

Fall 2003 Thursday Evening Film Series

All films are shown in the Johnson Center Cinema at 6 and 9 P.M. Thursday. All are current or recent releases; all are in 35mm and Dolby sound, and all are free to students, \$1 for faculty/staff, and \$3 for non-GMU members of the community. Faculty are encouraged to publicize these films to their students and to include them in their courses! Please address all questions to Peter Brunette, Director of the Film and Media Studies Program, at pbrunett@gmu.edu.

Dates and titles are shown first. All films are in English except where indicated. See below for short blurbs on each film.

Aug. 28: ***A MIGHTY WIND***

Sep. 4 : ***BETTER LUCK TOMORROW***

Sep. 11: ***SWEET SIXTEEN*** (in Glasgow dialect with English subtitles)

Sep. 18: ***THE QUIET AMERICAN***

Sep. 25: ***CONFESSIONS OF A DANGEROUS MIND***

Oct. 2 : ***CITY OF GOD*** (in Portuguese with English subtitles)

Oct. 6 : ***MONDAYS IN THE SUN*** (in Spanish with English subtitles)

Oct. 16: ***TOGETHER*** (in Chinese with English subtitles)

Oct. 23: ***L'AUBERGE ESPAGNOLE*** (in a variety of languages with English subtitles)

Oct. 30: ***28 DAYS LATER*** (this will also be shown on Oct. 31 and Nov. 1)

Nov. 6 : ***BEND IT LIKE BECKHAM***

Nov. 13: ***THIRTEEN***

Nov. 20: ***AMERICAN SPLENDOR***

Dec. 4 : ***MAGDALENE SISTERS***

Note also that well-received Hollywood studio like ***Finding Nemo*** will also be shown on Fridays and Saturdays in the JC Cinema. Please go to <http://www.gmu.edu/student/soap/html/cinema.html> for more details about the weekend screening..

A MIGHTY WIND: This is a hilarious mockumentary which captures the reunion of 1960s folk trio the Folkmen as they prepare for a show at The Town Hall to memorialize a recently deceased concert promoter. Christopher Guest, who made the film, is the director of previous standout mockumentaries like *Waiting for Guffman* and *Best in Show*. ["Almost makes you believe that Mitch and Mickey were real, which is an impressive stunt. More than that, it makes you almost wish that they were, which is something of a miracle."](#)-- [A.O. Scott, NEW YORK TIMES](#)

BETTER LUCK TOMORROW: A widely-praised film by first-time Asian-American director Justin Lin about a group of over-achieving Asian-American high school seniors who enjoy a power trip when they dip into extra-curricular criminal activities. ["There is a moral ambiguity to the film that could disturb some viewers, but the film's clever plotting and intriguing characters will stay with you well after leaving the theater."](#)
-- [Claudia Puig, USA TODAY](#)

SWEET SIXTEEN: Determined to have a normal family life once his mother gets out of prison, a Scottish teenager from a tough background sets out to raise the money for a home. Directed by British filmmaker Ken Loach, who specializes in supremely realistic films about the working-class like *Raining Stones* and *My Name Is Joe*. This is his best film in years. ["The casting is impeccable, the dialogue raw and the impenetrable Glaswegian brogue is wisely translated with English subtitles."](#)-- [Edward Guthmann, SAN FRANCISCO CHRONICLE](#)

THE QUIET AMERICAN: A British reporter, resentful of American colonialism in southeast Asia in the 1950s, vies against a young American for the affections of a Vietnamese beauty. Based on a famous Graham Greene novel, the film was directed by Australian filmmaker Philip Noyce and stars Michael Caine in perhaps his greatest role ever. Shown in conjunction with the annual Fall for the Book celebration. ["An instant classic and a dramatic beauty, a film that gets us to the core of Greene's chilly, dark and romantic view of the post-war world."](#)-- [Michael Wilmington, CHICAGO TRIBUNE](#)

CONFESSIONS OF A DANGEROUS MIND: The unjustly overlooked directing debut of George Clooney, this is a wonderfully offbeat adaptation of the cult memoir of game show impressario Chuck Barris ("The Newlywed Game," "The Gong Show"), in which he purports to have been a CIA hitman. ["A head-clearing, mind-blowing blast from the past -- one of the year's best."](#)-- [Lou Lumenick, NEW YORK POST](#)

CITY OF GOD: An unbelievably fast-paced story, this movie about child gangs in the slums of Rio de Janeiro in Brazil is full of cinematic pyrotechnics. Directed by Fernando Mireilles. ["Sometimes a movie comes along that just floors you, its images burn so deeply."](#)-- [Peter Travers, ROLLING STONE](#)

MONDAYS IN THE SUN: A touching and angry story about working-class unemployment in a port city in Northern Spain, the film stars Latin heartthrob Javier Bardem (*Before Night Falls*). ["A piece of sophisticated, subtle filmmaking that is both thoughtful and thought-provoking."](#)-- [Kenneth Turan, LOS ANGELES TIMES](#)

TOGETHER: A violin prodigy and his father travel to Beijing, where the father seeks the means to his son's success while the son struggles to accept the path laid before him. Directed by the great Chinese filmmaker Chen Kaige, who brought us *Farewell My Concubine* and *The Emperor and the Assassin*. ["It's a touching film in which the actors, including director Chen Kaige in the role of Prof. Yu, deliver heart-touching performances."](#)-- [Susan Walker, TORONTO STAR](#)

L'AUBERGE ESPAGNOLE: A straight laced French student moves into an apartment in Barcelona with a cast of six other characters from all over Europe. Together, they speak the international language of love and friendship. A jaunty, not-too-serious film by French director Cédric Klapisch, who made the charming *When the Cat's Away* in 1996.

["It's a movie that feels rich in possibility, like the time of life it depicts, and creates a sunniness that lingers long after the credits roll."](#)-- [Maira MacDonald, SEATTLE TIMES](#)

28 DAYS LATER: The challenging, truly frightening cult film about an unknown disease by Danny Boyle, who brought us *Trainspotting* a few years back. ["Terrifying on the basic heebie-jeebie level, respectful toward its B-movie forebears, and all the more unnerving for coming out in this fretful era of SARS and germ warfare."](#)-- [Ty Burr, BOSTON GLOBE](#)

BEND IT LIKE BECKHAM: This phenomenally successful, uplifting film made by Anglo-Indian filmmaker Gurinder Chadha (*What's Cooking, Bahji on the Beach*), about a young girl from a traditional Sikh family who wants to play professional soccer, is kind of a cross between *Rocky* and *East Is East*. ["No mere feel-good movie, it's a feel-great movie."](#)-- [Carrie Rickey, PHILADELPHIA INQUIRER](#)

THIRTEEN: A thirteen-year-old girl's relationship with her mother (Holly Hunter) is put to the test as she discovers drugs, sex, and petty crime in the company of her cool but troubled best friend. By first-time director Catherine Hardwicke, the film was written by one of the actors, Nikki Reed, when she herself was thirteen years old. ["An engaging, sympathetic portrait of junior high girls who have grown up too fast and way too little."](#)--HOLLYWOOD REPORTER.

AMERICAN SPLENDOR: One of the most innovative films of the year (and a big hit at Sundance and Cannes), this combination fiction film/documentary examines the life of obsessed comicbook writer Harvey Pekar, who is played by Paul Giamatti (though the real-life Harvey Pekar also shows up to comment on the film from time to time). Directed by Shari Springer Berman and Robert Pulcini, who are mostly known for their work in documentaries. ["It's a profound tribute to lives lived on the fringes of society -- to the introspective loners who are the most observant chroniclers of our times."](#)
-- [Scott Foundas, VARIETY](#)

MAGDALENE SISTERS: An immensely powerful and troubling film based on a true story, it's directed by British actor Peter Mullen (*My Name Is Joe*) and is set in Ireland in the sixties, where four young women are given into the custody of the Madgalene sisterhood asylum to correct their "sinful" behaviour (being too sexy, being raped, having a child out of wedlock). ["The Magdalene Asylums really existed, and Mullan has captured their pious horror with a humanity that burns away any hint of exploitation."](#)-- [Owen Gleiberman, ENTERTAINMENT WEEKLY](#)