SPECIAL SEAN PENN SERIES

Cinema from the EAST

Yasujiro Ozu & Hikokazu Kore-Eda

Plus: AU Journalism Film Festival, Ousmane Sembene Film Series, Bill Plympton Animations, Lars von Trier Film Series, Films by Buñuel and Dali

ANATOMY OF A MURDER CLERKS
FIDDLER ON THE ROOF TOM JONES
PINK PANTHER A SHOT IN THE DARK
IN AMERICA THE QUIET MAN ORIANE
POINT OF ORDER SOMETHING WILD

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On the cover: Shima Iwashita in AN AUTUMN AFTERNOON, courtesy of Shochiku, Screen Series: Japan
Inset: Sean Penn and Timothy Hutton in THE FALCON AND THE SNOWMAN

Information is correct at press time. Films and schedule subject to change.
Check www.AFI.com/Silver for updates.

45TH ANNIVERSARY!

Special Event!
NPR’s Andy Trudeau will appear live with AFI Silver Director Murray Horwitz to discuss Duke Ellington and film music at the Saturday, March 6 screening of:

ANATOMY OF A MURDER
Saturday, March 6, 5:00
Courtroom drama at its peak, daring when released, blending emotional pyrotechnics with nervously hilarious comic relief—all to the tune of a Grammy Award-winning Duke Ellington score. Seven Oscar nominations, including one for James Stewart, leading a distinguished cast as a small town ex-prosecutor defending Ben Gazzara for the murder of wife Lee Remick’s alleged rapist. With pungent turns from George C. Scott as the prosecutor, real-life McCarthy adversary Joseph N. Welch as the judge and Duke Ellington in a cameo as Pie Eye.

Directed/produced by Otto Preminger; written by Wendell Mayes. US, 1959, b&w, 160 min.

Andy Trudeau—film music expert for NPR’s WEEKEND EDITION SUNDAY—will join AFI Silver Director Murray Horwitz to discuss Duke Ellington and film music Saturday, March 6 at 5:00. Passes will not be accepted for this special event.

“Well-nigh flawless... The best courtroom drama I’ve ever seen.”
—BOSLEY CROWTHER, NEW YORK TIMES
100th Anniversary: Yasujiro Ozu
Fri, March 5 through Sat, April 3

The films of Yasujiro Ozu were long considered unexportable by the Japanese, perhaps because of—or in spite of—his status as their most honored and most “Japanese” director (Ozu won a total of six Kinema Jumpo “Best One” awards—the Japanese Oscar). Yet when some of his major classics finally found limited US release in the 1970s—a decade after his death—their artistry, humanity, and beyond-borders universality immediately vaulted him into the critical pantheon of the world’s greatest directors.

What made Ozu one of the greatest of all time? His early films were stylistically varied, including gangster melodramas and college slapstick. Never one for costume drama, in time Ozu became the master of shomingeki—simple stories of everyday life. His special subject was always the family, his dominant tone the acceptance of life as it is, with all its joys and sorrows. Technically, his distinctive style evolved into one of the most eccentric, austere, stylized and yet transparent in world cinema: no camera movement, fades or dissolves, with straight cutting from scene to scene only. His camera angle remained unvarying, just below eye level, often using still-life shots without people as bridges between sequences.

On the occasion of Ozu’s centenary, a complete retrospective of the director’s surviving works has been traveling the globe and will now screen across three Washington, DC area locations: the AFI Silver Theatre (www.afi.com/Silver), the National Gallery of Art (www.nga.gov/programs/film.htm) and the Freer Gallery (www.asia.si.edu). Check each institution’s website for other films’ schedules and details.

Enjoy this special opportunity to immerse yourself in the special world of Ozu: its three-dimensionality, its sense of life lived beyond the screen frame (even beyond the film’s own duration) and its sensitivity to the changing ways of life—all seen via the benevolent world-view of one of the most idiosyncratic and greatest of all filmmakers, Yasujiro Ozu.

*Special Michael Jeck introductions with selected screenings of:
LATE SPRING (Banshun)
Opens Friday, March 5, with daily shows through Thursday, March 11, including weekend matinees

In Ozu’s first great postwar film and the perfect introduction to his world, widowed professor Chishu Ryu’s daughter Setsuko Hara is reluctant to leave her father by himself. But as Ryu’s sister Haruko Sugimura points out, it’s more than time for Hara to get married. As various candidates are considered—including one who looks just like Hara’s idol Gary Cooper (“especially his mouth... but not the top half”)—the dutiful daughter’s resistance seems to stiffen. There’s another possibility: in a classic sequence, wordless looks exchanged among Ryu, Hara and an attractive widow during a No theater performance raise the question—will Ryu himself remarry? The first of Ozu’s three variations on the same theme over a 13-year period emphasizes the daughter’s story, with the legendary Hara at her most luminous. The second is LATE AUTUMN (National Gallery of Art, April 10); the third AN AUTUMN AFTERNOON (AFI Silver, March 26-April 1). The first of 14 Ozu collaborations with scripter Kogo Noda. Kinema Jumpo “Best One” Award.

Directed/written by Yasujiro Ozu; co-written by Kogo Noda. Kinema Jumpo “Best One” Award.

*AFI programmer Michael Jeck will inaugurate the Ozu series with a special introduction Friday, March 5 at 6:20, prior to the 6:40 screening. He will also introduce the March 11, 8:50 screening.
TOKYO STORY
[Tokyo Monogatari]
Opens Fri, March 12, with daily shows through Thu, March 18, including weekend matinees
Ozu's own favorite, but atypical in the austerity of its mood, TOKYO STORY tells the simple, wistful story of the generation gap (and a climactic death) in an everyday family. Aging parents Chishu Ryu and Chieko Higashiyama visit Tokyo to see their children—busy doctor So Yamamura (TORA, TORA, TORA) and hard-boiled hairdresser Haruko Sugimura—only to be shunted aside on sightseeing trips and Ryu's bender with old pals. Only their widowed daughter-in-law Setsuko Hara is sympathetic and attentive. Movingly, Hara smiles continually throughout everything, but when she stops, the effect is shattering. "There is treasure for everyone in TOKYO STORY, and the shame that we all had to wait so long for it."—Stanley Kauffman, The New Republic (on the film's 1972 New York premiere).
Number 5 in Sight and Sound's 2002 Critics' Top Ten Films of All Time.

PLUS:

WOMAN OF TOKYO
[Tokyo no Onna]
"Do you feel good if you slap me?" Student Ureo Egawa, complacently being supported by his sister Yoshiko Okada, reacts violently when girlfriend Kimuyo Tanaka tells him that the police suspect his sister's money comes from unlicensed prostitution. "Ozu never made another film like this one," raved J. Hoberman, who put it on his Village Voice 10 Best list after its 1982 New York premiere.
Directed by Yasujiro Ozu; written by Tadao Ikeda and Kogo Noda. Japan, 1933, b&w, 47 min.

NO PASSES ACCEPTED

AN AUTUMN AFTERNOON
[Samma no Aji]
Opens Friday, March 26, with daily shows through Thursday, April 1, including weekend matinees
As in LATE SPRING, benevolent widower Chishu Ryu must find a way to get his stay-at-home-with-dad daughter, the appealing Shima Iwashita (DOUBLE SUICIDE, and wife to director Masahiro Shinoda) out the door and into marriage and her own life. Here the emphasis is on the father—his encounters with joke-loving childhood friends, war-time subordinate Daisuke Kato (SEVEN SAMURAI) and a young deadringer for his late wife (Kyoko Kishida of WOMAN IN THE DUNES). The Japanese title, TASTE OF MACKEREL, refers to the overall flavor the master hoped to convey in this work. No actual slice of mackerel ever appears on screen.

SPECIAL EVENT!

Silent with live organ accompaniment by Ray Brubacher!

I WAS BORN, BUT... [Umarete wa Mita Keredo... ]
Friday, March 19, 7:00; Saturday, March 20, 6:40
In one of the great silent comedies from any country, Tatsuo Saito's boys (the younger played by child star Tokkankozo) waste no time taking over their new suburban neighborhood, showing the boss's son who's #1, and enlisting the delivery boy to polish off the bully. But when they view their dad's boss's hilarious home movie, they learn—despite their ensuing hunger strike—who's #1 in the adult world. This bittersweet comedy about power garnered the first of Ozu's three consecutive Kinema Jumpo "Best One" awards.

SPECIAL EVENT!

Silents Double Feature, with live organ accompaniment by Ray Brubacher!

THAT NIGHT'S WIFE
[Sono Yo no Tsuma]
After a penniless artist steals to pay for his daughter's medicine, he's caught in his apartment by a pursuing cop, but then the wife gets the gun. After a tense nighttime robbery sequence worthy of Lang and von Sternberg (and as the three adults wait out the girl's crisis), Ozu sets himself up for an intricate technical feat: a forty-five minute single set exercise in suspense so cleverly shot that the viewer never gets an overall view of the tiny apartment. Ozu: "I really wracked my brains about the continuity of this one."
Directed by Yasujiro Ozu; written by Kogo Noda. Japan, 1936, 66 min.
TO ORDER TICKETS: WWW.AFI.COM/SILVER

Young Master: Hirokazu Kore-Eda
POET OF LIFE AND DEATH
Friday, April 2, through Thursday, April 15

Already an established documentarian in Japan, writer/director Hirokazu Kore-Eda’s recent move into fiction films establishes him as an artist and storyteller of uncommon grace and depth. AFI Silver presents three films by this young director that are utterly unique in conception, all guided by the same central question: How do we understand life and death?

US Theatrical Premiere Engagement!

DISTANCE
Opens Friday, April 2, with daily shows through Thursday, April 15, including weekend matinees

A radio broadcast announces the third anniversary of the (fictional) Ark of Truth cult disaster—128 killed, thousands stricken by a virus introduced into the water supply. Four characters leave the bustle of Tokyo for a private memorial ceremony. But who is the single stranger already there? Hirokazu Kore-eda’s latest film provides another near-complete change of pace, avoiding exposition (as in MABOROSI), while using a hand-held verité style and seemingly non-scripted dialogue. Through flashbacks, we discover we’re actually seeing Kore-eda’s take on the real-life Aum Shin Rikyo subway attack through the eyes of the loved ones of dead cult members (and even a surviving cultist), all still desperate to understand. But as the layers of reminiscence peel back, an unknown relationship is revealed, leading to a spectacular, enigmatic conclusion. Specially imported (without a US distributor), allowing AFI Silver audiences a rare opportunity to see the latest work of a director who appears to be a new Japanese master.


"Brilliant, humorous, extraordinarily moving"
—STEPHEN HOLDEN, NEW YORK TIMES

AFTER LIFE [Wandafuru raifu]
Fri, April 9, 6:40; Sat, April 10, 1:40; Sun, April 11, 6:45; Mon, April 12, 6:40

One memory for eternity: that’s the choice for the deceased hovering between Earth and Heaven, depicted here as a drab office building where staff help the souls choose one memory from their lives, then recreate it on video. But when one man can’t decide, heavenly staffman Arata discovers something about his own past. Hirokazu Kore-eda’s unique, comically moving fantasy is told both by actors working from a script and real people and actors telling their own stories—all culled from 500 interviews.


"A great film"
—ROGER EBERT

"A masterpiece"
—JOHN ANDERSON, NEWSDAY

MABOROSI
[Meboroshi no hikari]
Sat, April 10, 6:45; Sun, April 11, 1:40; Wed, April 14, 6:40

A bell rings on a little boy’s bike as a grandmother wanders off; a loving husband dies meaninglessly; an old man and his grandson doze in the sun in a beached boat; a crusty old fisherwoman laughingly shrugs off a briny brush with death; and a happily remarried woman at last purges her long-buried grief beside the sea. These dazzling visuals—shot in natural light throughout documentarian Kore-eda’s first fiction feature—transcend words to create an impressionistic journey of the spirit. Best Director, Venice Film Festival.


"EXQUISITELY BEAUTIFUL... a pictorial tone poem of astonishing visual intensity and emotional depth"
—STEPHEN HOLDEN, NEW YORK TIMES

"A REVELATION... Kore-eda’s visual style yields images of almost rapturous beauty"
—MICHAEL WILMINGTON, CHICAGO TRIBUNE
Sean Penn—Front and Center

Friday March 5 through Thursday, March 18

Nominated for a Best Actor Oscar for his 2003 MYSTIC RIVER performance, Sean Penn commanded center stage in two ensemble casts this past year, with two full-bodied, challenging portrayals of typically complex, Pennesque characters. AFI Silver pays tribute to this mid-career master of nuanced performance by showcasing both his recent standout work and a taste of some of his memorable performances from the past.

21 GRAMS
Opens Fri, March 5, with daily shows through Sun, March 14, including weekend matinees

Mexican director/writer team Alejandro González Iñárritu and Guillermo Arriaga follow their remarkable AMORES PERROS success with their English language debut. Like its predecessor, it involves a tragic accident’s impact on the disparate lives involved, including heart transplant recipient Sean Penn, grieving widow Naomi Watts and bible thumping ex-con Benicio del Toro.

Directed by Alejandro González Iñárritu; written by Guillermo Arriaga; produced by Alejandro González Iñárritu and Robert Solerno. US, 2003, color, 125 min.. Rated R

MYSTIC RIVER
Opens Fri, March 5, with daily shows through Thu, March 25, including weekend matinees

Sex, drugs, and rock ‘n’ roll at a California high school, with Jennifer Jason Leigh rapidly coming of age as straight-arrow brother Judge Reinhold hovers, with Sean Penn stealing the show in his breakout role as crazy-haired perpetual stoner Spicoli. Ray Walston plays Ridgemont’s favorite tough teacher, Mr. Hand. The quintessential 80s teen sex comedy and #81 on AFI’s “100 Years... 100 Laughs” list.

Directed by Amy Heckerling; written by Cameron Crowe; produced by Irving Azoff and Art Linson. US, 1982, color, 90 min.

THE FALCON AND THE SNOWMAN
Sun, March 14, 1:45; Mon, March 15, 9:00

Disillusioned All-American boy Timothy Hutton decides to funnel the secret documents he’s guarding to the Soviets, aided by his childhood friend, scruffy drug dealer Sean Penn. A riveting thriller based on the real-life case of Christopher Boyce and Daulton Lee.

Directed by John Schlesinger; written by Steven Zaillian; produced by Gabriel Katzka and John Schlesinger. US, 1985, color, 131 min..

FAST TIMES AT RIDGEMONT HIGH
Fri, March 5, 11:00; Sat, March 6, 11:00; Sun, March 7, 12:00 noon

30s jazz guitarist Sean Penn (who actually learned guitar for the role) hunts rats, watches passing trains, and is haunted by real-life great Django Reinhardt. He finds love and loses it—with Uma Thurman and mute Samantha Morton. Oscar nominations for Penn and Morton.


CARLITO’S WAY
Sun, March 14, 9:30; Tues, March 16, 9:00

Back from a five-year stretch, ex-drug dealer Al Pacino decides to go straight, run a night club and rekindle a romance, but temptation keeps pulling him back in and his sleazy lawyer Sean Penn is no help. Penn’s comeback from a three-year screen hiatus.

Directed by Brian De Palma; written by David Koepp; produced by Martin Bregman and Michael S. Bregman. US, 1993. color, 144 min.
New 35mm Print!

**TOM JONES**

Opens Friday, April 2, with daily shows through Thursday, April 15, including weekend matinees

Albert Finney as the foundling of Henry Fielding’s classic 18th century novel roisters his way to the love of a glowing Susannah York and to his rightful inheritance through a succession of beds (among them, those of Diane Cilento, Joyce Redman, and Joan Greenwood). An exuberant change of pace from the leader of the Angry Young Man/kitchen sink school of British filmmaking—Tony Richardson—who here creates a bawdy comic tone with happy accidents (Hugh Griffith’s real fall off his horse), speeded-up chases, silent movie parodies, asides to the screen and a then-striking breakthrough in screen sensuality (tame by today’s standards). Finney’s lasciviously funny eating scene with Joyce Redman, now a legendary anthology piece, was entirely spliced together on a Sunday morning by editor Antony Gibbs. Screen debuts of Lynn Redgrave and David Warner. Ten Oscar nominations, including Acting (for Finney, Cilento, Redman, Griffith’s lusty Squire Western, and Dame Edith Evans), with wins for Best Picture, Director, Screenplay, and Music. Unavailable—certainly in decent prints—for decades, cinematographer Walter Lassally’s glowing evocation of the English countryside has been dazzlingly restored in this brand-new 35mm print, thanks to John Kirk of MGM/UA.

Directed/produced by Tony Richardson; written by John Osborne. UK, 1963, color, 129 min.

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**CLASSIC PETER SELLERS COMEDIES**

In recognition of Blake Edwards’ honorary Oscar at this year’s Academy Awards, AFI proudly presents two of the director’s comedies with Peter Sellers—both in brand new 35mm prints!

**The Debut of Inspector Clouseau!**

New 35mm Print!

**THE PINK PANTHER**

Opens Friday, April 16, with daily shows through Thursday, April 22, including weekend matinees

It’s the largest diamond in the world, containing the image of a panther. Claudia Cardinale owns it, and David Niven—titled playboy by day, legendary jewel thief The Phantom by night—is after it. Hot on his trail is Peter Sellers’ Inspector Clouseau. But the gem’s also sought by Niven’s nephew Robert Wagner, who plans to blame the theft on The Phantom—unaware he’s his uncle. Is it any wonder Clouseau’s confused? 2004 Oscar Winner Blake Edwards’ slapstick classic introduced the now-familiar Henry Mancini score, spawned a cartoon series starring a (literal) Pink Panther, and launched Sellers (first choice was Peter Ustinov) on a series of sequels, cementing his apotheosis as the screen’s dumbest detective, complete with the hilariously hokiest accent. This brand new 35mm print restores this classic’s visuals for maximum enjoyment on the big screen—where all comedies should be seen first.

Directed/written by Blake Edwards; co-written by Maurice Richlin; produced by Martin Jurow. US, 1963, color, scope, 113 min.

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**A SHOT IN THE DARK:**

New 35mm Print!

Opens Friday, April 16, with daily shows through Thursday, April 22, including weekend matinees

The first “return of the Pink Panther” finds bumbling Inspector Clouseau (Peter Sellers) investigating a series of murders in which every clue points to the maid, knock-out bombshell Elke Sommer (who replaced the original cast, but then ill Sophia Loren). Ever oblivious, Clouseau distrusts everyone except the obvious suspect, even notoriously accusing George Sanders of killing someone “in a rit of fealous jage.” Adapted from stage plays by Harry Kurnitz (WITNESS FOR THE PROSECUTION) and Marcel Achard, the Pink Panther’s comeback introduced the first appearance of franchise regulars Kato (Burt Kwouk) and Herbert Lom’s Chief Inspector Dreyfus, who quips, “Give me ten men like Clouseau and I could destroy the world.”

Ousmane Sembene

Friday, April 16 through Wednesday, April 21

“One of the most remarkable artists in the world.”—Jack Kroll, Newsweek. Considered the father of African film, Ousmane Sembene (1923– ), booted out of school in Senegal in his early teens, joined the Free French during World War II, fighting across Africa, France and Germany. Post-war, he joined an African railroad strike, became a union activist in Marseilles, then started writing, earning recognition as a major African writer. Pushing forty and skeptical of literature’s impact in Africa, he entered film school, winning awards for his first cinematic efforts at festivals around the world. Since then, Sembene has written and directed some seven features, all remarkable for their humanism and commitment to political and social change. No filmmaker has been a sharper critic of modern Africa’s problems, nor a more passionate advocate of African pride and autonomy.

MANDABI [The Money Order]
Fri, April 16, 6:45; Tue, April 20, 6:45

Unemployed illiterate Ibrahima Deng suddenly gets a windfall: a money order from his street-sweeper nephew in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and in France for 20,000 francs (roughly $100). But as friends, relations and

XALA [The Curse]
Fri, April 16, 8:40; Sun, April 18, 1:15

El Hadji Abdoukadr Bye has it all—a flourishing business, two wives (one traditional and one Westernized), a white Mercedes—and now he's appointed to the Chamber of Commerce. It's time to add that third wife. But on the wedding night he fails to rise to the occasion. Could he be the victim of a xala? A savagely funny satire of the Senegalese post-independence ruling class, Sembene's first comedy broke Senegal's box office records despite government censorship.


BLACK GIRL [La Noire de...]
Sat, April 17, 4:15; Mon, April 19, 8:50

Diouana’s babysitting for a French family in Dakar earns her an invitation to accompany the family to France, but once there, she discovers she’s now just “the black girl.” Based on an actual event, Sembene’s first feature combines neorealism with the New Wave, using flashbacks juxtaposing past and present (with Diouana only in voiceover) to unsparingly attack neocolonial exploitation. The film that put African cinema on the map, featuring Sembene in a cameo as a schoolteacher.


PLUS: TAUW (1969) A young man finds his pregnant girlfriend thrown out by her family and not accepted by his. 27 min.


GUELWAAR
Sat, April 17, 6:40; Wed, April 21, 8:50

Political activist Guelwaar (the noble one) has just died mysteriously, right after a mesmerizing opening speech—but where’s his body? Misidentified and buried in a Muslim cemetery? But wasn’t he a Catholic? The solution is obvious, but the family’s disinterment plans are rapidly derailed in a bitingly comic firestorm of red tape, intra-family disputes, and religious turf wars that threaten to escalate into mayhem. “Exceptional, tremendously moving”—Georgia Brown, Village Voice.


FAAT KINE
Sat, April 17, 9:00; Sun, April 18, 6:40

Venus Seye’s single mother Faat Kine—a brash, bawdy self-made entrepreneur—manages a gas station while supporting her mother and sending two kids through college. In true Sembene fashion, the Senegalese satirist again skewers social mores, combining easy-going comedy with outspoken social consciousness as everyone tries to make Kine respectable by finding her a man.


CEDDO
Sun, April 18, 9:00; Tue, April 20, 8:40

Banned in Senegal, Sembene’s historical epic condenses two centuries of African history into a thriller of oppression and intolerance: In a 19th-century village, a princess is kidnapped, a Muslim imam struggles against a Catholic priest for religious and political control, while the caldo (common people) try to hold on to their traditional ways. “Achieves an operatic orchestration of raw forces similar to Eisenstein’s ALEXANDER NEVSKY or Kurosawa’s SEVEN SAMURAI”—Village Voice.


EMITAI [God of Thunder]
Mon, April 19, 9:45; Wed, April 21, 6:45

In the film he dedicated to “all militants of the African cause,” Sembene recounts the story of World War II French troops coming to a Diola village to conscript the men and confiscate the rice. As village women hide the crop and the elders go into consultation with the gods, events slowly escalate to tragedy. Based on an actual incident (aging survivors offered sharp critiques at its village premiere), its final horrific image was blanked out due to French government pressure. Silver Medal, Moscow Film Festival.

CELEBRATE ST. PATRICK’S DAY!

THE QUIET MAN

Wed, March 17, 8:45; Sat-Sun, March 20-21, 1:20

Ex-boxer John Wayne, still haunted by memories of a death in the ring, just wants a quiet retirement in Ireland but finds romance with fiery Maureen O’Hara, whose brother Victor McLaglen just keeps throwing up roadblocks until it’s time for the ultimate donnybrook. “My first love story”—acclaimed Western director John Ford. Oscars for on-location-in-Ireland photography and direction (Ford’s sixth and last.)

Directed by John Ford; written by Frank S. Nugent; produced by Merian C. Cooper and John Ford. US, 1952, color, 129 min.

IN AMERICA

Opens Wed, March 17, with daily shows through Thu, March 25, including weekend matinees

This modern immigrant’s tale finds Paddy Considine and Samantha Morton following in the footsteps of a past Irish generation and resettling in the States, landing in a not-so-friendly walk-up in Hell’s Kitchen New York with two elementary school-aged daughters in tow. Amidst the transvestites and drug dealers, the family befriends fellow immigrant Djimon Hounsou, a temperamental and mysterious artist. Based on the real-life experiences of director Jim Sheridan, and co-written by his daughters, IN AMERICA serves as a reminder of the struggles involved in weaving the multi-cultural fabric that defines the United States. Three Oscar nominations: Hounsou (supporting actor), Morton (supporting actress), and Sheridan (screenplay).


Kevin Smith

As filmmaker Kevin Smith, the voice of Generation X, releases the much-anticipated JERSEY GIRL, AFI Silver recognizes the 10-year milestone of the release of his stunning debut film, CLERKS.

CLERKS

Opens Friday, March 19, with daily shows through Thursday, March 25

A day in the life of a convenience store clerk and his video store friend authentically captures a moment of post-modern slacker ennui, made genuine by its low production values and the fact that it was shot during off-hours at the actual store where Smith himself clerked. The dialogue is so vividly graphic that the MPAA originally slapped the film with an NC-17 rating before Miramax hired noted attorney Alan M. Dershowitz to petition the MPAA to lower its rating to R, without cuts. Financed largely with credit cards and money borrowed from family and friends, Smith even put his own comic book collection in hock to make the film.

Directed/written by Kevin Smith; produced by Scott Mosier and Kevin Smith. US, 1994, b & w, 92 min.. Rated R for strong language.

“Much has been written about Generation X and the films about it. CLERKS is so utterly authentic that its heroes have never heard of their generation.” —ROGER EBERT

SPECIAL EVENT!

THE PAUL ROBESON AWARDS

April 8th, 7:30PM

The Paul Robeson Awards Competition, created by Howard University’s Department of Radio, Television and Film in the early 1990s, recognizes exemplary artists in the field of entertainment. As a tribute to renowned actor, singer and human rights activist Paul Robeson (1898-1976), the award honors the legendary singer’s artistic commitment and political legacy.

On April 8, screenwriter Gregory Allen Howard (REMEMBER THE TITANS, ALI) joins the ranks of past honorees Harry Belafonte, Spike Lee, Gordon Parks, Sr., Charles Burnett, Ernest Dickerson, Russell Williams, Carl Franklin, Euzhan Palcy, Haile Gerima, Al Freeman, Jr. and Orlando Bagwell as he receives this year’s PAUL ROBESON AWARD at AFI Silver Theatre.

The ceremony also features the presentation of Paul Robeson Awards to students from both the graduate and undergraduate programs in Howard University’s School of Communications, Department of Radio, Television & Film. Past student award-winners have gone on to write, produce and direct productions that have garnished such honors as the Princess Grace Award, ABC Entertainment Television’s New Talent Development Award and Paramount Pictures/Eddie Murphy Screenwriting Fellowship.
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<td>23:00</td>
<td>THE PINK PANTHER</td>
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<td>23:30</td>
<td>THE KINGDOM II PT II</td>
<td>3:40</td>
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Information is correct at press time. Films and schedule subject to change. Check www.AFI.com/Silver for updates.
AFI Silver

Tickets

Tickets are $8.50 general admission/ $7.50 for AFI Members, students and seniors (65 and over) unless otherwise noted. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability (passes excluded at Special Events).

Tickets may be purchased online at www.AFI.com/Silver, at the AFI Silver box office, or at the new ticket kiosk in the lobby. Tickets that are purchased online must be retrieved at the box office. The same credit card used to purchase tickets online must be retrieved at the box office for tickets. Both advance and same-day tickets are available online or in-person. THERE IS NO SERVICE FEE FOR ONLINE TICKETING

Box Office

AFI Silver box office opens at 5:45 p.m. weekdays, 12:15 p.m. weekends or 30 minutes before the first show.

Information

Complete program information, including updates and changes, is available at www.AFI.com/Silver. Members receive AFI PREVIEW—the monthly program guide—by mail. For general information call 301.495.6720. For pre-recorded program information, call 301.495.6700.

Location and Directions

AFI Silver is located at 8633 Colesville Road—the intersection of Colesville Road & Georgia Avenue—in the heart of the new downtown Silver Spring.

By Car: AFI Silver is less than two miles south of Beltway exit 30 (Colesville Road) and exit 31 (Georgia Avenue). The theatre is also convenient to Bethesda via East-West Highway, and a short drive from downtown Washington via 16th Street, NW.

By Metro: AFI Silver is located on Colesville Road, just two blocks north of Metro’s Red Line station in Silver Spring.

Parked:

Convenient parking is available to AFI patrons behind the Lee Building at the corner of Colesville Road and Georgia Avenue ($3 for the entire evening). AFI Silver is also within easy walking distance of several public parking decks. The closest is one-and-a-half blocks from the theatre at Colesville Road and Spring Street. Public garages offer free parking on weekends and meter rates of $50 per hour weekdays.

Concession & Café

AFI Silver’s concession and café offer a wide range of gourmet fare in addition to the full range of traditional theatre treats. Enjoy candy and popcorn (topped with real butter!), as well as domestic and imported beer, delicious coffee drinks, a variety of pizzas and gourmet stuffed pretzels. Please see daily menu.

Kennedy Center

Box Office

The AFI box office is located in the Kennedy Center Hall of States and open one-half hour before screenings. The box office is not open on days when no screening is scheduled. For program information call 202.785.4600.

Tickets

All tickets are $8.50/$7.50 for AFI Members, students and seniors (65 and over). AFI accepts American Express, Visa and MasterCard.

A current membership card is required for all member transactions.

For general info and ticket purchase call 202.833.AFIT.

Membership RSVP

Yes! I want to join as a Member and support the AFI Silver Theatre and Cultural Center.

Friend $50

Four free screening passes ($32 value), $1 discount for two to all regular screenings, members-only screenings, AFI PREVIEW calendar mailings, American Film Institute members magazine, access to the online AFI Catalog of Feature Films, voting for the annual AFI’s 100 Years series and much more.

Contributor $100

All above benefits, plus: sneak preview screenings, priority ticketing for select screenings, $1 discount on up to four tickets, four more screening passes for a total of eight ($64 value) and more.

Name

Address

City

State

Zip

Phone (Include Area Code)

E-mail (Essential for online benefits)

Check payable to AFI enclosed

Visa

MasterCard

Discover

AmEx

Card Number

Expiration

Signature

Mail to: Membership, AFI Silver Theatre and Cultural Center, 8633 Colesville Road, Silver Spring, MD 20910

Call 800.774.4AFI
AFI Silver, in conjunction with the DC Environmental Film Festival, presents:

**An Evening with Animator Bill Plympton Live On-Stage**
Friday, March 19, 9:00

Bill Plympton’s offbeat and distinctive short animations, first popularized on MTV, have become a staple of the independent film world. His quirky shorts continue to screen at festivals around the world. Plympton’s work also includes animated features THE TUNE and MUTANT ALIENS, with a forthcoming feature, HAIR HIGH—a debut at Slamdance in Park City, Utah in January—ready for release.

INCLUDED SHORTS (among others to be announced):

**PARKING (2002)** A single blade of grass in an otherwise pristine parking lot sparks an escalating war of wills. Featured in THE ANIMATION SHOW at AFI Silver last year. 6 min.

**LUCAS THE EAR OF CORN (1977)** Colorfully charming in cut-out animation, Lucas, a young ear of corn, learns about growing up and the meaning of life in this children’s story with a “hard and humorous” ending. 4 min.

**SMELL THE FLOWERS (1996)** A busy executive is visited by a nature-loving bird that introduces the harried office worker to the joys of flora and fauna, with a surprise ending. 2 min.

**THE EXCITING LIFE OF A TREE (1998)** Inspired by a trip through historic French battlefields, this politically sensitive short chronicles the point-of-view (POV) of a tree throughout centuries of human and animal events. 7 min.

**25 WAYS TO QUIT SMOKING (1989)** A few of the demonstrated smoking “cures” highlighted: wear a heat-seeking missile hat, hire a sumo wrestler to jump on your head and use a flame thrower as a lighter. The director claims that his mother, who smoked for 40 years, quit after seeing this film. 5 min.

Package directed/written/produced by Bill Plympton. US, color, approx. 90 min.

A live on-stage discussion with Bill Plympton will follow the screenings. No passes accepted.

**SALVADOR DALI CENTENNIAL**

**Two films by Buñuel & Dali**

**L’AGE D’OR**

Opens Friday, March 19, with daily shows through Thursday, March 25, including weekend matinees

“A man’s face covered with flies; a blind man being kicked; a pseudo-documentary on scorpions; clerically-garbed skeletons on rocky cliffs; a pompous foundation-laying ceremony interrupted by a man and a woman coupling in mud. Buñuel & Dalí's second collaboration was financed by the Vicomte de Noailles as his wife's annual birthday gift (a previous cadeau: Jean Cocteau's BLOOD OF A POET). Right-wingers trashed the premiere, the cops banned it, and Noailles was kicked out of the Jockey Club. If brutal assaults on religious, political, and social establishments no longer constitute the novelty they posed in 1930, Buñuel’s first sound film remains perhaps the screen’s greatest ode to Surrealism, and a checklist of the obsessions that would mark the rest of his long career.

Directed/written by Luis Buñuel; co-written by Salvador Dalí; produced by Le Vicomte de Noailles. France, 1930, b&w, 60 min.

French with English subtitles.

**PLUS:**

**75TH ANNIVERSARY UN CHIEN ANDALOU**

Buñuel & Dalí’s first collaboration—which deliberately rejected rational sense—starts off with one of the screen’s most horrific images, then keeps on coming: hands swarming with ants, breasts transforming into buttocks, a donkey corpse on top of a grand piano, with a bound priest in tow, etc. etc. Not without humor: a man dressed in a nun’s veil falling over on his bicycle was later emulated in American comedy, most notably on LAUGH-IN. Buñuel & Dalí’s Dada creation, with the depth (or lack thereof) of its meaning allegedly intended as a joke on pseudo-intellectuals. Seventy-five years later, still required film school viewing!

Directed/produced by Luis Buñuel; written by Salvador Dalí and Luis Buñuel. France, 1929, b&c, 16 min.
American University Reel Journalism Film Festival
Co-sponsored by AFI, the Newseum and The Washington Post

Friday, March 26 through Sunday, March 28
The American University School of Communication, in partnership with the American Film Institute, the Newseum and The Washington Post, presents a weekend of exceptional films depicting the world of journalism—from the newsrooms to the battlefields—featuring special panel discussions by leading journalists and distinguished American University alumni. How accurately does Hollywood tell the reporter's tale? Panel topics include: “Hollywood’s Portrayal of the Media: Fact or Fiction?” and “Journalists at War.”


Hollywood’s Portrayal of The Media: Fact Or Fiction?
Saturday, March 27

The Front Page
Sat, March 27, 11:30 a.m.
The first, arguably the most cinematic, and closest-to-the-original adaptation of Ben Hecht and Charles MacArthur’s newsroom stage classic. Lewis Milestone’s camera relentlessly prowls the funkiest of press rooms while editor Walter Burns (Adolphe Menjou) schemes to keep reporter Hildy Johnson (Pat O’Brien) from quitting to get married and focused on finding a humbling prison escapee—who turns out to be right under the reporters’ noses. Who gets the scoop? Will Hildy take the better paying job in advertising?

Directed/produced by Lewis Milestone; written by Bartlett Cormack and Charles Lederer. US, 1931, b&w, 101 min.

ACE IN THE HOLE
[aka THE BIG CARNIVAL]
Saturday, March 27, 1:00 p.m.
Ruthless reporter Kirk Douglas—and everybody else—exploit a doomed man trapped in a cave in Billy Wilder’s most venomous attack on American greed. (Jan Sterling on why she isn’t praying for her trapped husband: “Kneeling bags my nylons.”) Noteworthy are belted and suspendered Porter Hall as the Only Decent Man and arguably the most amazing focus-pull in screen history at the climax. Based on the 1925 Floyd Collins case—the real reporter won a Pulitzer Prize.

Directed/produced by Billy Wilder; written by Walter Newman, Lesser Samuels and Billy Wilder. USA, 1951, b&w, 111 min.

OPENING EVENT!
Special Event!
Susan Zirinsky—the inspiration for Holly Hunter’s character—live on-stage with:

Broadcast News
Friday, March 26, 7:00 p.m.
It’s a classic triangle in a Washington TV network news bureau: hyper-driven producer Holly Hunter, good-looking but empty-headed budding anchor William Hurt, and Albert Brooks as the crack journalist who suffers from “flop sweat” when he gets a chance to anchor. But first Joan Cusack has to get a crucial tape from the editing room to the control room. Seriously funny, in the best James L. Brooks (AS GOOD AS IT GETS, TERMS OF ENDEAVOR, THE SIMPSONS, etc.) tradition. Based on real-life events in CBS News Executive Producer Susan Zirinsky’s journey to the top. Seven Oscar nominations.


After the screening: 9:00 p.m. A special audience Q&A session with Susan Zirinsky—AU alumna, Executive Producer of CBS News’ 48 HOURS INVESTIGATES and the inspiration for BROADCAST NEWS’ leading character.

9:30 p.m. A reception co-sponsored by the AU School of Communication Graduate Student Council will follow in the AFI Silver Gallery.

No passes accepted.
“The most entertaining movie about journalism since ALL THE PRESIDENT’S MEN”—GLENN KENNY, PREMIERE

SHATTERED GLASS
Saturday, March 27, 3:15; Monday-Wednesday, March 29-31, 6:40 & 8:35

This fictionalized account chronicling the downfall of real-life wunderkind Stephen Glass, whose meteoric rise to the top as staff writer for The New Republic and contributor to George, Rolling Stone and Harper’s is, in fact, adapted from a Vanity Fair article by Buzz Bissinger. Glass’s celebrated stories covered topics ranging from the misdeeds of young Republican delegates at the National Convention to companies that hired superstar teenage cyber-hackers to shore-up their internet security. Not unlike the more recent case of Jayson Blair, it turns out that 27 of Glass’s 41 published stories were either partially or completely fabricated. Hayden Christensen delivers a complex performance as the likable, albeit troubled Glass, and Peter Sarsgaard earned a Golden Globe nomination for his role as editor Charles Lane. Glass’s curiously un-engaging nemesis who reluctantly cracks the case.


No passes accepted.

SPECIAL EVENT!

SPECIAL EVENT!

Journalists discuss “Hollywood’s Portrayal of the Media: Fact or Fiction?” after a special screening of:

SHATTERED GLASS
Saturday, March 27, 3:15

Following the film, journalists Charles Lane (former editor of The New Republic), Desson Thomson and Rita Kempley (film critics for The Washington Post), Joe Saltzman, (award winning broadcast journalist and USC professor), and Nell Minow (author and Chicago Tribune columnist) will participate in a live panel discussion: “Hollywood’s Portrayal of the Media: Fact or Fiction?” The panel will be moderated by Margaret Engel (Newseum).

Special Event!

A panel discussion following:

ALL THE PRESIDENT’S MEN
Saturday, March 27, 7:15 p.m.

“No until this riveting screen adaptation of the Watergate book has any film come remotely close to being an accurate picture of American journalism at its best. A spellbinding detective story about two Washington Post reporters who helped break the Watergate scandal, a breathless adventure, and a vivid footnote to contemporary American history.”—Vincent Canby, New York Times.


AFTER THE SCREENING:

Leonard Garment, former special counsel to President Richard Nixon; Charles Lewis, founder and executive director of The Center for Public Integrity; and Len Downie, executive editor of The Washington Post will be joined by other invited journalists to participate in a live, on-stage audience Q&A. The panel will be moderated by Prof. John Watson (AU SOC).

No passes accepted.
Journalists At War
Sunday, March 28

THE YEAR OF LIVING DANGEROUSLY
Sun, March 28, 7:10 p.m.
1965, Indonesia: Australian journalist, Guy S. Hamilton (Mel Gibson) sees his routine assignment turn hot as conspiracy brews, complicated by his affair with British diplomat Jill Bryant (Sigourney Weaver), highlighted by a nighttime drive through the fringes of a political coup. Linda Hunt won the Best Supporting Actress Oscar for her convincing portrayal of Billy Swan, the man manipulating Hamilton for his own purposes.
Directed/written by Peter Weir; co-written by C.J. Koch and David Williamson; produced by Jim McElroy. Australia, 1982, color, scope, 127 min.

SPECIAL EVENT!
THE KILLING FIELDS
Sun, March 28, 12:00 noon
It’s chaos in Phnom Penh as the Khmer Rouge take over Cambodia. While New York Times reporter Sydney Schanberg (Sam Waterston) gets out, his local assistant Dith Pran (the late Haing S. Ngor) does not. Based on the real-life saga, the film earned seven Oscar nominations, winning for Photography, Editing, and Ngor’s Supporting Actor role—his first acting effort.
Directed by Roland Joffé; written by Bruce Robinson; produced by David Puttnam. UK, 1984, color, 141 min. English, French, Khmer with English subtitles.

The former New York Times correspondent Sydney Schanberg will participate in a live, on-stage discussion after the film.
No passes accepted.

SPECIAL EVENT!
UNDER FIRE
Sun, March 28, 3:30
Photographer Russell Price (Nick Nolte), a radio journalist (Joanna Cassidy), and a TIME reporter (Gene Hackman) all converge on the revolt in Nicaragua. As the bullets fly, sexual politics take second place to revolutionary ones, as Price must choose between journalistic ethics and his conscience.
Directed by Roger Spottiswoode; written by Clayton Frohman and Ron Shelton; produced by Jonathan T. Taplin. US, 1983, color, 123 min.

Following the film, a panel of journalists featuring war photographers Molly Bingham, Joe Galloway, Lois Raimondo and AU’s Laird Anderson will discuss “Journalism, Ethics and War.” The panel will be moderated by Murray Horwitz (AFI).
No passes accepted.
Lars von Trier—
The Great Dane

Friday, March 26 through
Thursday, April 8

“How could the once so passionate
love affairs between filmmakers and
their products shrink into marriages of
convenience? What happened to these
old men? The answer is simple.
Misunderstood desire to please…
massive fear of self-exposure. These
have made them abandon the very
thing which once gave life to their
relationships: fascination. We won’t
settle for ‘well meaning films with a
humanistic message.’ We want
more—the real thing, the fascination,
the experience—childlike and pure as
true art.”—Lars von Trier.

What more is there to say? In the
wake of the release of DOGVILLE, per-
haps it’s a good time to look back at
the major releases of the Danish
enfant terrible, as provocative and
imaginative as any filmmaker work-
ing today.

Washington Area
Theatrical Engagement!

THE FIVE OBSTRUCTIONS
[aka THE FIVE ELEMENTS/
De Fem benspænd]
Opens Friday, March 26, with daily shows
through Wednesday, April 7

“There are just a few areas on which I
think I’m an expert. One of them is
Jørgen Leth.”—Lars von Trier. That
crazy von Trier sets up a Duel of the
Titan Directors as he gives his hero—
esteemed documentarian Leth (AFI
Silverdocs 03, NEW SCENES FROM
AMERICA)—a tough assignment.
First they’ll watch his 1987 short THE
PERFECT HUMAN, then Leth must
remake it subject to von Trier’s
obstructions. The first set of variations:
on location in Cuba, there will be no
sets and no shot longer than twelve
frames (half a second). After Leth
comes through triumphantly, von Trier
challenges him with four more increas-
ingly cuckoo sets of obstructions for
 succeeding remakes, including an
animated version—despite each film-
maker’s expressed loathing for the
genre. Not surprisingly, the byplay
between the two auteurs is as fasci-
nating, funny, and revealing as the
ensuing short films in this meditation
on the process of filmmaking,
intriguing intellectual exercise, and
probing self-portrait—but of whom?
Directed/written by Jørgen Leth,
Lars von Trier; produced by Carsten
Holst. Denmark/Switzerland/
Belgium/France, 2003, b&w/color, 90
min. Danish, Spanish, English
and French with English subtitles.

ZENTROPA [EUROPA]
Fri, March 26, 8:55; Sun, March 28, 8:55
Jean Marc Barr is a nonaligned
German American in post-war
Germany whose influential American
uncle scores him a job as a sleeping
car attendant on the Zentropa
railway. But Barr falls for boss's
daughter Barbara Sukowa, the boss' daughter,
and before he knows it, he’s
at the center of a quartet of
suspense and intrigue involving Nazi
loyalists. In his breakthrough film,
von Trier pays homage to the spirit of
German Expressionism with stylistic
flourishes and clever use of rear
projection, color and black & white
intercuts. Featuring narration by Max
von Sydow.

Directed/written by Lars von Trier;
co-written by Niels Vorsel; produced
by Bo Christensen and Peter Aalbaek
Jensen. Sweden, 1991, b&w and color,
112 min. In English and German with
English subtitles. Rated R

THE KINGDOM [Riget]
Part 1: Sat-Sun, March 27-28, 1:00;
Mon, March 29, 8:55
Part 2: Sat-Sun, March 27-28, 3:40;
Wed, March 31, 8:55
ER crossed with TWIN PEAKS? In a
Copenhagen hospital so immense it's
nicknamed “the kingdom,” an arro-
gant Swedish neurosurgeon and his
anesthetist sweetheart Ghita Norby
(HAMSUN) spend much of the film
covering up a little medical mishap
while a hypochondriac patient holds
séances in her room and energetically
pursues an elevator ghost. “As events
become increasingly far-fetched and
the far-fetched turns ludicrous, the
film never forsakes its tone of
deadpan earnestness.”—Stephen

Directed/written by Lars von Trier;
co-written by Niels Vorsel; produced
by Sven Abrahamsen, Philippe Bober,
Peter Aalbaek Jensen, Ole Reim and
Ib Tardini. Denmark, 1994, color, 279
min. Danish and Swedish with
English subtitles.

(SEE BELOW FOR THE SEQUEL,
THE KINGDOM II.)

BREAKING THE WAVES
Sat, March 27, 8:55; Fri, April 2, 8:50

“God, it’s me, Bess.” Emily Watson in
her debut film role emerged as a star
in this stunning, emotionally draining
work that cemented von Trier's reputa-
tion as international cinema's bad boy
provocateur. Born into a remote and
devout Scottish village, Watson is the
loyal wife to oil worker Stellan
Skarsgard, who suffers a debilitating
injury. Bedridden and paralyzed, he
sends Watson on kinky sexual
escapades and demands that she
return to report the details. Oscar
nomination for Watson, Cannes
Festival Jury Grand Prize for von Trier.

Directed/written by Lars von Trier;
co-written by Peter Asmussen; pro-
duced by Peter Aalbaek Jensen and
Vibeke Windelow. Denmark, Sweden,
France, Netherlands, Norway, 1996,
color, 153 min. Rated R

DANCER IN THE DARK
Thu, April 1, 8:55; Sat, April 3, 8:50
Björk mesmerizes as Selma Jezkova,
myopic East European immigrant
working in a Pacific Northwest
factory. Tailing away on the assembly
line, she daydreams of Hollywood
musicals, because “in a musical,
nothing dreadful ever happens.” The
original musical numbers by Björk
(including the Oscar-nominated I've
Seen It All) chronicle Selma’s gloomy
story, ultimately landing her on the
executioner’s gallows. With notable
appearances by musical veterans Joel
Grey (CABARET) and Catherineneuve
(THE UMBRELLAS OF
CHERBOURG, THE YOUNG GIRLS
OF ROCHEFORT). Due to his alleged
phobia of flying, von Trier shot the
film entirely in Sweden, doubling for
Washington state.

Directed/written by Lars von Trier;
produced by Vibeke Windelow.

Denmark, Germany, Netherlands,
US, UK, France, Sweden, Finland,
Iceland, Norway, 2000, color, 140
min. Rated R

THE IDIOTS: Dogme #2
Tue, March 30, 8:55; Sun, April 4, 8:50

THE IDIOTS showcases von Trier at
his naughtiest best. The premise is
simple: a group of disaffected social
activists decide to challenge society
by committing a series of "JACKASS"-
style stunts by going to public places
and acting mentally unbalanced.
The intention is to channel their own
inner idios and to wreak havoc: by
annoying, disturbing, ridiculing,
shocking and upsetting the norms of
the mainstream bourgeoisie.

The subject of the engaging making-of
documentary THE HUMILIATED.
The IDIOTS also marked von Trier's
first application of the whine-wink
Dogme production rules he co-
created.

Directed/written by Lars von Trier,
produced by Svend Abrahamsen
and Vibeke Windelow. Denmark,
Sweden, France, Netherlands, Italy,
1998, color, 117 min. Danish with
English subtitles. Rated R

Washington Area
Theatrical Premiere Engagement!

THE KINGDOM II [Riget II]
Part 1: Sat-Sun, April 3-4, 1:00;
Mon, April 5, 8:50
Part 2: Sat-Sun, April 3-4, 3:40;
Wed, April 7, 8:50

Like TWIN PEAKS, THE
KINGDOM's (see note at left)
over-the-top finale introduced as many
questions as it answered. Thankfully
there's a KINGDOM II: between
creepy Udo Kier's memorable
"arrival," zombie experiments, the
phantom taxi, clairvoyant dish-
washers and those Swede-Dane in-
jokes, there's plenty more to laugh
and squirm at. Once again, von Trier
gets in touch with his devilish,
mischievous side, creating a relentless
melodrama that is at turns shocking,
hilarious and completely original.

Directed by Lars von Trier and
Morten Arnfeld, written by Lars
von Trier and Niels Vorsel;
produced by Martin Bregman,
Michael S. Bregman and Willi Bär.
Denmark, Sweden, France, Italy,
Germany, Norway, 1997, color, 286
min. In Danish and Swedish with
English subtitles.
Legendary journalists Daniel Schorr and George Herman live at AFI Silver!

The two men who anchored CBS Radio's coverage of the Army-McCarthy hearings—George Herman and NPR Senior News Analyst Daniel Schorr—will appear live on stage at the AFI Silver at the POINT OF ORDER screening Thursday, April 22nd, the 50th anniversary of the first day of the hearings. Moderated by AFI’s Murray Horwitz, these award-winning newsmen will answer audience questions and describe what it was like in Washington a half-century ago.

**POINT OF ORDER**
**Thursday, April 22, 7:30**
(Film continues through April 29th)

“Have you no sense of decency, sir? At long last, have you left no sense of decency?” As the menacing Senator Joseph McCarthy, backed by henchman Roy Cohn, mesmerizingly intones doomsday scenarios of Commie infiltration, the 1954 Army-McCarthy hearings daily glue viewers to TV screens over a 36-day, 188-hour marathon. In 1964, documentarian Emile de Antonio culled them into a riveting drama of Shakespearean proportions, with the English language used as both bludgeon and rapier as McCarthy raises incessant points of order. The slight, bald, bow-tied 60ish counsel for the Army, Boston lawyer Joseph N. Welch, repeatedly goads him with piercing shafts of dry, biting wit until a final speech, delivered in sorrow and anger, causes one of America’s gravest internal menaces to implode before our eyes. It was said at the time that “you can’t write this stuff”—and nobody has topped it since.

Directed by Emile de Antonio; produced by Daniel Talbot and de Antonio. US, 1964, b&w, 93 min.

No passes accepted.
Cine Latino

AFI Silver continues its partnership with Cine Latino’s Carol Bidault to present the best films from Latin America.

ORIANE
Tuesday, March 16, 6:50

When her late aunt bequeaths the family’s Venezuelan hacienda to her, Frenchwoman Doris Wells and her husband travel to inspect the rundown estate, intending simply to sell the property. Upon arrival, a flood of childhood memories wash over her. Featuring Mirta Borges, Asdrubal Melendes, Maya Oloe, Philippe Rouleau and Daniela Silverio, this atmospheric debut from Venezuelan filmmaker Fina Torres (WOMAN ON TOP, CELESTIAL CLOCKWORK) won the Camera d’Or at the 1985 Cannes Film Festival. Directed/written/produced by Fina Torres; co-written by Antoine Lacomblez. Venezuela, 1985, 87 min.

Mid-Atlantic Regional Showcase (MARS)

AFI continues its monthly showcase of independent films, in conjunction with the DC Independent Film Festival and the Montgomery College Film Department. Showcases are held the first Tuesday of every month. A casual “Meet and Greet” with filmmakers in the AFI Silver café begins an hour before showtime.

APRIL MARS
TWO FILMS BY MARK STREET
Tue, April 6, 8:50

AT HOME AND ASEA Director Mark Street uses documentary and fictional elements to unfold a story of displacement and isolation in the modern landscape with a series of unsettling and poignant vignettes centered on five characters who piece together lives in Baltimore. Among the vignettes: an African-American man sifts through his father’s suburban home looking for keys to a seemingly opaque life; a recent college grad drinks beer on rooftops and wanders the blighted cityscape as he considers a move to California; and three single mothers struggle to keep their dreams alive in the face of oppressive extended family dynamics. Street creates a stylistic imprint by blending direct addresses, interviews and dramatic scenes to evoke the voices of his characters. Directed/written/produced by Mark Street. US, 2002, color, 70 min.

PLUS:
GUIDING FICTIONS An experimental short that bridges the schism between the country and city. Directed/written/produced by Mark Street. US, 2002, color, 5 min.

“Street’s amalgam of documentary and fiction is poignant and anxiety-provoking. It’s also a subtly crafted portrait of an economically blighted city, pulled between North and South and central to neither.”
—AMY TAUBIN, VILLAGE VOICE

Free Special Event!
Montgomery County Public Schools’ 2004 Media Festival Showcase
Sat, April 10, 4-6p

Join the AFI Silver in celebrating the creativity of Montgomery County’s students at the annual Media Festival Showcase. This FREE community event features the best student video, animation, photography and graphic design.

For more information about the MCPS Media Festival: www.mcsmf.org. Tickets for this event are available at www.AFI.com/Silver, or during regular business hours at the AFI Silver box office.
The Sing-Along Print of:
FIDDLER ON THE ROOF

Thursday, April 1, 7:30

Follow the words on screen from Anatevka to America! Raise your voice in Tradition, Matchmaker, Matchmaker, If I Were a Rich Man, To Life, Sunrise, Sunset and the rest of Jerry Bock and Sheldon Harnick's glorious score.

Joseph Stein's stunning adaptation of Sholom Aleichem's Tevye Stories became the longest-running Broadway musical of all time, and it was Stein who wrote the wonderfully evocative screenplay. With violin solos by Isaac Stern—some fiddler! Eight Oscar nominations, including Best Picture, Director and Actor (Topol), with wins for Cinematography (Oswald Morris), Music Adaptation (John Williams) and Sound. Golden Globe Awards for Topol and for Best Picture (Musical or Comedy). Bring the family and sing out! L'chaim!

Directed/produced by Norman Jewison; written by Joseph Stein, Sheldon Harnick (lyrics) and Jerry Bock (music). US, 1971, color, scope, 181 min..

Lyricist Sheldon Harnick has been invited to introduce the Thursday, April 1 screening of FIDDLER ON THE ROOF. Check online at www.AFI.com/Silver or see newspaper listings for updates.

—PAULINE KAEL, THE NEW YORKER

“An absolutely smashing movie… The most powerful movie musical ever made.”