

AFI PREVIEW


PROGRAMMING GUIDE AND MOVIE CALENDAR
MARCH 9 - MAY 3, 2007

FRED ZINNEMANN SHIRLEY CLARKE KENJI MIZOGUCHI SUNDAYS WITH ARCH CAMPBELL
SHAKESPEARE IN WASHINGTON ENVIRONMENTAL FILM FESTIVAL INFERRAL AFFAIRS TRILOGY
THE GUATEMALAN HANDSHAKE TWO OR THREE THINGS I KNOW ABOUT HER

AFI Silver
THEATRE & CULTURAL CENTER

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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 14.

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On the cover: INFERNAL AFFAIRS photo courtesy of Photofest

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Information is correct at press time. Films and schedule subject to change.

Check www.AFI.com/Silver for updates.

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.



courtesy of Photofest



courtesy of Photofest



courtesy of Photofest

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&w, 101 min. In English, Thai 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

★ ★ ★

Triple Feature!!!

Friday, March 9

See All THREE Films in the INFERNAL AFFAIRS TRILOGY for one Admission!

INFERNAL AFFAIRS 7:00
INFERNAL AFFAIRS 2 9:10
INFERNAL AFFAIRS 3 11:30

\$12/\$9 AFI MEMBERS

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**

FRED ZINNEMANN CENTENNIAL



March 23 through April 24

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*).

M AFI member passes will be accepted for all films in the Zinnemann Series.



THE SEARCH

THE SEARCH

Friday, March 23, 4:45 & 9:50; Monday, March 26, 7:00; Tuesday, March 27, 8:45; Thursday, March 29, 9:30

Nominated for five Academy Awards including Best Actor for Montgomery Clift and Best Director for Zinnemann, *THE SEARCH* went on to win two awards for Best Screenplay and a special honorary Oscar for Ivan Jande. Clift is devastating in his film debut as a compassionate American GI in postwar Germany who finds Jande wandering the streets. As Clift nurses the boy back to health, he makes plans to adopt him and take him back to the States, not knowing that Jande's mother is alive and searching frantically for her son. **DIR** Fred Zinnemann; **SCR** Richard Schweizer and David Wechsler; **PROD** Oscar Duby and Lazar Wechsler. Switzerland/US, 1948, b&w, 105 min. NOT RATED **M**



HIGH NOON

HIGH NOON

Friday, March 30, 7:00; Saturday, March 31, 6:30; Sunday, April 1, 5:00; Wednesday, April 4, 5:30 ★; Thursday, April 5, 7:00

Nominated for seven Academy Awards including Best Director and Best Picture. Gary Cooper won Best Actor for his turn as a retired marshall forced to defend himself against a vengeful nemesis let out of jail on a technicality. This classic Western unfolds in real time, as the minutes count down to a duel at high noon. Penned by the blacklisted Carl Foreman, *HIGH NOON* also serves as an allegory of the terror that paralyzed Hollywood during McCarthyism. **DIR** Fred Zinnemann; **SCR** Carl Foreman, based on the story by John W. Cunningham; **PROD** Stanley Kramer. US, 1952, b&w, 85 min. NOT RATED **M**



ACT OF VIOLENCE

ACT OF VIOLENCE

Friday, March 30, 5:00; Sunday, April 1, 1:00; Monday, April 2, 7:00; Tuesday, April 3, 9:00

Respected family man and successful contractor Van Heflin is a World War II veteran who is building and dedicating a war monument to his fallen comrades. When Robert Ryan arrives in Van Heflin's sleepy hometown wild-eyed and determined to kill him, it becomes clear that there may be some secrets that Van Heflin would do anything—even kill—to keep. Mary Astor as a lady of the night and Janet Leigh as Van Heflin's unsuspecting wife round out the superb cast. **DIR** Fred Zinnemann; **SCR** Robert L. Richards and Collier Young; **PROD** William H. Wright. US, 1948, b&w, 82 min. NOT RATED **M**

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 iconographic 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** **M**



courtesy of Photofest

FROM HERE TO ETERNITY

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, 145 min. RATED G** **M**

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** **M**

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** **M**

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** **M**

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



courtesy of Photofest

THE SUNDOWNERS



courtesy of Photofest

A MAN FOR ALL SEASONS

KENJI MIZOGUCHI MASTERWORKS

All New 35mm Prints!



courtesy James Film/Criterion Collection

March 16 through
April 26

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.

[Notes adapted from the National Gallery of Art]

All films in Japanese with English subtitles.

M AFI member passes will be accepted at all screenings in the Mizoguchi Series.

*"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 Shimai]

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 **M**



courtesy James Film/Criterion Collection

THE STORY OF THE LAST CHRYSANTHEMUM [Zangiku Monogatari]

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 sacri-

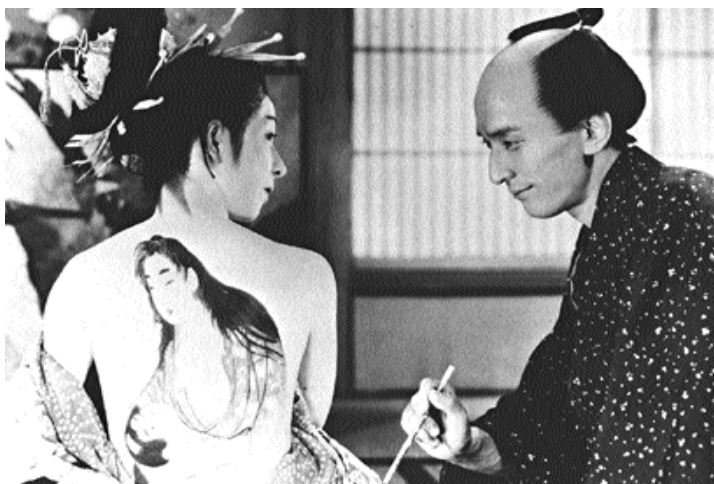
"Kenji Mizoguchi's grand, ambitious melodrama has the timeless poignancy of legend. Mizoguchi sustains a faith in art even as he tallies its unbearable real-life price."

— RICHARD BRODY, THE NEW YORKER

fices 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 **M**

KENJI MIZOGUCHI MASTERWORKS



UTAMARO AND HIS FIVE WOMEN [Utamaro o Meguro Gonin No Onna]

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** **M**

“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** **M**



UGETSU [Ugetsu Monogatari]

THE LIFE OF OHARU [Saikuku 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 **M**



THE LIFE OF OHARU [Saikuku Ichidai Onna]

“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 Yahiyo and Yoshikata Yoda, based on the story by Ogai Mori; PROD Masaichi Nagata. Japan, 1954, b&w, 120 min. NOT RATED** **M**

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** **M**



STREET OF SHAME [Akasen Chitai]

SUNDAYS AT THE SILVER WITH ARCH CAMPBELL

March 18 through April 22

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

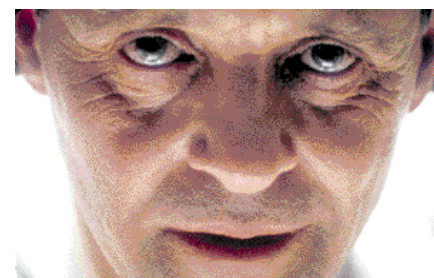
#5 on AFI's 100 Years...100 Thrills

#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.



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.



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.



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

BROADCAST NEWS

Sunday, April 1, 7:00

The multi-Oscar-nominated satire starring William Hurt, Holly Hunter and Albert Brooks as ambitious Washington network newsmen.



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.



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



courtesy of Photofest

**March 16 through
April 10**

Armed with the eye of an Italian neo-realist 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.

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



courtesy of Photofest

THE CONNECTION

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

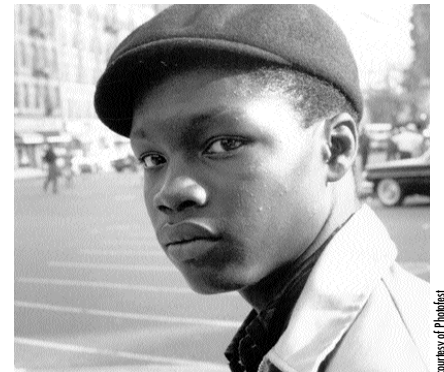
This beat-inflected study depicts a documentarian's efforts to capture the drug scene as seen through a group of heroin addicts waiting for their connection, Cowboy—the supercool Carl Lee who plays an interviewer in PORTRAIT OF JASON, a priest in THE COOL WORLD, and was Clarke's on-again, off-again partner 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** **M**

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 docu-

mentary 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** **M**



courtesy of Photofest

THE COOL WORLD

"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** **M**

"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** **M**

THE FILMS OF JACQUES TATI



courtesy of Photofest

**March 24 through
April 23**

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, DC.

All Films in French with English subtitles unless otherwise noted.

M AFI member passes will be accepted at all screenings in the Jacques Tati Series.



courtesy of Photofest

PLAY TIME

Restored 70mm Print



PLAY TIME

Saturday, March 24, 1:00; Sunday, March 25, 1:00; Monday, March 26, 9:10; Wednesday, March 28, 8:45; Thursday, March 29, 7:00

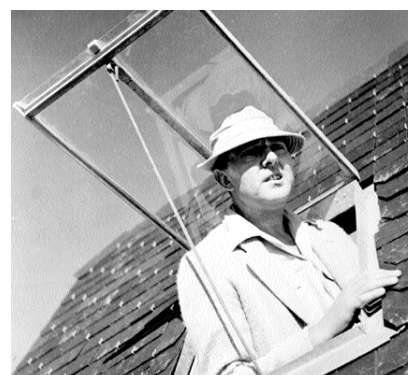
In this gloriously choreographed, nearly wordless comedy about confusion in the age of technology, the endearingly clumsy, resolutely old-fashioned Monsieur Hulot, with a host of other lost souls, is thrust into a bafflingly modern Paris. Crammed with hilarity and inventiveness, **PLAY TIME** is a lasting testament to a modern age tiptoeing on the edge of oblivion. A monumental achievement, nearly three years in the making, this bank-breaking production represented the creative apex of this genre by Tati. (Note from Environmental Film Festival.) **DIR/SCR Jacques Tati; SCR Jacques Lagrange; PROD Bernard Marice. France/Italy, 1967, color, 120 min. NOT RATED** **M**

JOUR DE FÊTE [HOLIDAY]

Friday, April 6, 5:15; Saturday, April 7, 6:30;
Monday, April 9, 7:00; Wednesday, April 11, 7:00

When the traveling fair arrives in the sleepy village of Saint Sévère-sur-Indre, all of the townsfolk are excited, none more so than the local bicycle-riding postman François. A bumbling but earnest worker with a keen sense of responsibility, François (Tati) sees a promotional film at the fair about postal service à l'Américaine and tries at once to institute reforms.

DIR/SCR Jacques Tati; SCR Henri Marquet and Rene Wheeler; PROD Fred Orain and Andre Paulve. France, 1949, b&w, 70 min. NOT RATED **M**



courtesy of Photofest

LES VACANCES DE M. HULOT [M. Hulot's Holiday]

LES VACANCES DE M. HULOT [M. HULOT'S HOLIDAY]

Saturday, April 14, 3:30; Sunday, April 15, 1:00;
Tuesday, April 17, 6:30

The archetypal Tati character, the straight-backed, well-meaning, pipe-thrusting

Monsieur Hulot first appeared in **LES VACANCES DE M. HULOT**. Arriving at a seaside hotel in his battered old car, M. Hulot's series of adventures reduce his vacation to chaos. **DIR/SCR/PROD Jacques Tati; SCR Henri Marquet; PROD Fred Orain. France, 1953, b&w, 85 min. NOT RATED** **M**



courtesy of Photofest

MON ONCLE [My Uncle]

MON ONCLE [MY UNCLE]

Saturday, April 21, 1:00; Monday, April 23, 6:30

Tati's Monsieur Hulot goes to visit his nephew (a plastics manufacturer) in an ultramodern “functional” house where the residents are often prisoners of their own gadgets: the kitchen resembles an operating room, and the garden is all straight lines. **DIR/SCR/PROD Jacques Tati; SCR Jacques Lagrange and Jean L'Hôte. Italy/France, 1958, color, 110 min. NOT RATED** **M**

TRAFFIC [TRAFFIC]

Sunday, April 8, 9:15; Wednesday, April 11, 8:45

In the last of the Hulot series, Tati's imagination is captured by the predictable delights of urban traffic, and he milks every possible behavioral twist, witty routine and clever gimmick from the car culture. **DIR/SCR Jacques Tati; SCR Jacques Lagrange and Bert Haanstra; PROD Robert Dorfmann. Italy/France, 1971, color, 96 min. In French and Dutch with English subtitles. RATED G** **M**

ENVIRONMENTAL FILM FESTIVAL



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.

Featured Showcase: George Butler Mini-Retrospective



courtesy of White Mountain Films

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.



courtesy of White Mountain Films

THE LORD GOD BIRD

"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

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.

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**

ENVIRONMENTAL FILM FESTIVAL



The Last Winter

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**



SHARKWATER

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

PLAY TIME

[see Tati Series, p. 9]



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 will be accepted at all screenings in the Cinema Tropical Series



THE MAGIC GLOVES [Los Guantes Mágicos]

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 Martín 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 Martín Rejtman; PROD Hernán Musaluppi. Argentina/France/Germany/Netherlands, 2003, color, 90 min. In Spanish with English subtitles. NOT RATED** **M**

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.



courtesy of PhotoFest

CHIMES AT MIDNIGHT [aka FALSTAFF]

Special Guest Actor Keith Baxter with

CHIMES AT MIDNIGHT [aka FALSTAFF]

Wednesday, March 7, 8:30; Saturday, March 10, 3:00; Sunday, March 11, 5:00

Orson Welles’s unique and inventive take on Shakespeare’s Falstaff cribs from the handful of plays the beloved character appears in to create a single work with Falstaff as the star, played by Welles with great comic brio and perhaps autobiographical pathos. The outstanding cast includes French icon Jeanne Moreau as Doll Tearsheet, Sir John Gielgud as the vexed King Henry IV, and Shakespeare Theatre regular Keith Baxter as Prince Hal. Baxter will appear to share his remembrances of working with two creative giants—Shakespeare and Welles. **DIR/SCR Orson Welles, after the plays by William Shakespeare; PROD Ángel Escolano, Emiliano Piedra and Harry Saltzman. France/Spain/Switzerland, 1965, b&w, 115 min. NOT RATED**

RICHARD III

Saturday 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**

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 prophesises 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/PROD 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**

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 bestow-

ing 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**

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/PROD Hank Rogerson; PROD Jillann Spitzmiller. US, 2005, color, 93 min. NOT RATED**



courtesy of PhotoFest

RICHARD III

SPECIAL ENGAGEMENTS



CATCHING THE MUSIC

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**

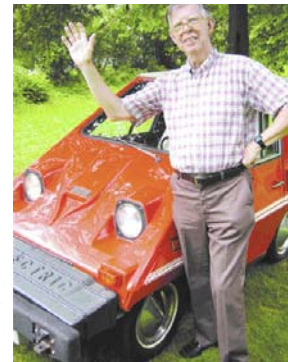
Screening followed by a musical performance by Stephen Wade and friends!

Tickets are \$15/\$12 AFI members.

Presented by Folkstreams (www.folkstreams.net)



THE GUATEMALAN HANDSHAKE



"Convention-defying filmmaking that suggests what Jacques Tati may have done with rural America."

— ROBERT KOHLER, VARIETY

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**

AFI FILM WORKSHOPS AT MONTGOMERY COLLEGE

There is still time to register for hands-on training in filmmaking, including courses taught by visiting instructors from the AFI Conservatory in Los Angeles, at Montgomery College. For more information visit <http://www.afi.com/education/montgomery.aspx>. Find out more about the Montgomery College Series on page 15.

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.

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

M Member passes are valid for most screenings but are subject to restrictions.

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REPERTORY PROGRAM

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 and local listings for daily 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 ★

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

FRI	SAT
9 Triple Feature! ■ INFERNAL AFFAIRS 7:00 ■ INFERNAL AFFAIRS 2 9:10 ■ INFERNAL AFFAIRS 3 11:30	10 ■ THE MAGIC GLOVES 1:00 ■ CHIMES AT MIDNIGHT 3:00 ■ INFERNAL AFFAIRS 6:15, 8:20 ■ INFERNAL AFFAIRS 2 10:30
16 ■ SISTERS OF THE GION 6:00 ■ THE LAST WINTER 7:30 ■ THE CONNECTION 10:10	17 ■ THE CONNECTION 12:45 ■ RICHARD III 3:00 ■ SISTERS OF THE GION 5:45 ■ THE LORD GOD BIRD 7:30
23 ■ THE SEARCH 4:45, 9:50 ■ THE STORY OF THE LAST CHRYSANTHEMUM 7:00	24 ■ PLAY TIME 1:00 ■ THE STORY OF THE LAST CHRYSANTHEMUM 3:30, 9:30
30 ■ ACT OF VIOLENCE 5:00 ■ HIGH NOON 7:00 ■ THE COOL WORLD 9:00	31 ■ UTAMARO AND HIS FIVE WOMEN 4:20 ■ HIGH NOON 6:30 ■ UGETSU 8:30 ■ THE COOL WORLD 10:30

APRIL

1 ■ ACT OF VIOLENCE 1:00 ■ UGETSU 3:00 ■ HIGH NOON 5:00 ■ BROADCAST NEWS 7:00 ■ UTAMARO AND HIS FIVE WOMEN 9:35	2 ■ ACT OF VIOLENCE 7:00 ■ THE COOL WORLD 9:00	3 ■ UGETSU 7:00 ■ ACT OF VIOLENCE 9:00	4 ★ MONTGOMERY COLLEGE: HIGH NOON 5:30 ■ UTAMARO AND HIS FIVE WOMEN 8:20	5 ■ HIGH NOON 7:00 ■ UGETSU 9:00	6 ■ FROM HERE TO ETERNITY 3:00 ■ JOUR DE FÊTE 5:15 ■ THE LIFE OF OHARU 7:00	7 ■ FROM HERE TO ETERNITY 1:00 ■ THE LIFE OF OHARU 3:30, 8:20 ■ JOUR DE FÊTE 6:30
8 ■ FROM HERE TO ETERNITY 1:30 ■ OKLAHOMA! 4:00 ■ THE SILENCE OF THE LAMBS 7:00 ■ TRAFIC 9:15	9 ■ FROM HERE TO ETERNITY 1:30 ■ OKLAHOMA! 4:00 ■ JOUR DE FÊTE 7:00 ■ PORTRAIT OF JASON 8:45	10 ■ THE LIFE OF OHARU 6:30 ■ PORTRAIT OF JASON 9:20	11 ■ JOUR DE FÊTE 7:00 ■ TRAFIC 8:45	12	13 ■ THE SUNDOWNERS 4:20 ■ SANSHO THE BAILIFF 7:00 ■ THRONE OF BLOOD 9:30	14 ■ SANSHO THE BAILIFF 1:00 ■ LES VACANCES DE M. HULOT 3:30 ■ THE SUNDOWNERS 6:00 ■ THRONE OF BLOOD 8:45
15 ■ LES VACANCES DE M. HULOT 1:00 ■ AMERICAN BEAUTY 7:00 ■ THRONE OF BLOOD 9:30	16 ■ THE SUNDOWNERS 6:30 ■ SANSHO THE BAILIFF 9:10	17 ■ LES VACANCES DE M. HULOT 6:30 ■ THRONE OF BLOOD 9:00	18 ★ MONTGOMERY COLLEGE: THE SUNDOWNERS, 5:30 ■ THE SUNDOWNERS 9:00	19 ■ THRONE OF BLOOD 7:00 ■ SANSHO THE BAILIFF 9:10	20 ■ A MAN FOR ALL SEASONS 4:30, 7:00 ■ THE DAY OF THE JACKAL 9:25	21 ■ MON ONCLE 1:00 ■ STREET OF SHAME 3:15 ■ A MAN FOR ALL SEASONS 5:15 ■ RAN 7:45
22 ■ A MAN FOR ALL SEASONS 1:00 ■ RAN 3:45 ■ THE DEVIL WEARS PRADA 7:00 ■ STREET OF SHAME 9:15	23 ■ MON ONCLE 6:30 ■ THE DAY OF THE JACKAL 8:45	24 ■ A MAN FOR ALL SEASONS 6:30 ■ THE DAY OF THE JACKAL 9:00	25	26 ■ STREET OF SHAME 6:30 ■ RAN 8:30	27 ■ TWO OR THREE THINGS I KNOW ABOUT HER - Opens Today ■ THE GUATEMALAN HANDSHAKE 9:00	28 ■ SHAKESPEARE BEHIND BARS 1:00 ■ TWO OR THREE THINGS I KNOW ABOUT HER Check www.AFI.com/Silver for showtimes ■ THE GUATEMALAN HANDSHAKE 9:00

MAY

29 ■ SHAKESPEARE BEHIND BARS 1:00 ■ TWO OR THREE THINGS I KNOW ABOUT HER Check www.AFI.com/Silver for showtimes ■ THE GUATEMALAN HANDSHAKE 9:00	30 ■ TWO OR THREE THINGS I KNOW ABOUT HER Check www.AFI.com/Silver for showtimes ■ THE GUATEMALAN HANDSHAKE 9:00	1 ■ TWO OR THREE THINGS I KNOW ABOUT HER Check www.AFI.com/Silver for showtimes ■ THE GUATEMALAN HANDSHAKE 9:00	2 ■ TWO OR THREE THINGS I KNOW ABOUT HER Check www.AFI.com/Silver for showtimes ■ THE GUATEMALAN HANDSHAKE 9:00	3
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KEY

- Special Engagements
- Fred Zinnemann
- Kenji Mizoguchi
- Sundays at the Silver with Arch Campbell
- Shirley Clarke
- Jacques Tati
- Environmental Film Festival
- Cinema Tropical
- Shakespeare in the Cinema

TWO OR THREE THINGS I KNOW ABOUT HER



“The summit of Godard's work.”

—FILM CRITIC RICHARD ROUD

“One of the Top 10 Films of the 20th Century.”

—J. HOBERMAN, THE VILLAGE VOICE

“A must-see-now.”

—MANOHLA DARGIS, THE NEW YORK TIMES

**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**

courtesy of Rialto Pictures

AFI Silver
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