AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER
PROGRAM GUIDE AND MOVIE CALENDAR
MARCH 7 - MAY 3

BETTE DAVIS CENTENNIAL

NEW AFRICAN FILMS FESTIVAL

ROBERT MITCHUM

HIROSHI TESHIGAHARA

KOREAN FILM FESTIVAL DC

INGMAR BERGMAN

ENVIRONMENTAL FILM FESTIVAL

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AFI member passes accepted for designated screenings. To find out how to become a member of AFI, see page 14.

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Check www.AFI.com/Silver for updates.

You can also view a copy of this publication online at Gazette.Net.

NEW AFRICAN FILMS FESTIVAL

March 7 through March 17

AFI Silver is proud to host the fourth annual New African Films Festival, copresented by AFI, TransAfrica Forum, and afrikafe. The vibrancy of African filmmaking from all corners of the continent will be on display, including 2007 Fespaco winner EZRA, 2007 Zanzibar Film Festival winner JUJU FACTORY, and the US premiere of TARTINA CITY. This year includes a special sidebar retrospective of the films of Senegal's Ousmane Sembene (1923-2007), the "Godfather of African Cinema."

ALL FILMS NOT RATED

AFI member passes will be accepted at all screenings in the New African Films Festival.

EZRA

EZRA

Friday, March 7, 7:00

This moving film was awarded the Grand Prize at the 2007 Festival Panafricain du Cinema á Ouagadougou (Africa's largest and most prestigious film event) and selected for International Critics Week at Cannes. One morning on the way to school, seven-year-old Ezra is kidnapped by rebels—and for the next 10 years remains in the jungle as a child soldier. Now a disturbed young man, Ezra finds himself in front of a Truth and Reconciliation Commission in Sierra Leone where he is asked to speak of his brutal attack on a village. As his mute sister listens in horror, she finally reveals a secret she has kept hidden from him. **DIR/SCR Newton I. Aduaka; SCR Alain-Michel Blanc; PROD Gorune Aprikian and Michel Loro. France/Nigeria, 2007, color, 103 min.**

Best Film, Zanzibar International Film Festival

JUJU FACTORY

Saturday, March 8, 1:00

Kongo is a struggling author living in the Matonge district of Brussels, an area mainly populated by African immigrants. His editor wants him to deliver a traveler's handbook targeting Europeans looking for accessible exoticism, but Kongo wants to investigate the lives of the people around him and the complicated history between Belgium and the Congo. **DIR/SCR Balufu Bakupa-Kanyinda. Democratic Republic of Congo, 2006, color, 97 min. In French with English subtitles.**

FARO, GODDESS OF THE WATERS [Faro, la reine des eaux]

Saturday, March 8, 3:00

In this assured debut from Salif Traoré, a former assistant to filmmakers Souleymane Cissé and Abderrahmane Sissako, Engineer Fili Traoré returns to his rural village in Mali —many years after having been cast out as the child of an unwed mother—to find his father and initiate a waterworks project. But his arrival coincides with the drowning of a young villager. The elders determine that Faro, the water spirit, has been angered by Traoré's return—and the only way to appease her is with sacrifice. **DIR/SCR/PROD Salif Traoré; SCR Olivier Lorelle; PROD Bärbel Mauch, Daniel**

Morin, Ismaël Ouédraogo and Philippe Quinsac. Mali/France/Canada/Burkina Faso/Germany, 2007, color, 96 min. In Bambara with English subtitles.

CLOUDS OVER CONAKRY [Il va pleuvoir sur Conakry]

Saturday, March 8, 7:30

This impressive film finds a new approach to capturing the tradition-versus-modernity theme so frequently seen in African cinema. Twenty-five-year-old BB, son of the inflexible Imam Karamo—the guardian of his village's ancestral traditions—is chosen to be his father's worthy successor, but he refuses to accept his destiny. BB prefers to work independently as an artist and live with his love, the beautiful young computer scientist Kesso. *(Note courtesy of the Film Society of Lincoln Center)* **DIR/SCR Cheick Fantamady Camara. Guinea/France, 2007, color, 97 min. In French with English subtitles.**

Special Price: $5

Back by Popular Demand from SILVERDOCS 2007

HIP HOP REVOLUTION

Saturday, March 8, 9:45

This visually stimulating film, pumping with the sound of underground classic songs, explores the 25-year evolution of hip hop in South Africa, from its birth on the Cape Flats through the insurgence of black consciousness and the political uprising in the 1980s. Interviews with first-generation pioneers of South African hip hop explain how the African-American art form mirrored their experiences and gave youth a medium to express themselves, inciting a timely sense of black pride. **DIR/PROD Weaam Williams. South Africa, 2006, color, 48 min. NOT RATED**

Director Charles Burnett in Person with

NAMIBIA: THE STRUGGLE FOR LIBERATION

Sunday, March 9, 1:00

Covering over 60 years of history, NAMIBIA tells the story of Namibia's first president, Sam Nujoma, charting his political awakening and his part in his country's fight against South African occupation. Rather than a documentary-style history of the long, brutal conflict, the film mixes real and composite characters to explore the spirit and sacrifices of the struggle that culminated in independence in 1990. **DIR/SCR Charles Burnett; PROD Abius Akwaake and Steve Gukas. Namibia, 2007, color, 161 min.**

CLOUDS OVER CONAKRY

"Making her feature debut with the clear-eyed, powerful HOLLOW CITY, Maria João Ganga establishes herself as a talent to be watched. First rate!"

—VARIETY

HOLLOW CITY [Na Cidade Vazia]

Sunday, March 9, 6:45

One of the few films made in Angola since it was torn apart by civil war, this eye-opening drama is set in Luanda, the capital, in the war's aftermath. N'dala is a war orphan who escapes his caretakers, hoping to find his way back to his home village. Wandering Luanda's streets, he meets an array of characters and is lured into a robbery, while pursued by a missionary nun across the bewildering and dangerous city. **DIR/SCR Maria João Ganga; PROD François Gonot. Angola/Portugal, 2004, color, 90 min. In Portuguese with English subtitles.**

US Premiere!

TARTINA CITY

Sunday, March 9, 8:45

Adoum, a young reporter, fights to get a passport to leave Chad. Once abroad, he hopes to do an extensive report on the situation in his country. But at the airport, a mysterious, compromising letter is found in his belongings. Adoum is arrested and ends up in the underground dungeon run by the notorious Colonel Koulbou. When Adoum's friend tracks him down, it is already too late. Meanwhile, Colonel Koulbou has a new wife, and she is already fed up with her treatment at his hands....*(Note courtesy of the World Film Festival of Montreal)* **DIR/SCR/PROD Issa Serge Coelo. Chad, 2006, color, 88 min.**

TARTINA CITY

ITVS Presents: FREE SCREENING

Back By Popular Demand from SILVERDOCS 2007

IRON LADIES OF LIBERIA

Monday, March 10, 7:00 FREE!

See page 14 for details.

DREAMS OF DUST

"Hypnotic widescreen photography…well written and directed…Salgues' screenplay is perfectly crafted."

—DEBORAH YOUNG, VARIETY

DREAMS OF DUST [Rêves de poussière]

Tuesday, March 11, 9:40

Mocktar, a Nigerian peasant, comes looking for work in Essakane, a dusty gold town in Northeast Burkina Faso where he hopes to forget his haunting past. He quickly finds out the gold rush ended 20 years before, and the inhabitants of this strangely timeless wasteland exist simply from force of habit. The beautiful Coumba, however, still courageously struggles to raise her daughter after the death of her family. Soon Mocktar will be fighting not only to survive, but also to provide a better future for this mother and child. **DIR/SCR Laurent Salgues. France/Canada/Burkina Faso, 2006, color, 86 min. In French with English subtitles.**

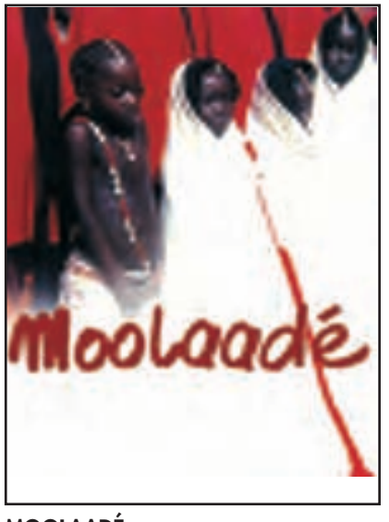
OUSMANE SEMBÈNE

All notes courtesy of Film Forum

FAAT KINÉ

Friday, March 7, 9:45

Sembène explores women's lives in contemporary Dakar, Senegal's bustling capital, in this warm, often funny story of a single mother, her two children, two ex-husbands, aged mother and assorted friends. Sembène culturally and politically contextualizes her thoroughly modern triumphs and anxieties in a Dakar that has shantytowns as well as high-rises, streets crowded with cattle as well as Mercedes-Benzes, and women whose lives have been shaped by tribal custom and male prejudice as much as by their cutting-edge aspirations. **DIR/SCR Ousmane Sembène; PROD Wongue Mbengue. Senegal, 2000, color, 118 min. In French and Wolof with English subtitles.**



MOOLAADÉ

Saturday, March 8, 5:00

In a remote Burkina Faso village, the impending mass ceremony of female circumcision goes wrong as this year's class of young girls resists. They jump down wells or head for the home of Collé, herself a holdout against tradition, and for her magical protection—the Moolaadé. This intense treatment of a burning issue is embedded within a three-dimensional treatment of village life—with a final outburst of courage coming from the least likely source. **Ousmane Sembène. Senegal/France/Burkina Faso/Cameroon/Morocco/Tunisia, 2004, color, 124 min. In Bambara and French with English subtitles.**

FAAT KINÉ

Double Feature

Sunday, March 9, 5:00

BLACK GIRL [La Noire de...]

Diouana finds her pleasant babysitting chores for a French family in Dakar topped by an invitation to accompany them back to France; but once there, she finds she's just "the black girl." Based on actual events, Sembène's first feature makes an unsparing attack on neocolonial exploitation and put African cinema on the map. Sembène himself stars as a schoolteacher. **DIR/SCR Ousmane Sembène; PROD André Zwoboda. France/Senegal, 1966, b&w, 65 min. In French with English subtitles.**

with

BOROM SARRET

Sembène's first film, a day in the life of a poor cart driver. **DIR/SCR Ousmane Sembène. Senegal, 1964, b&w, 20 min.**

EMITAI [God of Thunder]

Monday, March 10, 9:00

When French troops come to a Diola village during WWII to conscript the men and confiscate the rice, the women hide the crop and the elders consult with the gods, but events slowly escalate to tragedy. Based on an actual incident., the film's final horrific image was initially blacked out by the French. **DIR/SCR Ousmane Sembène. Senegal, 1971, color, 103 min. In French and Wolof with English subtitles.**

CAMP DE THIAROYE

CAMP DE THIAROYE

Tuesday, March 11, 6:45

Based on an actual historical incident, this "magisterial critique of the colonial mentality" (J. Hoberman) received a Special Jury Prize from the Venice Film Festival. In 1944, African infantrymen, back from slugging it out with the Nazis and liberating Paris, relax in a transit camp in Senegal, but they soon realize "transit camp" means "prison" and "war heroes" means "uppity natives." **DIR/SCR Ousmane Sembène and Thierno Faty Sow; PROD Mustafa Ben Jemja, Ouzid Dahmane and Mamadou Mbengue. Senegal, 1987, color, 157 min. In French and Wolof with English subtitles.**

GUELWAAR

Thursday, March 13, 7:00

Bad enough that political activist Guelwaar ("the noble one") has just died mysteriously, but where's the body? Misidentified and buried in a Muslim cemetery? But he was a Catholic! The solution is obvious—but the disinterment plans rapidly derail as a bitingly comic firestorm of red tape, intra-family disputes, and religious turf wars threaten to escalate into mayhem. **DIR/SCR/PROD Ousmane Sembène; PROD Jacques Perrin. France/Germany/ Senegal, 1992, color, 115 min. In French and Wolof with English subtitles.**

CEDDO

Thursday, March 13, 9:20

In a 19th-century village, a princess is kidnapped, and a Muslim imam struggles against a Catholic priest for religious and political control, while the ceddo ("ched-doe", or common people) try to hold on to their traditional ways. Banned in Senegal, Sembène's historical epic condenses two centuries of African history into a thriller of oppression and intolerance. **DIR/SCR Ousmane Sembène. Senegal, 1977, color, 120 min. In French and Wolof with English subtitles.**

MANDABI [The Money Order]

Friday, March 14, 9:15; Saturday, March 15, 1:00

Illiterate, unemployed, 50-ish Ibrahima Deng suddenly gets a windfall: a money order from his streetsweeper nephew in France for 20,000 francs (roughly $100). But he finds he can't cash it without an identity card, which requires a proof of birth. Sembène's first color film is a darkly humorous satire of Kafkaesque bureaucracy and corruption, as Deng concludes "honesty is a sin in this country." **DIR/SCR Ousmane Sembène; PROD Jean Maumy. France/Senegal, 1968, color, 90 min. In French and Wolof with English subtitles.**

XALA [The Curse]

Saturday, March 15, 9:30; Sunday, March 16, 9:30; Monday, March 17, 8:45

Sembène's take on *Animal Farm* in Africa is a savagely funny satire of the new post-independence ruling class, as [a] fifty-ish fat cat enjoys a flourishing import business, two wives (traditional and Westernized), and a white Mercedes—and gets appointed to the Chamber of Commerce. Time to add that third wife, but on the wedding night he fails to rise to the occasion. Could he be the victim of a xala? The film, despite government censorship, broke Senegalese box office records and hit its targets where they lived. **DIR/SCR Ousmane Sembène; PROD Paulin Vieyra. Senegal, 1975, color, 123 min. In French and Wolof with English subtitles.**

In the Nation's Capital—and at AFI Silver!

The 16th Annual Environmental Film Festival will be held March 11 through 22. For a complete schedule, visit www.dcenvironmentalfilmfest.org or call 202.342.2564.

Director Godfrey Reggio in person with The Quatsi Trilogy

Director Godfrey Reggio will appear at all three screenings of his "Qatsi" trilogy. Taking its titles from Hopi Indian words, the films chronicle the rhythms of life on Earth and the destructive impact of the modern world on the environment.

KOYAANISQATSI: LIFE OUT OF BALANCE

KOYAANISQATSI: LIFE OUT OF BALANCE

Friday, March 14, 7:00

An apocalyptic vision of two different worlds, KOYAANISQATSI shows both: natural beauty and our growing dependence on technology. Capturing stunning visual images of North America, from desert landscapes to rocket explosions, rhymthically set using slow-motion and time-lapse techniques to a score by Philip Glass, this ground-breaking film was the first full-length commercial nonverbal film. All the images are of real life, presented to show the imbalance between nature and urban culture—the latter moving at a frenetic pace, detached from the natural environment and overwhelmed by technology. Open for differing individual interpretation, the images inspire a thousand thoughts. **DIR/SCR/PROD Godfrey Reggio; SCR Ron Fricke, Michael Hoenig and Alton Walpole. US, 1982, color, 86 min. NOT RATED**

POWAQQATSI: LIFE IN TRANSFORMATION

Saturday, March 15, 7:00

Focusing on the people of the developing world—from Brazil, Egypt, Hong Kong, India, Kenya, Nepal and Peru—and closely observing their everyday lives in vivid color and slow motion, POWAQQATSI puts the audience nearly close enough to smell the food cooking, the fresh fish and nearby fires. The film celebrates the human-scale endeavors of craftsmanship, spiritual worship, labor and creativity that define a particular culture, capturing what is rare and beautiful about these people and their civilizations. In keeping

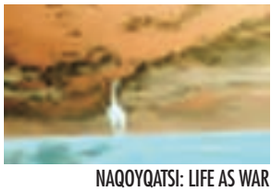
POWAQQATSI: LIFE IN TRANSFORMATION

with the trilogy's theme, POWAQQATSI also reveals the impact of technological progress on native cultures—their complicated interaction with such new additions as cars and high-rises. **DIR/SCR/PROD Godfrey Reggio; SCR Ken Richards; PROD Mel Lawrence, Kurt Munkacsi and Lawrence Taub. US, 1988, color, 99 min. In English, Hopi and Spanish with English subtitles. RATED G**

NAQOYQATSI: LIFE AS WAR

Sunday, March 16, 7:00

Exploring the most significant event in the last 5,000 years of human history, the transition from the natural to the technological milieu, NAQOYQATSI contrasts the earthy diversity of nature with the homogenization of technology. As it consumes the old natural world with its infinite appetite, the



NAQOYQATSI: LIFE AS WAR

explosive tempo of technology becomes "naqoyqatsi," a sanctioned aggression against the force of life itself, a war-life beyond the confines of the battlefield. The film envisions a world made in the image of the new divine, the computer. **DIR/SCR/PROD Godfrey Reggio; PROD Joe Beirne and Lawrence Taub. US, 2002, color, 89 min. RATED PG**

THE BIG COUNTRY

Introduced by Catherine Wyler, Artistic Director, Rochester/High Falls International Film Festival and daughter of director William Wyle

Photo courtesy of Photofest

THE BIG COUNTRY

Sunday, March 16, 3:00

Considered one of the best Westerns ever made, this classic film spotlights rival ranchers Burl Ives and Charles Bickford fighting over waterrights to a river located between their two properties. Retired wealthy sea captain Gregory Peck arrives to marry his fiancée Carroll Baker. But his values and approach to life are a mystery to the ranchers, and foreman Charlton Heston dislikes him at first sight – especially since he wants the girl himself. **DIR/PROD William Wyler; SCR Jessamyn West, Robert Wyler, James R. Webb and Sy Bartlett, based on the novel by Donald Hamilton; PROD Gregory Peck. US, 1958, color, 165 min. NOT RATED**

THE UNFORESEEN

Friday, March 21, 7:00

The American Dream of owning a house with a white picket fence clashes with environmental sustainability in this documentary shot in Austin, Texas. The film tracks the career of Gary Bradley, a west-Texas farm boy who becomes one of the largest developers in the state. In the 1980s, Bradley had plans to transform miles of pristine hill country outside Austin into large-scale subdivisions. But the proposed development jeopardized Barton Springs, a watering hole treasured by locals, and served as a lightning rod for mobilizing environmental activism. **DIR/PROD Laura Dunn; PROD Douglas Sewell and Jef Sewell. US, 2007, color, 88 min. NOT RATED**

THE UNFORESEEN

INGMAR BERGMAN REMEMBERED, PART II

Photo courtesy of Photofest

March 15 through April 28

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 second part of our Bergman retrospective focuses on his films from the 1960s, which include some of his most psychologically acute works – as well as many of his most experimental and challenging ones, none more so than the landmark PERSONA. Harriet Andersson, Ingrid Thulin, Gunnar Björnstrand and Max von Sydow all continue to shine in various roles, now joined by Liv Ullmann, arguably Bergman's greatest actress. All films were shot by the master cinematographer Sven Nykvist. Look for the third and final part of our Bergman retrospective at the end of the year.

All films in Swedish with English subtitles unless otherwise noted.

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

Photo courtesy of Janus Films

THROUGH A GLASS DARKLY

THROUGH A GLASS DARKLY [Såsom i en spegel]

Saturday, March 15, 3:00; Sunday, March 16, 1:00; Tuesday, March 18, 7:00; Wednesday, March 19, 9:45; Thursday, March 20, 7:00

The first in Bergman's "God and Man" trilogy of chamber dramas, the film won the Best Foreign Language Film Oscar and was nominated for its screenplay. During a family's island summer holiday, schizophrenic daughter Harriet Andersson (giving perhaps the greatest single performance in all of Bergman's films) experiences her last moments of good cheer and lucidity before descending into outright madness. Her crumbling is brought on when she discovers her novelist father has used her illness as raw material. **DIR/SCR Ingmar Bergman; PROD Allan Ekelund. Sweden, 1961, b&w, 89 min. NOT RATED**

WINTER LIGHT [Nattvardsgästerna]

Saturday, March 15, 5:00; Monday, March 17, 7:00; Tuesday, March 18, 9:00; Thursday, March 20, 9:00

A day in the life of rural pastor Gunnar Björnstrand battling with his own loss of faith—through the sparsely attended morning services, his failure to comfort a suicidal, counsel-seeking Max von Sydow, his anguished encounter with mistress Ingrid Thulin and finally an evening high mass. The second film in the "God and Man" trilogy features Bergman's most direct engagement with theology—implying that any affair of "Man" will necessarily find itself a long way from "God." **DIR/SCR Ingmar Bergman; PROD Allan Ekelund. Sweden, 1962, b&w, 81 min. NOT RATED**

THE SILENCE [Tystnaden]

Saturday, March 22, 1:30; Sunday, March 23, 5:00; Wednesday, March 26, 9:00

The last of the "God and Man" trilogy, this sexually provocative portrait of two women's frayed personalities prefigures Bergman's masterpiece PERSONA. Forced to disembark from their train in a foreign country seemingly on the brink of war, sisters Ingrid Thulin and Gunnel Lindblom, along with Lindblom's young son Jorgen Lindstrom, take residence in the strangely vacant Hotel Europa. Here, the two sisters' tense relationship begins to unravel. **DIR/SCR Ingmar Bergman. Sweden, 1963, b&w, 96 min. NOT RATED**

Photo courtesy of Photofest

THE SILENCE

Photo courtesy of Photofest

PERSONA

PERSONA

Saturday, March 22, 7:00; Sunday, March 23, 3:05; Tuesday, March 25, 7:00; Wednesday, March 26, 7:00; Thursday, March 27, 9:05

This landmark film, startling and provocative in its ideas, stands out as the pinnacle of Bergman's career. Nurse Bibi Andersson's cheery efforts to communicate with actress Liv Ullmann, mute and semi-catatonic after an onstage nervous breakdown, give way to deeply personal confessions. Andersson's riveting monologue of a long-ago sexual encounter, "one of the rare, truly erotic sequences in movie history," (critic Pauline Kael) leads to an even more intense transaction between her and the watchful actress. **DIR/SCR/PROD Ingmar Bergman. Sweden, 1966, b&w, 83 min. NOT RATED**

HOUR OF THE WOLF [Vargtimmen]

Saturday, March 29, 3:10; Sunday, March 30, 5:30; Tuesday, April 1, 7:00; Wednesday, April 2, 9:35

Holed up together in a tiny cabin on a remote island, sensitive artist Max von Sydow recounts stories from his

INGMAR BERGMAN REMEMBERED, PART II

past to pregnant wife Liv Ullman. As the stories become increasingly lurid, Ullman begins to wonder if these are real memories, or nightmares. And whether the strange people von Sydow claims to have met on the other side of the island, a baron and his family, really exist, or are just his hallucinations. But then Ullman meets the baron….Gothic horror meets modern psychodrama in this unnerving and underrated masterpiece. **DIR/SCR Ingmar Bergman; PROD Lars-Owe Carlberg. Sweden, 1968, b&w, 90 min. in Swedish and Norwegian with English subtitles. NOT RATED**

SHAME [Skammen]

Friday, March 28, 9:20; Saturday, March 29, 9:20; Sunday, March 30, 9:20; Tuesday, April 1, 9:00; Thursday, April 3, 9:20

Bergman's existential study of life during wartime begins like a chamber drama, with husband-and-wife classical musicians Max von Sydow and Liv Ullman ensconced in a country farmhouse, quietly waiting out the far-off events of an unnamed war. But then the war comes to them, changing everything around them, inside them and between them. As control of their village alternates from one army to the other, von Sydow and Ullman do what they must simply to survive—with soul-destroying consequences. **DIR/SCR Ingmar Bergman; PROD Lars-Owe Carlberg. Sweden, 1968, b&w, 103 min. in Swedish with English subtitles. RATED R**

Photo courtesy of Photofest

THE PASSION OF ANNA

THE PASSION OF ANNA [En Passion]

Sunday, April 6, 8:30; Monday, April 7, 9:15

With its postmodern collage (compared to PERSONA's focused high modernism), this film enjoys cult status as one of Bergman's unique and most experimental works. On the island of Fårö, reclusive Max von Sydow becomes involved with high-strung widow Liv Ullmann and cynical couple Bibi Andersson and Erland Josephson. The foursome trade barbs and innuendos at a drunken dinner party. Bergman periodically intercuts the narrative with direct-to-the-camera interviews of the actors discussing their characters, creating a meditation on identity and its dramatic representation. **DIR/SCR Ingmar Bergman; PROD Lars-Owe Carlberg. Sweden, 1969, color, 101 min. RATED R**

"A self-portrait (in composite) of the great beloved of my childhood."

—DIRECTOR INGMAR BERGMAN

CRIES AND WHISPERS [Viskningar och rop]

Sunday, April 6, 6:30; Tuesday, April 8, 9:45; Wednesday, April 9, 9:40

Amid the blood-red backgrounds of a turn-of-the-century mansion, Liv Ullmann and Ingrid Thulin keep a death-watch over spinster sister Harriet Andersson. Flashbacks tell of disappointed lives, meaningless marriages and sisterly conflicts—with a final, bittersweet image suggesting what has been lost. Oscar-nominated for Best Picture, Director, Screenplay and Costumes, it won for Sven Nykvist's lush cinematography. **DIR/SCR Ingmar Bergman; PROD Lars-Owe Carlberg. Sweden, 1972, color, 91 min. RATED R**

SCENES FROM A MARRIAGE [Scener ur ett äktenskap]

ORIGINALLY PRESENTED AS A FIVE-HOUR, SIX-PART MINISERIES FOR SWEDISH TELEVISION, BUT RELEASED AT NEARLY HALF THAT LENGTH FOR AMERICAN THEATERS, SCENES FROM A MARRIAGE WILL SCREEN AT AFI IN ITS ORIGINAL FULL-LENGTH VERSION IN TWO PARTS.

Photo courtesy of Janus Films

SCENES FROM A MARRIAGE

Part One: Saturday, April 19, 3:00

Part Two: Sunday, April 20, 3:15

When Erland Josephson suddenly leaves his wife Liv Ullmann for another woman, they are forced to confront the disintegration of their marriage. This film, shot in intense, intimate close-ups by master cinematographer Sven Nykvist, chronicles the 10 years of turmoil and love that bind the couple despite their divorce and subsequent marriages. Flawless acting and dialogue portray the brutal pain and uplifting peace that accompany a lifetime of loving. *(Note courtesy The Criterion Collection)* (Original full-length version, presented in two parts, each running approximately 150 minutes.) **DIR/SCR Ingmar Bergman; PROD Lars-Owe Carlberg. Sweden, 1973, color, 300 min. RATED PG**

Photo courtesy of Photofest

CRIES AND WHISPERS

THE MAGIC FLUTE [Trollflöjten]

Friday, April 25, 7:00; Sunday, April 27, 4:20; Monday, April 28, 8:45

Considered by many the greatest film version of an opera, Ingmar Bergman pays loving tribute to Mozart's exquisite work, while adding some Bergmanesque touches. He had hoped to film the opera on the historic stage of Drottningholm Palace in Stockholm, but when the location proved unworkable, he re-created the theater's stage and trappings in a studio at the Swedish Film Institute. **DIR/SCR Ingmar Bergman; SCR Emanuel Schikaneder; PROD Måns Reuterswärd. Sweden, 1975, color, 135 min. RATED G**

Photo courtesy of Janus Films

THE MAGIC FLUTE

ROBERT MITCHUM RETROSPECTIVE

March 21 through May 5

Photo courtesy of Photofest

Perennially underrated during his career, in retrospect Robert Mitchum stands out as one of Hollywood's greatest leading men. Ruggedly built and handsome in an unconventional, though undeniable, way, the sleepy-eyed Mitchum possessed an easy authority, along with an air of defiance toward, and an effortless disdain for, anyone else's. It made him perfect for tough guy roles in westerns and crime films, but he wasn't simply some musclebound action hero. His laconic delivery and unshowy instincts gave his performances a jazzy, offbeat vibe, allowing his wit, soul, and a kind of existential weariness to come through. No careerist, he could be dismissive of his work and Hollywood in general, but ironically, he never wanted for projects during his 50 years in show business. Perhaps as a result of this ambivalence, he gravitated toward anti-heroes and subversive fare, resulting in a filmography packed with quirky cult classics: OUT OF THE PAST, Mitchum blasé as the doomed hero in the definitive film noir; NIGHT OF THE HUNTER, Charles Laughton's terrifyingly beautiful fairy tale, with Mitchum's deranged preacher a kind of big bad wolf; the anarchic and pro-outlaw THUNDER ROAD, which Mitchum wrote, produced and starred in; CAPE FEAR, Mitchum murderously seductive as the vengeful Max Cady; and his late-career valedictory, THE FRIENDS OF EDDIE COYLE, with Mitchum movingly mortal as the aging, two-bit gangster, one of his subtlest and best performances.

An iconoclastic one-of-a-kind, Mitchum is still the essence of cool 60 years after his screen debut. His best films, 12 of which are presented here, remain fresh and vital, while his screen persona still comes across as relevant.

AFI member passes will be accepted at all screenings in the Robert Mitchum Retrospective.

Photo courtesy of Photofest

OUT OF THE PAST

OUT OF THE PAST

Friday, March 21, 9:30; Saturday, March 22, 9:00; Sunday, March 23, 1:00; Tuesday, March 25, 9:00; Thursday, March 27, 7:00

In a film many consider the ultimate film noir, ex–private eye Mitchum tries to make a new life in the country, but his past catches up with him – his mob-boss former employer, Kirk Douglas and bad girl Jane Greer, with whom Mitchum's earlier romantic idyll had ended on a murderous note. Dizzyingly told in flashback, blending dreamy romanticism with doomy cynicism, this is a vicious love triangle: Mitchum, a paragon with his trenchcoat and laconic cool; Greer, la femme la plus fatale, a serial man-jilter whose duplicity and murderousness know no bounds; and Douglas, blending charm and menace in one of his best performances. **DIR Jacques Tourneur; SCR Daniel Mainwaring based on his novel *Build My Gallows High*; PROD Warren Duff. US, 1947, b&w, 97 min. RATED PG**

THE LUSTY MEN

Friday, March 28, 7:00; Saturday, March 29, 7:00; Sunday, March 30, 3:10; Wednesday, April 2, 6:30; Thursday, April 3, 7:00

Director Nicholas Ray combines action-packed rodeo riding with affecting melodrama in one of his best films, and Mitchum gives one of his legend-making performances as the hard-living rodeo lifer. Rodeo veteran Mitchum, off the bulls since taking a bad spill, tries his hand at mentoring and managing the career of eager Arthur Kennedy, who quickly rises through the ranks. Kennedy's wife Susan Hayward wants him to quit while he's ahead and settle down, but he's drawn to the rowdy rodeo lifestyle—and despite her anger, she's drawn to Mitchum. **DIR Nicholas Ray; SCR David Dortort and Horace McCoy, based on the novel by Claude Stanush; PROD Jerry Wald. US, 1952, b&w, 113 min. NOT RATED**

PURSUED

Saturday, March 29, 1:00; Sunday, March 30, 1:00; Monday, March 31, 7:00

This psychologically skewed Western features jaded Civil War vet Mitchum marrying his stepsister (!) Teresa Wright after killing her brother in a gunfight, with the duplicitous

Film-Noir Double Feature

Saturday, March 22, 3:45; Sunday, March 23, 7:00; Monday, March 24, 7:00

"A 67-minute exercise in murder, paranoia, sexual intrigue and sweaty psychosis"

—GARY GIDDINS, FILM COMMENT

WHEN STRANGERS MARRY

Released in 1944 by the iconic "poverty row" studio Monogram (to whom Jean-Luc Godard, inspired by the studio's stock-in-trade hardboiled crime pictures, dedicated BREATHLESS), WHEN STRANGERS MARRY has the illicit charm and vaguely disreputable material that many B-pictures promise but few deliver. Director William Castle, later the gimmicky impresario of '50s-era horror films, ably guides the excellent, on-their-way-up cast—including Mitchum, Kim Hunter and Dean Jagger—through this tale of a hasty marriage, ensuing love triangle and murder set-up. **DIR William Castle; SCR Dennis J. Cooper and Philip Yordan, based on the story by William K. Howard and George Moskov; PROD Frank King, Herman King and Maurice King. US, 1944, b&w, 67 min. NOT RATED**

with

CROSSFIRE

Just back from WWII, a troop of Army soldiers kills time in Washington, DC, but one of their number is suspected of the racially motivated killing of a Jewish man after a chance encounter. Robert Montgomery is the seen-it-all police detective; Mitchum, at his reserved best, plays a cool-headed sergeant conducting his own investigation in parallel—and at times in conflict—with the cops. Robert Ryan's portrayal of the bigoted, cracked-up killer earned him his only Oscar nomination. **DIR Edward Dmytryk; SCR John Paxton, based on the novel by Richard Brooks; PROD Adrian Scott. US, 1947, b&w, 86 min. NOT RATED**

Photo courtesy of Photofest

ROBERT MITCHUM RETROSPECTIVE

Wright bent on getting her revenge on their wedding night. Written by Niven Busch (DUEL IN THE SUN), directed by Raoul Walsh (THE BIG TRAIL) and shot by the great James Wong Howe (SWEET SMELL OF SUCCESS), PURSUED brings to the Western the mood and atmosphere of a great film noir. **DIR Raoul Walsh; SCR Niven Busch; PROD Milton Sperling. US, 1947, b&w, 101 min. NOT RATED**

BLOOD ON THE MOON

Saturday, March 29, 5:05; Sunday, March 30, 7:25; Monday, March 31, 9:10

Drifter Mitchum goes to work as a hired gun for old friend Robert Preston, the leader of a coalition of homesteaders embroiled in a heated range war against Tom Tully's ranching operation. But Mitchum's loyalty is shaken when he discovers Preston's working an angle to extort Tully on a crooked land deal. Double-crosses, knockdown barroom fights and a climactic shootout pace this action-packed western from director Robert Wise, notable too for its shadowy atmosphere, as lensed by noir specialist Nicholas Musuraca. **DIR Robert Wise; SCR Lillie Hayward, Luke Short and Harold Shumate, based on the Luke Short novel *Gunman's Chance*; PROD Theron Warth. US, 1948, b&w, 88 min. NOT RATED**

HEAVEN KNOWS, MR. ALLISON

Saturday, April 5, 1:00; Monday, April 7, 7:00

Salty Marine Mitchum and nun Deborah Kerr are marooned on a small Pacific island during WWII, battling the elements and each other until they have to put their heads together to outwit an expedition of Japanese soldiers. The pairing of Kerr with Mitchum—the Scottish beauty's favorite leading man—produced terrific screen chemistry and an Oscar nomination for Kerr. **DIR/SCR John Huston; SCR John Lee Mahin, based on the novel by Charles Shaw; PROD Buddy Alder and Eugene Frenke. US, 1957, b&w, 108 min. NOT RATED**

THE SUNDOWNERS

Sunday, April 6, 3:45; Wednesday, April 9, 7:00

Mitchum and Deborah Kerr play husband-and-wife nomadic sheepherders in 1920s Australia, a couple who've led and loved a footloose life but who now want to settle down on their own homestead —assuming Mitchum can leave behind his rambunctious ways. Mitchum and Kerr's natural, knowing way with one another, not to mention their earthy sexual chemistry, make them one of the movies' more believable screen couples. Peter Ustinov—former sea captain, current gentleman tramp—is along for the ride. **DIR Fred Zinnemann; SCR Isobel Lennart, based on the novel by Jon Cleary. US, 1960, b&w, 133 min. NOT RATED**

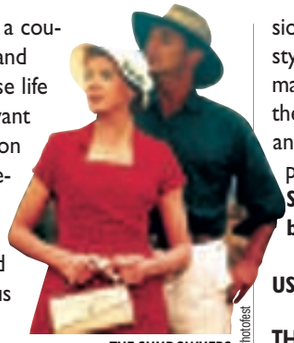


Photo courtesy of Photofest

THE SUNDOWNERS

Photo courtesy of Photofest

THE NIGHT OF THE HUNTER

THE NIGHT OF THE HUNTER

Friday, April 11, 7:00, Saturday, April 12, 2:00, 7:05; Sunday, April 13, 4:45, 9:15; Monday, April 14, 9:30; Tuesday, April 15, 9:30, Wednesday, April 16, 6:30; Thursday, April 17, 7:00

The only film directed by the great actor Charles Laughton, THE NIGHT OF THE HUNTER has enjoyed cult status across five decades. Blending the frightening mythological power of a Brothers Grimm fable with Southern Gothic creepiness, it's the story of two children guarding their dead father's stash of stolen money from a seemingly benevolent but secretly malicious preacher, played with unhinged gusto by Robert Mitchum. With expressionistic lighting effects and memorably stylized, even psychedelic, art design, it's a marvel to look at, and Mitchum, usually the paragon of cool, here gives a flamboyantly over-the-top performance as the psychotic villain. **DIR Charles Laughton; SCR James Agee, based on the novel by Davis Grubb; PROD Paul Gregory. US, 1955, b&w, 93 min. NOT RATED**

THUNDER ROAD

Friday, April 18, 7:00; Saturday, April 19, 9:15; Sunday, April 20, 9:15; Monday, April 21, 9:00; Thursday, April 24, 7:00

A personal project for Mitchum, who in addition to starring in, writing and producing the picture, even composed and sang the title song, which became a radio hit. Proud Tennessee war vet–turned-bootlegger Mitchum must contend with both the feds and the mobsters who want a piece of his action. Full of thrilling car chases, memorable characters and plenty of local color, THUNDER ROAD enjoyed enormous and enduring popularity throughout the South, becoming a drive-in classic. **DIR Arthur Ripley; SCR James Atlee Phillips and Walter Wise, based on the story by Robert Mitchum. US, 1958, b&w, 92 min. RATED PG**

CAPE FEAR

Friday, April 25, 9:45; Saturday, April 26, 10:00; Sunday, April 27, 9:45; Wednesday, April 30, 9:30; Thursday, May 1, 9:00

Martin Scorsese's 1991 remake of CAPE FEAR may have improved on some aspects of J. Lee Thompson's 1962 original, but, with all due respect to De Niro, not Mitchum's performance as ex-con Max Cady. Using his natural cool and subtle insolence, Mitchum creates a unique screen villain, one possessing a laid-back menace. His unhurried, I-don't-give-a-damn attitude makes him the perfect foil to upright—and uptight—Gregory Peck, the DA who sent him to jail. When Cady finally makes his move for revenge it's violent in the extreme, but until then he makes rooting for the bad guy fun. **DIR J. Lee Thompson; SCR James R. Webb, based on *The Executioners* by John D. MacDonald; PROD Sy Bartlett. US, 1962, b&w, 105 min. NOT RATED**

THE FRIENDS OF EDDIE COYLE

Friday, May 2, 7:10; Saturday, May 3, 1:00, 7:10; Sunday, May 4, 1:00, 7:10; Monday, May 5, 9:45

World-weary Mitchum, a career criminal with a wife and two kids struggling to make ends meet in the suburbs, contemplates ratting to the cops after getting pinched for driving a truck full of stolen whisky. Director Peter Yates (BULLITT, BREAKING AWAY) displays great command for the details, whether it's the taut procedural of a bank heist or fly-on-the-wall observations of criminals in their milieu, with the local color of 1970s Boston providing a particularly piquant backdrop. And Mitchum—struggling with his dilemma, defeated, but sardonic to the end—gives perhaps the most affecting performance of his brilliant career. **DIR Peter Yates; SCR/PROD Paul Monash, based on the novel by George V. Higgins. US, 1973, color, 102 min. RATED R**

Photo courtesy of Photofest

CAPE FEAR

BETTE DAVIS CENTENNIAL

April 4 through May 4

Photo courtesy of Photofest

Driven. Daring. Provacative. Temperamental. High-strung. Neurotic. With Bette Davis, you took the good with the bad. In the movies, of course, "bad" can be better than "good"—or at least more fun—and Davis was never better than when she was being bad. As a busy contract player at Warner Brothers in the 1930s, she portrayed a succession of fast-talking, thrill-seeking flappers, molls and schemers, wised-up sisters who were sometimes too smart for their own good. But the quality of her films during this time was variable, and it was only after years of battling her boss, Jack Warner—at one point even taking him to court—that Davis earned a degree of self-determination. During her peak years and in her best roles, she created characters who were self-reliant, defiant of convention and unafraid of consequences: Julie Marsden in JEZEBEL; Leslie Crosbie in THE LETTER; Regina Giddens in THE LITTLE FOXES. These were tough-minded roles in tough melodramas. Like her rival Joan Crawford, she also made "women's pictures," but the combative Davis, once billed as "the female Cagney," reinvented what was possible in such a picture: laughing in the face of terminal illness in DARK VICTORY; fearlessly playing ugly, under Lon Chaney-like makeup, in NOW, VOYAGER; and with ALL ABOUT EVE, knowingly taking the ax to the pretensions of show biz and stardom.

Davis enjoyed a famously long career that spanned six decades, from Hollywood's Golden Age to the end of the 1980s. "Old age is not for sissies," she liked to say, and she walked the talk by working steadily until her death in 1989. By then, Davis's outsized public persona had long ago superseded the great work of her youth, the lines between the star and her screen persona blurring every time she'd use one of her characters' more quotable lines as a catch phrase on the talk show circuit. But Davis's best work endures. Her acting, though mannered, displays remarkable intuitiveness and, at times, surprising subtlety. And her one-of-a-kind physicality—with those outsized eyes—ensures her undying uniqueness. There hasn't been anyone like her before or since.

Davis received an impressive 10 Oscar nominations for Best Actress during her career, winning for DANGEROUS in 1935 and JEZEBEL in 1938. In 1977, she became the fifth recipient of AFI's Life Achievement Award, the first woman to be so honored.

On the occasion of her centenary, rediscover one of Hollywood's true originals: Bette Davis.

ALL FILMS NOT RATED

AFI member passes will be accepted at all screenings in the Bette Davis Series.

ALL ABOUT EVE

ALL ABOUT EVE

Friday, April 4, 7:00; Saturday, April 5, 3:30; Sunday, April 6, 1:00; Tuesday, April 8, 7:00

"Fasten your seatbelts, it's going to be a bumpy night!" says Bette Davis's screen apotheosis, A-list actress Margo Channing. But it's she who gets bumped off by her duplicitous protégée Anne Baxter as the ambitious Eve Harrington, a young starlet who models herself on Davis only to supplant her in a win-at-all-costs rise to stardom. The most nominated film in Oscar history with 14, winning six, including Best Picture, Director and Screenplay nods for Joseph L. Mankiewicz. **DIR/SCR Joseph L. Mankiewicz; PROD Darryl F. Zanuck. US, 1950, b&w, 138 min.**

Pre-Code Double Feature!

Saturday, April 12, 4:00
Monday, April 14, 6:30

THE CABIN IN THE COTTON

"Ah'd like to kiss ya, but I just washed my hayuh," Bette Davis tells Richard Barthelmess in an amusingly arch Southern drawl as a plantation boss's daughter flirting with her father's up-by-his-bootstraps employee. Soon Barthelmess ditches his plain-Jane girlfriend for flashy bad girl Davis, until duty calls—in this case, unfair labor practices and a lynching. A classic Warner Bros. "social problem" film of the 1930s—with a dash of the sexy. **DIR Michael Curtiz; SCR Paul Green, based on the novel by Harry Harrison Kroll. US, 1932, b&w, 78 min.**

with

"Probably the fastest movie ever made."

—FILM CURATOR WILLIAM K. EVERSON

FOG OVER FRISCO

Delirious fun! "You promised to turn over a new leaf after your last scandalous escapade," financier Arthur Byron tells his high-living, low-life-loving daughter Bette Davis over breakfast, after another late night out. A socialite with criminal tastes, Davis gets in over her head with gangsters, and after a breathless turn of events (the butler's not who he says he is, nor is the boyfriend, and there's a secret code that has something to do with a yacht in the bay) stepsister Margaret Lindsay solves the mystery—having first escaped her kidnappers! DIR William Dieterle; SCR Robert N. Lee and Eugene Solow, based on "The Five Fragments" by George Dye. US, 1934, b&w, 68 min.

Photo courtesy of Photofest

FOG OVER FRISCO

BETTE DAVIS

Double Feature! Bette and Cagney! Bette and Bogie!

Sunday, April 13, 1:00
Tuesday, April 15, 6:30

JIMMY THE GENT

Before battling her way to starring roles and top billing, Davis gave great support early in her career, as these two films demonstrate. In JIMMY THE GENT, she and James Cagney trade rapid-fire quips in a blithely amoral cult classic of screwball comedy. Davis is the former employee of con-man private dick Cagney, sucked back into his whirlwind schemes after having gone straight. **DIR Michael Curtiz, SCR Bertram Millhauser, based on the story The Heir Chaser by Laird Doyle and Ray Nazarro. US, 1934, b&w, 67 min.**

with

THE PETRIFIED FOREST

The film that made Humphrey Bogart a star, as the fugitive killer Duke Mantee who takes several people hostage in a lonely desert diner while attempting to evade a manhunt. Davis shines as a naïve young dreamer caught up in Bogart's danger, trading her customary fire for cool understatement and providing a well-tempered counterpoint to the menace around her. **DIR Archie Mayo, SCR Delmer Daves, based on the play by Charles Kenyon and Robert E. Sherwood. US, 1936, b&w, 83 min.**

OF HUMAN BONDAGE

Saturday, April 19, 1:00; Wednesday, April 23, 7:00

Davis's performance earned her industry-wide recognition as a serious actress, though not, controversially, an Oscar nomination (Davis believed her win for DANGEROUS in 1935 was a "makeup" for the slight). The first of several screen adaptations of the W. Somerset Maughm novel was a breakthrough role for Davis: her first shot at a prestige film after several years of variable casting in the Warners factory, and, as the impulsive, uncaring wanton who brings down good doctor Leslie Howard, a precedent setter for her willingness to play unsympathetic characters. **DIR John Cromwell; SCR Lester Cohen, based on the novel by W. Somerset Maugham; PROD Pandro S. Berman. US, 1934, b&w, 83 min.**

JEZEBEL

Sunday, April 20, 1:00; Tuesday, April 22, 6:45

This is Davis's first of three films with director William Wyler, who guided her to some of her greatest performances. Davis didn't get the part of Scarlett in GONE WITH THE WIND (can you imagine?), but she starred in this other tale of the antebellum South and won her second Oscar for Best Actress. Headstrong and petulant Davis is the belle of New Orleans, but her reckless ways—

THE LITTLE FOXES

including wearing a red gown to a white-dress ball and flirting with old flame George Brent—drive upright fiancé Henry Fonda into the arms of good girl Margaret Lindsay. **DIR William Wyler; SCR Clements Ripley, Abem Finkel, John Huston and Robert Buckner, based on the play by Owen Davis. US, 1938, b&w, 104 min.**

DARK VICTORY

Saturday, April 26, 12:30; Monday, April 28, 6:30

Davis: "Judy Traherne is what I'm like. She was 98 percent me." At a chic restaurant, Long Island socialite Judy Traherne (Bette Davis) announces "I think I'll have a large order of prognosis negative!" to her doctor beau and best friend, having discovered the secret they've been keeping from her—that her brain tumor means she has only a year to live. What follows runs the gamut from drunken despair to boozy high living, with Davis's own rebelliousness, fierce self-determination and private neuroticism informing her character as never before. **DIR Edmund Goulding; SCR Casey Robinson, based on the play by George Emerson Brewer Jr. and Bertram Bloch. US, 1939, b&w, 104 min.**

THE LETTER

Saturday, April 26, 6:00; Sunday April 27, 12:30; Tuesday, April 29, 7:00

"With all my heart, I still love the man I killed." Romantic intrigue leads to murder in exotic Malaysia in one of William Wyler's best movies with one of Bette Davis's greatest performances. The bravura opening sequence has shots ringing out in the tropical night, Davis with gun in hand and her former lover dead on the floor. We know she did it, but will nobly suffering husband Herbert Marshall help her beat the rap? Seven Oscar nominations, including Best Picture, Director, and Actress for Davis. **DIR William Wyler; SCR Howard Koch, based on the play by W. Somerset Maugham. US, 1940, b&w, 95 min.**

THE LITTLE FOXES

Wednesday, April 30, 6:30; Saturday, May 3, 3:10; Sunday, May 4, 3:10

Director William Wyler's third and final film with Davis provided her one of her juiciest roles, the brilliant and ruthless Regina Giddens, one of a trio of scheming siblings in a moneyed Southern family during the Gilded Age. Davis enlists her grasping nephew Dan Duryea in a plot to outmaneuver her equally greedy brothers on a hot deal, until nobly suffering husband Herbert Marshall interferes. Unfortunately for him, no one stands in Regina's—or Bette Davis's—way! Photographed by the great Gregg Tolland, fresh off his groundbreaking work in CITIZEN KANE. **DIR William Wyler; SCR Lillian Hellman, based on her play; PROD Samuel Goldwyn. US, 1941, b&w, 115 min.**

WHATEVER HAPPENED TO BABY JANE?

Friday, May 2, 9:20; Saturday, May 3, 9:20 Sunday, May 4, 9:20

"Sister, sister, oh so fair, why is there blood all over your hair?" Maverick filmmaker Robert Aldrich's lurid Hollywood gothic, a smash hit in 1962 and an enduring camp classic, benefited tremendously from the inspired casting of Davis and real-life rival Joan Crawford as two crazy sisters, both washed-up actresses, living together in a decrepit mansion in a kind of antagonistic symbiosis. Davis's former child star dreams of making a grand vaudevillian comeback, but to do so she'll need to rid herself of her crippled, needy sister Crawford. **DIR/PROD Robert Aldrich; SCR Lukas Heller, based on the novel by Henry Farrell. US, 1962, b&w, 134 min.**

WHATEVER HAPPENED TO BABY JANE?

2008 KOREAN FILM FESTIVAL DC

April 4 through 27 at AFI Silver

Once again, AFI Silver joins with the Freer and Sackler Galleries to celebrate the cinema of South Korea, year in and year out one of the most exciting places on the planet for moviemaking. This year's line-up of new films is supplemented by a selection of favorites from past years, plus a retrospective tribute to director Lee Chang-dong. The festival was organized by Tom Vick, film programmer for the Freer and Sackler Galleries of the Smithsonian Institution, and Hyunjun Min of the University of Maryland.

This festival is made possible by the Korean Film Council and the Korea Foundation.

All films are 35 mm and in Korean with English subtitles unless otherwise noted. ALL FILMS UNRATED.

AFI member passes will be accepted at all screenings of the Korean Film Festival DC

Photo courtesy of Mirovision

DASEPO NAUGHTY GIRLS

DASEPO NAUGHTY GIRLS [Dasepo sonyo]

Friday, April 4, 9:45 (encore to Freer show)

Welcome to No Use High, where the students and teachers only seem to have one thing on their minds. Featuring an uproarious opening musical number and a yodeling song-and-dance routine by "Anthony, the Exchange Student from Switzerland," Lee Je-yong twisted musical comedy makes fun of everything from internet dating to cross-dressing. But beneath the bawdy jokes, it's a touching story about a poor, shy girl trying to fit in at the weirdest high school imaginable. **DIR Lee Je-yong; PROD Dong-gyu Ahn. South Korea, 2006, color, 103 min. INTENDED FOR MATURE AUDIENCES.**

I'M A CYBORG, BUT THAT'S OK [Saibogujiman kwenchana]

Friday, April 11, 9:00 (encore to Freer show)

Best known for the stylized violence of films like OLDBOY and LADY VENGEANCE, Park Chan-wook takes a lighter turn with a whimsical tale of love in a mental institution between a kleptomaniac and a girl who thinks she's a robot. Park's genius for color and visual design is everywhere evident in this poignant, playful, pastel-hued romance. **DIR/SCR Park Chan-wook; SCR Seo-Gyeong Jeong. South Korea, 2006, color, 105 min.**

GREEN FISH [Chorok mulkogi]

Thursday, April 24, 9:00

Returning from the military to find his hometown transformed into a maze of skyscrapers, a young man falls in with a vicious gang as his family struggles to make ends meet. A story of lost innocence in the new Korean economy, the directorial debut of novelist and screenwriter Lee Chang-dong is a surprisingly beautiful and moving film. **DIR/SCR Lee Chang-dong; PROD Gye-nam Myeong and Kyun-dong Yeo. South Korea, 1997, color, 111 min.**

Photo courtesy of CJ Entertainment

I'M A CYBORG, BUT THAT'S OK

Director Lee Chang-dong in person with

Special Director's Award, 2002 Venice Film Festival
Best Actor and Best Actress, 2003 Seattle Film Festival

OASIS

Saturday, April 26, 2:45

Photo courtesy of Lifesize Entertainment

OASIS

Paroled after serving time for drunk-driving manslaughter, socially inept Sol Kyung-gu attempts to apologize to his victim's family, with predictably abysmal results. But the disastrous meeting yields an unlikely outcome: he befriends the victim's daughter Moon So-ri, who has cerebral palsy. Director Lee Chang-dong, against the odds, creates a moving mindblower, one of the Korean New Wave's vanguard of edgy melodramas—courting controversy and breaking taboos. "A daring heartbreaker," says The Village Voice critic Michael Atkinson. **DIR Lee Chang-dong. South Korea, 2002, color, 132 min.**

2007 Oscar Submission from South Korea for Best Foreign Language Film

SECRET SUNSHINE

Sunday, April 27, 7:00

Photo courtesy of Cinema Service

SECRET SUNSHINE

Lee Chang-dong's latest feature is one of the most acclaimed films of the past year. An emotional roller-coaster about a grieving mother seeking solace, its plot raises thought-provoking questions about faith, love and loss. Actress Jeon Do-yeon's finely detailed, emotionally wrenching performance earned her the Best Actress award at the 2007 Cannes Film Festival. **DIR/SCR Lee Chang-dong, based on the novel by Chong-jun Yi; PROD Lee Hanna. South Korea, 2007, color, 142 min.**

FOUR FILMS BY HIROSHI TESHIGAHARA

April 12 through May 4

One of the most acclaimed Japanese directors of all time, Hiroshi Teshigahara distinguished himself in the 1960s with a series of sinuous, atmospheric, and daring films. Teshigahara found his spiritual partner in novelist and screenwriter Kobo Abe, with whom he collaborated on several Kafkaesque portraits of identities in peril, films that captivated mainstream audiences while also touching the edges of the Japanese avant-garde. The existential ghost story PITFALL (Otoshiana), the shocking, erotic fable WOMAN IN THE DUNES (Sunna no onna), and the sci-fi–tinged nightmare THE FACE OF ANOTHER (Tanin no kao) are among cinema's enduring enigmas and rarest pleasures. Teshigahara left filmmaking for several years during the 1970s—at the peak of his creativity—to relieve his father as headmaster of the Sogetsu School of Ikebana—the traditional art of flower arranging. In 1984 he returned to filmmaking with an unusual and unexpected project: a poetic essay on the architecture of Spain's Antonio Gaudi, a landmark documentary and, like his fiction films, an enduring cult item.

All notes courtesy of The Criterion Collection/Janus Films.

ALL FILMS NOT RATED

AFI member passes will be accepted at all screenings in the Hiroshi Teshigahara Series.

The National Cherry Blossom Festival is an annual two-week, citywide event celebrating spring. The 2008 Festival is March 29 – April 13, and will feature daily cultural performances, sporting events, arts & crafts, demonstrations and other special events. The National Cherry Blossom Festival celebrates the 96th anniversary of the gift of the cherry blossom trees and the enduring friendship between the citizens of the United States and Japan.

THE FACE OF ANOTHER

Photo courtesy of Janus Films

THE FACE OF ANOTHER [Tanin no kao]

Saturday, April 12, 9:05; Sunday, April 13, 6:45; Wednesday, April 16, 9:15; Thursday, April 17, 9:00

A staggering work of existential science fiction, THE FACE OF ANOTHER dissects identity with the sure hand of a surgeon. Burned and disfigured in an industrial accident, then estranged from his family and friends, Tatsuya Nakadai agrees to his psychiatrist's radical new experiment: a face transplant, created from the mold of a stranger. Thus further alienated from the world around him, Nakadai gives in to his darker temptations. With unforgettable imagery, Teshigahara's film explores the limits of and the freedom in acquiring a new persona—and questions the notion of individuality itself. **DIR/PROD Hiroshi Teshigahara; SCR Kôbô Abe, based on his novel. Japan, 1966, b&w, 124 min.**

1966 Oscar Nomination, Best Director

WOMAN IN THE DUNES [Suna no onna]

Friday, April 18, 9:00; Saturday, April 19, 6:15; Sunday, April 20, 6:15

On of the 1960s' great international art-house sensations, WOMAN IN THE DUNES introduced many Westerners to Teshigahara's surreal, idiosyncratic worldview. An amateur entomologist has left Tokyo to study an unclassified species of beetle in a remote desert. When he misses his bus back to civilization, he is persuaded to spend the night in the home of a young widow (Kiyoko Kishida) who lives in a hut at the bottom of a sand dune. What results is one of cinema's most bristling, unnerving and palpably erotic battles of

WOMAN IN THE DUNES

Photo courtesy of Janus Films

the sexes, as well as a nightmarish depiction of everyday Sisyphean struggle. **DIR Hiroshi Teshigahara; SCR Kôbô Abe, based on his story; PROD Kiichi Ichikawa and Tadashi Oono. Japan, 1964, b&w, 147 min.**

PITFALL [Otoshiana]

Saturday, April 26, 8:00; Sunday, April 27, 2:20; Tuesday, April 29, 9:00; Thursday, May 1, 7:00

Teshigahara's debut feature and first collaboration with novelist Kôbô Abe, PITFALL is many things: a mysterious, unsettling ghost story, a portrait of human alienation and a compellingly surreal critique of soulless industry, shot in elegant black-and-white. When a miner treks out with his young son to become a migrant worker, he finds himself moving from one eerie landscape to another, intermittently followed (and photographed) by an enigmatic man in a clean white suit, and eventually coming face-to-face with his inescapable destiny. **DIR Hiroshi Teshigahara; SCR Kôbô Abe, based on his story; PROD Tadashi Oono. Japan, 1962, b&w, 97 min.**

PITFALL

Photo courtesy of Janus Films

ANTONIO GAUDÍ [documentary]

Saturday, May 3, 5:30; Sunday, May 4, 5:30

Less a documentary than a visual poem, Teshigahara's ANTONIO GAUDÍ takes viewers on a tour of the spectacular works of Catalán architect Antonio Gaudí (1852–1926), including his massive, still-unfinished masterpiece, the Sagrada Familia cathedral in Barcelona. With camera work as bold and sensual as the curves of his subject's organic structures, Teshigahara immortalizes Gaudí on film. **DIR Hiroshi Teshigahara; PROD Noriko Nomura. Japan, 1984, color, 72 min. In Japanese and Spanish with English subtitles.**

SILVERDOCS PRESENTS

IRON LADIES OF LIBERIA

IRON LADIES OF LIBERIA

Monday, March 10, 7:00 FREE!

She's already overcome tremendous obstacles to become the first woman ever elected president in Africa—now all she has to do is turn around Liberia, a country devastated by unemployment, debt, corruption and the legacy of civil war. Follow Ellen Johnson Sirleaf through her first year in office as she faces angry mobs, ambitious political rivals and high-ranking members of the international community. Her story is inspiring a new generation of leaders in Africa and around the world. **DIR Daniel Junge and Siatta Scott Johnson; PROD Henry Ansbacher. US, 2006, color, 77 min.**

IRON LADIES OF LIBERIA is part of the 2007–2008 ITVS Community Campaign - VOTE DEMOCRACY! - encouraging new and young voters to get involved in the democratic process. To learn more about the VOTE DEMOCRACY! Campaign visit www.pbs.org/independentlens/votedemocracy

A DREAM IN DOUBT

A DREAM IN DOUBT

Monday, April 21, 7:00

A story of immigrant survival, A DREAM IN DOUBT focuses a close-knit community of families who experienced a wave of frightening hate crimes in the aftermath of 9/11. Rana Singh Sodhi, a 36-year-old Indian immigrant, finds his life forever altered by the 9/11 terror attacks because his turban and beard became symbols of the terrorists who attacked America. Rana's eldest brother, Balbir—who also was bearded and wore a turban—was America's first post-9/11 hate crime murder victim, gunned down at his gas station by a man who claimed he was rooting out a terrorist. **DIR/PROD Tami Yeager. US, 2007, color, 56 min. NOT RATED**

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REPERTORY PROGRAM March 7 through May 8, 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 e-blast.

MARCH

FRI	SAT
7 EZRA 7:00 FAAT KINÉ 9:45	**8** JUJU FACTORY 1:00 FARO, GODDESS OF THE WATERS 3:00 MOOLAADÉ 5:00 CLOUDS OVER CONAKRY 7:30 HIP HOP REVOLUTION 9:45

SUN	MON	TUES	WED	THURS	FRI	SAT
9 NAMIBIA 1:00 BLACK GIRL 5:00 HOLLOW CITY 6:45 TARTINA CITY 8:45	**10** IRON LADIES OF LIBERIA 7:00 GOD OF THUNDER 9:00	**11** CAMP DE THIAROYE 6:45 DREAMS OF DUST 9:40	**12**	**13** GUELWAAR 7:00 CEDDO 9:20	**14** KOYAANISQATSI 7:00 THE MONEY ORDER 9:15	**15** THE MONEY ORDER 1:00 THROUGH A GLASS DARKLY 3:00 WINTER LIGHT 5:00 POWAQQATSI 7:00 THE CURSE 9:30
16 THROUGH A GLASS DARKLY 1:00 THE BIG COUNTRY 3:00 NAQOYQATSI 7:00 THE CURSE 9:30	**17** WINTER LIGHT 7:00 THE CURSE 8:45	**18** THROUGH A GLASS DARKLY 7:00 WINTER LIGHT 9:00	**19** Montgomery College: THE TRAIN 6:30 THROUGH A GLASS DARKLY 9:45	**20** THROUGH A GLASS DARKLY 7:00 WINTER LIGHT 9:00	**21** THE UNFORESEEN 7:00 OUT OF THE PAST 9:30	**22** THE SILENCE 1:30 WHEN STRANGERS MARRY w/ CROSSFIRE 3:45 PERSONA 7:00 OUT OF THE PAST 9:00
23 OUT OF THE PAST 1:00 PERSONA 3:05 THE SILENCE 5:00 CROSSFIRE w/ WHEN STRANGERS MARRY 7:00	**24** CROSSFIRE w/ WHEN STRANGERS MARRY 7:00	**25** PERSONA 7:00 OUT OF THE PAST 9:00	**26** PERSONA 7:00 THE SILENCE 9:00	**27** OUT OF THE PAST 7:00 PERSONA 9:05	**28** THE LUSTY MEN 7:00 SHAME 9:20	**29** PURSUED 1:00 HOUR OF THE WOLF 3:10 BLOOD ON THE MOON 5:05 THE LUSTY MEN 7:00 SHAME 9:20
30 PURSUED 1:00 THE LUSTY MEN 3:10 HOUR OF THE WOLF 5:30 BLOOD ON THE MOON 7:25 SHAME 9:20	**31** PURSUED 7:00 BLOOD ON THE MOON 9:10	**1** APRIL HOUR OF THE WOLF 7:00 SHAME 9:00	**2** Montgomery College: THE LUSTY MEN 6:30 HOUR OF THE WOLF 9:35	**3** THE LUSTY MEN 7:00 SHAME 9:20	**4** ALL ABOUT EVE 7:00 DASEPO NAUGHTY GIRLS 9:45	**5** HEAVEN KNOWS, MR. ALLISON 1:00 ALL ABOUT EVE 3:30
6 ALL ABOUT EVE 1:00 THE SUNDOWNERS 3:45 CRIES AND WHISPERS 6:30 THE PASSION OF ANNA 8:30	**7** HEAVEN KNOWS, MR. ALLISON 7:00 THE PASSION OF ANNA 9:15	**8** ALL ABOUT EVE 7:00 CRIES AND WHISPERS 9:45	**9** THE SUNDOWNERS 7:00 CRIES AND WHISPERS 9:40	**10**	**11** NIGHT OF THE HUNTER 7:00 I'M A CYBORG, BUT THAT'S OK 9:00	**12** NIGHT OF THE HUNTER 2:00, 7:05 CABIN IN THE COTTON w/FOG OVER FRISCO 4:00 THE FACE OF ANOTHER 9:05
13 JIMMY THE GENT w/THE PETRIFIED FOREST 1:00 NIGHT OF THE HUNTER 4:45, 9:15 THE FACE OF ANOTHER 6:45	**14** CABIN IN THE COTTON w/FOG OVER FRISCO 6:30 NIGHT OF THE HUNTER 9:30	**15** JIMMY THE GENT w/THE PETRIFIED FOREST 6:30 NIGHT OF THE HUNTER 9:30	**16** Montgomery College: NIGHT OF THE HUNTER 6:30 THE FACE OF ANOTHER 9:15	**17** NIGHT OF THE HUNTER 7:00 THE FACE OF ANOTHER 9:00	**18** THUNDER ROAD 7:00 WOMAN IN THE DUNES 9:00	**19** OF HUMAN BONDAGE 1:00 SCENES FROM A MARRIAGE, Part I 3:00 WOMAN IN THE DUNES 6:15 THUNDER ROAD 9:15
20 JEZEBEL 1:00 SCENES FROM A MARRIAGE, Part II 3:15 WOMAN IN THE DUNES 6:30 THUNDER ROAD 9:30	**21** THUNDER ROAD 9:00	**22** JEZEBEL 6:45	**23** OF HUMAN BONDAGE 7:00	**24** THUNDER ROAD 7:00 GREEN FISH 9:00	**25** THE MAGIC FLUTE 7:00 CAPE FEAR 9:45	**26** DARK VICTORY 12:30 OASIS 2:45 THE LETTER 6:00 PITFALL 8:00 CAPE FEAR 10:00
27 THE LETTER 12:30 PITFALL 2:20 THE MAGIC FLUTE 4:20 SECRET SUNSHINE 7:00 CAPE FEAR 9:45	**28** DARK VICTORY 6:30 THE MAGIC FLUTE 8:45	**29** THE LETTER 7:00 PITFALL 9:00	**30** Montgomery College: THE LITTLE FOXES 6:30 CAPE FEAR 9:30	**1** MAY PITFALL 7:00 CAPE FEAR 9:00	**2** THE FRIENDS OF EDDIE COYLE 7:10 WHATEVER HAPPENED TO BABY JANE? 9:20	**3** THE FRIENDS OF EDDIE COYLE 1:00, 7:10 THE LITTLE FOXES 3:10 ANTONIO GAUDI 5:30 WHATEVER HAPPENED TO BABY JANE? 9:20
4 THE FRIENDS OF EDDIE COYLE 1:00, 7:10 THE LITTLE FOXES 3:10 ANTONIO GAUDI 5:30 WHATEVER HAPPENED TO BABY JANE? 9:20	**5** THE FRIENDS OF EDDIE COYLE 9:45	**6** 48 HOUR FILM PROJECT 7:00, 9:30	**7** 48 HOUR FILM PROJECT 7:00, 9:30	**8** 48 HOUR FILM PROJECT 7:00, 9:30		

COLOR KEY

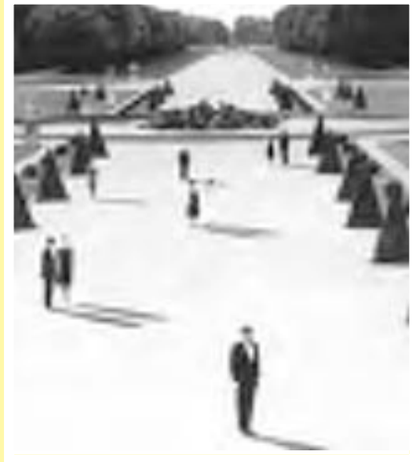
- New African Films Festival
- Environmental Film Festival
- Ingmar Bergman Remembered, Part 2
- Robert Mitchum
- Bette Davis
- Korean Film Festival DC
- Hiroshi Teshigahara
- Special Engagements

SPECIAL ENGAGEMENT

"Hopelessly retro, eternally avant-garde, and one of the most influential movies ever made (as well as one of the most reviled), LAST YEAR AT MARIENBAD is both utterly lucid and provocatively opaque—an elaborate joke on the world's corniest pickup line and a drama of erotic fixation that takes Vertigo to the next level of abstraction….[It] eludes tense. The movie is what it is—a sustained mood, an empty allegory, a choreographed moment outside of time, and a shocking intimation of perfection."

—J. HOBERMAN, THE VILLAGE VOICE

Coming in April!



Photos courtesy of Rialto Pictures

New 35mm Print of the WORLD-WIDE SENSATION!

1961 Winner of the Golden Lion, Venice Film Festival

LAST YEAR AT MARIENBAD [L'Année dernière à Marienbad]

"Haven't we met somewhere before?" urbane Giorgio Albertazzi asks stunning Delphine Seyrig during a chic gathering at a baroque chateau. And he keeps asking her, politely but persistently, throughout the mansion's plush interiors, its mirrored walls and marble statuary, across the game tables of its casino, and outdoors in the maze-like garden that warps space like a de Chirico painting. Their question-and-answer games plays out through increasingly dreamlike sequences and disorienting segues, jumping back and forth in time, Albertazzi pushing for seduction and Seyrig seeming to bend—or is it the other way around? In her first leading role, Seyrig looks gorgeous styled in Coco Chanel, who later advertised her signature fragrance in a memorable 1980s television commercial inspired by the film. **DIR Alain Resnais; SCR Alain Robbe-Grillet; PROD Pierre Courau and Raymond Froment. France/Italy/West GermanyAustria, 1961, b&w, 94 min. In French with English subtitles. NOT RATED**

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