

AFI PREVIEW



DOWNFALL
ANTARES
MASCULINE-FEMININE

Sidney Lumet Retrospective
Wong Kar-Wai Showcase
Environmental Film Festival
Cherry Blossom
Cinema from Japan

Much More!

Bertrand Tavernier

FEATURED SHOWCASE

TAVERNIER LIVE ON STAGE WITH HOLY LOLA

Plus: SUNDAY IN THE COUNTRY
SAFE CONDUCT 'ROUND MIDNIGHT
THE CLOCKMAKER CLEAN SLATE
And More



Martin Scorsese Showcase: GOODFELLAS

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On the cover: Tavernier's HOLY LOLA, Courtesy of Little Bear/Les films Alain Sarde/TFI Films Productions

Inset: Martin Scorsese's GOODFELLAS

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

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DOWNFALL [Der untergang]

Opening in March

Hitler rages in his bunker and the Red Army breaks in to a burning Berlin. An epic, powerful recreation of the end of the Third Reich, with a tour-de-force performance by the great Bruno Ganz (WINGS OF DESIRE) as the Fuehrer. Nominated for the 2005 Academy Award for Best Foreign Language Film; official selection, Toronto Film Festival.

Directed by Oliver Hirschbiegel; written/produced by Bernd Eichinger, from the book *Inside Hitler's Bunker* by Joachim Fest. Germany/Italy, 2004, color, 150 min. In German and Russian with English subtitles. **UNRATED.** INTERNATIONAL SUGGESTED VIEWING AGE: 12 AND OVER

"Marvellous historical drama. Bruno Ganz is superb as Hitler... chillingly authentic. I could not imagine how a film of Hitler's last days could possibly be better done."

—HITLER BIOGRAPHER IAN KERSHAW, THE GUARDIAN



ANTARES Coming Soon

In this candid, cleverly structured look at the forces of infidelity—passion, sexuality, love, jealousy, hate, tenderness—three couples' lives intertwine from the opening car crash. Andreas Kiendl is mesmerizing as a simultaneously hateful abuser/pathetic loser in this kind of Teutonic AMORES PERROS. The film's frank sexuality garnered headlines at the 2004 Toronto International Film Festival.

Directed/written by Götz Spielmann; produced by Erich Lackner. Austria, 2004, color, 105 min. In German with English subtitles. **UNRATED.** DUE TO EXPLICIT SEXUALITY, NO ONE UNDER 18 WILL BE ADMITTED.

"Involving drama with fine performances by the ensemble cast."

—DEREK ELLEY, VARIETY

New 35mm print! Brand new subtitles! MASCULINE-FEMININE [Masculin, féminin]

Friday, March 25 through Thursday, March 31

New Wave master Jean-Luc Godard captures "the children of Marx and Coca Cola" in this strikingly honest portrait of youth and sex in 1960s Paris. One of Godard's most innovative films, his camera takes to the streets, mixing documentary-style interviews about sex, love and politics with characters responding to actual events: suicides, homicides and a film-within-a-film. Gunshots announce the beginning of each of 15 "acts," as Truffaut regular Jean-Pierre Léaud chases budding pop star Chantal Goya. "Graceful, intuitive... Godard gets at the differences in the way girls are with each other and with boys."—Pauline Kael.

Directed/written by Jean-Luc Godard; produced by Anatole Dauman. France, 1966, b&w, 110 min. In French with English subtitles. **UNRATED.** INTERNATIONAL SUGGESTED VIEWING AGE: 15 AND OVER



"Attacks on all cylinders... its parodies and satires are recklessly inventive"

—TONY RAYNS, TIMEOUT

Sidney Lumet

March 9–April 3

Despite the more than 50 Oscar nominations his films have received over a career spanning nearly as many years, Sidney Lumet has never himself received an Academy Award—until his Honorary Award this year. His career itself has eschewed categorization, with its evolution from “stereotypic” television director to startling filmic innovator, and from theatrical adaptation specialist to gritty chronicler of the city’s underside. But throughout his career, Lumet has garnered the respect of his peers as a consummate professional and actors’ director who consistently crafts powerful performances. In an age of youth-oriented cinema, the depth and intensity of Lumet’s mature body of work represent an oeuvre that will place him in the pantheon of American directors.

M AFI member passes will be accepted at all screenings in the Lumet Retrospective



SERPICO

SERPICO

Wed March 16, 7:00; Sun March 20, 12:45

Al Pacino is volcanic as real-life undercover cop Frank Serpico, whose unwillingness to be on the take and willingness to testify for the head-rolling Knapp Commission made him a target among his corrupt fellow-officers. Lumet delivered his first full-throttle action picture to a chorus of Oscar nominations, with Pacino’s performance vaulting him to the front ranks of American actors. “A portrait of a real rebel with a cause.”—Sidney Lumet.

Directed by Sidney Lumet; written by Waldo Salt and Norman Wexler,

from the book by Peter Maas; produced by Martin Bregman. US, 1973, color, 130 min. **RATED R**

DOG DAY AFTERNOON

Wed March 23, 7:00; Sun Mar 27, 1:00

As scorching day unravels into night in Gotham, the motive for Al Pacino’s botched bank robbery and hostage-taking is revealed to be the funding of his second (male) wife’s sex-change operation. Lumet’s ultimate exercise in realism was based on a real-life only-in-New York incident.

Directed by Sidney Lumet; written by Frank Pierson, from articles by P.F. Kluge and Thomas Moore; produced by Martin Bregman and Martin Elfand. US, 1975, color, 130 min. **RATED R**



DOG DAY AFTERNOON

12 ANGRY MEN

Wed March 30, 8:30; Sun April 3, 1:00

Twelve jurors sequestered in a pre-air conditioning room try to knock off this “open-and-shut” murder case quickly—but Henry Fonda’s Juror #8 keeps raising objections. In his multi-awarded debut work, Lumet carefully orchestrated angles, lenses and lighting to keep the claustrophobia and tension growing. Honored from Hollywood (three Oscar nominations) to Berlin (the Berlin Film Festival Golden Bear) to Tokyo (Kinema Jumbo Award).



FAIL-SAFE

Directed by Sidney Lumet; written/produced by Reginald Rose; co-produced by Henry Fonda. US, 1957, b&w, 96 min. **RATED APPROVED**

FAIL-SAFE

Wed March 9, 8:20; Sun March 13, 12:45

“That will be the sound of your telephone melting.” The ultimate Cold War nightmare, with President Henry Fonda desperately getting on the Moscow Hot Line after US bombers get the very wrong message. Featuring expressionistic camerawork, intense long takes alternating with sharp montages, and the most painful of freeze-frames. What DR. STRANGELOVE was to black humor, this is to suspense—and, ultimately, gut-wrenching horror.

Directed by Sidney Lumet; written by Walter Bernstein, from the novel by Eugene Burdick and Harvey Wheeler; produced by Max E. Youngstein. US, 1964, b&w, 112 min. **RATED PG**

Screenwriter Walter Bernstein will appear live on-stage with a special March 12 screening of THE FRONT (see page 15).



12 ANGRY MEN

SPECIAL EVENT

OSCAR NIGHT AMERICA® PARTY

Sunday, February 27

Reception: 7:00 p.m.;

Live Broadcast: 8:00 p.m.

Celebrate Hollywood’s most honored tradition this Oscar Night® in a glamorous evening under the searchlights. AFI Silver and First Star present Washington, DC’s exclusive OSCAR NIGHT AMERICA® PARTY, a live multi-screen broadcast of the Academy Award® ceremonies hosted by noted *Washington Post*/Z-104 movie critic Desson Thomson. The Hollywood fanfare includes a red carpet arrival, cocktails, hors d’oeuvres from Washington’s choice chefs, prizes, a silent auction of Hollywood and other memorabilia, and more. First Star—a Washington-based charity dedicated to improving the lives of America’s abused and neglected children—joins with AFI Silver to keep alive Hollywood’s long-standing commitment to charitable causes. The evening’s proceeds benefit First Star and AFI Silver.

Tickets (\$75) may be purchased on-line at www.AFI.com/Silver or at the AFI Silver box office. (Please note: Tickets for this event are expected to sell quickly.)



DESSON THOMSON



COURTESY OF THE WASHINGTON POST

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All The Rage: The Films of Martin Scorsese

February 25 to March 22



From the very beginning of his career, Martin Scorsese was marked as the new hope of American cinema. Director, producer,

editor, writer, actor, historian, movie buff, film preservationist and champion of artists' rights, Martin Scorsese has left his mark on virtually every aspect of filmmaking. Honored with AFI's 25th Life Achievement Award and plaudits from critics and filmmakers alike, he is among the finest and most influential of American directors, past and present. His body of work covers a wide range of genres and subjects—including New York street-smart stories, a genteel literary adaptation, a scandalous religious epic, a "woman's picture" and a work on the Dalai Lama. Enjoy some of the most passionate and exciting films ever made—all by Martin Scorsese.



AFI member passes will be accepted at all screenings in the Scorsese Retrospective



TAXI DRIVER

MEAN STREETS

Feb 25, 4:20; Feb 26, 9:45; March 1, 6:50; March 3, 4:30; March 7, 6:40

"You don't pay for your sins in church, but in the streets." Waking to the sound of the Ronettes, guilt-ridden small-time hood Harvey Keitel tries to keep a low Mafioso profile, but loco pal Robert De Niro just doesn't seem to give a damn about those gambling debts. Scorsese's frenzied breakthrough work was "a true original of our period, a triumph of personal filmmaking."—Pauline Kael.

Directed/written/produced by Martin Scorsese; co-written by Mardik Martin, from a story by Scorsese; co-produced by Jonathan T. Taplin. US, 1973, color, 110 min. **RATED R**



MEAN STREETS

RAGING BULL

Feb 25, 6:30; Feb 26, 5:00; March 2, 6:50; March 5, 3:30; March 6, 4:40; March 7, 8:55

Scorsese's profanity-packed blowtorch biopic of the middleweight legend has consistently topped critics' Best of the Decade lists, while winning a Best Actor Award for De Niro. The fighter never hits the canvas in the ring, but his battles with wife Cathy Moriarty and brother Joe Pesci are a war of attrition with no winners. Supporting nominee Pesci was managing a restaurant when De Niro suggested him for the role.

Directed by Martin Scorsese; written by Paul Schrader and Mardik Martin, from the book by Jake La Motta, Peter Savage and Joseph Carter; produced by Robert Chartoff and Irwin Winkler. US, 1980, b&w, 129 min. **RATED R**

New 35mm Print! TAXI DRIVER

Feb 25, 9:00; Feb 26, 7:30; Feb 28, 9:10; March 2, 4:30; March 3, 9:00; March 5, 10:20; March 6, 9:15

"You talkin' to me?" Robert De Niro's super-alienated Vietnam-vet Gotham hack Travis Bickle yearns for a rain that'll "wash all the scum off the streets," blows his big date with Cybill Shepherd, then turns mohawked crusader at the sight of pimp Harvey Keitel slapping around child prostitute

Jodie Foster. Scorsese's controversial, electrifying film (there is currently talk of a sequel) features the great Bernard Herrmann's final score—he died the day after recording it.

Directed by Martin Scorsese; written by Paul Schrader; produced by Julia and Michael Phillips. US, 1976, color, 114 min. **RATED R**

THE KING OF COMEDY

Feb 26, 2:50; Feb 28, 4:00; March 2, 9:20; March 3, 6:50

The dream of Robert De Niro's Rupert Pupkin, a 34-year-old messenger boy who lives with his mother, is to do his standup routine on Jerry Lewis's late night talk show and become the "king of comedy"—and he moves to stalking and kidnapping to achieve it. A horrifying and hilarious skewering of celebrity worship, highlighted by Lewis's serious, icy cold performance and De Niro-accomplice Sandra Bernhard's over-the-top portrayal of a certifiably star-struck society girl.



THE KING OF COMEDY

Directed by Martin Scorsese; written by Paul D. Zimmerman; produced by Arnon Milchan. US, 1983, color, 109 min. **RATED R**

THE AGE OF INNOCENCE

Feb 26, 12:10; March 13, 3:00

In Scorsese's adaptation of Edith Wharton's hyper-formalized society of upper-crust 1870s New York, it's clear, although no one actually says anything, that Daniel Day-Lewis will be heading to the altar with seemingly quiet and mousy Winona Ryder—until distant relation Michelle Pfeiffer arrives. Memorably intense (if clothed and unspoken) passion, amidst dazzling period evocation.

Directed/written by Martin Scorsese; co-written by Jay Cocks, from the novel by Edith Wharton; produced by Barbara De Fina. US, 1993, color, scope, 139 min. **RATED PG**

NEW YORK, NEW YORK

Feb 28, 6:10; March 5, 12:30

On VJ Day, charming but irresponsible jazz saxophonist Robert De Niro and mainstream singer Liza Minelli meet. But the path of love was never less smooth than in Scorsese's



THE AGE OF INNOCENCE

ambiguous ode to the great musical films of his youth—and in its haunting, unresolved final scene.

Directed by Martin Scorsese; written by Earl Mac Rauch and Mardik Martin; produced by Robert Chartoff and Irwin Winkler. US, 1977, color, 167 min. **RATED PG**

GOODFELLAS

March 11, 6:10; March 12, 9:40; March 13, 5:40; March 17, 8:20; March 19, 9:10

Based on the true story of Henry Hill, this is a "Hitman's Progress" as Ray Liotta goes from numbers runner to government squealer. After a late-night mob "whack," Liotta and mobster mentors Robert De Niro and Joe Pesci drop by Mom's to pick up a forgotten shovel for the burial, then sit down to an obligatory meal. Pesci's portrayal of a psycho killer won him an Oscar.

Directed/written by Martin Scorsese; co-written by Nicholas Pileggi, from *Wise Guy* by Pileggi; produced by Irwin Winkler. US, 1990, color, 145 min. **RATED R**

THE LAST TEMPTATION OF CHRIST

March 12, 12:45; March 14, 8:15

Willem Dafoe's carpenter Christ struggles with demons' temptations and the confusions of the world to fulfill his mission. But even on the cross, he must face a hallucination—the ultimate temptation: a good man's normal life. Scorsese's austere adaptation of Nikos Kazantzakis's classic novel caused great controversy. "I cannot think of another film on a religious subject that has challenged me more fully."—Roger Ebert.

Directed by Martin Scorsese; written by Paul Schrader, from the novel by Nikos Kazantzakis; produced by Barbara De Fina. US, 1988, color, scope, 164 min. **RATED R**



GOODFELLAS



CASINO

CASINO

March 13, 8:30; March 15, 8:15

In his re-teaming with GOODFELLAS screenwriter Nicholas Pileggi, Scorsese weaves the narratives of Robert De Niro, Joe Pesci and Sharon Stone to tell the sordid backstory of Las Vegas in the days before poker tournaments became a television staple and Sin City became a corporately operated family destination. Mob man Joe Pesci remembers early Vegas:

"A lot of holes in the desert, and a lot of problems are buried in those holes." Stone's performance earned her an Oscar nomination and a Golden Globe for Best Lead Actress.

Directed/written by Martin Scorsese; co-written by Nicholas Pileggi; produced by Barbara De Fina; 1995, US, color, 178 min. **RATED R**



GANGS OF NEW YORK

GANGS OF NEW YORK

March 21, 8:25; March 22, 8:35

In a corrupt 1860s New York ruled by Tammany Hall and Irish gangs, Leonardo DiCaprio returns to Five Points to become protégé to Daniel Day-Lewis's gang leader "Bill the Butcher"—the man who, years before, killed his dad (Liam Neeson). An epic recreation of Old New York—incredibly executed entirely on the Cinecittà lot in Rome—electrified by Day-Lewis's sensational return to the screen after a five-year hiatus.

Directed by Martin Scorsese;



written by Jay Cocks, Steven Zaillian and Kenneth Lonergan; produced by Alberto Grimaldi and Harvey Weinstein. US, 2002, color, scope, 166 min. **RATED R**

"The Most Romantic Filmmaker in the World"

—RICHARD CORLISS, *TIME*

Days Of Future Passed: The Films Of Wong Kar-Wai

March 4 through 24

With the eagerly anticipated 2005 release of not one but two new films by writer/director Wong Kar-Wai, (2046 and *THE HAND*, a segment of the Steven Soderbergh/Michelangelo Antonioni/Wong *EROS* trilogy), now is the perfect time to review the Hong Kong auteur's body of work. The former screenwriter-for-hire came up through Hong Kong cinema's booming '80s to direct subversively romantic versions of HK's stock-in-trade Triad-gangster pics (*AS TEARS GO BY*) and martial arts epics (*ASHES OF TIME*), perfecting his utterly unique visual and storytelling style with regular collaborators William Chang (art director/editor) and Christopher Doyle (the dazzling cameraman behind *HERO* and *HOUSE OF FLYING DAGGERS*). With first-hit *DAYS OF BEING WILD* and breakout-success *CHUNGKING EXPRESS*, Wong's aesthetic was firmly established: dreamy romanticism that conceals political commentary; guerilla nighttime shooting and bravura hand-held camerawork; color-coded symbolization and pop music leitmotifs; and non-stop interior monologues from characters so exquisitely lovesick as to find even their loneliness blissful. The international acclaim of subsequent releases *HAPPY TOGETHER* and *IN THE MOOD FOR LOVE* secured Wong's stature as a world filmmaker: consistently innovative and more emotionally profound with every picture.



HAPPY TOGETHER [Cheun Gwong Tsa Sit]

March 4, 4:30 & 8:50; March 5, 8:10; March 6, 1:00;
March 8, 6:30; March 10, 8:50

Lovers Tony Leung Chiu Wai and Leslie Cheung leave Hong Kong for Buenos Aires to seek a fresh start—and instead break up. But the first breakup never sticks. With heroic performances from Leung and Cheung, and controversy over the film's homosexual content and politics vis-à-vis Hong Kong's 1997 return to the mainland. The result was a box office smash in Hong Kong and abroad. Best Director, Cannes Film Festival. Directed/written by Wong Kar-Wai; produced by Ye-Cheng Chan and Chan Yechang. Hong Kong, 1997, b&w/color, 96 min. In Mandarin, Cantonese and Spanish with English subtitles. **RATED R**

IN THE MOOD FOR LOVE [Fa Yeung Nin Wa]

March 4, 6:45; March 5, 6:00; March 6, 7:10;
March 8, 8:40; March 10, 6:45

Wong's most acclaimed film to date manages to be both arch and accessible, and perhaps the purest distillation of his romance with nostalgia. In 1962 Hong Kong, neighbors Maggie Cheung and Tony Leung Chiu Wai discover that their spouses are having an affair. Their shared grief leads to close friendship, then temptation, then... ?

Directed/written/produced by Wong Kar-Wai. Hong Kong, 2000, color, 98 min. In Shanghaiese and Cantonese with English subtitles. **RATED PG**

Buenos Aires Zero Degree

[Sip si ling dou—cheun gwong tsa sit]

March 6, 3:10; March 8, 5:00; March 10, 5:15

"This behind-the-scenes look at the making of *HAPPY TOGETHER* provides thoughtful insight into Wong's unique creative process. The director's sometimes criticized reputation for improvisational screenwriting and tireless revision is illuminated by the hours of film that were shot and never included in the final cut of the film. By piecing together Wong's unused footage and watching his creative process unfold, we see the potential for entirely different films being born and dying before our eyes."—Northwest Film Center, Portland, Oregon.

Directed/written by Kwan Pun-Leung and Amos Lee. Hong Kong, 1999, color, 68 min. In Cantonese and Spanish with English subtitles.

UNRATED



AS TEARS GO BY [Wong Gok Ka Moon]

March 14, 6:15; March 16, 9:35

Triad "big brother" Andy Lau tries to protect loose cannon "little brother" Jackie Cheung from self-destruction, but learns the hard way that some people don't want to be saved. There's enough creative violence to satisfy as a gangster film, but Wong's romantic fixations are already in place: Lau's hesitant romance with country cousin Maggie Cheung blos-





FALLEN ANGELS

soms suddenly into a music video-like rapture, set to a Canto-Pop cover of Berlin's *Take My Breath Away*. Directed/written/produced by Wong Kar-Wai. Hong Kong, 1988, color, 100 min. In Cantonese with English subtitles. **UNRATED. INTERNATIONAL SUGGESTED VIEWING AGE: 18 AND OVER.**

ASHES OF TIME
[Dung Che Sai Duk]

March 15, 6:15; March 20, 9:20; March 23, 9:30

Mythic and mysterious, Wong's Song Dynasty period piece has less to do with martial arts than aching hearts, specifically that of lonely swordsman Leslie Cheung, who never confessed his love to Maggie Cheung and suffered silently as she married his brother. An existential meditation on affairs of the heart, memory and learning to forget, set in an otherworldly desert wasteland where warriors sometimes seek their fortune—and sometimes, oblivion.

Directed/written by Wong Kar-Wai; from the novel *The Eagle Shooting Heroes* by Louis Cha; produced by Sung-Lin Chai. Hong Kong, 1994, color, 100 min. In Cantonese with English subtitles. **UNRATED**

New 35mm Print! New English Subtitles!
DAYS OF BEING WILD
[A Fei Jing Juen]

March 18, 5:15; March 19, 7:10; March 20, 7:25; March 22, 6:20

In 1960s Hong Kong, idle playboy Leslie Cheung is kept in luxury by his retired courtesan foster mother, who gives him everything he needs but not the one thing he wants: the identity of his natural mother. Self-obsessed and careless with his own loved ones—including girlfriends Maggie Cheung and Carina Lau—Cheung bolts for the Philippines in search of his identity, and possibly his doom.

Directed/written by Wong Kar-Wai; produced

by Rover Tang. Hong Kong, 1991, color, 94 min. In Cantonese, Tagalog, Tamil, English and Mandarin with English subtitles. **RATED PG-13**

CHUNGKING EXPRESS
[Chong Qing Sen Lin]

March 18, 7:10; March 19, 3:00; March 20, 3:15; March 24, 6:30

Broken-hearted cops, diva gangsters, shop girl secret admirers and liberated stewardesses run riot in Wong's buoyant, quirky romance. Featuring outstanding perform-



CHUNGKING EXPRESS

ances from vets Brigitte Lin, Takeshi Kaneshiro and Tony Leung Chiu Wai, but pop star Faye Wong's blissfully unselfconscious dance to the Mamas and the Papas' *California Dreaming* may represent the consummate Wong Kar-Wai moment.

Directed/written by Wong Kar-Wai; produced by Yi-Kan Chan. Hong Kong, 1994, color, 102 min. In Cantonese with English subtitles. **RATED PG-13**

FALLEN ANGELS
[Duo Luo Tian Shi]

March 18, 9:15; March 19, 5:05; March 20, 5:20

Originally the final of three story lines in *CHUNGKING EXPRESS*, Wong spun off this tale of a lonely hit man and his lonelier business manager into a separate movie. A much darker take on the denizens of the Hong Kong night, it makes good on the promise of *AS TEARS GO BY*'s stylized violence, with expressionistic visual flourishes and Christopher Doyle's camera whirling and whooshing at its *FLYING DAGGER*-fastest.

Directed/written by Wong Kar-Wai; produced by Jeffrey Lau. Hong Kong, 1995, color, 90 min. In Cantonese with English subtitles. **RATED PG-13**



DAYS OF BEING WILD

ABOUT AFI SILVER

Information

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

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 and first-run features, except where noted). Please present your member card to the box office cashier for all member transactions.

Tickets may be purchased online at www.AFI.com/Silver, at the AFI Silver box office, or at the ticket kiosk in the lobby. Tickets purchased online must be retrieved at the box office. The same credit card used to reserve online must be presented to the cashier for tickets. Both advance sale

and day-of-show purchases are available online or in-person. **THERE IS NO SERVICE FEE FOR ONLINE TICKETING AT AFI SILVER.** AFI accepts American Express, Visa, MasterCard and Discover.

Box Office

AFI Silver box office opens one-half hour before the first show (approximately 4:30 p.m. on weekdays, 11:30 a.m. on weekends).

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 and wine, delicious coffee drinks, a variety of pizzas and gourmet stuffed pretzels. Menu changes daily.

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.

By Ride-On Bus: The Silver Spring Metro station is served by Ride-On routes 1, 2, 3, 4, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 28.

By Metrobus: The Silver Spring station is served by Metrobus routes 70, 71, J5, F4, F6, JH1, J2, J3, J4, Q2, S2, S4, Y8, Z5.

Parking

Visit the new Wayne Avenue parking garage in the New Downtown Silver Spring. Located behind the AFI Silver Theatre, in the center of the vibrant new shopping and entertainment center, the Wayne Avenue Garage offers **FREE PARKING after 6:00 p.m. on weekdays and all day on weekends.** Convenient parking is also available to AFI patrons behind the Lee Building at

the corner of Colesville Road and Georgia Avenue (\$3 for the entire evening). The lot can be entered from either Georgia Avenue or Fenton Street. **VALET PARKING** is also available evenings at Gateway Plaza (in front of the historic shopping center at the corner of Georgia and Colesville).

VALET PARKING AVAILABLE AT GATEWAY PLAZA!



FREE PARKING after 6:00 p.m. on weekdays and all day on weekends

AFI PREVIEW

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Calendar lists all repertory dates and Special Events/Programs as of press time. Always check local listings for daily show times. Visit www.AFI.com/Silver for additional openings and register for AFI Silver's weekly e-blast to receive up to the minute program information.

FEB

MARCH

APRIL

SUN	MON	TUE	WED	THU	FRI	SAT
Cherry Blossom Cinema Environmental Film Fest Sidney Lumet Retrospective	Wong Kar-Wai Showcase Martin Scorsese Retrospective Bertrand Tavernier Showcase	Montgomery College Film Series (\$5) MARS—MID-ATLANTIC REGIONAL SHOWCASE (\$5) ★ Special Event	Films and schedule subject to change. Check www.AFI.com/Silver or call 301.495.6700 for updates.		25 Martin Scorsese MEAN STREETS 4:20 RAGING BULL 6:30 TAXI DRIVER 9:00	26 Martin Scorsese THE AGE OF INNOCENCE 12:10 KING OF COMEDY 2:50 RAGING BULL 5:00 TAXI DRIVER 7:30 MEAN STREETS 9:45
27 ★ OSCAR NIGHT® CELEBRATION RECEPTION 7:00 LIVE BROADCAST 8:00	28 Martin Scorsese THE KING OF COMEDY 4:00 NEW YORK, NEW YORK 6:10 TAXI DRIVER 9:10	1 Martin Scorsese MEAN STREETS 6:50 MARS A PATRIOT ACT 9:00	2 Martin Scorsese TAXI DRIVER 4:30 RAGING BULL 6:50 THE KING OF COMEDY 9:20	3 Martin Scorsese MEAN STREETS 4:30 THE KING OF COMEDY 6:50 TAXI DRIVER 9:00	4 Wong Kar-Wai HAPPY TOGETHER 4:30, 8:50 IN THE MOOD FOR LOVE 6:45	5 Martin Scorsese NEW YORK, NEW YORK 12:30 RAGING BULL 3:30 TAXI DRIVER 10:20 Wong Kar-Wai IN THE MOOD FOR LOVE 6:00 HAPPY TOGETHER 8:10
6 Martin Scorsese RAGING BULL 4:40 TAXI DRIVER 9:15 Wong Kar-Wai HAPPY TOGETHER 1:00 BUENOS AIRES ZERO DEGREE 3:10 IN THE MOOD FOR LOVE 7:10	7 Martin Scorsese MEAN STREETS 6:40 RAGING BULL 8:55	8 Wong Kar-Wai BUENOS AIRES ZERO DEGREE 5:00 HAPPY TOGETHER 6:30 IN THE MOOD FOR LOVE 8:40	9 Montgomery College SHE DONE HIM WRONG 5:30 Sidney Lumet FAIL-SAFE 8:20	10 Wong Kar-Wai BUENOS AIRES ZERO DEGREE 5:15 IN THE MOOD FOR LOVE 6:45 HAPPY TOGETHER 8:50	11 Martin Scorsese GOODFELLAS 6:10 Environmental Film Fest Les Blank Live on Stage at Screening of ★ YUM YUM YUM (AND OTHER FOOD DOCS!) 9:00	12 Martin Scorsese THE LAST TEMPTATION OF CHRIST 12:45 GOODFELLAS 9:40 Environmental Film Fest Les Blank Live at ★ BURDEN OF DREAMS 4:00 Walter Bernstein Live at ★ THE FRONT 7:00
13 Martin Scorsese AGE OF INNOCENCE 3:00 GOODFELLAS 5:40 CASINO 8:30 Sidney Lumet FAIL-SAFE 12:45	14 Martin Scorsese THE LAST TEMPTATION OF CHRIST 8:15 Wong Kar-Wai AS TEARS GO BY 6:15	15 Martin Scorsese CASINO 8:15 Wong Kar-Wai ASHES OF TIME 6:15	16 Wong Kar-Wai AS TEARS GO BY 9:35 Sidney Lumet SERPICO 7:00	17 Martin Scorsese GOODFELLAS 8:20	18 Wong Kar-Wai DAYS OF BEING WILD 5:15 CHUNGKING EXPRESS 7:10 FALLEN ANGELS 9:15	19 Martin Scorsese GOODFELLAS 9:10 Wong Kar-Wai CHUNGKING EXPRESS 3:00 FALLEN ANGELS 5:05 DAYS OF BEING WILD 7:10 Environmental Film Fest THE FUTURE OF FOOD 12:30
20 Wong Kar-Wai CHUNGKING EXPRESS 3:15 FALLEN ANGELS 5:20 DAYS OF BEING WILD 7:25 ASHES OF TIME 9:20 Sidney Lumet SERPICO 12:45	21 Martin Scorsese GANGS OF NEW YORK 8:25	22 Martin Scorsese GANGS OF NEW YORK 8:35 Wong Kar-Wai DAYS OF BEING WILD 6:20	23 Wong Kar-Wai ASHES OF TIME 9:30 Sidney Lumet DOG DAY AFTERNOON 7:00	24 Wong Kar-Wai CHUNGKING EXPRESS 6:30	25 Jean-Luc Godard's MASCULINE-FEMININE Opens Today	26 Jean-Luc Godard's MASCULINE-FEMININE
27 Jean-Luc Godard's MASCULINE-FEMININE Sidney Lumet DOG DAY AFTERNOON 1:00	28 Jean-Luc Godard's MASCULINE-FEMININE	29 Jean-Luc Godard's MASCULINE-FEMININE	30 Jean-Luc Godard's MASCULINE-FEMININE Sidney Lumet 12 ANGRY MEN 8:30 Montgomery College MY FAVORITE WIFE 5:30	31 Jean-Luc Godard's MASCULINE-FEMININE	1 Bertrand Tavernier CAPTAIN CONAN 4:20 IT ALL STARTS TODAY 6:30 LIFE AND NOTHING BUT 8:50	2 Bertrand Tavernier LIFE AND NOTHING BUT 1:00 CAPTAIN CONAN 3:40 IT ALL STARTS TODAY 6:10 SAFE CONDUCT 8:30
3 Bertrand Tavernier THE CLOCKMAKER 3:00 SUNDAY IN THE COUNTRY 5:10 DADDY NOSTALGIA 7:00 L.627 9:05 Sidney Lumet 12 ANGRY MEN 1:00	4	5 Bertrand Tavernier L.627 6:20 MARS The Best of CAmn 9:00	6 Bertrand Tavernier DADDY NOSTALGIA 6:30 SUNDAY IN THE COUNTRY 8:40	7 Bertrand Tavernier THE CLOCKMAKER 6:30 SAFE CONDUCT 8:35	8 Cherry Blossom Cinema DOLLS 5:00 THE MAKIOKA SISTERS 7:10 BRIGHT FUTURE 9:50	9 Bertrand Tavernier CLEAN SLATE 5:30 'ROUND MIDNIGHT 8:00 Cherry Blossom Cinema THE MAKIOKA SISTERS 12:30 DOLLS 3:10 BRIGHT FUTURE 10:30
10 Bertrand Tavernier CLEAN SLATE 12:30 THE PASSION OF BEATRICE 5:45 Cherry Blossom Cinema THE MAKIOKA SISTERS 3:00 DOLLS 8:20	11 Bertrand Tavernier 'ROUND MIDNIGHT 8:50 SILVERDOCS presents ★ SHAKE HANDS WITH THE DEVIL 7:30	12 Cherry Blossom Cinema BRIGHT FUTURE 7:30 DOLLS 9:30	13 Montgomery College A FOREIGN AFFAIR 5:30 APA Film & Reel Affirmations Present ★ 15 8:30	14 Bertrand Tavernier 'ROUND MIDNIGHT 6:15 THE PASSION OF BEATRICE 8:50		

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FEATURED SHOWCASE

Live On Stage April 18! Maverick Classicist: Bertrand Tavernier

April 1-18

As Washington, DC, enjoys its spring city-wide Paris on the Potomac Celebration, AFI, in conjunction with



L'ARP—The Society of Authors, Directors and Producers in France—presents a showcase of neo-classic director Bertrand Tavernier's work, culminating in his live on-stage appearance at AFI Silver on April 18—with HOLY LOLA, fresh from its US Premiere in Los Angeles. AFI Silver thanks L'ARP's Michel Gomez, and Roland Celette and Estelle Carpentier of the Embassy of France for their invaluable help in bringing Tavernier's exceptional work to Washington audiences.

Perhaps the pre-eminent post-New Wave French director/writer, Bertrand Tavernier has certainly been among the most-honored, his films having garnered over 40 César nominations—winning (among others) twice for Best Director and three times for writing—as well as capturing Best Director at the Cannes Film Festival and a Golden Bear at Berlin. Eschewing a career in law (when he turned in a blank piece of paper instead of an exam), Tavernier first worked as a publicist for Hollywood films in France and as a film critic for *Positif* and *Les Cahiers du Cinéma*—before going behind the camera himself. Learning the ropes from proto-New Waver Jean-Pierre Melville (*BOB LE FLAMBEUR*, *LE CERCLE ROUGE*), Tavernier then broke away to define a new, neo-classic sensibility, drawing inspiration—and collaborators—from the very “cinema of quality” tradition of the '40s and '50s that his Nouvelle Vague generation had reacted against. Restlessly exploring the narrative form—with consummate craftsmanship his constant—Tavernier's subject matter has ranged widely from careful literary adaptations to lavish period recreations to gritty contemporary social commentary. His nine-film collaboration with actor Philippe Noiret represents one of the greatest and most prolific of screen teams, a sampling of which will be presented here.

All films in the showcase are in French with English subtitles, except where noted.

LIFE AND NOTHING BUT [La vie et rien d'autre]

April 1, 8:50; April 2, 1:00

Major Philippe Noiret and his team take a break from identifying France's nameless 1920 World War I dead (50,000 down, 300,000 to go) to accommodate Sabine Azema's demands to hunt for her husband's corpse and the government's need for a particular Unknown Soldier. An intimate drama set between segments of sweeping production design, garnering multiple awards for Noiret's performance.

Directed/written by Bertrand Tavernier; co-written by Jean Cosmos; produced by René Cleitman. France, 1989, color, scope, 135 min.

RATED PG

“Noiret [is] outstanding in his hundredth film role”

—GEOFF ANDREW, *TIMEOUT*

'ROUND MIDNIGHT

April 9, 8:00; April 11, 8:50; April 14, 6:15

Saxophonist Dale Turner (played by real-life jazz giant Dexter Gordon) battles alcoholism and drug addiction in '50s Paris, but is befriended and saved by Gallic groupie François Cluzet. But what happens to their friendship if Turner goes back to America? The terrific jazz score was recorded live in this fictionalized telling of the friendship between



“Teaches you everything about jazz that you really need to know”

—ROGER EBERT

bebop pianist Bud Powell and a French fan, winning Herbie Hancock an Oscar for Best Score and Dexter Gordon a Best Actor nomination for his sole starring role.

Directed/written by Bertrand Tavernier; co-written by David Rayfiel; produced by Irwin Winkler. France, 1986, color, scope, 133 min. IN ENGLISH. RATED R

IT ALL STARTS TODAY [Ça commence aujourd'hui]

April 1, 6:30; April 2, 6:10

In Tavernier's gritty, docu-style social drama set in an unemployment-riddled town, nursery school teacher Philippe Torreton crusades against government bean-counters, do-nothing social services and the plug-pulling power company.

Directed/written by Bertrand Tavernier; co-written by Dominique Sampiero and Tiffany Tavernier; produced by Alain Sarde and Frédéric Bourboulon. France, 1999, color, scope, 117 min. UNRATED

L.627

April 3, 9:05; April 5, 6:20

A year in the life of a Parisian drug squad, as cop Didier Bezace, after a losing battle with *flic* bureaucracy, gets transferred to practical joker Jean-Paul Comart's anti-vice squad, then slugs it out with red



tape, day-to-day drudgery, and potential burnout—although nobody fires a gun. Co-scripted by a working detective.

Directed/written by Bertrand Tavernier; co-written by Michel Alexandre; produced by Alain Sarde. France, 1992, color, 145 min. UNRATED

SUNDAY IN THE COUNTRY [Un dimanche à la campagne]

April 3, 5:10; April 6, 8:40

In France before World War I, Michel Aumont dutifully brings his family to visit his aging artist father (real octogenarian Louis Ducreux) at his country home, as he does every Sunday. But this time, for once, scapegrace daughter Sabine Azema shows up, admittedly unannounced. And guess who Papa likes best? A quietly beautiful examination of family politics and lost opportunities. Best Director, Cannes Film Festival; Best Actress, Cinematography, Writing, César Awards.

Directed/written/produced by Bertrand Tavernier; co-written by Colo Tavernier, from the novel by Pierre Bost. France, 1984, color, 90 min. RATED G

CAPTAIN CONAN [Capitaine Conan]

April 1, 4:20; April 2, 3:40

During World War I on the Balkan front, former teacher Samuel Le Bihan meets a born warrior, Philippe Torreton's Captain Conan (César Award, Best Actor). But after the Armistice, amidst a shadow war against an incipient Red Menace, what's ex-warrior Conan to do? With nine nominations, winner of the César Award for Best Director.

Directed/written by Bertrand Tavernier; co-written by Jean Cosmos from the novel by Roger Vercelet; produced by Alain Sarde and Frédéric Bourboulon. France, 1996, color, scope, 130 min. UNRATED



AFI member passes will be accepted at all screenings in the Bertrand Tavernier Showcase, unless otherwise noted.

**Washington,
DC Area Premiere**
SAFE CONDUCT
[Laissez-Passer]

April 2, 8:30; April 7, 8:35

During the Occupation, assistant director Jean-Devaivre (Jacques Gamblin, Best Actor, Berlin) works for the German-controlled film company—but also for the Resistance, and scenarist Jean Aurenche (Denis Podalydès) relentlessly dodges collaborationist writing assignments while pursuing une *vie d'amour*. Two true stories; screenwriter Aurenche later regularly worked with Tavernier. A kaleidoscope of the forgotten cinema of the '40s.

Directed/written by Bertrand Tavernier; co-written by Jean Cosmos, from the book by Jean-Devaivre; produced by Frédéric Bourboulon. France, 2002, color, scope, 170 min. **UNRATED**



SAFE CONDUCT

CLEAN SLATE
[Coup de torchon]

April 9, 5:30; April 10, 12:30

In a French West African colony in 1938, cop Philippe Noiret is nobody's idea of Wyatt Earp, humiliated by wife Stéphane Audran and sneered at by pimp Jean-Pierre Marielle. Then he decides the worm has to turn. But isn't he going too far? A



CLEAN SLATE

blackly comic adaptation of Jim Thompson's noirer-than-noir *Pop, 1280*. Ten César nominations.

Directed/written by Bertrand Tavernier; co-written by Jean Aurenche, from the novel by Jim Thompson; produced by Henri Lassa and Adolphe Viezzi. France, 1981, color, 128 min. **UNRATED**

THE PASSION OF BÉATRICE
[La Passion Béatrice]

April 10, 5:45; April 14, 8:50

In medieval France, young Julie Delpy (BEFORE SUNSET) can't wait for dad Bernard-Pierre Donnadieu to get back from the Crusades. When he does, the results are horrific beyond imagining (But of course, we've already witnessed, in a prologue, the younger Donnadieu forced to murder his mother's lover.). A harshly brutal view of the Middle Ages scripted by the director's ex-wife, with a wonderfully effective jazz score by bassist Ron Carter.

Directed by Bertrand Tavernier; written by Colo Tavernier; produced by Adolphe Viezzi. France, 1987, color, 132 min. **RATED R**

**DADDY NOSTALGIA/
THESE FOOLISH THINGS**
[Daddy Nostalgie]

April 3, 7:00; April 6, 6:30

In the wake of her father's life-threatening surgery, Jane Birkin arrives at dad's Riviera retirement home hoping at last to break through his elegant elusiveness. In a role seemingly tailor-made—and, as he planned, his last—the legendary Dirk Bogarde is as ironically witty as ever, this time in two languages.

Directed/written by Bertrand Tavernier; co-written by Colo Tavernier; produced by Adolphe Viezzi. France, 1990, color, scope, 105 min. **RATED PG**

THE CLOCKMAKER
[L'Horloger de Saint-Paul]

April 3, 3:00; April 7, 6:30

Bad news for quiet Lyons clockmaker Philippe Noiret: Inspector Jean Rochefort arrives with news that the son who lives-but-doesn't-live-with-him has committed murder. In the course of the case, Noiret finds new understanding with the son he realizes he didn't really know, and a new friendship with the understanding cop. Tavernier's first feature won the Silver Bear at the Berlin Film Festival, launching his career.

Directed/co-written by Bertrand Tavernier; co-written by Jean Aurenche and Pierre Bost, from the novel by Georges Simenon; produced by Raymond Danon. France, 1974, color, 105 min. **UNRATED**

SPECIAL EVENT

**Bertrand Tavernier in person with the
Washington, DC premiere of
HOLY LOLA**

Monday, April 18, 7:30

Jacques Gamblin and Isabelle Carré travel to Cambodia to adopt a baby girl, and the trouble begins. Red tape and bureaucracy—both French and Cambodian—and danger from human traffickers ultimately drive them to a journey of realization as the couple confronts problems in their own relationship.

Directed/written by Bertrand Tavernier; co-written by Dominique Sampiero and Tiffany Tavernier; produced by Frédéric Bourboulon. France, 2004, color, 128 min. In French, Italian, Khmer and English with English subtitles. **UNRATED. INTERNATIONAL SUGGESTED VIEWING AGE: 10 AND OVER**

Special event—member passes not accepted.

*"A film pairing of
astonishing force... Each
scene of this emotional
film is a decisive,
meaningful battle"*

—TÉLÉRAMA



SEASONAL CINEMA FROM JAPAN



AFI member passes will be accepted at all screenings in the Cherry Blossom Cinema Series

Cherry Blossom Cinema

April 8–12

Anticipating the Washington, DC area's favorite harbinger of spring, the blooming of its cherry blossoms, AFI Silver presents the Japanese classic most associated with cherry blossom time, **THE MAKIOKA SISTERS**, as well as two new pictures representing what's young and vital in Japanese cinema today.

The Classic Returns! **THE MAKIOKA SISTERS** [Sasameyuki]

April 8, 7:10; April 9, 12:30; April 10, 3:00

In 1938 Osaka, four daughters of an old merchant family all unknowingly

"Swooningly beautiful, probably the most visually beautiful single film I can remember seeing... BEST FILM OF THE YEAR" (1985)

—SHEILA BENSON, LOS ANGELES TIMES

face the end of a gentler way of life. In this Jane Austen-ish chronicle of incidents, Kon Ichikawa adapts Junichiro



THE MAKIOKA SISTERS

Tanizaki's classic novel with ravishing pictorialism and insidious black humor in a throwback to the Golden Age of Japanese cinema.

Directed/written/produced by Kon Ichikawa; co-written by Shinya Hidaka, from the novel by Junichiro Tanizaki; co-produced by Tomoyuki Tanaka. Japan, 1983, color, 140 min. **UNRATED**

Washington, DC Area Premiere!

DOLLS [Doruzu]

April 8, 5:00; April 9, 3:10;
April 10, 8:20; April 12, 9:30

Adapting and updating a classic tale from Bunraku—Japanese puppet theater—into a live-action feature, iconoclast auteur Takeshi "Beat" Kitano's **DOLLS** is his eeriest, most contemplative film to date, and unlike anything he's done before. The delicate balance between men and women, and the soul-shattering grief of its loss play out over three tales of the unexpected. Featuring seasonal scene changes and nature symbols—including a stunning trek through a cherry grove in bloom—Kitano's latest is a meditation of cosmic melancholy. Official selection, 2002 Venice Film Festival.

Directed/written by Takeshi "Beat" Kitano, after the play *The Courier From Hell* [Meido no Hikyaku] by Monzaemon Chikamatsu; produced by Masayuki Mori and Takio Yoshida. Japan, 2002, color,

114 min. In Japanese with English subtitles. **UNRATED**

Washington, DC Area Premiere!

BRIGHT FUTURE [Akarui Mirai]

April 8, 9:50; April 9, 10:30;
April 12, 7:30

Cult weird-meister Kiyoshi Kurosawa's latest is yet another combination of characters living a dream-challenged reality, splintered identity and stinging social commentary. Slacker factory hands Tadanobu Asano and Jō Odagiri live lives of

unmotivated monotony—until a seemingly random murder fractures their existence. What follows: shifting Oedipal triangles and sibling rivalries, sin-eating scapegoats and transcendental suicide, and a mysteriously evolving red jellyfish that represents either the salvation or destruction of Tokyo. Instead of the cheery renewal of cherry blossoms, a unique look at the pain and frustration of making new beginnings. Official selection, 2003 Cannes Film Festival.

Directed/written by Kiyoshi Kurosawa; produced by Takashi Asai. Japan, 2003, color, 92 min. In Japanese with English subtitles. **UNRATED**



DOLLS



BRIGHT FUTURE

DC ENVIRONMENTAL FILM FESTIVAL

Presented in cooperation with
Slow Food USA and SILVER-
DOCS: AFI/Discovery Channel
Documentary Festival

The Environmental Film Festival In The Nation's Capital

AFI Silver: March 11, 12, 19

Nationally acclaimed director/producer/cinematographer Les Blank, who has been following his own muse documenting folk culture in the United States since the '60s, will present two of his most celebrated films and discuss his philosophy as an independent filmmaker. Blank has received numerous awards over his five-decade career, including the Maya Deren Award for Outstanding Lifetime Achievement from AFI, and the 1982 British Academy Award for Best Feature Documentary for **BURDEN OF DREAMS**. Major retrospectives of Blank's films have been mounted at New York's Metropolitan Museum of Art, London's National Film Theatre and FILMEX in Los Angeles.

Discussions with filmmaker Les Blank will follow all screenings.



AFI member passes will be accepted at all screenings in the Environmental Film Festival at AFI Silver

Les Blank In Person! **BURDEN OF DREAMS**

Saturday, March 12, 4:00

For nearly five years, German director Werner Herzog waged a desperate struggle to complete the Amazon-jungle shoot of the most difficult film of his career. In **FITZCARRALDO**, disaster after disaster befalls a penniless, opera-mad dreamer who

"Remarkable... one of the most candid, most fascinating portraits ever made of a motion picture director at work... There's never been anything else like it."

—VINCENT CANBY, **THE NEW YORK TIMES**

risks everything to build a grand opera house in the jungle river port of Iquitos. Creating the movie proved just as dubious and perilous an enterprise as the one on which it was based. Invited by Herzog to record his artistic experiment, Les Blank documents the making of the film through plane crashes; torrential rains; attacks by armed, hostile Indians; the loss of several leading actors; and the eruption of a full-fledged border war around him. Blank, through Herzog, raises provocative questions about the pursuit of art and what it entails—including



despoiling the environment, but leaves the question, "Is it worth it?" to the viewer.

Directed/produced by Les Blank and Maureen Gosling. US, 1982, color, 94 min. **UNRATED**

PLUS **WERNER HERZOG EATS HIS SHOE**

"More shoes, more boots, more garlic."—Werner Herzog. Herzog vowed that he would eat his shoe if Errol Morris actually made one of the films he was forever talking about. Stung into action, Morris directed **GATES OF HEAVEN**, a highly acclaimed film about a pet cemetery. And, true to his word, Herzog returned to UC Berkeley to consume one of his desert boots. Blank's film records the event, documenting Herzog's strongly expressed belief that people must have "the guts to attempt what they dream of."

Directed/produced by Les Blank. US; 1979, color, 22 min. **UNRATED**

Les Blank In Person! **YUM, YUM, YUM**

Friday, March 11, 9:00

A mouth-watering exploration into spicy, down-home cooking and the Cajuns and Creoles of French-speaking Louisiana who create it, this film features Paul Prudhomme, Marc Savoy and other great cooks along with tangy music. A Blue Ribbon winner at the American Film and Video Festival.

Directed/produced by Les Blank. US, 1990, 31 min. **UNRATED**

PLUS **CHICKEN REAL**

An often-surrealistic look at a large-scale chicken farm that produces 156 million chickens a year! Featuring the world's favorite chicken songs.

Directed/produced by Les Blank. US, 1970, 23 min. **UNRATED**

PLUS **GARLIC IS AS GOOD AS TEN MOTHERS**

The greater glories of garlic are illuminated in this lip-smacking foray into the culinary history and curative powers of allium sativum. The film visits the California kitchens of such restaurants as Berkeley's Chez Panisse, where famed chef Alice Waters is interviewed, Flint's Bar-B-Que and La Vieille Maison in Truckee. A piquant stop at the Gilroy Garlic Festival is included, along with commentary by Werner Herzog and a soundtrack of Cajun, French Provençal, Flamenco, Swiss, Italian, Moroccan and Mexican music. Troubling trivia, like the fact that Eleanor Roosevelt ate three cloves of garlic dipped in chocolate daily, is also offered. Winner of the Blue Ribbon at the American Film and Video Festival.

Directed/produced by Les Blank with Maureen Gosling. US, 1980, 51 min. **UNRATED**

Presented in cooperation with Slow Food USA and SILVERDOCS **THE FUTURE OF FOOD**

Saturday, March 19, 12:30

"The age of genetically modified food is upon us, and government and consumers must decide what direction the business of food will go in the United States."—SILVERDOCS 2004. This is the thinking explored by Deborah Koons Garcia in her insightful documentary about the direction of food and farming in America, illustrating how problems arise, how companies have been patenting new plant products and the impact of scientific experiments on global consumers.

Directed/produced by Deborah Koons Garcia. US, 2004, color, 91 min. **UNRATED**

The screening will be followed by a panel discussion with Dr. Warren Belasco, Professor of American Studies, University of Maryland, Baltimore Campus; director/writer/producer Deborah Koons Garcia and Brian Halweil, Senior Researcher, World Watch Institute and author of *Eat Here*. Moderator: Marsha Weiner, Regional Governor, Slow Food USA.



"Director Deborah Koons Garcia highlights the role of corporations and government in agriculture and the role consumers have yet to play to determine what we will eat in the years and decades to come."

—SILVERDOCS 2004

Montgomery College Film Series

AFI Silver continues its presentation of outstanding films included in Montgomery College's film course curricula. Screenings are introduced by an instructor and followed by a post-film audience discussion which the general public is encouraged to join. Tickets are \$5.00 for students and general audience alike.

SHE DONE HIM WRONG

Wednesday, March 9, 5:30

"When women go wrong, men go right after them," notes turn-of-the-century Bowery belle Mae West, then invites Cary Grant to, "Come up some time and... see me." West also sings *Where Has My Easy Rider Gone?* and inquires, "Is that a pistol in your pocket or are you just glad to see me?" in this adaptation of her most notorious play.

Directed by Lowell Sherman; written by Harry Thew, John Bright and Mae West, from her play *Diamond Lil*; produced by William LeBaron. US, 1933, b&w, 66 min. **RATED APPROVED**

MY FAVORITE WIFE

Wednesday, March 30, 5:30

Cary Grant's new wife smells a rat when consummation postponements pile up, explained by his running into believed-dead first spouse Irene Dunne, now surprisingly back from a seven-year desert island stint with muscle-rippin' vegetarian Randolph Scott. So what was going on there—and who will turn out to be his favorite wife?

Directed by Garson Kanin; written by Sam and Bella Spewack; produced by Leo McCarey. US, 1940, b&w, 88 min. **RATED APPROVED**

A FOREIGN AFFAIR

Wednesday, April 13, 5:30

As a jeep rolls through the ruins of Berlin, the sound-track offers *Isn't It Romantic?* Blackmarketeering Captain John Lund traps dowdy Congresswoman Jean Arthur with file drawers while dallying with singer-with-a-past Marlene Dietrich. "In rotten taste!"—James Agee. Even co-writer and producer Charles Brackett found it "unpatriotic."

Directed/written by Billy Wilder; co-written by Charles Brackett and Richard Breen; produced by Charles Brackett. US, 1948, b&w, 116 min. **RATED APPROVED**

HOUSE OF GAMES

Wednesday, April 27, 5:30

Playwright David Mamet's directorial film debut takes a mark—psychiatrist (and the writer/director's then-wife) Lindsey Crouse—deep inside the world of grifters and high stakes scams. Joe Mantegna is the confidence man who draws her into an elaborate grift engineered by real-life card shark and con expert Ricky Jay. Constructed with more twists than a yoga studio and punctuated by Mamet's trademark staccato dialogue.

Directed and written by David Mamet; produced by Michael Hausman; 1987. US, color, 102 min. **RATED R**



A FOREIGN AFFAIR

Mid-Atlantic Regional Showcase (MARS)

AFI, Montgomery College and the DC Independent Film Festival continue their ongoing monthly showcase of independent local and regional films with director Lilibet Foster's screen adaptation of Mark Crispin Miller's one-man show *A Patriot Act*, in March and *The Best of CAmM: Film/Video Favorites from Five Years of Creative Alliance MovieMakers* in April. Screenings are preceded by casual filmmaker "Meet and Greet" a half-hour before show time in AFI Silver's café, followed by filmmaker Q&As. Regularly held on the first Tuesday of the month, screenings in this showcase series are \$5.

A PATRIOT ACT

Tuesday, March 1, 9:00

Acclaimed filmmaker Lilibet Foster (*SPEAKING IN STRING*, *SOUL IN THE HOLE*) directs this film adaptation of media critic—and sometime Johns Hopkins University Professor—Mark Crispin Miller's controversial one-man show. Currently at NYU, and the author of *The Bush Dyslexicon* and *Cruel & Unusual: Bush/Cheney's New World Order*, Miller presents a relentless case against the current administration.

Directed by Lilibet Foster; written by Mark Crispin Miller; produced by Kitty Overton. US, 2004, color, 80 min. **UNRATED**

The Best of CAmM: Film/Video Favorites From Five Years of Creative Alliance MovieMakers (CAmM)

Tuesday, April 5, 9:00

If you thought Baltimore was just about crabs and **HOMICIDE**, think again! Tonight we survey five years of fun, funky, freaky film programming from Creative Alliance MovieMakers (CAmM). Offering screenings, salons and workshops at The Patterson, a newly renovated 1930s movie palace, CAmM has become the center of Baltimore's film and video making community.

The **BEST** of CAmM 2005 includes shorts by John Stanfordford, Catherine Pancake, Skizz Cyzyk, Tracey Graham, Bill Dewald, Tepid Fish Productions, Karen Yasinsky, Kristen Anchor, Megaphone Project and Public Justice Center, Eric Dyer, Scott Keckan & Joy Lusko Kecken, Dallas Shelby and Paula Durette.



KINETIC SANDWICH (ERIC DYER SHORT)

A SPECIAL THANKS!

IMPACT TECHNOLOGY SCREENINGS PROJECT

In an ongoing effort to serve a wide variety of audiences, the AFI Silver Theatre and Cultural Center is pleased to announce the start of its newly created Impact Technology Screenings Project. This is an exciting project that will benefit Silver Spring and surrounding communities by offering free screenings to the visually impaired and the deaf and hard of hearing. The AFI Silver Theatre has exceptional state-of-the-art technical facilities, including Digital Theatre Systems caption and narrative features.

AFI would like to thank Verizon Foundation for its grant that allows us to present free special screenings to visually impaired and hearing impaired audiences. Check our listings in *The Washington Post* for screening times.

Oscar-Nominated Screenwriter Walter Bernstein Live!

THE FRONT

Saturday, March 12, 7:00

"Furthermore, you can all @#&* yourselves." In the McCarthyite '50s, "nebbish" Woody Allen puts his name on pal Michael Murphy's scripts to get past the blacklists—but then a committee calls. With actual blacklistees (Martin Ritt, Walter Bernstein, Zero Mostel, Herschel Bernardi, et al) behind and before the camera.

Directed/produced by Martin Ritt; written by Walter Bernstein.* US, 1976, color, scope, 95 min.

RATED PG

Member Passes will not be accepted.

*See also Walter Bernstein's FAIL-SAFE, March 9, 13, page 3



Director Peter Raymont In Person!

A special SILVERDOCS: AFI/Discovery Channel Documentary Festival presentation marking the 11th Anniversary of the Rwanda Genocide

SHAKE HANDS WITH THE DEVIL: THE JOURNEY OF ROMEO DALLAIRE

Monday, April 11, 7:30

In the Spring of 1994, more than 800,000 Tutsis were brutally murdered by Hutus in Rwanda, as UN serviceman Roméo Dallaire stood watching—unable to help due to UN bureaucracy. Through a journey back to Rwanda with filmmaker Peter Raymont, Dallaire struggles to shake away the ghosts from his past. With this award-winning documentary (2005 Sundance Film Festival World Audience Award) and his recently published book, *Shake Hands with the Devil: The Failure of Humanity in Rwanda*, Dallaire today remains committed to preventing other such massacres from happening.

Directed/produced by Peter Raymont; co-produced by Lindalee Tracey. Canada, 2004, color, 91 min. In French and English with English subtitles. **UNRATED, SUGGESTED FOR MATURE AUDIENCES**

The screening will be followed by a live discussion with director Peter Raymont.

Member passes will not be accepted.

Peter Raymont will also appear on Sunday, April 10th at American University's Harold and Sylvia Greenberg Theatre with his films, **THE WORLD IS WATCHING** and **THE WORLD STOPPED WATCHING**, hosted by ABC's John Quinones, as part of the AU Reel Journalism Film Festival. See www.soc.american.edu for details.

Co-Presented by: The DC Asian Pacific American Film Festival (www.apafilm.org) & Reel Affirmations: The Washington, DC International Gay and Lesbian Film Festival, presented by One in Ten (www.reelaffirmations.org)

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April 13, 8:30



"Twenty-six-year-old Royston Tan's social satire (developed from a multi-award winning short) has given local censors their biggest ever headache by focusing on Singapore's 'problem boys': the ones from broken homes, the ones who smuggle drugs, the drop-outs, those who tend to die young. But what could have been a grungy social-realist tract is actually a dizzying collage of teen experience. Keeping his scenes short and stylized, the director doesn't shrink from the dark side: he looks at teen suicides with black humor, confronts the reality of self-harm and admits that boys prostitute themselves for pocket money. His introductory voice-over says it all: 'I only wanted to make a film of their lives, but in shooting it I've reconnected with a part of myself that I'd forgotten.'"—Tony Rayns, SYDNEY FILM FESTIVAL

Directed/written/produced by Royston Tan. Singapore, 2002, color, 95 min. **UNRATED WITH SEXUAL CONTENT, NOT SUITABLE FOR CHILDREN.**

SILVERDOCS
AFI/Discovery Channel Documentary Festival

SAVE THE DATE: June 14–19, 2005

AFI Silver Theatre and Cultural Center, Silver Spring, MD

SILVERDOCS.com

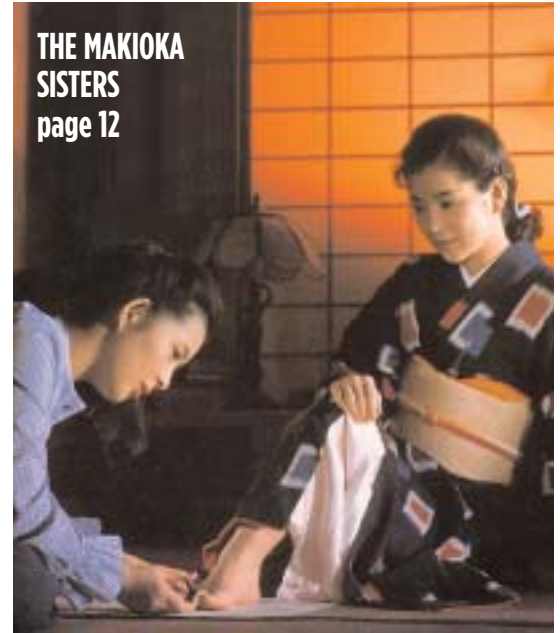
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