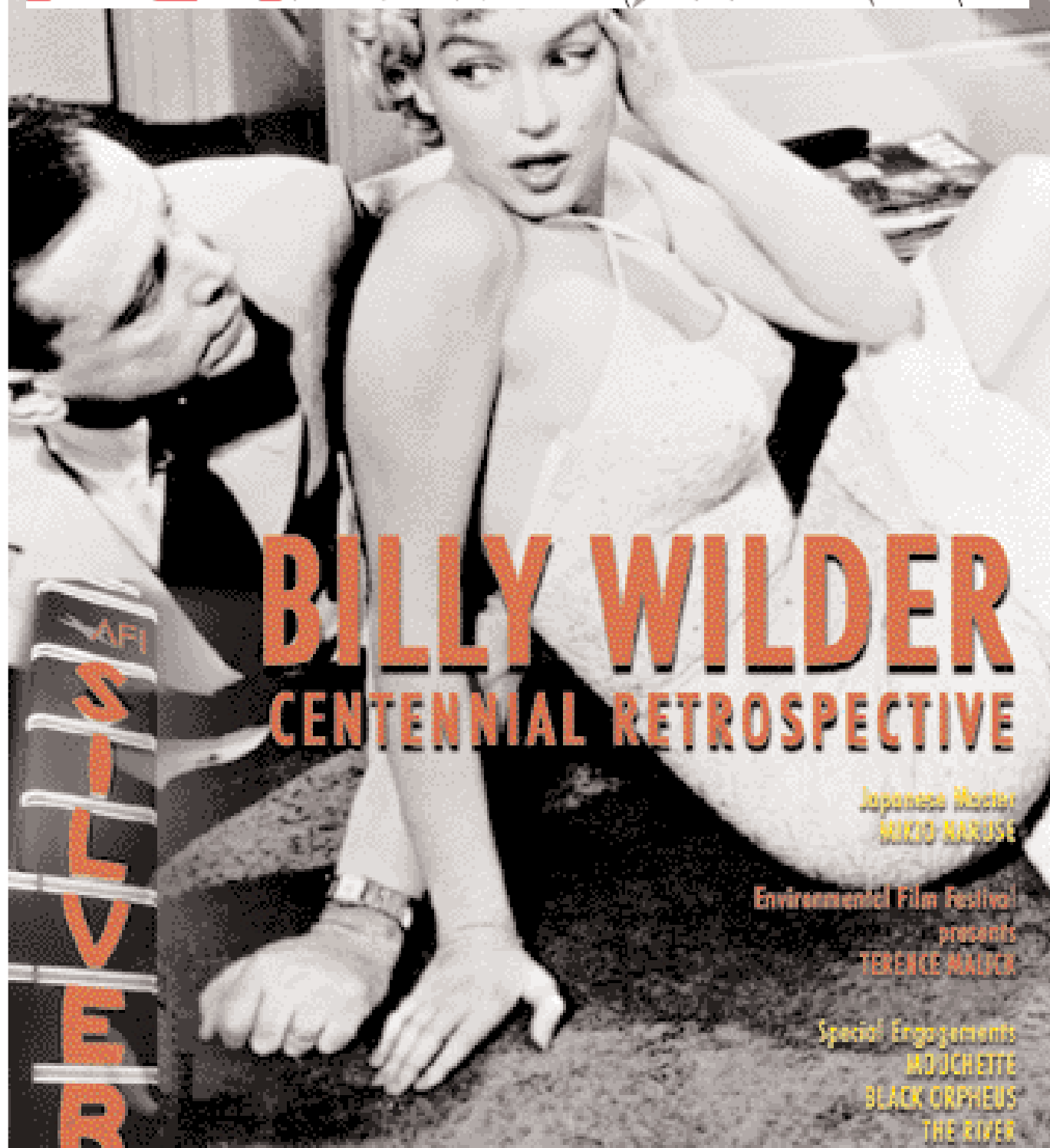


AMERICAN FILM INSTITUTE GUIDE  
TO THEATRE AND MEMBER EVENTS

AFI Silver  
THEATRE and CULTURAL CENTER

March 10—April 27, 2006

# AFI PREVIEW



## BILLY WILDER CENTENNIAL RETROSPECTIVE

Japanese Master  
MIKIO NAKASE

Environmental Film Festival  
presents  
TERENCE MALICK

Special Engagements  
MOUCHETTE  
BLACK ORPHEUS  
THE RIVER

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LOOK FOR THE ! Member passes accepted for designated screenings. To find out how to become a Member of AFI, see page 12.

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Attn: Membership

On the cover: Marilyn Monroe in THE SEVEN YEAR ITCH  
Courtesy of Photofest

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Information is correct at press time. Films and schedule subject to change.  
Check [www.AFI.com/Silver](http://www.AFI.com/Silver) for updates.

## WELCOME TO THE SILVER!



In less than three years, AFI Silver Theatre has established itself as one of Washington's premier cultural destinations, with exceptional movies, premieres and star-studded events. To spread the word, we're delighted to offer our AFI PREVIEW film programming guide to AFI Silver

Members and more than 100,000 households in the area through The Gazette. To those of you new to AFI Silver, welcome. And to our more than 5,000 loyal members, thank you for your continued support.

With digital video projection and Lucasfilm THX certification in all three of its gorgeous theaters, AFI Silver also offers the most advanced and most comfortable movie-going experience available anywhere. If you haven't visited yet, there's a treat waiting for you. From the earliest silent movies to 70mm epics to the latest digital technologies, AFI Silver connects you to the best the art form has to offer.

Just leaf through these pages and see what is in store for you. This past year, in addition to such first-run sensations as CRASH, HOTEL RWANDA, MARCH OF THE PENGUINS and GOOD NIGHT, AND GOOD LUCK, AFI Silver has been consistently bringing the best in American and world cinema to Washington-area audiences—movies that, quite often, simply aren't available anywhere else.

Every other month, be sure to look for AFI PREVIEW film programming guide in your Gazette, and for details on such one-of-a-kind annual AFI Silver Theatre events as SILVERDOCS: AFI/Discovery Channel Documentary Festival; the Latin American Film Festival; and the European Union Film Showcase—plus a host of community and educational programs.

Of course, the best way to make sure you know what's going on at AFI Silver is to become a member. AFI Silver Members receive a host of benefits, including free passes, advance notice of some special events and delivery of AFI PREVIEW in the mail. You can use the membership coupon on page 12, or log onto our website, [www.AFI.com/Silver](http://www.AFI.com/Silver).

And members and Gazette readers, be sure to clip the coupon on page 15 of this issue of PREVIEW for \$1 OFF any one concession or café item. On behalf of Deputy Director Ray Barry and the entire staff of the AFI Silver Theatre and Cultural Center, we hope you'll visit very soon.

See you at the movies!

Murray Horwitz  
Director and COO

AFI Silver  
THEATRE and CULTURAL CENTER

# BILLY WILDER

## BILLY WILDER at 100

March 10 through April 27



Billy Wilder left a mark on Hollywood that few filmmakers can equal. Born in Vienna in 1906, 27-year-old Wilder fled Nazi Germany for Hollywood, where he eventually wrote **BLUEBEARD'S EIGHTH WIFE** (1938) and **NINOTCHKA** (1939) for his idol Ernst Lubitsch, co-scripted with Charles Brackett. He and Brackett went on to write several hits, but Wilder longed to direct his own work. He finally got his chance with **THE MAJOR AND THE MINOR** (1942), a success that led to a string of hits. His second great screen-

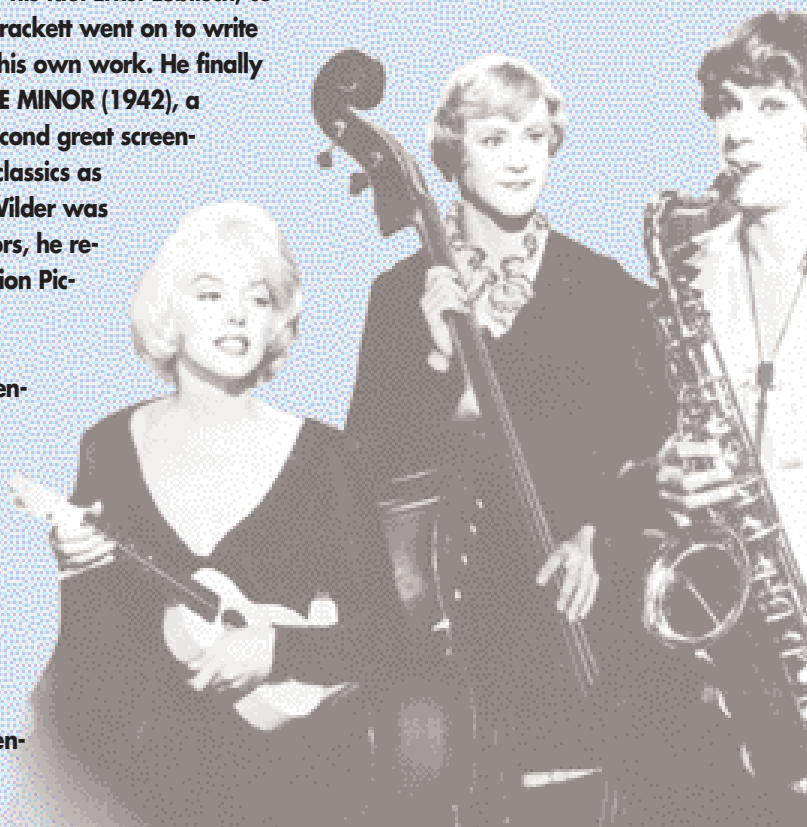
writing partnership, with I. A. L. Diamond, yielded such classics as **SOME LIKE IT HOT** (1959) and **THE APARTMENT** (1960). Wilder was nominated for 15 Oscars and won 6. Among other honors, he received AFI's Life Achievement Award (1986) and the Motion Picture Academy's Irving Thalberg Award (1988).

AFI Silver and the National Gallery of Art present a centennial retrospective of Wilder the director. The series begins in March at AFI and continues at the National Gallery in April. For more information, visit [www.nga.gov](http://www.nga.gov).

All Wilder films are **NOT RATED** unless otherwise indicated.



AFI Member Passes will be accepted at all screenings in the Billy Wilder Series



SOME LIKE IT HOT

### Restored 35mm Print

#### THE MAJOR AND THE MINOR

Friday, March 10, 6:30; Saturday, March 11, 3:15; Sunday, March 12, 1:00; Tuesday, March 14, 6:45

Inspired comedic work from Ginger Rogers and Ray Milland. Nearly broke, and fed up with New York, working girl Rogers resolves to head home to Iowa. Masquerading as a twelve-year-old to get a child's fare on the train, she gets marooned at a midwestern military school, where the cadets are a little too fond of the new girl (Rogers was 30!). **DIR** Billy Wilder; **SCR** Charles Brackett and Billy Wilder; **PROD** Arthur Hornblow, Jr. US, 1942, b&w, 100 min.

Restored print courtesy of UCLA Film & TV Archive



### #1 on AFI's 100 Years . . . 100 Laughs

#### Restored 35mm Print

#### SOME LIKE IT HOT

Friday, March 10, 8:40; Saturday, March 11, 9:20; Sunday, March 12, 3:10\*; Thursday, March 16, 8:45

"Nobody's perfect," but this boundary-breaking comedy just may be. It was voted **#14 on AFI's 100 YEARS . . . 100 MOVIES**, best movies of all-time. Speakeasy musicians Jack Lemmon and Tony Curtis happen to be in the wrong Chicago garage on St. Valentine's Day, 1929. To hide from the mob, they join Marilyn Monroe's all-girl band—dressed in drag. With George Raft, Pat O'Brien, and Joe E. Brown as the smitten zillionaire who delivers the immortal closer. **DIR/PROD** Billy Wilder; **SCR** Billy Wilder and I. A. L. Diamond. US, 1959, b&w, 120 min.

Special screening Sunday, March 12, 2006, 3:10 p.m.\*

#### IN PERSON! GEORGE STEVENS, JR., WITH NPR'S LIANNE HANSEN

Producer and AFI Founding Director George Stevens, Jr., will appear at the AFI Silver to introduce this special screening of **SOME LIKE IT HOT**. NPR's Lianne Hansen, host of Weekend Edition Sunday, will join him to discuss Billy Wilder and other Hollywood greats as he knew them, from his new book *Conversations with the Great Moviemakers of Hollywood's Golden Age: At the American Film Institute*.

Book signing to follow the film.

**BORDERS.**

# BILLY WILDER

**Restored 35mm  
CinemaScope Print**

## THE SEVEN YEAR ITCH

Saturday, March 11, 1:00;  
Monday, March 13, 8:50;  
Wednesday, March 15, 6:40

When his new neighbor Marilyn Monroe walks over a subway grate in that summer dress, paperback publisher Tom Ewell is smitten. But he's supposed to be concentrating on work, with his wife in Maine for the summer. In this adaptation of George Axelrod's Broadway hit, Ewell's fantasies are never consummated. **DIR Billy Wilder; SCR Billy Wilder and George Axelrod; PROD Billy Wilder and Charles Feldman.** US, 1955, b&w, 105 min. **M**

Robinson gets in the way. Wilder adapted the work of the great hard-boiled novel by James M. Cain by collaborating with another detective fiction great, Raymond Chandler. **DIR Billy Wilder; SCR Raymond Chandler and Billy Wilder, from the novel by James M. Cain; PROD Buddy DeSylva.** US, 1944, color, 75 min. **M**

## THE LOST WEEKEND

Friday, March 24, 7:00;  
Saturday, March 25, 1:20;  
Wednesday, March 29, 8:40;  
Thursday, March 30, 6:25;  
Wednesday, April 5, 5:30 (see page 9)

In his daring exploration of alcoholism, failed writer Ray Milland hits the bottle and rock bot-



ONE, TWO, THREE

## THE EMPEROR WALTZ

Sunday, March 26, 1:00;  
Tuesday, March 28, 6:30

Wilder's homage to his mentor Ernst Lubitsch, this lighthearted musical was a definite change of pace after his previous film, the dark and harrowing *THE LOST WEEKEND*. In fin-de-siècle Vienna, traveling gramophone salesman Bing Crosby makes romance with countess Joan Fontaine—while their dogs follow suit. **DIR Billy Wilder; SCR Charles Brackett and Billy Wilder; PROD Charles Brackett.** US, 1948, color, 106 min. **M**

**New 35mm Print**

## ONE, TWO, THREE

Friday, April 21, 9:00;  
Saturday, April 22, 3:00, 7:20;  
Sunday, April 23, 3:15, 8:00;  
Tuesday, April 25, 8:45; Thursday, April 27, 8:45

Wilder's most frenetically paced comedy was both a throwback to 1930s screwball style and avant-garde for its anything-goes satire. Released as the Cold War was heating up (the Wall went up during production), this farce of capitalists, communists and "ex"-Nazis competing to rook each other struck some as tasteless—today it looks about right. James Cagney is in electrifying form as a Coca-Cola exec in West Berlin, charged with keeping an eye on his boss's flirtatious daughter. She has her eye on cute communist Horst Buchholz. **DIR/PROD Billy Wilder; SCR Billy Wilder and I. A. L. Diamond, from the play by Ferenc Molnar.** US, 1961, b&w, 115 min. **M**



Courtesy of Photofest

THE APARTMENT

**#24 on AFI's 100 YEARS . . .  
100 Thrills, heart-pounding  
American movies**

## DOUBLE INDEMNITY

Friday, March 17, 6:30, 8:45;  
Sunday, March 19, 9:25;  
Monday, March 20, 8:55;  
Wednesday, March 22, 6:40

Film noir at its noirest, as jaded insurance man Fred MacMurray and bored housewife Barbara Stanwyck team up to murder her husband and collect—but ace insurance inspector Edward G.

tom in Wilder's first Oscar winner for both writing and directing. Famous sequences include the bat and mouse hallucination and Milland's desperate search for a drink on Yom Kippur (filmed on location, with Howard da Silva's bar a recreation of P. J. Clarke's). **DIR Billy Wilder; SCR Raymond Chandler and Billy Wilder, from the novel by James M. Cain; PROD Joseph Sistrone.** US, 1944, b&w, 107 min. **M**



# BILLY WILDER

## Restored 35mm Print

### THE APARTMENT

Friday, April 21, 6:30;  
Saturday, April 22, 12:30, 9:35;  
Sunday, April 23, 5:30; Monday, April 24, 8:45;  
Wednesday, April 26, 8:45

Career-making performances from Jack Lemmon and Shirley MacLaine lead an outstanding cast in one of the screen's most poignant comedies, a workplace romance of uncommon sophistication. Motivated by vague promises of promotion, lowly insurance clerk Lemmon lets his bosses use his apartment for their late-night assignations. When he falls for elevator operator MacLaine, ex-girlfriend of boss Fred MacMurray, the moral dilemmas gain momentum. Ten Oscar nominations and five wins, including Best Picture, Director and Screenplay for Wilder. **DIR/PROD Billy Wilder; SCR Billy Wilder and I. A. L. Diamond.** US, 1960, b&w, 125 min. **M**



KISS ME, STUPID

## Restored, Uncensored 35mm Print

### KISS ME, STUPID

Friday, April 7, 8:45; Saturday, April 8, 4:30;  
Sunday, April 9, 1:00; Wednesday, April 12, 7:00

A cheerfully crass but classically structured sex comedy, with the uncensored version restoring the lunatic symmetry of the climactic couplings. Aspiring songwriter Ray Walston schemes to detain boozy, Vegas crooner (and gamely self-parodying) Dean Martin in small town Climax, Nevada, long enough to sell him one of his songs. The bait is Kim Novak, playing a hooker. **DIR/PROD Billy Wilder; SCR Billy Wilder and I. A. L. Diamond, from the play by Anna Bonacci.** US, 1964, b&w, 125 min.

**RATED PG-13 M**

## New 35mm Print

### THE PRIVATE LIFE OF SHERLOCK HOLMES

Sunday, April 9, 7:30;  
Thursday, April 13, 9:30

A treasured project for over a decade—at one time Wilder considered producing it as a Broadway musical. In this cheeky portrayal of the Great Detective, Wilder has him making mistakes, falling in love and joking about the Watson relationship. With Robert Stephens as Holmes, Colin Blakeley as Watson and Hammer Studios icon Christopher Lee as Holmes's rarely seen brother Mycroft. **DIR/PROD Billy Wilder; SCR I. A. L. Diamond and Billy Wilder, based on characters created by Arthur Conan Doyle.** US, 1970, color, 125 min. **RATED PG-13 M**

*"I am big!  
It's the pictures  
that got small!"*

**#24 AFI's 100 Years . . .  
100 Movie Quotes**

### SUNSET BOULEVARD

Friday, April 14, 7:00; Saturday, April 15, 1:00;  
Sunday, April 16, 3:05, 9:40;  
Thursday, April 20, 6:45

Regarded by many as the best film ever made about Hollywood—and by others as audacious treachery. Told in flashback, dead



SUNSET BOULEVARD



THE PRIVATE LIFE OF SHERLOCK HOLMES

screenwriter/kept man William Holden narrates his tormented, mutually exploitative affair with has-been star Gloria Swanson. Erich von Stroheim, in the role of Swanson's devoted valet, came up with the memorable idea of having him write the star's fan mail. Wilder rejected his other suggestion: washing and ironing her panties. **#12 AFI's 100 Years . . . 100 Movies.** **DIR Billy Wilder; SCR Charles Brackett, Billy Wilder and D. M. Marshman, Jr.; PROD Charles Brackett.** US, 1950, b&w, 110 min. **M**

### FEDORA

Sunday, April 16, 5:20;  
Monday, April 17, 8:50

A variation on the SUNSET BOULEVARD theme, but more a cautionary fable on the folly of trying to recapture the past than a nostalgia piece. Aging producer William Holden plans the comeback of Fedora, a reclusive, mysterious and seemingly ageless Golden Age star. Driven to show Hollywood he has one more picture in him, Holden courts disaster. **DIR/PROD Billy Wilder; SCR Billy Wilder and I. A. L. Diamond.** US, 1978, color, 114 min.

**RATED PG M**

# MIKIO NARUSE

## Japanese Master MIKIO NARUSE

March 11 through April 18



Revered in Japan alongside the work of such masters as Akira Kurosawa, Yasujiro Ozu and Kenji Mizoguchi, the films of Mikio Naruse (1905–69) are at last again available to Western audiences, in a 36-film retrospective presented at

AFI Silver and the Freer and National Galleries of Art. Even though he directed the first Japanese sound film to find distribution in the US (*WIFE! BE LIKE A ROSE!* 1935), Naruse remained largely unknown here throughout the sustained peak of his lengthy career. Despite championing by critics such as Susan Sontag, Phillip Lopate and Donald Richie, it has been some 20 years since the last US Naruse retrospective.

Raised in poverty and becoming a director only after a long, trying apprenticeship, Naruse specialized in *shomin-geki*, contemporary dramas about the poor and lower-middle classes. He's been compared stylistically to his close friend Ozu and was drawn, like Mizoguchi, to stories focusing on women. But Naruse's films are tougher, edgier and more modern than either. Kurosawa, Naruse's one-time assistant and great admirer, called his film style "like a great river with a calm surface and a raging current in its depths."

Thanks to James Quandt, Cinematheque Ontario, and the Japan Foundation for making this series possible. Special thanks to Sarah Finklea, Janus Films; Tom Vick, Freer Gallery of Art; Peggy Parsons, National Gallery of Art.

For information on films in this series that will not be shown at AFI Silver, visit the Freer and National Gallery of Art's Web sites ([www.asia.si.edu](http://www.asia.si.edu) and [www.nga.gov](http://www.nga.gov)).

All films NOT RATED. In Japanese with English subtitles. All the films in this series feature new 35mm prints.



AFI Member Passes will be accepted at all screenings in the Mikio Naruse Series



MOTHER

*"The frankness and thoroughness with which Naruse delves into lower-middle-class psychology reveals sides of life . . . which would have been utterly taboo in films of the West at the time."*

—CRITIC AUDIE BOCK

### HUSBAND AND WIFE

Saturday, March 11, 7:30;  
Monday, March 13, 7:00

Struggling young couple Ken Uehara and Yoko Sugi move out of his parents' house to rent a room from eccentric Rentaro Mikuni. The staid Uehara becomes jealous when Sugi seems to favor the landlord with her attentions. Discovering she's pregnant, the couple grapples with the question of abortion. **DIR** Mikio Naruse; **SCR** Toshiro Ide and Yoko Mizuki; **PROD** Sanezumi Fujimoto. Japan, 1953, b&w, 87 min. **M**



WIFE

### WIFE

Saturday, March 18, 1:00;  
Monday, March 20, 7:00

Based on a novel by pioneering feminist Fumiko Hayashi. Bored housewife Hideko Takamine neglects the housework, when not outright sabotaging it. But when she discovers her husband, Ken Uehara, is having an affair with

his widowed secretary, she fights desperately to hold on to him. **DIR** Mikio Naruse; **SCR** Toshiro Ide, from the novel by Fumiko Hayashi; **PROD** Sanezumi Fujimoto. Japan, 1953, b&w, 89 min. **M**

### MOTHER

Saturday, March 18, 5:15;  
Sunday, March 19, 7:00

This *haha-mono*, "mother picture," is distinctive for its wry humor, toughness and poignancy. Loving teenage daughter Kyoko Kagawa narrates the story of her mother, Kinuyo Tanaka's, struggle to keep the family laundry business going after the war and great personal loss. Japanese film historian Tadao Sato groups this film with Mizoguchi's



# MIKIO NARUSE



LATE CHRYSANTHEMUMS

LIFE OF OHARU and Kurosawa's IKIRU, all from 1952, as the beginning of "the second golden age of Japanese cinema." **DIR** Mikio Naruse; **SCR** Yoko Mizuki; **PROD** Ichiro Nagashima. Japan, 1952, b&w, 98 min. **M**

## OLDER BROTHER, YOUNGER SISTER

**Saturday, March 11, 5:20; Sunday, March 12, 6:45**  
Machiko Kyo returns home from Tokyo pregnant after an affair with a college student—a scandal that will threaten the marriage prospects of the younger sister in her cash-strapped family. Roughneck brother Masayuki Mori decides to take on the role of disciplinarian, with harrowing results. "OLDER BROTHER, YOUNGER SISTER presents a family trapped by its own construction, each member unable to move because of the others."—Joseph L. Anderson and Donald Richie, *The Japanese Film*. **DIR** Mikio Naruse, **SCR** Yoko Mizuki, from the novel by Saisei Muro; **PROD** uncredited. Japan, b&w, 1953, 86 min. **M**

## LATE CHRYSANTHEMUMS

**Saturday, March 25, 3:30;**  
**Monday, March 27, 7:00**

An expert combination of three Fumiko Hayashi stories, justly celebrated as one of Naruse's greatest works. Retired geisha Haruko Sugimura spends most of her time loan-sharking to former geisha friends, all of whom seem to have children with whom they're disappointed, yet on whom they depend. Sugimura is hard-bitten, cynical and condescending to her debtors, but

her tough posturing is tested when former lover Ken Uehara turns up. **DIR** Mikio Naruse; **SCR** Sumue Tanaka and Toshiro Ide; **PROD** Sanezumi Fujimoto. Japan, 1954, b&w, 101 min. **M**

## SOUND OF THE MOUNTAIN

**Saturday, March 25, 7:45; Sunday, March 26, 6:20**

The sublime Setsuko Hara, best known in Yasujiro Ozu's films, did some of her finest work for Naruse. Here she gives a moving performance as the wife of boozing, womanizing Ken Uehara. Despairing of her unhappy marriage, she considers terminating her concealed pregnancy. So Yamamura shines as the wise father-in-law



FLOATING CLOUDS

with whom she forms a unique friendship. Based on a novel by Nobel prize-winning author Yasunari Kawabata. **DIR** Mikio Naruse; **SCR** Yoko Mizuki, from the novel by Yasunari Kawabata; **PROD** Sanezumi Fujimoto. Japan, 1954, b&w, 96 min. **M**

*"I would put it on equal footing with the best of Mizoguchi, Ozu, Ford, McCarey, Chaplin, Rossellini, Dreyer, Renoir or Hitchcock; that is to say, among the greatest films ever made."*

—CRITIC MIGUEL MARIAS

## FLOATING CLOUDS

**Saturday, April 1, 7:15; Tuesday, April 4, 7:20**

For many this was Naruse's artistic pinnacle—his greatest commercial success and Kinema Junpo's Best One winner of 1955. Hideko Takamine and Masayuki Mori, wartime lovers in lush Indochina, are reunited amid the bombed-out rubble of postwar Tokyo. While they renew their affair, Mori is emotionally ambivalent and refuses to leave his wife. Singularly undeterred, Takamine sinks to ever more ruinous depths in her all-out attempts to regain their lost love. **DIR** Mikio Naruse; **SCR** Yoko Mizuki, from the novel by Fumiko Hayashi; **PROD** Sanezumi Fujimoto. Japan, 1955, b&w, 123 min. **M**

## SUDDEN RAIN

**Sunday, April 2, 5:15;**  
**Monday, April 3, 7:20**

Reuniting Naruse with star Setsuko Hara after the triumphs of REPAST and SOUND OF THE MOUNTAIN, this wry chamber piece focuses on a couple whose pet peeves and minor irritations escalate into major rifts and animosity. External pressures—money woes, needy relatives and problem neighbors—are catalysts for Hara and husband Shuji Sano to disagree even more. They are near the breaking point when a light-hearted diversion points them toward hopeful reconciliation. **DIR** Mikio Naruse; **SCR** uncredited; **PROD** Sanezumi Fujimoto. Japan, 1956, b&w, 91 min. **M**

# MIKIO NARUSE

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



## FLOWING

Saturday, April 8, 7:00; Tuesday, April 11, 7:00

Scholar Phillip Lopate ranks *FLOWING* as one of Naruse's three masterpieces, alongside *LATE CHRYSANTHEMUMS* and *FLOATING CLOUDS*. Hired as a maid in a once-proud geisha house, Kinuyo Tanaka observes the last days of this dying world in postwar Tokyo. Mistress Isuzu Yamada, drowning in debt, plays samisen to chase her blues away, but it's only a matter of time before she will be forced to sell or go the bordello route. The future of daughter Hideko Takamine hangs in the balance. **DIR** Mikio Naruse; **SCR** Toshiro Ide, from the novel by Aya Koda; **PROD** Sanezumi Fujimoto. Japan, 1956, b&w, 117 min. **M**

## A WIFE'S HEART

Sunday, April 9, 5:20; Monday, April 10, 7:00

After the hardships of losing her father and watching the family business decline, Hideko Takamine saves her money to strike out on her own, hoping to open a coffee shop. Without her consent, her family appropriates the money to fund her sister's wedding. Not to be deterred, Takamine gets a loan from the bank, making her husband jealous when he suspects she is having an affair with the handsome, helpful loan officer. **DIR** Mikio Naruse; **SCR** Toshiro Ide; **PROD** Sanezumi Fujimoto and Masakatsu Kaneko. Japan, 1956, b&w, 101 min. **M**

## REPAST

Saturday, April 15, 5:30;  
Tuesday, April 18, 7:00

In this film, a favorite of the late Susan Sontag, Setsuko Hara gives a brilliantly nuanced performance as an Osaka housewife who feels trapped in her marriage to a stockbroker. A surprise visit from the husband's niece, on the run from her parents, galvanizes Hara. She takes the troublesome young woman back home to Tokyo—and contemplates never returning to her husband. Profound and subtle, this is "one of Naruse's finest works," said critic Audie Bock. **DIR** Mikio Naruse; **SCR** Toshiro Ide and Sumie Tanaka, from the novel by Fumiko Hayashi; **PROD** Fumio Haysaka. Japan, 1951, b&w, 97 min. **M**

## WHEN A WOMAN ASCENDS THE STAIRS

Saturday, April 15, 7:35; Monday, April 17, 7:00

"An elegant essay in black and white and tinkling cocktail jazz," wrote critic J. Hoberman, "the last classic of Japan's pre-New Wave golden age." Young widow Hideko Takamine, bar hostess at a fashionable Ginza nightclub, dreams of opening her own place but cannot escape her debilitating problems. Her stumbling blocks are symbolized by the flight of stairs she ascends each evening to work while others are heading home. **DIR** Mikio Naruse; **SCR/PROD** Ryuzo Kikushima. Japan, 1960, b&w, 111 min. **M**



WHEN A WOMAN ASCENDS THE STAIRS

REPAST



# CINEMA TROPICAL



EL CARRO

## DIAS DE SANTIAGO

Saturday, March 25, 9:45; Sunday, March 26, 8:20;  
Monday, March 27, 9:10; Tuesday, March 28, 8:40

Selected by more than 80 film festivals worldwide and winning a dozen awards, Josué Méndez's extraordinary debut explores a war veteran's efforts to rejoin civilian life. Santiago Roman (Pietro Sibille, in a "volcanic performance," *Variety*), 23, returns to Lima weary from years of jungle fighting. He can't get a job, credit, or an education. He finds his family and friends decadent, and they don't understand him either. Suppressed rage and great humanity combine to elicit sympathy for this increasingly alienated character. **DIR** Josué Méndez; **SCR** Analía; **PROD** uncredited. Peru, color, 2004, 83 min. **M**

## EL CARRO

Saturday, April 8, 12:30; Monday, April 10, 9:05;  
Tuesday, April 11, 9:20

One of the biggest box-office hits in Colombia's history. First-time director Luis Orjuela creates a hilarious farce portraying quintessential events such as a daughter's quinceañera (15th birthday party), Christmas and the lottery craze. The story centers on Mr. Velez, a middle-class father from Bogotá who accidentally gives his neighbors the winning ticket for a new car. The Velezes complicate matters by spending their entire nest egg on the neighbors' old car, a 1950s cherry red Chevy convertible. **DIR** Luis Orjuela; **SCR/PROD** Dago García. Columbia, color, 2003, 90 min. **M**

## From the Directors of WHISKY

### 25 WATTS

Sunday, March 12, 8:45; Tuesday, March 14, 8:50;  
Wednesday, March 15, 8:50; Thursday, March 16, 6:40

A surprise hit at the 2001 Rotterdam Film Festival (Tiger and Youth Jury Awards), this wry slacker comedy was the auspicious debut of directing team Juan Pablo Rebella and Pablo Stoll, who later directed the much-acclaimed WHISKY. Daniel Hendler (2004 Silver Bear winner, Berlin Film Festival, *LOST EMBRACE*) stars in this story of three friends who blow off studies and jobs for a day to drink, smoke and talk about girls on a picaresque tour of Montevideo. An oddly inspired comedy, imbued with Jarmusch-like humor and deadpan cool. **DIR/SCR** Juan Pablo Rebella and Pablo Stoll; **PROD** Fernando Epstein. Uruguay, b&w, 2001, 92 min. **M**



AFI Silver is proud to partner with Cinema Tropical, a non-profit organization that promotes, programs and distributes Latin American cinema in the United States. For more information, visit [www.cinematropical.com](http://www.cinematropical.com).

ALL FILMS NOT RATED

All films in Spanish with English subtitles.



AFI Member Passes will be accepted at all screenings in the Cinema Tropical screenings

## MONTGOMERY COLLEGE FILM SERIES

### Selected Wednesdays at 5:30 p.m.

Montgomery College continues its spring semester with these three screenings. A College instructor will introduce each film in the series and lead a post-film discussion. The general public is invited to attend. Tickets are \$5. For more information, visit [www.AFI.com/Silver](http://www.AFI.com/Silver).

#### BADLANDS

Wednesday, March 29, 5:30

See page 10 for program note

#### THE LOST WEEKEND

Wednesday, April 5, 5:30

See page 4 for program note

#### BLACK ORPHEUS

Wednesday, April 19, 5:30

See page 13 for program note

# TERRENCE MALICK

## THE WORLD OF TERRENCE MALICK

Co-Presented with the Environmental Film Festival in the Nation's Capital  
**March 18 through 30**

AFI Conservatory alumnus Terrence Malick released **THE THIN RED LINE** eight years ago. Now, with **THE NEW WORLD**, his oeuvre numbers four powerful films. Malick's reputation as a world-class filmmaker and a singular, visionary talent was secured by his seminal 1970s films **BADLANDS** and **DAYS OF HEAVEN**. Among the abiding concerns in Malick's films is a sense of place—how people's lives and destinies are shaped by their environments and how they remake the world around them for better or worse. Fittingly, then, this retrospective of Malick's work is co-presented by the Environmental Film Festival in the Nation's Capital.

The 14th annual Environmental Film Festival  
in the Nation's Capital,  
March 16 through 26.  
For a complete schedule,  
visit the Festival website at  
[www.dcenvironmentalfilmfest.org](http://www.dcenvironmentalfilmfest.org)  
or call 202.342.2564.



THE THIN RED LINE

### BADLANDS

Saturday, March 18, 3:00; Wednesday, March 22, 8:50; Friday, March 24, 9:05; Saturday, March 25, 5:40; Wednesday, March 29, 5:30 (see page 9); Thursday, March 30, 8:30

One of the most important American films of the 1970s, all the more remarkable because it was the feature debut of Terrence Malick, a graduate of the first class of AFI's Center for Advanced

Film Studies (as the AFI Conservatory was then known) in 1969. In Malick's perceptive hands, the true story of mass murderer Charlie Starkweather is reworked into a literate, almost elegiac tribute to midwestern restlessness, with Martin Sheen and Sissy Spacek giving astonishing performances as doomed young lovers on the wrong side of the law. **DIR/PROD/SCR Terrence Malick. US, 1973, color, 95 min. RATED PG**

### THE NEW WORLD

Saturday, March 18, 7:30

Malick's rapturous take on the story of Pocahontas, set during the founding of the Jamestown settlement in 1607, where European and Native American cultures nervously met in the pristine Virginia wilderness. Newcomer Q'orianka Kilcher lights up the screen in the role of Pocahontas, with Colin Farrell as her first love, the unpredictable Capt. John Smith; and Christian Bale as the man she marries, John Rolfe. Nominated for an Oscar for Best Cinematography (Emmanuel Lubezki) 2006. **DIR/SCR Terrence Malick; PROD Sarah Green. US, 2005, color, 150 min. RATED PG-13**

### THE THIN RED LINE

Sunday, March 19, 1:30;  
Tuesday, March 21, 7:30

Malick's poetic adaptation of the Guadalcanal novel by James Jones (who also wrote *From Here to Eternity*) features a superstar cast, including Oscar-winners Sean Penn and Adrian Brody, George Clooney, Nick Nolte, John Cusack, Woody Harrelson and John Travolta. Jim Caviezel stands out as the sensitive Private Witt, whose musings on nature and man's destructive



# TERRENCE MALICK

tendencies narrate much of the movie. The entire cast worked for scale or took cameos simply to be involved in a project by the reclusive Malick, returning after a 20-year hiatus. **DIR Terrence Malick; SCR Terrence Malick, from the novel by James Jones; PROD Grant Hill, Robert Michael Geisler and John Roberdeaul; EXEC PROD George Stevens, Jr. Canada/US, 1998, color, 170 min. RATED R**

## DAYS OF HEAVEN

Sunday, March 19, 5:00

This visionary interpretation of the American West earned Best Director honors at Cannes in 1979. At the turn of the 20th century, Richard Gere accidentally kills his boss in a Chicago steel mill. He hops a train to Texas with girlfriend Brooke Adams and kid sister Linda Manz, all posing as siblings to avoid trouble. They find work on Sam Shepherd's farm during harvest time—but a love triangle develops between Shepherd, Adams and Gere. The legendary cinematography, using only natural light and shot mainly during the "magic hour" before sunset, won an Oscar for Nestor Almendros. **DIR/SCR Terrence Malick; PROD Bert Schneider and Harold Schneider. US, 1978, color, 95 min. RATED PG**



DAYS OF HEAVEN



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# MEMBERSHIP NEWS

## THE WHITE COUNTESS Premiere

The Washington, DC, premiere of THE WHITE COUNTESS, at AFI Silver, December 14, 2005. AFI Silver Advocate, Premiere, and Corporate Circle Members were among the guests at this special screening.



From left: Gary Silversmith, AFI Silver Advisory Council Chair; Natasha Richardson, star of THE WHITE COUNTESS; Murray Horwitz, AFI Silver Theatre Director and COO; Ina Ginsburg, AFI Trustee.

## SONG OF TIBET Reception and Screening

Special guests and executives from Beijing and Tibet attended the December 5th AFI Silver reception and screening of SONG OF TIBET, sponsored by the China International Culture Exchange Center.



Back, from left: Dr. Chi Wang, co-chair, US-China Policy Foundation; Murray Horwitz; Ambassador Chas Freeman, Jr., co-chair, US-China Policy Foundation; Ernest J. Wilson III, board member, Corporation for Public Broadcasting; Su Ge, Minister Counselor, Embassy of the People's Republic of China.

Front, from left: Hongsheng Lu, Director-General, China International Culture Exchange Center; Phuntshogs Lhagpa, Director, Center for Tibetology; Denzin Drolkar, star of SONG OF TIBET.

## Membership RSVP

YES! I want to join as a Member and support AFI Silver Theatre and Cultural Center

☐ **FRIEND \$50** Four free screening passes (\$37 value), \$1.75 each discount for a pair of tickets to all regular screenings, members-only screenings, AFI Preview calendar mailings, *American Film* members magazine, access to the online *AFI Catalog of Feature Films*, voting for the annual AFI's 100 Years...series and much more.

☐ **CONTRIBUTOR \$100** All above benefits, plus: sneak preview screenings, priority ticketing for select screenings, \$1.75 discount on up to four tickets, four more screening passes for a total of eight (\$74 value) and more.

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## "A Conversation with Jack Valenti"

On November 15, AFI Silver hosted "A Conversation with Jack Valenti," AFI trustee, at a reception including Premiere and Corporate Circle Members.



From left: Jack Valenti; Jill and Norman Understein, AFI Silver Advisory Council member.



Jack Valenti (second from right) at the AFI Silver reception, with (from left): Howard Libby; Jill and Norman Understein; NPR's Carl Kasell and wife Mary Ann Foster; Murray Horwitz.

# SPECIAL ENGAGEMENTS



BLACK ORPHEUS

## New 35mm Print

### BLACK ORPHEUS

Opens Friday, April 14

Winner of the Palme d'Or at Cannes in 1959 and the Academy Award for Best Foreign Language Film in 1960. Marcel Camus retells the Greek myth of Orpheus and Eurydice amid the riotous color and sounds of Carnival in Rio de Janeiro. Fresh from his first bossa nova hit, "Desafinado," Antonio Carlos Jobim and Luiz Bonfá co-wrote the famous groundbreaking soundtrack. Poet/playwright/composer Vinicius de Moraes adapted the script from his play; Jobim and de Moraes later co-wrote the standard "The Girl from Ipanema." **DIR Marcel Camus; SCR Marcel Camus and Jacques Viot, from the play by Vinicius de Moraes; PROD Sacha Gordiner. Brazil/France/Italy, 1959, color, 100 min. RATED PG**



THE RIVER

*"Renoir's  
RULES OF  
THE GAME  
of his second  
period"*

—ANDRÉ BAZIN

## New 35mm Print

### THE RIVER

Opens Saturday, April 22

Director Jean Renoir's entrancing first color feature—shot entirely on location in India—is a visual tour de force. Based on the novel by Rumer Godden (also the author of *Black Narcissus*), the film eloquently contrasts the

growing pains of three young women with the immutability of the holy Bengal River around which their daily lives unfold. Enriched by Renoir's subtle understanding and appreciation for India and its people, *THE RIVER* gracefully explores the fragile connections between transitory emotions and everlasting creation.—Courtesy of THE CRITERION COLLECTION. **DIR Jean Renoir; SCR Jean Renoir and Rumer Godden; PROD Kenneth McEldowney and Jean Renoir. France/India/USA, color, 1951, 99 min.**

**NOT RATED**

Preserved by the Academy of Motion Picture Arts and Sciences Film Archive



MOUCHETTE

*"A faultless film . . . a fusion of realism and allegorical fable."*

— PETER MORRIS, *SADOUL'S DICTIONARY OF FILMS*

## New 35mm Print

### MOUCHETTE

Opens Friday, April 7—Three Days ONLY!

Robert Bresson's second adaptation of a Georges Bernanos novel (*THE DIARY OF A COUNTRY PRIEST* was the other), *MOUCHETTE* has been cited as a favorite by directors ranging from Bergman to Jarmusch. In a French backwater, a lonely, inarticulate fourteen-year-old girl, daughter of an alcoholic father and sickly mother, alternates between kindness (freeing a trapped bird, caring for her baby brother) and vengeful petulance (throwing dirt at classmates, purposefully tracking mud into the house of a kind woman). A rare moment of joy at a fairground gives way to a fateful encounter that leaves Mouchette even more alone. Critics Award, Best French Film of 1968, SFCC; Pasinetti Award, Best Film, 1967 Venice Film Fest. **DIR Robert Bresson; SCR Robert Bresson, from the book by Georges Bernanos; PROD Anatole Dauman. France, 1967, b&w, 78 min. NOT RATED**



# ABOUT AFI SILVER THEATRE AND CULTURAL CENTER



AFI Silver is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic program of international first-run and repertory cinema, AFI Silver connects audiences to the most advanced movie-going experience in the Washington, DC, area, right in the heart of Silver Spring.

## TICKETS

\$9.25 General Admission

\$7.50 AFI Members, students with valid I.D., children (12 and under) and seniors (65 and over)

\$6.75 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

FREE ONLINE TICKETING at

[www.AFI.com/Silver](http://www.AFI.com/Silver)

- Pick up tickets purchased online, with the same credit card, at the Box Office or at the ticket kiosk in the lobby.

- Box Office opens one-half hour before the first show.

- All major credit cards accepted.

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Join AFI! Enjoy AFI Silver discounts and special events—as well as national benefits such as online access to the acclaimed AFI Catalog of Feature Films. Visit [www.AFI.com](http://www.AFI.com) for full listing of benefits.

Member passes  are valid for most screenings but are subject to restrictions. Check AFI Silver Web site or daily newspaper listings for restrictions. Please present your member card at the box office for all member transactions.

## NEWS

Visit [www.AFI.com/Silver](http://www.AFI.com/Silver) and sign up for AFI Silver's FREE weekly e-Newsletter with announcements of upcoming films, events and program updates.

## DIRECTIONS

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

## FREE Parking

At the Wayne Avenue Garage: Saturdays and Sundays, weekdays after 8:00 p.m.

### By Car

**From Downtown DC**, take 16th Street NW, turn right on Colesville Road.

**From Bethesda** via East-West Highway, turn left on Colesville Road.

**From 495**, exit 30, Colesville Road toward Silver Spring.

### By Mass Transit

AFI Silver is located two blocks north of Metro's Red Line Silver Spring station.

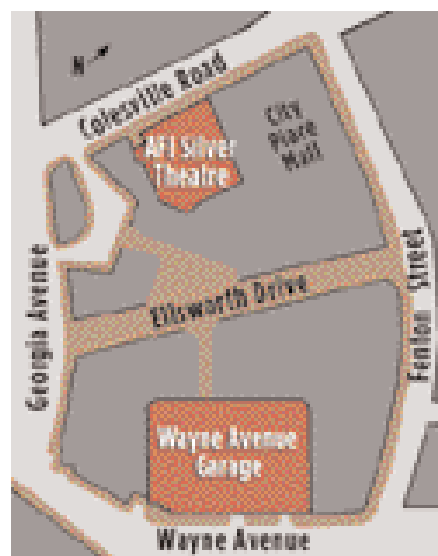
Also served by Ride-On Bus and Metrobus routes. (Visit [www.wmata.com](http://www.wmata.com) for schedules.)



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# REPERTORY PROGRAM

**March 10 – April 27 at AFI Silver**

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

■ BILLY WILDER  
■ MIKIO NARUSE  
■ CINEMA TROPICAL

■ SPECIAL ENGAGEMENTS  
■ TERENCE MALICK  
■ COMING SOON

MARCH

APRIL

SUN	MON	TUES	WED	THURS	FRI	SAT
					10 ■ THE MAJOR AND THE MINOR 6:30 ■ SOME LIKE IT HOT 8:40	11 ■ THE SEVEN YEAR ITCH 1:00 ■ THE MAJOR AND THE MINOR 3:15 ■ OLDER BROTHER, YOUNGER SISTER 5:20 ■ HUSBAND AND WIFE 7:30 ■ SOME LIKE IT HOT 9:20
12 ■ THE MAJOR AND THE MINOR 1:00 ■ SOME LIKE IT HOT w/GEORGE STEVENS, JR. 3:10 ■ OLDER BROTHER YOUNGER SISTER 6:45 ■ CINEMA TROPICAL PRESENTS 25 WATTS 8:45	13 ■ HUSBAND AND WIFE 7:00 ■ THE SEVEN YEAR ITCH 8:50	14 ■ THE MAJOR AND THE MINOR 6:45 ■ CINEMA TROPICAL PRESENTS 25 WATTS 8:50	15 ■ THE SEVEN YEAR ITCH 6:40 ■ CINEMA TROPICAL PRESENTS 25 WATTS 8:50	16 ■ CINEMA TROPICAL PRESENTS 25 WATTS 6:40 ■ SOME LIKE IT HOT 8:45	17 ■ DOUBLE INDEMNITY 6:30; 8:45	18 ■ WIFE 1:00 ■ BADLANDS 3:00 ■ MOTHER 5:15 ■ THE NEW WORLD 7:30
19 ■ THE THIN RED LINE 1:30 ■ DAYS OF HEAVEN 5:00 ■ MOTHER 7:00 ■ DOUBLE INDEMNITY 9:25	20 ■ WIFE 7:00 ■ DOUBLE INDEMNITY 8:55	21 ■ THE THIN RED LINE 7:30	22 ■ DOUBLE INDEMNITY 6:40 ■ BADLANDS 8:50		24 ■ THE LOST WEEKEND 7:00 ■ BADLANDS 9:05	25 ■ THE LOST WEEKEND 1:20 ■ LATE CHRYSANTHEMUMS 3:30 ■ BADLANDS 5:40 ■ SOUND OF THE MOUNTAIN 7:45 ■ CINEMA TROPICAL PRESENTS DIAS DE SANTIAGO 9:45
26 ■ THE EMPEROR WALTZ 1:00 ■ SOUND OF THE MOUNTAIN 6:20 ■ CINEMA TROPICAL PRESENTS DIAS DE SANTIAGO 8:20	27 ■ LATE CHRYSANTHEMUMS 7:00 ■ CINEMA TROPICAL PRESENTS DIAS DE SANTIAGO 9:10	28 ■ THE EMPEROR WALTZ 6:30 ■ CINEMA TROPICAL PRESENTS DIAS DE SANTIAGO 8:40	29 ■ MONTGOMERY COLLEGE PRESENTS: BADLANDS 5:30 ■ THE LOST WEEKEND 8:40	30 ■ THE LOST WEEKEND 6:25 ■ BADLANDS 8:30	31 ■ THE AMERICAN RULING CLASS OPENS TODAY—ONE WEEK ONLY Check online at <a href="http://www.afi.com/silver">www.afi.com/silver</a> for daily showtimes	1 ■ FLOATING CLOUDS 7:15 ■ THE AMERICAN RULING CLASS ONE WEEK ONLY Check online at <a href="http://www.afi.com/silver">www.afi.com/silver</a> for daily showtimes
2 ■ SUDDEN RAIN 5:15 ■ THE AMERICAN RULING CLASS ONE WEEK ONLY Check online at <a href="http://www.afi.com/silver">www.afi.com/silver</a> for daily showtimes	3 ■ SUDDEN RAIN 7:20 ■ THE AMERICAN RULING CLASS ONE WEEK ONLY Check online at <a href="http://www.afi.com/silver">www.afi.com/silver</a> for daily showtimes	4 ■ FLOATING CLOUDS 7:20 ■ THE AMERICAN RULING CLASS ONE WEEK ONLY Check online at <a href="http://www.afi.com/silver">www.afi.com/silver</a> for daily showtimes	5 ■ MONTGOMERY COLLEGE PRESENTS: THE LOST WEEK-END 5:30 ■ THE AMERICAN RULING CLASS ONE WEEK ONLY Check online at <a href="http://www.afi.com/silver">www.afi.com/silver</a> for daily showtimes	6 ■ THE AMERICAN RULING CLASS ONE WEEK ONLY Check online at <a href="http://www.afi.com/silver">www.afi.com/silver</a> for daily showtimes	7 ■ MOUCHETTE 7:00 ■ KISS ME, STUPID 8:45	8 ■ CINEMA TROPICAL PRESENTS EL CARRO 12:30 ■ MOUCHETTE 2:30; 9:25 ■ KISS ME, STUPID 4:30 ■ FLOWING 7:00
9 ■ KISS ME, STUPID 1:00 ■ MOUCHETTE 3:30; 10:00 ■ A WIFE'S HEART 5:20 ■ THE PRIVATE LIFE OF SHERLOCK HOLMES 7:30	10 ■ A WIFE'S HEART 7:00 ■ CINEMA TROPICAL PRESENTS EL CARRO 9:05	11 ■ FLOWING 7:00 ■ CINEMA TROPICAL PRESENTS EL CARRO 9:20	12 ■ KISS ME, STUPID 7:00 ■ THE PRIVATE LIFE OF SHERLOCK HOLMES 9:30	13	14 ■ SUNSET BOULEVARD 7:00 ■ BLACK ORPHEUS 9:15	15 ■ SUNSET BOULEVARD 1:00 ■ BLACK ORPHEUS 3:20; 9:30 ■ REPEAT 5:30 ■ WHEN A WOMAN ASCENDS THE STAIRS 7:35
16 ■ BLACK ORPHEUS 1:00; 7:40 ■ SUNSET BOULEVARD 3:05; 9:40 ■ FEDORA 5:20	17 ■ WHEN A WOMAN ASCENDS THE STAIRS 7:00 ■ FEDORA 8:50	18 ■ REPEAT 7:00 ■ BLACK ORPHEUS 9:00	19 ■ MONTGOMERY COLLEGE PRESENTS: BLACK ORPHEUS 5:30 ■ BLACK ORPHEUS 9:30	20 ■ SUNSET BOULEVARD 6:45 ■ BLACK ORPHEUS 9:00	21 ■ THE APARTMENT 6:30 ■ ONE, TWO, THREE 9:00	22 ■ THE APARTMENT 12:30; 9:35 ■ ONE, TWO, THREE 3:00; 7:20 ■ THE RIVER 5:15
23 ■ THE RIVER 1:00 ■ ONE, TWO, THREE 3:15; 8:00 ■ THE APARTMENT 5:30	24 ■ THE RIVER 6:40 ■ THE APARTMENT 8:45	25 ■ THE RIVER 6:40 ■ ONE, TWO, THREE 8:45	26 ■ THE RIVER 6:40 ■ THE APARTMENT 8:45	27 ■ THE RIVER 6:40 ■ ONE, TWO, THREE 8:45		

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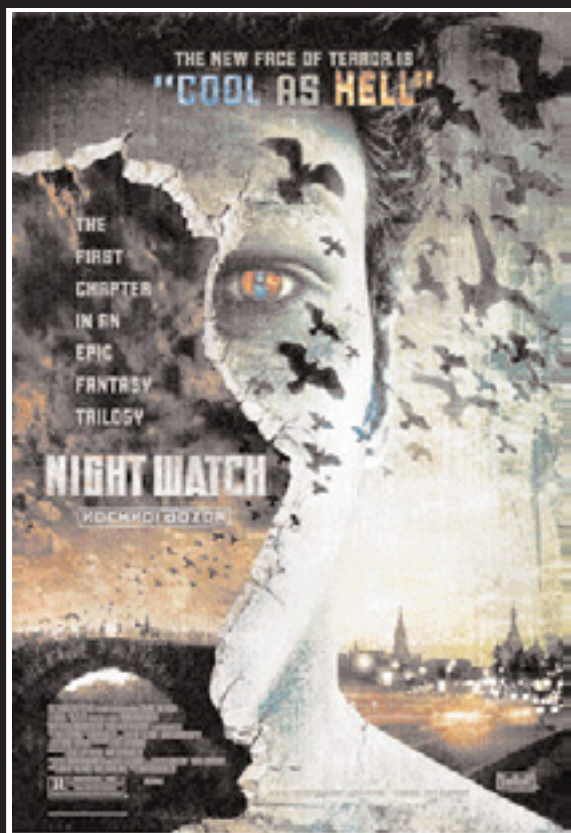
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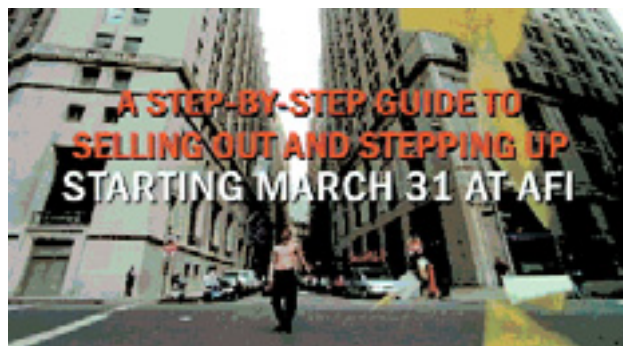
# COMING SOON



***"A wildly entertaining fantasy thriller that propels Russian cinema into the 21st century"***

—Ruthe Stein, San Francisco Chronicle

## THE AMERICAN RULING CLASS



Is there a ruling class? How does one join? That's what Yale grads Mike and Jack want to know. Lewis Lapham, Harper's editor, socialite, and muckraker, guides them through America's establishment: on-screen encounters with, among others, Kurt Vonnegut, Walter Cronkite, Robert Altman, Mike Medavoy, Barbara Ehrenreich, Vartan Gregorian, Martin Garbus, Bill Bradley, Larry Summers, James Baker, Pete Peterson and Hodding Carter. Should Mike endure poverty in hopes of writing the Great American Novel? Should Jack accept the Goldman Sachs offer? This faux documentary-cum-sketch-comedy takes a Candide-like look at how the world really works. **DIR** John Kirby; **SCR** Lewis Lapham; **PROD** Libby Handros. UK/US, color, 2004, 100 min. **UNRATED**

## THANK YOU FOR SMOKING

**Opens March 24**

