



Screen/Society Screening Schedule

| Jan | Feb | March | April |

{last updated: 4-23-2007}

See Google Calendar version

Screen/Society's Spring 2007 program features series on International Science Fiction Films ('They Came From Beyond'), Contemporary Chinese Documentaries, New East Asian Cinema, WWII in French Cinema, and The Morality of Power, plus a Retrospective of films by groundbreaking documentarian Frederick Wiseman, as well as Special Events (combining film screenings with lectures, performances, or panel discussions).

Films will be screened in the Griffith Film Theater
in the Bryan Center on Duke's West Campus,
or the Nasher Auditorium in the Nasher Museum of Art,
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 2007

Tu 1/16 White (8pm) | Special Event – "Lilly Shows Its Shorts!" (90 min)

These 9 short films are featured on titles published by Film Movement, the DVD-of-the-Month Club for award winning independent and foreign films. Check them out at Lilly Library or browse for more shorts in the library's online catalog.

Screening Lineup:

Mt. Head/Atama Yama (dir. Koji Yamamura, 2002, 10 min, Japan)
Recycle (dir. Vasco Lucas Nunes & Ondi Timoner, 2004, 6 min, USA)
The Box Man (dir. Nirvan Mullick, 2002, 5 min, USA)
Black Rider/Schwarzfahrer (dir. Pepe Danquar, 1993, 12 min, Germany)
Time Out (dir. Robbie Chafitz, 2003, 8 min, USA)

Birthday Boy (dir. Sejong Park, 2004, 10 min, Australia)

Lick the Star (dir. Sofia Coppola, 1998, 14 min, USA)

Two Cars, One Night (dir. Taika Waititi, 2005, 11 min, New Zealand)

The Mantis Parable (dir. Josh Staub, 2005, 9 min, USA)

Film Descriptions:

Mt. Head/Atama Yama (dir. Koji Yamamura, 2002, 10 min, Japan)

A stingy man eats some cherry seeds, only to find that a cherry tree has grown from his head. *Mt. Head* was nominated for an Academy Award® for best animated short.



Recycle (dir. Vasco Lucas Nunes & Ondi Timoner, 2004, 6 min, USA)

Recycle is a portrait of a day in the life of Miguel Dias in the Los Angeles neighborhood of Echo Park. The homeless poet is recovering from substance abuse through the philosophy of recycling life. Diaz uses all the thrown away items he collects to make a community garden in the median of his street, while offering his insights on survival and nature. It has played at Sundance and Cannes and won the Sustainability Award at the Media That Matters Film Festival.

The Box Man (dir. Nirvan Mullick, 2002, 5 min, USA)

In a cold empty city, a man encounters a cardboard box. The box has a small rectangular slit that compels him to take a closer look inside. A tale of urban paranoia and the desire to remain hidden. *The Box Man* was Winner of the AFI Fest Audience Award and a Student Academy Award® Finalist.

Black Rider/*Schwarzfahrer* (dir. Pepe Danquar, 1993, 12 min, Germany)

Pepe Danquart's Academy Award winning short film captures the dignity of a man confronted with a problem many of us may have faced in a foreign culture. And when dealing with ignorance and intolerance, nothing makes more of a statement than the power of humor.



Time Out (dir. Robbie Chafitz, 2003, 8 min, USA)

In this dark comedy, which was originally performed live onstage, two hard-bitten kindergartners--played by adult actors--share a "time out" in a remote corner of the school playground. Together they enter a world of anxiety, despair, revenge and cooties. This film premiered at Sundance and was named Best Comedy Short at the New York International Film & Video Festival.

Birthday Boy (dir. Sejong Park, 2004, 10 min, Australia)

The Korean War, 1951: it's little Manuk's birthday and he is playing on the streets of his village dreaming of life on the front lines where his father is a soldier. When Manuk returns home he opens a birthday present that will change his life. *Birthday Boy* was nominated for an Academy Award® for best animated short film.

Lick the Star (dir. Sofia Coppola, 1998, 14 min, USA)

Sofia Coppola's directorial debut revisits adolescence and explores the politics of teenage girls during a pivotal time in their lives. Four middle school girls obsessed with the V.C. Andrews novel, *Flowers in the Attic*, plot to poison the school's boys. Their campaign: poison the boys in their school in a secret plan, codename: "Lick the Star."



Two Cars, One Night (dir. Taika Waititi, 2005, 11 min, New Zealand) Three children in two cars, wait for their parents one night outside a rural pub. A little love story.

The Mantis Parable (dir. Josh Staub, 2005, 9 min, USA)

Created in its entirety by first-time filmmaker, Josh Staub, *The Mantis Parable* is the tale of a humble caterpillar trapped in a bug collector's jar and in need of a helping hand. This film has won awards at over 10 film festivals, including the Seattle International Film Festival



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

W 1/17 Griffith (8pm) | Cine-East 9

Spirited Away (dir. Hayao Miyazaki, 2002, 125 min, Japan, English language version, Color, 35mm)



In this Japanese surreal anime adventure reminiscent of Lewis Carroll's *Alice in Wonderland*, 10-year-old Chihiro and her parents wander into a town filled with gods, monsters and witches. When her parents are changed into pigs Chihiro must fend for herself in this strange world as she struggles to find her way home.



Sponsored by the Duke University Libraries, the John Hope Franklin Humanities Institute, the Asian/Pacific Studies Institute, the Film/Video/Digital Program, and the Duke Anime Club.

M 1/22 Griffith (8pm) | Cine-East 9

Full Time Killer (dir. Johnny To and Wai Ka-Fai, 2001, 102 min, Hong Kong, Cantonese with English subtitles, Color, 35mm)



Based on a best selling novel, *Fulltime Killer* gets a glossy big screen push by actor/producer Andy Lau and director Johnnie To - whose excellently staged set pieces and exhilarating action sequences make for a memorable romp. Andy Lau stars as Tok, a low-rent hitman who kills with

theatrical flamboyance and acts like a rock star. His goal is to be the "Gold Medallist of Assassins," a self-proclaimed title which he, and everyone else in Asia, believes belongs to the silent assassin O (Takashi Sorimachi). In contrast to Tok, O is quiet and efficient. He exists only to kill and then fade away, as if he doesn't exist. However, Tok won't let O kill quietly. Through a series of escalating encounters, the two find themselves both allies and enemies. The goal of all of this is one fateful showdown where Tok can claim the title - or O can retain it.



"Charged with as much psychological depth as gun-slinging violence, Johnny To and Wai Ka Fai's slick thriller brought a welcome jolt of adrenaline to the moribund Hong Kong action genre." - Ken Fox, TV Guide

"Together, Tok and O orchestrate a buoyant, darkly funny dance of death. In the process, they demonstrate that there's still a lot of life in Hong Kong cinema." -- Pam Grady, Reel.Com



"American fans of the modern day Hong Kong action film finally have the worthy successor to *A Better Tomorrow* and *The Killer* which they have been patiently waiting for. Johnnie To and Wai Ka Fai's *Fulltime Killer* is a frenetic, non-stop fusion of action and dark humor, as two hired assassins play a deadly game of cat and mouse to decide who is the best in their field. Featuring a white-hot performance from Hong Kong superstar Andy Lau, this is the movie the Wachowski Brothers probably had in mind when they wrote the similarly themed *Assassins*." -- Edward Havens, FilmJerk.com

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

Solaris (dir. Andrei Tarkovsky, 1972, 165 min, Soviet Union, Russian with English subtitles, B&W/Color, DVD)



Undoubtedly one of the most profound and influential "genre" films ever, Tarkovsky's masterpiece is an uncompromisingly unique and poetic meditation on space travel and its physical and existential ramifications that strains the boundaries of sci-fi at every turn.



The Solaris mission has established a base on a planet that appears to host some kind of intelligence, but the details are hazy and very secret. After the mysterious demise of one of the three scientists on the base, the main character is sent out to replace him. He finds the station run-down and the two remaining scientists cold and secretive. When he also encounters his wife who has been dead for seven years, he begins to appreciate the baffling nature of the alien intelligence.



Th 1/25 Nasher (7pm) | Voices from the Margins

Bumming in Beijing: The Last Dreamers (dir. Wu Wenguang, 1990, 90 min, China, Chinese with English subtitles, Color, DVD)



The director films the everyday lives of five artists, all jobless and lacking official permits to live in Beijing, chronicling arts and artists' lives before 1989.

Sponsored by the Nasher Museum and the Asian/Pacific Studies Institute, with support from the Dept. of Asian & African Languages & Literature, the Dept. of Cultural Anthropology, the Dept. of Art, Art History and Visual Studies, and the Film/Video/Digital Program.

M 1/29 White (8pm) | WWII in French Cinema

Forbidden Games (Jeux Interdits)

(dir. René Clément, 1952, 86 min, France, French with English subtitles, B&W, DVD)



“One of the first films to see the horrors of war through the eyes of children, Forbidden Games

was a critical smash, winning prizes from the New York Film Critics, the British Academy, and the Venice Film Festival. Adapted by Francois Boyer, director Rene Clement, and two others from Boyer's novel, the story focuses on Paulette (Brigitte Fossey), a five-year-old refugee from Paris taken in by a peasant family after her parents are killed during a bombardment of a civilian convoy.



Unsentimental and yet heartbreaking, *Forbidden Games* demonstrates the strategies of children who witness war to deal with the constant presence of death. It's also a bitter condemnation of the selfishness of adults who could offer their charges more love and protection." -- Tom Wiener, All Movie Guide

plus the unforgettable classic short film:

Night and Fog (dir. Alain Resnais, 1955, 32 min, France, French with English subtitles, B&W/Color)



Though only a short subject, this groundbreaking documentary remains one of the most influential and powerful explorations of the Holocaust ever made. Director Alain Resnais bluntly presents an indictment not only of the Nazis but of the world community, and the film is all the more remarkable for its harsh judgment considering the time in which it was made, less than a decade after the end of the war, when questions of responsibility were not yet being addressed. Juxtaposing archival clips from the concentration camps across Germany and Poland with the present-day denials of the camps' existence, the film seeks to once and for all expose the horrifying truth of the Final Solution, as well as to address the continuing anti-Semitism and bigotry that existed long after the war's end.



An invaluable resource and testament to history, this film was a profound influence on all films to address issues of the Holocaust, from Judgment at Nuremberg and Shoah to Schindler's List. Night and Fog remains an essential and indispensable document of the 20th century." -- Robert Lane

Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Tu 1/30 Griffith (7pm) | 'They Came From Beyond': International Sci-Fi

The French New Wave does Sci-Fi

A rare 35mm screening of two French film classics from the 1960s:

La Jetée (dir. Chris Marker, 1962, 28 min, France, French with English subtitles, B&W, 35mm)



Earth lies in ruin after a nuclear war. The few surviving humans begin researching time travel, hoping to send someone back to the pre-war world for food, supplies and maybe a solution to their dire position. One man is haunted by a vague childhood memory that will prove fateful.



(See the classic short film that inspired Terry Gilliam's 12 Monkeys!)

and:

Alphaville (dir. Jean-Luc Godard, 1965, 99 min, France, French with English subtitles, B&W, 35mm)



Lemmy Caution, an American private eye, arrives in Alphaville, a futuristic city on another planet. His investigation there brings him into conflict with the city's ruler, a scientist named Von Braun who has created a computer ("Alpha 60") that governs the city by outlawing love and self-expression, crushing individuality and eradicating any human being who does not conform. Ultimately, Lemmy is left with no other choice but to destroy Alpha 60 with the only weapons he has left: his heart and soul.



Acclaimed French New Wave director Jean-Luc Godard's *Alphaville* is a moving, original film that, with its abstract, political, and intellectual themes, essentially redefines the apocalyptic science fiction genre. Part sci-fi action film, part noir thriller, the film is nothing less than a bona fide cult classic.

Sponsored by the Center for International Studies and the Film/Video/Digital Program.

W 1/31 Griffith 7pm/9:30pm | Special Event

Sven Nykvist Tribute
(35mm double feature)

The Film/Video/Digital Program presents a special tribute screening of two remarkable classic films showcasing the work of Oscar-winning cinematographer Sven Nykvist, who died on September 20th, 2006.

7:00pm: *Pretty Baby* (dir. Louis Malle, 1978, 109 min, USA, English, Color, 35mm) -- see full description below

9:30pm: *Persona* (dir. Ingmar Bergman, 1966, 85 min, Sweden, Swedish with English subtitles, B&W, 35mm) -- see full description below

About the Cinematographer:

Born in Moheda, Sweden, in 1922, Sven Nykvist is known as a pioneer of the expressive use of naturalistic light in filmmaking. Mr. Nykvist won two Academy Awards for best cinematography with the Bergman films *Cries and Whispers* (1972) and *Fanny and Alexander* (1982) and an Oscar nomination for best cinematography for *The Unbearable Lightness of Being* (1988). After winning an Oscar for *Cries and Whispers*, he found himself increasingly in demand outside Sweden. Among the directors with whom he collaborated were Louis Malle (*Pretty Baby*), Roman Polanski (*The Tenant*), Andrei Tarkovsky (*The Sacrifice*), Philip Kaufman (*The Unbearable Lightness of Being*), Bob Fosse (*Star 80*), Nora Ephron (*Sleepless in Seattle*), Woody Allen (*Another Woman*, *Crimes and Misdemeanors* and *Celebrity*), Richard Attenborough (*Chaplin*) and his fellow Swede Lasse Hallstrom (*What's Eating Gilbert Grape*). He became the first European cinematographer accepted into the American Society of Cinematographers.

About the Films:

Pretty Baby (dir. Louis Malle, 1978, 109 min, USA, English, Color, 35mm)



Director Louis Malle tackled a social taboo and made 12-year-old Brooke Shields a star with this controversial examination of child prostitution in turn-of-the-century New Orleans. Violet (Shields) is the daughter of a prostitute named Hattie (Susan Sarandon) who works at one of the brothels in New Orleans' legendary red-light district, Storyville. One day photographer Ernest Bellocq (Keith Carradine) arrives at the brothel to take photos of the prostitutes and becomes fascinated with Violet, who is fast approaching her 12th birthday and a subsequent initiation into prostitution. When her mother moves to St. Louis in search of marriage and respectability, Violet determines to marry the much older Bellocq.



Malle infuses the potentially lurid subject matter with a lyrical beauty that brings humanity to his characters and story, with the assistance of a sensitive script by Polly Platt and superb cinematography by Sven Nykvist.

Persona (dir. Ingmar Bergman, 1966, 85 min, Sweden, Swedish with English subtitles, B&W, 35mm)



Ingmar Bergman's most astonishing film, *Persona*, opens with a sequence of disassociated and disturbing images--a nail is driven into someone's hand, an animal is slaughtered, a boy is seated in front of the gigantic projection of a woman's face. As the story begins in flashback, Elisabeth Vogler (Liv Ullmann), an acclaimed stage actress, suddenly freezes up in the middle of a performance. She has suffered a breakdown and is now either unable or unwilling to speak. She's entrusted to the care of a young, beautiful nurse named Alma (Bibi Andersson) and sent to a remote seaside cottage to recover. As the days go by, in order to elicit a response from her ward, Alma finds herself discussing her most intimate secrets, which Elisabeth seems to silently absorb. Eventually, Alma begins voicing the other woman's thoughts, and to her horror, she realizes that their minds and personalities are merging.



In addition to its narrative properties, *Persona* is highly innovative on a formal level, and often seems a comment on the medium of cinema itself. Bergman continually reminds us that we're watching a film by inserting phony "broken" splices and such. He also plays upon the fact that the

two women look very much alike by pushing them together in his shots, overlapping their faces and even superimposing one over the other. Bergman considered this movie and *Cries and Whispers* to be his two most groundbreaking cinematic achievements.

Sponsored by the Film/Video/Digital Program, with support from the Center for International Studies, the John Hope Franklin Humanities Institute, the Center for European Studies, the Center for French and Francophone Studies, and the Department of Art, Art History and Visual Studies.

February 2007

M 2/5 Griffith (8pm) | WWII in French Cinema

Army of Shadows (L'armée des ombres) – restored film classic on 35mm!

(dir. Jean-Pierre Melville, 1969, 145 min, France, French with English subtitles, Color, 35mm)



Army of Shadows, Jean-Pierre Melville's epic of the French Resistance during World War II, starring Lino Ventura and Simone Signoret, was named Best Foreign Film of 2006 by the New York Film Critics Circle. The most critically acclaimed movie of 2006, *Army of Shadows* was produced in 1969, but did not have a U.S. theatrical run until its release by Rialto Pictures last year, thus making it eligible for the award. The award was announced Monday December 11th, 2006, the very same day *Army* received a special citation from the Los Angeles Film Critics Circle. *Army of Shadows* was also on many Top Ten of the Year lists.



Based on the novel by Joseph Kessel (perhaps best known for *Belle de Jour*, filmed by Buñuel with Catherine Deneuve), *Army of Shadows* draws on the wartime experiences of Kessel and Melville himself, both active members of the Resistance and Free French Forces. It took the director 25 years to realize his dream of filming the novel, which he first read in 1943. Melville considered Kessel's work "the greatest and the most comprehensive of all the documents about this tragic period in the history of humanity." He added, "Out of a sublime book, I have created a retrospective reverie, a nostalgic pilgrimage back to a period which profoundly marked my generation."

Considered too "Gaullist" by French critics when first released, *Army of Shadows*, while by no means a complete failure at the box office, was a tremendous disappointment to Melville, who died in 1973, and was never picked up for U.S. release. For its 2006 release, *Army's* negative underwent a complete restoration, supervised by its original cinematographer, Pierre Lhomme.

Lino Ventura stars as Philippe Gerbier, an ordinary man who finds himself in the center of extraordinary events, alongside compatriots Mathilde (Simone Signoret), Luc Jardie (Paul Meurisse), Francois (Jean-Pierre Cassel), Le Masque (Claude Mann), and Felix (Christian Barbier), all based on real-life members of the Resistance.

Note: Original cinematographer Pierre Lhomme personally supervised this superb new 35mm color restoration!

Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Tu 2/6 Griffith | Cine-East 9 (35mm 'Japanese youth' double feature)

7:00pm: *Kids Return* (dir. Takeshi Kitano, 1996, 107 min, Japan, Japanese with English subtitles, Color, 35mm)



Two buddies visit the schoolyard of the high school they used to attend, and remember their young and dumb days. They used to be the bullies in the school, until they found their own ways of life: one as a boxer, and the other as a member of the yakuza.



and

9:30pm: Blue Spring (dir. Toshiaki Toyoda, 2001, 83 min, Japan, Japanese with English subtitles, Color, 35mm)



In their graduation year, the disaffected students turn their concrete box of a school into a backdrop against which to create their own version of society. The newly elected boss Kujo (played with cool panache by rising star Ryuhei Matsuda) disdains all the rules, including those that have led to his election. Into this power vacuum, his scandalized friend and lieutenant Aoki (Hirofumi Arai) enters with vicious intent. As graduation looms, the pupils study violence and death.

Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature. Made possible by the Japan Foundation (NY Office).

Th 2/8 Nasher (7pm) | Voices from the Margins

At Home in the World (dir. Wu Wenguang, 1998, 90 min, China, Chinese with English subtitles, Color, DVD)



A year after making *Bumming* in Beijing, in the wake of the Tiananmen Square tragedy, the director visits the same 5 artists in Austria, France, Italy and the United States to ask “Are you still the people you used to be? What does it mean to be an artist in a foreign country?”

Sponsored by the Nasher Museum and the Asian/Pacific Studies Institute, with support from the Dept. of Asian & African Languages & Literature, the Dept. of Cultural Anthropology, the Dept. of Art, Art History and Visual Studies, and the Film/Video/Digital Program.

2/12 Griffith (8pm) | WWII in French Cinema

Lacombe Lucien (dir. Louis Malle, 1974, 137 min, France, French with English subtitles, Color, 35mm)

“Set in occupied France, the film opens in the summer of 1944 as Lucien, our troubled, bull-headed teen hero, expresses an interest in assisting the local resistance movement. He is turned down and, after a chance encounter, signs up as a collaborator for the Gestapo instead. Easily seduced by the power and apparent glamour of the position, he fingers one of his villagers (an old teacher) and relishes a newfound sense of belonging that allows him to forget his old life. The Gestapo also allows Lucien to give in to his most nihilistic urges. When he develops a strained relationship with a Jewish tailor - and falls for his beautiful daughter - he becomes increasingly compromised and is forced into examining his real identity.” -- Chris Wiegand, BBC

Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Tu 2/13 Griffith (8pm) | Cine-East 9

Barren Illusion (dir. Kiyoshi Kurosawa, 1999, 95 min, Japan, Japanese with English subtitles, Color, 35mm)

Maverick Japanese auteur Kiyoshi Kurosawa (*Charisma*, *Pulse*) creates a surreal yet laconic love story set in the dystopic near future as Tokyo is gripped by mysterious and virulent pollen. The

story focuses on Haru, a thoroughly bored music producer who justifiably fears that he might literally disappear into thin air; and Michi, an employee at an international mail carrier, who likes to decorate her apartment with stolen items and fantasizes about going to foreign lands. Listless and prone to violent fantasies the couple volunteers to be test subjects for a new experimental drug designed to combat the effects of the pollen, even though the side effects render them sterile. Within this vague and insecure world, the two try to maintain their love but find themselves drifting apart.

Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature. Made possible by the Japan Foundation (NY Office).

W 2/14 White (7pm) | International Sci-Fi – Valentine's Day farce...

Sex Mission (*Seksmisja*) (dir. Juliusz Machulski, 1984, 120 min, Poland, Polish with English subtitles, Color, DVD)

In this hilarious, provocative, sci-fi comedy, two volunteers (Max and Albert) are chosen as guinea pigs for a time experiment: they are placed in hibernation to be brought back to life after three years. After being 'defrosted', it turns out that not only 50 years have passed but also that they are the only living specimens of the male sex in a new society composed exclusively of women...

Sponsored by the Center for International Studies and the Film/Video/Digital Program.

M 2/19 Griffith (8pm) | WWII in French Cinema

A Self-Made Hero (*Un héros très discret*) (dir. Jacques Audiard, 1996, 107 min, France, French with English subtitles, Color, 35mm)



After the liberation of France, a salesman with a proclivity for fibbing begins his life anew with a fully fabricated identity--that of a daring Resistance hero. He bases his new identity on library research and the war yarns of a nihilistic former army parachutist called The Captain, who encourages him to take full advantage of a chaotic post-war situation in which “losers can seem like winners, devils like angels, and cowards like heroes.”



Albert is soon displaying an eerie genius for mimicking the outward signs of success, character, and competence, playing brilliantly off The Captain's insight that people are only too willing to see the "magic" in others, especially when they're treated as if they themselves are equally enthralling. And his performance so captivates the French upper crust that he's soon way over his head--and holding a key ambassadorial position.

Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program.

Canceled W 2/21 Griffith (7pm) | **The Morality of Power**

Syriana (dir. Stephen Gaghan, 2005, 126 min, USA, in English, Urdu, Arabic, Persian, French and Mandarin, Color, 35mm)

CANCELED!!

To allow our audience to hear moral exemplar Paul Rusesabagina of Hotel Rwanda in his first appearance at Duke University, *Syriana* will NOT be shown on Wed Feb 21, but will instead be shown on TUESDAY March 20 (see schedule below).

Apologies to all for any inconvenience.

Th 2/22 Nasher (7pm) | **Voices from the Margins**

Out of Phoenix Bridge (dir. Li Hong, 1997, 110 min, China, Chinese with English subtitles, Color, VHS)



Li Hong, China's first independent female documentarian, follows two years in the lives of four young women from the countryside who have come to Beijing for jobs.

Sponsored by the Nasher Museum and the Asian/Pacific Studies Institute, with support from the Dept. of Asian & African Languages & Literature, the Dept. of Cultural Anthropology, the Dept. of Art, Art History and Visual Studies, and the Film/Video/Digital Program.

M 2/26 White (8pm) | WWII in French Cinema

La Grande Vadrouille (*Don't Look Now... We're Being Shot At*)

(dir. Gerard Oury, 1966, 132 min, France, in French, English, and German with English subtitles, Color, VHS)

Three of the biggest figures in the history of European filmed comedy signed on to Gérard Oury's *La Grande Vadrouille* and the resulting alchemy brought forth box-office gold: \$17.2 million in ticket sales, a French national record which stood for 30 years until *Titanic*!



Plot summary: Summer 1942. During the Nazi Occupation in France, a Royal Air Force Wellington bomber gets lost after a mission and is shot down over Paris by German flak. The crew, Reginald (with the big moustache), Peter Cunningham and Alan MacIntosh, parachute out right over the city. They are hidden by a house painter, Augustin Bouvet, and the grumbling conductor of the Opéra National de Paris, Stanislas Lefort. Involuntarily, Lefort and Bouvet get themselves involved in the manhunt against the aviators, led by Major Aschbach. They have to help the flyboys to go back to England with the help of Resistance fighters and sympathizers. Sponsored by the Center for French and Francophone Studies and the Film/Video/Digital Program

Tu 2/27 Nasher (7pm) | Special Event - film screening & panel discussion!

"Surveillance: Documentary and the Hidden Camera"

The Full Frame Documentary Film Festival presents a special program of short films at Duke University, in conjunction with the Provost's Lecture Series: 'Privacy at Risk?'

-- Introduced by Ken S. Rogerson, Research Director, DeWitt Wallace Center for Media and Democracy / panel discussion to follow!

Tajne Tasmy SB (*Secret Tapes*) (dir. Piotr Morawski, 2002, 35min, Poland, Polish with English subtitles, Color and B&W)

In 2001, surveillance films made by the Polish Ministry of Internal Affairs between 1966 and 1985

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

with:

The Intimacy of Strangers (dir. Eva Weber, 2005, 20 min, UK, English, Color)

Cell phone conversations have the ability to collapse the distinctions between public and private space. In these conversations, intimate moments are performed for strangers in public spaces and director Eva Weber captures these moments, recording cell phone conversations in the public sphere. Masterfully edited by Emilio Battista, the film weaves these seemingly unrelated conversations into a cohesive documentary narrative. *The Intimacy of Strangers* is a love story of the modern age, transmitted for all to hear.



Winner: President's Award (Duke University) at the 2006 Full Frame Documentary Film Festival!

PANEL--Surveillance: Documentary and the Hidden Camera

Moderator: David Paletz, Professor of Political Science and
Director, Film/Video/Digital Program

Panelists:

- Eva Weber, Filmmaker (*The Intimacy of Strangers*)
- [Samantha Zarzosa](#), Producer (*The Intimacy of Strangers*)
- Ariel Dorfman, Walter Hines Page Research Professor of Literature, Professor of Latin

American Studies and Spanish

- Timothy Lenoir, Kimberly Jenkins Chair for New Technologies and Society at Duke University

Sponsored by the Full Frame Documentary Film Festival, with support from the Film/Video/Digital Program and the Visiting Artists Fund of the Department of Art, Art History and Visual Studies.

For more information about Full Frame and
the upcoming festival, April 12-15, visit
www.fullframefest.org



March 2007

Canceled M 3/5 Griffith (8pm) | Special Event

Valley of the Wolves – Iraq (*Kurtlar Vadisi - Irak*)

-- This film has proven to be unavailable at this time. Look for it to be screened in Fall 2007 instead.

M 3/5 White (8pm) | Special Event - Soldiers Speak Out + other shorts

Academy award winning filmmakers Barbara Trent and David Kasper (*The Panama Deception*), from the Empowerment Project, present their recent documentary film,

Soldiers Speak Out (2005, 28 min, USA, in English, Color, DVD)

plus related short works:

Camp Casey (7 min, USA, in English, Color, DVD)

Leave My Child Alone (11 min, USA, in English, Color, DVD)

Looking Down (4 min, USA, in English, Color, DVD)



-- accompanied by Q&A and discussion with the filmmakers!

About the film:

Soldiers Speak Out is a powerful, first-hand testament to the reality of the military experience, told entirely in the words of American veterans who have been to war and are now opposing it.



Kelly Dougherty, Iraq Veterans Against the War. Photo: Silke Mayer

This half-hour documentary serves as a counter-recruitment and organizing tool for activists, schools, and organizations. It provides a sober view of the war in Iraq and an important counterpoint to the "stay-the-course" rhetoric of the Bush administration.

Sponsored by the Film/Video/Digital Program and The Empowerment Project.

Tu 3/6 Griffith (8pm) | Cine-East 9

Bear Hug (dir. Wang Shaudi, 2004, 100 min, Taiwan, Mandarin with English subtitles, Color, 35mm)



Polar bears and children are seemingly different creatures, but not in the eyes of Bear Hug's acclaimed director Wang Shaudi. After learning survival skills from their mothers at the age of two, polar bears are left to fend for themselves. In nine-year-old Da Jun's case, he is forced into his own independence in much the same way. Da Jun lives with his father and his father's starlet girlfriend, but he anxiously awaits the rare visits from his flight attendant mother.



In this chaotic family setting, Da Jun is raised mainly by his begrudging teenage cousin Yi Fen (Hong Hao-Xuan, winner of the 2004 Golden Horse Award for Best New Performer), an overweight and abrasive character who faces her own family problems. Despite her reluctance and bitterness towards "babysitting" Da Jun, Yi Fen is the only one who really understands him.

"A surprisingly perceptive, sharply written and immensely moving portrait of a family on the verge of breakdown. ... A masterfully made social satire that confidently balances pathos and ethos, and deftly mixes melodrama, black comedy and childlike flights of fantasy (through some apt animation)." -- *FilmsAsia*

Sponsored by the Asian/Pacific Studies Institute and the Film/Video/Digital Program, with support from the Department of Asian & African Languages & Literature. This special 35mm screening is made possible by the Taipei Economic and Cultural Office (TECO) in Atlanta.

W 3/7 Griffith (7pm) | The Morality of Power

Munich (dir. Steven Spielberg, 2005, 164 min, USA, English, Color, DVD)

Munich is a nail-biting, intense, intelligent drama about the aftermath of the massacre of eleven athletes at the 1972 Munich games, when the Israeli government launched a secret operation to hunt down and kill all involved.



A team of five gathers in Switzerland, led by Avner, a low-level Mossad techie whose father was a war hero and whose wife is pregnant. It's an expendable team, but relying on paid informants, they track and kill several in Europe and Lebanon. They must constantly look over their shoulders for the CIA, KGB, PLO, and their own sources. As the body count mounts -- with retribution following retribution -- so do questions, doubts, and sleepless nights.

-- **Followed by refreshments and a discussion with Professor Peter Euben and Melanie Mitchell of the Kenan Institute for Ethics on** vengeance, justice, and more.

Sponsored by the Kenan Institute for Ethics and the Film/Video/Digital Program.

Th 3/8 Nasher (7pm) | Voices from the Margins

Urban Sonnets (dir. Huang Si-Jia, 2002, 60 min, Taiwan, Chinese with English subtitles, Color, DVD)

A documentary about two young people seeking dream fulfillment and careers in China, traveling across unexpected cultural boundaries in Taipei, Hong Kong and Shanghai.



Sponsored by the Nasher Museum and the Asian/Pacific Studies Institute, with support from the Dept. of Asian & African Languages & Literature, the Dept. of Cultural Anthropology, the Dept. of Art, Art History and Visual Studies, and the Film/Video/Digital Program.

--- SPRING BREAK ---

M 3/19 Nasher (7pm) | Frederick Wiseman Retrospective

The first in a series of four films by ground-breaking documentarian Frederick Wiseman, who will be speaking at Duke University on March 26th.

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Law and Order (dir. Frederick Wiseman, 1969, 81 min, USA, English, B&W, 16mm)



Law and Order surveys the wide range of work the police are asked to perform: enforcing the law, maintaining order, and providing general social services. The incidents shown illustrate how training, community expectations, socio-economic status of the subject, the threat of violence, and discretion affect police behavior.



“Law and Order was the most powerful hour and a half of television that I’ve seen all year...” –
Pauline Kael, *The New Yorker* (1969)

Sponsored by the Office of the Provost, the Center for Documentary Studies and the Film/Video/Digital Program. Film print provided by Zipporah Films.

RESCHEDULED SCREENING:

TUESDAY 3/20 Griffith (7pm) | *The Morality of Power*

Syriana (dir. Stephen Gaghan, 2005, 126 min, USA, in English, Urdu, Arabic, Persian, French and Mandarin, Color, 35mm)



Syriana is a thriller about corruption and power in the oil industry that recounts the parallel stories of four different characters: the veteran CIA agent (George Clooney) who falls from grace after an unsuccessful mission dealing missiles in Lebanon; the attorney (Jeffrey Wright) charged with investigating the merger of two American oil companies; the American energy analyst (Matt Damon) and his traumatic association with the son of a powerful emir from Iran; and the Pakistani immigrant worker (Mazhar Munir) who is fired by the oil company.



A fast-paced, heart-pounding, relentless film, *Syriana* was inspired by the experiences of former CIA agent Robert Baer, as told in his book *See No Evil: The True Story of a Ground Soldier in the CIA's War on Terrorism*.

-- Followed by refreshments and a discussion with Professor Peter Euben and Melanie Mitchell of the Kenan Institute for Ethics on the evasion of accountability, and more.

Sponsored by the Kenan Institute for Ethics and the Film/Video/Digital Program.

W 3/21 Nasher (2pm!) | Frederick Wiseman Retrospective

– special afternoon screening (2pm)!

Titicut Follies (dir. Frederick Wiseman, 1967, 84 min, USA, English, B&W, 16mm)



The film is a stark and graphic portrayal of the conditions that existed at the State Prison for the Criminally Insane at Bridgewater, Massachusetts. *Titicut Follies* documents the various ways the inmates are treated by the guards, social workers and psychiatrists.



“After a showing of *Titicut Follies* the mind does not dwell on the hospital’s ancient and even laughable physical plant, or its pitiable social atmosphere. What sticks, what really hurts is the sight of human life made cheap and betrayed. We see men needlessly stripped bare, insulted, herded about callously, mocked, taunted. We see them ignored or locked interminably in cells. We hear the craziness in the air, the sudden outbursts, the quieter but stronger undertow of irrational noise that any doctor who has worked under such circumstances can only take for so long. But much more significantly, we see the ‘professionals’, the doctors and workers who hold the fort in the Bridgewaters of this nation, and they are all over... *Titicut Follies* is a brilliant work of art...” – **Robert Coles, *The New Republic***

Sponsored by the Office of the Provost, the Center for Documentary Studies and the Film/Video/Digital Program. Film print provided by Zipporah Films.

W 3/21 Griffith 7pm/8:30pm | International Sci-Fi (double feature)

Two inventive “hybrid films” - mixing documentary footage into fictional stories - from both sides of the Cold-War era “space race” between the superpowers.

7:00pm: *First on the Moon*

(dir. Aleksey Fedorchenko, 2005, 72 min, Russia, Russian with English subtitles, B&W/Color, DVD)



Elements of Aleksei Fedorchenko's mock documentary *First on the Moon* will seem familiar - hero pilots training with the latest technology, pushing themselves and their machines to the limit, to successfully put a man on the moon. Only in this tale, it is Russian "cosmopilot" Ivan Kharlamov, who lands there first...in 1938! Kharlamov crash- lands in Chile and journeys home across the Pacific through Mongolia and China, not knowing that his government has mistakenly declared the secret mission a failure and obliterated every trace of it. The "documentary" draws on two

recreated sources for its 1930s archival footage: vintage Soviet propaganda celebrating the extraordinary bravery of the cosmpilots, and "secret" footage gathered by miniature cameras that spied on the cosmpilots' every move.



First on the Moon is at once a wistful celebration of a Soviet greatness that could have been, and a clear-eyed critique of the self-destructive paranoia and brutality that characterized the Soviet system.

8:30pm: Wild Blue Yonder

(dir. Werner Herzog, 2005, 81 min, USA/Germany, English, B&W/Color, 35mm)



"Described as 'science fiction fantasy,' Herzog's latest... should stand with the likes of Fata Morgana and Lessons of Darkness as one of helmer's best efforts at smudging the lines between docu and fiction. Entrancing and often funny pic spins a tall tale about deep-space voyages to and from Earth, via a mixture of original material, archival clips and footage shot in space by astronauts. Achingly beautiful music by Ernst Reijseger completes ace package" - **Leslie Felperin, Variety**



WINNER: FIPRESCI Award, Biennale Venice 2005 (the International Critics Prize of the International Federation of Film Critics)

Sponsored by the Center for International Studies and the Film/Video/Digital Program.

Th 3/22 Nasher (7pm) | Voices from the Margins

No Seasons (dir. Wan Pei Chyi, 2002, 60 min, Taiwan, Chinese with English subtitles, Color, DVD)

Three generations of women and one continuous, if disrupted and fractured, route of migration, from China to Taiwan to the United States and back to Taiwan.



Sponsored by the Nasher Museum and the Asian/Pacific Studies Institute, with support from the Dept. of Asian & African Languages & Literature, the Dept. of Cultural Anthropology, the Dept. of Art, Art History and Visual Studies, and the Film/Video/Digital Program.

Sat 3/24 Nasher (7pm) | Frederick Wiseman Retrospective

Model (dir. Frederick Wiseman, 1980, 129 min, USA, English, 16mm)



The film shows men and women models at work on TV commercials, fashion shows, print advertising, posing for magazine covers and ads for a variety of products: designer's collections, fur coats, sports clothes and automobiles. The models are seen at work with photographers whose techniques illustrate different styles of fashion and product photography. Also, the business aspect of running an agency is shown: interviewing prospective models, career counseling, arranging portfolios, talking with clients and planning trips. The film presents a view of the intersections of fashion, business, advertising, photography, television and fantasy.



"We have all the fascination of looking into another world and none of the annoyance of being told what to think about it... his camera, like the eye, is not merely passive. It has the power to focus on something particular, to observe it and to be the means of our intelligence about it ... Model is as much about methods of photography and filming which are, in varying degrees, in contrast to his own, as it is about the world of models." **—Mary Frazier, (London) Times Literary Supplement**

Sponsored by the Office of the Provost, the Center for Documentary Studies and the Film/Video/Digital Program. Film print provided by Zipporah Films.

Su 3/25 Nasher (1pm!) | Frederick Wiseman Retrospective
 Near Death (dir. Frederick Wiseman, 1989, 358 min, USA, English, 16mm)
 (1pm-7:30pm – with two 15 min intermissions)



Near Death is a film about the Medical Intensive Care Unit at Boston's Beth Israel Hospital. The film is concerned with how people face death. More specifically the film presents the complex interrelationships among patients, families, doctors, nurses, hospital staff and religious advisors as they confront the personal, ethical, medical, psychological, religious and legal issues involved in making decisions about whether or not to give life-sustaining treatment to dying patients.

"This documentary is, quite simply, the most powerful dose of medical reality ever administered by the tube." –**Harry F. Waters, Newsweek**



"These are the unforgettably sobering sights and sounds of Near Death, Frederick Wiseman's great, fearless and monumental six-hour documentary chronicling the workings of the medical intensive care unit at Boston's Beth Israel Hospital. They are the sorts of images that become grimly commonplace during the course of a film that is less a viewing experience than a total immersion. It isn't the running time that makes Near Death so overwhelming; it's the subject itself. But at this length, the film has time to carry its audience from an initially raw emotional response to a calmer consideration of the difficult issues raised here, and finally on to some sort of resolution." – **Janet Maslin, The New York Times**

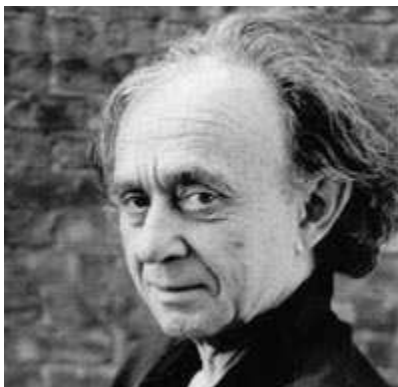
Sponsored by the Office of the Provost, the Center for Documentary Studies and the Film/Video/Digital Program. Film print provided by Zipporah Films.

Related Event:

M 3/26 Love Auditorium, Levine Science Research Center (5pm) | Special Event

Provost's Lecture Series - Privacy at Risk?

"Documentary Film and Privacy: An analysis of the legal & ethical issues in documentary film"
by Frederick Wiseman, Independent Filmmaker & General Manager, Zipporah Films, Inc.



Mr. Wiseman will use sequences from several of his films to examine some of the legal and ethical issues in documentary film. Mr. Wiseman is a highly acclaimed documentary filmmaker whose career has spanned nearly 40 years. He has created a body of work consisting of 36 films focusing on American institutions including prisons, schools, the military, and even the world of high fashion. Among his numerous awards are the George Polk Career Award (2006), the American Society of Cinematographers Distinguished Achievement Award (2006), and the Peabody Award for Significant and Meritorious Achievement (1990). He is an active member of many boards and committees and serves as an Honorary Member of the American Academy of Arts and Letters, and as a Fellow with the American Academy of Arts and Sciences. Sponsored by the Office of the Provost.

W 3/28 Griffith (7pm) | The Morality of Power

Crash (dir. Paul Haggis, 2004, 113 min, USA, English, Color, 35mm)

A raw and unsettling morality piece on modern angst and urban disconnect, Crash examines the dangers of bigotry and xenophobia in the lives of interconnected Angelenos.



A provocative, unflinching look at the complexities of racial conflict in America, the film tracks the volatile intersections of a multi-ethnic cast, examining fear and bigotry from multiple perspectives as characters careen in and out of one another's lives. No one is safe in the battle zones of racial strife. And no one is immune to the simmering rage that sparks violence - and changes lives...

-- **Followed by refreshments and a discussion with Professor Peter Euben and Melanie Mitchell of the Kenan Institute for Ethics on** confronting racism, and more.

Sponsored by the Kenan Institute for Ethics and the Film/Video/Digital Program.

April 2007

Su 4/1 White (8pm) | Cine-East 9

Final Fantasy VII: Advent Children (dir. Tetsuya Nomura and Takeshi Nozue, 2005, 101 min, Japan, Japanese with English subtitles, Color, DVD)



Final Fantasy VII: Advent Children picks up two years after the events that occurred in the video game. Sephiroth (the villain) has been defeated and a new settlement known simply as the Edge has developed outside of the ruins of the once great capital city of Midgar. Cloud (the hero) and his companions have left the hero-ing business behind and started a delivery service. But before long it becomes clear that all is not right in their world - an epidemic has sweeps the Planet, a mysterious disease called Geostigma. Worst of all, children appear to be the most susceptible to the illness. The story that unfolds as Cloud attempts once again to right the wrongs in the world introduces faces both new and familiar.



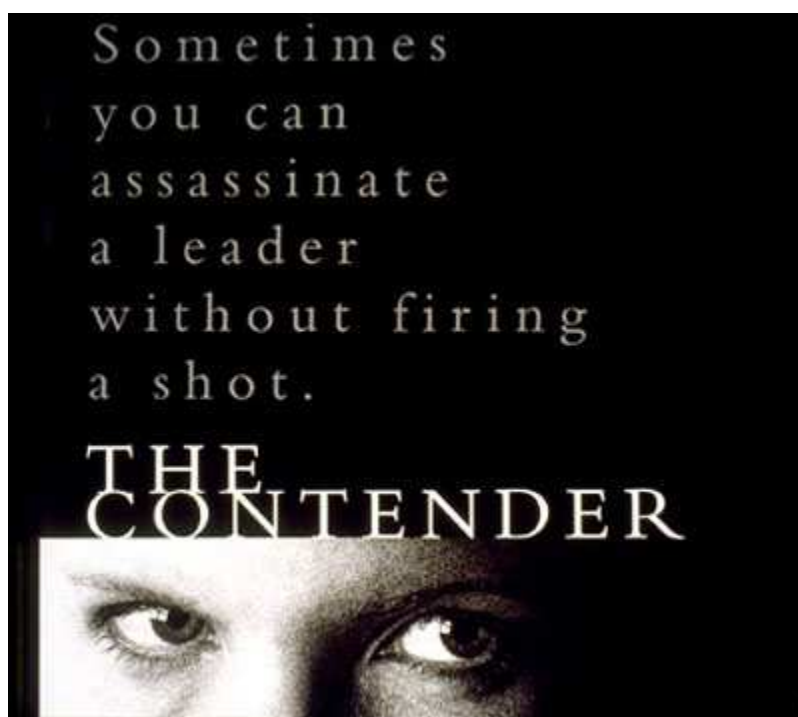
“The action sequences are so kinetic and over-the-top that they border on the orgasmic. Characters leap and dive on-screen at a frenzied pace, pulling off some of the most ludicrously jaw-dropping action sequences you will ever see in any medium, like a three-on-one sword fight performed on motorcycles at high speed, with each antagonist leaping into the air from motorbike to motorbike. It is actually too much to take at times, the pace so insane that the eye simply fails to keep up with the action on-screen. The synapses firing in your brain simply start rejecting the information being passed to it, like water overflowing from a sink. You find yourself laughing out loud at the utter absurdity of it. Simply put, you have never seen anything like the action in Advent Children. It is awesome in the literal sense of the word, in that it fills you with awe.” – **Adam Arseneau, DVD Verdict**

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

from the Department of Asian & African Languages & Literature and the Duke Anime Club.

W 4/4 Griffith (7pm) | The Morality of Power

The Contender (dir. Rod Lurie, 2000, 126 min, USA, English, Color, 35mm)



A tense potboiler that provides a realistic look at the high-pressure game of insider politics, with issues ripped from modern headlines - including the nature of political ideals and the national curiosity with leaders' sex lives. Joan Allen gives a stunning performance as the tough, idealistic vice presidential candidate, Laine Hanson, who stands by her principles no matter what the cost.

-- **Followed by refreshments and a discussion with Professor Peter Euben and Melanie Mitchell of the Kenan Institute for Ethics** on the politics of privacy, and more.

Sponsored by the Kenan Institute for Ethics and the Film/Video/Digital Program.

Th 4/5 Nasher (7pm) | Voices from the Margins

Scars on Memory (dir. Micky Chen, 2005, 50 min, Taiwan, Chinese with English subtitles, Color, DVD)



Two gay men lose their lovers to AIDS and liver cancer in Taipei. Their personal tragedies are an opaque window into prejudice against homosexuality and the struggle for humanity.

Sponsored by the Nasher Museum and the Asian/Pacific Studies Institute, with support from the Dept. of Asian & African Languages & Literature, the Dept. of Cultural Anthropology, the Dept. of Art, Art History and Visual Studies, and the Film/Video/Digital Program.

W 4/11 Griffith (7pm) | The Morality of Power

The Battle of Algiers (dir. Gillo Pontecorvo, 1966, 123 min, Algeria/Italy, French and Arabic with English subtitles, B&W, 35mm)

-- **Followed by refreshments and a discussion with Professor Peter Euben and Melanie Mitchell of the Kenan Institute for Ethics** on torture, revolution, and more.



A powerful, almost documentary-like examination of the response to an occupying force, The Battle of Algiers hasn't aged a bit since its release in 1966. Director Gillo Pontecorvo presents a harrowing, depiction of the Algerian people's struggle to liberate themselves from France between 1954 and 1962. The film contains a number of stunning sequences with amateur and professional actors portraying characters based on real people (including Saadi Yacef, the one-time leader of the FLN in occupied Algiers).



With its depiction of political torture and violence retaining every bit of the impact they had upon the film's original release, *The Battle of Algiers* was re-released theatrically in 2003 to great acclaim and reevaluation.

"If any movie squeezes you into the shoes of grassroots combatants fighting a monstrous colonialist power for the right to their own neighborhoods, this is it." -- **Michael Atkinson, Village Voice**

Sponsored by the Kenan Institute for Ethics and the Film/Video/Digital Program.

Notes:

- The Battle of Algiers was the first feature film produced in Algeria by Algerians (although the director and much of the film's crew were Italian).
- Screened at 1966 Venice Film Festival.
- Academy Award Nominations: Best Director, Best (Original) Story and Screenplay

W 4/25 Griffith (7pm) | International Sci-Fi / Cine-East 9

Godzilla (dir. Ishiro Honda, 1954, 98 min, Japan, Japanese with English subtitles, B&W, 35mm)

Bask in the glory of this newly restored 35mm print of the original Japanese version - with forty minutes of restored footage never before seen in the U.S.!



“Undubbed, Uncut and Unrepentant! Godzilla rages on its 50th anniversary with articulated civic anger at nuclear folly, years before Dr. Strangelove. Godzilla in its original form is the atomic age’s fiercest indictment, not of prehistoric beasts loosed from underwater caves, but of all too-human button pushers. A sizzling metaphor for nuclear anxieties!” – **Joshua Rothkopt, Time Out New York**



“**Magnificent! Visionary!** The great movie monster of the post World War II era. Godzilla belongs with – and might well trump – Hiroshima Mon Amour and Dr. Strangelove as a daring attempt to fashion a terrible poetry from the mind-melting horror of atomic warfare.”– **J. Hoberman, Village Voice**

“A brilliant restoration! This Godzilla rips out those unnecessarily re-shot Raymond Burr scenes and the corny voice-overs once added for American audiences, stomping them all into the cutting-room floor like so many Toyotas!” – **New York Magazine**

Sponsored by the Center for International Studies and the Film/Video/Digital Program with

support from the Asian/Pacific Studies Institute.

Th 4/26 Griffith (5pm) | Special Event - ***Rescheduled - New Date and Location!***

Student Film Showcase

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

-- Student Filmmakers appearing in person!

Schedule of Screenings:

5:00-6:30 Film/Video/Digital Capstone Course

Instructor: Josh Gibson (TA: Ned Phillips)

Students: Nim Barshad, Sean Canino, Neo Chung, Brandi Feemster, Ted Galdi, Michael Hill, Scott McKenzie, Naike Swai

6:30-7:15 Individual Projects

Instructor: Josh Gibson

Students: Jina Jang, Brian McGinn, Clare Sackler, Emily Shenkin

7:15-7:30 Intermediate Animation

Instructor: Fred Burns

Students: Margaret Alter, Eric Hagen, Theresa Poulos

7:30-7:45 Individual Projects

Instructor: Fred Burns

Students: Varun Lella, Chiara McPhee, Hiram Rogers

7:45-8:15 Pizza Break

8:15-8:45 Intermediate Documentary Filmmaking

Instructor: Gary Hawkins

Students: Meghan Staffiera, Kevin Tolson

8:45-9:15 films by Freewater Productions

9:15-10:15 From Stories to Movies

Instructor: Elisabeth Benfey

Students: Jonathan Arenson, Ashwin Bhirud, Daniel Bischoff, Jennie Gao, Christine Gihyon, James Ashenfelter, Jacob McCafferty, Zachary Weisberg

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

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