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**OPENING NIGHT**

★★★★

Manoel de Oliveira in Person with  
CHRIStOPHER COlumbus, THE ENIGMA  
[Colombo—o Enigma]

Thursday, November 1, 8:00

Portugal’s living cinematic legend Manoel de Oliveira dramatizes scholar Manuel Luciano da Silva’s quest to prove that Christopher Columbus had a hidden identity—the famous Italian was born in a small Portuguese town. Official Selection, 2007 Venice and Toronto Film Festivals.  
DIR/SCR Manoel de Oliveira, based on the book Christopher Columbus was Portuguese by Manuel Luciano da Silva and Silvia Jorge de Silva; PROD François d’Artémare. Portugal/France, 2007, color, 70 min. in English and Portuguese with English subtitles.

ENCORE PRESENTATION: Sunday, November 4, 12:30

Mr. de Oliveira will be presented with the AFI Silver Legacy Award at the Opening Night screening Nov. 1.

**EUROPE**

**AUSTRIA**

IMPORT/EXPORT  
Friday, November 9, 7:00;  
Tuesday, November 13, 6:45

Austrian provocateur Ulrich Seidl returns with a meditative look at the demoralizing and dangerous lengths people will go to for work. A Ukrainian nurse moonlights in Internet porn before traveling to Austria to work; an Austrian lay-about, ducking mounting debts, signs on for itinerant work in Eastern Europe, ultimately drifting into Ukraine. In the new Europe, notions of East and West are liquid, with people converted like currency.

***SVD***

**BULGARIA**

2006 Oscar Submission from Bulgaria for Best Foreign Language Film  
MONKEYS IN WINTER [Maimuni prez zimata]

Sunday, November 11, 12:45;  
Tuesday, November 13, 9:30

Three stories explore the lives of three women over a 40-year time span: a Gypsy woman with three children from as many fathers tries to make ends meet in the 1960s; a single woman in the 1970s sees her pregnancy as an obstacle to living abroad with her fiancé; and the present-day wife of an infertile businessman dreams of having a child.

DIR/SCR Milena Andonova; SCR Mariya Stankova; PROD Nevena Andonova.  
Bulgaria/Germany, 2006, color, 111 min. In Bulgarian with English subtitles.

**BELGIUM**

EX-DRUMMER  
Saturday, November 3, 11:00;  
Sunday, November 4, 9:45

Director Mortier masters the nightmarish comic subject of his debut feature, a loud and brash shock to the system and a devastating excursion into the cinema of the extreme. Seeking inspiration for a book, popular author Dries agrees to play drums for a misfit band where the singer is a woman-hating skinhead rapist, the bass player has a paralyzed arm due to an absurd masturbation accident, and the deaf guitarist lives in squalor with his druggie wife and daughter. One thing though—Dries can’t play the drums. (Note courtesy Toronto Film Festival)  
***SVD***

**NORTHERN COUNTRIES**

**DENMARK**

THE FLIGHT FROM HAMBURG  
Tuesday, November 13, 6:00

The original script was an actual court case in which a young man is accused of a murder he did not commit. Danish filmmaker Lasse Spang Olsen reworks the story, set against the backdrop of the Second World War, into a modern story of corporate greed and personal survival.

**FINLAND**

MICHON  
Thursday, November 1, 8:45

Mikhail Kozakov reimagines Turgenev’s story of a young man’s love affair with an older woman in 19th-century Russia, set against the backdrop of the 1917 revolution.

**FINLAND**

**FRANCE**

FULL SCHEDULE at WWW.AFI.COM/SILVER
**CHRISTMAS TREE UPSIDE DOWN**
[Obarnata elha]
Friday, November 16, 4:30;
Monday, November 19, 6:30
Six wise stories, linked together by a massive Christmas tree being hauled through the gorgeous Bulgarian landscape. From a massive hillside dance to a devout Deep Purple fan looking for family happiness, to the last days of Socrates, this is a mesmerizing journey through time and place in post-socialist Bulgaria. **DIR/SCR Ivan Tschereklov and Yasil Zhivkov; PROD Rossitsa Valkanova. Bulgaria, 2007, color, 100 min. In Bulgarian with English subtitles.**

**DENMARK:**
2007 Oscar Submission from Denmark for Best Foreign Language Film

**THE ART OF CRYING** [Kunsten at græde i kor]
Saturday, November 3, 5:15;
Sunday, November 4, 4:30
Director Fog’s eagerly anticipated adaptation of Erling Jepsen’s best-selling novel sustains a chilly black-comic tone. Eleven-year-old Allan worships his father, the local milkman, despite his abusive hysterics and suicidal threats. His older brother runs off, and Allan’s mother escapes her husband’s tantrums with sleeping pills.
Heavily influenced by his father and trying to please him, Allan commits appalling acts—unaware of their import. **DIR Peter Schonau Fog; SCR Bo Hr. Hansen, based on the novel by Erling Jepsen; PROD Thomas Stenderup. Denmark, 2006, color, 106 min. In Danish with English subtitles.**

**CYPRUS**

**AKAMAS**
Monday, November 19, 9:00;
Tuesday, November 20, 9:00
Omris, a Turkish Cypriot boy, grows up in the innocent years of his homeland. When he falls in love with a Greek-Cypriot girl, he realizes that the world is not as he imagined it to be. **Best Film, 2007 Los Angeles Greek Film Festival; 2006 Venice Film Festival. ****DIR/SCR Panikos Chrissanthou. Cyprus/Greece/Turkey/Hungary, 2006, color, 124 min. In Greek and Turkish with English subtitles.**

**CZECH REPUBLIC**

2007 Oscar Submission from Czech Republic for Best Foreign Language Film

**I SERVED THE KING OF ENGLAND** [Obsluhoval jsem anglického krále]
Monday, November 12, 7:00; 9:45
In 1966, Jiri Menzel directed the definitive film of the Czech New Wave, the Oscar-winning CLOSELY WATCHED TRAINS. Forty years later, he has realized a lifelong dream project, adapting another of Bohumil Hrabal’s subversively comic novels for the screen. Set in the former Czechoslovakia in the turbulent years before, during and after WWII, I SERVED THE KING OF ENGLAND follows young Jan Dite, an undersized overachiever, as he goes from put-upon busboy to ladies man and maître d’hôtel to a successful hotelier—and as he loses it all, spectacularly. **Also starring Julia Jentsch (THE EDUKATORS; SOPHIE DITTE, an undersized overachiever, as he goes from put-upon busboy to ladies man and maître d’hotel to a successful hotelier—and as he loses it all, spectacularly. Also starring Julia Jentsch (THE EDUKATORS; SOPHIE**

**FINLAND**

2007 Oscar Submission from Finland for Best Foreign Language Film

**A MAN’S JOB** [Miehen työ]
Friday, November 2, 7:00;
Sunday, November 4, 2:15
After months of looking for work, stonemounter Juha turns to prostitution when he realizes there’s more demand for his body than for his skills. **DIR/SCR Aleksi Salmenperä; PROD Petri Jokiranta and Tero Kaukomaa. Finland/Scandinavia, 2006, color, 97 min. In Finnish with English subtitles.**

**FRANCE**

2007 Oscar Submission from France for Best Foreign Language Film

**PERSEPOLIS**
Saturday, November 10, 8:00
Marjane Satrapi brings her best-selling graphic novel to the big screen, co-directed with fellow comic-creator-turned-filmmaker Vincent Paronnaud. Satrapi’s signature pen-and-ink illustrations come to life in this animated adaptation of her family memoir about life before and after Iran’s 1979 Islamic Revolution. The film, which closed the New York Film Festival, features outstanding voice talent from Catherine Deneuve, Danielle Darrieux, and Chiara Mastroianni. **DIR/SCR Vincent Paronnaud and Marjane Satrapi, based on her novel; PROD Xavier Rigault and Marc-Antoine Robert. France/US, 2007, b&w. 95 min. In English, French, Persian and German with English subtitles.**

**GERMANY**

**YELLA**
Saturday, November 3, 7:30;
Tuesday, November 6, 7:00
Nina Hoss won Best Actress laurels at the 2007 Berlin Film Festival for her riveting portrayal of Yella Fichte, a woman from the former East who leaves her family and friends behind to make it in the cutthroat business world of the West. After a tumultuous farewell with her violent ex-husband Ben, Yella begins her new job in Hanover, alongside colleagues whose business dealings have a fierce menace of their own. As Yella becomes romantically involved with a mysterious venture capitalist, Christian Petzold’s metaphysical thriller becomes increasingly surreal and dis-
HUNGARY

TAXIDERMIA
2007 Oscar Submission from Hungary for Best Foreign Language Film

DIRECTOR: MARIAN PETRE; PROD JÁNOS BARTÓK

Director Maria Iliou in Person with THE JOURNEY: THE GREEK-AMERICAN DREAM
Thursday, November 8, 7:00; Screening followed by reception. Tickets $25, $20 AFI Members

Drawing on a wealth of previously unseen archival photographic and film footage from more than 50 public and private collections, filmmaker Maria Iliou tells the fascinating story of Greek immigrants to the United States. Featuring additional interviews with historian Alexander Kitroeff, former Maryland Senator Paul Sarbanes, and national leaders who discuss their families’ important role in building America. The documentary, titled Winter Garden (Oι gabroi), was released last year to critical acclaim and was incorporated into the official selection at both the 2006 Cannes and Toronto Film Festivals. This visceral feast for the senses centers around three generations of vulgar men: a sex-starved soldier living on a remote outpost and keeping tabs on the wandering minor, Gedeck eventually transforms himself into a human art object. This visceral feast for the senses centers around three generations of vulgar men: a sex-starved soldier living on a remote outpost and keeping tabs on the wandering minor, Gedeck eventually transforms himself into a human art object.

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**LITHUANIA**

**Actress Renata Veberyte-Loman in Person with YOU AM I**

_Saturday, November 3, 2:45;
Monday, November 5, 7:00_

Burne-out architect Baron gets away from it all by building the treehouse of his dreams in a forest outside Vilnius. But on his forest walks, he repeatedly crosses paths with another forest-dweller, a dreamy, dreadlocked and half-naked woman who tells him gnomicly, “You am I, and I am You.” When hippies come and camp for a weekend party, Baron’s privacy is really under assault. But there he meets Dominyka, whom he swears he’s met before… **DIR/SCR Kristijonas Vildziunas; PROD Uliana Kim.**

**LUXEMBOURG**

**2007 Oscar Submission from Luxembourg for Best Foreign Language Film**

**LITTLE SECRETS [Perl oder Pica]**

_Friday, November 9, 5:10;
Sunday, November 11, 1:00_

Small-town Luxembourg, 1962: 12-year-old Norbi’s parents are pious, proper citizens who want what’s best for their son. But their son is developing a taste for comic books, rock music and cigarettes, not to mention a curiosity about the adult world that includes his shopkeeper father’s secret accounting system and knowledge about the birds and the bees that goes beyond his mother’s pained attempts to explain them. Pol Cruchten deftly brings novelist Jhemp Hoscheit’s semi-autobiographical story to the screen, with Hoscheit’s own son Ben starring as Norbi. **DIR Pol Cruchten; SCR François Dupeyrón and Viviane Thill; PROD Alexander Dumreicher-Ivanceanu, François Dupeyron and Viviane Thill; Marinca and Laura Vasiliu in the lead roles.**

**NETHERLANDS**

**WOLFSBERGEN**

_Tuesday, November 6, 9:00;
Wednesday, November 7, 9:45_

When octogenarian Konrad decides it’s time to die, it sets off a chain reaction of self-reflection among several generations of his family. His son-in-law Ernst supports his decision, much to the dismay of Konrad’s daughter Maria, a politician. Their son-in-law Onno suddenly leaves their eldest daughter Sabine, who’s been cheating on him for years, for their emotionally fragile younger daughter Eva. And Onno and Sabine’s daughter Haas becomes disturbingly more accident-prone. Sensitive performances and elegant direction allow moments of cool and quirky humor into the dramatic turbulence. **DIR/SCR Nanouk Leopold; PROD Stenette Bosklopper.**

**POLAND**

**HOPE [Nadzieja]**

_Saturday, November 17, 4:45;
Sunday, November 18, 3:45_

A young man taunts a powerful art dealer with videotaped evidence of the man’s looting of an invaluable panel from a church. A morality tale laced with deadpan comedy scripted by Krzysztof Kieslowski’s great writing partner, Krzysztof Piesiewicz (THE DECALOGUE; THREE COLORS TRILOGY; and THE DOUBLE LIFE OF VERONIQUE). The film marks an impressive narrative debut for documentarian Stanislaw Mucha (ABSOLUT WARHOLA). **DIR Stanislaw Mucha, SCR Krzysztof Piesiewicz; Pol Cruchten deftly brings novelist Jhemp Hoscheit’s semi-autobiographical story to the screen, with Hoscheit’s own son Ben starring as Norbi.**

**ROMANIA**

**PALM d’Or Winner, Cannes 2007**

**4 MONTHS, 3 WEEKS, AND 2 DAYS [4 luni, 3 saptamani si 2 zile]**

_Thursday, November 8, 9:30_

This emotionally and cinematically gripping film narrates the controversial story of two women negotiating for an illegal abortion in Romania during the final days of the communist Ceausescu regime. Masterfully directed by Mungiu and impeccably shot by Oleg Mutu (THE DEATH OF MR. LAZARESCU), the film features powerful performances by Anamaria Marinca and Laura Vasiliu in the lead roles. (Note courtesy of IFC) **DIR/SCR/PROD Cristian Mungiu; PROD Oleg Mutu.**

**VOGELFREI**

**Wednesday, November 14, 9:40;
Thursday, November 15, 9:40**

Four directors try to capture simple, yet quintessential experiences of a single individual in different periods of his life—childhood, adolescence, adulthood and old age. The four loosely related segments form a single interwoven narrative, where each one of the depicted events provides reference points for the others. Featuring cinematography by Andrij Parekh (HALF NIELSON; FISH DREAMS), **DIR/SCR Anna Viduleja, Gatis Smits, Janis Kalejs and Janis Putnins; PROD Sergejs Berdiceskis, Alise Gelze, Jurgis Liepnieks and Kasparis Rolsteins.** Latvia, 2007, color, 95 min. In Latvian and Russian with English subtitles.

**See next page**

 TICKETS & FULL SCHEDULE at WWW.AFI.COM/SILVER
a confident and perceptive film that speaks elo-
quently to Eastern European history and the
human passions for family and curiosity.

DIR/SCR/PROD Catalin Mitulescu; SCR
Andreea Yalean; PROD In-Ah Lee, Philippe
Martin, Daniel Mitulescu and David Thion.
Romania/France, 2006, color, 106 min. In
Romanian with English subtitles.  

SLOVENIA

2006 Oscar Submission from Slovenia for
Best Foreign Language Film

GRAVEHOPPING [Odgrobadogroba]
Saturday, November 17, 2:30;
Tuesday, November 20, 6:45
Slovenian filmmaker Jan Cvitkovic follows
up his award-winning BREAD AND MILK
with this darkly comic and ironic film. Pero,
renowned as his village’s best funeral ora-
tor, embellishes his eulogies with his own
personal confessions and editorializing. Fun-
lowing by nature, he has several comic mis-
adventures with best bud Shooki and their
girlfriends Renata and Ida, but behind their
madcap pursuits lie deep frustrations and
darker moods. DIR/SCR Jan Cvitkovic;
PROD Janez Burger. Slovenia/Croatia,
2005, color, 103 min. In Slovenian with
English subtitles.  

FRANCE

CLOSING NIGHT ★★★★★
Best Director, Cannes 2007

THE DIVING BELL AND THE BUTTERFLY [Le Scaphandre et le papillon]
Sunday, November 18, 7:30
After being paralyzed in the prime of life by a debilitating stroke, French editor Jean-Dominique Bauby dictated his memoirs
in a painstaking eye-blink code. Julian Schnabel’s moving adaptation of the story is a wonder to behold. Forced in the open-
ing scenes to contemplate the world as if locked in Bauby’s shell of a body, staring out of his one good eye in maddeningly
restrictive point-of-view shots, the audience is transported by the power of Bauby’s imagination—and Schnabel and cine-
matorgrapher Janusz Kaminski’s visual genius—into the rich world of his memory. Official Selection, Toronto and New York Film
Festivals. DIR Julian Schnabel; SCR Ronald Harwood, based on the novel by Jean-Dominique Bauby; PROD
RATED PG-13

TICKETS & FULL SCHEDULE at WWW.AFI.COM/SILVER
18TH WASHINGTON JEWISH FILM FESTIVAL

AFI Silver is proud once again to host screenings for the Washington Jewish Film Festival. Special thanks to Joshua Ford and Jessica Perlman of Washington Jewish Film Festival and the Washington DC Jewish Community Center (DCJCC). Tickets for all screenings can be purchased ONLY online at www.wjff.org or www.boxoffice.com by calling 800.494.8497. Tickets will be available beginning November 15: adults $10, students and seniors $9. Tickets will only be available at AFI Silver’s box office the day of the show. ALL FILMS NOT RATED.

JEWISH LUCK [Jidische Glickn]
With a new live score performed by One Ring Zero

Wednesday, Dec. 5, 7:00
Perpetual loser Menakhem Mendel never tires of his doomed get-rich schemes in this Yiddish language silent film, one of the first Soviet Yiddish films to be distributed in the US. The crew includes the finest Soviet talent of the day: director Alexander Granovsky, a founder of the Moscow State Yiddish Theater; Yiddish actor Solomon Mikhoels and author Isaak Babel, both victims of Stalin’s purges; and cinematographer Eduard Tissé. DIR Alexander Granovsky; SCR Grigori Gritscher-Tscherikower, Boris Leonidov, Isaak Teneramo and Sholom Aleichem based on his novel Menakhem Mendel. Soviet Union, 1925, b&w, 95 min. Silent film with English intertitles.

World Premiere score performed by the renowned art-rock group One Ring Zero. Headed by Michael Hearst and Joshua Camp and featuring odd-ball instruments like the claviola, toy piano, theremin and glockenspiel, One Ring Zero creates a musical landscape that is part cartoon, part klezmer and part circus. Their sound has been compared to everything from They Might Be Giants crossed with Tom Waits to “Nino Rota on processed sugar.” In the end, they are a singular band uniquely well-suited to the tragic-comic existential pratfalls of JEWISH LUCK.

MUSIC AND FILM: TERENCE BLANCHARD AT AFI SILVER

Join Grammy-winning composer/trumpeter Terence Blanchard in Person!

Grammy-winning jazz musician Terence Blanchard, who has scored nearly 50 Hollywood films, including most of Spike Lee’s features, will present a pair of films featuring his music at AFI Silver on Friday, December 7, 2007: Spike Lee’s recent hit INSIDE MAN and the Washington, DC-set TALK TO ME.

INSIDE MAN
Friday, Dec. 7, 7:00

TALK TO ME
Friday, Dec. 7, 10:00

(Please visit www.AFI.com/Silver or call 301.495.6720 for event details.)

SPECIAL EVENT: THE ORIGINAL CHICAGO

The first film version of the infamous Jazz Age murders
Featuring LIVE musical accompaniment by Andrew Simpson

CHICAGO
Saturday, Nov. 24, 1:00

Former Chicago Tribune crime reporter Maurine Watkins based her 1926 play on two infamous 1924 murder cases involving Beulah Annan and Belva Gaertner. A year later this film version with Phyllis Haver and Julia Faye premiered. Scripted by brilliant scenarist Lenore Coffee, the movie plays like a 1930s Warner Brothers pre-code with its fast pace, witty title cards and straightforward view of lust, greed, betrayal and moral corruption. AFI Silver will screen the UCLA Film and Television Archives restoration of this classic silent film. DIR Frank Urson; SCR Lenore Coffee; PROD De Mille Productions. US, 1927, b&w, 90 min. NOT RATED

This Special Event is presented in conjunction with the release of Silent Movies: Hollywood Cinema of the 1920s. This new book, written by Peter Kabel and illustrated by the Library of Congress, celebrates the early years of cinema from its conception to the coming of sound. Silent Movies is a lavish look at the art of film and the industry’s innovators both in front of the camera and those behind the scenes. Silent Movies: Hollywood Cinema of the 1920s will be available for purchase at the screening.

TICKETS & FULL SCHEDULE at WWW.AFI.COM/SILVER

Other Festival selections screening at AFI Silver Theatre and Cultural Center

MY MEXICAN SHIVA
[Morirse está en Hebreo]
Saturday, Dec. 1, 7:15

BEAUFORT
Saturday, Dec. 1, 9:30

TEHILIM
Sunday, Dec. 2, 3:20

THINGS BEHIND THE SUN
Sunday, Dec. 2, 1:00

SIXTY-SIX
Thursday, Dec. 6, 7:00
DECEMBER 15 THROUGH JANUARY 10

Over the past 10 years, Rialto Pictures has enriched American film culture both by reviving a significant number of classic films not seen in theaters since their original runs and by premiering extraordinary films never before distributed in America. Taking care to release fresh, and often restored, 35mm prints with new English subtitles, Rialto has given a new generation of film-goers the opportunity to experience the works of masters such as Robert Bresson, Luis Buñuel, Jules Dassin, Federico Fellini, and Carol Reed—to name a few—as they were meant to be seen, while inviting those who saw these films years ago to revisit them.

AFI joins the Museum of Modern Art, originator of this series, in saluting Bruce Goldstein, founder of Rialto Pictures, and his partner Adrienne Halpern for keeping classic cinema invigorated and contemporary.

SPECIAL THANKS TO:
Laurence Kardish
MoMA Senior Curator
Leigh Goldstein
Executive Assistant, Department of Film

AFI member passes will be accepted at all screenings in the Rialto Classics Series.

AU HASARD BALTHAZAR
Saturday, Dec. 22, 1:00; Monday, Dec. 24, 5:05; Tuesday, Dec. 25, 2:15; Wednesday, Dec. 26, 5:00

Often considered Bresson’s “supreme masterpiece,” AU HASARD BALTHAZAR is a religious allegory conveyed through the life and death of a donkey. Baptized “Balthazar” by three young children, the donkey is thrown into a life of successive labors and abuses at the hands of different owners. DIR/SCR Robert Bresson; France/Sweden, 1966, b&w, 95 min. In French with English subtitles.

RIFIFI
Thursday, Dec. 27, 7:00; Friday, Dec. 28, 2:15; Sunday, Dec. 30, 5:00; Wednesday, Jan. 2, 4:40

The American noir crime thriller was widely appreciated in France, and the best translations are BOB LE FLAMBEUR and Jules Dassin’s high-ly-acclaimed heist film. The action is an arc—with a meticulous and silent 28-minute safe-cracking scene that is the center of the film, though not its climax. While the film takes place in Paris and exhibits classic French finesse, a particularly American tenacity adds the bite necessary to make it a perfectly balanced film noir. DIR/SCR Jules Dassin; SCR René Wheeler, based on the novel by Auguste Le Breton; PROD René Gaston Yuattoux. France, 1955, b&w, 115 min. In French and Italian with English subtitles.

ARMY OF SHADOWS [L’armée des ombres]
Friday, Dec. 28, 4:40; Saturday, Dec. 29, 4:45; Tuesday, Jan. 1, 2:45

Director Melville’s 1969 masterpiece received a long-overdue US release, to great acclaim, in 2006. Drawing on his own World War II experiences, Melville depicts the calculated and covert maneuvers of French resistance fighters with an ambiguous sense of heroism. Friendship, loyalty and honor—nothing is sacred under the harsh interrogation light, and in war, there are no winners, only survivors.

BOB LE FLAMBEUR
Saturday, Dec. 29, 12:40; Sunday, Dec. 30, 1:00;
Wednesday, Jan. 2, 9:00; Thursday, Jan. 3, 4:50
An aging gambler, known more for his unerring code of street morals than his criminal success, assembles a team of honorable hoods for one last heist. Shot on the streets of Montmartre over a period of three years, Melville’s tale presents the Parisian neighborhood as the glamorous realm of gamblers, pimps and ladies of the night. DIR/SCR/PROD Jean-Pierre Melville; SCR Auguste Le Breton; PROD Serge Silberman. France, 1956, b&w, 98 min. In French with English subtitles. RATED PG

GODZILLA [Gojira]
Sunday, Dec. 30, 7:20;
Monday, Dec. 31, 4:45;
Tuesday, Jan. 1, 7:45
A sci-fi classic that also serves as a time capsule for 1950s nuclear anxiety. Godzilla was available in the US for years in only its comically dubbed and re-cut version. For the film’s 50th anniversary Rialto restored 40 minutes of original footage, reestablishing the film as a dark comment on postwar Japan. DIR/SCR Ishirō Honda; SCR Shigeru Kayama and Takeo Murata; PROD Tomoyuki Tanaka. Japan, 1954, b&w, 98 min. In Japanese with English subtitles.

TWO OR THREE THINGS I KNOW ABOUT HER [2 ou 3 choses que je sais d’elle]
Friday, Jan. 4, 2:30; Saturday, Jan. 5, 12:45; Sunday, Jan. 6, 4:25
“In order to live in Paris today, on no matter what social level, one is forced to prostitute oneself,” said Jean-Luc Godard in 1966, as the narrator addressing the audience of this film in a conspiratorial whisper. Inspired by a newspaper article on housewives dabbling in prostitution, Raoul Coutard’s camera follows Marina 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 street-walking. 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 Coutard; PROD Jacques Dorfmann. France/Italy, 1957, b&w, 117 min. In Italian with English subtitles.

“Graceful, intuitive...Godard gets at the differences in the way girls are with each other and with boys.”
— CRITIC PAULINE KAEL

MASCULINE, FEMININE [Masculin, féminin]
Saturday, Jan. 5, 4:45; Monday, Jan. 7, 7:00;
Thursday, Jan. 10, 9:20
New Wave Master Godard captures “the children of Marx and Coca Cola” in this strikingly honest portrait of youth and sex in 1960s Paris. Godard’s innovative camera takes to the streets, mixing documentary-style interviews about sex, love and politics with characters responding to actual events: suicides, homicides and a film-within-the-film. DIR/SCR Jean-Luc Godard; SCR Guy de Maupassant; PROD Anatole Dauman. France/Sweden, 1966, b&w, 103 min. In English, Swedish and French with English subtitles.
NOVEMBER 22 THROUGH DECEMBER 27

Last June, international cinema lost one of its most cherished filmmakers, Japan’s Shohei Imamura, the first Japanese director to receive two Palmes d’Or at the Cannes Film Festival. Imamura was a true maverick, who, while his peers busied themselves with traditional tales, scratched and got beneath our skin. His preference was for contemporary themes, explored with frankness, humor and a lack of cant. He had an enduring interest in the inhabitants of cultural backwaters and society’s lower depths, particularly uneducated farming women Tome to whom he was devoted. Imamura’s gritty documentary-like film presents Tome as a flawed and complete character, cruel but determined to survive. DIR/SCR Shohei Imamura; SCR Keiji Hasebe. Japan, 1963, b&w, 123 min.

"The Films of Shohei Imamura are among the greatest ever made.” — DIRECTOR JONATHAN DEMME

THE INSECT WOMAN [Nippon konchukii]
Thursday, Nov. 22, 7:00; Friday, Nov. 23, 7:00
Small-town incest and near poverty drive uneducated farming woman Tome to leave for Tokyo, where she becomes first a factory worker and then a successful prostitute. Shot entirely in real locations and starring a 40-year-old prostitute, the title role, Imamura’s gritty documentalistic film presents Tome as a flawed and complete character, cruel but determined to survive. DIR/SCR Shohei Imamura; SCR Keiji Hasebe. Japan, 1963, b&w, 123 min.

“A strange and fascinating film . . . an authentic shocker.” — THE NEW YORK TIMES

INTENTIONS OF MURDER [Akai satsui]
Saturday, Nov. 24, 5:30; Sunday, Nov. 25, 2:30; Tuesday, Nov. 27, 6:45; Wednesday, Nov. 28, 3:30*
Raped by a burglar while her weak-willed and tyrannical husband is out of town, Sadako refuses to commit suicide, as the traditional Japanese code demands.

VENGEANCE IS MINE [Fukushû suruwa wareniari]
Saturday, Dec. 1, 4:30; Sunday, Dec. 2, 5:30; Tuesday, Dec. 4, 6:45
The legend, from Northern Japan, that people who reached the age of 70 were taken to the mountains on their children’s shoulders and left to die had fascinated Imamura from his early days as an assistant director. His version, finally made in 1983 and based on Shichirô Fukazawa’s novel, received the Palme d’Or at Cannes. Set in the snowy mountains in a village that seems suspended in time, Imamura’s human drama is a brutal and haunting meditation on the nature of existence. DIR/SCR Shohei Imamura; SCR Shichirô Fukazawa; PROD Goro Kusakabe and Jiro Tomoda. Japan, 1983, color, 130 min.

ZEGEN
Friday, Nov. 30, 9:30; Sunday, Dec. 2, 8:15; Tuesday, Dec. 4, 9:20
This satire of colonialism features a hairdresser sent to Manchuria to spy on the Russians, where he becomes the kingpin of a string of Southeast Asian brothels and contributes to the government’s ambitions by selling women overseas. In depicting “Meiji nationalism going recklessly out of control,” Imamura makes an ironic commentary on the hopelessly insular Japanese national outlook. DIR/SCR Shohei Imamura; SCR Kota Okabe. Japan, 1987, color, 124 min.
as a Kyoto University professor, only to become entangled with an innkeeper and her perverted mother. In 1979, Imamura adapted Enokizu's story into this disturbing gem, and uncovered the seedy underbelly of civilized Japanese society. VENGEANCE IS MINE bares mankind's snarling id. DIR Shohei Imamura; SCR Masaru Baba, based on the novel by Ryuzo Saki. Japan, 1979, color, 139 min.


This manic, seedy masterpiece narrates the painfully funny rise of an Osaka pornographer. In setting up a home film lab and shooting guerrilla-style porn films, the man finds a mission—to make and distribute huge quantities of low-budget “blue” film. But still not content, he tries to produce a perfect woman for his customers—a life-sized latex doll.

Shot on location with many non-traditional actors, Imamura again explores the unspoken, unseen side of working-class Japanese life.


VENGEANCE IS MINE

"Epic, energetic, sexually impudent, and grotesquely funny.”

– JAMES QUANDT, CINEMATHÈQUE ONTARIO

THE EEL [Unagi] Thursday, Dec. 27, 2:15

In an aquarium in the corner of his barbershop, a man keeps his pet eel—his companion from the years he spent in prison for the brutal murder of his adulterous wife, and the only living thing he will speak to. When he saves the life of a suicidal woman who resembles the wife he killed, she wants a relationship with him, but he guards himself against sexual attraction. But the woman's past is as painful as his own, and he must learn, with the help of the town's eccentric characters, including an earthy farmer and a Buddhist priest, to exorcise his demons.

DIR/SCR Shohei Imamura; SCR Daisuke Tengan and Motofumi Tomikawa, based on Akira Yoshimura's novel Glimmering in the Dark (Yami Ni Hirameku) PROD Hiso Ino. Japan, 1997, color, 117 min.

ENDLESS DESIRE [Hateshi naki yokubo] Friday, Dec. 14, 9:35; Sunday, Dec. 16, 7:20

The widow of an Osakan crook plots to unearth a cache of morphine her late husband buried in an air-raid shelter during WWII, enlisting a motley crew of hardboiled gangsters and cash-short shopkeepers to pull the job. Bribery, seduction and double-crosses all figure in the gang members' attempts to shortchange the others, with plenty of black comedy and a final twist sure to satisfy fans of hardboiled crime stories.


“Growing up can be tough, especially when you regularly cut school, spot your mom with another man, get caught plagiarizing Balzac, and finally get nabbed for stealing a typewriter. Truffaut's semi-autobiographical first feature was the New Wave's first worldwide smash and a triumphant winner of Best Director honors at Cannes in 1959. (note courtesy of Film Forum)

DIR/SCR François Truffaut; SCR Marcel Moussy. France, 1959, b&w, 99 min. In English and French with English subtitles. NOT RATED

THE 400 BLOWS [Les quatre cents coups]

Opens Friday, Dec. 7

"Its lyrically realistic and totally unsentimental portrait of adolescence has never been matched in the cinema.”

– FILM HISTORIAN GEORGES SADOUL

Growing up can be tough, especially when you regularly cut school, spot your mom with another man, get caught plagiarizing Balzac, and finally get nabbed for stealing a typewriter. Truffaut's semi-autobiographical first feature was the New Wave's first worldwide smash and a triumphant winner of Best Director honors at Cannes in 1959.

DIR/SCR François Truffaut; SCR Marcel Moussy. France, 1959, b&w, 99 min. In English and French with English subtitles. NOT RATED

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MONTY PYTHON AT THE MOVIES

DECEMBER 28 THROUGH JANUARY 7

The legendary comedy troupe Monty Python first took their particular brand of inspired absurdity from television to the big screen over 30 years ago, producing 3 original features that most likely rank among the world’s most rewatched films. Come see them on the big screen this holiday season at the AFI Silver—whether it’s your first time or you can recite every line of dialogue. Notes courtesy of Film Forum.

MONTY PYTHON AND THE HOLY GRAIL
Friday, Dec. 28, 9:30; Saturday, Dec. 29, 9:45; Sunday, Dec. 30, 9:30; Monday, Dec. 31, 9:15; Thursday, Jan. 3, 9:00
...or Monty Python ik den Høli Gräilen. After the opening credits (helpfully subtitled in Swedish), Graham Chapman’s gallant King Arthur gallops off to recruit more bold knights and search for the Holy Grail. (Well, he prances along on foot, while lackey Terry Gilliam clicks two coconut shells together.)

LIFE OF BRIAN
Saturday, Dec. 29, 2:45; Monday, Dec. 31, 7:00; Tuesday, Jan. 1, 5:45
Born in a stable in Bethlehem, visited by three kings, acclaimed as the Messiah, crucified, then resurrected—yes, it’s... Brian Cohen? Those darn parallels between Brian, born one stable over from Christ, and his holy counterpart keep on coming, although singing during the crucifixion is probably a divergence. DIR/SCR Terry Jones; SCR Graham Chapman, John Cleese, Eric Idle, Terry Gilliam and Michael Palin; PROD John Goldstone. UK, 1979, color, 94 min. RATED R

HOLYDAY CLASSICS

December 14 through 25
AFI celebrates the holiday season with films for all audiences. Bring the family to see them on the big screen at AFI Silver!

A CHRISTMAS STORY
Thursday, Dec. 20, 9:00; Friday, Dec. 21, 9:35; Saturday, Dec. 22, 10:30
A Daisy-Brand Red Ryder repeating BB carbine with a compass mounted in the stock is all young Peter Billingsley wants for Christmas in this nostalgic classic, set in 1940s Indiana. This warmhearted family film is director Clark’s second Christmas-themed movie: his first was the 1974 slasher pic BLACK CHRISTMAS. DIR/SCR/PROD Bob Clark; SCR Leigh Brown and Jean Shepherd, based on his novel In God We Trust, All Others Pay Cash; PROD René Dupont. US, 1983, color, 94 min. RATED G

IT’S A WONDERFUL LIFE
Friday, Dec. 14, 7:00; Saturday, Dec. 15, 1:00; 5:45; Sunday, Dec. 16, 4:45; Friday, Dec. 21, 4:20; 7:00; Saturday, Dec. 22, 7:45; Sunday, Dec. 23, 3:30; Monday, Dec. 24, 2:30, 7:15; Tuesday, Dec. 25, 6:30
Guardian angel Clarence Goodbody (Henry Travers) saves George Bailey (James Stewart) from a Christmas Eve suicide by showing him how dismal life would have been for his family and friends had he never been born. The all-time American Christmas classic may be Frank Capra’s finest work. DIR/SCR/PROD Frank Capra; SCR Frances Goodrich, Albert Hackett and Jo Swerling. US, 1946, b&w, 129 min. NOT RATED

THE MUPPET CHRISTMAS CAROL
Friday, Dec. 14, 5:00; Saturday, Dec. 15, 3:45; Sunday, Dec. 16, 2:45; Tuesday, Dec. 18, 5:10; Wednesday, Dec. 19, 5:10; Thursday, Dec. 20, 5:10, 7:00
In the Muppets’ musical interpretation of Dickens’s classic story, Michael Caine is Scrooge, the unyielding employer of Kermit the Frog’s Bob Cratchit. Everybody’s favorite frog is joined by Miss Piggy as Mrs. Cratchit and Robin the Frog as Tiny Tim. DIR/PROD Brian Henson; SCR Jerry Juhl, after the novel by Charles Dickens; PROD Martin G. Baker. US, 1992, color, 85 min. RATED G

TICKETS & FULL SCHEDULE at WWW.AFI.COM/SILVER
ENOUGH! [Barakat!]
Wednesday, Nov. 21, 5:00; Wednesday, Nov. 28, 9:20
During the dangerous resurgence of the Algerian war in the 1990s, Amel and Khadidja search for Amel’s husband, a journalist whose writings resulted in his disappearance. Ignoring curfews and the constant threat of ambush, the two women journey across Algeria, finding in their shared spirit of resistance a deeper understanding of how their country’s history shaped their lives. DIR/SCR Djamilia Sahraoui; SCR, Cécile Vargaftig; PROD Richard Copans. France/Algeria. 2006, color, 95 min. In French and Arabic with English subtitles.

BACK BY POPULAR DEMAND from the 2007 China Film Festival
DAM STREET [Hong Yan]
Wednesday, Nov. 21, 7:00; Thursday, Nov. 22, 9:30; Friday, Nov. 23, 9:30; Saturday, Nov. 24, 3:30; Sunday, Nov. 25, 9:30
Classic melodrama gets a fresh perspective in this artful, affecting film. In 1983, a feisty high schooler from a small Sichuan town gets pregnant and is publicly denounced. Her family arranges a secret adoption, after telling her the child has died. Ten years later, dreaming of singing opera but stuck singing pop songs in dive bars, she begins an unusual friendship with a precocious young boy. DIR Yu Li; SCR, Li Fang and Kachun Li; PROD Li Fang. China, 2005, color, 93 min. In Mandarin with English subtitles.

BACK BY POPULAR DEMAND from the 2006 Latin American Film Festival
THE SACRED FAMILY [La Sagrada Familia]
Wednesday, Nov. 21, 9:00; Thursday, Nov. 29, 9:15
A raw and unerring portrait of love and betrayal. Sexual energy is fueled by drink and drugs when an upper-class Chilean son brings home his sensual and e. Ex-erned girlfriend on the same weekend his mother is called unexpectedly out of town. DIR/SCR Sebastián Campos; PROD Úrsula Budnik. Chile, 2004, color, 99 min. In Spanish with English subtitles.

OF LOVE AND EGGS [Rindu kami padamu]
Thursday, Nov. 22, 3:00; Friday, Nov. 23, 1:00
Award-winning Indonesian director Nugroho sets his light comedy about family responsibilities and childhood mishaps against the backdrop of a busy Jakarta mosque. Evocative of traditional Indonesian comic movies made under the country’s studio system, the film draws on the powerful Islamic images of the prayer rug, the mosque—and eggs. DIR Garin Nugroho; SCR, Amantamo. Indonesia, 2005, color, 100 min. In Indonesian with English subtitles.

ANOTHER MAN’S GARDEN [O Jardim do outro homem]
Thursday, Nov. 22, 5:00; Friday, Nov. 23, 3:00
In a restrictive, male-dominant culture, is educating a girl worthwhile? In Mozambique, the obstacles for a woman studying medicine extend beyond the distractions of her boyfriend and family. Any weakness or error can cost her a place at the university. Journalist and documentarian Sol de Carvalho dedicates his first feature to the courage of these young women who strive against the odds. DIR/SCR/PROD João Luís Sol de Carvalho; SCR, Joana Smith and Gonçalo Galvão Teles; PROD Luis Galvão Teles and Serge Zeitoun. Mozambique/Portugal/FRance, 2006, color, 80 min.

A WONDERFUL NIGHT IN SPLIT [Ta Divna Splitska Noc]
Friday, Nov. 23, 4:45; Saturday, Nov. 24, 8:30
In the dark ghetto of the medieval Croatian city of Split on New Year’s Eve, three love stories unfold: a drug dealer and a widow, a junkie and an American sailor, and a teenage couple. As they rendezvous in the final hours of the year, their increasingly complex stories intertwine against the backdrop of fireworks. DIR/SCR Arsen Anton Ostojic; PROD Jozo Ptijak. Croatia, 2004, b&w and color, 100 min. In English and Serbo-Croatian with English subtitles.

ON EACH SIDE [A Cada Lado]
Sunday, Nov. 25, 12:30; Wednesday, Nov. 28, 7:15
Argentinian director Grosso’s richly symbolic story follows a photographer hired to document the construction of a bridge over the course of several years. As his pictures document the bridge, they also capture the impact of the undertaking on his and the nearby townswomen’s lives: two carefree boys grow into teenagers on the banks of the river and a mysterious engineeer touches the lives of the elderly sisters who rent him a room. DIR/SCR Hugo Grosso; PROD Fernando Gondard. Argentina, 2005, color, 97 min. In Spanish with English subtitles.

FINE DEAD GIRLS [Fine Mertve Djevojke]
Saturday, Nov. 24, 10:35; Monday, Nov. 26, 9:50
An investigation into a kidnapped child uncovers nightmarish conditions in a seedy Zagreb apartment building. Each of the residents keeps secrets—but when they learn the truth the pervasive climate of mistrust explodes into violence. The hostility and misery of the characters’ lives project vivid echoes of Croatia’s recent past, as the country slowly emerges from years of ethnic violence during the Balkans War. DIR/SCR Dalibor Matanić; SCR Mara Matasic; PROD Jozo Ptijak. Croatia, 2002, color, 77 min. In Serbo-Croatian with English subtitles.

KILOMETRE ZERO
Sunday, Nov. 25, 5:30; Monday, Nov. 26, 4:20; Tuesday, Nov. 27, 4:45, 9:40; Thursday, Nov. 29, 4:20
In this tragicomic hybrid of a war film with a road movie, Kurdish director Saleem brings opposites together—a Kurdish soldier under orders to return the body of a dead soldier to his family and an Iraqi taxi driver—to shed light on the ethnic conflict between Kurds and Iraqis during the 1980s Iran-Iraq War. DIR/SCR/PROD Hiner Saleem; PROD Emilie Georges, Fabrice Guez and Alexandre Mallet-Guy. France/Iran/Finland, 2005, color, 91 min. In Kurdish, Arabic and French with English subtitles.

2007 SHORTS
Wednesday, Nov. 21, 3:00; Sunday, Nov. 25, 7:30
Seven short films from around the world exploring universal emotions such as love, hope and fear, in cultures from South America to the Middle East. All films with English subtitles.

THE PERFECT DAY [El Dia Perfecto]
A LITTLE BIT HIGHER [Kami Balatar]
DIR Mehdi Jafari. Iran, 2005, 12 min.
YOUR DARK HAIR [Tes Cheveux Noirs Ilsans]
DIR Tala Hadid. Morocco, 2005, 14 min.
RIDING WITH SUGAR, DIR Sunu Gonera. South Africa, 2005, 10 min.
BROAD DAY [Üks pääve], DIR Rajeev Ahuja. India, 2004, 11 min.
ABSENT [En Ausencia], DIR Lucia Cedron. Argentina, 2003, 15 min.
GIRL OF FAITH [Mina De Fé], DIR Luciana Bezerra. Brazil, 2004, 15 min.
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Thank You, Jean Picker Firstenberg

Dear Fellow Moviegoer:

It is hard to define the word “art,” but some part of it has to do with imagining and then making something that didn’t exist before—usually a thing of beauty. Judged by that standard, Jean Picker Firstenberg is an artist, and it is a privilege to salute her on the occasion of her retirement as CEO of the American Film Institute.

Jean understood almost instinctively the local responsibilities of a national institute. She has kept AFI committed to film exhibition in the Washington area for the past 27 years, first at the Kennedy Center and, for the last nearly five years, here at the AFI Silver Theatre.

It is at the AFI Silver where she made a new creation: a movie theater unlike any other in the world, that has begun to model what film exhibition can be in the 21st century. The success of the AFI Silver is largely attributable to Jean’s vision, energy and know-how.

We will always strive—with your help—to live up to the standard Jean has set, and to make the AFI Silver a worthy tribute to her—and a thing of beauty.

Yours,

Murray Horwitz
Ray Barry

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# Repertory Program

November 1, 2007, through January 10, 2008 at AFI Silver

The calendar below lists all repertory dates and special events/programs as of press time. Always check www.AFI.com/Silver for updated daily showtimes, additional openings and to register for AFI Silver’s weekly eblast.

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<td>KINGS 12:45</td>
<td>SUGARTOWN THE BRIDEGROOMS 6:45</td>
<td>VELLA 7:00</td>
<td>4 MONTHS, 3 WEEKS, AND 2 DAYS 7:00</td>
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<td>EU Opening Night</td>
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<td>CHRISTOPHER COLUMBUS, THE ENIGMA 8:00</td>
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**December**

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<td>THE BALL OF NARAYAMA 4:30</td>
<td>CHRISTMAS TREE UPISODE DOWN 4:30</td>
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<td>MY MEXICAN SHIVA 7:15</td>
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<td>BEAUXFORT 9:30</td>
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**January**

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<td>WARM WATER UNDER A RED BRIDGE 1:00</td>
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<td>IT’S A WONDERFUL LIFE 1:00</td>
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<td>LONDON 7:00</td>
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**Color Key**

- European Union Film Showcase
- 18th Washington Jewish Film Festival
- Terence Blanchard Chicago
- Rialto 10th Anniversary
- Shoheli Imamura
- THE 400 BLOWS
- Monty Python
- Holiday Classics
- Global Lens
- Wes Anderson

**Tickets & Full Schedule at** www.AFI.com/Silver
THE ROYAL TENENBAUMS
Friday, Jan. 4, 7:00; Saturday, Jan. 5, 7:00; Thursday, Jan. 10, 7:00
Gene Hackman gives one of his best-loved performances as the ne’er-do-well, absentee family patriarch of the eccentric Tenenbaum family. Possibly ill—possibly faking—he seeks to reconnect with his three offspring, child prodigies in their youth, highly disillusioned adults in the present: stock whiz Ben Stiller, a hyper-protective father since the death of his wife; playwright Gwyneth Paltrow, formerly prolific, now merely promiscuous; and tennis pro Luke Wilson, a one-time phenom undone by a broken heart. Wes Anderson’s storybook sensibility is in full flower—from the Tenenbaum family history to their rambling old New York mansion—giving this skewed family comedy great charm and verve. DIR/SCR/PROD Wes Anderson; SCR Owen Wilson; PROD Barry Mendel and Scott Rudin. US, 2001, color, 110 min. RATED R

RUSHMORE
Friday, Dec. 28, 7:30; Saturday, Dec. 29, 7:45; Tuesday, Jan. 1, 9:45, Thursday, Jan. 3, 7:00
There’s never been a student like Rushmore’s Max Fischer, who never met an extracurricular activity he didn’t like. He saved Latin—what did YOU ever do? This touching and utterly unique film features Bill Murray as Herman Blume, a droll foil to Max’s scheming dreamer. Things get complicated when they both vie for the affections of a lovely first-grade teacher at Rushmore. DIR/SCR Wes Anderson; SCR Owen Wilson; PROD Barry Mendel and Paul Schiff. US, 1998, color, 93 min. RATED R

THE LIFE AQUATIC WITH STEVE ZISSOU
Sunday, Jan. 6, 12:45; Tuesday, Jan. 8, 9:20; Wednesday, Jan. 9, 9:20
Bill Murray is undersea explorer Steve Zissou, on an Ahab-like quest for the elusive “jaguar shark” responsible for his best friend’s death, while trying hard to hold his position in the oceanographer game against flashier, better-funded rivals. Team Zissou includes Anderson regulars Owen Wilson and Angelica Huston, plus Cate Blanchett as an enchanting and very pregnant journalist, Willem Dafoe as Zissou’s loyal first mate, and Jeff Goldblum as rival captain Alistair Hennessey. DIR/SCR/PROD Wes Anderson; SCR Noah Baumbach; PROD Barry Mendel and Scott Rudin. US, 2004, color, 119 min. RATED R

THERE’S A BOUT OF FRESH AIR.”
- DESSON HOWE, THE WASHINGTON POST

BOTTLE ROCKET
Sunday, Dec. 30, 3:00; Monday, Dec. 31, 2:45; Tuesday, Jan. 1, 12:45, Wednesday, Jan. 2, 7:00
Wannabe outlaw Owen Wilson engineer’s buddy Luke Wilson’s “escape” from his minimum security mental clinic, then sets to scheming some more practice runs for their dreamed-of life of crime: first Luke’s parents’ suburban home, then a bookstore, and finally a real job for low-level local kingpin James Caan. Wes Anderson’s first film, co-scripted with regular collaborator Owen Wilson, displays the quirky charm, deadpan comedy and fondness for big-hearted dreamers that would become his hallmarks. DIR/SCR Wes Anderson; SCR Owen Wilson; PROD Cynthia Hargrave and Polly Platt. US, 1996, color, 91 min. RATED R

NOW PLAYING AT AFI SILVER, ANDERSON’S LATEST FILM THE DARJEELING LIMITED
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