

# AFI PREVIEW



AFI SILVER THEATRE AND CULTURAL CENTER  
PROGRAM GUIDE AND MOVIE CALENDAR

JANUARY 11 - MARCH 6

## THE COMPLETE COEN BROTHERS

**THERE WILL BE BLOOD**

INGMAR BERGMAN

**CHARLES BURNETT**

SPECIAL PRESENTATIONS:  
THE EDGE OF HEAVEN AND EL CID

SILVERDOCS PRESENTS:  
THE BEST OF INPUT AND BILLY THE KID

MARS: HAMILTON

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# SPECIAL SCREENING

2007 Official Oscar Submission from Germany for Best Foreign Language Film

## THE EDGE OF HEAVEN [Auf der Anderen Seite]



courtesy of The Match Factory

Winner, Best  
Screenplay,  
2007 Cannes  
Film Festival

Friday, January 25, 7:00

Director Fatih Akin's poignant tale is an epic melodrama of intersecting lives, families and cultures, crisscrossing Germany and Turkey. In Hamburg, life-changing events occur for a Turkish-German pensioner and his university professor son after the father's favorite prostitute becomes his live-in girlfriend. In Istanbul, the prostitute's radical student daughter, after being involved in a police riot, flees to Hamburg. The characters' efforts to find each other, their failures, sidetracks, and the impact they have on the lives of the other characters they encounter, all create a mesmerizing tapestry of a story. But the heart and soul of the film reside in the fine exploration of the relationships between the exquisitely realized characters: fathers and sons, mothers and



courtesy of The Match Factory

Winner, Best  
Screenplay,  
European Film  
Academy Awards

daughters, and the forging of new relationships between friends and lovers. Fans of German cinema will recognize Fassbinder muse Hanna Schygulla, here giving a remarkable—and surprising—performance. **DIR/SCR/PROD** Fatih Akin;

**PROD** Andreas Thiel, Klaus Maeck.  
**2007, Germany/Turkey, color, 122 min.** In English, German and Turkish with English subtitles.

# THE COMPLETE COEN BROTHERS




## February 8 through March 6

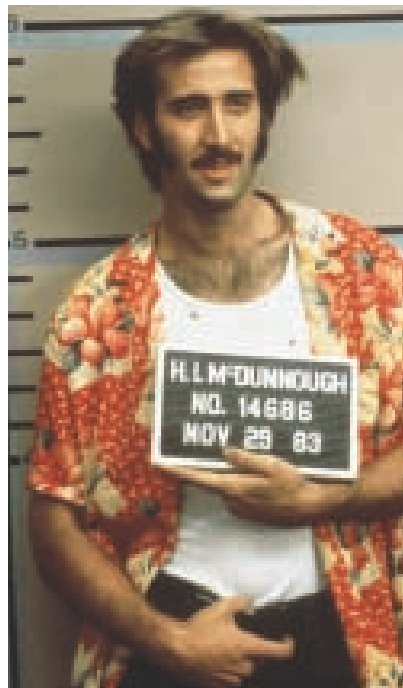
The Coen Brothers have created a dozen entertaining, often dazzling films over the past 20-odd years, and in this they are without peer among contemporary American filmmakers. In genre and tone, setting and period, they have roamed wild and free—across film noir, screwball comedy, gangster movies and thrillers, often in period settings and with regionalism in the foreground. Whether it's the Texas neo-noir of their debut, **BLOOD SIMPLE**; the colorful Capraesque New York of **THE HUDSUCKER PROXY** contrasted with the thoroughly noir California of **THE MAN WHO WASN'T THERE** (two films set in the 1950s that couldn't be more unlike); or their take on Homer's *The Odyssey*, **O BROTHER, WHERE ART THOU?**, set in the Depression-era South with bluegrass songs; the Coens' films put an original spin on any topic with which they engage.

The Coens have written the scripts for every one of their films, and their love of dialogue—especially the argot of the underworld and the local vernacular of rubes—may be their most abiding trademark. Genre-wise, they can't be pegged down as making a certain kind of film, but stylistically, they only make one: Coen Brothers films.

They've been regularly assisted by a team of top-notch collaborators, including five-time Oscar-nominated cinematographer Roger Deakins, production designers Dennis Gassner and Rick Heinrichs, composer Carter Burwell, and, of course, editor "Roderick Jaynes" (a pseudonym for the brothers themselves)—not to mention an old-fashioned fondness for the character actors they've steadily employed in multiple films: splenetic Jon Polito; Steve Buscemi, leering and lurking; John Goodman, at his creepiest and often funniest; straight man Richard Jenkins; a surprisingly ballsy Tony Shalhoub; and John Turturro, in roles both large and small, always at his best.

In the months between the anticipated Oscar glory for **NO COUNTRY FOR OLD MEN** and the release later this year of their Washington-set spy spoof **BURN AFTER READING** (starring George Clooney and Brad Pitt), take a look back at the many signs and wonders to be found in the Coen Brothers' filmography.


 AFI member passes will be accepted at all screenings in the Coen Brothers Series.



RAISING ARIZONA

### RAISING ARIZONA

Friday, February 8, 7:00; Saturday, February 9, 9:30; Sunday, February 10, 1:00; Tuesday, February 12, 9:10; Thursday, February 14, 7:00


Quirkily comedic in the Preston Sturges mold and a left-field hit, the film helped launch the careers of future Oscar winners Cage and Hunter. Big-hearted policewoman Holly Hunter and reformed criminal Nicolas Cage make the perfect misfit couple, but no baby blesses their union ("Her insides were a rocky place where my seed could find no purchase.") The solution: redistribute one of the local celebrity quintuplets into their family. John Goodman steals his scenes as Cage's ne'er-do-well brother with family issues of his own. **DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US, 1987, color, 94 min. RATED PG-13** 

### 1985 Grand Jury Prize, Sundance Film Festival BLOOD SIMPLE

Friday, February 8, 9:15; Sunday, February 10, 9:30; Monday, February 11, 9:00; Wednesday, February 13, 9:20

The Coens' uncommonly assured debut film was a bona fide indie hit—in fact, it helped pioneer what an "indie hit" was. A Texas-set neo-noir full of grisly humor and a page or two stolen from the horror film playbook, the film features the Coens' first great screen villain in M. Emmet Walsh's

Visser, a sleazy private eye hired by road-house proprietor Dan Hedaya to catch his cheating wife Frances McDormand. Greedy double-crossing and inventive plot twisting lead to a memorably thrilling climax.

**DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US, 1984, color, 94 min. RATED R** 




THE HUDSUCKER PROXY

### THE HUDSUCKER PROXY

Saturday, February 9, 3:05; Sunday, February 10, 3:05


Tim Robbins goes from mailroom clerk to president of Hudsucker Industries in a single day, as the patsy in VP Paul Newman's scheme to devalue Hudsucker's stock before making a big grab. But Robbins's goofy product ideas—"you know, for kids"—actually pan out (namely the hula

hoop). 1950s-set but 1930s-styled, the film boasts elaborate art deco sets, natty costuming and a bravura performance by Jennifer Jason Leigh, who, as a newshound sniffing out the dope on Hudsucker's new chief, channels Rosalind Russell in **HIS GIRL FRIDAY** by way of Barbara Stanwyck in **MEET JOHN DOE** with a Katharine Hepburn veneer. **DIR/SCR Joel Coen; SCR/PROD Ethan Coen; SCR Sam Raimi. UK/Germany/US, 1994, color, 111 min. RATED PG** 

### INTOLERABLE CRUELTY

Thursday, February 14, 9:10; Friday, February 15, 9:15; Saturday, February 16, 9:45

Criminally underrated, this screwball comedy with a mean streak delivers big laughs, sure to please Valentine's Day celebrants and detractors alike. Hotshot divorce attorney George Clooney goes ga-ga for gold digger Catherine Zeta-Jones, even while successfully defending husband Edward Herrmann against her. Later, handling the pre-nup for her second marriage to Texas oil magnate Billy Bob Thornton, he's gulled into thinking she's a changed woman—making him the perfect candidate for husband number three.

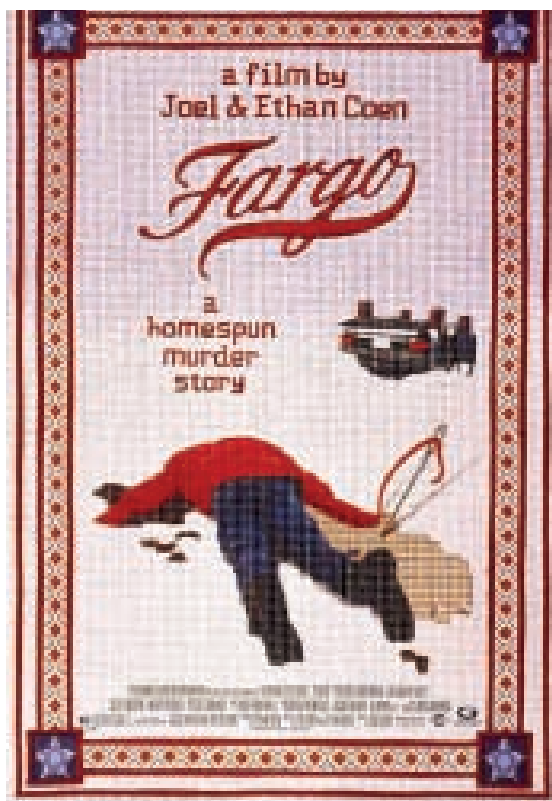
**DIR/SCR/PROD Joel Coen; SCR Robert Ramsey, Matthew Stone and Ethan Coen; PROD Brian Grazer. US, 2003, color, 100 min. RATED PG-13** 



INTOLERABLE CRUELTY



# THE COMPLETE COEN BROTHERS



FARGO

**1997 Best Screenplay Oscar**  
**Best Actress Oscar: Frances McDormand**

## FARGO

Friday, February 15, 7:00; Saturday, February 16, 7:30; Sunday, February 17, 3:00, 7:30; Tuesday, February 19, 9:00; Wednesday, February 20, 9:00; Thursday, February 21, 7:00

The Coens' signature film is a hardboiled crime drama laced with flaky humor, local color and deliriously memorable character grotesques. Hard-up used car dealer William H. Macy engineers the kidnapping of his own wife to ransom to his in-laws, but his hired goons Steve Buscemi and Peter Stormare botch the job. Macy might have gotten away with the cover-up, too, if not for sharp-eyed, quick-thinking and very pregnant Detective Marge Gunderson. "You betcha." Nominated for seven Oscars, with the brothers winning for Best Screenplay and Frances McDormand winning Best Actress for her much-loved turn as Marge. **DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US, 1996, color, 98 min. RATED R** 📺

## THE LADYKILLERS

Sunday, February 17, 9:40; Monday, February 18, 9:20; Thursday, February 21, 9:10

The Coens remake director Alexander Mackendrick's London-set dark comedy in Biloxi, Mississippi, with Tom Hanks essaying Alec Guinness's famous role as a con-man who thinks he can deceive an elderly landlady long enough to pull a heist from her property. Hanks leads a gang that includes motor-mouth inside man Marlon Wayans and dem-



O BROTHER, WHERE ART THOU?

olitions expert/klutz J.K. Simmons. Irma P. Hall has many of the best lines as the not-so-frail little old lady, a performance that won her a Jury Prize at the 2004 Cannes Film Festival. **DIR/SCR/PROD Ethan Coen and Joel Coen, based on the movie by William Rose; PROD John Cameron, Tom Jacobson, Barry Josephson and Barry Sonnenfeld. US, 2004, color, 104 min. In English and Vietnamese with English subtitles. RATED R** 📺

## O BROTHER, WHERE ART THOU?

Friday, February 22, 7:00; Saturday, February 23, 7:00; Sunday, February 24, 7:00; Wednesday, February 27, 9:30

George Clooney mugs and charms his way through the Depression-era South, escaping from a chain gang with fellow cons John Turturro and Tim Blake Nelson and circuitously making his way back to wife Holly Hunter in a winking parody of Homer's *The Odyssey*. Along the way Clooney and company pull a bank job with Baby Face Nelson, encounter backwoods magic, escape one-eyed Bible-selling maniac John Goodman, break up a Ku Klux Klan rally in high style and cut a hit single as the Soggy Bottom Boys. The smash hit bluegrass and country soundtrack won a Grammy for producer T-Bone Burnett. **DIR/SCR Joel Coen; SCR/PROD Ethan Coen; SCR based on Homer's *The Odyssey*. UK/France/US, 2000, color, 107 min. RATED PG-13** 📺

## 1991 Palme d'Or winner, Cannes Film Festival

### BARTON FINK

Friday, February 22, 9:15; Sunday, February 24, 9:15; Monday, February 25, 9:10

This "writer's nightmare" from the not-so-Golden Age of Hollywood plays like Nathaniel West crossed with David Lynch, and its Cannes win launched the Coens' international reputation. New York playwright and "champion of the common man" John Turturro tries his luck writing for Hollywood and soon finds himself toiling hopelessly on a "wrestling picture" for Wallace Beery. Panic-stricken, he begs for help from his novelist hero John Mahoney, a Faulkneresque souse who's slumming in



BARTON FINK

# THE COMPLETE COEN BROTHERS



MILLER'S CROSSING

the studios himself and not above letting his secretary do his work for him. But if Turturro weren't so self-involved, he might listen more closely to real common man John Goodman, his neighbor at the seedy Hotel Earle, who "could tell you stories that would make your hair curl." **DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US/UK, 1991, color, 116 min. RATED R**

## MILLER'S CROSSING

Saturday, February 23, 9:15; Sunday, February 24, 3:00; Tuesday, February 26, 7:00

The Coens' ripping yarn of 1930s gang warfare boasts some of the most pyrotechnic gunplay to riddle the screen—and verbal fireworks to match. Italian mob boss Jon Polito wants to rub out Jewish gambler John Turturro, but he's protected by Irish Godfather Albert Finney, who's sweet on Turturro's sister Marcia Gay Harden. Finney's righthand man Gabriel Byrne advises his boss against letting his heart interfere with business, but he's hardly one to talk, as he's got a thing with Harden on the side. By turns frenetic and poetic, comedic and melodramatic, this one-of-a-kind crime saga was initially overlooked (it had the misfortune to be released the same year as *GOODFELLAS*), but now ranks as one of the Coens' greatest films. **DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US, 1990, color, 115 min. RATED R**

## 2001 Best Director, Cannes Film Festival

### THE MAN WHO WASN'T THERE

Friday, February 29, 7:00; Saturday, March 1, 3:00; Sunday, March 2, 9:15; Monday, March 3, 9:00

Shot in glorious black & white by the Oscar-nominated Roger Deakins, the Coens' homage to novelist James M. Cain is a moody, existential meta-noir. Sad sack barber Billy Bob Thornton gets suckered into Jon Polito's dry



THE MAN WHO WASN'T THERE

cleaning scheme, secretly blackmailing department store magnate James Gandolfini about his affair with Thornton's wife Frances McDormand. These things never go right, of course, and the Coens delight in following down the dominos. The terrific cast also includes Richard Jenkins, Tony Shalhoub and Scarlett Johansson. Best Director, 2001 Cannes Film Festival—Joel's third such honor. **DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US/UK, 2001, b&w, 116 min. RATED R**

## THE BIG LEBOWSKI

Friday, February 29, 9:30; Saturday, March 1, 7:30, 10:00; Sunday, March 2, 3:00; Tuesday, March 4, 9:00; Thursday, March 6, 9:00

"The Dude abides." A case of mistaken identity embroils slacker Jeff "the Dude" Lebowski (a sublimely comic Jeff Bridges) in a kidnapping case and throws him into the role of hapless detective in the Coens' cock-eyed homage to Howard Hawks's *THE BIG SLEEP*. The



THE BIG LEBOWSKI

shaggy dog shenanigans and pixilated dialogue deliver gut-busting hilarity from start to finish; and a stellar cast all with great comic gusto, including John Goodman, Julianne Moore, Philip Seymour Hoffman and John Turturro as bad-ass bowler "Jesus." **DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US/UK, 1998, color, 117 min. RATED R**

## NOW PLAYING

JANUARY 2008

The latest film from the Coen Brothers!

## NO COUNTRY FOR OLD MEN

visit [www.AFI.com/Silver](http://www.AFI.com/Silver) for daily showtimes



## ★ THE BEST FILM OF THE YEAR

National Board of Review

New York Film Critics Circle

Washington DC Area Film Critics

Boston Film Critics

Chicago Film Critics

## ★ 4 GOLDEN GLOBE NOMINATIONS

Best Picture, Director, Screenplay and Actor in a Supporting Role—Javier Bardem

# INGMAR BERGMAN REMEMBERED



courtesy of Photofest

## February 8 through March 4

With Ingmar Bergman's death in the summer of 2007, the world lost one of the greatest artists in the history of cinema. His filmography numbers over 60 works, most of them fairly described as "great" and many of them landmarks in film history, representing the pinnacle of sustained work by a master at his craft.

The first installment of AFI Silver's multi-part retrospective of the best of Bergman's films focuses on work from the 1950s. These films brought Bergman his first international acclaim at the Cannes and Venice film festivals, after he had honed his craft in the late 1940s. As Bergman scholar Peter Cowie has noted, these films often explore ethical themes using period settings, in contrast with the hard psychological turn and contemporary settings Bergman favored in the 1960s.

Bergman's developing stock company of actors during this time includes Bergman's first great discovery Harriet Andersson, Ingrid Thulin, Gunnar Björnstrand, and the signature Bergman actor, Max von Sydow. All films in this series were photographed by the great Gunnar Fischer—except 1960's *THE VIRGIN SPRING*, the first Bergman film shot entirely by master cinematographer Sven Nykvist, Bergman's regular photographer from then on.

All films are in Swedish with English subtitles.

### ALL FILMS NOT RATED

AFI member passes will be accepted at all screenings in the Ingmar Bergman Series.



courtesy of Photofest

SUMMER WITH MONIKA

### SUMMER WITH MONIKA [Sommaren med Monika]

Friday, February 8, 4:45; Saturday, February 9, 7:20; Sunday, February 10, 7:20

An important influence cited by filmmakers from Jean-Luc Godard to Martin Scorsese to Woody Allen, Ingmar Bergman's moving story was many years ahead of its time and the director's international breakthrough. Two young lovers (Lars Ekborg and an 18-year-old Harriet Andersson, in her star-making role) spend a summer idyll together only to see it wither in the light of real-world responsibilities. The film's frank—and frankly glorious—depiction of sexuality made it an art house sensation. **DIR/SCR Ingmar Bergman, based on the novel by Per Anders Fogelström; PROD Rune Waldekranz. Sweden, 1953, b&w, 96 min.**



courtesy of Janus Films

SUMMER INTERLUDE

*"SUMMER INTERLUDE was my first film in which I felt I was functioning independently, with a style of my own, making a film all of my own."*

— DIRECTOR INGMAR BERGMAN

### SUMMER INTERLUDE [Sommarlek]

Saturday, February 9, 1:00; Tuesday, February 12, 7:00

Ballerina Maj-Britt Nilsson opens the diary of her deceased first love, and memories of their perfect summer in the Swedish archipelago come flooding back.

By reckoning with her past, she gains the strength to face the challenges of the present, including the demands of taskmaster ballet director Stig Olin, the amorous advances of new suitor Alf Kjellin and opening night. **DIR/SCR Ingmar Bergman; SCR Herbert Grevenius; PROD Rune Waldekranz. Sweden, 1951, b&w, 96 min.**

1956 Jury Award for "Best Poetic Humor," Cannes Film Festival

### SMILES OF A SUMMER NIGHT [Sommarnattens leende]

Thursday, February 14, 4:45; Friday, February 15, 4:45; Saturday, February 16, 2:45; Sunday, February 17, 12:45

Bergman's breakthrough on the international stage and the source for both Stephen Sondheim's *A Little Night Music* and Woody Allen's *A MIDSUMMER NIGHT'S SEX COMEDY*, *SMILES OF A SUMMER NIGHT* may be the masterwork of romantic farce, the one that all others must measure themselves against. In frothy, fin-de-siècle Sweden, stage actress Eva Dahlbeck arranges a weekend

at her mother's country estate. Guests include her former lover Gunnar Björnstrand and her current lover Jarl Kulle, as well as the two men's ill-matched spouses and moonstruck maid Harriett Andersson. After much wicked flirtation and romantic gamesmanship, the tangle of husbands, wives, old mistresses and new lovers resolves itself, gracefully, into four new couples. **DIR/SCR Ingmar Bergman; PROD Allan Ekelund. Sweden, 1955, b&w, 108 min.**

### SAWDUST AND TINSEL aka NAKED NIGHT [Gycklarnas afton]

Saturday, February 16, 12:45; Tuesday, February 19, 7:00; Wednesday, February 20, 7:00

A key early film featuring frighteningly intense performances and bravura technical work prefiguring Bergman's landmark film *PERSONA*. Fleabag circus owner Åke Grönberg is tempted to abandon his life on the road with circus-tramp girlfriend Harriet Andersson when his caravan arrives in the hometown of his estranged wife and children. Peeved at Grönberg and looking to climb the showbiz ladder,



courtesy of Photofest

SMILES OF A SUMMER NIGHT



# INGMAR BERGMAN REMEMBERED



SAWDUST AND TINSEL aka NAKED NIGHT

Andersson goes off with cynical local theater director Gunnar Björnstrand. The characters' wanderings and returns, romantically and professionally, begin in cold practicality but escalate to fevered passion. **DIR/SCR Ingmar Bergman; PROD Rune Waldekranz. Sweden, 1953, b&w, 93 min.** 📺

**1958 Golden Bear, Berlin Film Festival**

## WILD STRAWBERRIES [Smultronstället]

Friday, February 22, 4:45; Saturday, February 23, 3:10; Sunday, February 24, 1:00; Tuesday, February 26, 9:20

A milestone in motion pictures, Bergman's *WILD STRAWBERRIES* is to cinema what Marcel Proust's *Remembrance of Things Past* is to the



WILD STRAWBERRIES

novel, the definitive "memory piece" of the art form. Victor Sjöström—himself an accomplished director, and mentor to Bergman—gives a remarkable performance as an elderly professor traveling by car to receive an honorary degree, an old man for whom the past seems as present as the countryside outside his car window. The uniquely cinematic conjuring of memory, using dream sequences and flashbacks, evokes a bittersweet nostalgia of successes savored and regrets that still sting. **DIR/SCR Ingmar Bergman; PROD Allan Ekelund. Sweden, 1957, b&w, 91 min.** 📺

**1959 Special Jury Prize, Venice Film Festival**

## THE MAGICIAN aka THE FACE [Ansiktet]

Saturday, February 23, 1:00; Monday, February 25, 7:00; Wednesday, February 27, 6:30 (Montgomery College Show)

Bergman deftly blends the eerie with the comedic in this philosophical battle of wits. In 19th-century Sweden, mesmerist Max von Sydow leads a troupe of traveling mountebanks, "Vogler's Magnetic Health Theater," that includes his wife Ingrid Thulin, disguised as his male assistant; his witchy old grandmother Naima



THE MAGICIAN aka THE FACE

Wifstrand, purveyor of potions; coachman Lars Ekborg, skilled at getting out of town quickly; and show barker Åke Fridell, a silver-tongued persuader. Detained in a small town by suspicious police, they are ordered to give a command performance for the local authorities, eager to expose them as fakes. But von Sydow comes up with his greatest trick yet... **DIR/SCR Ingmar Bergman; PROD Allan Ekelund. Sweden, 1958, b&w, 100 min.** 📺

**1957 Special Jury Prize, Cannes Film Festival**

## THE SEVENTH SEAL [Det sjunde inseglet]

Friday, February 29, 4:45; Saturday, March 1, 1:00; Sunday, March 2, 7:15; Tuesday, March 4, 7:00

Bergman's best-known and most iconic film is a touchstone of international cinema's golden age in the 1950s and 1960s—and has been essential, rite-of-passage viewing for every film buff since. Knight Max von Sydow returns from crusading to discover his country ravaged by plague—and comes face to face with

Death himself. Unwilling to go quietly, von Sydow challenges Death to a game of chess. An allegorical parade of human foibles and suffering pass by as the two match wits. **DIR/SCR Ingmar Bergman; PROD Allan Ekelund. Sweden, 1957, b&w, 92 min.** 📺

## THE VIRGIN SPRING [Jungfrukällan]

Sunday, March 2, 1:00; Monday, March 3, 7:00

This powerful tale of morality, faith, and revenge in medieval Sweden won Bergman the first of his three Oscars for Best Foreign Language Film. Max von Sydow performs with near-demonic possession as the family patriarch out to avenge the violation and murder of his beloved daughter in a world on the cusp of pagan tradition and the recently arrived Christian faith. Bergman's first collaboration with cinematographer Sven Nykvist is a tour-de-force of outdoor shooting, natural light and mobile camerawork. **DIR/PROD Ingmar Bergman; SCR Ulla Isaksson; PROD Allan Ekelund. Sweden, 1960, b&w, 89 min.** 📺

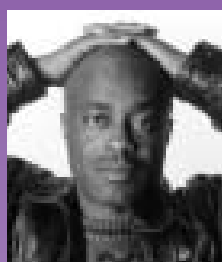


THE VIRGIN SPRING



THE SEVENTH SEAL

# THE FILMS OF CHARLES BURNETT



Charles Burnett

**February 9 through  
March 5**

Born in 1944 in Mississippi, Charles Burnett grew up in Los Angeles. After receiving an engineering degree from Los Angeles Community College, he enrolled in the UCLA film school in the 1970s. In what would be coined "The LA Rebellion," Burnett—along with Julie Dash (DAUGHTERS OF THE DUST), Haile Gerima (HARVEST: 3,000 YEARS), and Billy Woodberry (BLESS THEIR LITTLE HEARTS)—began making politically and socially engaged cinema in direct opposition to mainstream media stereotypes and the Hollywood Blaxploitation that reigned over the decade.

Despite his legendary status in the film world and with all of his critical acclaim—the festival awards, the MacArthur Foundation's "genius" grant—Charles Burnett remains relatively unacknowledged in the mainstream press. Burnett's films are often compared to works by the neo-realist masters Rossellini, Renoir, Ozu. Likewise, Burnett's cinema is anchored in the realism of everyday life but burns through to something more politically aware, more human(e), more uniquely American than almost anything else ever put to celluloid.

## ALL FILMS NOT RATED

AFI member passes will be accepted at all screening in the Charles Burnett Series.

*"Charles Burnett is the **most gifted and important** black filmmaker this country has ever had."*

— FILM CRITIC JONATHAN ROSENBAUM



KILLER OF SHEEP

*"A masterpiece. One of the most insightful and authentic dramas about African-American life on film. One of the finest American films, period."*

— DAVE KEHR, *THE NEW YORK TIMES*

## National Film Registry, Library of Congress 1990

### KILLER OF SHEEP

Saturday, February 9, 5:30; Sunday, February 10, 5:30; Monday, February 11, 7:00; Wednesday, February 13, 6:30 (Montgomery College Show)

One of the first films to be selected as a national treasure by the Library of Congress, KILLER OF SHEEP is director Charles Burnett's UCLA thesis film, shot in crisp black and white on location in Watts with mostly non-professional actors. Protagonist Stan (Henry G. Sanders) is a dreamy but weary family man who works at the local slaughterhouse. His pretty wife (Kaycee Moore) and children, unable to connect with him, try to take solace in small moments at home, while outside the neighborhood churns with packs of roaming kids, bizarre neighbors, and people narrowly scraping by. **DIR/SCR/PROD Charles Burnett. US, 1977, b&w, 83 min.**

*"A film so firmly and organically rooted in a specific time and place that it seems to contain worlds."*

— A.O. SCOTT, *THE NEW YORK TIMES*

### MY BROTHER'S WEDDING

Saturday, February 16, 5:00; Sunday, February 17, 5:05; Monday, February 18, 7:00  
Burnett's follow-up to KILLER OF SHEEP has remained largely unseen due to lack of distribution, a failure which film critic Armond White called "a catastrophic blow to the development of American pop culture." Beautifully restored by the Pacific Film Archive with a new re-edit by the director, MY BROTHER'S WEDDING tracks the intelligent but disaffected Everett Silas as he roams his Watts neighborhood and labors in his parents' dry cleaning shop—aware of his few prospects for the future—while his brother busily prepares himself for marriage into the bourgeoisie. **DIR/SCR/PROD Charles Burnett; PROD Gaye Shannon-Burnett. US, 1983, color, 115 min.**



MY BROTHER'S WEDDING

## SHORTS SPECIAL PRICE: \$5

Saturday, February 23, 5:10; Sunday, February 24, 5:20

### SEVERAL FRIENDS

The precursor to KILLER OF SHEEP, Burnett's first film is a neo-realist-inspired depiction of the frustrations and resilience of a group of friends. **DIR Charles Burnett. US, 1969, b&w, 23 min.**

### THE HORSE

This elegiac tale about a group of men and a young boy waiting on the boy's father to put down a horse received first prize at Oberhausen's short film festival. **DIR Charles Burnett. US, 1973, color, 14 min.**

### WHEN IT RAINS

Watts, 1960s. A man's quest for money to save a mother and her children from eviction by the landlord turns into a superbly comical, outrageous expedition through the lives and attitudes of various characters. A parable on the value of community. **DIR Charles Burnett. US, 1995, color, 14 min.**

### QUIET AS KEPT

A short on Hurricane Katrina. **DIR Charles Burnett. US, 2006, color, 6 min.**

## BLESS THEIR LITTLE HEARTS

Saturday, March 1, 5:30; Sunday, March 2, 5:30; Wednesday, March 5, 9:30  
One of the buried jewels of American independent cinema, this film has been aptly compared to neo-realist classics by Vittorio De Sica. A poetically realist look at the life of the Banks family in South Central Los Angeles during the 1980s, BLESS THEIR LITTLE HEARTS centers on the way each family member deals with the father's inability to be a breadwinner for the household. Burnett served as screenwriter and cinematographer, and his children are onscreen talent. (note courtesy Museum of Fine Arts, Boston) **DIR Billy Woodberry; SCR Charles Burnett. US, 1984, b&w, 80 min.**



## SILVERDOCS PRESENTS:



BILLY THE KID

courtesy of Elephant Eye Films

**Special Guests: Director Jennifer Venditti and author John Elder Robison, *Look Me in the Eye: My Life with Asperger's***

### BILLY THE KID

Wednesday, January 23, 7:00

Director Venditti's sensitive and humorous portrait of Billy Price, a 15-year-old in small-town Maine, challenges viewers to imagine ourselves beyond labels. In many ways like other teenage boys, Billy's into heavy metal and martial arts, is desperate to find a girlfriend and aspires to be an actor and rock star. But in other ways, Billy is unique. Behavioral issues have left Billy marked. He allows Venditti to observe him in school, witness candid conversations with his mother and film the budding romance between him and 16-year-old Heather. **DIR/PROD Jennifer Venditti; PROD Chiemi Karasawa. US, 2007, color, 84 min. NOT RATED**



**Winner of the SILVERDOCS 2007 Audience Award  
Back by popular demand!**

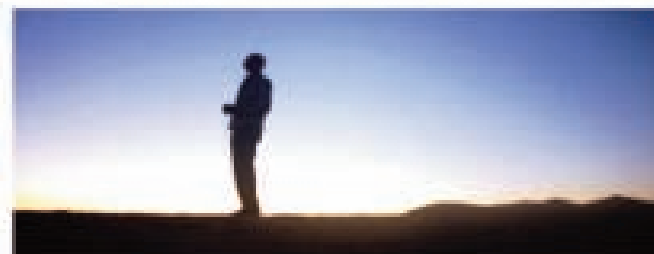
### SOUVENIRS

Monday, February 4, 7:00

Documentary Filmmaker Shahar Cohen attends a reunion with his father, a WWII veteran, who reveals a secret: while stationed in the Netherlands he paired up with a few young Dutch women, and may have left behind a "souvenir". The two embark on an arduous, often humorous roadtrip to retrace the father's war experiences, and discover if there may be a half-sibling—or two.

**DIR Shahar Cohen and Halil Efrat; SCR Shadar Cohen; Sharon Shamir. Israel, 2006, color, 75 min. in English and Hebrew with English subtitles. NOT RATED**

For the past 30 years, media producers from around the world attend INPUT (the International Public Television Screening Conference) for a week-long screening and discussion showcase. Coming to DC for a fourth year and in collaboration with a number of partners including American University's Center for Social Media, Goethe-Institut/German Cultural Center, and Women in Film and Video, SILVERDOCS will present BEST OF INPUT, with several evenings of screenings selected from INPUT 2007 (Switzerland).



# AFI AND MONTGOMERY COLLEGE

Be a student again! Join us at AFI Silver Theatre for these special educational screenings, each of which will be followed by a discussion with a film professor from Montgomery College. Tickets are \$5 for students!



courtesy of Milestone Films

**KILLER OF SHEEP ^**  
DIRECTED BY CHARLES BURNETT

February 13

See page 8 for full film note.

**THE MAGICIAN >**  
DIRECTED BY INGMAR BERGMAN

February 27

See page 6 for full film note.



courtesy of Janus Films

## Coming in the Next Issue

Look for more information on the following films in our next issue of PREVIEW:

THE TRAIN

March 19

THE LUSTY MEN

April 2

NIGHT OF THE HUNTER

April 16

THE LITTLE FOXES

April 30

## AFI Workshops at Montgomery College

The popular and long-running AFI Workshops at Montgomery College return on March 1 and 2 with an introductory course on Final Cut Pro/Final Cut Express. For more information on AFI Workshops and Montgomery College's film studies courses, visit [www.montgomerycollege.edu](http://www.montgomerycollege.edu).

## About Montgomery College Film Studies Programs

Film studies, offered only at the Montgomery College Takoma Park Campus, includes courses in film history, introduction to film, screenwriting, film acting, movie production, and independent study courses in film editing and advanced movie production. Films studied in various film courses are screened at the AFI Silver Theatre in a 6-week series entitled Montgomery College at AFI. Hands-on workshops are offered each year in February, May, and July, providing students the opportunity to study with recognized professionals in the field. Film production students shoot on state-of-the-art Canon XLI miniDV cameras and edit in a digital editing lab with cutting edge equipment.

For more information, please call 240.567.1407 or visit [www.montgomerycollege.edu](http://www.montgomerycollege.edu)

## MARS: Mid-Atlantic Regional Showcase

AFI and Montgomery College continue their showcase of independent films by local and regional filmmakers. All MARS screenings are preceded by a casual "Filmmaker Meet and Greet" a half-hour before show time. Tickets to screenings in this series are \$5.

*"Astonishing in its simple beauty, amazing performances and hypnotic pace. The real thing."*

— DIRECTOR JOHN WATERS

### HAMILTON

Sunday, January 27, 7:00

A minor miracle...barely an hour long, made for a pittance in director Porterfield's native Baltimore with non-professional actors on 16mm film, HAMILTON is one of the most original, moving and accomplished American independent films in recent years. The story alone is touchingly simple—a teen-age mother, about to leave town for a month, wants her baby's young father to pay her a visit—but Porterfield's genius is revealed above all in the way he brings it to life. The film builds to an unlikely, wondrous chase, and leaves the viewer astonished, hungry for more and eagerly anticipating what Porterfield, who is still in his 20s, will do next. (note courtesy Richard Brody, *The New Yorker*) **DIR/SCR Matthew Porterfield; PROD Jordan Mintzer. US, 2006, color, 65 min. NOT RATED**



courtesy of Jordan Mintzer

HAMILTON

## SPECIAL PRESENTATION

### Special HD Digital Presentation: The Digitally Restored Wide-Screen Epic

# EL CID



EL CID  
courtesy of Photofest

Monday, January 28, 7:00 pm

**USA Today Film Critic Mike Clark in Person to give introduction**

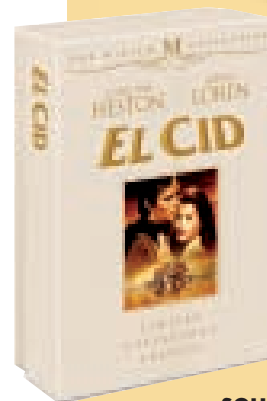
Film legends Sophia Loren and Charlton Heston ignite the screen in this medieval tale of passion and chivalry. Heston plays the heroic Spanish knight, Rodrigo Díaz de Vivar, or, to his followers, "El Cid"—Moorish for "one who is both compassionate and a great warrior." Without compromising his strict sense of honor, he succeeds in driving the Moors from Spain and becomes a legend. Loren plays the mysterious Chimene, a Moorish princess torn between her desire for revenge against Heston—whom she blames for her father's death—and her developing love for him. Directed by the great Anthony Mann. **DIR Anthony Mann; SCR Ben Barzman and Philip Yordan, based on the story by Fredric M. Frank; PROD Samuel Bronston. Italy/US, 1961, color, 182 min. NOT RATED**

*"EL CID is one of the greatest epic films ever made. Anthony Mann's sense of composition, his use of space, and his graceful camera movements bring to life an ancient tapestry where the transformation of an ordinary man into a legend become almost a mystical experience."*

— DIRECTOR MARTIN SCORSESE

## WIN

**your own copy of the  
Collector's Edition DVD  
at the January 28  
screening at  
AFI Silver!**



EL CID arrives on two-disc DVD January 29, from Genius Products and The Weinstein Company. With digitally remastered picture and sound and an introduction by director Martin Scorsese, the two-disc Collector's Edition DVD set offers exclusive extras, including multiple featurettes, reproductions of the original 1961 souvenir program and the original 1961 *El Cid* comic book.

TICKETS & FULL SCHEDULE at [WWW.AFI.COM/SILVER](http://WWW.AFI.COM/SILVER) ■ 11



2007

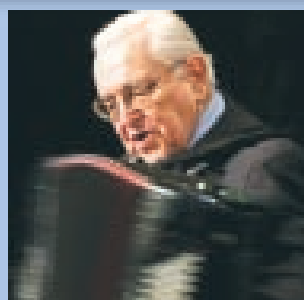
# The Year In Review

How time flies when you're having fun! 2007 was another year of great movies, fantastic events and numerous visits from world-renowned filmmakers. AFI Silver is proud to continue our mission of celebrating the best in film—in the region's finest facilities. As we take a brief look at this past year's events, we would like to thank our supporters, members and audiences—without whom none of this would have been possible.

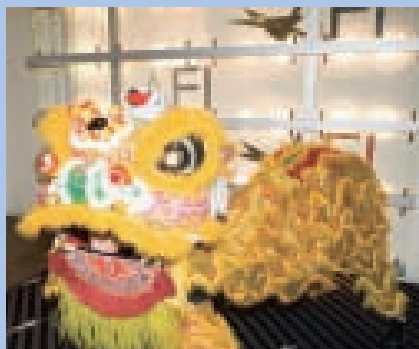
## WINTER



Filmmaker David Lynch gives audiences a sample of his multi-dimensional talent, playing the keyboards preceding a screening of his latest film *INLAND EMPIRE*.



Silver Spring accordion legend Merv Conn plays at the screening Jeff Krulik's *THE LEGEND OF MERV CONN*.



Attendees at the AFI's First Annual China Film Festival Opening Night screening of *THE BANQUET* were treated to a traditional lion dance prior to the film.



R. Todd Ruppert, President and Chief Executive Officer of T. Rowe Price Global Investment Services Ltd., presents Ambassador Zhou Wenzhong with a commemorative poster to celebrate the inaugural AFI China Film Festival.



Actress/producer Elizabeth Shue and husband/director/Oscar winner Davis Guggenheim at the premiere of *GRACIE*.

## SPRING



2007 Guggenheim Award recipient Jonathan Demme.



Audience at the SILVERDOCS free outdoor screening



Keynote speaker and NANKING producer Ted Leonsis addresses the audience.

## SUMMER



Spanish actress Natalia Verbeke, at the Madrid in the Movies screening of EL METODO.

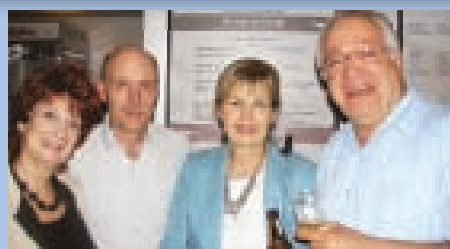
## Join the celebration!

Sign up for weekly programming and special event updates at [www. AFI.com/Silver](http://www.AFI.com/Silver). Want to be invited to exclusive events? Become an AFI Silver member, more information on page 14.

## FALL



Spanish Embassy Cultural Counselor Jorge Sobredo, far left, and colleagues at the Latin American Film Festival's Ceviche party.



Mid-Atlantic Hispanic Chamber of Commerce President Jorge Ribas, far right, and friends at the Closing Night of the Latin American Film Festival.



Murray Horwitz, AFI Silver Director, right, with film composer and Grammy-award winning jazz great Terence Blanchard.



Academy Award-winning writer and director Paul Haggis signs autographs at an advance screening of IN THE VALLEY OF ELAH. Members at the Affiliate and up level were invited to the screening and post-screening reception.



The New York Times film critic A.O. Scott and director Cristian Mungiu at the DC premiere of Cannes Palme d'Or Award winner, 4 MONTHS, 3 WEEKS & 2 DAYS.



Czech New Wave legend Jiri Menzel, director of I SERVED THE KING OF ENGLAND.



The Cultural Counselors of Poland, Greece and Portugal at the EU Closing Night reception.



Writer/director Todd Haynes at the AFI Members' sneak preview of I'M NOT THERE.



## April 2008-AFI Silver turns 5!

2008 will mark the 5th anniversary of AFI's reopening of the historic Silver Theatre. Thank you to our audiences for making AFI Silver a success over these five great years, and look for updates on our 5th anniversary celebration in our next issue of Preview.

# ANNUAL MARTIN LUTHER KING, JR. DAY CELEBRATION

## Special Free Event!

Tickets available at the AFI Silver Box Office **DAY OF SHOW ONLY**; limit 4 tickets per person. Box Office opens a half hour before each showtime.

### KING: A FILMED RECORD...MONTGOMERY TO MEMPHIS

Monday, January 21, 10:00am, 1:00

A riveting compilation of documentary footage of Dr. Martin Luther King, Jr., from the Montgomery bus boycott to the "I Have a Dream" speech at the Lincoln Memorial, from the dogs of Selma to the Nobel Prize and the fateful balcony in Memphis. Includes narration and on-screen commentary from Sidney Poitier, James Earl Jones, Paul Newman, Joanne Woodward, Charlton Heston, Harry Belafonte, Ruby Dee, Clarence Williams III and others. Co-directed by Hollywood notables Sidney Lumet and Joseph L. Mankiewicz. **DIR Sidney Lumet and Joseph L. Mankiewicz; SCR/PROD Ely Landau and Richard Kaplan. US, 1970, b&w, 185 min. NOT RATED**

Sponsored by



## ABOUT 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 continues to connect audiences to the best the art form has to offer. Learn more about AFI's rich history, programs and events at [www.AFI.com](http://www.AFI.com).

### AFI SILVER

is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic program of international first-run and repertory cinema, AFI Silver connects audiences to the most advanced movie-going experience in the Washington, DC, area. Located in the heart of Silver Spring, at the intersection of Colesville Road and Georgia Avenue, on the Red Line Metro.

### JOIN AFI!

Enjoy free passes, discount admissions and special events—as well as such national benefits as online access to the acclaimed *AFI Catalog of Feature Films*. Visit [www.AFI.com/Silver](http://www.AFI.com/Silver) or call 800.774.4234 for a full listing of benefits. Check AFI's Web site or daily newspaper listings for restrictions.

### TICKETS

- \$9.75 General Admission
- \$8.50 AFI Members, students with valid ID, seniors (65 and over) and military personnel
- \$6.75 children (12 and under)
- \$7.50 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

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

### CAFÉ

Open daily, featuring snacks, coffee, wine and draught beer.

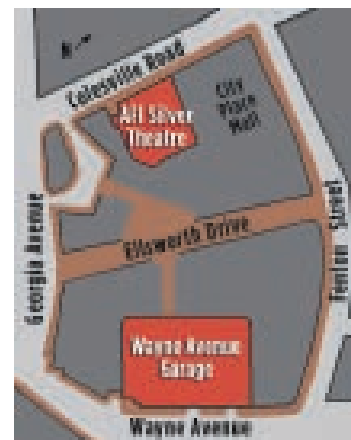
### FREE ONLINE TICKETING at [www.AFI.com/Silver](http://www.AFI.com/Silver)

- Box Office opens one-half hour before the first show.
- Please present your member card at the box office for all member transactions.
- All major credit cards accepted.

For more information, call 301.495.6700.

### FREE PARKING

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



### Thanks to Our Sponsors





# REPERTORY PROGRAM January 11 through March 6, 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](http://www.AFI.com/Silver) for updated daily showtimes, additional openings and to register for AFI Silver's weekly eblast.

The calendar below lists all repertory dates and special events/programs as of press time. Always check <a href="http://www.AFI.com/Silver">www.AFI.com/Silver</a> for updated daily showtimes, additional openings and to register for AFI Silver’s weekly eblast.					JANUARY	
					FRI	SAT
					11 THERE WILL BE BLOOD Opens Today Check <a href="http://www.afi.com/silver">www.afi.com/silver</a> for showtimes	12
SUN	MON	TUES	WED	THURS		
13	14	15	16	17	18	19
20	21 KING: A FILMED RECORD 10:00am, 1:00	22	23 SILVERDOCS Presents: BILLY THE KID 7:00	24	25	26
27 MARS: HAMILTON 7:00	28 EL CID 7:00	29	30	31	1 FEBRUARY	2
3	4 SILVERDOCS Presents: Best of Input: SOUVENIRS 7:00	5	6	7	8 SUMMER WITH MONIKA 4:45 RAISING ARIZONA 7:00 BLOOD SIMPLE 9:15	9 SUMMER INTERLUDE 1:00 THE HUDSUCKER PROXY 3:05 KILLER OF SHEEP 5:30 SUMMER WITH MONIKA 7:20 RAISING ARIZONA 9:30
10 RAISING ARIZONA 1:00 THE HUDSUCKER PROXY 3:05 KILLER OF SHEEP 5:30 SUMMER WITH MONIKA 7:20 BLOOD SIMPLE 9:30	11 KILLER OF SHEEP 7:00 BLOOD SIMPLE 9:00	12 SUMMER INTERLUDE 7:00 RAISING ARIZONA 9:10	13 KILLER OF SHEEP (Montgomery College Show) 6:30 BLOOD SIMPLE 9:20	14 SMILES OF A SUMMER NIGHT 4:45 RAISING ARIZONA 7:00 INTOLERABLE CRUELTY 9:10	15 SMILES OF A SUMMER NIGHT 4:45 FARGO 7:00 INTOLERABLE CRUELTY 9:15	16 SAWDUST AND TINSEL 12:45 SMILES OF A SUMMER NIGHT 2:45 MY BROTHER’S WEDDING 5:00 FARGO 7:30 INTOLERABLE CRUELTY 9:45
17 SMILES OF A SUMMER NIGHT 12:45 FARGO 3:00, 7:30 MY BROTHER’S WEDDING 5:05 THE LADYKILLERS 9:40	18 MY BROTHER’S WEDDING 7:00 THE LADYKILLERS 9:20	19 SAWDUST AND TINSEL 7:00 FARGO 9:00	20 SAWDUST AND TINSEL 7:00 FARGO 9:00	21 FARGO 7:00 THE LADYKILLERS 9:10	22 WILD STRAWBERRIES 4:45 O BROTHER, WHERE ART THOU? 7:00 BARTON FINK 9:15	23 THE MAGICIAN 1:00 WILD STRAWBERRIES 3:10 BURNETT SHORTS 5:10 O BROTHER, WHERE ART THOU? 7:00 MILLER’S CROSS- ING 9:15
24 WILD STRAWBERRIES 1:00 MILLER’S CROSSING 3:00 BURNETT SHORTS 5:20 O BROTHER, WHERE ART THOU? 7:00 BARTON FINK 9:15	25 THE MAGICIAN 7:00 BARTON FINK 9:10	26 MILLER’S CROSSING 7:00 WILD STRAWBERRIES 9:20	27 THE MAGICIAN (Montgomery College Show) 6:30 O BROTHER, WHERE ART THOU? 9:30	28	29 THE SEVENTH SEAL 4:45 THE MAN WHO WASN’T THERE 7:00 THE BIG LEBOWSKI 9:30	1 MARCH THE SEVENTH SEAL 1:00 THE MAN WHO WASN’T THERE 3:00 BLESS THEIR LITTLE HEARTS 5:30 THE BIG LEBOWSKI 7:30, 10:00
2 THE VIRGIN SPRING 1:00 THE BIG LEBOWSKI 3:00 BLESS THEIR LITTLE HEARTS 5:30 THE SEVENTH SEAL 7:15 THE MAN WHO WASN’T THERE 9:15	3 THE VIRGIN SPRING 7:00 THE MAN WHO WASN’T THERE 9:00	4 THE SEVENTH SEAL 7:00 THE BIG LEBOWSKI 9:00	5 BLESS THEIR LITTLE HEARTS 9:30	6 THE BIG LEBOWSKI 9:00		

## COLOR KEY

Special Screenings,  
MARS: Montgomery  
Mid Atlantic Regional  
Showcase

The Complete Coen  
Brothers

Ingmar Bergman  
Remembered

The Films of Charles  
Burnett

SILVERDOCS Presents

AFI and Montgomery  
College

# NOW PLAYING

## There Will Be Blood

**BEST PICTURE, DIRECTOR AND ACTOR, LOS ANGELES FILM CRITICS ASSOCIATION  
2 GOLDEN GLOBE NOMINATIONS: BEST PICTURE AND BEST ACTOR, DANIEL DAY-LEWIS**

**Opens Friday, January 11—Visit [www.AFI.com/Silver](http://www.AFI.com/Silver) for daily showtimes**

Award-winning director of **MAGNOLIA** and **BOOGIE NIGHTS, P.T.** Anderson's sprawling epic of family, faith, power and oil is set on the incendiary frontier of California's turn-of-the-century petroleum boom. Upton Sinclair's story chronicles the life and times of one Daniel Plainview (Daniel Day-Lewis), who transforms himself from a down-and-out silver miner raising a son on his own into a self-made oil tycoon. When Plainview gets a mysterious tip about a little town where an ocean of oil is oozing out of the ground, he and his son head for the hardscrabble spot, where the main excitement

centers around the Holy Roller church of charismatic preacher Eli Sunday (Paul Dano, best remembered as the teenage son in last year's **LITTLE MISS SUNSHINE**). Plainview makes his lucky strike – but nothing will remain the same as conflicts escalate and every human value—love, hope, community, belief, ambition and even the bond between father and son—is imperiled by corruption, deception and the flow of oil. **DIR/SCR/PROD Paul Thomas Anderson, based on the novel *Oil!* by Upton Sinclair; PROD Daniel Lupi, Joanne Sellar. US, 2007, color, 158 min. RATED R**



photos courtesy of Paramount Vantage



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