

Fall 2003 Schedule

[*access calendar*](#)

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

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

[Fall 2002 Schedule](#)

[Spring 2003 Schedule](#)

[Fall 2001 Schedule](#)

[Spring 2002 Schedule](#)

September 2003

Mon 9/1 White | [Middle East](#)

[11'09''01 - September 11](#) [{Press Release}](#)

(d. Youssef Chahine, Amos Gitai, Alejandro González Iñárritu, Shohei Imamura, Claude Lelouch, Ken Loach, Samira Makhmalbaf, Mira Nair, Idrissa Ouedraogo, Sean Penn And Danis Tanovic, 2002, 135 min, France, Color, Video)

"Eleven international filmmakers were asked by French producer Alain Brigand to come up with a short film relating to the terrorist attacks on New York and Washington on September 11 2001. The only artistic restriction was that each individual film must last precisely 11 minutes, 9 seconds and 1 frame."

Sponsored by the Department of Asian & African Languages & Literature, the Program in Literature, and the Center for the Study of Muslim Networks.

Wed 9/3 White | [Cine-East](#)

[Ping Pong](#)

(d. Sori Fumihiko, 2002, 114 min, Japan, Japanese with English Subtitles, Color, Video)

The mysteries of life are answered in *Ping Pong*, an often surreal film about the interplay of friendship, loyalty, rivalry, and self-esteem in a 5'x9' arena. Based on a popular comic book, this may be the greatest extreme sports movie ever. Long-time pals Peco and Smile have come to a crossroads. Smile is the better player, but he consistently loses to Peco out of a misguided sense of friendship. When the joyless technician, Dragon, crushes Peco, it's time to put up or shut up, and before it's over you'll believe a ping pong player can fly!

Sponsored by the Asian Pacific Studies Institute.

Mon 9/8 White | [Middle East](#)

[Ali, Fear Eats the Soul](#) ([Angst essen Seele auf](#))

(d. Rainer Werner Fassbinder, 1973, 94 min, West Germany, German with English Subtitles, Color, Video)

Rainer Werner Fassbinder pays homage to his cinematic hero, Douglas Sirk, with this updated version of Sirk's *All That Heaven Allows*. Lonely widow Emmi Kurowsky (Brigitte Mira) meets Moroccan worker Ali (El Hedi ben Salem) in a bar during a rainstorm. To their own surprise (and to the shock of family, colleagues, and drinking buddies) they fall in love. In *Ali: Fear Eats the Soul*, Fassbinder brilliantly exploits the emotional power of the melodrama to underscore the racial tensions plaguing German culture.

Sun 9/14 White | [Cine-East](#)

[Infernal Affairs](#)

(d. Andrew Lau, 2002, 97 min, Hong Kong, Cantonese with English Subtitles, Color, Video)

Sweeping the categories of best film, director, actor, supporting actor, and screenplay at the 2002 Hong Kong Film Awards, *Infernal Affairs* is a cat-and-mouse thriller about two men with much to hide and everything to lose: a police officer (Andy Lau) who is secretly working for the triads, and a cop (Tony Leung) who has spent 10 years undercover as a gang member. The film is about the twists, turns and tensions that arise when cops and criminals discover that there's a mole in their midst, and a frantic search begins on both sides to flush out the traitors.

Sponsored by the Asian Pacific Studies Institute.

Mon 9/15 Griffith | [French and Francophone](#)

[Laissez-passer](#) ([Safe Conduct](#))

(d. Bertrand Tavernier, 2002, 163 min, France/Germany/Spain, French with English Subtitles, Color, 35mm)

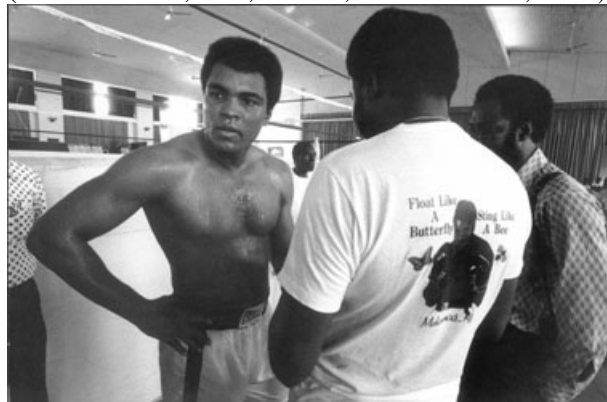
Charting the trajectories of two real-life figures working in the German-controlled French film industry from 1942 to 1944, Tavernier paints a vast, detailed canvas of a rarely portrayed aspect of the Resistance. Devaivre accepts the job to feed his family, while committing sporadic acts of sabotage on the side, and discovers a demi-monde of saboteurs who work to subvert German propaganda messages. Aurenche, a screenwriter and notorious womanizer remains on the fringe of the film industry, confining his resistance activity to the content of his scripts. The narrative alternates between their two stories, generating a fragmented structure that perfectly conveys the uncertainty of the times.

Sponsored by the Center for French and Francophone Studies.

NEW Wed 9/17 Griffith | [Friends: Fictional, or Otherwise](#)

[Muhammad Ali - The Greatest](#)

(d. William Klein, 1974, 120 min, Color and B&W, Video)



Not to be confused with the Hollywood biopic, *The Greatest* (1977), this documentary by acclaimed photographer and filmmaker William Klein is a vibrant, intimate portrait of one of the greatest sports figures of modern times. The first portion, shot from 1964-65, covers the period of Ali's title fight and rematch with Sonny Liston, when he was still known as Cassius Clay. Klein later expanded the film to feature length by following the historic "Rumble in the Jungle" match against George Foreman in Zaire in 1974. Rather than highlight fight footage, Klein focuses on Ali and his era, with glimpses of such notables as Malcolm X, Norman Mailer and The Beatles. The changing nature of Ali's inner circle, the fighter's spiritual and political complexity, and the racial climate of the times are all brilliantly captured.

Sponsored by the Center for International Studies.

Mon 9/22 White | [Middle East](#)

[Chronicle of the Years of Embers](#)

(d. Mohamed Lakhdar-Hamina, 1975, 178 min, Algeria, Arabic with English Subtitles, Color, Video)

Winner of the prestigious *Palme d'Or* at Cannes in 1975, *Chronicle of the Years of Embers* portrays Algeria's struggle for independence from French colonial rule. The story follows a peasant's migration from his drought-stricken village to his eventual participation with the Algerian resistance movement, just prior to the outbreak of the Algerian War of Independence. Shot in rich CinemaScope, *Chronicle* remains a rarely seen gem of world cinema.

NEW Wed 9/24 Griffith | [Friends: Fictional, or Otherwise](#)

[Dracula: Pages from a Virgin's Diary](#)

(d. Guy Maddin, 2002, 75 min, Canada, Black & White and Color, 35mm)

Canadian cult auteur Guy Maddin has concocted his most ravishingly stylized cinematic creation yet. Beautifully transposing the Royal Winnipeg Ballet's interpretation of Bram Stoker's classic vampire yarn from stage to screen, Maddin has forged a sumptuous, erotically charged feast of dance, drama and shadow. The black-and-white, blood-red-punctured *Dracula: Pages From a Virgin's Diary* is a Gothic grand guignol of the notorious Count and his bodice-ripped victims, fringed with the expressionistic strains of Gustav Mahler.

Sponsored by the Center for International Studies.

Mon 9/29 Griffith | [French and Francophone](#)

[L'Autre monde \(The Other World\)](#)

(d. Merzak Allouache, 2001, 95 min, France/Algeria, French with English Subtitles, Color, 35mm)

L'Autre Monde is an uncompromising account of the ongoing political and religious turmoil in Algeria, from the perspective of a naïve young woman visiting the country for the first time. Born in France of Algerian parents, Yasmine dons a *djellabah*, the traditional clothing of Muslim women, and flies to Algiers in search of her lost lover, Rachid. In the bustling, modern capital she stays with her cousin, a former feminist activist, until a tip about Rachid's last known location sends her on a desperate journey to find him. Traveling alone, deep into the dangerous desert, she is faced with the contradictions of a country at war with itself.

Sponsored by the Center for French and Francophone Studies.

October 2003

NEW Wed 10/1 Griffith | [Friends: Fictional, or Otherwise](#) and [French and Francophone](#)

[Lumumba](#)

(d. Raoul Peck, 2000, 115 min, France/Belgium/Germany/Haiti, French with English subtitles, Color, 35mm)

A gripping political thriller about the rise and fall of the brilliant and charismatic leader.

"At the Berlin Conference of 1885, Europe divided up the African continent. The Congo became the personal property of King Leopold II of Belgium. On June 30, 1960, a young self-taught nationalist, Patrice Lumumba, became, at age 36, the first head of government of the new independent state. He would last two months in office. This is a true story."

Sponsored by the Center for International Studies.

Thu 10/2 Griffith | [Middle East](#)

[Divine Intervention](#)

***** Playing at 7pm and 9:30pm! *****

(d. Elia Suleiman, 2001, 89 min, Palestine/Morocco/France/Germany, Arabic and Hebrew with English Subtitles, Color, 35mm)

Winner of many prestigious international awards, including the 2002 Jury Prize at Cannes, *Divine Intervention*, directed by Palestinian

filmmaker Elia Suleiman, is a wry, sometimes unsettling comedy. It is a political allegory in deadpan black-out sketches worthy of the Theater of the Absurd, loosely hung on the story of a Jerusalem filmmaker (played by Suleiman himself). He visits his dying father in a Nazarene hospital, picks over the scenes of a script that has an uncanny resemblance to this film and meets his Ramallah lover at the Al-Ram checkpoint that separates them (through which they cannot pass) simply to hold hands and watch the frustrated travelers and soldiers play out the bleak comedy of occupation.

Sponsored by Freewater Presentations and the Film/Video/Digital Program

Fri 10/3 Griffith | [Middle East](#)

[Divine Intervention](#) * Playing at 7pm and 9:30pm! *****

(d. Elia Suleiman, 2001, 89 min, Palestine/Morocco/France/Germany, Arabic and Hebrew with English Subtitles, Color, 35mm)

See Oct. 2 entry for details.

Sponsored by Freewater Presentations and the Film/Video/Digital Program

Sun 10/5 White | [Cine-East](#)

[Dolls](#)

(d. Takeshi Kitano, 2002, 114 min, Japan, Japanese with English Subtitles, Color, Video)

Halfway between dream and highly stylized realism, Kitano's extraordinary new film opens in the traditional *bunraku* doll theater and then cross-cuts between three modern love-tragedies - a daring tragic triptych on the nature of unrequited love and abandonment - which span the four seasons and cover much of Japan. While paying homage to the art form, Kitano effectively creates the exact reverse of *bunraku*: a selection of human emotional disasters as a doll might see them. The tone is distinctively Kitano's, but the structure and primary-color scheme are new and the sense of aesthetic adventure is palpable.

Sponsored by the Asian Pacific Studies Institute.

****Mon 10/6 Griffith | [Middle East](#) -- ** This event was cancelled !! ****

[At Five in the Afternoon](#)

(d. Samira Makhmalbaf, 2003, Iran/France, Farsi/Afrikaans/Kurdish, Color, 35mm)

Wed 10/8 Griffith | [Friends: Fictional, or Otherwise](#) and [Cine-East](#)

[The Eye](#)

(d. Danny Pang and Oxide Pang, 2002, 98 min, Hong Kong, Cantonese with English subtitles, Color, 35mm)

At the age of two Mann goes blind. Eighteen years later, a new and risky corneal transplant operation restores her vision; but a series of inexplicable events lead her to believe there is more than meets the eye to her new-found gift of sight. Mysterious black-clad figures seem to foreshadow sudden deaths, and horribly disfigured denizens haunt her everyday existence. Unable to define her own identity, she comes to understand that whenever she looks into a mirror she doesn't see herself but instead she sees another woman - the original owner of the corneas...

"Creepy, Masterful and truly terrifying. This is what horror should be like." *Aint It Cool News*

"Coherent, classy and spine-tingling as hell. You can't get *The Eye* out of your head." *Time Asia*

{Click [here](#) to view the [Trailer](#) for this film.}

Sponsored by the Center for International Studies.

Oct 8-Oct 11 UNC | [Middle East](#)

[UNC Film Festival](#) - *'The Day I Became a Woman': Portrayals of Gender and Society in Iranian Cinema*

See website - <http://www.unc.edu/pcs/filmfest.html> - for details...

Sun 10/19 White | [Cine-East](#)

[So Close](#)

(d. Corey Yuen, 2002, 111 min, Hong Kong, Cantonese with English Subtitles, Color, Video)

With glamorous female leads and storylines involving double-crosses, conflicted loyalties and massive gun-battles, *So Close* is like a cross between *Charlie's Angels* and John Woo's *The Killer*. Two sisters - master killer Lynn (Shu Qi) and computer expert Sue (Vicky Zhao Wei) - become professional assassins after their parents are murdered. After Lynn kills the head of a computer company, detective Kong Yat Hong (Karen Mok) is put on the case, and immediately senses she's dealing with a killer with very special skills. Realizing they are facing a tough adversary, Lynn and Sue become fascinated with Hong as well.

("Not only an upgrade of the Hong Kong 'Girls with Guns' genre, but a lesbian date flick, as well!" - [Subway Cinema](#))

Sponsored by the Asian Pacific Studies Institute.

Mon 10/20 Griffith | [French and Francophone](#)

[Le Cercle rouge](#) - newly restored director's cut contains 40 min. of additional footage!

(d. Jean-Pierre Melville, 1970, 140 min, France/Italy, French with English Subtitles, Color, 35mm)

A cool, elegant masterpiece of film noir featuring taciturn, professional criminals with codes of honor harking back to the days of the samurai. Corey, an ex-con with a hot tip on a big jewelry-heist, is ambushed by thugs but saved at the last moment by Vogel, a dangerous criminal who escapes from the night train he's being transported on. They decide to do the heist together and hire Jansen, an alcoholic ex-police officer, to help them out. With enemies in both the police force and the mob, the prospect of success looks slim but they're compelled to try: their métier is their life. Deliberately-paced, with every action, every gesture given its full weight, the film generates suspense through the very inevitability of its involuted plot.



Restoration of this uncut 35mm print was supported by [John Woo](#).

Sponsored by the Center for French and Francophone Studies.

NEW Wed 10/22 Griffith | [Friends: Fictional, or Otherwise](#)

[Derrida](#)

(d. Kirby Dick and Amy Ziering Kofman, 2002, 85 min, USA, Color, 35mm)

Filmmakers Kirby Dick and Amy Ziering Kofman teamed up to document one of the most visionary and influential thinkers of the 20th century, a man who single-handedly altered the way many of us look at history, language, art, and, ultimately, ourselves: the brilliant and iconoclastic French philosopher Jacques Derrida. For over five years they shadowed the renowned philosopher, best known for "deconstruction," and captured intimate footage of the man as he lives and works in his daily life. They filmed Derrida on his first trip to South Africa, where -- after visiting President Mandela's former prison cell -- he delivers a lecture on forgiveness to students at the University of the Western Cape. The filmmakers travel with him from his home in Paris to New York City, where he discusses the role of biographers, and the challenges that are faced when one attempts to bridge the abyssal gulf between a historic figure's work and life. They capture Derrida in private moments, musing reluctantly, about fidelity and marriage, narcissism and celebrity, and the importance of thinking philosophically about love.

Sponsored by the Center for International Studies.

Sun 10/26 White | [Middle East](#)

[Closed Doors](#) (*Al abwab al moghlaka*)

(d. Atef Hetata, 1999, 105 min, Egypt/France, Arabic with English Subtitles, Color, Video)

This engrossing social drama is among the best and most controversial films to come from the Arab world in the last decade. Set in Cairo during the Gulf War, Egyptian filmmaker Atef Hetata's first feature-length film centers on an impressionable teenager named Mohamad, who lives alone with his strong-minded and loving mother after his father abandoned them. Troubled by his awakening sexual feelings, including incestuous longings for his mother, Mohamed is lured into a sect of Islamic fanatics. He channels his sexual guilt into zealotry, forcing his mother to wear a veil, stay at home and marry a 'suitable' husband.

Atef Hetata: "The theme of adolescence has still hardly been tackled if ever in Egyptian cinema - probably because it touches on sexual frustration and incest. The year 1990 was the dawn of a new world order, of fundamentalism, frenetic consumerism. The poor get poorer. For an adolescent in all this confusion the most obvious way is that of fundamentalism, satisfying both his rebellious spirit and the maintenance of his identity."

Mon 10/27 Griffith | [French and Francophone](#)

[Chaos](#)

(d. Coline Serreau, 2001, 109 min, France, French with English Subtitles, Color, 35mm)

When Parisian couple Paul and Hélène are stopped in their car by a frantic woman screaming for help, Paul locks the doors. A group of men beats her unconscious and leaves her for dead. The next day Hélène traces the woman, Noémie, to a hospital where she lies comatose, and remains by her bedside. As she recovers, Noémie recounts her life story: brought from Algeria by her father, sold at sixteen to an older man, escaping only to be enslaved by a pimp and forced to work the streets. Together the two women plot a merciless revenge. Furiously-paced, funny, and increasingly fantastic, the film strips away the gloss of civilized society, joyfully revealing the violence at its hypocritical core.

Sponsored by the Center for French and Francophone Studies.

NEW Wed 10/29 Griffith | [Friends: Fictional, or Otherwise](#)

[My Life and Times with Antonin Artaud](#)

(d. Gérard Mordillat, 1993, 93 min, France, French with English subtitles, Black and White, 35mm)

My Life and Times with Antonin Artaud presents the last two years on the life of Artaud, the French poet, madman, genius, theatrical impresario and author of "The Theatre and its Double." This fiction film is based on the diaries of Jacques Prevel, a poet who befriended Artaud in 1946, when he was released from an insane asylum. The film chronicles the unique friendship between the two poets and Artaud's creative endeavors and personal struggles. The film is notable for its vibrant depiction of Parisian postwar bohemian life and Sami Frey's astonishing portrayal of Artaud. The film is a must for anyone interested in Antonin Artaud and his work.

"A fascinating, searing exploration of genius.. it challenges audiences right through the final riveting image."
 -- Larry Worth, NEW YORK POST

Sponsored by the Center for International Studies.

November 2003

Mon 11/3 Griffith | [Middle East](#)

[Kedma](#)

(d. Amos Gitai, 2002, 100 min, Israel/France/Italy, Hebrew, Yiddish, and Arabic with English Subtitles, Color, 35mm)

Kedma follows a decade of nuanced films by Israel's most prolific and internationally renowned director, Amos Gitai. Always sensitive to Israel's complex political concerns, Gitai returns with a tough, anguished film that opens with faint hope for a desperate people but ends with a howl of mad despair. The story is set in May 1948, just before the birth of the state of Israel. The British are about to end their control and tensions are building between the Jewish and Arab communities. The *Kedma*, a European cargo freighter is packed with concentration camp survivors heading towards Palestine. As underground Jewish forces prepare for its arrival, the British soldiers position themselves to stop the *Kedma*'s unauthorized landing. The story is told through a series of tableaux that evoke the confusion faced by the refugees as they observe and participate in a war against both the British and the Arabs. Bloody battle and heartrending tragedy ensues, with both sides making mournful predictions for the future of their shared land.

NEW Mon 11/3 White | [Latin Am. Film Festival](#) *** Starts at 7pm ***

[El Chacotero Sentimental \(The Sentimental Teaser\)](#)

(d. Cristián Galaz, 1999, 90 min, Chile, Spanish with English subtitles, B&W and Color, video)



Rumpy is an eccentric young radio host whose call-in program, *El Chacotero Sentimental*, is the rage throughout all of Chile. His candid but humorous advice to the lovelorn strikes a chord with his listeners. It is business as usual as *El Chacotero Sentimental* takes on three callers who spill their hearts and inner thoughts for Rumpy and the whole of Chile to hear. But are these torrid tales of love affairs, family secrets and unusual circumstances really that unusual? An enormous success in Chile, *El Chacotero Sentimental* is based on an actual radio program, and its stories are derived from calls received on it.

-- This film will be introduced by Verónica Felíu.

Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies.

NEW Tues 11/4 White | [Latin Am. Film Festival](#) *** Starts at 8pm ***

[El Caso Pinochet \(The Pinochet Case\)](#)

(d. Patricio Guzmán, 2001, 109 min., Chile, Spanish with English subtitles, Color, Video)

This film investigates the origins and development of the international legal prosecution of former Chilean dictator Augusto Pinochet. It explores how a small group of people in Madrid laid the groundwork for his arrest. After Pinochet's arrest by Scotland Yard, the film follows the workings of the British legal system that ensued. The film also movingly incorporates the stories of many Chileans who traveled to Madrid to testify, including relatives of the "disappeared" and others who survived horrifying torture in secret prisons.

Grand Prize Winner, 2001 Marseille Film Festival; Semaine de la Critique, 2001 Cannes Film Festival.

-- This film will be introduced by Peter Kornbluh of the National Security Archive.

After the film, Mr. Kornbluh will sign copies of his book, *The Pinochet File: A Declassified Dossier On Atrocity and Accountability*.

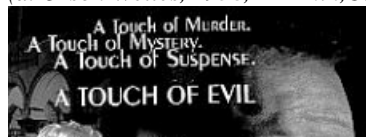
Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies.



NEW Wed 11/5 Griffith | [Friends: Fictional, or Otherwise](#)

[Touch of Evil \(restored version!\)](#)

(d. Orson Welles, 1958, 111 min, USA., Black & White, Video)



Orson Welles's *TOUCH OF EVIL* is nothing short of a masterpiece. Beginning with a three-minute-plus tracking crane shot, the film explodes onto the screen, unveiling a classic noir tale of betrayal and murder. In a complex exploration of character and morality, Welles plays the racist Captain Hank Quinlan, a grotesque, troubled, and powerful figure who runs his small U.S. border town

according to his own version of the law. Quinlan's brutishness and vulgarity contrast starkly with the idealism and playboy good looks of Charlton Heston as Mike Vargas, a Mexican detective trying to put away the leader of a dangerous family of drug dealers--the Grandis. In the U.S. with his new bride, Susie (Janet Leigh), Vargas becomes consumed with exposing Quinlan and his highly questionable methods--too busy to see that his own beautiful blonde bride is in serious danger from both Quinlan and the Grandis.

In 1998, Welles's film was restored closer to its creator's original vision, and it is a joy to behold. The film was reedited in 1998 based on a 58-page memo that Orson Welles had written to studio head Ed Muhl after Welles's initial displeasure with the original release. Every shot is impeccably crafted, every word of dialogue concise and pointed. The camerawork (by Russell Metty and John Russell) is stunning, particularly in the opening scene and the long single take in which Vargas believes he has caught Quinlan planting evidence. The supporting cast, led by Marlene Dietrich, Dennis Weaver, Akim Tamiroff, and Joseph Calleia, gives exhilarating performances. **TOUCH OF EVIL**, Welles's last studio film, is a near-perfect examination of the dark underbelly of society and the tragic downfall of a once proud man.

Sponsored by the Center for International Studies.

Wed 11/5 White | [Cine-East](#) * Starts at 8:30pm *****

[Turning Gate](#) (full title: *On the Occasion of Remembering the Turning Gate*)

(d. Hong Sang-Soo, 2002, 116 min, S. Korea, Korean with English Subtitles, Color, Video)

Hong Sang-soo's modernist comedies about miscast lovers making the wrong decisions are as wry as a three-day old loaf of bread, and his latest, *Turning Gate*, is an excellent primer to his subtle, highly structured work. *Turning Gate* follows a failing actor through consecutive failed love affairs on consecutive days while on vacation; the second being a mirror image of the first. With this film, Hong brings a lighter, more sympathetic approach to his exploration of self-delusion and indecision in sexual relationships, without abandoning the cynical humor and incisiveness that makes him one of Asia's leading auteurs.

*Sponsored by the Asian Pacific Studies Institute. *** Time changed to 8:30pm ****

Mon 11/10 Griffith | [French and Francophone](#)

[Sur mes lèvres](#) (*Read My Lips*)

(d. Jacques Audiard, 2001, 115 min, France, French with English Subtitles, Color, 35mm)

An office-comedy romance turned thriller. Lonely, frumpy and partially deaf, Carla is a downtrodden secretary in a large real estate firm. Her thankless job involves long menial days, made more unpleasant by the cruel jokes played on her by co-workers. Then her boss suggests she take on an assistant, Paul, a tough young ex-con who has never worked in an office. Initially at odds, the two outsiders bond through their desire to get back at their oppressors. Carla finds Paul a place to sleep and covers for him when he misses work; he defends her against her co-workers. When a mob-connected nightclub owner calls in Paul's debts, Paul decides to rob him and enlists Carla's help. Reading lips, Carla learns the whereabouts of the secret stash, but the heist goes awry and the two have to fight for their lives.

Sponsored by the Center for French and Francophone Studies.

Mon 11/10 White | [Cine-East](#)

[Chihwaseon](#) (*Painted Fire*)

(d. Im Kwon-Taek, 2002, 120 min, S. Korea, Korean with English Subtitles, Color, Video)

International renowned filmmaker Im Kwon-taek's ninety-fifth film, *Chihwaseon*, is a visually alluring and thematically rich portrait of Jang Seung-Up, later known as "Ohwon," a cantankerous nineteenth century painter who broke out of all the artistic confines of his time and forged new territory that others would explore after his death. Ohwon's drunken rages and fits of creative energy provide the film's major rhythms, but Im also suggests a symbiotic relationship between the man and his country's ever-changing political upheavals. (*Chihwaseon* shared the 2002 Best Director prize at Cannes.)

Sponsored by the Asian Pacific Studies Institute.

[NEW](#) Tues 11/11 White | [Latin Am. Film Festival](#) * Starts at 7pm *****

Two Documentaries About Cuba:

[Fidel](#)

(d. Estela Bravo, 2001, 91 min., United States, English, B&W and Color, Video)

This film is an intimate portrait of the Cuban revolutionary leader **Fidel Castro**. Filmmaker Estela Bravo presents rare interviews with Castro and footage of him swimming with bodyguards, visiting his childhood home and school, and trading jokes with his friend Nelson Mandela. It introduces a positive portrayal of Castro rarely shown in the US media.



with: [Una foto que recorre el mundo](#) ([The Photo that Went Around the World](#))

(d. Pedro Chaskel, 1986, 15 min., Cuba, Spanish with English subtitles, Color, Video)

A single, iconic image of **Ernesto "Che" Guevara** has been remembered, revered and reproduced over the years. In this documentary, photographer Alberto Korda recounts his feelings at the moment he snapped the world famous photo. A fast-paced collage of images follows, showing how this photo was used internationally as a symbol of inspiration in liberation and human rights struggles.

-- **These films will be introduced by Carlos Murrell.**

Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies.

Wed 11/12 Griffith | [Middle East](#)

[Marooned in Iraq](#)

(d. Bahman Ghobadi, 2002, 97 min, Iran, Kurdish with English Subtitles, Color, 35mm)

In the aftermath of the Persian Gulf War, Iranian Kurdish singer Mizra and his two sons undertake an epic journey across hazardous terrain to find his missing ex-wife, who fled Iran to find solace in Iraq when the war put an end to her singing career. The harsh terrain the men encounter results in experiences that run the full gamut of human emotions, from lighthearted, slapstick interplay to the discovery of a mass grave of dead Iranians. As they get closer to their destination, the weather grows colder, and the effects of Saddam's attacks become more and more defined. The laughs grow more and more distant as well. And in spite of the silliness and slapstick leading up to it, the final moments resonate with tremendous and subtle power. Ghobadi does a professional job of melding these disparate parts together, carefully using the hard, scraggly Kurdistan landscape and the overhead sounds of war as tie-ins.

Fri 11/14 - Sun 11/16



(click in box above for details)

Locations: [Richard White](#), [East Duke](#), and [CDS](#)

Sat 11/15 [McClendon](#) | Special Events * Starts at 2pm *****

"It's More Than Just Muffins"

Special presentation by award-winning internet animator Amy Winfrey, whose web sites include

www.muffinfilms.com



(her MFA Thesis for the UCLA Animation Workshop),

www.big-bunny.com

www.makingfiends.com



Ms. Winfrey will be speaking on her experience in higher education in the arts and production for the Internet.

The event takes place in the **Media Room, 2nd Floor of McClendon Tower, West-Edens Link**, on **Duke's West Campus**. ([See map.](#))

Sponsored by the Arts Theme House, the Film/Video/Digital Program, ISIS, the English Department, the Duke Institute of the Arts with funding from the Eleanor Naylor Dana Endowment, and Carpe Noctem.

**Mon 11/17 Griffith | [French and Francophone](#)
[Quartier Mozart](#)**

(d. Jean-Pierre Bekolo, 1992, 80 min, Cameroon/France, French with English Subtitles, Color, 35mm)

Winner of the *Prix Afrique en Creation* at Cannes in 1992, this humorous and magical tale is filled with the sexual antics that enliven a working class neighborhood in Yaounde. A girl takes on the body of a man and learns the true sexual politics of the men around her. In addition, the woman who helps her achieve this transformation metamorphoses herself into Panka, a comic figure who can make a man's penis disappear with a handshake.

-- Presented by director [Jean-Pierre Bekolo!](#)

Sponsored by the Film/Video/Digital Program, the Center for French and Francophone Studies, and the Duke Institute of the Arts with funding from the Eleanor Naylor Dana Endowment.

Wed 11/19 White | [Cine-East](#) * Starts at 8:30pm *****

[Oasis](#)

(d. Lee Chang-Dong, 2002, 133 min, S. Korea, Korean with English Subtitles, Color, Video)

Winner of five awards at the 2002 Venice International Film Festival, including Best Director for Lee Chang-dong, *Oasis* is a hard-hitting story about the surprising and at times disturbing romance between an ex-convict and a woman afflicted with cerebral palsy. Both characters are social outcasts, burdened with significant psychological baggage, and both come from deeply materialistic, manipulative families. But in the end they stand together against a society that regards them as incapable and unworthy of love. One of the most acclaimed Korean films of 2002 and a showcase of Korea's top acting and directing talent.

*Sponsored by the Asian Pacific Studies Institute. *** Time changed to 8:30pm ****

Mon 11/24 East Duke | [Cine-East](#) * Moved to East Duke 204B *****

[Failan](#)

(d. Song Hae-Sung, 2001, 116 min, S. Korea, Korean with English Subtitles, Color, Video)

"Failan is sweet agony at its finest" -- Mark Flora, www.kfccinema.com

In this heart-breaking Korean drama, an incompetent gangster finds redemption through the love of a young woman whom he never meets. Failan (Cecilia Cheung), is a Chinese woman of Korean descent, newly arrived in Korea after the death of her parents. In order to get a work permit, she enters into a paper marriage with Lee Kang-jae (Choi Min-sik), a third rate gangster who agrees - for a sum of money - to marry her despite knowing little about her. While Failan takes comfort in the thought of her new husband's kindness, Lee quickly forgets all about her and continues on a self-destructive path. Then a year later he learns that the wife he never met has died, leaving him a tender letter that has a profound affect on him...

Sponsored by the Asian Pacific Studies Institute.

(New location: East Duke 204B is on the 2nd floor of the East Duke Bldg, which is adjacent to the Richard White Lecture Hall and connected to it by an elevated walkaway.)

December 2003

Tue 12/2 White | Special Events

[The Will To Live](#) * Starts at 7pm *** { [Press Release](#) }**

(d. Anne Gyrith Bonne, 2003, Denmark, Color)

Danish filmmaker Anne Gyrith Bonne's *The Will to Live* is a documentary that focuses on people who have suffered brutal oppression and tragic loss, but who instead of harboring hate and seeking vengeance, have worked toward reconciliation with their oppressors. The

film recounts the extraordinary lives of three "survivors" whose stories have been an inspiration to others: Nobel Peace Prize Laureate Archbishop **Desmond Tutu**, prominent human rights activist and medical doctor **Juan Almeyda** of Honduras, and award-winning Cambodian-American author **Chanrithy Him** of the United States. Their courage and endurance are transcendent, and Bonne's probing footage mirrors the communities' differing perceptions of love, hate, and reconciliation, as it explores the possibilities of redemption. *Sponsored by the Humanitarian Challenges at Home and Abroad FOCUS Program and the Office of the Vice Provost for International Affairs. Co-sponsored by the Film/Video/Digital Program, the Duke Institute of the Arts with funding from the Eleanor Naylor Dana Endowment, the Center for International Studies with support from the US Department of Education, the Asian Pacific Studies Institute, and the Department of History.*

-- Followed by a discussion with Ms. Chanrithy Him!



About Chanrithy Him: When the Khmer Rouge seized power in 1975, Ms. Him's father was executed and her family, stripped of all their belongings, were assigned to work in the labor camps. Public murders were routine, starvation and epidemics ravaged the population. From a family of 12, only 5 siblings survived, emigrating to America under the sponsorship of their uncle. Ms. Him's story is told in her award winning book *When Broken Glass Floats*.

Fri 12/5 White | Special Events: Duke Student Film Showcase - *6:00pm*

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

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

--Student Filmmakers appearing in person!

***** Time changed to 6:00pm *****

Screening Schedule:

- 6:00pm** -- "Animation Production," class and independent study (instructor: Fred Burns)
- 7:00pm** -- "Film and Video Theory and Practice" class (instructor: Fred Burns)
- 7:45pm** -- "Independent Study," two student projects (instructor: Josh Gibson)
- 8:30pm** -- "Documentary Experience" class (instructor: Gary Hawkins)
- 10:00pm** -- "Video Production" class (instructor: Jean-Pierre Bekolo)

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