AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS

Latin American Film Festival
September 21–October 3

Samurai Cinema

First-Run Features:
SAVE THE GREEN PLANET FUNNY HA HA
TROPICAL MALADY PICKPOCKET

Special Screenings:
Jane Fonda Live with DC Labor Filmfest
Korean Film Festival
Asian Pacific American Film Festival
THE WICKER MAN NOSFERATU DER GOLEM
Happy Birthday Mahalia Jackson!

Plus:
French Cinema Under the Occupation
Still Blazing: Mel Brooks
The Lubitsch Touch
NOW PLAYING

1. SAVE THE GREEN PLANET!
   Sci-Fi Comedy from Korea

2. TROPICAL MALADY:
   Love & Death in the Jungle

3. FUNNY HA HA: Life, Post-College

4. 2005 DC Labor Filmfest: Jane Fonda Live with
   NINE TO FIVE, Barbara Kopple & More

5. Korean Film Festival with Shin Sang-ok &
   Choi Eun-hee, Live on Stage!

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11. Robert Bresson's PICKPOCKET

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   SAVE THE GREEN PLANET!
   [Jigureul jikyeora!]
   Opens Friday, August 26

17. Premiere Engagement
   TROPICAL MALADY
   [Sud pralad]
   Opens Friday, September 2

18. Premiere Engagement
   FUNNY HA HA
   Opens Friday, September 2

On the cover: Brazil's REDEEMER, courtesy of GNC TV

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

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FEATURED FILMS

Washington, DC
Premiere Engagement
SAVE THE GREEN PLANET!
[Jigureul jikyeora!]
Opens Friday, August 26
Shin Ha-gyun is a sensitive, blue-collar sad sack hopped up on conspiracy theories and sci-fi films. His life has been derailed by one bad break after another. Yet he knows there’s no such thing as bad luck. Only one thing could have made such a mess of his life—aliens! Nasty, disgusting space invaders who have infiltrated human society. Sly extraterrestrials planning to destroy our planet at the next lunar eclipse. One of them possesses the Royal Genetic Code needed to contact the Crown Prince and stop the destruction. That alien just happens to be Shin Ha-gyun’s old boss, the CEO of Yuje Chemicals, Baek Yun-shik. First-time director Jang Jun-hwan has marshaled every trick in his cinematic arsenal to unleash a full-out moviemaking assault on the audience. DIR/SCR Jang Jun-hwan; PROD Cha Seoung-jae and Kim Sun-ah. South Korea, 2003, color, 118 min. In Korean with English subtitles. UNRATED.

Washington, DC
Premiere Engagement
TROPICAL MALADY
[Sud pralad]
Opens Friday, September 2
Winner of the Special Jury Prize at the Cannes Film Festival and an official selection of the New York Film Festival, both in 2004. TROPICAL MALADY, the lyrical and mysterious film by maverick Apichatpong Weerasetkalhu (BLESSFULLY YOURS), one of the most prominent young directors of the Thai New Wave, chronicles the mystical love affair between a young soldier and the country boy he seduces, soon to be disrupted by the boy’s sudden disappearance. Local legends claim the boy was transformed into a mythic wild beast, and the soldier journeys alone into the heart of the Thai jungle in search of him.—Strand Releasing. DIR/SCR Apichatpong Weerasetkalhu; PROD Charles de Meaux and Alex Moebius. Thailand, 2004, color, 118 min. UNRATED.

Washington, DC
Premiere Engagement
FUNNY HA HA
Opens Friday, September 2
Deftly observes the inherent silliness of post-college life in contemporary America. Anchored by a revelatory performance by Kate Dollennayer, FUNNY HA HA creates a landscape entirely populated by nonprofessional actors, all perfectly cast as the kind of aimless 20-somethings who would do a favor for a friend by acting in his independent film. The movie also features a solid comic turn by writer/director Andrew Bujalski. FUNNY HA HA is an anarchistic indie film—the sort of work made by the likes of John Cassavettes and Mike Leigh that defines independent filmmaking a generation ago. Infused with the very minimalism of early Jarmusch and the stream-of-consciousness observations of Richard Linklater’s best works, Bujalski has crafted a funny blend of absurdity and naturalism. DIR/SCR Andrew Bujalski; PROD Ethan Vogt. US, 2003, color, 89 min. UNRATED.
2005 DC Labor Filmfest  
September 15 through September 21  
Organized and presented by the Metropolitan Washington Council of the AFL-CIO, the Dets-Jones-Douglas Institute and the American Film Institute, DC Labor Filmfest 2005 boasts an array of new films and beloved classics about work and workers, from the American office place to the far-flung factories of the global economy. Special guest include Jane Fonda and Barbara Kopple. For more information, visit www.dclaborfilmfest.org.

AFI Member Passes will be accepted at all screenings in the DC Labor Filmfest except the special screening of NINE TO FIVE.

OPENING NIGHT!  
Director David Redmon in Person with the Washington, DC Premiere of  
MARDI GRAS: MADE IN CHINA  
Thursday, September 15, 8:00  
Ever wonder where those colorful Mardi Gras beads come from? This fresh look at globalization documents the beads’ journey from the battered fingers of young women in a factory in Fuzhou, China, to the necks of revelers at Mardi Gras in New Orleans. DIR/SCR/PROD David Redmon. US, 2005, 74 min. UNRATED

25TH ANNIVERSARY!  
Jane Fonda in Person with  
NINE TO FIVE  
Saturday, September 17, 7:30  
The hilarious caper in which Jane Fonda, Lily Tomlin and Dolly Parton take on their “seesaw, egotistical, lying, hypocritical big boss” boss. Undervalued and underpaid, the secretaries take over the office and implement flex time, day care, equal pay and more. DIR Colin Higgins; SCR Patricia Resnick & Colin Higgins; PROD Bruce Gilbert. US, 1980, 110 min. RATED PG

Tickets are $15. Proceeds from this special 25th anniversary screening will benefit the organization Working America. Jane Fonda will appear live onstage along with Working America Executive Director Karen Nuessbaum, co-founder of 9to5, the organization for women office workers that inspired the film.

OFFICE SPACE  
Friday, September 16, 10:10;  
Saturday, September 17, 10:10  
“Work sucks.” This outrageous tale was ignored upon its theatrical release, then discovered by legions who have made it an all-time-great cult classic. Written and directed by Mike Judge (TV’s BEAVIS & BUTTHEAD, KING OF THE HILL and FOX’s soon-to-be-released IDIOCRACY).  
DIR/SCR/PROD Daniel Rappaport and Michael Rotenberg. US, 1999, 89 min. RATED R

AMERICAN DREAM  
Saturday, September 17, 1:00  
Barbara Kopple won her second Academy Award for Best Documentary for this film about a coal miners’ strike in “bloody Harlan County,” Kentucky. “The film’s power comes from Kopple’s intimate involvement with the people,” says film writer Peter Biskind, “the risks she took, the places—jails, courtrooms, stockholders’ meetings—into which she forced her camera.”  
DIR/SCR/PROD Barbara Kopple. US, 1987, 103 min. UNRATED

WASHINGTON, DC PREMIERE!  
THE PHANTOM OF THE OPERATOR  
[Le fantôme de l’opératrice]  
Saturday, September 17, 3:10  
“This wry film reveals a little-known chapter in labor history: female telephone operators’ central place in the development of global communications. With an eye for the quirky and humorous, Caroline Martel assembles clips from more than 100 industrial, advertising and scientific management films produced in North America between 1903 and 1989 by Bell and Western Electric—and transforms them into a dreamlike montage documentary.”—Women Make Movies. DIR/SCR/PROD Caroline Martel. Canada, 2004, color and black & white, 65 min. In French and English with English subtitles. UNRATED

PLUS  
LIVING TO WORK  
“‘This visual poem explores the relationship between the upper class obsession with success and the working class struggle to make ends meet, asking whether living to work is living at all.’”—SILVERDOCS 2005. DIR/SCR/PROD Leah Wolchok. US, 2004, color, 9 min. UNRATED

IL POSTO [The job]  
Sunday, September 18, 1:00;  
Tuesday, September 20, 6:30;  
Wednesday, September 21, 5:30 (Montgomery College Series Screening, see p. 16 for details)  
Sandro Panseri ventures from a small village to Milan in search of employment. But he finds himself on the bottom rung of the bureaucratic ladder, with daunting prospects, then finds reason for hope. A tender coming-of-age story laced with sharp observations on the dehumanizing aspects of corporate enterprise. DIR/SCR Ermanno Olmi; SCR Ettore Lombardo; PROD Alberto Soffiintini. Italy, 1961, b&w, 90 min. In Italian with English subtitles. UNRATED

OFF TO WAR  
Sunday, September 18, 3:00  
Brothers and native Arkansan documentarians Brent and Craig Renaud track the soldiers of an Arkansas National Guard unit as they leave home to undergo a forced transformation to soldiering full-time in Iraq. DIR/SCR/PROD Brent Renaud and Craig Renaud. US, 2004, 80 min. UNRATED

Co-presented by Cinema Tropical  
MAIDS [Domésticas]  
Sunday, September 18, 4:50  
See page 15 for program note.

WHERE DO YOU STAND?  
STORIES FROM AN AMERICAN MILL  
Saturday, September 19, 8:45  
In 1999, after a quarter century of struggle, textile workers in North Carolina won the single largest industrial union victory in the history of the South, a region long known as a bastion of anti-union sentiment. WHERE DO YOU STAND? documents that epic and often bitter struggle. DIR/SCR/PROD Alexandra Lescaze. US, 2003, color, 60 min. UNRATED.

Director Alexandra Lescaze will appear live onstage. The Hon. David Bonior, Chair, American Rights at Work, has been invited to join her. For more information, visit www.wheredoyoustand.info.
Korean Film Festival DC 2005
September 22 through October 20
Join AFI Silver Theatre and the Freer and Sackler Galleries as we celebrate the creative energy of one of the world’s cinematic hotbeds. The second edition of this popular festival includes innovative and challenging films by several emerging writer/directors, working new twists on the genre conventions of horror, war and martial arts pictures, as well as a very special appearance by two of Korean cinema’s most legendary figures.

The festival was organized by Tom Vick, film programmer for the Freer and Sackler Galleries of the Smithsonian Institution, and Hyunjun Min of the University of Maryland.

Korean Film festival DC 2005 is made possible by the Korean Film Council; the Ministry of Culture and Tourism, Seoul; and the Korean Cultural Service, Washington, DC.

All films are in 35mm and in Korean with English subtitles unless otherwise indicated.

For complete program information, please visit www.asia.si.edu.

AFI Member Passes will be accepted at all screenings in the Korean Film Festival.

DIE BAD
Thursday, September 22, 7:00
This astonishing directorial debut from Ryu Seung-wan (who also directed ARAHAN, the Freer Gallery’s September 9 opener), ingeniously weaves four interconnected vignettes into a gritty, harrowing meditation on the nature of violence. The four stories center on a young man who pursues a life of crime after being released from prison for killing a teenage friend (who literally comes back to haunt him). This film perfectly illustrates Ryu's talent for cerebral yet energetic action filmmaking. DIR/SCR Ryu Seung-wan; PROD Kim Sun-kuk. 2000, 95 min. UNRATED R

SAMARITAN GIRL
Tuesday, October 4, 4:45; Thursday, October 6, 6:30
Loved by some, reviled by others, Kim Ki-duk (director of SPRING, SUMMER, FALL, WINTER... AND SPRING, and 3-IRON) is by far Korea’s most controversial filmmaker. SAMARITAN GIRL proves why. When a teenage prostitute is killed, her best friend decides to sleep with all her clients, return their money and tell them what happened as an act of penance. But then her cop father gets wind of the plan. Kim manages to turn what seems a depraved plot into a surprisingly moving story about familial love. DIR/SCR Kim Ki-duk; PROD Bae Jeong-min, Baek Jeong-min. 2004, 95 min. RATED R

SPIDER FOREST
Monday, October 17, 9:00;
Thursday, October 20, 9:40
After narrowly surviving a car accident, television producer Min tells the police that a couple was murdered in the forest near where he crashed. Min must then piece together the shreds of his shattered memory to solve the mystery of their deaths and the earlier death of his wife, who he foresaw in a vision. An intricate, visually arresting thriller from Song Il-gon and a complex narrative puzzle that keeps you guessing until the end. DIR/SCR Song Il-gon; PROD Kim Dae-hyeok. 2004, 107 min. UNRATED
XVI Washington Latin American Film Festival

September 21 through October 3

AFI, the Association of Ibero-American Cultural Attachés and the IDB Cultural Center are proud to present the Washington Latin American Film Festival. Now in its 16th year, the Festival offers an extensive annual exploration of filmmaking throughout the Americas. This year’s selection of over twenty of the best and most recent films from the region includes multiple award-winners, festival favorites, local box-office hits and debut works by promising new talents.

AFI would like to thank the Inter-American Development Bank and Mr. Félix Angel; the Association of Ibero-American Cultural Attachés, and Mr. Murilo Gabrielli and Ms. Lydia Bendersky; and Festival co-curator Ms. Patricia Dalone for their invaluable support and collaboration in presenting this event. All films are in Spanish or Portuguese with English subtitles, unless otherwise noted.

AFI Member Passes will be accepted at all screenings in the Latin American Film Festival.

ARGENTINA

KEPT AND DREAMLESS
[Las mantenidas sin sueños]
Saturday, September 24, 8:50; Sunday, September 25, 5:20

Vera Fogwill’s a druggy single mom who’s pregnant again, with no idea who the father is. She can hit her up shrink mom Mirta Busnelli for cash and rely on precocious daughter Lucia Snoig to run the household, but by the time the baby comes she’ll need more. Writer/director/star Fogwill’s debut feature recalls work by Nicole Holofcener (LOVELY AND AMAZING), but with a flair for comedic melodrama and an irreverent knowingness that bears comparison to Fassbinder and Almodóvar. DIR Vera Fogwill and Martin Desalvo; SCR Vera Fogwill; PROD Axel Pauls. Argentina/Spain, 2005, color, 85 min. UNRATED

BUENOS AIRES 100 KM
Friday, September 23, 7:30; Saturday, September 24, 12:30

Five boys in a small town 100 kilometers from Buenos Aires struggle with the relationships, gossip and stunted dreams that fuel and constrain their departure from adolescence. DIR/SCR Pablo José Meza; PROD Pepe Salvia, Natacha Rebeca and Pablo José Meza. 2004, color, 95 min. UNRATED

NEXT EXIT [Próxima salida]
Saturday, October 1, 2:00; Sunday, October 2, 1:00

Dario Grandinetti (TALK TO HER) heads an all-star cast of actors in this drama about laid-off railroad workers and their struggles during Argentina’s recent financial crisis. Debut feature for director Nicolas Tuzos, son of actress Leonor Benedetto. DIR Nicolas Tuzos; SCR Marcos Negri and Nicolas Tuzos; PROD Marcos Negri and Jorge Rocca. 2004, color, 110 min. UNRATED

BRAZIL

REDEEMER [Redentor]
Friday, September 23, 9:45; Sunday, September 25, 3:05

A Terry Gilliam-esque satire with nifty special effects. Muckraking journalist Célio Rocha cuts a deal with crooked real estate tycoon Otávio Sabóia to plant a story that will rescue his money-pit condo. Then he has a vision—in the person of a talking Cristo Redentor statue, Rio’s famous landmark—that instructs him to give Sabóia’s property away. Best Director, Brazilian Film Academy Awards. DIR Cláudio Torres; SCR Elena Soares, Fernanda Torres and Cláudio Torres; PROD Leonardo Monteiro de Barros and Cláudio Torres. 2004, color, 100 min. UNRATED

MY UNCLE KILLED A GUY
[Meu tio matou um cara]
Friday, September 30, 5:30; Sunday, October 2, 6:20

Tough times for 15-year-old Darlan Cunha: he’s got a crush on his childhood friend Sophia Reis, but she only has eyes for his buddy Renan Giocelli. Then his uncle Lázaro Ramos crashes in to announce he’s shot his girlfriend’s ex-husband! But Cunha, explorer of virtual crime scenes, smells a rat—and maybe he can figure out that triangle thing too. From the director and star (Ramos) of last year’s THE MAN WHO COPIED. DIR Jorge Furtado; SCR Guel Arraes and Jorge Furtado; PROD Guel Arraes, Nora Goulart, Paula Lavigne and Luciana Tomasi. 2005, color, 97 min. UNRATED

Be sure to vote for the Audience Award for Best Feature!
LATIN AMERICAN FILM FESTIVAL

DIARY OF A PROVINCIAL GIRL
[Vida de menina]
Saturday, October 1, 12:25; Monday, October 3, 9:00
Winner of the Audience Award for Best Film at the Rio de Janeiro Film Festival, this adaptation of one of Brazil’s most beloved works of literature—Helena Morley’s 19th century diary—is a record of a country’s transition into modernity. Helena Morley’s development from adolescence into maturity. Director Helena Solberg (CARMEN MIRANDA: BANANAS IS MY BUSINESS) recreates with Bergman-esque wonder the insightful observations of her strong-willed narrator—a teenager more apt to play in the street than sit still during etiquette lessons. DIR Helena Solberg; SCR Elena Soirez and Helena Solberg; PROD David Mayer. 2004, color, 101 min. UNRATED

CAZUZA: TIME DOESN’T STOP
[Cazuza: O tempo não pára]
Friday, September 30, 9:45; Saturday, October 1, 11:00
This biopic of Brazilian music superstar Cazuza, whose career was cut short by his death from AIDS in 1990 at age 32, was a box office and critical smash last year, winning seven Brazilian Film Academy Awards, including Best Feature, Lead Actor, Cinematography and Adapted Script. Daniel de Oliveira is magnetic in the lead, from early success with rock group Barão Vermelho through maturation, with the fast pace and brilliant music never letting down. DIR Sandra Wernick and Walter Carvalho; SCR Fernando Bonassi and Victor Navas; PROD Daniel Filho. 2004, color, 98 min. UNRATED

BAD BLOOD [Mala leche]
Thursday, September 22, 6:40; Friday, September 23, 5:30
Winner of the Horizons Award at the 2004 San Sebastian Film Festival, this gritty feature debut captures the aimlessness of drug-infested delinquent youth culture in Santiago. Framed by documentary-style realism, two juveniles, played with violent urgency by Mauricio Diocares and Luis Dubó, embark on a crime spree to pay back Yao, the stuttering kingpin. DIR León Errázuriz; SCR León Errázuriz and Matias Ovall; PROD Matías Ovall. 2004, color, 101 min. UNRATED

COSTA RICA

CARIBE
Costa Rica’s multicultural Caribbean coast is torn when an American oil company attempts to set up shop. Concerns about environmental damage are countered by the need for jobs. Jorge Perugorría (STRAWBERRY AND CHOCOLATE), a biologist recruited by the company to sell the plan, grapples with his social conscience while engaging in a dangerous affair with the half-sister (Cuca Escrivanho) of his wife (Maya Zapata). DIR/PROD Esteban Ramirez; SCR Ana Istarú and Esteban Ramirez. 2004, color, 90 min. UNRATED

COLOMBIA

COLOMBIA

ADDITIONS AND SUBTRACTIONS [Sumas y restas]
Friday, September 30, 7:20; Saturday, October 1, 8:30
Medellín, 1984: ambitious engineer Juan Uribe needs capital to implement his big building plans, but, except for an occasional recreational snort, won’t mess with that drug stuff. That is, until he meets charismatic garage owner/smug-snort, won’t mess with that drug stuff. That is, until he meets charismatic garage owner/smug-snorts Ariel Levy (whose character’s name, Roberto Rodríguez, pays homage to comic book geeks and SIN CITY director, Robert Rodríguez). Told with comic-book style, Levy and his stock John Hughes-movie loser protagonist recruited by the company to sell the plan, grapples with his social conscience while engaging in a dangerous affair with the half-sister (Cuca Escrivanho) of his wife (Maya Zapata). DIR/PROD Esteban Ramirez; SCR Ana Istarú and Esteban Ramirez. 2004, color, 90 min. UNRATED

THE CURSE OF FATHER CARDONA
[La maldición del padre Cardona]
Tuesday, September 27, 9:00; Monday, October 3, 6:30
This romantic comedy from the Dominican Republic marks the country’s first appearance in the Washington Latin American Film Festival. Itinerant priest Father Cardona (Kókós) has been called to Constanza to free it from devilry—something to do with cursed beans—but must fight a new temptation in stunning Zoe Saldana (PIRATES OF THE CARIBBEAN, THE TERMINAL, GUESS WHO), who already has paternal issues with Father Jerónimo (Anthony Álvarez). DIR/SCR/PROD: Félix Gérman; PROD Carlos Germain. 2005, color, running time t/b/d. UNRATED

DOMINICAN REPUBLIC

EL SALVADOR

SHORT FILMS
Sunday, September 25, 12:30; Monday, September 26, 6:00
The culture of the smallest Central American country comes brilliantly to life in four brief—and very different—films. CORN HIKERS offers gripping testimonies of migrant workers deformed in train
ACCIDENTS, THEN CARED FOR IN HUMAN RIGHTS WORKER OLGA SANCHEZ'S SHELTER. PORTRAITS OF CLEMENTININA CENTERS ON ARTIST CLEMENTINA SUAREZ. IN OSCAR RODRIGUEZ' ANIMATED THE GIFT, THE MORA FAMILY PREPARES FOR CHRISTMAS—AIDED BY TALKING ANIMALS, FRUITS, AND VEGETABLES. AND BE CAREFUL WITH YOUR SHOES; STEAL BEFORE THAT JOB INTERVIEW (ARQUIMEDES' SHOES) ALL UNRATED.

ARQUIMEDES' SHOES [LOS ZAPATOS DE ARQUIMEDES]
DIR: DAVID ULLS; ORIGINAL STORY: NELLY ASH; PROD JULIA HERRERA. 2004, COLOR, 8 MIN.

CORN HIKERS [Caminantes de maíz]
DIR: SANTIAGO GUATIEREZ; SCR: ERNESTO VILLALOBOS; PROD CARLOS FIGUEROA. 2004, COLOR, 20 MIN.

PORTRAITS OF CLEMENTINA [Retratos de Clementina]
DIR/SCR/PROD PAULA HEREDIA. 2003, COLOR, 8 MIN.

THE GIFT [EL REGALO: LA NAVIDAD DE LOS MORA]
DIR: ADRIÁN HERNÁNDEZ; SCR: OSCAR RODRÍGUEZ AND ADRIÁN HERNÁNDEZ; PROD LAU B. BALIBRERA, OSCAR RODRIGUEZ, ADRIÁN HERNÁNDEZ AND EDMUNDO LANDAVERDE. 2003, COLOR, 17 MIN.

GUATEMALA
WHERE THE ROAD ENDS [DONDE ACABAN LOS CAMINOS]
SATURDAY, SEPTEMBER 24, 12:00; SUNDAY, SEPTEMBER 25, 9:40

At the turn of the 20th century, doctor RAÚL ORDOÑEZ. 2003, COLOR, 82 MIN.

PAPER DOVE [PALOMA DE PAPEL]
SAtonday, September 25, 1:00; Monday, September 26, 8:30

A BUS RIDE THROUGH THE ANDEAN HIGHLANDS CAUSES ONE JUST-RELEASED PRISONER TO REMINISCE ABOUT HIS CHILDHOOD. ONCE A FARMBOY, HE WAS DRAGGED INTO EL SENDERO LUMINO (THE SHINING PATH), ALONG WITH OTHER CHILD GUERRILLAS. A POWERFUL INDICTMENT OF CIVIL WAR AND THE COSTS VISITED UPON THE POOR, THIS FILM WAS ONE OF PERU'S BIGGEST LOCAL HITS EVER, AND THE COUNTRY'S OSCAR SUBMISSION A YEAR AGO. DIR/SCR/PROD FABRITZIO AGUILAR. 2004, COLOR, 90 MIN.

URUGUAY
WHISKY
THURSDAY, SEPTEMBER 29, 7:00; SATURDAY, OCTOBER 1, 6:20

STRUGGLING FACTORY OWNER ANDRÉS PAZOS FEELS THE NEED TO IMPRESS HIS SUCCESSFUL YOUNGER BROTHER JORGE BoltonI, RECENTLY RETURNED TO MONTEVIDEO FOR THEIR MOTHER'S FUNERAL. HE HIREs MIRELLA PASCUAL TO POSE AS HIS WIFE, WITH UNINTENDED CONSEQUENCES. LIKE FINLAND'S AKI KUURISMAKI, WRITERS-DIRECTORS JUAN PABLO REBELLA AND PABLO STOll MASTERFULLY WRING COMEDIC PATHOS FROM THEIR ODDBALL CHARACTERS. WINNER OF NUMEROUS INTERNATIONAL AWARDS, INCLUDING THE FIPRESCI PRIZE, CANNES 2004. DIR/SCR PABLO STOLL AND JUAN PABLO REBELLA; SCR GONZALO DELGADO GALIANA; PROD FERNANDO EPESTEIN. 2004, COLOR, 99 MIN.

VENEZUELA
HABANA, HAVANA
SATURDAY, OCTOBER 1, 4:20; MONDAY, OCTOBER 3, 6:20

ON HIS FIRST TRIP EVER TO HAVANA, 40-ISh PEASANT MANUEL PORTO CAN'T FIND ANYPLACE TO GET THOSE PERFECT SHOES FOR HIS LITTLE GIRL, THEN GETS MIS-TAKEN FOR SOMEONE ELSE AT KNOFELPOIN. LUCKILY, LONELY WIDOW ESLINDS NÚÑEZ (MEMORIES OF UNDERDEVELOPMENT, LUCÍA) HELPS HIM OUT. AT FIRST A NEAR-WORDLESS TOME OF THE POEM, THEN A CHAMBER PLAY FOR TWO—WITH A SHOCKING, IRONIC CONCLUSION. BEST SCREENPLAY, MIAMI LATINO FILM FESTIVAL. FROM FESTIVAL REGULAR (A HOUSE WITH A VIEW OF THE SEA, ONE LIFE AND TWO TRAILS) ARVOLO. DIR ALBERTO ARVISO MENDOZA; SCR CARLOS DIAZ; PROD PEDRO MEZQUITA ARCAYA. 2004, COLOR, 80 MIN.
2005 DC Asian Pacific American Film Festival

October 7 through October 16

Since its inception in 2000, the DC Asian Pacific American Film Festival, annually presented by APA Film, has introduced more than 10,000 people in the Washington area to the fresh new voices of Asian Pacific American filmmakers. In theaters in and around Washington, DC, the festival will showcase more than 100 short and feature length films and videos in narrative, documentary and experimental form. For more information, visit www.apafilm.org.

TO ORDER TICKETS: WWW.AFI.COM/SILVER

AFI Member Passes will be accepted at all screenings in the A.P.A. Film Festival.

THE GRACE LEE PROJECT

Friday, October 7, 7:00

When filmmaker Grace Lee moved from Missouri to Los Angeles, she was stunned to find hundreds of Asian-American women with her name. A hilarious exploration that contrasts stereotypes with the real-life experiences of Grace Lee's throughout the world. DIR/SCR/PROD Grace Lee; PROD Amy Ferraris. US, 2005, 68 min. UNRATED

PLUS

GOD IS GOOD

Seven-year-old Harold Cho's life is altered forever when his mother finally takes action against her philandering husband. DIR/SCR/PROD Caryn Waechter. US, 2004, 23 min. UNRATED

SHORTS IN URBAN TIME

Friday, October 7, 9:05

The ebbs and flows of urban life—and the city dwellers who live it—are the shared theme of this diverse program of short films.

CLEAN DIR/SCR/PROD Stephen Dypiangco. US, 2004, b&w, 4 min. UNRATED

THE MONSTER AND THE PEANUT

DIR/SCR/PROD Franklin Jin Rho. US, 2005, 18 min. UNRATED

SEIBUTSU (STILL: LIFE)


A CHINK IN THE ARMOR

DIR Baung Mah. US, 2005, color, 25 min. UNRATED

SLOW JAM KING

Sunday, October 9, 5:20

Wacky road movie in which a Filipino American gangsta-wannabe dreams of becoming a Nashville country star and kidnaps a traveling perfume salesman to drive him there. DIR/SCR/PROD Steven E. Mallorca. US, 2005, 13 min. UNRATED

THE FALL OF FUJIMORI

Wednesday, October 12, 7:00

Elected as a reformer, Alberto Fujimori became a dictator to fight a war on terror. A rich portrait of a complex man and a country in turmoil. DIR/PROD Ellen Perry; SCR Kim Roberts, Zach Anderson and Ellen Perry. US, 2005, color, 83 min. UNRATED

CONTINUOUS JOURNEY

Wednesday, October 12, 9:05

In 1944, the Komagata Maru, a Japanese ship charted by Indian Sikh businessman Gurdit Singh, was denied entry into Canada due to the questionable nature of the ship's contents: 376 passengers of Indian descent. This documentary culminates with a standoff in Vancouver Harbor, multiple assassinations, and the ship's return to India—to be attacked by British authorities.


FACE

Friday, October 14, 8:30

Bai Ling returns from Hong Kong to New York, reuniting with the daughter she left to be raised by her grandmother 19 years earlier, and forcing a painful reconciliation. Sundance Festival 2002; CineVegas Festival 2002, Critics Award, Special Mention, Direction. DIR/PROD Bertha Bay Sa-Pan; SCR Oren Moverman & Bertha Bay Sa-Pan. US, 2002, color, 87 min. UNRATED

CAVITE

Sunday, October 16, 7:30

An American citizen visiting the Philippines for his father's funeral learns that his mother and sister have been kidnapped and threatened with murder if he fails to comply. The kidnappers are the Islamic terrorist group Abu Sayaf, and their demands create a moral dilemma. A taut thriller and rollicking tour of the markets and back alleys of Cavite. South By Southwest Festival 2005. Preceded by Eli Africa's short film SELLING SONGS OF LEYTE. DIR/SCR Neill Dela Llana and Ian Gamazon; PROD Neill Dela Llana, Ian Gamazon and Quynn Ton. US, 2005, color, 80 min. In English and Spanish and Tagalog with English subtitles. UNRATED

PLUS

SELLING SONGS OF LEYTE

A documentary that presents a colorful look at fish vendors on the Philippine island province of Leyte and their tradition of singing songs to sell their wares. DIR/SCR/PROD Eli Africa. US/Philippines, 2005, color, 14 min. UNRATED
Samurai Cinema
October 8 through November 6

AFI Silver presents a sample of the ultimate action genre with direction by masters of the cinema, starring some of the world’s greatest actors—Samurai! Stark conflicts of loyalty versus duty. Shakespearean power plays. Contemporary social criticism in period guise. Like all notable categories, what we call the Samurai film (in Japanese, jidai-geki, “period film,” or its subgenre chambara, “chop-’em-up”) encompasses a wide range of subject matter and tone, while retaining it’s own unique flavor—the most kinetic and bacletic array of action sequences. All films in the series are in Japanese with English subtitles.

AFI Member Passes will be accepted at all screenings in the Samurai series.

Brand New 35mm Print!
KILL! [Kiru!]
Saturday, October 8, 9:30; Sunday, October 9, 1:00; Thursday, October 13, 9:10

A cult film among buffs, this utmost drop-out samurai pacifist plays it cool. Audiences catch up with the plot about halfway through, easily in time to appreciate the showdown—a duel with darts in a closet-size room. DIR Kihachi Okamoto; SCR Shinobu Hashimoto, from the novel by Yasuhiko Yamanouchi; PROD Tomoyuki Tanaka. 1968, b&w, scope, 115 min.

Brand New 35mm Print!
BANDITS VS. SAMURAI SQUADRON [Kumonosu-Jo]
Saturday, October 15, 4:35; Wednesday, October 19 8:30

This big-budget grafting of STING-styled samurai genre is probably the top samurai film of the 70s. Enigmatic bandit chief Tatsuya Nakadai uses con games and robberies to finance a revenge plot; shogunate police-brat Somegoro Ichikawa calls on double-crosses of his own to stop him. DIR Hideo Gosha; SCR Kaneo Ilegami; PROD Toshiali Takashima. 1978, color, 163 min.

Brand New 35mm Print!
SAMURAI SAGA
[Aru Kengo no shogai]
Sunday, October 16, 5:35; Tuesday, October 18, 9:00

Toshiro Mifune’s 17th-century samurai responds to jibes regarding his enlarged proboscis with witty haiku and slashing swordplay. He plays ghostwriter for the tongue-tied Alkira Takeda’s courtship of Yoko Tsukasa, whom Mifune secretly loves herself. A retelling of Edmond Rostand’s Cyrano De Bergerac, and a unique experience for Mifune fans watching him essay a legendary role in world theater. He is superb. DIR Hiroshi Inagaki; SCR Hiroshi Inagaki, from the play Cyrano De Bergerac by Edmond Rostand; PROD Tomoyuki Tanaka. 1959, color, III min.

THE HIDDEN FORTRESS
[Kakuchi Toride No San-Akunin]
Friday, October 21, 7:00; Saturday, October 22, 7:20

This richly comic fairy tale for adults is pure entertainment from the masters, acknowledged as the source for STAR WARS. General Toshiro Mifune enlists two bumbling vagabonds for his rescue of a princess—and her gold. Probably Kurosawa’s most dazzling exercise in pure filmmaking (his first use of wide screen), and one of Mifune’s most exciting vehicles, as he did all his own stunts. DIR Akira Kurosawa; SCR Hideo Oguni, Ryuzo Ikegami; PROD Sanezumi Fujimoto. Japan, 1958, b&w, scope, 139 min.

THRONE OF BLOOD
[Kumonosu-Jo]
Saturday, October 29, 4:45; Tuesday, November 1, 9:30; Wednesday, November 2, 5:30 (Montgomery College Series Showing, see p. 16 for details); Thursday, November 3, 9:20

Macbeth as a medieval Japanese legend, with Mifune as the usurper and the powerful Isuzu Yamada as the lady. Mifune’s takeover after the murder and the castle’s bird invasion are powerful additions to the text in this heavily Noh-influenced adaptation, with one obvious exception—there is no camera trickery in the famous final scene. Real archers fired real arrows from just off-camera. The literal translation of the Japanese title is “Castle of the Spirit’s Web.” DIR Akira Kurosawa; SCR Shinobu Hashimoto, Ryuyo Kikushima, Hideo Ogami and Alkira Kurosawa, from the play Macbeth by William Shakespeare; PROD Toshiro Mifune and Sojiro Motoki. 1957, b&w, 110 min.

Brand New 35mm Print!
HARA KIRI [Seppuku]
Saturday, November 5, 9:40; Saturday, November 6, 9:05

Here is one of cinema’s greatest images: the wounded Toshiro Mifune bracing himself to rise with his sword. In this story, social critic Masaki Kobayashi’s HUMAN CONDITION makes a devastating attack on feudalism. A lord forces Mifune’s son, Takeshi Kato, to marry his dis-carded mistress, Yoko Tsukasa. But then he demands her return. The tension explodes in Mifune’s powerful stand. Winner of Japan’s Oscar equivalent for Best Film. DIR Masaki Kobayashi; SCR Shinobu Hashimoto, from the novel by Yasuhiko Talaguchi; PROD Toshiro Mifune and Tomoyuki Tanaka. 1967, b&w, scope, 128 min.

Brand New 35mm Print!
SAMURAI REBELLION [Joiuchi]
Saturday, November 9, 5:30; Sunday, November 6, 4:45

A young samurai commits needless hara-kiri, and the wanderer requesting an honorable death turns out to be his avenging father-in-law, “played with something like demonic self-possession by Tatsuya Nakadai.”—Critic Vernon Young. Aficionados who may find the sword-play strange, take note: the actors used real swords. Erie score by the great Toru Takemitsu. DIR Masaki Kobayashi; SCR Shinobu Hashimoto, from a novel by Yasuhiko Talaguchi; PROD Tatsuho Hosoya. 1962, b&w, scope, 135 min.

TO ORDER TICKETS: WWW.AFI.COM/SILVER •

JAPANESE CINEMA
ABOUT AFI

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. AFI is a non-profit 501(c)(3) organization, and AFI and AFI Silver rely on support from individuals, corporations, government and foundations.

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 nonprofit presenter of film in the United States. Providing the communal experience integral part of the AFI mission.

AFI Silver Theatre

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, AFI Silver sets the standard for a film exhibition showcase. 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 & Member Passes

Tickets are $9.25 general admission and $7.50 for AFI Members, students with valid ID, children (12 and under) and seniors (65 and over), unless otherwise noted. Matinee tickets for weekday shows before 6:00 p.m. are $6.75 (holidays excluded). Member passes are valid for regular screenings but are subject to restrictions for first-run engagements and special events. Check the “Member Information” page on the AFI Silver Web site or daily newspaper listings for pass restriction information. Please present your membership card to the box office cashier for all member transactions.

Tickets for all shows may be purchased in person at the AFI Silver Box Office, online (no Fee!) at www.AFI.com/Silver (see Online Schedules & Tickets for information) or at the ticket kiosk in the historic lobby. AFI Silver Box Office accepts American Express, Visa, MasterCard and Discover.

Box Office

AFI Silver box office opens one-half hour before the first show of the day.

Online Schedules & Tickets

Visit www.AFI.com/Silver for detailed, up-to-the-minute AFI Silver programming and special events information. The Web site features:

- Advance ticket sales—with NO FEE! www.AFI.com/Silver accepts American Express, Visa, MasterCard and Discover. Tickets reserved and purchased online must be retrieved in person at the AFI Silver Box Office. The same credit card used online must be presented to the cashier (or swiped at the ticket kiosk) to redeem your tickets.
- Special Announcements & Programming
- Comprehensive weekly calendar with all showtimes!
- “Member Info” page with Member Event listings and Member Pass information

Concession & Café

AFI Silver’s concession & cafe offers domest ic 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 as well as 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.

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, DC, via 16th Street, NW.

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Films and schedule subject to change. Check www.AFI.com/Silver or call 301.495.6700 for updates.

WEEKDAY SHOWS BEFORE 6:00 ARE ONLY $6.75 (EXCLUDES HOLIDAYS)

SUN  MON  TUE  WED  THU  FRI  SAT

CinémaAFRICA
NERIA 12:30

DC Labor Film Festival
IL POSTO 1:30
OFF TO WAR 3:00
MAIDS: 450 (co-presented by Cinéma Tropical)
WHERE DO YOU STAND? 6:50

SAMURAI REBELLION
Mel Brooks Series
Halloween Screams

Douce
3:10
Occupation Cinéma
Ernst Lubitsch
THE WICKER MAN
Halloween Screams
A.P.A. Film Festival
SAMURAI SAGA
STORMY WATERS
I WAS BORN, BUT...
SLOW JAM KING
Mel Brooks Series
SWORD OF DOOM
Samurai Cinema

OLGA
Duck Season
KEPT AND DREAMLESS
ALONG THE PATHWAYS
Latin American
Film Festival
ALONG THE PATHWAYS w/ SALVADORIAN SHORTS 12:30
PAPER DOVE 8:30
REDEEMER 10:55
KAPITAL 1:00
WHERE THE ROAD ENDS 9:40

Latin American
Film Festival
RIGHT-LEFT 2:30
NEXT EXIT 1:00
OLGA 5:20
MY UNCLE KILLED A GUY 6:20
RIGHT-LEFT 8:30

Samurai Cinema
SWORD OF DOOM 1:00
Mel Brooks Series
THE PRODUCERS 3:30
A.P.A. Film Festival
SLOW JAM KING 5:20
SUNRISE- SUNSET LIFESTYLES OF ASIAN AMERICAN MUSICIANS 7:30
I WAS BORN, BUT... 9:25

Occupation Cinéma
STORMY WATERS 5:30
Samurai Saga
SAMURAI SAGA 5:15
A.P.A. Film Festival
CAYITE w/ SELLING SONGS OF LETTY 7:30
Halloween Screams
THE WICKER MAN 9:25

Emst Lubitsch
NINOTCHKA 1:00
DESIGN FOR LIVING 5:15
Occupation Cinéma
DOUCE 8:10
Mel Brooks Series
BLAZING SADDLES 9:40

Halloween Screams
DER GOLEM 1:00
Occupation Cinéma
CHILDREN OF PARADISE 3:00
Emst Lubitsch
HEAVEN CAN WAIT 6:40
Mel Brooks Series
YOUNG FRANKENSTEIN 8:50

PickPocket
100, 7:25
Samurai Cinema
FANTASTIC NIGHT 2:40
Samurai Cinema
HARAKIRI 6:25
SAMURAI REBELLION 9:05

PickPocket
525, 9:15
Occupation Cinéma
FANTASTIC NIGHT 7:30

September 6 – November 8

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.
French Cinema Under The Occupation

October 15 through November 7

During the German Occupation (1940-1944), French filmmakers struggled to create works uncompromised by economic limits and censorship imposed by the Vichy government. Remarkably, not only did many films succeed, but the best subtly supported resistance. The era saw important works by established filmmakers such as Jean Grémillon, Claude Autant-Lara and Marcel L’Herbier, but perhaps more significantly the first works of Jacques Becker, Henri-Georges Clouzot and Robert Bresson (see his classic PICKPOCKET, p. 15).

AFI Silver wishes to thank Sarah Finklea, Janus Film (New York); Gaumont (Paris); and especially Roland Celette and Estelle Carpentier of the French Embassy in Washington, DC, for making this series possible. The series is presented courtesy of Le Bureau du Cinéma, Ministère des Affaires Étrangères, Paris. We are grateful to Marie Bonnel, film officer of the French Consulate in New York, for organizing the tour.

All films in this series are in French with English subtitles and are UNRATED.

AFI Member Passes will be accepted at all screenings in the Under the Occupation series.

**The Raven**

**Le Corbeau**

Saturday, October 22, 2:30; Monday, October 24, 6:30

Jacques Becker’s first masterpiece—“Bertrand Tavernier: A murder causes the usually feuding Goupis, a rural clan of ne’er-do-wells, to close ranks on the suspect—a cified cousin recently returned to the family seat. DIR Jacques Becker; SCR Pierre Véry. 1944, b&w, 81 min.

**It Happened at the Inn**

**Goupi mains rouges**

Saturday, October 22, 2:30; Monday, October 24, 6:30

“Jacques Becker’s first masterpiece”—Andrew Sarris. The film’s release was purposely delayed until the Liberation. The setting is Paris, 1840. On the Boulevard, woman of mystery Askety dailles with the great mime Baptiste Deburaux (Jean-Louis Barrault), the legendary actor Frédérick Lemaître (Pierre Brasseur) and the criminal Lacaire (Marcel Herrand)—all real people. DIR Marcel Carné; SCR Jacques Prévert; PROD Raymond Borderie and Fred Orain. 1945, b&w, 195 min.

**It Happened at the Inn**

**La nuit fantastique**

Sunday, November 6, 2:40; Monday, November 7, 7:10

Spurned by his girlfriend, student Fernand Gravey finds his dreams haunted by a mysterious woman in white—the luminous Micheline Presle—whom he follows into a delirious nocturnal exploration of Paris. The whimsical NUIT FANTASTIQUE allowed silent-era master L’Herbier to indulge his taste for elaborate set design, playful camera movements and experimental optical effects. DIR Marcel L’Herbier; SCR Louis Chavance, Maurice Henry and Marcel L’Herbier. 1942, b&w, 103 min.

**Children of Paradise**

**Les enfants du paradis**

Friday, October 28, 6:45; Saturday, October 29, 1:00; Sunday, October 30, 3:00

This super-production involved constructing the Boulevard de Crime on the Riviera. “The GONE WITH THE WIND of the art film”—Bertrand Tavernier. A work of passion from the under-appreciated Grémillon, the film was a hit in wartime France, reuniting the stars (and screenwriter Jacques Prévert) of the 1930s classic QUAI DES BRUMES. Espats during the Occupation, Gabin and Morgan wouldnt appear on French screens again until after the Liberation. DIR Jean Grémillon; SCR Roger Vercel, Jacques Prévert and André Cayatte. 1944, b&w, 104 min.

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**Stormy Waters**

**Remorques**

Sunday, October 16, 3:30; Thursday, October 20, 6:00

Tugboat captain Jean Gabin rescues mysterious Michele Morgan from a sinking ship and succumbs to her wiles, while his invalid wife, Madeleine Renaud, pines at home. A work of passion from the under-appreciated Grémillon, the film was a hit in wartime France, reuniting the stars (and screenwriter Jacques Prévert) of the 1930s classic QUAI DES BRUMES. Espats during the Occupation, Gabin and Morgan wouldn’t appear on French screens again until after the Liberation. DIR Jean Grémillon; SCR Roger Vercel, Jacques Prévert and André Cayatte. 1944, b&w, 81 min.

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Tugboat captain Jean Gabin rescues mysterious Michele Morgan from a
The Lubitsch Touch
October 8 through November 3
With his mastery of innuendo and visual wit spiked with human compassion, Ernst Lubitsch continues to delight today. He first became known after World War I in Germany for his historical “super-spectacles.” In Hollywood, he gravitated toward the musical and romantic comedies that made his mark. All films in this series are UNRATED.

TROUBLE IN PARADISE
Saturday, October 8, 5:15; Monday, October 10, 6:45
Wednesday, October 12, 5:30 (Montgomery College Series Showing, see p. 16 for details); Thursday, October 13, 5:15
Picture yourself in Venice. Champagne, caviar, moonlight, and merriment. Jewel thieves Herbert Marshall and Miriam Hopkins, seemingly a match made in heaven, enjoy the comforts of Italy... until lovely victim Kay Francis arrives on the scene.

DESIGN FOR LIVING
Friday, October 21, 5:00; Saturday, October 22, 1:00; Sunday, October 23, 5:15
Revel in this naughty ménage à trois in Paris! Commercial artist Miriam Hopkins loves and lives with both struggling playwright Fredric March and undiscovered painter Gary Cooper. It’s a match-up of the Noel Coward, Alfred Lunt and Lynn Fontanne friendship. “One of the great comedies of the 1930s.” — Writer/Producer Stephen Zito.

NINOTCHKA
Sunday, October 23, 1:00; Monday, October 24, 4:20
Bolshevik “special envoy” Greta Garbo keeps bumbling Paris emissaries Iranoff, Buljanoff and Kopal ski sweating borscht—until she discovers the joie de chapeau with Count Melvyn Douglas. Garbo’s first foray into comedy proved her biggest success—even though, rumor has it her on-set laugh came out soundless!

HEAVEN CAN WAIT
Sunday, October 30, 6:40; Thursday, November 3, 7:00
C. 1890, sinner Don Ameche knocks on the door of Hell. But devil Laird Cregar wonders, does he qualify? Lubitsch’s first color film.

BLUEBEARD’S EIGHTH WIFE
Tuesday, November 1, 5:00; Wednesday, November 2, 8:20; Thursday, November 3, 5:15
Many-times-divorced millionaire Gary Cooper goes shopping for pajama pants—Claudette Colbert needs only the tops. Of course, the Riviera setting doesn’t hurt Colbert’s already stunning presence in this first of 14 Brackett-Wilder collaborations. “Elegant from first scene to last, brightly paced, written and played.” — film historian William K. Everson.

Looking for even more Ernst Lubitsch in the next Preview!
MEL BROOKS

Still Blazing: Mel Brooks
October 7 through October 31
“[My comedy is] half wit, half physical, half disgusting, and sometimes half beautiful,” says Mel Brooks. His career has spanned over 50 years, from writing for television (one of the inventors of GET SMART), to acting for stage and film, to directing and producing films (both his own works and unexpected pictures like David Lynch’s ELEPHANT MAN). Since adapting THE PRODUCERS into a Broadway musical, Brooks has joined the elusive fraternity of those who have received the Oscar, Emmy (as both actor and writer), Tony and Grammy.

AfI Member Passes will be accepted at all screenings in the Mel Brooks series.

THE PRODUCERS
Friday, October 7, 5:00; Saturday, October 8, 1:00 & 7:00; Sunday, October 9, 3:30; Monday, October 10, 8:30
Long before The Producers was a Tony Award-winning Broadway musical sensation, Gene Wilder and Zero Mostel starred in Mel Brooks’s Oscar-winning, non-musical original about two schlubs out to bilk old ladies’ fortunes. The Broadway musical was retooled for the big screen with Matthew Broderick and Nathan Lane reprising their stage roles.

DIR/SCR Mel Brooks; PROD Sidney Glazier.
US, 1968, color, 88 min. RATED PG

THE WEEKENDS ARE FOR US

930 F STREET
Tuesday, September 6, 9:00
The hit film from SILVERDOCS returns for an encore engagement! This retrospective of Washington, DC’s 930 Club takes you back to the under-rated piece of American musical history. Patrons and original staff are interviewed, along with indie record producers and musicians including R.E.M., Minor Threat, the Rollins Band, Clutch, Bad Brains and others. From the graphic artwork to the historic Atlantic building to that damned pole in the middle—everyone has memories recorded for posterity.


PLUS

THE WEEKENDS ARE FOR US

Have you ever noticed the human wallpaper of our cities, be it a stressed-out “suit” whizzing by or someone down-and-out sleeping on a grate? Could one ever end up like the other? DIR Frank Turner. US, 2004, b&w/color, 26 min.
With LIVE Musical Accompaniment!

**Silent Screams**
October 29 through October 31

AFI Silver screens two silent horror classics with a modern twist, with contemporary ensembles performing new scores. These Expressionist films assume the tone and mood of interpretations by a dynamic duo—the Silent Orchestra and the Baltimore-based trio Yeveto. Tickets for these programs are $20.

**WAMU's James White in person!**

**NOSFERATU with The Silent Orchestra**
Saturday, October 29, 7:00; Monday, October 31, 9:00

NOSFERATU, EINE SYMPHONIE DES GRAUENS, is F.W. Murnau’s legendary plagiarism of Dracula. A lawsuit suppressed its US screenings for decades. Compared with Max Schreck’s rat-like “Drac,” all other screen bloodsuckers are mosquito-biters. This is the color-tinted version restored by the Munich Filmuseum. The Silent Orchestra (keyboardist Carlos Garza and percussionist Rich O’Meara) employs sounds both natural and dreamlike—scraping gongs and mutant rooster calls—aurally mimicking the film’s dichotomy between naturalism and the fantastic. DIR F.W. Murnau; SCR Henrik Galeen; PROD Enrico Dieckmann and Albin Grau. Germany, 1922, b&w, 84 min.

Hosted by James White, local WAMU host of NPR’s ALL THINGS CONSIDERED.

**NOSFERATU**

**DER GOLEM with Yeveto**
Sunday, October 30, 1:00

DER GOLEM’s five chapters center around the Jewish people of Prague and a rabbi’s solution to possible exile. The score comprises sinister sounds during the title credits, the haunting chaos of a kabbalistic ceremony, the mechanical fury of the Golem first coming to life, and the klezmer-inspired sounds of a Jewish celebration. Yeveto-Russell de Ocampo on piano, keyboards and melodica; Ben Hoffman on drums; and Gregory Rago on guitar, accordion and bass—create a soundtrack to complement the varying moods. DIR Paul Wegener and Carl Boese; SCR Paul Wegener and Henrik Galeen, from the novel by Gustav Meyrink; PROD Paul Davidson. Germany, 1920, b&w, 75 min.

Hosted by James White, local WAMU host of NPR’s ALL THINGS CONSIDERED.

**Co-Presented by the DC Labor Filmfest:**

NERIA
Saturday, September 10, 4:00; Sunday, September 11, 2:30

Jesese Mungoshi plays Neria, the wife of loving, respectful husband Emmanuel Mbirimi. Through shared hard work and resourcefulness, the couple builds a comfortable life in the city, but their equal partnership ends with the tragic death of her husband. Neria battles antiquated laws and traditions of inheritance to keep her family and retain control of their property. DIR Godwin Mawuru; SCR Louise Riber; PROD John and Louise Riber. Zimbabwe, 1993, color, 103 min. UNRATED

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**New CinemAfrica titles September 17 & October 22! Go to www.AFI.com/Silver for details**

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**CINEMA TROPICAL**

New 35mm print!

**THE WICKER MAN**
Friday, October 14, 10:20; Saturday, October 15, 8:00; Sunday, October 16, 9:25

One of the coolest cult classics from the 1970s, THE WICKER MAN is an occult thriller about sinister neo-pagan doings on a remote Scottish isle. Scripted by Anthony Shaffer (SLEUTH), the film stars Edward Woodward as an uptight constable from the mainland, flown out to investigate an anonymous tip about a missing girl. Once there, he’s puzzled that the islanders seem unconcerned, flummoxed by the erotic advances of innkeeper’s daughter Britt Ekland, and alarmed by naked nature worshipping. Assured by Christopher Lee’s dandy Lord Summerisle that all is well—but warned to leave before May Day—Woodward presses on. DIR Robin Hardy; SCR Anthony Shaffer; PROD Peter Snell. UK, 1973, 88 min. RATED R

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Friday, October 14, 10:20; Saturday, October 15, 8:00; Sunday, October 16, 9:25

One of the coolest cult classics from the 1970s, THE WICKER MAN is an occult thriller about sinister neo-pagan doings on a remote Scottish isle. Scripted by Anthony Shaffer (SLEUTH), the film stars Edward Woodward as an uptight constable from the mainland, flown out to investigate an anonymous tip about a missing girl. Once there, he’s puzzled that the islanders seem unconcerned, flummoxed by the erotic advances of innkeeper’s daughter Britt Ekland, and alarmed by naked nature worshipping. Assured by Christopher Lee’s dandy Lord Summerisle that all is well—but warned to leave before May Day—Woodward presses on. DIR Robin Hardy; SCR Anthony Shaffer; PROD Peter Snell. UK, 1973, 88 min. RATED R
SPECIAL SCREENINGS

SPECIAL EVENT

Presented by WRQX Mix 107.3 FM: Win Tickets to see U2 in Concert!

U2: RATTLE AND HUM
Monday, October 17, 7:00; Tuesday, October 18, 7:00
U2 front man Bono may croon I Still Haven’t Found What I’m Looking For, but this documentary look at the US leg of the Irish rock band’s Joshua Tree concert tour proves that his quest is worth watching. Vintage concert footage is highlighted by a spirited rendition of Sunday, Bloody Sunday, in which an emotional Bono debunks “the glory of the revolution” after an IRA bomb killed 11 at a remembrance service in Enniskillen.
DIR Phil Joanou; PROD Michael Hamlyn.
US, 1988, b&w/color, 99 min.

SPECIAL EVENT

The Third Annual Mahalia Jackson Birthday Celebration
Monday, October 10, 3:00
“His eye is on the sparrow”—and our eyes will be on one of the greatest American singers of all times and genres. Celebrate one of the most extraordinary voices and spirits of the 20th century in her birth month (she would have been 94), with a gospel choir, the mighty AFI Silver organ and rare footage of Mahalia on the big screen, including film of her legendary 12:01 a.m. performance (she would only sing on Sunday) at the 1958 Newport Jazz Festival.

FILM EDUCATION

Montgomery College Series

Selected Wednesdays at 5:30
Sept. 21: IL POSTO (see p. 3 for program notes)
Oct. 12: TROUBLE IN PARADISE (see p. 13 for program notes)
Oct. 19: THE RAVEN (see p.12 for program notes)
Nov. 2: THRONE OF BLOOD (see p. 9 for program notes)

Once again this fall, AFI Silver will screen a series of films in conjunction with Montgomery College film courses. A Montgomery College instructor will introduce each film in this series, and lead a post-film audience discussion. The general public is invited to attend. Tickets are $5. For more information, visit www.AFI.com/Silver.

AFI Silver
THEATRE and CULTURAL CENTER

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