

AFI PREVIEW

Don Cheadle & Director Paul Haggis LIVE with

CRASH

With an ensemble including
Don Cheadle, Sandra Bullock,
Matt Dillon, Brendan Fraser,
Ryan Phillippe, Jennifer Esposito
and more!

Plus

Andrei Tarkovsky Retrospective

John Le Carré Series

Luis Buñuel Showcase

Henry Fonda Centennial Series

48 Hour Film Project

MAY IS MEMBERS MONTH

Free popcorn and more!

The Films of Jacques Demy



THE UMBRELLAS OF CHERBOURG



• BUY TICKETS ONLINE: WWW.AFI.COM/SILVER • NO SERVICE FEE •

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On the cover: Don Cheadle in CRASH, courtesy of Lions Gate Films

Inset: Catherine Deneuve in THE UMBRELLAS OF CHERBOURG, courtesy Zeitgeist Films, LTD

AFI Preview designer: Melissa Kelly, Auras Design

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

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Oscar Nominees Don Cheadle & Paul Haggis Live On Stage!

CRASH

Sunday, April 17, 4:30

A challenging, unflinching look at the complexities of racial tolerance in contemporary America from MILLION DOLLAR BABY writer/producer Paul Haggis in his directorial debut. The colorful Los Angeles characters—portrayed by a brilliant ensemble featuring Sandra Bullock and Don Cheadle—include a Brentwood housewife and her DA husband, a Persian store owner, two white police detectives, an African-American television director, a Mexican locksmith, two carjackers, a rookie cop and a Korean couple—all of whom collide over the course of 36 hours, with thought-provoking results. DIR Paul Haggis; SCR Paul Haggis and Bobby Moresco (from a story by Haggis); PROD Cathy Schulman, Don Cheadle, Bob Yari, Mark R. Harris, Bobby Moresco, Paul Haggis; EXEC PROD Andrew Reimer, Tom Nunan, Jan Körbelin, Marina Grasic; DP J. Michael Muro; MUS Mark Isham; CAST Sandra Bullock, Don Cheadle, Matt Dillon, Jennifer Esposito, William Fichtner, Brendan Fraser, Terrence Howard, Chris “Ludacris” Bridges, Thandie Newton, Ryan Phillippe, Larenz Tate. US, 2005, color, 100 min. RATED R



ALL CRASH PHOTOS: LOREY SEBASTIAN

Tickets for this screening are \$50. Currently available online or at the box office to AFI members (who need to show membership cards when picking up tickets), tickets will go on sale to the general public Thursday, April 7.

*We are hoping to arrange a very special AFI Silver private fundraising event with Paul Haggis and Don Cheadle. If we are able to do so, information will be posted on the AFI Silver website no later than Friday, April 8th, and members will be notified by e-mail.

*Passes Excluded

May is Members Month!

Honoring and Celebrating Members

To thank Members for their much-appreciated continued support of the AFI Silver, special offers have been created for the month of May. Look for the icon for special member offers.

Popcorn—It's On Us!

No movie-going experience is complete without something to snack on. Members can receive a free small popcorn at the concession stand on any day in the month of May. Just show a member card and ticket stub to enjoy this special benefit. Limit of two bags per day.

Member Passes

Remember—member passes are redeemable at any* of AFI Silver's repertory and other selected programs marked with an .

*Special events and engagements, or when a no-pass policy is listed at the box office or the AFI Silver Web site, are excluded.

Special Members Screenings

Sign up for AFI Silver's weekly e-mail at AFI.com/Silver for special member advance screening notices. A valid member card must be presented to retrieve tickets. Box office transactions only.

50% Discount on Gift Memberships in May

There is no need to think any longer about what to get your favorite film lover for their birthday, anniversary, or special occasions. AFI Silver membership, which is tax-deductible and includes free theatre passes, AFI PREVIEW, subscriptions to film-related magazines such as PREMIERE, discounts to screenings, advance notice to AFI Silver events and more, is a great value. During May, current members can call 800.774.4234 (Monday-Friday, 12:00 p.m.–8:00 p.m. EST) to receive 50% off the membership price at all levels. Offer restricted to new gift memberships from current members only. Offer cannot be used for renewing memberships.

The Complete Feature Films of Andrei Tarkovsky

Saturday, April 16 through Saturday, April 30

From his first internationally exhibited film, *IVAN'S CHILDHOOD*, it was clear that Russian director Andrei Tarkovsky's (1932-1986) warmth and humanity, dazzling visuals—even religious imagery in the Communist Soviet Union—signaled an exceptional talent. But it was his second, long-suppressed film, *ANDREI RUBLEV*, that revealed a genius for epic sweep combined with subconscious probings—on a level reached by Ingmar Bergman—that created a whole moved by a mystical sensibility unique to film. Tarkovsky maintained this epic, mystical vision throughout his all-too-brief career, creating the most personal works without slipping into obscurity—and remaining an eerily gripping narrator.

ANDREI TARKOVSKY



“Andrei Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream.”

—INGMAR BERGMAN



ANDREI RUBLEV

NOSTALGHIA



ANDREI RUBLEV

Sat, Apr 16, 3:00; Sun, Apr 17, 5:15
Tue, Apr 19, 7:45

Tarkovsky's most spectacular work: a sweeping, medieval epic set in 15th-century Russia. Icon-master Rublev observes the ambiguities and horrors of his era from the artist's point of view, including the hair-raising sack of Vladimir by the Tartars. In the final, tour-de-force sequence, a novice bell-caster (Kolya Burlyaev, grown since his portrayal of Ivan in *IVAN'S CHILDHOOD*) attempts to mold an enormous bell, restoring Rublev's faith in life and art. The screen turns to color with Rublev's real-life icons in the transcendent climax. DIR Andrei Tarkovsky; SCR Andrei Mikhalkov-Konchalovsky and Tarkovsky; PROD Tamara Ogorodnikova. USSR, 1965, b&w with a color sequence, scope, 205 min. In Russian with English subtitles. **UNRATED** **M**

NOSTALGHIA

Wed, Apr 20, 6:15; Thu, Apr 21, 6:15

A Russian expatriate wanders wintry Italian landscapes while returning in memory to his homeland. An inspired madman finds the fate of the world hanging on a candle's flight across a dry pool—arguably the most agonizingly suspenseful sequence in recent cinema. All the story's pieces come together in an overwhelming final shot that arrives before the audience realizes what it's seeing via a baffling special effect. Special Prize for Creativity, Cannes Film Festival. DIR Andrei Tarkovsky; SCR Tonino Guerra and Tarkovsky; PROD Franco Casati and Daniel Toscan du Plantier. USSR/Italy/France, 1983, color, 120 min. In Russian and Italian with English subtitles. **UNRATED** **M**

THE SACRIFICE [Offret]

Mon, Apr 18 6:20; Wed, Apr 20, 8:40;
Fri, Apr 22, 8:30

Tarkovsky's final film, shot in Sweden, at first evokes Ingmar Bergman with its small group isolated in a tense situation, but soon expands to Tarkovsky's more epic, cosmic view. Faced with nuclear holocaust, a mystic sacrifice must be offered to restore the world—with unforeseen results. In perhaps the supreme example of his disciplined mastery, a burning building collapses on cue to devastating dramatic effect. (How did he do it? For an answer, see *DIRECTED BY ANDREI TARKOVSKY*.) DIR/SCR Andrei Tarkovsky; PROD Anna-Lena Wibom. Sweden, 1986, color/b&w, 145 min. In Swedish with English subtitles. **UNRATED** **M**

THE MIRROR [Zerkalo]

Sun, Apr 24, 7:15; Mon, Apr 25, 6:20

Tarkovsky's most personal and autobiographical film features his father's poems studded throughout the soundtrack, and some actual locations from his childhood. A collage of diverse elements, the story moves back and forth among three time frames, with the same actress playing both the protagonist's mother and wife. Tarkovsky's only really

“An extraordinarily beautiful movie.”

—J. HOBERMAN,
VILLAGE VOICE

“non-linear” work was minimally released by the Soviet authorities—then acclaimed around the world. DIR Andrei Tarkovsky; SCR Alexander Misharin and Tarkovsky; PROD Erik Waisberg. USSR, 1975, color/b&w, 106 min. In Russian with English subtitles. **UNRATED** **M**

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STALKER

STALKER

Sat, Apr 23, 9:00; Mon Apr 25, 8:30

In this futuristic parable based on a story by the Soviet sci-fi honcho Strugatsky brothers, tormented seekers guided by a licensed Stalker venture into a forbidden region called the Zone. Perhaps Tarkovsky's subtlest evocation of beauty and dread: colored bottles float on an indoor pool, cars chase each other in first-gear through grimy industrial byways and a dead telephone nerve-shatteringly rings in an abandoned building. DIR Andrei Tarkovsky; SCR Arkady and Boris Strugatzky, from their novel *Picnic by the Roadside*; PROD Aleksandra Demidova. USSR, 1979, color/b&w, 161 min. In Russian with English subtitles. UNRATED **M**

MY NAME IS IVAN/ IVAN'S CHILDHOOD

[Ivanovo detstvo]

Sat, Apr 16, 1:00 & 8:55;
Sun, Apr 17, 1:00; Tue, Apr 19, 6:00

Tarkovsky burst the bonds of the Soviet Union's Patriotic War genre with his first feature's portrait of Ivan (Kolya Burlyayev), the 12-year-old runner/spy whose only knowledge of life is war. Tarkovsky's religious imagery was immediately noted, but the film's eye-popping black & white photography, surrealistic episodes and juxtaposition of nature (birch trees) and carnage proved the true precursors of his uniquely personal works to come. Golden Lion, Venice Film Festival. DIR Andrei Tarkovsky; SCR Vladimir Bogomolov and Mikhail Papava. USSR, 1962, b&w, 84 min. In Russian with English subtitles. UNRATED **M**

SOLARIS

Wed, Apr 27, 8:30; Sat, Apr 30, 3:20 & 8:20

Within the debris-strewn corridors of a decrepit space station, Kris Kelvin struggles with the enigma of a sentient planet, accompanied by an embodiment of his own past. In adapting the novel by Pole Stanislaw Lem—then the world's best-selling sci-fier—Tarkovsky added the scenes on Earth. In what is considered Tarkovsky's

most positive work, the moving resolution is held until the last seconds of the very last shot. Special Jury Prize, Cannes Film Festival. DIR Andrei Tarkovsky; SCR Friedrich Gorenstein and Tarkovsky, from the novel by Stanislaw Lem; PROD Viacheslav Tarasov. USSR, 1972, color, scope, 167 min. In Russian with English subtitles. RATED PG **M**

DIRECTED BY ANDREI TARKOVSKY

Mon, Apr 18, 9:10; Fri, Apr 22, 4:15

A Swedish film crew follows Tarkovsky during the filming of *THE SACRIFICE*, with the director's Q&A sessions, rural musings and clips from his films intercut with the hair-raising highlight—the jamming of the camera during the house burning that concludes *THE SACRIFICE*. One of the finest documentaries on a director ever, with Tarkovsky an illuminating commentator on his own work and must-viewing for *THE SACRIFICE* audiences. DIR/SCR Michal Leszczylowski. Sweden, 1988, color, 101 min. UNRATED **M**



SOLARIS



CinemaAFRICA

May 21 through June 1

After the overwhelming success of February's Hooray for Nollywood film series, AFI Silver again partners with xxiv/vii AFRICA to present a regular monthly showcase of films from Nigeria and beyond, highlighting the best in African cinema. Advance ticket purchase is strongly advised as all of the films in the Nollywood series sold out!

VUGA

Sat, May 21, 5:15; Wed, May 25, 9:00

This Nigerian Thema Awards best-film winner presents the moving story of a hero who, as a young boy, witnessed the murder of his father at the hands of vicious labor camp leaders. The boy later grows up to fight the oppressors who have destroyed his home and enslaved his community. DIR/SCR/PROD Simi Opeoluwa. Nigeria, 1999, DV, 110 min. **M**



YELLOW CARD

YELLOW CARD

Sat, May 28, 6:15; Wed, June 1, 8:45

Zimbabwe's box office smash is a fast-paced, harrowing story of love and passion—teenage love and a passion for soccer! A boy who dreams of success as a professional soccer player for Manchester United finds his dreams dashed by his reckless and philandering ways. After fathering a baby, his recklessness also puts him at risk for HIV. The Jury Prize winner at the Los Angeles Pan African Film Festival. DIR/SCR/PROD John and Louise Riber. Zimbabwe, 2000, DV, 85 min. **M**



YELLOW CARD

FILM SERIES

John Le Carré on Film

Sunday, May 1 through Wednesday, June 8

For five decades, John Le Carré (real name, David Cornwell) has been the poet laureate of the world of espionage and international intrigue, his reach spanning from the depths of the Cold War to the most recent of conflicts. A novelist who has transcended the bounds of the mystery/spy genre with a riveting sense of narrative, passionate humanity and sense of world-weary disillusion, his relentless series of best sellers has spawned a bevy of adaptations by a series of distinguished filmmakers. Enjoy a selection of Le Carré intrigues—on screen.

THE SPY WHO CAME IN FROM THE COLD

Sun, May 1, 6:30; Thur, May 5, 9:00

A dark, gritty adaptation of LeCarré's first bestseller. Going on a drunken binge that ends in jail, then getting involved with Claire Bloom's Brit Communist, Richard Burton is clearly all done as a spy and prime material for defection. But is it all a sham? And when he does go over, is his mission what he thought it was? Archival Print. DIR/PROD Martin Ritt; SCR Paul Dehn and Guy Trosper, from the book by John Le Carré. UK, 1965, b&w, 112 min. **UNRATED** **M**



THE SPY WHO CAME IN FROM THE COLD

THE DEADLY AFFAIR

Sun, May 8, 6:25; Thu, May 12, 7:20

Sidney Lumet's brilliant adaptation boasts an incredible cast topped by Maximilian Schell and a striking Quincy Jones score. Shortly after spy James Mason's uneventful interview about an official's alleged Red background, the official ends up dead—an apparent suicide—to the cynical disgust of his widow, concentration camp survivor Simone Signoret. Was it murder? Aided by ex-cop Harry Andrews, Mason tries to find out. DIR/PROD Sidney Lumet; SCR Paul Dehn, from Le Carré's *A Call for the Dead*. UK, 1966, color, 115 min. **UNRATED** **M**

THE LOOKING GLASS WAR

Sun, May 15, 5:00; Tue, May 17, 8:30

Are there Red missiles in East Germany in defiance of disarmament? Agency head Ralph Richardson dispatches Polish refugee Christopher Jones to find out, after training by a very young Anthony Hopkins. But once he's there, intrigue takes a bad second place to romance with Pia Degermark (Elvira Madigan)—and soon they're on the run from both sides. DIR/SCR Frank Pierson; PROD John Box. UK, 1969, color, scope, 108 min. **RATED PG** **M**

THE LITTLE DRUMMER GIRL

Sun, May 22, 5:00; Thu, May 26, 8:50

A controversial adaptation of LeCarré's most controversial novel. On the track of a terrorist, Israeli intelligence agent Klaus Kinski recruits frivolous, vaguely pro-Palestinian American actress-in-London Diane Keaton to infiltrate the organization and eliminate him. But all plans go awry as Keaton's sympathies change, even as she's being



THE RUSSIA HOUSE

trained as a terrorist herself. DIR George Roy Hill; SCR Loring Mandel; PROD Robert L. Crawford. US, 1984, color, 130 min. **RATED R** **M**

THE RUSSIA HOUSE

Sun, May 29, 6:30; Wed, June 1, 6:20

Two terrific performances highlight this first Russian location shoot by Westerners post-communism. US Secret Services have a swell job for boozing publisher Sean Connery: go to Russia to check out the sender of an unsolicited manuscript that seems to contain important Russian secrets. But things change when he meets the sender: shy, dedicated and impeccably accented Michelle Pfeiffer. DIR Fred Schepisi; SCR Tom Stoppard; PROD Paul Maslansky and Schepisi. US, 1990, color, scope, 122 min. **RATED R** **M**

THE TAILOR OF PANAMA

Sun, June 5, 8:30; Wed, June 8, 6:20

A match made in Hell! In this mainly comic change-of-pace from Le Carré, Pierce Brosnan is no James Bond but a spy exiled in



THE TAILOR OF PANAMA

disgrace to Panama who needs something big. He's got just the informant, ex-pat British tailor-to-the-greats Geoffrey Rush. But as the envelopes full of cash keep coming, the inside dope being paid for must keep getting more and more colorful, regardless of the facts. DIR/PROD John Boorman; SCR Andrew Davies, John LeCarré and Boorman. US/Ireland, 2001, color, scope, 109 min. **RATED R** **M**

Golden Years: The Later Films of Luis Buñuel

Saturday, April 16 through Monday, May 30

Collaboration with fellow Spaniard Salvador Dalí on surrealistic classics *UN CHIEN ANDALOU* and *L'AGE D'OR* may have won director Luis Buñuel early notoriety, but it also earned him exile from Spain, the Church's opprobrium and more than a decade of virtual unemployment. During the next two decades, he reinvented his career in Mexico (during which he won Best Director at Cannes for *LOS OLVIDADOS* in 1951), culminating in his triumphant return to Spain with a *Palme d'Or* win a decade later for *VIRIDIANA*—earning him the freedom to fully explore the Buñuel motif: the duality of reality versus dream. Until the end of his career, he continued to challenge and liberate with characters suffering for their illusion, but discovering inspiration in disillusionment—the sacred ever happily consorting with the profane.



LUIS BUÑUEL



THE DISCREET CHARM OF THE BOURGEOISIE



THE PHANTOM OF LIBERTY

THE DISCREET CHARM OF THE BOURGEOISIE

Sat, Apr 16, 6:50; Sun, Apr 17, 9:05; Thu, Apr 21, 8:40

A sextet of society types, including Fernando Rey, Delphine Seyrig, Stéphane Audran and Bulle Ogier, maintain their decorum in the face of increasingly farcical absurdities. A series of surreally dashed dinner plans—reasons ranging from a wake taking place in the adjoining room to soldiers bivouacking on the lawn—escalates into sexual, political—even cinematic—shenanigans. Buñuel dispenses with any differentiation between “reality” and “dream,” but keeps the chaos cool. Oscar, Best Foreign Language Film, 1973. DIR/SCR Luis Buñuel; SCR Jean-Claude Carrière; PROD Serge Silberman. France/Italy/Spain, 1972, color, 102 min. In French and Spanish with English subtitles. RATED PG (M)

THAT OBSCURE OBJECT OF DESIRE

Fri, Apr 22, 6:20; Sat, Apr 23, 5:00; Sun, Apr 24, 9:30

A remarkably personal work for the deaf 77-year-old in his seventh decade of filmmaking. As bombs go off, Fernando Rey boards the train, dumping a bucket of water on a young woman. Thus begins the story of Rey's encounter with



THAT OBSCURE OBJECT OF DESIRE

“Passionate and urbane, witty and erotically adventurous... committed to the mystery of the human soul.”


—MOLLY HASKELL, NEW YORK MAGAZINE

his maid Conchita, who never allows him to consummate his passion (though she claims to share his love)—rendered doubly bizarre by Buñuel's casting of two actresses, cool Frenchwoman Carole Bouquet and sultry Spaniard Angela Molina, in the same role. DIR Luis Buñuel; SCR Jean-Claude Carrière and Buñuel; PROD Serge Silberman. France/Spain, 1977, color, 102 min. In French and Spanish with English subtitles. RATED R (M)

THE PHANTOM OF LIBERTY


[Le Fantôme de la liberté]

Fri, Apr 29, 8:50; Sun, May 1, 8:50

Seventy-four-year-old Luis Buñuel's funniest (and penultimate) film, moving from constantly interrupted highlight to highlight: the "dinner party" with guests seated on toilet bowls; a missing little girl who provides helpful tips to the cops searching for her; a Montparnasse sniper who walks out of his courtroom conviction to public acclaim; and a police crackdown at the zoo bringing everything full circle: "Long live chains!" the Spanish prisoners shout. DIR/SCR Luis Buñuel; SCR Jean-Claude Carrière and Buñuel; PROD Serge Silberman. France, 1974, color, 104 min. In French with English subtitles. **RATED R** 

BELLE DE JOUR

Fri, May 6, 4:50 & 8:55; Sat, May 7, 3:00 & 8:55

One moment doctor Jean Sorel and wife Catherine Deneuve are exchanging bland I-love-yous from the comfort of a horsedrawn carriage; the next she's on the receiving end of a roadside whipping—a scene revealed to be Deneuve's harmless if vivid armchair daydream. But when the bored housewife starts spending her afternoons at a high-class brothel—to the delight of her husband's lecherous friend Michel Piccoli—who's to say where reality ends and fantasy begins? Golden Lion, 1967 Venice Film Festival. DIR Luis Buñuel; SCR Jean-Claude Carrière and Buñuel; PROD Henri Baum, Raymond Hakim, Robert Hakim. France/Italy, 1967, color, 101 min. In French with English subtitles. **RATED R** 



BELLE DE JOUR

DIARY OF A CHAMBERMAID

[Le Journal d'une femme de chambre]


Sat, May 28, 1:00; Mon, May 30, 3:25

In Buñuel's unrelenting examination of the bourgeoisie, Parisian femme-de-chambre Jeanne Moreau's new provincial ménage includes a foot fetishist paterfamilias, Michel Piccoli's endlessly frustrated son-in-law, a frigid daughter and Georges Géret's fascist roughneck groom—who really enjoys slaughtering those geese. A remake of Jean Renoir's 1946 film, also adapted from the 1900 Octave Mirbeau novel, but now with a




DIARY OF A CHAMBERMAID



focus on fascism in 1939 France. DIR Luis Buñuel; SCR Jean-Claude Carrière and Buñuel; PROD Serge Silberman. France, 1964, b&w, scope, 101 min. In French with English subtitles. **UNRATED** 

VIRIDIANA

Fri, May 20, 7:00; Sat, May 21, 7:30


Buñuel's triumphant return to Spain, after nearly three decades in exile, won the Palme d'Or at Cannes in 1961, earning scandalous disapproval from both Spain's exile left and Franco's right. Silvia Pinal returns from convent studies to overly fond uncle Fernando Rey's estate. Hoping to convert the house and grounds to a home for the poor, she soon learns that no good deed goes unpunished. DIR/SCR Luis Buñuel; SCR Julio Alejandro; PROD Gustavo Alariste. Mexico/Spain, 1961, b&w, 90 min. In Spanish with English subtitles. **UNRATED** 

THE MILKY WAY



THE MILKY WAY [La Voie Lactée]

Sun, May 22, 2:50; Mon, May 23, 8:30

Two beggars begin a pilgrimage to Santiago de Compostela, but go much further, traveling instead through time, space and a humorous history of religious heresies. As in Cervantes and the picaresque novel, characters breeze in and out telling tales within tales, while Buñuel transmutes dogma-smashing scholarship into playful sketch comedy. DIR Luis Buñuel; SCR Jean-Claude Carrière and Buñuel; PROD Serge Silberman. France/West Germany/Italy, 1969, color, 105 min. In French with English subtitles. **RATED PG** 

ABOUT AFI



The American Film Institute (AFI)

Offering the finest in film exhibition, innovative screen education programs and the ongoing celebration of excellence in film, television and digital media, AFI connects audiences to the best the art form has to offer.

About AFI On Screen

AFI currently presents thousands of individual screenings a year, some through partnerships with other organizations and some in dedicated theatres, making it the largest non-commercial presenter of film in the United States. Providing the communal experience of watching a film on the big screen, in the best possible screening environment, is an integral part of the AFI mission. AFI is a nonprofit 501(c)(3) organization, and AFI and the AFI Silver rely on support from individuals, corporations, government and foundations.

The AFI Silver Theatre

As the East Coast branch of the institute, the AFI Silver Theatre and Cultural Center is an internationally recognized exhibition center anchored by the rehabilitation of the historic 1938 "Art Moderne" Silver Theatre. With its three state-of-the-art theatres, public spaces, exhibits and guest amenities, including production and broadcast facilities, the AFI Silver sets the standard for a film exhibition showplace. Learn more about the wide range of all of AFI's events and programs at AFI.com.

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 exclude Special Events and Engagements or when a No-Pass policy is listed at box office or the AFI Silver website). 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).

www.AFI.com/Silver: Schedules & Tickets

Visit www.AFI.com/Silver for detailed, up-to-the minute AFI Silver programming and special events information. The website also provides no-fee online ticket-purchase, a sign-up box for AFI Silver's weekly e-Newsletter (the best way to learn about openings of new releases), schedule changes, special announcements and a comprehensive weekly calendar that includes all scheduled shows!

Concession & Café

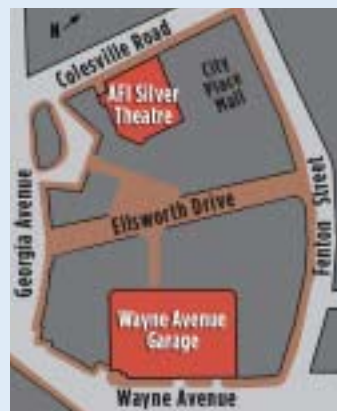
AFI Silver's concession & cafe offers domestic and imported beer and wine, delicious espresso drinks, a wide range of gourmet fare as well as a full range of traditional theatre treats. Enjoy candy and popcorn (topped with real butter!), as well a variety of pizzas and gourmet stuffed pretzels. Menu changes daily.

Location and Directions

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

Driving: AFI Silver is less than two miles south of Beltway exit 31 (Georgia Avenue) and is also convenient to Bethesda via East-West Highway. It's a short drive from downtown Washington via 16th Street, NW.

Mass Transportation: AFI Silver is located on Colesville Road, just two blocks north of Metro's Red Line station in Silver Spring. The station is served by Ride-On Bus routes 1, 2, 3, 4, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 28. and Metrobus routes 70, 71, J5, F4, F6, JH1, J2, J3, J4, Q2, S2, S4, Y8, Z5.



Parking

The Wayne Avenue parking garage is 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. VALET PARKING is also available evenings at Gateway Plaza (in front of the historic shopping center at the corner of Georgia and Colesville).

AFI Silver Theatre and Cultural Center Staff

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APRIL

MAY

JUNE

SUN	MON	TUE	WED	THU	FRI	SAT
Andrei Tarkovsky Retrospective John Le Carré Adaptations Luis Buñuel Showcase	Jacques Demy Showcase Henry Fonda Centennial Series Sam Peckinpah Showcase	Montgomery College Film Series (\$5) MARS—Mid-Atlantic Regional Showcase (\$5) CinemAFRICA	Davenport Folktales SILVERDOCS ★ Special Event	Films and schedule subject to change. Check www.AFI.com/Silver or call 301.495.6700 for updates.		15 Bertrand Tavernier LIVE ON STAGE! ★ HOLY LOLA 7:30
17 Don Chaddle and Paul Haggis LIVE ON STAGE ★ CRASH 4:30 Andrei Tarkovsky IVAN'S CHILDHOOD 1:00 ANDREI RUBLEV 5:15 Luis Buñuel THE DISCREET CHARM OF THE BOURGEOISIE 9:05	18 Andrei Tarkovsky THE SACRIFICE 6:20 DIRECTED BY ANDREI TARKOVSKY 9:10	19 Andrei Tarkovsky IVAN'S CHILDHOOD 6:00 ANDREI RUBLEV 7:45	20 Andrei Tarkovsky NOSTALGHIA 6:15 THE SACRIFICE 8:40	21 Andrei Tarkovsky NOSTALGHIA 6:15 Luis Buñuel THE DISCREET CHARM OF THE BOURGEOISIE 8:40	22 Andrei Tarkovsky DIRECTED BY ANDREI TARKOVSKY 4:15 THE SACRIFICE 8:30 Luis Buñuel THAT OBSCURE OBJECT OF DESIRE 6:20	23 Andrei Tarkovsky STALKER 9:00 Luis Buñuel THAT OBSCURE OBJECT OF DESIRE 5:00 Hal Hartley THE GIRL FROM MONDAY 7:15
24 Andrei Tarkovsky THE MIRROR 7:15 Luis Buñuel THAT OBSCURE OBJECT OF DESIRE 9:30 Hal Hartley POSSIBLE FILMS: SHORTS 5:00	25 Andrei Tarkovsky THE MIRROR 6:20 STALKER 8:30	26 Hal Hartley THE GIRL FROM MONDAY 7:30 POSSIBLE FILMS: SHORTS 9:15	27 Andrei Tarkovsky SOLARIS 8:30 Montgomery College Film Series HOUSE OF GAMES 5:30	28	29 Jacques Demy THE YOUNG GIRLS OF ROCHEFORT 4:40 THE UMBRELLAS OF CHERBOURG 7:00 Luis Buñuel PHANTOM OF LIBERTY 8:50	30 Jacques Demy THE YOUNG GIRLS OF ROCHEFORT 1:00 THE UMBRELLAS OF CHERBOURG 6:30 Andrei Tarkovsky SOLARIS 3:20, 8:20
1 Jacques Demy THE UMBRELLAS OF CHERBOURG 1:00 Luis Buñuel PHANTOM OF LIBERTY 8:50 Le Carré Adaptations THE SPY WHO CAME IN FROM THE COLD 6:30	2 Jacques Demy THE UMBRELLAS OF CHERBOURG 6:30 THE YOUNG GIRLS OF ROCHEFORT 8:20	3 48 HOUR FILM PROJECT 7:15, 9:30	4 48 HOUR FILM PROJECT 7:15, 9:30	5 48 HOUR FILM PROJECT 7:15, 9:30 Le Carré Adaptations THE SPY WHO CAME IN FROM THE COLD 9:00	6 Luis Buñuel BELLE DE JOUR 4:50, 8:55 Jacques Demy DONKEY SKIN 7:00	7 Luis Buñuel BELLE DE JOUR 3:00, 8:55 Jacques Demy LOLA 1:00 MODEL SHOP 5:05 DONKEY SKIN 7:00
8 Jacques Demy LOLA 1:00 BAY OF ANGELS 2:50 DONKEY SKIN 4:30, 8:35 Le Carré Adaptations THE DEADLY AFFAIR 6:25	9 Jacques Demy DONKEY SKIN 5:10, 7:00 MODEL SHOP 8:50	10 Jacques Demy DONKEY SKIN 5:30, 9:15 LOLA 7:20	11 Jacques Demy DONKEY SKIN 5:10, 7:00 BAY OF ANGELS 8:50	12 Jacques Demy DONKEY SKIN 5:30, 9:30 Le Carré Adaptations THE DEADLY AFFAIR 7:20	13 Henry Fonda THE GRAPES OF WRATH 6:15 Sam Peckinpah THE WILD BUNCH 8:45	14 Henry Fonda YOUNG MR. LINCOLN 12:40 THE GRAPES OF WRATH 5:15 Sam Peckinpah THE WILD BUNCH 2:40, 9:40 RIDE THE HIGH COUNTRY 7:45
15 Henry Fonda JEZEBEL 1:00 THE LADY EVE 3:05 Sam Peckinpah RIDE THE HIGH COUNTRY 7:10 THE WILD BUNCH 9:05 Le Carré Adaptations THE LOOKING GLASS WAR 5:00	16 Henry Fonda 100th Birthday YOUNG MR. LINCOLN 6:30 THE GRAPES OF WRATH 8:30	17 Sam Peckinpah RIDE THE HIGH COUNTRY 6:30 Le Carré Adaptations THE LOOKING GLASS WAR 8:30	18 Henry Fonda JEZEBEL 6:20 THE LADY EVE 8:30	19 BEST OF THE 48 HOUR FILM PROJECT 7:15	20 Luis Buñuel IRIDIANA 7:00 Sam Peckinpah THE GETAWAY 8:50	21 Luis Buñuel IRIDIANA 7:30 Sam Peckinpah JUNIOR BONNER 1:00 THE GETAWAY 9:20 Henry Fonda THE WRONG MAN 3:00 CinemAfrica VUGA 5:15
22 Luis Buñuel THE MILKY WAY 2:50 Henry Fonda YOU ONLY LIVE ONCE 1:00, 9:35 THE WRONG MAN 7:30 Le Carré Adaptations THE LITTLE DRUMMER GIRL 5:00	23 Sam Peckinpah JUNIOR BONNER 6:30 Luis Buñuel THE MILKY WAY 8:30	24 Henry Fonda YOU ONLY LIVE ONCE 6:40 THE WRONG MAN 8:35	25 CinemAfrica VUGA 9:00	26 Sam Peckinpah THE GETAWAY 6:25 Le Carré Adaptations THE LITTLE DRUMMER GIRL 8:50	27 Henry Fonda ONCE UPON A TIME IN THE WEST 8:30 Sam Peckinpah STRAW DOGS 6:10	28 Luis Buñuel DIARY OF A CHAMBERMAID 1:00 Henry Fonda ONCE UPON A TIME IN THE WEST 3:05, 8:00 CinemAfrica YELLOW CARD 6:15
29 Henry Fonda MR. ROBERTS 1:00 ONCE UPON A TIME IN THE WEST 3:25 Sam Peckinpah STRAW DOGS 8:55 Le Carré Adaptations THE RUSSIA HOUSE 6:30	30 Luis Buñuel DIARY OF A CHAMBERMAID 3:25 Henry Fonda MR. ROBERTS 1:00 ONCE UPON A TIME IN THE WEST 5:30 Sam Peckinpah STRAW DOGS 8:40	31 Henry Fonda MY DARLING CLEMENTINE 7:00 Sam Peckinpah STRAW DOGS 9:00	1 Le Carré Adaptations THE RUSSIA HOUSE 6:20 CinemAfrica YELLOW CARD 8:45	2 Henry Fonda ONCE UPON A TIME IN THE WEST 8:30 Sam Peckinpah STRAW DOGS 6:10	3 Sam Peckinpah MAJOR DUNDEE 6:00 PAT GARRETT AND BILLY THE KID 8:45	4 Henry Fonda MY DARLING CLEMENTINE 3:25 Sam Peckinpah THE BALLAD OF CABLE HOGUE 7:50 PAT GARRETT AND BILLY THE KID 10:15 Davenport Folktales ASHPET 1:00; WILLA 5:30
5 Sam Peckinpah MAJOR DUNDEE 1:00 THE BALLAD OF CABLE HOGUE 6:05 Le Carré Adaptations THE TAILOR OF PANAMA 8:30 Davenport Folktales MUTZMAG 3:40	6 Henry Fonda MY DARLING CLEMENTINE 6:30 Sam Peckinpah THE BALLAD OF CABLE HOGUE 8:30	7 MARS WINTERLUDE 9:00	8 Sam Peckinpah PAT GARRETT AND BILLY THE KID 8:30 Le Carré Adaptations THE TAILOR OF PANAMA 6:20	9	10 Sam Peckinpah MAJOR DUNDEE 6:00 BRING ME THE HEAD OF ALFREDO GARCIA 8:45	11 (and Sunday, June 12) Sam Peckinpah MAJOR DUNDEE 6:00 BRING ME THE HEAD OF ALFREDO GARCIA 8:45 SILVERDOCS Live Music with: THE PLOW THAT BROKE THE PLAINS & THE RIVER 3:00

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Demy's Monde: The World of Jacques Demy

Friday, April 29 through Thursday, May 12

Unique among directors of the French New Wave, Jacques Demy (1931-1990) extensively explored the film musical. Even his first two (non-musical) films, *LOLA* and *BAY OF ANGELS*, recall the genre in concrete ways, in no small part thanks to the remarkable scores of Michel Legrand, a regular collaborator. But it was with *THE UMBRELLAS OF CHERBOURG* that Demy realized his long-awaited dream: a musical where the music never stops and all the dialogue is sung. A hit when initially released and again at its 1990s re-release by his widow, director Agnès Varda, the Catherine Deneuve-starring pop opera won both the Cannes *Palme d'Or* and an Oscar nomination for its memorable Legrand score. Followed by *THE YOUNG GIRLS OF ROCHEFORT*, featuring Gene Kelly in a nod to the American musicals of his youth, Demy's later oeuvre also includes the little seen American *MODEL SHOP* and *DONKEY SKIN*, a groovy '70s musical take on the Cinderella story. With much of his work now available in new 35mm prints, it's a great time to revisit the romance and delight of the world of Jacques Demy.

THE YOUNG GIRLS OF ROCHEFORT [Les Demoiselles de Rochefort]

Fri, Apr 29, 4:40; Sat, Apr 30, 1:00;
Mon, May 2, 8:20

The Demy/Legrand follow-up to *THE UMBRELLAS OF CHERBOURG* adds even more color, dancing and the widescreen format to the musical mix. In town for the fair, George Chakiris (*WEST SIDE STORY*) dances through Danielle Darrieux's snack bar; daughters (actual sisters Catherine Deneuve and Françoise Dorleac) dream of Paris; sailor-on-leave Jacques Perrin dreams of his ideal woman; and shop owner Michel Piccoli recalls the woman who got away. Then Gene Kelly drops in! DIR/SCR Jacques Demy; PROD Gilbert de Goldschmidt. France, 1969, color, scope, 125 min. In French with English subtitles. **RATED G**



LOLA

New 35mm Print!

THE UMBRELLAS OF CHERBOURG [Les Parapluies de Cherbourg]

Fri, Apr 29, 7:00; Sat, Apr 30, 6:30;
Sun, May 1, 1:00; Mon, May 2, 6:30

In Jacques Demy's color-splashed musical fantasy, the actual streets of Cherbourg, on which lovers Catherine Deneuve and Nino Castellnuovo meet, are transformed into the most ethereal of creations; while every line of dialogue, from mundane car mechanics' jargon to the transcendence of the young *amants'* impassioned vows, is sung to Michel Legrand's now-classic score. Winner Best Film and Actress, Cannes Film Festival. DIR/SCR Jacques Demy; PROD Mag Bodard. France, 1964, color, 87 min. In French with English subtitles. **UNRATED**

New 35mm Print!

LOLA

Sat, May 7, 1:00; Sun, May 8, 1:00;
Tue, May 10; 7:20

Demy's first feature, in many ways, his songless rehearsal for *THE UMBRELLAS OF CHERBOURG*. A man in a Stetson drives his American convertible along the waterfront, and a sailor wanders into a cabaret. Then the meetings, linkups and unknowing near misses begin in this fable-like tale of cabaret singer Anouk Aimée's long wait for her lover's return to Jacques Demy's beloved Nantes. DIR/SCR Jacques Demy; PROD Carlo Ponti and Georges de Beauregard. France, 1961, b&w, scope, 90 min. In French with English subtitles. **UNRATED**



THE UMBRELLAS OF CHERBOURG

BAY OF ANGELS [La Baie des anges]

Sun, May 8, 2:50; Wed, May 11, 8:50

Upright Claude Mann's vacation gets diverted to Nice's Bay of Angels and a casino seat next to a blonde Jeanne Moreau. As Mann and Moreau conjoin at the hip to rollercoaster from scrounging for change to living it up (hotel suites, cars, *haute couture*) and back again, it seems life itself is just

"A magical, whirling little film."

—PAULINE KAEEL

a game of chance for Moreau. DIR/SCR Jacques Demy; PROD Paul-Edmond Decharme (uncredited). France, 1963, b&w, scope, 79 min. In French with English subtitles. **UNRATED**

New 35mm Print! MODEL SHOP

Sat, May 7, 5:05; Mon, May 9, 8:50

Disaffected architect Gary Lockwood pursues mysterious Anouk Aimée in Demy's only American film. Notable both as an outsider's look at America (à la Antonioni's *ZABRISKIE POINT*), and a priceless time capsule of the fashion, sights and sounds of late 1960s Los Angeles (including the psych-rock sounds of *Spirit!*). Rumor has it Harrison Ford was Demy's first choice for the male lead but was rejected by the studio as lacking commercial appeal. DIR/SCR/PROD Jacques Demy. France/US, 1969, color, 85 min. **RATED M**



BAY OF ANGELS

Restored 35mm Print!

DONKEY SKIN [Peau d'âne]

Fri, May 6, 7:00; Sat, May 7, 7:00; Sun, May 8, 4:30 & 8:35;
Mon, May 9, 5:10 & 7:00; Tue, May 10, 5:30 & 9:15;
Wed, May 11, 5:10 & 7:00; Thu, May 12, 5:30 & 9:30

Demy's most over-the-top stylization, adapted from a 17th century fable, features picture-book costumes, color-coded servants, rampant anachronisms and a third Legrand score, now in a new stereo track from



DONKEY SKIN

Legrand's original recordings. In a fairy tale kingdom, monarch Jean Marais (Cocteau's *BEAUTY AND THE BEAST*) agrees to queen Catherine Deneuve's last request: his remarriage will only be to someone more beautiful. But only their daughter (also Deneuve) fits the bill! However, fairy godmother Delphine Seyrig (*LAST YEAR AT MARIENBAD*) hides Deneuve disguised as filthy scullery maid Donkey Skin. And only a prince can see beneath the hide. DIR/SCR Jacques Demy; PROD Mag Bodard. France, 1970, color, 100 min. In French with English subtitles. **UNRATED**

Henry Fonda: The Centennial

Saturday, May 14 to Monday, June 6

“The words one associates most often with Henry Fonda are ‘honesty’ and ‘integrity.’”—Leonard Maltin. In part that was what AFI was honoring when it chose Henry Fonda (1905-1982) as the sixth recipient of AFI’s Life Achievement Award in 1978. In many ways America’s ideal hero, Henry Fonda epitomized the perfect president, commanding officer or juror. With a range that encompassed a tormented passionate lover (*YOU ONLY LIVE TWICE*), a feckless light comedian (*THE LADY EVE*) and an utterly memorable villain (*ONCE UPON A TIME IN THE WEST*), Fonda’s quiet authority—in whatever the part—perhaps allowed us to take him for granted. In the ultimate accolade for a truly dedicated actor, he never seemed to be acting. Fonda was nominated for two Academy Awards, winning for *ON GOLDEN POND*, but he also received an Honorary Oscar in 1980. On the occasion of his 100th birthday, AFI Silver looks at the career of the American cinema giant who once said, “I’m not really Henry Fonda. Nobody could have that much integrity.”

YOUNG MISTER LINCOLN

Sat, May 14, 12:40; Mon, May 16, 6:30

Among the heights of John Ford’s Americana, Henry Fonda’s Abraham Lincoln loves and loses Ann Rutledge. Then he studies law, runs his first political race, meets Mary Todd and Stephen A. Douglas, and takes on a climactic murder trial—with its solution found in a farmer’s almanac. National Film Registry, 2003. DIR John Ford; SCR Lamar Trotti; PROD Kenneth Macgowan. US, 1939, b&w, 101 min. **RATED APPROVED**

New 35mm Print!

THE GRAPES OF WRATH

Fri, May 13, 6:15; Sat, May 14, 5:15; Mon, May 16, 8:30

The exodus of the Joad family, led by Fonda (Hero #12: AFI’s 100 Years...100



THE GRAPES OF WRATH

Heroes & Villains) and Jane Darwell, from the Oklahoma Dust Bowl to the Eden of California at the height of the Depression. Oscars to director John Ford and actress Jane Darwell, and a nomination for Fonda for this adaptation of Steinbeck’s classic. National Film Registry, 1989. “Fonda’s grave face and his loping walk were never better used. A document of social history.”—David Shipman, *The Story of Cinema*. DIR John Ford; SCR Nunnally Johnson, from the novel by John Steinbeck; PROD Darryl F. Zanuck. US, 1940, b&w, 129 min. **UNRATED**

JEZEBEL

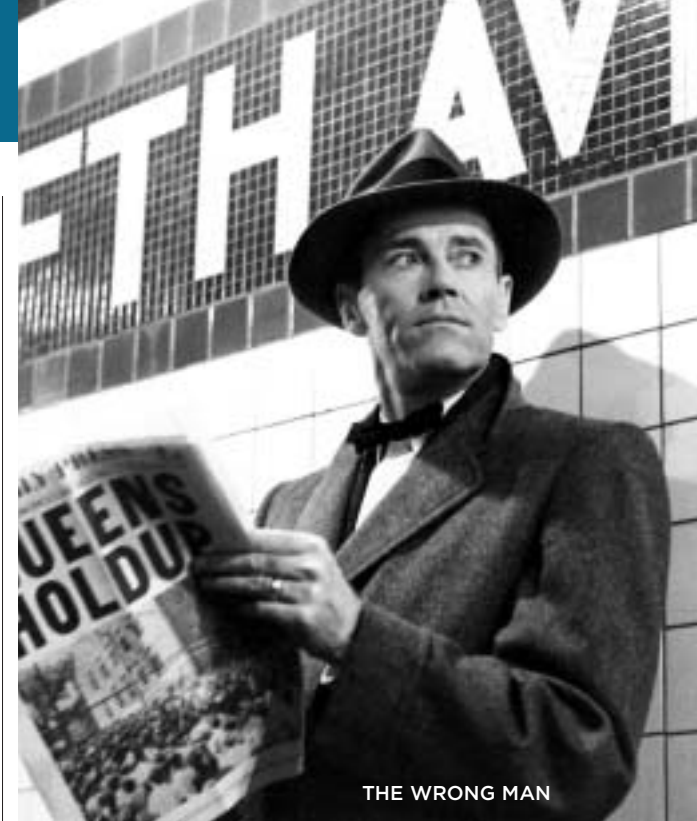
Sun, May 15, 1:00; Wed, May 18, 6:20

Spoiled ante-bellum Southern belle Bette Davis’s headstrong behavior—including wearing a red gown to an all-white ball—loses her straight-arrow fiancé Henry Fonda but provides her salvation when the yellow fever hits. Fonda’s only film for William Wyler, who had also been previously married to Margaret Sullivan. DIR/PROD William Wyler; SCR Clements Ripley, Abem Finkel and John Huston. US, 1938, b&w, 104 min. **RATED APPROVED**

THE LADY EVE

Sun, May 15, 3:05; Wed, May 18, 8:30

In Preston Sturges’ comedy masterpiece, owlsh herpetologist (“Snakes are my life!”) and Pike’s Pale Ale heir



THE WRONG MAN

Henry Fonda is an easy mark for con artist Barbara Stanwyck and dad Charles Coburn. But does love get in the way of chicanery? DIR/SCR Preston Sturges; PROD Paul Jones. US, 1941, b&w, 97 min. **UNRATED**

THE WRONG MAN

Sat, May 21, 3:00; Sun, May 22, 7:30; Tue, May 24, 8:35

Fonda’s only film for Hitchcock, and a rare sober, near-documentary-style treatment of a true story from the Master. Stork Club bassist Henry Fonda’s quiet life with wife Vera Miles ends when he’s mistaken for a look-alike stickup man and thrown into the slammer. Will justice win out? DIR Alfred Hitchcock; SCR Maxwell Anderson and Angus Macphail; PROD Alfred Hitchcock (uncredited). US, 1956, b&w, 105 min. **UNRATED**

YOU ONLY LIVE ONCE

Sun, May 22, 1:00 & 9:35; Tue, May 24, 6:40

Ex-con Fonda vows to go straight for wife Sylvia Sydney. But who’s going to believe it if he does? Reminiscent of the Bonnie and Clyde story as they go on the lam, its highlights are its two intense and passionate performances and Lang’s German Expressionistic direction. DIR Fritz Lang; SCR Gene Towne and Graham Baker; PROD Walter Wanger (uncredited). US, 1936, b&w, 86 min. **RATED APPROVED**

ONCE UPON A TIME IN THE WEST [C’era una volta il West]

Fri, May 21, 8:30; Sat, May 28, 3:05 & 8:00; Sun, May 29, 3:25; Mon, May 30, 5:30; Thu, June 2, 8:30

Kid-blasting villain Henry Fonda is stalked by revenge-bent Charles

Bronson with the aid of good-bad man Jason Robards, as the railroad marches relentlessly westward. DIR Sergio Leone; SCR Sergio Donati and Leone; PROD Bino Cicogna. US, 1968, color, scope, 165 min. **RATED PG**

MISTER ROBERTS

Sun, May 29, 1:00; Mon, May 30, 1:00

On a cargo ship in the Pacific backwaters during World War II, Fonda’s Lt. Doug Roberts—returning to his signature, Tony Award-winning stage comedy smash after six years off screen—keeps up morale as he battles palm tree-loving Captain James Cagney. DIR John Ford and Mervyn LeRoy; SCR Frank Nugent and Joshua Logan, from the play by Logan and Thomas Heggen; PROD Leland Hayward. US, 1955, color, scope, 123 min. **RATED APPROVED**

Restored Director’s Cut! MY DARLING CLEMENTINE

Tue, May 31, 7:00; Sat, June 4, 3:25; Mon, June 6, 6:30

Henry Fonda’s Wyatt Earp and Victor Mature’s Doc Holliday square off with Walter Brennan at the OK Corral. One of Ford’s most atmospheric works, memorable for Fonda’s dance in the open air with Cathy Downs in the title role. “One of Ford’s finest films, and an American classic.”—Leonard Maltin. Restored by the UCLA Film Archive: Ford’s version before Darryl Zanuck’s re-edit. DIR John Ford; SCR Winston Miller and Samuel G. Engel; PROD Samuel G. Engel. US, 1946, b&w, 97 min. **RATED APPROVED**



JEZEBEL

“A dazzling romantic melodrama”

—PAULINE Kael

SHOWCASE

Sam Peckinpah Showcase

Friday, May 13 through Sunday, June 12

The hard-luck *auteur* of American film, director Sam Peckinpah (1925-1984) perennially battled with studios and producers, with some of his best work shredded in the editing room. Carelessly typed as a purveyor of horrific violence (although a director of Tennessee Williams plays in his student days), Peckinpah retained throughout his work his strong personal code of honor. A stylist without peer in the montage tradition of Sergei Eisenstein, he was also capable of the most tender and poignant of romances. With his heretofore butchered works now restored to acclaimed re-evaluation, Peckinpah can finally be fully experienced as one of the world's greatest directors of action, and a unique American master.



THE WILD BUNCH

THE WILD BUNCH

Fri, May 13, 8:45; Sat, May 14, 2:40 & 9:40; Sun, May 15, 9:05

In the *Götterdämmerung* of the West, William Holden's outlaw band takes half of Mexico with them in the final hecatomb. Peckinpah's use of blood spurts and slow-motion made headlines and revolutionized screen violence, producing an American classic in the process. DIR Sam Peckinpah; SCR Walon Green and Peckinpah; PROD Phil Feldman. US, 1969, color, scope, 145 min. **RATED R**



STRAW DOGS

RIDE THE HIGH COUNTRY

Sat, May 14, 7:45; Sun, May 15, 7:10; Tue, May 17, 6:30

Peckinpah's autumnal elegy for the end of the West. Steve Judd and Gil Westrum, en route to picking up a gold shipment at Coarse Gold, must carry a bride there first. The end of one tradition and the beginning of another: Western icons Joel McCrea and Randolph Scott, in the final film for each, play former gunfighters uneasily teamed up one last time. DIR Sam Peckinpah; SCR N.B. Stone, Jr.; PROD Richard E. Lyons. US, 1964, color, scope, 94 min. **RATED APPROVED**

THE GETAWAY

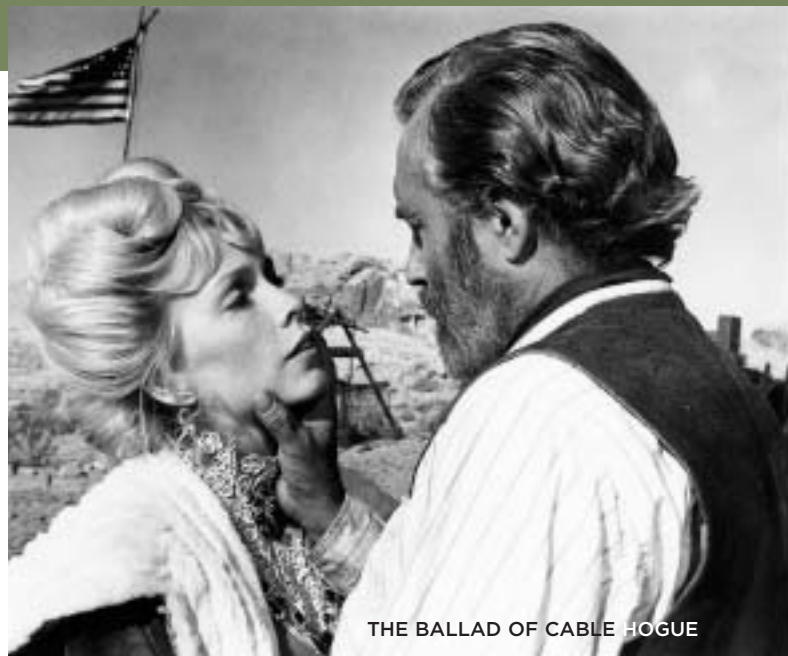
Fri, May 20, 8:50; Sat, May 21, 9:20; Thu, May 22, 6:25

Ex-con Steve McQueen tells wife (and real-life love interest) Ali MacGraw to "punch it, baby" while firing his pump action shotgun out the back window. Furloughed from prison to pull a job for a corrupt politico, when things fall apart McQueen heads for the Mexican border with MacGraw, followed by thugs and the law. Archival Print. DIR Sam Peckinpah; SCR Walter Hill, from the novel by Jim Thompson; PROD Mitchell Brower and David Foster. US, 1972, color, 122 min. **RATED PG**

JUNIOR BONNER

Sat, May 21, 1:00; Mon, May 23, 6:30

Rodeo rider Steve McQueen, back in his hometown for 4th of July Pioneer Days, just wants to stay on that bucking Brahma bull but falls right back into the family troubles he abandoned long ago: real estate-crazed brother Joe Don Baker wants to sell off the family land, while mom Ida Lupino is estranged from perennially dreaming dad Robert Preston. Practically violence-less Peckinpah, with the tenderest of love scenes as Preston and Lupino reconcile.



THE BALLAD OF CABLE HOGUE

Archival Print. DIR Sam Peckinpah; SCR Jeb Rosebrook; PROD Joe Wizan. US, 1972, color, scope, 100 min. **RATED PG**

STRAW DOGS

Fri, May 27, 6:10; Sun, May 29, 8:55; Mon, May 30, 8:40; Tue, May 31, 9:00; Thu, June 2, 6:10

Perhaps Peckinpah's most controversial film. Math geek Dustin Hoffman's a fish-out-of-water in wife Susan George's British Cornwall village, where they've moved to get away from the turbulent US of A. Big mistake—as George's horrific encounter with her ex-boyfriend and simpleton David Warner lead to what may be Peckinpah's most violent climax. Archival Print. DIR Sam Peckinpah; SCR David Zelag Goodman and Peckinpah; PROD

Daniel Melnick. US, 1971, color, 118 min. **RATED R**

THE BALLAD OF CABLE HOGUE

Sat, June 4, 7:50; Sun, June 5, 6:05; Mon, June 6, 8:30

Perhaps Peckinpah's gentlest work, and his one real love story. Left for dead, but saved when he finds a desert spring, Jason Robards's Cable Hogue soon sets the place up for business as a stagecoach rest stop, even achieving domesticity when he finds romance with hooker Stella Stevens. But then that newfangled motor car shows up. DIR Sam Peckinpah; SCR John Crawford and Edmund Penney; PROD Phil Feldman. US, 1970, color, 121 min. **RATED R**

Newly Restored 35mm Print!

MAJOR DUNDEE

Fri, June 3, 6:00; Sun, June 5, 1:00; Fri, June 10, 6:00; Sat, June 11, 6:00; Sun, June 12, 6:00


Legendarily shredded in the editing room by the producer, Sony Pictures has now restored all but six minutes of Peckinpah's preferred cut. Charlton Heston's Dundee offers his Confederate prisoner Richard Harris a deal: continue rotting in a Civil War prison camp or join with hated Union jailers in pursuit of children kidnapped by Apache raiders. And a landlocked Moby Dick begins, across the Rio Grande, to contend with the Apaches, Emperor Maximilian's French lancers—and each other. See it at last as Peckinpah intended. DIR Sam Peckinpah; SCR Harry Julian Fink; PROD Jerry Bresler. US, 1965, color, scope, 145 min. **RATED PG-13**



MAJOR DUNDEE

**PAT GARRETT
AND BILLY THE KID**

Fri, June 3, 8:45; Sat, June 4, 10:15;
Wed, June 8, 8:30

Newly appointed sheriff Pat Garrett (James Coburn) visits old pal Billy the Kid (Kris Kristofferson) to warn him "times have changed." And then the long chase begins, underscored by Bob Dylan's unconventional songs, with the emotional highlight the farewell of Slim Pickens and Katy Jurado. But it's all in Garrett's flashback, between the brilliantly edited prologue and epilogue, restored after studio cuts. DIR Sam Peckinpah; SCR Rudy Wurlitzer; PROD Phil Feldman. US, 1973, color, scope, 122 min. **RATED R** 



BRING
ME THE
HEAD OF
ALFREDO
GARCIA

"Some kind of bizarre
masterpiece."

—ROGER EBERT

**BRING ME THE HEAD OF
ALFREDO GARCIA**

Fri, June 10, 8:45; Sat, June 11, 8:45;
Sun, June 12, 8:45

Village strongman Emilio Fernandez bellows the words of the title when he learns Alfredo has impregnated his daughter. And piano-playing bartender Warren Oates decides to go for the million-dollar reward when bizarre bounty hunters drop in (knowing his lover Isela Vega loved Alfredo too.) Peckinpah straight-with-no-chaser, as greed, a lover's anguish and a hissed "kill him" lead Oates (imitating Peckinpah himself throughout) to a final tragically romantic decision. DIR Sam Peckinpah; SCR Gordon Dawson and Peckinpah; PROD Martin Baum. US, 1974, color, 112 min. **RATED R** 

Hal Hartley: Digital Hal

Saturday, April 23; Sunday, April 24; Tuesday, April 26

Since breaking into the American independent film scene in the late 1980s with simply plotted, structurally challenging works like *THE UNBELIEVABLE TRUTH*, *TRUST* and *SIMPLE MEN*, writer/director Hal Hartley has flirted with mainstream success but never pursued it. He has chosen instead to make works on his own terms—with tireless experimentation, curiosity and playfulness. Hartley has recently focused almost exclusively on the digital format, exploiting the media's cold features and embracing its limitations to create hectically stylized works. In the hands of a gifted artist and innovator like Hartley, the results are provocative and eye-opening.

These two digital programs showcase recent works by Hartley—his tenth feature *THE GIRL FROM MONDAY* and *POSSIBLE FILMS* (a collection of shorts from the past 10 years, including film and digital work), plus the premiere of *SISTERS OF MERCY* starring Parker Posey and Sabrina Lloyd.

THE GIRL FROM MONDAY

Sat, Apr 23, 7:15; Tue, Apr 26, 7:30

Taking its cues from Jean-Luc Godard's *ALPHAVILLE* and Chris Marker's *LA JETÉE*, this low-tech sci-fi tale is more concerned with ideas than special effects. Set in the aftermath of a bloodless revolution in a familiar-looking future, the brave new consumer society values credit ratings above all. Where one's identity is defined by buying power—and increased sexual activity can improve one's market value—spurned lovers file insurance claims to protect their portfolios. Featuring Bill Sage as the advertising executive who takes in Tatiana Abracos, the eponymous visitor from another world. DIR/SCR Hal Hartley; PROD Hal Hartley and Steve Hamilton. US, 2005, DV, 84 min. **UNRATED** 



THE GIRL
FROM
MONDAY

PHOTO: RICHARD SYLVARNES

POSSIBLE FILMS: SHORT WORKS 1994–2004 

Sun, Apr 24, 5:00; Tue, Apr 26, 9:15

OPERA NO. 1

(1994, 7 min., 16mm)

NYC 3/94

(1994, 10 min., 16mm)

**REGARDING SOON:
INTERVIEW WITH
HAL HARTLEY**

(2005, 10 min., DV)

THE OTHER ALSO

(1997 7 min., DV)

**THE SISTERS OF
MERCY**

(2004, 17 min., DV)

THE NEW MATH(S)

(1999, 15 min., DV)

KIMONO (2000,
27 min., 35mm)**EXCERPTS FROM SOON,
A WACO INSPIRED PLAY
BY HAL HARTLEY**

(2005, 16 min., DV)

48 Hour Film Project

Screenings and Special "Best of" Show!

Screenings: Tue, May 3, 7:15 & 9:30;

Wed, May 4, 7:15 & 9:30; Thur, May 5, 7:15 & 9:30

Best of 48 Hour Film Project: Thur, May 19, 7:15 (on two screens)



The 48 Hour Film Project

The 48 Hour Film Project—an international competition of do-it-yourself filmmaking—is back. Teams have just two days to make a short film—from script to final edit. Come see the results! Purchase tickets early as all shows are expected to SELL OUT! For more information about the project visit www.48hourfilm.com

MEMORIES OF MURDER

[Sarineui Chueok]

Opening Soon

Based on Korea's first serial killer case, this simultaneously chilling and hilarious box office smash won Best Film, Director and Actor at the Korean Film Awards, plus many others around the world. The body of a young woman is found in a drainage ditch in 1986, and the local cops' comically brutal interrogations produce an unlikely suspect—but the murders keep coming anyway. DIR/SCR Bong Joon-ho; SCR: Shim Seong-bo; PROD: Cha Seung-jae and Romeo Noh. Korea, 2003, color, 129 min. In Korean with English subtitles.



MEMORIES OF MURDER

AFTER MIDNIGHT

[Dopo mezzanotte]

Opening Soon

A delightful homage to cinema from the silent era to the French New Wave. On the run from the law after an altercation with her abusive boss, fast-food clerk Francesca Inaudi seeks refuge in the magical Mole Antonelliana (the Museum of Cinema in Turin, Italy), guarded nightly by Buster Keaton-esque watchman Georgio Pasotti. Torn between newfound feelings for the night watchman and a troubled relationship with an irresistible carjacker, she's forced to balance the affections of two suitors—before they settle things themselves. DIR/SCR Davide Ferrario; PROD Ladsis Zanini. Italy, 2004, color, 89 min. In Italian with English subtitles. **UNRATED**



AFTER
MIDNIGHT

Mid-Atlantic Regional Showcase (MARS)

AFI and Montgomery College continue their showcase of independent films by local and regional filmmakers in May with Evan Guilfoyle and Jonathan Schultz's Baltimore-based WINTERLUDE. All MARS screenings are preceded by casual filmmaker "Meet and Greets" a half-hour before show time in AFI Silver's café, followed by filmmaker Q&A sessions. MARS screenings are \$5.

WINTERLUDE

June 7, 9:00

The story of an awkward young filmmaker and his attempt to make a movie based on a past relationship using "real-life" couple Bob and Marianne. As shooting begins, Marianne discovers that being a part of this project is more than she bargained for: the filmmaker's constant manipulation of their screen "life" causes real tension between the couple. Shot almost entirely on location in Baltimore, WINTERLUDE is a portrait of young love and misguided cinematic agendas that blurs the lines between fantasy and reality. DIR/SCR Evan Guilfoyle and Jonathan Schultz; PROD Jenae Gates. US, 2005, 16mm/BetaCam, 84 min. UNRATED (M)

Montgomery College Film Series

AFI Silver continues its presentation of outstanding films included in Montgomery College's film course curricula. Tickets are \$5 for students and general audience alike and include an introduction by an instructor, followed by a post-screening discussion.

HOUSE OF GAMES

April 27, 5:30

Playwright David Mamet's directorial film debut takes a mark—psychiatrist (and the writer/director's then-wife) Lindsay Crouse—deep inside the world of grifters and high stakes scams. Joe Mantegna is the confidence man who draws her into an elaborate sting engineered by real life card sharp and con expert Ricky Jay. Constructed with more twists than a yoga studio and punctuated by Mamet's trademark staccato dialogue. DIR/SCR David Mamet; PROD Michael Hausman; 1987. US, color, 102 min. RATED R (M)

Tom Davenport Live On Stage!

Davenport Films Presents

From the Brothers Grimm: American Versions of Folktale Classics

Saturday, June 4 and Sunday, June 5

These handsome, award-winning adaptations of folk and fairy tales translate traditional old-world settings into an American idiom, faithful to the simple stories, moral power and enchantment of the Brothers Grimm originals. These three special screenings coincide with the DVD release of the title series. Suggested viewing age: 8 years and above.



WILLA: AN AMERICAN SNOW WHITE

ASHPET and JACK AND THE DENTIST'S DAUGHTER

Saturday, June 4, 1:00

ASHPET transposes the story of Cinderella to a World War II setting, with Cinderella and her two craven sisters attending a victory dance. (45 min.) In JACK AND THE DENTIST'S DAUGHTER, Jack overcomes every obstacle his beloved's father puts in his path to get his girl. (38 min.) (M)

WILLA: AN AMERICAN SNOW WHITE

Saturday, June 4, 5:30

In this Assn. for Library Service to Children Andrew Carnegie Medal-winning feature, Snow White finds adventure and romance in a traveling medicine show. (85 min.) (M)

MUTZMAG and SOLDIER JACK

Sunday, June 5, 3:40

In MUTZMAG, a plucky mountain girl outwits a witch and her husband, a giant ogre. (53 min.) In SOLDIER JACK, Jack catches Death in a sack and becomes a hero, but not without a few consequences. (40 min.) (M)

"Thomson at his shining best."—MUSIC CRITIC PAUL WITCKE

SILVERDOCS: AFI/Discovery Channel Documentary Festival Presents the landmark 1930s New Deal documentaries with LIVE ORCHESTRAL accompaniment!

Classic Virgil Thomson scores played by The Post-Classical Ensemble, conducted by Angel Gil-Ordoñez

THE PLOW THAT BROKE THE PLAINS and THE RIVER

Saturday, June 11, 3:00; Sunday, June 12, 3:00

In as stunning an array of artistic forces as the AFI Silver has ever assembled, Pulitzer Prize and Kennedy Center Honors winner Virgil Thomson's masterly scores will be played live by one of the nation's most exciting chamber orchestras alongside Pare Lorentz's revolutionary Depression-era films (made for the New Deal's Resettlement Administration). Featuring the visual poetry of such photography and cinematography legends as Paul Strand, Ralph Steiner, Leo Hurwitz, Willard Van Dyke and Oscar winner Floyd Crosby, which defined the social documentary for generations to come, contributing to the placement of both films in the Library of Congress National Film Registry of American cinematic treasures. DIR/SCR Pare Lorentz. US, 1936 & 1938, b&w, 25 & 31 min.



THE PLOW THAT BROKE THE PLAINS

"The Post-Classical Ensemble is a welcome, edgy addition to the musical life of Washington."

—THE WASHINGTON POST

This program is made possible by a grant from the National Endowment for the Arts. Attendance is strictly limited. No passes will be accepted. \$25 includes admission to the films with live musical accompaniment, plus illustrative commentary with musical experts including Post-Classical Ensemble Artistic Director Joseph Horowitz and NPR's Andy Trudeau.

SILVERDOCS 2005 SNEAK PREVIEW



June 14-19, 2005

The third annual SILVERDOCS: AFI/Discovery Channel Documentary Festival brings the best new documentaries to Washington, DC, area audiences, with six days of programming showcasing over 75 films, plus special screenings featuring guests from behind and in front of the camera. Now in its third year of attracting some of the most sought-after filmmakers and films from around the world, SILVERDOCS is fast becoming the most talked about documentary festival in the United States.

For the 2nd year, SILVERDOCS presents the **International Documentary Conference** with three full days of seminars, workshops, screenings and pitch sessions, and informal networking opportunities for filmmakers and funders. The Conference is a must-attend event for both veteran and novice documentary filmmakers to learn the ins-and-outs of filmmaking from seasoned pros and to forge partnerships that last a lifetime. In its first year, the Conference drew 450 filmmakers and guests from more than 50 countries. For more information, visit www.SILVERDOCS.com.

The 3rd Annual **Charles Guggenheim Symposium**, named for the late four-time Academy Award winner, honors filmmakers who exhibit a passion for their subject, convey a profound respect for democratic values and have mastered the power of the documentary to capture current events and frame history. Two-time Academy Award winner Barbara Kopple was honored in 2004. Watch for news of this year's honoree.



SPECIAL SCREENINGS

FOREVER YOUNG by Michael J. Sheridan, 2005

2005 marks the 50th anniversary of James Dean's untimely death. Dean starred in only three films in his short career. This new Warner Bros. documentary, narrated by Martin Sheen, celebrates Dean's life and career and the power of his legacy, which, 50 years later continues to grow. The film covers Dean's obsession with the craft of acting, focusing not only on his film work but also on the many television appearances that he made (some not seen since their original airings), starting with his very first—a Pepsi commercial.



MURDERBALL



MURDERBALL by Dana Adam Shapiro and Henry-Alex Rubin, 2005

A gripping, nail-biting, adrenaline-charged story of fierce international sports competition, **MURDERBALL** will challenge any preconceived notions one might have about life as a quadriplegic. Wheelchair rugby (aka **MURDERBALL**) is like any other competitive contact sport. Just because they are in wheelchairs, don't think these guys are in it for a hug and a smile. The film follows several quadriplegic athletes in their struggle to adapt to their new reality, relearning everything they knew—from grocery shopping to having sex. Their goal: win the gold medal in the 2004 Paralympics in Athens.

MUSIC DOCS

AFI has long been a champion of the music documentary. Just a few weeks after AFI at the ArLight in Los Angeles kicks off its annual Music Documentary Series, SILVERDOCS will join in the celebration of the power of music by showcasing films that will make you want to get up and dance, sit down and jam, go out and change the world—or all three. FREE outdoor screenings and concerts for the community make downtown Silver Spring the place to be this June, as SILVERDOCS sings praise to the magical marriage of great music and great filmmaking.

Two films featured in the Music Docs series are:

MAKE IT FUNKY

by Michael Murphy, 2005

New Orleans is the heart of American music. Its beats have resonated for over 100 years. Its traditions go back much farther. **MAKE IT FUNKY** traces that story. Interviews and performances give voice, face and place to the music that changed the world. Come watch *The Neville*

Brothers, Bonnie Raitt, Jon Cleary, Allen Toussaint, Big Sam's Funky Nation, Earl Palmer, the Funky Meters, Keith Richards and many more as they **MAKE IT FUNKY** in the Big Easy.

Join SILVERDOCS' party in the streets (New Orleans style) on Friday night, June 17. A concert will be followed by an outdoor screening of the film.

SWEET HONEY IN THE ROCK: RAISE YOUR VOICE

by Stanley Nelson, 2005

The Sweet Honey experience is like no other. Six African-American women join their powerful voices, along with hand percussion instruments, to create a blend of lyrics, movement and narrative that variously relate history, point the finger at injustice, encourage activism and sing the praises of love. The music speaks out against oppression and exploitation of every kind. Founded by Bernice Johnson Reagon in 1973 at the D.C. Black Repertory Theater Company,

MAKE IT FUNKY



Sweet Honey in the Rock—an internationally renowned *cappella* ensemble—has been a vital and innovative presence in the music culture of Washington, DC and in communities of conscience around the world. Join us as renowned documentary filmmaker Stanley Nelson brings the magic and message of Sweet Honey in the Rock to the big screen.

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