

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)

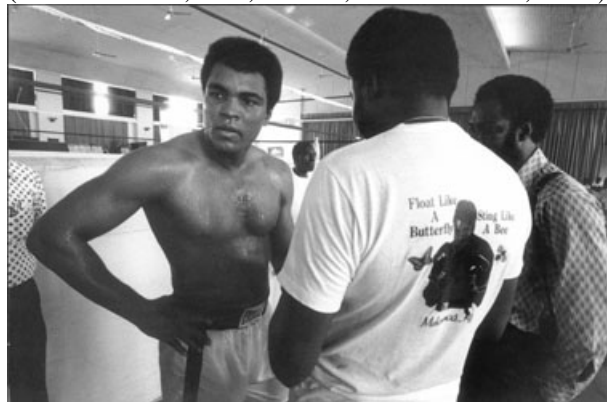
Charting the trajectories of two real-life figures working in the German-controlled French film industry from 1942 to 1944, Tavernier paints a vast, detailed canvas of a rarely portrayed aspect of the Resistance. Devaivre accepts the job to feed his family, while committing sporadic acts of sabotage 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*.

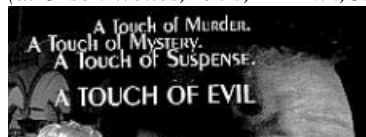
Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies.



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

