SPECIAL ENGAGEMENTS

THE DEPARTED’s Hong Kong Original INFERNAL AFFAIRS

The complete trilogy!

Martin Scorsese’s smash hit THE DEPARTED was based on this incendiary Hong Kong original, now coming to AFI Silver for a special limited engagement. The trilogy boasts the mega-talents of director/writer/superstar Andy Lau as the dirty cop and superstar Tony Leung as the undercover cop in too deep with the Triad. The smash hit original stands alone as action-packed entertainment, while the two sequels it spawned move forward and backward in time, exploring other characters’ story arcs and angles.

INFERNAL AFFAIRS [Mou Gaan Dou]

Friday, March 9, 7:00; Saturday, March 10, 6:15 & 8:20; Wednesday, March 14, 7:00; Thursday, March 15, 7:00

A cop goes undercover as a gangster while, simultaneously, a gangster infiltrates the police force. These sleeper agents live underground for a decade before a series of mistakes clues in all the wrong people. Torn between conflicting father figures—an avuncular, paranoid gang boss and a morally compromised police superintendent—the two moles struggle with their dual identities and conflicted loyalties, each one a mistake away from a bullet to the head. DIR/PROD Andrew Lau and Alan Mak; SCR Felix Chong and Siu Fai Mak. Hong Kong, 2002, color/b& Noir, 101 min. In English, Thai, Mandarin and Cantonese with English subtitles. RATED R

INFERNAL AFFAIRS 2 [Mou Gaan Dou II]

Friday, March 9, 9:10; Saturday March 10, 10:30; Sunday March 11, 7:20; Tuesday, March 13, 9:00; Wednesday, March 14, 9:05; Thursday, March 15, 9:05

As anyone familiar with THE DEPARTED’s bloody finale might guess, the runaway success of the original INFERNAL AFFAIRS presented problems for creating a sequel. So the writing/directing team of Andrew Lau, Alan Mak and Felix Chong devised an ingenious prequel, set during the moles’ formative years at the police academy as they are making names for themselves among the cops and the Triad. Powerful back-stories further illuminate the characters’ relationships and conflicts, as the plot moves with chess-like precision to the point where the original story begins. DIR/PROD Andrew Lau and Alan Mak; SCR Felix Chong and Alan Mak. Hong Kong, 2003, color, 119 min. In English, Thai, Mandarin and Cantonese with English subtitles. RATED R

INFERNAL AFFAIRS 3 [Mou Gaan Dou III: Jung Gik Mou Gaan]

Friday, March 9, 11:30; Sunday March 11, 9:30; Monday, March 12, 9:00

The final installment of the Hong Kong trilogy plays like an extended version of THE DEPARTED’s epilogue, teasing out the time between dirty cop Andrew Lau’s murder/frame-up of his opposite number and his ultimate comeuppance. Dizzying flashbacks revisit the tangled skein of the trilogy’s story line and its many vibrant characters—a dreamlike farewell to its high-octane precursors. DIR/PROD Andrew Lau and Alan Mak; SCR Felix Chong and Alan Mak. Hong Kong, 2003, color, 119 min. In English, Thai, Mandarin and Cantonese with English subtitles. RATED R
April 29 marks the 100th anniversary of director Fred Zinnemann’s birth. The career of one of Hollywood’s most distinguished directors is even more remarkable in light of his early struggles. As an Austrian émigré in 1930s Hollywood, Zinnemann couldn’t get hired based on his sole credit directing the German silent film MENSCHEN AM SONNTAG. (In time, this credit took on greater luster: the creative team on this film included future expats Curt and Robert Siodmak, Edgar G. Ulmer and Billy Wilder.)

Zinnemann bounced around the studios working as a camera assistant, and even as an extra on the classic ALL QUIET ON THE WESTERN FRONT, where he was fired after arguing with an assistant director. A project with documentary trail-blazer Robert Flaherty never panned out, but Flaherty’s influence proved powerful on Zinnemann’s next project, the proto-neorealist REDES (THE WAVE), shot in Mexico with photographer Paul Strand. The picture received positive notices, earning Zinnemann a humble break: a job in MGM’s short subjects department. He graduated to B features, battled for better material (going as far as refusing assignments and going on suspension) and finally broke through in 1948 with THE SEARCH. The film benefited from Zinnemann’s penchant for realism (shot on location in war-ravaged central Europe with refugee children as actors) and his remarkable eye for promising young talent, in this case Montgomery Clift in his screen debut. Other discoveries and debuts included Marlon Brando, Rod Steiger and Julie Harris. The film earned Zinnemann the first of his seven Oscar nominations for Best Director.

In a career spanning almost 50 years, Zinnemann earned 11 Oscar nominations and five wins (including Best Picture and Best Director for 1966’s A MAN FOR ALL SEASONS and Best Director for 1952’s FROM HERE TO ETERNITY).

AFI member passes will be accepted for all films in the Zinnemann Series.
FRED ZINNEMANN CENTENNIAL

FROM HERE TO ETERNITY
Friday, April 6, 3:00; Saturday, April 7, 1:00; Sunday, April 8, 1:30; Monday, April 9, 1:30

This melodrama features Zinnemann’s most iconic scene—adulterous lovers Burt Lancaster and Deborah Kerr kissing in the surf. Nominated for 13 Academy Awards, nabbing Best Picture, Best Director, Best Supporting Actor for Frank Sinatra and Best Supporting Actress for Donna Reed. Set on an Oahu Army base in the days leading up to Pearl Harbor, the all-star cast includes Montgomery Clift and Ernest Borgnine, who trade punches and betray each other—unaware of the peril to come. DIR Fred Zinnemann; SCR Daniel Taradash, based on the novel by James Jones; PROD Buddy Adler. US, 1953, b&w, 118 min. NOT RATED

OKLAHOMA!
Sunday, April 8, 4:00; Monday, April 9, 4:00

The first Rodgers and Hammerstein collaboration to reach the silver screen was nominated for four Academy Awards, winning Best Score of a Musical Picture. Shirley Jones makes her screen debut as a strong-headed country girl who falls in love with equally stubborn cowboy Gordon MacRae in turn-of-the-century Oklahoma Territory. When Gloria Grahame must choose between stable sweetheart Gene Nelson and the noncommittal, smooth-talking Eddie Albert, musical mayhem ensues. Classic songs include Oklahoma and Oh, What a Beautiful Mornin’. DIR Fred Zinnemann; SCR Sonya Levien and William Ludwig, based on the play by Lynn Riggs and Oscar Hammerstein II; PROD Arthur Hornblow Jr. US, 1955, color, 133 min. NOT RATED

A MAN FOR ALL SEASONS
Friday April 20, 4:30 & 7:00; Saturday, April 21, 5:15; Sunday, April 22, 1:00; Tuesday, April 24, 6:30

This multi–Academy Award–winning adaptation of Henry VIII finds Robert Shaw as Henry VIII and Paul Scofield as his rival Sir Thomas More. When the king finds that his first wife Catherine of Aragon cannot produce an heir, he wants a divorce to pursue the young Anne Boleyn (Vanessa Redgrave). A man used to operating with impunity, Shaw must overcome resistance from the pious and much respected Scofield. Orson Welles and John Hurt round out the superb cast. DIR/PROD Fred Zinnemann; SCR Robert Bolt. UK, 1966, color, 120 min. RATED G

THE DAY OF THE JACKAL
Friday, April 20, 9:25; Monday, April 23, 8:45; Tuesday, April 24, 9:00

A first-rate suspense thriller about a fictional plot to murder the president of France, Charles DeGaulle. Code-named the jackal, Edward Fox is an aristocratic British citizen who specializes in this sort of intrigue for the right price. Fox is pitch-perfect as he charms, forges, lies and steals his way toward his target while the doggedly determined French inspector Michael Lonsdale works to stop him. DIR Fred Zinnemann; SCR Kenneth Ross, based on the novel by Frederick Forsyth; PROD John Woolf. UK/France, 1973, color, 145 min. RATED PG

THE SUNDOWNERS
Friday, April 13, 4:20; Saturday, April 14, 6:00; Monday, April 16, 6:30; Wednesday, April 18, 5:30 & 9:00

Nominated for five Academy Awards including Best Director and Best Picture. Robert Mitchum is the patriarch of a nomadic Australian sheep-herding family whose wife (Deborah Kerr) and son want to settle down and buy a family farm. DIR Fred Zinnemann; SCR Isobel Lennart, based on the novel by Jon Cleary; PROD Gerry Blatner. UK/Australia, 1960, color, 133 min. NOT RATED
Kenji Mizoguchi is universally acknowledged as one of the masters of Japanese cinema, and for many, his name is included on the short list of world greats. Mizoguchi made the use of long-take scenes, long-shot compositions and a gently tracking camera his stylistic trademarks, his only peer being the great Max Ophuls. Mizoguchi’s visual flair alone makes his films must-sees on the big screen, and when you consider his compelling stories and signature themes—characters’ romantic idealism pitted against the constraints of society—the Japanese auteur’s works become essential viewing. Despite Mizoguchi’s reputation as a stern taskmaster on set, the great actress Kinuya Tanaka worked with him more than a dozen times, in some of her greatest roles, including UTAMARO AND HIS FIVE WOMEN, THE LIFE OF OHARU, UGETSU, and SANSHO THE BAILIFF. A landmark retrospective of Mizoguchi films toured North America 10 years ago; now AFI offers seven of his most accomplished films, all in stunning new 35mm prints.

If you have never witnessed the visual equivalent of perfect pitch, or understood how a single tracking shot can feel like a declaration of faith, here is your chance.

— ANTHONY LANE, THE NEW YORKER

“There’s more experience, more beauty and more elegant craftsmanship in these half-dozen pictures than most directors manage to get onto a movie screen in a lifetime.”

— TERRENCE RAFFERTY, THE NEW YORK TIMES

**SISTERS OF THE GION [Gion No Shihai]**
Friday, March 16, 6:00; Saturday March 17, 5:45; Tuesday, March 20, 7:00; Thursday, March 22, 7:30

The first true burgeoning of Mizoguchi’s long-shot, long-take, fluidly tracking camera style, and his only film to win Japan’s Oscar equivalent. In the Gion, Kyoto’s traditional pleasure quarter, siblings and geishas Yoko Umemura and the great Isuzu Yamada (later cast as Kurosawa’s Lady Macbeth) bring different attitudes to their work, the first traditional, the latter cynically modern—until Yamada’s smart mouth brings big trouble.

DIR/SCR Kenji Mizoguchi; SCR Yoshikata Yoda, based on the novel by Aleksandr Kuprin; PROD Masaichi Nagata. Japan, 1936, b&w, 95 min.
NOT RATED

**THE STORY OF THE LAST CHRYSANTHEMUM [Zangiku Monogatari]**
Friday, March 23, 7:00; Saturday, March 24, 3:30 & 9:30

Arguably Mizoguchi’s greatest masterpiece, and one of the great films of the 1930s, this (Japanese) STAR IS BORN tells the tale of a young Kabuki actor who finds his only honest critic is a simple servant maid who eventually sacrifices all to make him great. Supposedly based on a true story, the film includes strong performances (especially from stage legend Shotaro Hanayagi, in his first film role), a rich evocation of an unfamiliar theatrical world and the ultimate expression of Mizoguchi’s one-scene, one-shot method.

DIR Kenji Mizoguchi; SCR Matsutaro Kawaguchi and Yoshikata Yoda, based on the novel by Shofu Muramatsu; PROD Nobutaro Shirai. Japan, 1939, b&w, 148 min.
NOT RATED

“Kenji Mizoguchi’s grand, ambitious melodrama has the timeless poignancy of legend. Mizoguchi sustains a faith in art even as he tallies its unbearable real-life price.”

— RICHARD BRODY, THE NEW YORKER

**THE STORY OF THE LAST CHRYSANTHEMUM (Zangiku Monogatari)**

![Image of Kenji Mizoguchi](image-url)
THE LIFE OF OHARU [Saikaku Ichidai Onna]
Friday, April 6, 7:00; Saturday, April 7, 3:30 & 8:20; Tuesday, April 10, 6:30

Mizoguchi considered this his own masterpiece, adapted from a classic 17th-century novel by Saikaku. Edo Period court lady Kinuyo Tanaka—the great actress whose career was synonymous with Mizoguchi’s for 15 films—is cast out for dallying with lower-class Toshiro Mifune (in his only Mizoguchi appearance). Sold to a feudal lord, Tanaka is subject to a series of humiliations and ends up a broken streetwalker. Winner of the Silver Lion, 1952 Venice Film Festival.

DIR/SCR/PROD Kenji Mizoguchi; SCR Yoshikata Yoda, based on the novel by Saikaku Ihara; PROD Hideo Koi. Japan, 1952, b&w, 133 min. NOT RATED

“I have seen SANSHO THE BAILIFF only once, a decade ago, emerging from the cinema a broken man but calm in my conviction that I had never seen anything better.”
—ANTHONY LANE, THE NEW YORKER

SANSHO THE BAILIFF [Sansho Dayu]
Friday, April 13, 7:00; Saturday, April 14, 1:00; Monday, April 16, 9:10; Thursday, April 19, 9:10

Epic in sweep but poetic in its consideration of revenge and forgiveness. In medieval Japan, the family of a disgraced aristocrat is dispersed when the father is exiled, the son and daughter are enslaved and the mother is sold into prostitution. After many years, the grown son assumes his rightful post as provincial governor and sets about deposing the cruel bailiff who brought tragedy upon his family. Winner of the Silver Lion, 1954 Venice Film Festival.

DIR Kenji Mizoguchi; SCR Fuji Yahiro and Yoshikata Yoda, based on the story by Ogai Mori; PROD Masaichi Nagata. Japan, 1954, b&w, 120 min. NOT RATED

STREET OF SHAME [Akasen Chitai]
Saturday, April 21, 3:15; Sunday, April 22, 9:15; Thursday, April 26, 6:30

With this, his last film, Mizoguchi reportedly had a strong influence on Japan’s anti-prostitution laws passed the year after his death. The Japanese title is Akasen Chitai, literally, Red Light District. As rumors buzz about an impending anti-prostitution law, the lives of the ladies of Tokyo’s Dreamland brothel unfold—from bespectacled housewife Michiyo Kogure to yen-counting Ayako Wakao, to veteran period heroine Machiko Kyo’s raucously Americanized “Mickey.”

DIR Kenji Mizoguchi; SCR Masashige Narusawa, based on the novel by Yoshiko Shibaki; PROD Masaichi Nagata. Japan, 1956, b&w, 87 min. NOT RATED

“UTAMARO AND HIS FIVE WOMEN [Utamaro o Meguro Gonin No Onna]
Saturday, March 31, 4:20; Sunday, April 1, 9:35; Wednesday April 4, 8:20

Legendary 18th-century ukiyo-e printmaker Utamaro (Minosuke Bando) is the neutral center of a series of emotional intrigues among the five courtesans who are his favorite models. A rare period film from the early Occupation, this fictionalized portrait provides obvious parallels with its director—a painter in private life—as well as correlations to attitudes toward love and censorship. DIR Kenji Mizoguchi; SCR Yoshikata Yoda, based on the novel by Kanji Kunieda; PROD Isamo Motoki. Japan, 1946, b&w, 106 min. NOT RATED

“No one will ever make a better ghost story than UGETSU.”
—BRUCE BENNETT, THE NEW YORK SUN

UGETSU [Ugetsu Monogatari]
Saturday, March 31, 8:30; Sunday, April 1, 3:00; Tuesday, April 3, 7:00; Thursday, April 5, 9:00

During the 16th-century civil wars in Japan, ambitious potter Masayuki Mori leaves his wife Kinuyo Tanaka to sell his wares in town, only to be seduced by the ghost princess Machiko Kyo. But when Kyo’s spell is finally broken, Mori returns to a devastated village. The illusory nature of ambition and desire is reinforced by the superb photography of Kazuo Miyagawa and powerful acting from the star trio. Winner of the Silver Lion, 1953 Venice Film Festival, and number four on the British Film Institute’s 1962 Top Ten Poll. DIR Kenji Mizoguchi; SCR Yoshikata Yoda, based on the stories of Akinari Ueda; PROD Masaichi Nagata. Japan, 1953, b&w, 94 min. NOT RATED
Hello, Fellow Film Lovers! As an entertainment reporter with WRC-TV for the past 32 years, I have viewed more than 5,000 films. This year, as I move to WJLA-TV, ABC 7 News as their new entertainment and arts reporter, I invite you to join me at AFI Silver Theatre every Sunday evening beginning March 18 to watch some of my favorite films and join me in discussion afterward.

One of the first things I did upon moving to Washington, DC was to become a member of AFI, and since then I have spent many happy hours at AFI Silver Theatre watching the best in cinema. So let’s make a date—join me Sundays at the Silver!

VISIT WWW.AFI.COM/SILVER FOR FULL FILM DESCRIPTIONS AND SERIES INFORMATION.

#26 on AFI’s 100 Years…100 Laughs
BEING THERE
Sunday, March 18, 7:00
The classic Hal Ashby/Jerzy Kosinski comedy with an Oscar-nominated performance from Peter Sellers.

#1 on AFI’s 100 Years…100 Heros & Villains
#5 on AFI’s 100 Years…100 Thrills
#65 on AFI’s 100 Years…100 Movies
THE SILENCE OF THE LAMBS
Sunday, April 8, 7:00
One of the few Oscar sweeps in history: Best Film, Director, Actor, Actress and Screenplay. With Jodie Foster and the classically evil Anthony Hopkins.

#64 on AFI’s 100 Years…100 Laughs
BROADCAST NEWS
Sunday, April 1, 7:00

AMERICAN BEAUTY
Sunday, April 15, 7:00
Director Sam Mendes’s feature film debut won a Best Director Oscar—and four more, including a Best Actor for Kevin Spacey.

THE DEVIL WEARS PRADA
Sunday, April 22, 7:00
Last year’s highly successful devastating social satire, featuring one of AFI Life Achievement Award honoree Meryl Streep’s greatest performances.

BIG NIGHT
Sunday, March 25, 7:00
A smash hit bittersweet comedy about a struggling Italian restaurant. Tony Shalhoub, Stanley Tucci, Ian Holm and WEST WING’s Allison Janney star.

#64 on AFI’s 100 Years…100 Laughs

I’ll be sharing some of my favorite movies with Washington audiences at AFI Silver this spring. But this summer, the programmer could be YOU! AFI Silver is giving away one night this summer where YOU get to choose the films!

For more information, go to www.afi.com/Silver.
THE COOL WORLD OF SHIRLEY CLARKE

March 16 through April 10

Armed with the eye of an Italian neorealist and a New York sensibility, Shirley Clarke’s films stand as benchmarks of the American new wave, influencing directors from John Cassavetes to Martin Scorsese. Initially trained as a dancer, Clarke intuitively displays a synchronicity among on-screen performance, camera, audio and editing. Continually exploring the boundaries between fiction and documentary, Clarke’s lens was more than a recording device; it was a provocateur exploring the cinematic bond between actor, filmmaker and viewer.

AFI member passes will be accepted to all screenings in the Clarke Series.

THE CONNECTION
Friday, March 16, 10:10; Saturday, March 17, 12:45; Sunday, March 18, 9:35; Monday, March 19, 9:00; Tuesday, March 20, 8:30

This beat-inflected study depicts a documentarian’s efforts to capture the drug scene as seen through a group of heroin addicts waiting for their connection, Cowboy—the supercool Carl Lee who plays an interviewer in PORTRAIT OF JASON, a priest in THE COOL WORLD, and was Clarke’s on-again, off-again partner of 30 years. Taken from the renowned Living Theater stage play with music performed on-screen by jazz great Jackie McLean, Clarke opened THE CONNECTION to a rapturous audience in Cannes, but faced an uphill censorship battle back in the US that delayed the film’s release by a year and a half. DIR/PROD Shirley Clarke; SCR Jack Gelber; PROD Lewis M. Allen. US, 1962, color, 110 min. NOT RATED

“IT gives the shattering details of an excellent newspaper exposé and binds it with the conviction of staggering imagery.”
– THE NEW YORK TIMES

THE COOL WORLD
Friday, March 30, 9:00; Saturday, March 31, 10:30; Monday, April 2, 9:00

Produced by famed documentarian Frederick Wiseman and propelled by the sounds of Dizzy Gillespie, this fictional snapshot of teenagers surrounded by pimps, prostitutes and corrupt cops in turbulent 1960s Harlem packs a punch still undiminished several decades later. The enigmatic Duke is a wannabe gangster who dreams of procuring guns so he can walk tall with the thugs he idolizes. DIR /SCR Shirley Clarke, based on the novel by Warren Miller; PROD Robert Hughes. US, 1963, b&w, 52 min. NOT RATED

“The most fascinating film I’ve ever seen.”
– INGMAR BERGMAN

PORTRAIT OF JASON
Monday, April 9, 8:45; Tuesday, April 10, 9:20

An unflinching portrait of Jason Holliday, an openly gay African-American hustler who speaks frankly and explicitly of his childhood in Alabama, his life as a prostitute and his dreams of cabaret stardom. Through a cloud of marijuana smoke and a bottle of vodka, Jason performs, philosophizes and wails through this compelling and challenging classic. DIR /SCR/PROD Shirley Clarke. US, 1967, b&w, 105 min. NOT RATED

ROBERT FROST: A LOVER’S QUARREL WITH THE WORLD
Sunday, March 25, 3:30; Tuesday, March 27, 7:00; Wednesday, March 28, 7:00

Clarke’s Academy Award–winning documentary is an intimate portrait of Robert Frost completed before his death at age 88. Crosscutting his professional life as a public figure and honored poet laureate with the private man at his home in Vermont, this documentary achieves remarkable insight into an American icon. Preceded by SKYSCRAPER, this Academy Award-winning short features a jazzy score of beat-style poems and songs blended with the voices of actors playing construction workers as they construct the Tishman Building on Fifth Avenue in New York. DIR /SCR Shirley Clarke; PROD Robert Hughes. US, 1963, b&w, 52 min. NOT RATED

TICKETS & FULL SCHEDULE at WWW.AFI.COM/SILVER
Though Jacques Tati directed and acted in only 5 hilarious feature films in 25 years, his greatest contribution to cinema was his brilliant use of counterpoint—between foreground and background, and sound and image. As early as the 1940s Tati was critiquing technology and mass culture and was one of the first auteurs to recognize the struggles inherent in the “Americanization” of society. The soundtracks in Tati’s films are striking, mixing noises, dialogue, advertisements, and song, well in advance of other filmmakers’ experimentation with sound. [Notes adapted from the National Gallery of Art, except where noted.]

Thanks to Janus Films, Marie Losier of the Alliance Française in New York, the French Ministry of Culture and the Embassy of France in Washington, D.C.

All Films in French with English subtitles unless otherwise noted.

afi member passes will be accepted at all screenings in the Jacques Tati Series.
Environmental Film Festival in the Nation’s Capital—with shows at AFI Silver!

The 15th Annual Environmental Film Festival will be held in the Nation’s Capital, March 15 through 25. For a complete schedule, visit the Festival Web site at www.dcenvironmentalfilmfest.org or call 202.342.2564.

Director GEORGE BUTLER in Person with

IN THE BLOOD
Sunday, March 18, 1:30

The savage beauty of Africa comes to life through two hunting safaris separated by 80 years. The first, taken by Theodore Roosevelt in 1909, is captured through vintage footage and photographs. In the second, in 1986, Roosevelt’s great-grandson shoulders the famed president’s rifle and sets out to hunt elephants and crocodiles with his young son. Spotlighting the beauty and danger of the hunt and the bond between a father and his son, this film also explores the close relationship between hunting and conservation and how hunting can lead to an understanding and love of animals. DIR/SCR/PROD George Butler. US, 1989, color, 90 min. RATED PG

Director GEORGE BUTLER in Person with

THE ENDURANCE: SHACKLETON’S LEGENDARY ANTARCTIC EXPEDITION
Sunday, March 18, 4:00

Although the South Pole had already been discovered, Captain Ernest Shackleton set out with a crew of 27 to attempt the first successful crossing of Antarctica to claim the continent for England. The expedition meets disastrous results when its ship, The Endurance, becomes trapped in ice, eventually breaks apart and sinks. Remarkably, the entire crew is rescued. The film relies on astonishing footage that the ship’s cinematographer, Frank Hurley, shot and preserved with great difficulty, as well as interviews of surviving relatives. DIR/PROD George Butler; SCR Caroline Alexander and Joseph Dorman. Sweden/UK/Germany/US, 2000, color, 97 min. RATED G

Director GEORGE BUTLER presents his work in progress:

THE LORD GOD BIRD
Saturday, March 17, 7:30

In April 2005, a report that the spectacular Ivory-billed Woodpecker, supposedly extinct, had been rediscovered in the Arkansas swamps made front-page news across the country and around the world. The rarest of rare birds, the Ivory-bill was once common throughout the southeastern United States, but it vanished over the past century as its forest habitat was devastated. It has reappeared periodically to reawaken hope for threatened species and environments everywhere. As a work in progress, this film tells the story of the Ivory-bill not merely as a quaint piece of natural history, but as a story of faith and doubt, despair and hope, mirroring our own relationship with the environment. DIR/SCR/PROD George Butler; PROD Bob Nixon. US, 2007, color. NOT RATED

Presented by White Mountain Films and National Geographic Films. Introduction by Dr. John Fitzpatrick, the Louis Agassiz Fuertes Director at the Cornell Lab of Ornithology. Discussion with filmmaker George Butler follows screening.

“It’s the Holy Grail of ornithology. If America had a bird of paradise this would be it, and its history is the story of American conservation.”

— WRITER GEORGE PLIMPTON

Featured Showcase: George Butler Mini-Retrospective

Renowned documentarian George Butler (PUMPING IRON; GOING UPRIVER: THE LONG WAR OF JOHN KERRY) will appear at each of these three special screenings including a sneak preview of a very special work in progress about the rediscovery of the Ivory-billed Woodpecker, THE LORD GOD BIRD.
**ENVIRONMENTAL FILM FESTIVAL**

**Washington, DC Premiere**
**Director LARRY FESSENDEN in Person with**

**THE LAST WINTER**
**Friday, March 16, 7:30**
Strange things happen immediately in this nervy ghost story that also critiques our disregard for the needs of our planet. In the Arctic region of northern Alaska, an oil company’s advance team struggles to establish a drilling base that will forever alter the pristine land. The team includes gruff and ultra-macho leader Pollack (Ron Perlman), his right-hand woman and former lover, Abby (Connie Britton), their pothead mechanic Motor (Kevin Corrigan) and rookie Maxwell (Zach Gilford), the wealthy son of a company executive. After one team member is found dead, disorientation begins to claim the sanity of the others. Why is the temperature rising in the dead of winter? Some people start seeing things out of the corner of their eyes and are worried that nature might be getting back at them as the film develops into a supernatural horror movie. (Steve Gravestock, Toronto International Film Festival.)

**DIR/PROD/SCR**
Larry Fessenden; SCR Robert Leaver; PROD Jeffrey Levy-Hinte.

**US/Iceland, 2006, color, 107 min. NOT RATED**

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**Washington, DC Premiere**
**Director ROB STEWART in Person with**

**SHARKWATER**
**Monday, March 19, 7:00**
Gifted underwater photographer Rob Stewart teams with Paul Watson of the Sea Shepherd Conservation Society, capturing sumptuous high definition images of sharks at rest and play. A reasoned defense of the shark’s place in our ecosystem, the film also provides a horrifying illustration of the threat posed to them by the global economy. As the ocean’s most important predator and the top of the food chain, sharks are vital to maintaining the sea’s ecological balance, but they face environmental catastrophe as long-line fishing devastates their populations, particularly in Latin America, spurred by an endlessly growing market for shark fin in East Asia. (Noah Cowan, Toronto International Film Festival.)

**DIR/SCR/PROD Rob Stewart; PROD Brian Stewart. Canada, 2006, color, 89 min. NOT RATED**

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**PLAY TIME**
[see Tati Series, p. 9 ]

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**AFI Silver is proud to partner with Cinema Tropical, a nonprofit organization that promotes, programs and distributes Latin American cinema in the United States. For more information, visit www.cinematropical.com.**

**M** AFI member passes with be accepted at all screenings in the Cinema Tropical Series

**THE MAGIC GLOVES [Los Guantes Mágicos]**
**Saturday, March 10, 1:00; Monday, March 12, 7:00; Tuesday, March 13, 7:00**
In this absurdist comedy, legendary Argentine director Martin Rejtman once again gives life to endearingly obsessive characters and offers a unique and unromanticized view of Buenos Aires while building a poetic coherence from apparently banal situations. His Renault 12 may be old, decrepit and terribly uncool, but for 35-year-old car service driver Alejandro (played by “Vicentico,” singer and leader of the popular Argentine rock band Los Fabulosos Cadillacs) it’s a haven of peace. When the good-natured driver runs into fast-talking self-made “Piraña” one evening, Alejandro spirals into an adventure he can’t control when he suddenly finds himself rich from selling one-size-fits-all “magic gloves,” which also bring porn, dog-walkers, health-spas and anti-depressants into his life. **DIR/SCR/PROD Martin Rejtman; PROD Hernán Musaluppi. Argentina/ France/Germany/Netherlands, 2003, color, 90 min. In Spanish with English subtitles. NOT RATED**

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TICKETS & FULL SCHEDULE at WWW.AFI.COM/SILVER
**Shakespeare in the Cinema**

**March 7 through April 29**

The city-wide celebration “Shakespeare in Washington” continues, as AFI Silver presents four more of the best film treatments of The Bard’s work.

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**Richard III**

- **Sunday, March 17, 3:00; Wednesday, March 21, 8:45; Thursday, March 22, 9:00**

“Now is the winter of our discontent.” Shakespeare’s chronicle of the murderous, grasping rise of Richard of York to England’s throne is given a visionary transposition from the late-1400s War of the Roses to an alternative-history 1930s Great Britain, swept by fascist tides. Full of dazzling visuals, impressive set design and clever costuming, the film is dominated by Sir Ian McKellen’s acclaimed performance as Richard, but the top-notch cast also boasts Annette Bening, Jim Broadbent, Robert Downey Jr., Nigel Hawthorne, Kristin Scott Thomas and Maggie Smith. **DIR/SCR Richard Loncraine; SCR Ian McKellen, based on the play by William Shakespeare; PROD Stephen Bayly and Lisa Katselas Paré. UK/US, 1995, color, 104 min. RATED R**

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**Throne of Blood**

- **Friday, April 13, 9:30; Saturday, April 14, 8:45; Sunday, April 15, 9:30; Tuesday, April 17, 9:00; Thursday, April 19, 7:00**

Akira Kurosawa’s adaptation of *Macbeth* finds Toshiro Mifune in feudal Japan as a victorious warlord who becomes obsessed and ultimately enslaved by his quest for power. When he becomes lost in a labyrinthine forest, Mifune encounters an old woman who prophesies that he will ascend to the throne, but his calculating wife cajoles him into taking the throne by force, and a series of bloody events ensues. **DIR/SCR Akira Kurosawa; SCR Shinobu Hashimoto, Ryuzo Kikushima and Hideo Oguni, based on the play by William Shakespeare; PROD Sojiro Motoki. Japan, 1957, b&w, 105 min. NOT RATED**

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**Ran**

- **Saturday, April 21, 7:45; Sunday, April 22, 3:45; Thursday, April 26, 8:30**

This universally acclaimed adaptation (and Kurosawa’s favorite of his own films) of *King Lear* is an epic tragedy of an aging warlord who decides to cede his kingdom to his oldest son while bestowing his two younger sons with smaller territories and castles. Quickly banishing the youngest son for remarking that his father had come to power by treachery, the king eventually descends into madness as his remaining sons begin a blood feud fueled by desire for absolute power. **DIR/SCR Akira Kurosawa; SCR Hideo Oguni and Masato Ide, based on the play by William Shakespeare; PROD Masato Hara and Serge Silberman. Japan/France, 1985, color, 160 min. RATED R**

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**Shakespeare Behind Bars**

- **Saturday, April 28, 1:00; Sunday, April 29, 1:00**

This film festival favorite takes us into the heart of Kentucky’s Luther Luckett Correctional Center for a documentary look at the Shakespeare Behind Bars theater troupe as they prepare to perform *The Tempest*. Under the direction of volunteer director Curt Tofteland, the inmates cast themselves in roles they believe reflect their own troubled history. As the inmates begin to understand their Shakespearean characters we see glimpses of their past, how they come to grips with it and their hopes for the future. **DIR/SCR Hank Rogerson; PROD Jilann Spitzmiller. US, 2005, color, 93 min. NOT RATED**

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**Tickets & Full Schedule at www.AFI.com/Silver**
20th Anniversary!
Stephen Wade in Person!

CATCHING THE MUSIC
Sunday, March 11, 2:00
Emmy nominated documentary CATCHING THE MUSIC describes the passing of the banjo from one player to the next. The film includes footage of Kirk McGee, Hobart Smith, Fleming Brown, Doc Hopkins, Roscoe Holcomb, Pete Steele, Uncle Dave Macon and Virgil Anderson. Written in 1987 by Stephen Wade, creator of the long-running stage show Banjo Dancing, and produced by Jackson Frost for WETA, CATCHING THE MUSIC explores a family of musicians tied together not by lines of kinship but by a continuing engagement with the music of the Southern five-string banjo. DIR/PROD Jackson Frost; SCR Stephen Wade. US, 1987, color, 54 min. NOT RATED

Screening followed by a musical performance by Stephen Wade and friends!
Tickets are $15/$12 AFI members.
Presented by Folkstreams (www.folkstreams.net)

THE GUATEMALAN HANDSHAKE
Friday, April 27–Wednesday, May 2, 9:00
ONE WEEK ONLY
Fresh from his jury award at the Torino Film Festival, Silver Spring resident Todd Rohal’s debut feature has premiered to rapturous audiences worldwide. Will Oldham is an awkward demolition derby driver who vanishes in the confusion following a massive power outage, setting into motion a series of events affecting his pregnant girlfriend, his car-less father, a pack of wild boy scouts, a roller rink employee, an elderly woman and a ten-year-old girl. DIR/PROD/SCR Todd Rohal; PROD Marissa Ronca and Jason Orfanon. US, 2006, color, 96 min. NOT RATED.

SCREENED WITH:
THE ALUMINUM FOWL
A cinematically beautiful but disturbing portrait of four brothers living on a rural Louisiana chicken farm, with too much time on their hands and too little to do. DIR James Clauer; PROD Harmony Korine and Agnes B. US/France, 2006, color, 13 min. NOT RATED

AND:
WILL YOU LATHER UP MY ROUGH HOUSE?
In a sharp detour from his typically colorful and wide-screen productions, David Gordon Green presents an "Odd Couple" relationship between two roommates and a church organ. DIR David Gordon Green. US, 1997, color, 12 min. NOT RATED
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. Learn more about the wide range of all of AFI’s programs and events at www.AFI.com.

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. Located in the heart of Silver Spring, at the intersection of Colesville Road and Georgia Avenue, on the Red Line Metro.

JOIN AFI!
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$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)
Member passes are valid for most screenings but are subject to restrictions.

FREE ONLINE TICKETING at www.AFI.com/Silver
• Box Office opens one-half hour before the first show.
• All major credit cards accepted.
For more information, call 301.495.6700.

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

CAFÉ
Open daily, featuring snacks, coffee, wine and draft beer.

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BE THE FIRST TO SEE THE BEST DOCUMENTARY FILMS OF 2007

BUY A PLATINUM PASS! Discounts for AFI Members!
Ticket-less entry for two to regular screenings, plus access to galas and VIP receptions.

SILVERDOCS | June 12-17, 2007

SPONSORS

More info: SILVERDOCS.com
Montgomery College Series ★

Selected Wednesdays at 5:30 p.m.

Once again AFI Silver will screen a series of films in conjunction with Montgomery College film courses. A college instructor will introduce each film in the 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.

March 9–May 3 at AFI Silver

Go to www.AFI.com/Silver for current showtimes. Calendar lists all repertory dates and Special Events/Programs as of press time. Always check www.AFI.com/Silver for showtimes. 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.

Montgomery College Series

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TICKETS & FULL SCHEDULE at www.AFI.com/Silver
Opens Friday, April 27
ONE WEEK ONLY

“In order to live in Paris today, on no matter what social level, one is forced to prostitute oneself in one way or another.” So said Jean-Luc Godard in 1966, as the narrator who addresses the audience in a conspiratorial whisper in TWO OR THREE THINGS I KNOW ABOUT HER. Ostensibly it’s the story of bored housewife Marina Vlady, a “typical high-rise dweller,” as she travels from the rapidly expanding suburbs into Paris to earn a little extra money turning tricks. What follows isn’t so much a plot as tangential plot fragments: Raoul Coutard’s camera follows Vlady on a typical day as she lunches, shops and goes off with johns; meanwhile the camera picks up conversations in the cafés, or follows a news crew interviewing a man on the street. The stunning cinemascope photography juxtaposes elegant Parisian landmarks against the jumble of cranes, scaffolding and concrete slabs going up at the city’s outskirts, while Godard as narrator delivers essays on architecture and modernity over images of both the city’s streetscapes and Vlady’s streetwalking. One of Godard’s most experimental and successful films, it’s thought-provoking, gorgeous to look at and occasionally quite funny—not least when the film, and Godard, poke fun at themselves.

DIR/SCR Jean-Luc Godard; SCR Catherine Vimenet; PROD Anatole Dauman and Raoul Lévy. France, 1967, color, 90 min. In French with English subtitles. NOT RATED