Filmmakers.

### **Selected Filmography:**

1980 **Thị xã trong tầm tay** (*The Town Within Reach*)

1984 **Bao giờ cho đến tháng mười** (*When The Tenth Month Comes*)

1987 **Cô gái trên sông** (*The Girl On The River*)

1994 **Tro về** (*The Return*)



1995 **Thuong nho dong que** (*Nostalgia for the Countryland*)

1997 **Ha noi: mua dong nam 1946** (*Hanoi Winter 1946*)

2000 **Mua oi** (*Season of Guavas*)

### Screenings and Events:

F 2/24 White | [Cine-East 7](#)

**Dang Nhat Minh Double-Feature (7pm+9pm)**

**When the Tenth Month Comes - 7pm!**

**(Bao Gio Cho Den Thang Muoi)**



(dir. Dang Nhat Minh, 1984, 95 min, Vietnam, in Vietnamese with English subtitles, B&W, Video)

Considered one of Dang Nhat Minh's masterpieces, this slightly subdued melodrama revolves around a woman and her son in a Vietnamese village. The title refers to the month in which the Day of Forgiveness occurs; a time when it is said that departed souls may visit loved ones still living. Traveling to town to discover why her husband has not returned from the war, the protagonist Duyen learns that he has been killed in the line of duty. Unable to break the news to her family, she convinces the local schoolteacher to forge letters from her departed husband. Complications arise as the schoolteacher develops feelings for her. When her son runs away, the soldiers who pick him up reveal Duyen's secret to him. With the air cleared, the family is free to move on with life.

**Mua Oi (Season of Guavas) - 9pm!**

(dir. Dang Nhat Minh, 2000, 100 min, Vietnam, in Vietnamese with English subtitles, Color, Video)



*"A bittersweet depiction of Vietnam, addressing contemporary issues with both a sense of nostalgia and expectation, at once anxious and hopeful. Hoa is the embodiment of all the innocence which the country seems to have lost in decades of wars and tragedies, but which still surface in everyday life, in a smile, a look, a gesture, in the understanding of this young student who greets Hoa back in his family home after the initial fright. " --Robin Gatto*

**Synopsis:** Hoa loses his mental faculties after falling from the guava tree in his family home's garden. Afterwards, he lives in his memories, yearning to return to the past. The state later expropriates the house and garden and a family of civil servants moves in. One day officials arrest Hoa for stealing guavas from his former backyard. But the civil servant's daughter intervenes on his behalf and their relationship develops.

A tender tale about a Vietnam torn between past and present, *Season of Guavas* won awards at the Locarno and Rotterdam festivals.

**Sat 2/25 White | Special Event - 7pm!**

**Nostalgia for the Countryland -- w/ Dang Nhat Minh, in person!**

**(Thuong Nho Dong Que)**

(dir. Dang Nhat Minh, 1996, 116 min, Vietnam, in Vietnamese with English subtitles, Color, Video)



*Nostalgia for the Countryland* may well be writer-director Dang Nhat Minh's masterpiece. Certainly it demonstrates why he is considered the most important director in Vietnam. 17-year-old Nham lives in an isolated rural village. With his father dead and his brother off working elsewhere, he is the only male in a household that includes his mother and his sister-in-law, Ngu. Long days of labour in the rice fields have forged a close, almost erotic, relationship between Nham and Ngu. That relationship becomes complicated by Nham's interest in Quyen, a vivacious, sophisticated, sexually experienced woman who has returned from the city longing for the idyllic innocence of her village childhood.

**-- Screening at 7pm, followed by a Question and Answer session with director Dang Nhat Minh, in person!**



"[The] film is in some ways a transformed autobiography; Minh insists it's really the biography of every Vietnamese, since everyone in the country has roots in farming villages. . . *Nostalgia for the Countryland* is essentially

Vietnamese, portraying the heart of the culture -- a perfect introduction to that nation's cinema." -- **David Overbey, Toronto Intern'l Film Festival**

"Lucid and lyrically restrained . . . An astute, almost Chekhovian delicacy characterizes this subtle, assured Vietnamese drama about the tensions between values rural and urban, traditional and modern . . . *Nostalgia for the Countryland* evinces the mature vision of a filmmaker deserving greater international recognition." -- **Godfrey Cheshire, Variety**

**Sponsored by**  
the [Film/Video/Digital Program](#),  
the [Asian/Pacific Studies Institute](#),  
and the [Duke Vietnamese Students Association](#)

**With support from**  
the [University Writing Program](#),  
the [Robertson Scholars Program](#),  
the [John Hope Franklin Humanities Institute](#),  
the [Dept. of Asian & African Languages & Literature](#),  
the [Dept. of Cultural Anthropology](#),  
and the [Dept. of Asian Studies at UNC-CH](#)

**Filmmaker visit made possible by**  
the [William Joiner Center, UMASS Boston](#)

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**M 2/27 Griffith | Documentary & [Cine-East 7](#)**  
**Centre Stage (aka Actress)**

(dir. Stanley Kwan, 1992, 121 min, Hong Kong, in Cantonese with English subtitles, 35mm)



*Centre Stage* is an ambitiously unorthodox biopic from director Stanley Kwan about Chinese silent film star Ruan Ling-yu. Despite her humble origins, Ling-yu ended up as one of the most famous stars of Shanghai cinema during the 30s, specializing in tragic female roles in the likes of *The Goddess* and *New Woman*. Yet having completed some 29 films by the age of just 25, she committed suicide after being villified in the tabloid press for her affair with a married man, Chang Ta-min. Maggie Cheung (so memorable in Wong Kar-Wai's *In the Mood for Love*) provides a superlative central performance, winning her the **Best Actress Silver Bear Prize at Berlin in 1992**. Focusing only on the years leading up to Ruan's untimely death, *Centre Stage* doesn't pursue a simple linear path. Shifting backwards and forwards in time, it consists of colour reconstructions of events in its protagonist's life, black and white footage from her films, as well as monochrome interviews with surviving veterans and with Kwan and his cast members, who ponder their own feeling towards their subject. ("Isn't she just a replica of me?", laughs Cheung.) One of the cumulative effects of this mixing of formats and styles is that the film moves away from the idea of a definitive truth about Ruan, and instead allows a range of perspectives on her experiences. --

**Tom Dawson, BBC**

-- Introduced by Independent Weekly film critic David Fellerath!

Sponsored by the Film/Video/Digital Program with support from the North Carolina Museum of Art, the Asian/Pacific Studies Institute, and the Center for Documentary Studies.

**Tu 2/28 Griffith | [Screening Women](#)**

**Some Secrets (Výlet)**

(dir. Alice Nellis, 2002, 100 min, Czech Republic/Slovakia, Czech with English subtitles, Color, 35mm) {[download pdf flyer](#)}





A dark and absurd road-movie comedy in which Grandmother fulfills her dream, Mother stops treating her daughters like kids, the daughters stop treating their husbands like idiots and father's ashes get spread all over the country. Setting out to dispose of grandfather's ashes in his Slovakian homeland, moments of neat visual humor abound, as when the mother warns granny to mind her eyes when drinking a cocktail with sticks in it. Scenes at the Czech-Slovak border, where the group is refused passage with the ashes, sharply satirize the absurd bureaucracy that has sprung up after the breakup of former Czechoslovakia. The movie also finds room for observations on the darker side of human nature. **A prizewinner at San Sebastian, Thessaloniki, Tribeca (NY) the film has been invited to numerous other international festivals.**

*Sponsored by the Film/Video/Digital Program.*

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## March 2006

W 3/1 Griffith | [Screening Women](#)

**27 Missing Kisses** {[download pdf flyer](#)}

(dir. Nana Djordjadze, 2000, 96 min, Georgia/Germany, in Georgian, Russian and French with English subtitles, Color, 35mm)



Carefree fourteen-year-old Sybilla arrives for summer vacation in a sleepy eastern town, and falls for middle-aged widower Alexander. She promises his fourteen-year-old son Mickey, who is besotted by her, one hundred kisses, of which he receives only seventy-three. Scripted by Irakli Kvirikadze, who knows well the absurdities of socialist life, particularly its notoriously hidden libido, *27 Missing*

*Kisses* is a tragi-comedy about sex and life in the former Soviet Union.

**Lauded by *Moving Pictures* as "stunningly photographed by Phedon Papamichael ...during the summer of the magical eclipse."**

*Sponsored by the Film/Video/Digital Program.*

### M 3/6 Griffith | [Screening Women](#)

#### **Guardian of the Frontier (*Varuh meje*)**

(dir. Maya Weiss, 2002, 100 min, Slovenia, in Slovenian with English subtitles, Color, 35mm) [{download pdf flyer}](#)

Zana is to spend the summer holiday canoeing down the Kolpa River with party animal pal Alja and more conservative college roommate Simona. The girls are soon sunbathing nude and spending their evenings slinging raunchy sex talk. Things turn vaguely sinister when Simona encounters an oddly intense fisherman and is apparently seduced by him. Later, as the trio stumbles across a seemingly bucolic folk festival, the angler lets slip his thin veneer as smooth rural politico of the title, and reveals a raging nationalist bent in defending traditional Slovenian values. Weiss and co-scripters have cleverly woven regional politics and social identity into their story.

**With ravishing cinematography and music, the film shared Berlin fest's third Laser Video Titrages/Manfred Salzgeber prize for "innovative European feature film".**

*Sponsored by the Film/Video/Digital Program.*



### W 3/8 Griffith | [Screening Women](#) -- 7pm!

#### **How I Killed A Saint (*Kako ubiv svetec*)**

(dir. Teona Strugar Mitevska, 2003, 82 min, Macedonia/Slovenia/France, in Macedonian with English subtitles, Color, 35mm)



Mitevska's first feature presents a slice of Macedonian life in 2001, the year the former Yugoslav republic skirted civil war with its ethnic Albanian citizens. Presenting an affecting story of a brother and sister who love each other but have to bridge different political ideas and personal agendas effectively captures the tension of the time. Viola (Labina Mitevska, who played the young Albanian girl in



*Before the Rain*) returns from college in the U.S. moody and withdrawn. Guns are being fired and bombs exploding in Skopje, the city where her family lives. Her brother Kokan engages Viola as a cover in one of his pick-ups and their trip to the Albanian border to get a bag full of money turns into a harrowing homeward journey through police inspections and land mines. About the same time, Viola tells Kokan her secret: She has a baby daughter she left behind with a diplomat's family when she left for America. **Nominated for a Tiger award at the Rotterdam festival in 2004, and subsequently screened at several other festivals, Mitseva has been praised by VARIETY as a talented young director and someone to watch.**

*Sponsored by the Film/Video/Digital Program.*

### W 3/8 Griffith | [Screening Women](#) -- 9:30pm!

#### **Mila from Mars** (*Mila ot Mars*)

(dir. Zornitsa Sophia, 2004, 95 min, Bulgaria, in Bulgarian with English subtitles, Color, 35mm)

Richly contrasting old and new ways of life in Bulgaria, Sophia's first feature is a hot-wired portrait of punk orphan Mila who passes her unwanted pregnancy in the company of the aged villagers of a remote town. Furnished by the octogenarians with a large house and catered to in every way, Mila gradually unwinds in this apparently healthy environment. Actually, the old folk are harvesting marijuana for Alex and are all a little stir crazy. Mila's baby, born on Christmas day, is called Christo and hailed as a small miracle at about the same time a muscular Buddhist rock-climber turns up to add the masculine affection she was lacking. Selected for the Sarajevo and Thessaloniki festivals, and featured in New Directors New films in 2004, VARIETY credits both director and actress for her tough-edged performance in the nearly wordless main role.

*Sponsored by the Film/Video/Digital Program.*



### Th 3/9 Nasher Aud. | [Conjuring Bearden](#) -- 7pm!

-- This program will be introduced by *New and Observer* film critic Craig D. Lindsey!

#### **Sur un air de Charleston**

(dir. Jean Renoir, 1926, 17 min, France, Silent, B&W, Video)

The last woman remaining on Earth is discovered a hundred years into the future by a scientist long after a catastrophic war. A black astronaut (in blackface) lands in this post-Armageddon Paris in a spaceship and meets this woman who lives in a shack with a monkey.

He hooks up with her up via the telephone, and she teaches him how to Charleston. Afterwards they fly off in his spaceship, leaving the monkey behind.

French filmmaker Jean Renoir (son of the famous Impressionist artist Auguste Renoir) would later remark that he directed the sensual dance fantasy *Charleston* because he'd "just discovered American jazz." Even without the benefit of sound, one can hear the jazzy rhythms of Charleston through the exuberant gyrations of the Baltimore-born, African-American dancer, Johnny Hudsins, whom Renoir and his star (and then wife) Catherine Hessling, specifically pegged for this picture.



with:

#### **Borderline**

(dir. Kenneth MacPherson, 1929, 63 min, UK, Silent, B&W, 16mm)



Adah, a black woman (played by Eslanda Goode Robeson), has an affair with Thorne, a white man, much to the dismay of some of the prejudiced townsfolk and Thorne's wife, Astrid. Adah attempts a reconciliation with her man, Pete (played by Paul Robeson), but eventually leaves him and the town. Meanwhile, Astrid goes mad and cuts Thorne's face and arm with a knife, but then mysteriously dies. Thorne is subsequently put on trial and Adah and Pete ultimately reconcile in this strange, avant-garde film creation.

*Sponsored by the Nasher Museum of Art.*

**Th 3/16 Nasher Aud. | [Conjuring Bearden](#) -- 7pm!**

**Ganja and Hess**

*(dir. Bill Gunn, 1973, 110 min, USA, in English, Color, Video)*



Writer/producer Bill Gunn's elusive African-American vampire film earned a standing ovation at the 1973 Cannes Film Fest, where it was the only American film screened that year. In brief, it tells the tale of Dr. Hess Green (Duane Jones of *Night of the Living Dead*), a professor who, through a strange bite he received on a trip to Africa, developed a lust for blood and the inability to age. When he is reunited with a lover, Ganja (played by Marlene Clark), who is dealing with the same condition, Hess begins to question his existence in this difficult way of life. Director Bill Gunn combines religious and philosophical overtones with the expected violence against a thick Southern backdrop (though filmed in upstate New York). The word "vampire" is never mentioned once.

**-- Introduced by Prof. Richard J. Powell, John Spencer Bassett Professor of Art & Art History!**

*Sponsored by the Nasher Museum of Art.*

**W 3/22 White | Special Events**

**[59 Seconds Video Festival](#) -- 4:30pm!**



Launched by [Project 59](#) this spring in Tribeca (NYC), the *59 Seconds Festival* presents a wide ranging collection of 59 videos and animations, 59 seconds each by artists from around the world.



*59 Seconds Festival* is a play off as well as a metaphor for the short video format. Mini documentary, political satire, tragedy, comedy, outstanding video projects, metaphorical, narrative, experimental, edgy, controversial, including a unique collection of video works that integrate number 59 in different ways – all just 59 seconds each, by more then 59 international artists. -- **Presented by festival organizers Irina Danilova and Hiram Levy, in person!**

*Sponsored by the Film/Video/Digital Program and the Department of Art and Art History.*

**W 3/22 Griffith | [African Cinema Week](#) -- 7pm!**

**The Governor's New Clothes (*Les Habits Neufs Du Gouverneur*)**

*(dir. Mweze Ngangura, 2004, 87 min, Democratic Republic of Congo, in French with English subtitles, Color, 35mm)*



**Not your usual film about African politics, corruption, and vanity -- *The Governor's New Clothes* is a musical comedy which parodies the trappings of power and African leaders.**

Mweze Ngangura, the distinguished filmmaker whose work, *Pieces d'Identites* won the most prestigious award in Africa, the *Etalon de Yennega*, in 1999, will share his latest feature, *The Governor's New Clothes*, with the Duke community on Wednesday, March 22, 2006.

Adapted from the Danish writer, Hans Christian Andersen's "The Emperor's New Clothes" (1835), this remarkably perceptive film is a parable about power and vanity.

**Mweze Ngangura on his film *The Governor's New Clothes*:**



"[Hans Christian] Andersen exposes the rulers' vanity and mean flattery. What strikes me first in this story is its universal value, more particularly its applicability to the vast majority of African political

regimes. ...I wanted to situate the action in the political and cultural context of the 'murderous reality' of present day Africa. The film evolves against a background of war between two ethnic groups, the Zerbo and the Krowas. Tabou, the main character (the Governor), is a Zerbo who personally feels the dilemma of being married to a Krowa (Mopaya), with whom he has a son, Little Prince. The choice of names for the ethnic groups - 'Zerbo' and 'Krowa' -corruption of 'Serbo' and 'Croat' - indicates my clear reference to the fact that ethnic conflicts are not an African monopoly. At the same time, the film wants to maintain the universal nature of the fairy-tale. *The Emperor's New Clothes* is a musical comedy on the theme of abuse of power, with as a main story line the history of a family on the verge of collapse."

**-- followed by a discussion with director Mweze Ngangura!**

*Sponsored by the John Hope Franklin Center for Interdisciplinary and International Studies with support from the Center for International Studies, the Program in African & African American Studies, the Center for French & Francophone Studies, the John Hope Franklin Humanities Institute, the Mary Lou Williams Center for Black Culture, the Center for Multicultural Affairs, the Concilium for Southern Africa, and the Film/Video/Digital Program.*

**Th 3/23 Nasher Aud. | [Conjuring Bearden](#) -- 7pm!**

**The Blood of Jesus**

(dir. Spencer Williams, 1941, 68 min, USA, in English, B&W, Video)



*The Blood of Jesus* is a classic example of the "race film" genre of films by African-American directors and casts, geared exclusively for an African-American audience. This film, written and directed by Spencer William Jr. of the TV show *Amos & Andy Show* (who also played Razz Williams in the film), is a morality tale about a woman (Cathryn Caviness) who is accidentally shot to death by her husband. Facing death, she must choose between Hell, represented as urban life, and Zion, represented as pastoral America, and between Satan and God. The climax comes when she makes her decision at the foot of the cross and wakes up to the singing of her church choir. Intended to promote a Black Southern Baptist ideal of a virtuous rural life, the film was a major success and the most popular hit in its genre at the time. **This film was added to the Library of Congress National Film Registry in 1991.**

**-- Introduced by Tiffney Marley, Director of Black Church Affairs for the Duke University Divinity School!**

*Sponsored by the Nasher Museum of Art.*

**Th 3/23 Franklin Ctr 240 | [African Cinema Week](#) -- 7pm!**

**Et Si Latif Avait Raison**

(dir. Joseph Gai Ramaka, 2005, 95 min, Sénégal, in French with English subtitles, Color, Video)



Sharply critical documentary about the administration of current Senegalese president Abdoulaye Wade, who took office on April 1, 2000 amid promises of reform that have not been realized. The film takes issue with the pillaging of public resources by the government, which was criticized by Wade when he was a member of the opposition yet continues to occur under his administration.

-- Takes place in room 240, Franklin Center.

-- Followed by a discussion with director Joseph Gai Ramaka!

*Sponsored by the John Hope Franklin Center for Interdisciplinary and International Studies with support from the Center for International Studies, the Program in African & African American Studies, the Center for French & Francophone Studies, the John Hope Franklin Humanities Institute, the Mary Lou Williams Center for Black Culture, the Center for Multicultural Affairs, the Concilium for Southern Africa, and the Film/Video/Digital Program.*



**Canceled** F 3/24 White | [African Cinema Week](#)

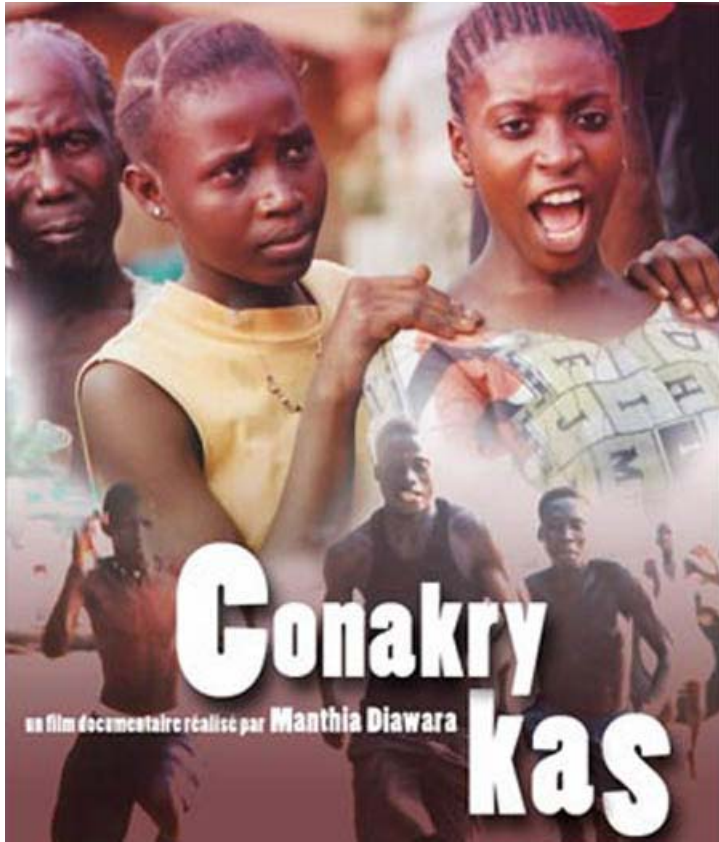
**Oberlin-Inanda: The Life & Times of John L. Dube**

-- This event has been cancelled...

M 3/27 White | [African Cinema Week](#)

**Conakry Kas (aka The People of Conakry) -- 7pm!**

*(dir. Manthia Diawara, 2003, 82 min, Guinea/USA/France, in French with English Subtitles, Color, Video)*



Manthia Diawara's *Conakry Kas* (*People of Conakry*), a documentary he refers to as "glocal" (global and local), won the best documentary award at the Zanzibar International Film Festival in 2004. Accompanied by his friend Danny Glover, Diawara visited Guinea's capitol city, Conakry, to see and capture on film what was left of the artists and intellectuals of the 'Guinean Cultural Revolution' of the 1960s and find out how the residents of Conakry were coping with globalization. The film casts a nostalgic look at Pan-Africanism in the 1960s, and asks what is the utopia of the Guinean youth today.

*Sponsored by the John Hope Franklin Center for Interdisciplinary and International Studies with support from the Center for International Studies, the Program in African & African American Studies, the Center for French & Francophone Studies, the John Hope Franklin Humanities Institute, the Mary Lou Williams Center for Black Culture, the Duke University Libraries' Lilly Library, the Center for Multicultural Affairs, the Concilium for Southern Africa, and the Film/Video/Digital Program.*

### **W 3/29 White | [Cine-East 7](#)**

**\*\* This rare film is not available on video - so don't miss this one-time-only screening opportunity! \*\***

#### **Taipei Story**

*(dir. Edward Yang, 1985, 110 min, Taiwan, in Mandarin with English subtitles, Color, 16mm)*

"The film that introduced Edward Yang's prodigious talent to the West is a quietly stunning drama which sees the various problems facing a rapidly modernized city reflected in the lives of ... subtly observed characters. ... Yang's insights and honesty about emotions ensure interest throughout; and it looks absolutely superb!" -- Time Out





An elegant, Antonioni-like tale of urban angst and alienation set in booming, benumbing Taipei. Pop chanteuse Tsai Chin and noted director **Hou Hsiao-hsien** (Taiwan's other world-class filmmaker) star as an upwardly mobile, profoundly dissatisfied couple. The long-time couple slowly drifting apart is aptly and intimately connected to the grand changes overtaking Taiwan. Yang returns repeatedly to imagery of highway traffic, cranes, construction, and modern electronic equipment, as if to indicate the close relationship between these processes and the problematic romantic relationship at the heart of the film

She's a successful career woman; he's a rep for a textile company, restless and clinging to past glories. Their prosperous facade of Western tastes and material comforts provides but flimsy protection when a series of personal and professional setbacks ensue, and their relationship begins to crumble. Yang extracts fine performances from the principals, and serves up a clear-eyed, chilling portrait of contemporary Taiwan adrift between traditional values and modern soullessness.

*Sponsored by the Asian/Pacific Studies Institute.*

**Th 3/30 Nasher Aud. | [Conjuring Bearden](#) -- 7pm!**

**This special program will be introduced by independent filmmaker Tom Whiteside and Prof. Anthony Kelley (Dept. of Music)!**

### **Conjure Bearden: Long Ago Faces**

*(A video by Tom Whiteside with music by Anthony Kelley, 2006, 15 minutes, USA, B&W and Color, Video, silent with music sound track)*

A short film on black life in North Carolina between 1938 and 1941 made up of actuality footage of Kannapolis, Troy, and Chapel Hill, from the H. Lee Waters collection, courtesy of Duke University's Rare Book, Manuscript, and Special Collections Library.

*with*

### **Divine Horsemen: The Living Gods of Haiti**

*(dir. Maya Deren, edited by Teiri and Cherel Ito, 1947-51, 52 min, USA, in English, B&W, Video)*



A young girl runs as she is captured by H. Lee Waters' camera in his film of Kannapolis, N.C.



In 1947 Maya Deren won the Cannes Film Festival's Grand Prix Internationale. The same year she was also awarded a Guggenheim Foundation Fellowship to begin research on the Vodun (voodoo) ritual in Haitian culture. A book, recordings of the sounds of the rituals, and the beginnings of a film were the results of her extraordinary research. Deren recorded two albums of Vodun music "Divine Horsemen" and "Meringues and Folk Ballads of Haiti". In 1953 she published the definitive study of the Vodun ritual: *Divine Horsemen: the Living Gods of Haiti*. Deren consulted with luminaries like folklorist Joseph Campbell and anthropologist Gregory Bateson in her research and she shot more than 18,000 feet of footage during her three visits between 1947 and 1954. During her research Deren's position became ambiguous. On one hand she was distanced from the project, a medium for the transmission of ideas, but she was also closely involved in the ritual. Her insights on the Vodun ritual emerge from her participation in the ceremonies. On one of her trips to Haiti, Deren was initiated as a Vodun priestess. In 1985 Deren's third husband Teiji Ito and his new wife Cherel assembled and edited the Haitian footage that had remained incomplete since Deren's death. The footage was spliced together to form an anthropological structure and a voice-over narration was added to clarify the details of the ceremonies.

*Sponsored by the Nasher Museum of Art.*

## April 2006

W 4/5 White | [Cine-East 7](#)

### A Bittersweet Life

(dir. Kim Ji-woon, 2005, 120 min, S. Korea, in Korean with English subtitles, Color, Video)



*"A pure revenge fantasy played out against a backdrop of blood and violence and gang codes... a hell of a roller coaster ride!"*

– *BeyondHollywood.com*



*“This film definitely is amongst the most stylish Korean films ever ... Part Melville meets Spaghetti Western, part Jang Jin-style black comedy and part Park Chan-Wook stylish violence, Kim... has made something so stylish and minimalist, yet so rich in different aspects of genre-filmmaking, ... a uniquely Korean noir.” – Twitch.com*



Assigned to keep tabs on the boss's girlfriend, ice-cool mob enforcer Kim Sun Woo (Lee Byung Hun) finds himself falling under her spell and one act of compassion later, he becomes a fugitive on the run from enemies and former allies alike. This tour de force of noirish style and Korean ultra-violence that will have genre fans nailed to their seats. Kim Ji-woon crafts a gorgeous looking and very dark noir that starts off slowly but builds very nicely to a brutal and bloody climax that ends everything, predictably so, in a hail of bullets. While the movie wears its influences proudly on its sleeve, and it takes its sweet time getting going, the pay off is completely worth it and when Sun-woo decides to strike back, and the body count amasses at an extremely brisk pace.

This grisly Korean thriller takes place in a swelter of neon and halogen, a world of gruesome shootings in subterranean bar/hotel private rooms and in front of headlights on freeway off-ramps. It is a fierce and stylish-looking gangland showdown with an Oedipal subtext. There are hints of Sergio Leone and Hong Kong action specialists Johnnie To and John Woo, but *A Bittersweet Life* is still unmistakable Kim Ji-woon material: it has poignancy, dark humour, stylised violence and uniquely beautiful aesthetics which highlight and compliment its central figures and themes.

**-- Introduced by Prof. Susie Jie Young Kim, Dept. of Asian and African Languages and Literature!**

*Sponsored by the Asian/Pacific Studies Institute.*

**W 4/12 White | [Cine-East 7](#)**

**Letter from an Unknown Woman**

*(dir. Xu Jinglei, 2004, 90 min, China, in Mandarin with English subtitles, Color, Video)*



30-year-old Chinese media idol and star Xu Jinglei is fast becoming one of her country's most interesting young filmmakers. Her second film, *Letter from an Unknown Woman*, won her the **Best Director Award** at the **San Sebastian Film Festival**. It adapts Stephan Zweig's 1922 Viennese novella—the basis for Max Ophüls' 1948 film of the same name—to mainland China during the 1930s and 40s, ranging from the chaos of the Japanese invasion to the dark days of WWII. The story spans 18 tumultuous years in Beijing, and it begins with a letter from a dying woman, Jiang, to the man she had been in love with for many years. Writer-director Xu also plays the lead role here - the impoverished but devoted Jiang, whose passion for a famous novelist inspires three separate meetings over two decades. Yet, after each encounter, her lover utterly forgets her existence...

*Letter from an Unknown Woman* keeps the timeless note of the original film classic by Max Ophüls, and infuses it with its own quiet reserve and melancholy. Jiang's stoic acceptance of her fate, and her passage from peasant girl to sophisticated courtesan, offers a heartbreaking tale of female sacrifice and unrequited love. Sumptuously shot and richly costumed, this is a melodrama in the classic style: part mesmerizing art flick, part tearjerker.

*Sponsored by the Asian/Pacific Studies Institute.*

## M 4/17 White | [Cine-East 7](#)

### Who's Camus Anyway?

(dir. Mitsuo Yanagimachi, 2005, 115 min, Japan, Japanese with English subtitles, Color, Video)





"A sly story told with bold, outrageous style, *Who's Camus Anyway?* tracks a university film class during its struggle to bring together a darkly disturbing class project: a movie about a murderous student. Written and directed by Mitsuo Yanagimachi, this fine meta-movie madness opens with a tour-de-force traveling shot that promiscuously follows first one and then another student as they cross a campus bustling with young men and women who are walking, dancing, practicing instruments and talking about cinema - specifically the tour-de-force opening shots of films like Orson Welles's 1958 noir *Touch of Evil*. There certainly is more than a touch of evil genius to *Who's Camus Anyway?*, which explores how life feeds art, sometimes to great unsettling effect. ... The idea that our identities are fictions that we slip in and out of much as actors slip in and out of costume is clearly of interest to this filmmaker, as is the line that divides the real from the imaginary. A cine-maniac's delight - true postmodernists, the students name drop Leos Carax, Quentin Tarantino and Luchino Visconti - *Who's Camus Anyway?* bristles with ferocious energy and wit. For the first hour of the film's two fleet hours, you may find yourself simply marveling at how Mr. Yanagimachi and his camera manage to slip around corners, through hallways and across campus while keeping all these myriad characters and their myriad dramas in such exquisitely choreographed play. Indeed, you may be so busy watching the image that you don't notice the dread that begins seeping into the story and that turns a nominal exercise in self-reflexivity into a shocking testament to the power of representation." — **Manohla Dargis, New York Times**

*Sponsored by the Asian/Pacific Studies Institute.*

#### **W 4/19 Griffith | Documentary/Politics of Truth**

#### **Darwin's Nightmare -- 8pm, followed by panel discussion!**

*(dir. Hubert Sauper, 2004, 107 min, France/Austria/Belgium, in English, Russian and Swahili with English subtitles, Color, 35mm)*



Some time in the 1960's, in the heart of Africa, a new animal was introduced into Lake Victoria as a little scientific experiment. The Nile Perch, a voracious predator, extinguished almost the entire stock of the native fish species. However, the new fish multiplied so fast, that its white fillets are today exported all around the world. Huge hulking ex-Soviet cargo planes come daily to collect the latest catch in exchange for their southbound cargo and Kalashnikovs and ammunitions for the uncounted wars in the dark center of the continent. This booming multinational industry of fish and weapons has created an ungodly globalized alliance on the shores of the world's biggest tropical lake: an army of local fishermen, World bank agents, homeless children, African ministers, EU-commissioners, Tanzanian prostitutes and Russian pilots.

**-- Film screening at 8pm, followed by a panel discussion with Duke faculty members and local experts!**

***Darwin's Nightmare*, a clear-eyed examination of the underbelly of globalization, screened at this year's New Directors/New Films Festival and was named Best Documentary at SilverDocs and the European Film Awards.**

***"A fascinating cautionary tale in the guise of a documentary showing how, in the age of globalization, things can evolve in the worst possible of unforeseen ways. Witty, incisive, heart-breaking, angry, shocking, and very imaginative."* -- Time Out UK**

*Sponsored by the Film/Video/Digital Program with support from the John Hope Franklin Humanities Institute, the Duke University Center for International Studies, the Institute for Critical Theory, the Nicholas School of the Environment and Earth Sciences, the Department of Biology, the African and African American Studies Program, the Program in Literature, the Kenan Institute for Ethics, and the Center for Documentary Studies.*

**Th 4/20 Nasher Aud. | [Conjuring Bearden](#) -- 7pm!  
Eleven P.M.**

*(dir. Richard D. Maurice, 1928, 57 min, USA, Silent, B&W, Video )*



One of the best African American films of the silent era, *Eleven P.M.* was shot not in Harlem Renaissance era New York or Chicago but, rather, in Detroit, Michigan! A writer has several appointments set for 11 P.M. but falls asleep and dreams the plot for a new drama which includes the strange elements of generational retribution and human-to-animal reincarnation. Starring Richard D. Maurice, Leo Pope, Sammie Lane, and H. Marion Williams, the Nasher Museum hopes to screen this amazing film with a part vintage, part post modern soundtrack, with details to follow.

-- Introduced by **Fiona Barnett**, Duke University PhD candidate in Literature!

*Sponsored by the Nasher Museum of Art.*

**Th 4/20 White | [Cine-East 7](#) -- 8pm!**

**Three Times**

*(dir. Hou Hsiao-hsien, 2005, 139 min, Taiwan, Mandarin with English subtitles, Color, Video)*



"A triptych of love stories told in different time periods (1911, 1966, and 2005) but starring the same lead actors, *Three Times* finds Taiwanese director Hou Hsiao-hsien masterfully revisiting and expanding upon his favorite milieus and themes. Hou's latest is yet another rumination on the symbiotic union between the past and present, the personal and the political, painting a stylistically and emotionally diverse portrait of amorous relationships that, at least in its breathtaking opening section, smolders with a slow-burn



romanticism reminiscent of Wong Kar Wai's recent *2046*.



Yet in its employment of protracted takes, doorway framing shots, and free-floating narratives unchained to conventional chronological progression, the film proves to be signature Hou, a case further established by the fact that—unlike *Café Lumière*, his 2003 homage to Yasujiro Ozu—here the director's invariable point of reference is his own body of work. Alluding to many of his prior efforts in this trio of semi-related tales without ever succumbing to straightforward duplication, Hou beautifully binds his newest film to his canon, an act of auteurist self-reflexivity in keeping with the director's belief in the powerful influence of history on the here and now." -- **Nick Schager**, *Slant Magazine*



*Stars Shu Qi (Millennium Mambo, The Transporter, and So Close) and Chang Chen (Crouching Tiger, Hidden Dragon).  
Sponsored by the Asian/Pacific Studies Institute.*

**T 4/25 Carolina Theatre | Special Event -- 7:30pm!**

### **To Kill A Mockingbird**

*(dir. Robert Mulligan, 1962, 129 min, USA, in English, BW, 35mm )*

Screen/Society joins the [NC Festival of the Book](#) and the [Durham Carolina Theatre](#) in presenting a special 35mm screening of Robert Mulligan's classic adaptation of Harper Lee's Pulitzer Prize-winning novel.





Set in the racially charged atmosphere of Macon County, Alabama in the 1930s, *TO KILL A MOCKINGBIRD* is a poignant coming-of-age story. Winner of four Academy Awards including Best Screenplay (written by Horton Foote), and Best Actor (Gregory Peck), *TO KILL A MOCKINGBIRD* is a timeless film packed with beautiful scenes and meaningful life lessons.



The story is told from the vantage point of a young girl nicknamed Scout (Mary Badham) whose widowed white father Atticus Finch (Peck), an attorney, decides on principle to defend a black man (Brock Peters) charged with raping a poor white woman. But the bigoted townspeople would rather lynch the accused than try him, and they make life hellish for the lawyer, his daughter, and his son Jem (Philip Alford). While their father is in the throes of the trial, his bright, inquisitive children learn a hard and unforgettable lesson in justice, morality, and prejudice, part of which requires overcoming an unfounded fear of their mysterious neighbor Boo Radley (Robert Duvall).

-- This screening will be preceded by a conversation with legendary civil rights attorney Alvin Chambliss and another TBD attorney, moderated by Randall Kenan.

-- The event will take place at 7:30pm in the Durham Carolina Theatre's *Fletcher Hall* and is free and open to the public!

Th 4/27 Nasher Aud. | [Conjuring Bearden](#) -- 7pm!

**Eve's Bayou**

(dir. Kasi Lemmons, 1997, 109 min, USA, in English, Color, Video )



A father's philandering nature is only one of several problems for a black southern family, but, to 9 year-old Eve, it is the most immediate. As her suspicions deepen, so does her desire to bring the infidelity to an end, even if it means calling down justice on its perpetrator.



This is a stylish, southern Gothic tale of family discord and coming of age by first-time writer/director Kasi Lemmons, and starring Samuel L. Jackson, Lynn Whitfield, Debbi Morgan, Branford Marsalis, and Diahann Carroll (as the "Conjure Woman").

-- **Introduced by Maryann Black, Associate Vice President of Community Relations for the Duke University Health System!**  
*Sponsored by the Nasher Museum of Art.*

**F 4/28 White | Special Event**  
**Duke Student Film Showcase -- starts at 5pm!**

"The best of the current crop of students films produced at Duke this semester."  
**Student Filmmakers appearing in person!**

**When:** Friday April 28th, 2006, 5pm-midnight  
**Where:** Richard White Auditorium, Duke's East Campus

**SCREENING SCHEDULE:**

**5:00-5:30pm - Film Animation Production**

(Instructor: Fred Burns, TA: Nayeli Garci-Crespo)

Rachel Bahman, Chris Carr, Edouard Gave, Jesse Goepel, Eric Hagan, Seslee Howell, Kirsten Stanly, Elizabeth Teel, Carrie Wilkerson

**5:30-5:45pm - Virtual Form/Space**

(Instructor: Anya Belkina)

Selected Works

**5:45-6:00pm - Independent Study**

(Instructor: Josh Gibson)

Brian McGinn

**6:00-6:45pm - Film/Video/Digital Capstone**

(Instructor: Josh Gibson, TA: Blaise Dipersia)

Douglas Ansel, Jaden Levitt, Jennifer Gurevich, John Doherty, Dave Grabarek, Margaux Joffe

**6:45-7:30pm - From Stories To Movies**

(Instructor: Elisabeth Benfey)

Traci Stewart, Margaret Aery, Jeremy Grant, Margaux Joffe, Joe Cox

**7:30-8:00pm - Pizza Break**

**8:00-9:30pm - *Intermediate Documentary Production***

(Instructor: Gary Hawkins, TA: Peter Jordan)

Alex Andon, Chloe Chien, Rebekah Fergusson, Ben Phillips, Qui Qui Quiquix, Arani Roy, Emily Shenkin, Benji Hall, Margaux Joffe

**9:30-11:30pm+ - *Documentary Theory***

(Instructor: Marit Corneil, TA: Blaise Dipersia)

Emma Stevenson, Anna Wu, Eric Hagen, Adair Hill, Je-Anne Jarrett, Javier Peral, Traci Stewart, Jacob Mccafferty, Emily Shenkin

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

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Have questions about our schedule? Contact Hank Okazaki at [hokazak@duke.edu](mailto:hokazak@duke.edu)