

# AFI PR VIEW

AFI SILVER THEATRE AND CULTURAL CENTER  
PROGRAM GUIDE AND MOVIE CALENDAR

MAY 9 - JULY 3

## JEAN-LUC GODARD IN THE 1960s

AFI CHINA FILM FESTIVAL  
PRESENTED BY



JIMMY STEWART

UNITED ARTISTS 90TH ANNIVERSARY

KOREAN FILM FESTIVAL DC 2008





# CONTENTS

- 2** AFI China Film Festival presented by T. Rowe Price
- 4** Jimmy Stewart Centennial
- 7** Jean-Luc Goddard in the 1960s
- 10** United Artists 90th Anniversary Film Festival
- 12** Korean Film Festival DC 2008
- 13** Carribean Film Showcase SILVERDOCS Presents
- 14** FRIDAY THE 13<sup>TH</sup>, PART III WHAT IS AFI – HOW DO I JOIN?
- 15** Repertory Calendar – Full Schedule at [www.AFI.com/Silver](http://www.AFI.com/Silver)
- 16** Opening May 9: New 35 mm Print of ERASERHEAD; LOVESONGS

## LOOK FOR THE

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

AFI PREVIEW is published by the American Film Institute.

Editorial Offices  
American Film Institute  
Silver Theatre and Cultural Center  
8633 Colesville Road  
Silver Spring, MD 20910

For address changes and subscription services, contact:  
American Film Institute  
2021 N. Western Ave.  
Los Angeles, CA 90027  
Attn: Membership

On the cover: **BREATHLESS**, directed by Jean-Luc Godard

Photo courtesy of Photofest

Editor: Julie Hill

Production Manager: Marie Figueredo

Design: Anna Joyce, Post-Newsweek Media, Inc.

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

Check [www.AFI.com/Silver](http://www.AFI.com/Silver) for updates.

You can also view a copy of this publication online at [Gazette.Net](http://Gazette.Net).

AFI CHINA FILM FESTIVAL

# AFI CHINA FILM FESTIVAL

## PRESENTED BY



INVEST WITH CONFIDENCE

**May 15 through 19**

The 2008 AFI China Film Festival presented by T. Rowe Price highlights the latest works from established Chinese filmmakers like Yang Zhang (**GETTING HOME**; his recent titles include **SUNFLOWER**, **QUITTING**, and **SHOWER**); Xiaoshuai Wang (director of 2008 Berlin Film Festival award-winner **IN LOVE WE TRUST**, his past titles include **SHANGHAI DREAMS**, **BEIJING BICYCLE**, and **FROZEN**); and Jia Zhang-ke (director of **USELESS**, his most recent films include the Venice Golden Lion winner **STILL LIFE**, **THE WORLD**, and **UNKNOWN PLEASURES**). Alongside the work of these well-known filmmakers are several titles from fresh young talents like Yibai Zhang (multiple-award winner **CURIOSITY KILLS THE CAT**), actress-turned-director Wang Fen (**THE CASE**), and cinematographer/director Lu Yue (**THIRTEEN PRINCESS TREES**). All films **NOT RATED**.

 AFI member passes will be accepted at all screenings in the AFI China Film Festival.



Photo courtesy of Fortissimo

GETTING HOME

## GETTING HOME [Luo ye gui gen]

Thursday, May 15, 7:00; Monday, May 19, 7:00

Garnering awards in Berlin and Barcelona, **GETTING HOME** is a humorous and touching unexpected new take on the buddy and road movie genres. Zhao (Zhao Benshan, a well-known comedian) and Wang are migrants working in the boom towns of southern China to send money to their families back home. During a bout of particularly heavy drinking Wang suddenly drops dead. Determined to keep a promise to his friend, Zhao sets out to bring Wang's body back to his family by carrying the corpse on his back. Based on a true story. **DIR/SCR Yang Zhang; SCR Yao Wang; PROD Wouter Barendrecht, Yong Er and Peter Loehr. China/Hong Kong, 2007, color, 110 min. In Mandarin with English subtitles.** 

## NIGHT TRAIN [Ye che]

Friday, May 16, 3:00; Sunday, May 18, 9:10

Diao Yinan, the award-winning director of **UNIFORM**, once again uses his hometown Xi'an as the backdrop for a meditation on Chinese provincial life. Diao's spare images and non-psychological approach to storytelling form a portrait of the almost monastic life of his characters. Wu Hongyuan (Liu Dan) is a taciturn female bailiff for a court that prosecutes crimes of passion—mostly by women. Her life is unremarkable; even participating in an execution fails to disrupt her routine. Her weekly train rides to attend Good Luck Matchmaking dances are mostly forgettable until she meets a mysterious man, Li Jun (Qi Dao), who turns out to be the widower of a woman she executed. (note courtesy AFI FEST) **DIR/SCR Diao Yinan; PROD Steve Chow and Vivian Qu. China, 2007, color,**

**94 min. In Mandarin with English subtitles.** 

## CURIOSITY KILLED THE CAT [Hao qi hai si mao]

Friday, May 16, 5:00; Sunday, May 18, 5:00

This complexly plotted love triangle and revenge drama has elements of **FATAL ATTRACTION** filtered through a **RASHOMON**-like prism of retellings from different viewpoints, as well as jumps in chronology. Habitual voyeur Lin Yuan snaps cameraphone shots of strangers on the streets of Chongqing, noticing that businessman Hu Jun has been conducting an affair in the luxury high-rise next door with manicurist Song Jia, unbeknownst to his wife, Carina Lau (the Hong Kong superstar of **DAYS OF BEING WILD** and **INFERNAL AFFAIRS**). Lin takes a liking to the building's security guard, Liao Fan, who's also seen the affair unfold but from a markedly different perspective. Director Yibai Zhang, a Chongqing native, makes the hilly, misty, skyscrapered city a character in itself, with the help of ace director of photography Yang Tao (**LITTLE RED FLOWERS**). The inventive script is by Xin Huo (**KUNG FU HUSTLE**, **QUITTING**, **SHOWER**). **DIR/SCR Yibai Zhang; SCR Xin Huo; PROD Thomas Ho and Jane Shao. China, 2007, color, 93 min. In English and Mandarin with English subtitles.** 

## IN LOVE WE TRUST [Zuo you]

Friday, May 16, 7:10; Sunday, May 18, 12:30

The latest film from renowned director Xiaoshuai Wang (**BEIJING BICYCLE**) and winner of the prestigious Golden Bear at



IN LOVE WE TRUST

Photo courtesy of Films Distribution

the Berlin Film Festival. A divorced couple learns that the only way to save their daughter who suffers from a blood disease is to have another child, whose bone marrow would match for a transplant. Now both remarried, Mei Zhu and Xiao Lu are forced to test their love and their commitment to one another by putting their current relationships in danger. **DIR/SCR Xiaoshuai Wang. China, 2007, color, 115 min. In Mandarin with English subtitles.** 📺

### LOST IN BEIJING [Ping guo]

Friday, May 16, 9:35; Saturday, May 17, 12:30

Ambitious, gold-chain-festooned massage parlor boss Lin Dong (Hong Kong star Tony Leung Kar-fai) forces himself on drunken employee Liu Pingguo. As mischance would have it, her window-washer husband An Kun is right outside the window, and sees the assault as a chance to cash in. His ambitions for "compensation money" escalate when they discover Lui is pregnant, possibly with Lin Dong's child.



LOST IN BEIJING

Photo courtesy of Films Distribution

Throw into this mix Lin Dong's repressed wife Wang Mei (Elaine Jin), whose roving eye fastens on An Kun, and the possibilities for outrageous mutual exploitation increase exponentially. (note courtesy Vancouver International Film Festival)

**DIR/SCR Yu Li; SCR/PROD Li Fang. China, 2007, color, 112 min. In Mandarin with English subtitles.** 📺



USELESS

Photo courtesy of Memento Films

### USELESS [Wuyong]

Saturday, May 17, 1:00; Monday, May 19, 9:10

Famed sixth generation filmmaker Jia Zhang-ke's newest documentary is about the world of fashion in China, the largest exporter of garments in the world. Consisting of 3 interrelated vignettes: the industry's laborers working in the vast, neon-lit factories; the story of Ma Ke, the designer of a couture line of clothes called Wu Yong ("useless" is the translation); and the tailors in a small village who are forced out of work and must now labor in coal mines or drive taxis. **DIR Jia Zhang-ke. China/Hong Kong,**

**2007, color, 80 min. In Shanxi, Cantonese, Mandarin and French with English subtitles.** 📺

### WESTERN TRUNK LINE [Xigandao]

Saturday, May 17, 2:45; Sunday, May 18, 1:00

In a bleak industrial town, just after the Cultural Revolution in 1978, a bored teenager passes his time aimlessly by spying on female factory workers and striving to fix the old radio that will give him a link to the outside world. His aimless yearnings finally find a focus when Yu Xueyan, a mysterious and beautiful young musician from Beijing, comes to live and work in the town. After some awkward courtship, they fall in love while his little brother wrestles with the changes in his older sibling and their new relationship.

**DIR/SCR Li Jixian; SCR Li Wei; PROD Yang Buting and Hisaaki Tai.**

**China/Japan, 2007, color, 101 min. In Mandarin with English subtitles.** 📺

### THIRTEEN PRINCESS TREES

[Shi san ke pao tong]

Saturday, May 17, 4:50; Sunday, May 18, 7:05

Yue Lu is best known as the accomplished cinematographer on some of China's biggest blockbusters, including John Woo's upcoming RED CLIFF, but as a director, he exhibits a more indie sensibility. THIRTEEN PRINCESS TREES, his engrossing melodrama of complex inter-relationships and adolescent angst in a Chengdu high school, is something like a Chinese REBEL WITHOUT A CAUSE. Punky and spirited Liu Xin finds herself strangely attracted to chunky, strong-willed new kid Zhao Mengqiao, even though she's dating class heartthrob Duan Bowen. Passions rise all around, with actions that will affect all of their futures. **DIR/SCR Yue Lu; SCR Ying Liu, based on the novel by Dacao He; PROD Jing Liu. China, 2006, color, 100 min. In Mandarin with English subtitles.** 📺

### THE CASE [Xiang zi]

Saturday, May 17, 7:00; Sunday, May 18, 3:05

Actress-turned-director Wang Fen's debut film is a wonderfully observant black comedy about marital disharmony,

from a script by Cheng Zhang, who wrote the smash hit comedy CRAZY STONE. Take-charge businesswoman Wu Yujuan runs an inn in Yunnan's scenic Lijiang town, while her shy, hangdog husband Wu Gang is only happy when tending his garden. His discovery of a suitcase floating down the river, and its mysterious cargo sparks a series of secrets that he keeps from his wife, each one ratcheting up her distrust and suspicion a little more. But the arrival of voluptuous Wang Sifei and her invalid husband Wang Hongwei at the inn really heats things up.

**DIR Wang Fen; SCR Cheng Zhang; PROD Xin Yin. China, 2007, color, 87 min. In Mandarin with English subtitles.** 📺



A BATTLE OF WITS

Photo courtesy of Fortissimo

### A BATTLE OF WITS [Muk gong]

Saturday, May 17, 9:00

Set in 370 B.C., this lavishly-produced historical drama is the complex story of a lone warrior (superstar Andy Lau of INFERNAL AFFAIRS fame) who fights for the small state of Liang against the 10,000-strong undefeated army of the Zhao Nation. Against all odds, this keen strategist with an aversion to bloodshed thwarts attack after attack, winning the respect of his compatriots, but in the process incurs the jealousy of some powerful enemies. **DIR/SCR/PROD Chi Leung 'Jacob' Cheung; SCR Ken'ichi Sakemi; PROD Jianxin Huang, Satoru Iseki, Lee Joo-ick and Zhongjun Wang. China/Japan/South Korea/Hong Kong, 2007, color, 133 min. In Mandarin with English subtitles.** 📺



# JIMMY STEWART CENTENNIAL

## May 20 through July 3

Movie stars are adored, admired, desired and even worshipped by fans, but very few can be said to be “beloved.” Jimmy Stewart is one of the few.

Always billed as James Stewart, but almost always “Jimmy” to movie fans, James Maitland Stewart, born May 20, 1908, in Indiana, PA, brought an utterly unique personality and acting style to the screen. He was unique in that he registered as a “regular guy,” “All-American,” “friendly” and “trustworthy” on-screen, never cloying, insincere or too smart—which is to say, he didn’t seem like he was acting at all.

People still want to believe he was being himself up there. In the early part of his career, it was said that all the men wanted to be pals with him, and all the women wanted to mother him—a lack of sex appeal that was a cause of concern for the studios. But director Frank Capra saw the upside to the boyishness, the provincial authenticity, as well as—crucially—the fight in him.

Watching his performance as Jefferson Smith in 1939’s **MR. SMITH GOES TO WASHINGTON**



### *Jimmy Stewart’s centennial birthday*

*May 20, 2008*

is still a galvanizing experience, knowing how few actors are able to pull off playing idealists believably, how much real suffering necessarily goes into such a performance.

Stewart became a top star overnight, and nearly as quickly had to hang it up for army service in WWII. Frustrated with his initial assignment of stateside publicity tours, the avid pilot agitated to fly in the air corps, and eventually participated in over a dozen combat missions over Nazi Germany.

Though Stewart was at first unsure how to make his return to Hollywood, Capra again guided him to greatness in 1946’s **IT’S A WONDERFUL LIFE**, putting his good nature on display with darker qualities of angst, anger, frustration and despair. Stewart used these

traits to reinvent himself in the coming years, most notably in the action-heavy, psychologically intense westerns he made with Anthony Mann, and the conflicted heroes he played for Alfred Hitchcock.

He aged gracefully, and just as gracefully knew when to step away from full-time acting, but his frequent television appearances on **THE TONIGHT SHOW** continued to draw viewers, as if happy for a visit from their favorite relative.

Stewart was awarded the AFI Life Achievement Award in 1980. Most fitting for this most cherished of American actors, Stewart is the star of five movies on AFI’s list of the 100 Years...100 Films—more than any other leading actor.

**M** AFI member passes will be accepted at all screenings in the Jimmy Stewart Series.

*Where’s IT’S A WONDERFUL LIFE? Because the Christmas classic just played to packed houses at AFI Silver this past December, we’re keeping it out of this spring’s Jimmy Stewart Centennial Series. But look for it again at AFI Silver in December 2008.*



### **MR. SMITH GOES TO WASHINGTON**

Tuesday, May 20, 7:00; Saturday, May 24, 1:00; Monday, May 26, 1:00

Adroitly cast and directed by his mentor Frank Capra, this is the film that made Stewart a star, playing a good-hearted naif put up for a vacant Senate seat who wises up to the political machinery controlling him and fights for what’s right. Nominated for 11 Oscars, but a hard-luck loser to **GONE WITH THE WIND** in most categories. Jean Arthur, Claude Rains, Edward Arnold and Thomas Mitchell all shine in supporting roles. **DIR/PROD Frank Capra; SCR Sidney Buchman, based on the story by Lewis R. Foster. US, 1939, b&w, 129 min. NOT RATED** **M**

### **THE SHOP AROUND THE CORNER**

Wednesday, May 21, 7:00; Thursday, May 22, 7:00; Saturday, May 24, 3:35

“Close to perfection—one of the most beautifully acted and paced romantic comedies ever made in this country”—critic Pauline Kael. On a Hollywood backlot Ernst Lubitsch recreates Budapest—at least the parts of it that can be seen out the window of Frank Morgan’s gift shop, where Stewart and Margaret Sullivan play two store clerks who have loathed each other from the day they met. But when Sullivan answers Stewart’s personal ad from the newspaper’s lonely hearts column, they begin an anonymous love affair by mail. **DIR/PROD Ernst Lubitsch; SCR Samson Raphaelson, based on the play by Miklós László. US, 1940, b&w, 99 min. NOT RATED** **M**

Photo courtesy of Photofest

# JIMMY STEWART CENTENNIAL



Photo courtesy of Photofest

THE PHILADELPHIA STORY

## THE PHILADELPHIA STORY

Friday, May 23, 4:45; Sunday, May 25, 3:00; Monday, May 26, 3:35

Six Academy Award nominations, including Stewart's sole Oscar win for Supporting Actor. Katharine Hepburn plays Main Line socialite Tracy Lord, once married to debonair Cary Grant but now planning to marry staid John Howard. When Grant discovers that *Spy Magazine* is about to run an embarrassing story on Lord's father, he brokers a deal to kill the story in exchange for getting their reporter (Stewart) an exclusive on the society wedding. But then Stewart becomes smitten with Hepburn, too! **DIR George Cukor; SCR Donald Ogden Stewart, based on the play by Philip Barry; PROD Joseph L. Mankiewicz. US, 1940, b&w, 112 min. NOT RATED** 📺

## DESTRY RIDES AGAIN

Sunday, May 25, 1:00; Tuesday, May 27, 7:00

George Marshall's comedy-western gets much mileage out of Stewart's tenderfoot deputy attempting to tame the wild town of Bottleneck, while Marlene Dietrich's saloon singer "Frenchy" sets to taming him. Fans of **BLAZING SADDLES** will have a new appreciation for Madeline Kahn's Lili Von Shtupp after hearing Dietrich belt out *See What the Boys in the Back Room Will Have* and *You've Got That Look*. Stewart and Dietrich, two stars of seemingly opposite polarities, created real heat on screen and off. **DIR George Marshall; SCR Max Brand, Felix Jackson, Gertrude Purcell and Henry Myers. US, 1939, b&w, 94 min. NOT RATED** 📺

## HARVEY

Friday, May 30, 5:00; Sunday, June 1, 1:00; Monday, June 2, 7:00

Stewart re-creates his Broadway triumph, Elwood P. Dowd, a well-to-do drunk and lovable eccentric whose best friend is an invisible six-foot rabbit named Harvey. When his sister Josephine Hull decides Elwood's eccentricities are harming her daughter Victoria Horne's



Photo courtesy of Photofest

WINCHESTER '73



Photo courtesy of Photofest

HARVEY

chances of marrying into society, she conspires to have him committed—with unintended comedic consequences. Oscar nominations for Stewart and Hull, with Hull winning for Best Supporting Actress. **DIR Henry Koster; SCR Oscar Brodney and Mary Chase, based on her play; PROD John Beck. US, 1950, b&w, 104 min. NOT RATED** 📺

## WINCHESTER '73

Saturday, May 31, 1:00; Sunday, June 1, 5:25; Tuesday, June 3, 7:00

Stewart's first of seven films with director Anthony Mann was arguably the best of the bunch, and a smash hit that reestablished Stewart as a box office draw after his service in WWII and uncertain return to Hollywood. Stewart wins the titular rifle in a 4th of July shooting contest, but has it stolen by sore loser Stephen McNally. The flinty Stewart

then embarks on a dogged quest to get back what's his. The top-notch supporting cast includes Dan Duryea, Shelley Winters, Millard Mitchell, and very early appearances by Rock Hudson and "Anthony" Curtis. **DIR Anthony Mann; SCR Borden Chase and Robert L. Richards, based on the story by Stuart N. Lake; PROD Aaron Rosenberg. US, 1950, b&w, 92 min. NOT RATED** 📺

## THE NAKED SPUR

Saturday, June 7, 1:00; Sunday, June 8, 5:15; Tuesday, June 10, 7:00

Stewart is a failed farmer turned embittered bounty hunter, tracking down crafty outlaw Robert Ryan in a bid for a big payday to get back on his feet. But he didn't count on acquiring an impromptu posse consisting of old prospector Millard Mitchell and dishonorably discharged cavalryman Ralph Meeker. Nor did he plan on falling for Ryan's tomboy sidekick, Janet Leigh. The entire cast gives top performances in one of the finest of the Mann-Stewart westerns, and perhaps the most psychologically intense. **DIR Anthony Mann; SCR Harold Jack Bloom and Sam Rolfe; PROD William H. Wright. US, 1953, color, 91 min. NOT RATED** 📺

## THE MAN FROM LARAMIE

Friday, June 6, 4:45; Sunday, June 8, 1:00; Monday, June 9, 7:00

Mysterious stranger Stewart unsettles the residents of Coronado, New Mexico, when he asks too many questions about a recent Apache attack that wiped out the local cavalry unit. But a run-in with vicious Alex Nicol, the hotheaded son of the local cattle baron, sets him on



# JIMMY STEWART CENTENNIAL



THE MAN FROM LARAMIE

Photo courtesy of Photofest

the path to getting some answers—and also to a deadly showdown. The last of the Mann-Stewart westerns, and the only one filmed in CinemaScope, the film combines epic western grandeur with some of the most down-and-dirty screen violence of its era. **DIR Anthony Mann; SCR Frank Burt and Philip Yordan, based on Philip Yordan's story; PROD William Goetz. US, 1955, color, 104 min. NOT RATED**

## REAR WINDOW

**Thursday, June 12, 7:00; Friday, June 13, 4:30, 7:00; Saturday, June 14, 12:45, 7:00; Sunday, June 15, 1:00**

Perhaps Hitchcock's most suspenseful film, masterful in its visual storytelling, with Stewart giving one of the best performances of the 1950s. Having broken his leg on assignment, Stewart's globetrotting photojournalist is laid up in his Manhattan apartment and bored stiff. Despite admonitions from his glamorous girlfriend Grace Kelly, his favorite diversion is to spy on his neighbors, framed screen-like in their windows across the courtyard from his. But when one half of a constantly bickering couple mysteriously disappears, Stewart suspects he may be witness to a murder. **DIR/SCR Alfred Hitchcock; SCR John Michael Hayes, based on Cornell Woolrich's short story "It Had to be Murder." US, 1954, color, 112 min. RATED PG**

## ANATOMY OF A MURDER

**Tuesday, June 24, 6:30; Wednesday, June 25, 6:30; Thursday, June 26, 6:30; Friday, June 27, 3:20; Monday, June 30, 4:00; Tuesday, July 1, 4:00**

Country lawyer Stewart takes time out from fishing to take on what seems an impossible case: defending bad-tempered Army Lt. Ben Gazzara for murdering the bartender who allegedly raped Gazzara's loose-reputation wife, Lee Remick. And Gazzara's already confessed to the crime! Otto Preminger's tour-de-force courtroom drama also stars George C. Scott as a young hotshot prosecutor, Eve Arden as Stewart's wise-cracking secretary, real-life Army-McCarthy hearing lawyer Joseph N.



REAR WINDOW

Photo courtesy of Photofest

Welch as the presiding judge, and the film's Grammy-winning composer, Duke Ellington, cameos as a nightclub pianist. Filmed entirely on location in Michigan's Upper Peninsula, the film has a powerful sense of place and lived-in realism. Despite seven Oscar nominations, the film went home empty-handed that year, but Stewart was named Best Actor by both the NY Film Critics and the Venice Film Festival. **DIR/PROD Otto Preminger; SCR Wendell Mayes, based on the novel by John D. Voelker. US, 1960, b&w, 160 min. NOT RATED.**



ANATOMY OF A MURDER

## 50th Anniversary! The Restored Version of VERTIGO

**Tuesday, June 24, 9:30; Wednesday, June 25, 9:30; Thursday, June 26, 7:00; Friday, June 27, 8:20; Saturday, June 28, 3:00; Tuesday, July 1, 7:00; Thursday, July 3, 7:00**

Perennially on Top 10 lists as one of the greatest films ever made, **VERTIGO** is Alfred Hitchcock's supreme achievement, the fullest expression of his cinematic obsessions and the one that goes the furthest in pursuit of them. On a leave of absence after his spell of acrophobia led to the death of a beat cop, Stewart's San Francisco detective accepts an unusual assignment from old college classmate Tom Helmore: follow wife Kim Novak, not because she's cheating, but because she's possessed! The truth is much more mundane, duplicitous, and deadly, with Stewart spiraling first into devastation, then revenge-fueled obsession. **DIR Alfred**

**Hitchcock; SCR Alec Coppel and Samuel Taylor, based on the novel *d'Entre les Morts* by Pierre Boileau and Thomas Narcejac. US, 1958, color, 126 min. RATED PG**

## Restored Archival Print!

### THE MAN WHO SHOT LIBERTY VALANCE

**Saturday, June 28, 12:30; Sunday, June 29, 5:00; Monday, June 30, 7:00; Wednesday, July 2, 4:30; Thursday, July 3, 4:30**

"This is the West, sir. When the legend becomes fact, print the legend." US Senator Stewart returns to the town of Shinbone, where he made his reputation as a lawman, for his friend John Wayne's funeral. Revisiting the early days in flashback, it turns out that the town's famous shootout between Stewart and marauding outlaw Lee Marvin went down a bit differently than history has it, thanks to the rough'n'tumble Wayne's noble self-sacrifice. John Ford's elegiac tribute to the making and "closing" of the West may be his most intelligent and moving film, with standout performances by Stewart, Wayne and Vera Miles as the woman who loves them both, plus a western "Who's Who" that includes Edmond O'Brien, John Carradine, Woody Strode, Denver Pyle, Strother Martin and Lee Van Cleef. **DIR John Ford; SCR James Warner Bellah and Willis Goldbeck, based on the story by Dorothy M. Johnson; PROD Willis Goldbeck. US, 1962, b&w, 123 min. NOT RATED**



THE MAN WHO SHOT LIBERTY VALANCE

Photo courtesy of Photofest

# JEAN-LUC GODARD IN THE 1960S

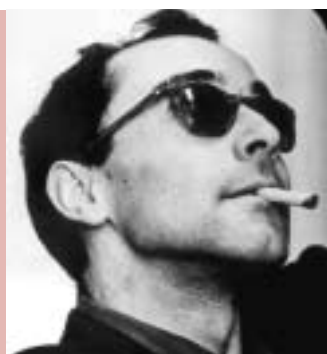


Photo courtesy of Photofest

## May 22 through July 3

Throughout the 1960s, cinephiles eagerly awaited the latest film—or two—by Jean-Luc Godard (born 1930). A founding father of the French New Wave, the former *Cahiers du Cinéma* critic was the New Wave's most restlessly innovative filmmaker, with each new work seemingly rewriting the grammar of film. Jump cuts, asynchronous soundtracks, self-narration, cinema as essay, cinema as collage, self-referential cinema, cinema of anarchy—you name it, Godard's 1960s oeuvre redefined "cutting edge." Through Godard's movies, Jean-Paul Belmondo, Jean Seberg and Anna Karina became New Wave icons, with the dark-eyed Danish beauty Karina doubling as the director's muse through seven quintessential collaborations—and a tumultuous four-year marriage. Forty years after the upheaval of May 1968, and blessed with 100% hindsight, one can almost see the chaos coming through the satire and social criticism in Godard's chronicles of "the children of Marx and Coca-Cola." (note courtesy Film Forum)

Jean-Luc Godard in the 1960s coincides with the Hirshhorn Museum and Sculpture Garden's current two-part exhibition *The Cinema Effect: Illusion, Reality, and the Moving Image*. Part I, *Dreams*, runs through May 11; Part II, *Realisms*, opens June 19. For more information, visit [www.hirshhorn.si.edu](http://www.hirshhorn.si.edu).

All films NOT RATED and in French with English subtitles.

AFI member passes will be accepted at all screenings in the Jean-Luc Godard Series.



Photo courtesy of Photofest

BREATHLESS

### BREATHLESS [À bout de souffle]

Thursday, May 22, 9:10; Friday, May 23, 7:00; Saturday, May 24, 7:30; Sunday, May 25, 7:15; Monday, May 26, 9:15

The quintessential French New Wave film, *BREATHLESS* still seems fresh and innovative even as it nears its 50th anniversary. Jazzy-cool crook Jean-Paul Belmondo, on the run after impulsively shooting a cop, kills time in Paris trying to convince his on-again, off-again American girlfriend Jean Seberg to run away with him to Italy. The deceptively carefree plot, abundant allusiveness to cinema, art and other culture (high and low), and the whimsically unorthodox, energetic editing are all hallmarks that would come to be known as "Godardian"—and all appear here, fully formed, in Godard's debut feature. Combined with Raoul Coutard's dynamic street photography and star turns by Belmondo and Seberg, *BREATHLESS* fairly bursts with verve and élan—an irresistible, abidingly influential film—and très cool. **DIR/SCR Jean Luc-Godard, based on the story by François Truffaut; PROD Georges de Beauregard. France, 1960, b&w, 90 min.**

### A WOMAN IS A WOMAN [Une femme est une femme]

Saturday, May 24, 5:40; Sunday, May 25, 5:20, Wednesday, May 28, 7:20

With *BREATHLESS* a smash hit and his second film, the Algeria-haunted *THE LITTLE SOLDIER*, blocked by French censors, Godard did what any protean talent would do: he went and made a widescreen color musical! Stripper Anna Karina longs for a child, and when boyfriend Jean-Claude Brialy balks at the idea, she begins to court his friend Jean-Paul Belmondo for the job. With many a wink and a

nudge—often directly to the camera—a handful of in-jokes about Godard and Truffaut's burgeoning careers, a cameo by Jeanne Moreau and music by Michel Legrand, the film glides by on its ample charm and effervescence. "It's not a musical—it's the idea of a musical"—Godard. **DIR/SCR Jean-Luc Godard. Italy/France, 1961, color, 84 min.**

### New 35mm Print!

#### PIERROT LE FOU

Friday, May 30, 7:15; Saturday, May 31, 7:15; Sunday, June 1, 3:10; Tuesday, June 3, 9:00

"Love, hate, action, violence, death. In one word, emotion!" Sam Fuller's definition of the cinema, delivered to existentially conflicted husband and father Jean-Paul Belmondo, inspires the latter to run off with babysitter/former girlfriend/gangster (!) Anna Karina on a road trip to the South of France. But their frolic is shadowed by murder and mayhem. Heavy on improvisation and constantly advertising its own movie-ness, anticipates the director's more abstract works of the end of the 1960s.

**DIR/SCR/PROD Jean-Luc Godard. France/Italy, 1965, color, 110 min.**



Photo courtesy of Janus Films

PIERROT LE FOU



# JEAN-LUC GODARD IN THE 1960S



Photo courtesy of Rialto Pictures


BAND OF OUTSIDERS

*“One of Godard’s most appealing and underrated films.”*

—CRITIC DAVE KEHR


## BAND OF OUTSIDERS [Bande à part]

Saturday, May 31, 3:00; Sunday, June 1, 7:20; Wednesday, June 4, 7:00

Would-be gangsters Claude Brasseur and Sami Frey pick up impressionable student Anna Karina in English class, then put the touch on her to help them rob her aunt’s suburban villa. But the burglary plot hangs around in the background while the odd threesome indulge in playtime, fumble with romance, shoot the breeze in cafés, make a mad dash through the Louvre, and most memorably, break into an impromptu dance number at one of their many café haunts. **DIR/SCR Jean-Luc Godard based on *Fools’ Gold* by Dolores Hitchens. France, 1964, color, 95 min. **


## LE GAI SAVOIR [Joy of Learning]

Saturday, June 7, 12:30; Sunday, June 8, 9:45

“We must start again from zero.” “No, we must first go back to zero.” The beginning of Godard’s farewell to narrative, with Jean-Pierre Léaud and Juliet Berto meeting after hours in a TV studio to embark on seven dialogues on the relationship between politics and film, with cinema vérité street scenes occasionally intercut. “It was not going to be possible to make the new cinema by using the language of the old. Having returned to zero, Godard had to start over again. LE GAI SAVOIR is the first step.”—film scholar James Monaco (*note courtesy of Film Forum*). **DIR/SCR Jean-Luc Godard; SCR Jean-Jacques Rousseau; PROD Georges de Beauregard. France/West Germany, 1969, color, 95 min. **

## LES CARABINIERS [The Carabineers, aka The Soldiers]

Saturday, June 7, 3:00; Tuesday, June 10, 9:00

An antiwar parable à la Godard: peasant brothers Ulysses and Michelangelo, promised the spoils of war if they join the king’s army, leave their wives and homes and go abroad to fight. Their long campaign is illustrated and narrated by a series of postcards home, and when they finally return, their “spoils” are in postcard form, too—“The Parthenon . . . the Taj Mahal . . . the Technicolor works of Hollywood.” But now that there’s peace, the brothers are punished for their overzealousness during the war. **DIR/SCR Jean-Luc Godard; SCR Jean Gruault, Roberto Rossellini and Beniamino Joppolo, based on his play. France/Italy, 1963, b&w, 80 min. **

## ALPHAVILLE [Alphaville, une étrange aventure de Lemmy Caution]

Saturday, June 7, 4:45; Sunday, June 8, 3:10; Wednesday, June 11, 7:00

Constantine’s pulp detective “Lemmy Caution” is plucked out of his regular series of low-budget action films and rocketed into comic book science fiction. The private eye travels from “the Outlands” to the futuristic city of Alphaville, whose brainwashed population is ruled by techno-fascist Prof. von Braun and his super computer, Alpha-60. With zero concession to the



Photo courtesy of Photofest

ALPHAVILLE


need for sci-fi special effects or settings, beyond choosing the coldest modern architecture for locations, Godard’s sci-fi provocation scores its existential and allegorical points with wit and style. **DIR/SCR Jean-Luc Godard. France/Italy, 1965, b&w, 99 min. **



Photo courtesy of Rialto Pictures

MASCULINE FEMININE


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

—CRITIC PAULINE KAEI

## MASCULINE FEMININE


[Masculin féminin: 15 faits précis]

Friday, June 13, 9:30; Saturday, June 14, 9:30

Godard captures “the children of Marx and Coca Cola” in this frisky portrait of youth and sex—and the shadow of politics—in 1960s Paris. Serious young man Jean-Pierre Léaud pursues budding pop star Chantal Goya, but her friend Marlène Jobert keeps coming between them. The friends’ love triangle and their progressively different pursuits of happiness play out over the course of 15 “acts,” each announced by gun reports and bold intertitles, plus manifold digressions into bits of documentary, musical and political theater. **DIR/SCR Jean-Luc Godard, based on the stories “La Femme de Paul” and “Le Signe,” by Guy de Maupassant; PROD Anatole Dauman. France/Sweden, 1966, b&w, 103 min. **

## MADE IN U.S.A.

Saturday, June 14, 12:30; Sunday, June 15, 12:30

“It’s like being in a Disney film starring Humphrey Bogart. A film with a political message” muses journalist Anna Karina, back home in “Atlantic-Cité” to see her former fiancé László Szabó after covering the war in Morocco. But when he turns up dead, both the cops and the underworld take an interest in her. Boldly cartoonish, from its color schemes to its quotation-marked characters to its treatment of screen violence, dedicated both to American crime movies (and specifically, Sam Fuller and Nick Ray) and a politically fueled deconstruction thereof. With Jean-Pierre Léaud as Don Siegel, and Marianne Faithfull as herself, periodically walking on to sing “As Tears Go By.” **DIR/SCR Jean-Luc Godard, based on *The Jugger* by Donald E. Westlake; PROD Georges de Beauregard. France, 1966, color, 90 min. NOT RATED **



# JEAN-LUC GODARD IN THE 1960S

## TWO OR THREE THINGS I KNOW ABOUT HER [Deux ou trois choses que je sais d'elle]

Saturday, June 14, 5:00; Sunday, June 15, 3:15

"In order to live in Paris today, on no matter what social level, one is forced to prostitute oneself," said Jean-Luc Godard in 1966, as the narrator addressing the audience of this film in a conspiratorial whisper. In this film inspired by a newspaper article on housewives dabbling in prostitution, Raoul Coutard's camera follows Marina Vlady on a typical day as she lunches, shops and goes off with johns—also picking up conversations in the cafés, or following a news crew interviewing a man on the street. The stunning Cinemascope photography juxtaposes elegant Parisian landmarks against the jumble of cranes, scaffolding and concrete slabs going up at the city's outskirts, while narrator Godard delivers essays on architecture and modernity over images of both the city's streetscapes and Vlady's streetwalking. One of Godard's most experimental films—thought-provoking, gorgeous to look at and occasionally quite funny (not least when the film, and Godard, poke fun at themselves). **DIR/SCR Jean-Luc Godard; SCR Catherine Vimenet; PROD Anatole Dauman and Raoul Lévy. France, 1967, color, 90 min.** 



TWO OR THREE THINGS I KNOW ABOUT HER

Photo courtesy of Rialto Pictures




MY LIFE TO LIVE

Photo courtesy of Janus Films

**New 35mm Print!**

## MY LIFE TO LIVE [Vivre Sa Vie: Filme en Deux Tableau]

Tuesday, June 24, 9:35; Wednesday, June 25, 9:35; \*Thursday, June 26, 9:35; Friday, June 27, 6:30; Saturday, June 28, 5:20; Sunday, June 29, 3:05

Record-store clerk Anna Karina wants to be an actress, but falls into prostitution to make ends meet. Giving a commanding, moving performance, Karina goes from awkward first-timer to resigned professional, retaining an ambivalence about both her life and "the life," but her independence proves tougher to hold on to after she acquires a pimp. "Starts out as a documentary on prostitution, ending as a Monogram B movie . . . [its] true subject [is] the enigmatic beauty and troubling presence of Karina, and the mystery of Godard's own passionate involvement with her"—Tom Milne, *Time Out London*. **DIR Jean-Luc Godard; SCR Marcel Sacotte, based on his book *Où en est la prostitution*; PROD Pierre Braunberger. France, 1962, b&w, 85 min.** 

*"An integral part of the '68 juggernaut . . . guerrilla-theater agitprop disrupts the action like the Busby Berkeley numbers in an old Warner Brothers musical."*

—J. HOBERMAN, *THE VILLAGE VOICE*

**New 35mm Print!**

## LA CHINOISE

Tuesday, June 24 through \*Thursday, June 26—check [www.AFI.com/Silver](http://www.AFI.com/Silver) for show times

Philosophy student Anne Wiazemsky (fresh from her debut in Bresson's *AU HASARD BALTHAZAR*) and actor Jean-Pierre Léaud fall in with a group of Maoist students, who use a haute-bourgeois Paris apartment lent to them for the summer as the base of operations for their radical-chic demonstrating. Godard mixes pop and protest sloganeering, disarmingly funny political skits, and eye-popping red color schemes into both a "call to action" and a spoof of such things, carried along by Léaud's charm and Wiazemsky's cool. **DIR/SCR Jean-Luc Godard; PROD Raoul Coutard. France, 1967, color, 96 min.** 



LA CHINOISE

Photo courtesy of Koch Lorber

### SPECIAL APPEARANCE:

\*Author David Brody at the Thursday, June 26, screenings of *LA CHINOISE* and *MY LIFE TO LIVE*, signing copies of his new book *Everything Is Cinema: The Working Life of Jean-Luc Godard* (available May 13).



## SYMPATHY FOR THE DEVIL

Friday, June 27, 10:45 p.m.; Saturday, June 28, 12:00 midnight; Sunday, June 29, 9:40; Tuesday, July 1, 9:30

Given access to film the Rolling Stones during the recording sessions for the album *Beggars Banquet*, the newly politicized Godard alternates long takes of the band jamming, rehearsing and recording



SYMPATHY FOR THE DEVIL

Photo courtesy of Photofest


*Sympathy for the Devil* with staged tableaux demonstrating America's rising Black Power movement. Provocative in its juxtapositions, the film is endlessly open to interpretation, and a unique time capsule of both the Stones and Godard, in his incipient radicalism and turning away from narrative cinema. **DIR/SCR Jean-Luc Godard; PROD Eleni Collard, Michael Pearson and Iain Quarrier. UK, 1968, color, 100 min.** 



Photo courtesy of Photofest

WEEKEND

## WEEKEND

Thursday, June 26, 9:30; Saturday, June 28, 9:45; Sunday, June 29, 7:30; Monday, June 30, 9:30; Wednesday, July 2, 7:00; Thursday, July 3, 9:20

Venomous bourgeois couple Mireille Darc and Jean Yanne hatch a plan to rob Darc's mother of the family fortune, with Yanne secretly planning to double-cross his wife and run off with his mistress. But once they leave Paris for the country, it's a steady descent into anarchic, psychotic hell, beginning with Raoul Coutard's tour-de-force tracking shot of an artfully arranged traffic jam, and ending with the couple's kidnapping by hippie Marxist cannibals. Funnier than it sounds—really!—but easily Godard's most acidic work. **DIR/SCR Jean-Luc Godard. UK, 1968, color, 100 min.** 

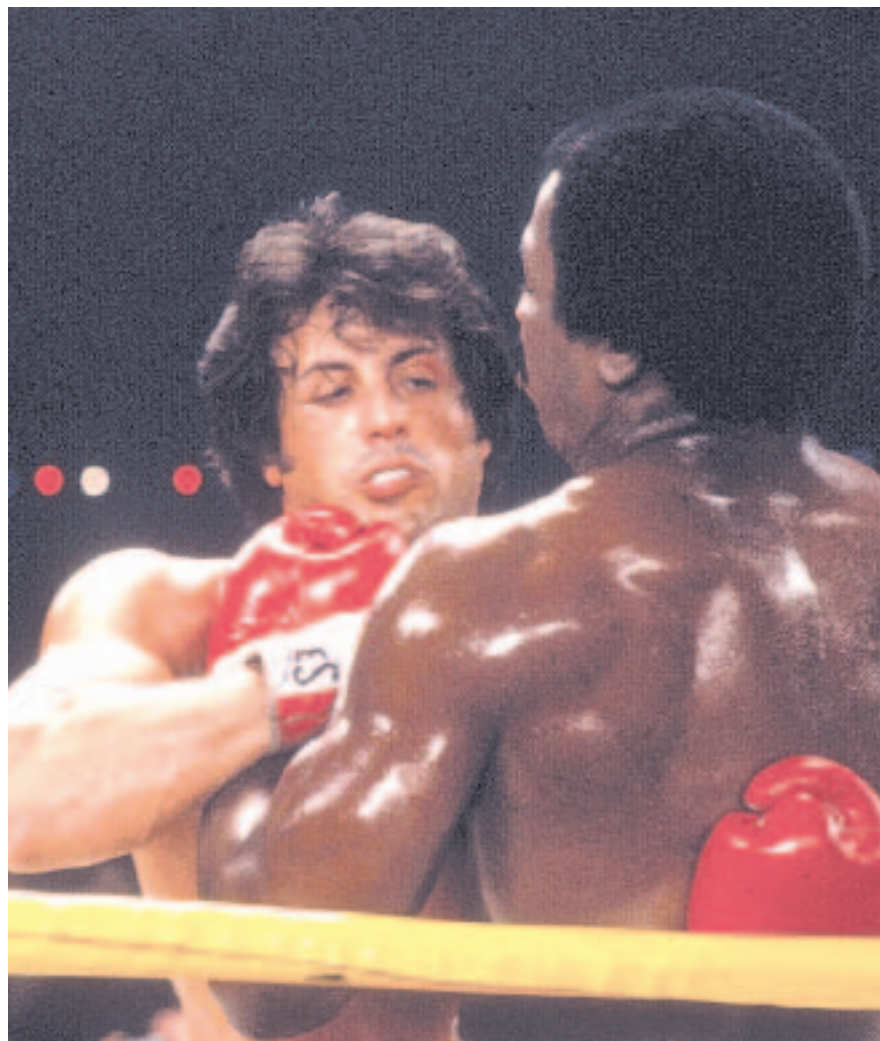
# UNITED ARTISTS 90TH ANNIVERSARY FILM FESTIVAL



**May 10 through July 2**

"The inmates are taking over the asylum," sneered a crusty studio head when Hollywood titans Mary Pickford, Douglas Fairbanks, Charles Chaplin and D.W. Griffith formed United Artists in 1919. Evolving in the first "studio without a studio," and thus eschewing crushing overhead expenses, UA would eventually forge partnerships with such independently-minded filmmakers as Buster Keaton, Billy Wilder, Stanley Kubrick, Woody Allen, Robert Altman, John Huston, Richard Lester, John Schlesinger, Jules Dassin and Martin Scorsese—resulting in some of the most entertaining, adventurous and Oscar-laden American movies of the last nine decades. We salute United Artists as it enters its tenth. (note courtesy *Film Forum*)

AFI member passes will be accepted at all screenings in United Artists 90th Anniversary Film Festival.



ROCKY

## ROCKY

Saturday, May 10, 4:30; Sunday, May 11, 3:00

Sylvester Stallone's career-defining vehicle (he was a relative unknown before *ROCKY*, with 35 previously rejected scripts) as the down-and-out boxer from Philadelphia won three Academy Awards including Best Picture. Rocky Balboa, a once-promising boxer, is stuck working for a loan shark and taking small fights for chump change. When offered a once-in-a-lifetime opportunity to get into the ring with reigning champion Apollo Creed (Carl Weathers) for a publicity stunt, he vows to "go the distance." **DIR John G. Avildsen; SCR Sylvester Stallone; PROD Robert Chartoff and Irwin Winkler. US, 1976, color, 93 min. RATED PG**



ANNIE HALL

## ANNIE HALL

Sunday, May 11, 1:00, 7:30; Monday, May 12, 7:00; Tuesday, May 13, 7:00

Woody Allen's signature film won four Academy Awards including Best Picture, Director and Actress for Diane Keaton. Allen is neurotic comedian Alvy Singer and Diane Keaton is neurotic nightclub singer Annie Hall. They quickly fall in love, but when their relationship ends Allen tries to figure out where it went wrong in an imaginative blend of flashback, fantasy and slapstick while she flees to Los Angeles and begins a relationship with a record executive. With memorable appearances by Marshall McLuhan, Paul Simon, Christopher Walken, Shelly Duvall and Truman Capote. **DIR/SCR Woody Allen; SCR Marshall Brickman; PROD Charles H. Joffe and Jack Rollins. US, 1977, color, 93 min. RATED PG**

## MIDNIGHT COWBOY

Friday, May 30, 9:30; Saturday, May 31, 9:30; Sunday, June 1, 9:30; Monday, June 2, 9:15

Academy Awards for Best Picture, Director and Adapted Screenplay. Jon Voight is a naïve boy from Texas who

journeys to New York convinced he can amass a fortune by servicing the city's lonely society ladies. When his first client not only fails to pay him, but swindles money for cab fare in the process, he takes on a scrounging, tubercular grifter (Dustin Hoffman) as his manager—and a deep and unexpected friendship is born. **DIR John Schlesinger; SCR Waldo Salt based on James Leo Herlihy's novel; PROD Jerome Hellman. US, 1969, color, 113 min. RATED R**



MIDNIGHT COWBOY



# UNITED ARTISTS 90TH ANNIVERSARY FILM FESTIVAL



Photo courtesy of Photofest

THE GOOD, THE BAD, AND THE UGLY

## THE GOOD, THE BAD AND THE UGLY

Friday, May 23, 9:00; Saturday, May 24, 9:30;  
Sunday, May 25, 9:15; Monday, May 26, 6:00

The final installment of Sergio Leone's hugely influential trilogy finds Clint Eastwood as a mysterious loner who roams the western frontier for fortune at the height of the Civil War. Forced to form an uneasy alliance with Lee Van Cleef (the Bad), and Eli Wallach (the Ugly) to steal a cache of gold, these outlaws cross and double-cross each other to walk away with the treasure and stay alive. Ennio Morricone's iconic soundtrack was on the charts for more than a year, reaching No. 4 on the Billboard Pop Charts. **DIR/SCR Sergio Leone; SCR Agenore Incrocci, Furio Scarpelli and Luciano Vincenzoni; PROD Alberto Grimaldi. Italy/Spain, 1966, color, 179 min. RATED R**

## RAGING BULL

Saturday, June 7, 9:20; Sunday, June 8, 7:15;  
Monday, June 9, 9:15

Nominated for eight Academy Awards and boasting some of the best fight scenes on film, Robert DeNiro (who won Best Actor honors and famously gained



Photo courtesy of Photofest

RAGING BULL

50 pounds for the role) plays the self-destructive middleweight champion Jake LaMotta. His increasing paranoia leads to professional and personal devastation as his manager brother (Joe Pesci) and teenaged wife (Cathy Moriarty) grapple with his violence outside the ring. Bristling with energy and shot in crisp black-and-white, this is a must-see on the big screen. **DIR Martin Scorsese; SCR Paul Schrader and Mardik Martin, based on the novel Raging Bull: My Story by Jake LaMotta, Joseph Carter and Peter Savage; PROD Robert Chartoff and Irwin Winkler. US, 1980, b&w, 129 min. RATED R**



MARTY

## MARTY

Saturday, June 14, 3:05; Sunday, June 15, 5:10

Originally a teleplay by Paddy Chayefsky, MARTY was nominated for eight Academy Awards (winning for Best Picture) and won the Palme d'Or at Cannes. "I've been looking for a girl every Saturday night of my life," says lovelorn Bronx butcher Marty (Ernest Borgnine). Still living with his mother and resigned to a life of loneliness, he is over the moon when he meets shy schoolteacher Betsy Blair who reciprocates his feelings. However, to Marty's surprise, his mother dislikes the girl and his friends put her down, and eventually he, too, begins to question his newfound love. **DIR Delbert Mann; SCR Paddy Chayefsky; PROD Harold Hecht. US, 1955, b&w, 94 min. NOT RATED**

## THE MANCHURIAN CANDIDATE

Saturday, June 28, 7:10; Sunday, June 29, 12:30;  
Wednesday, July 2, 9:10

John Frankenheimer's renowned parody of McCarthyism and Cold War fanaticism finds Laurence Harvey as a US soldier abducted during the Korean War and stolen away to Manchuria. There a Communist cell brainwashes him before returning him to the US to serve as an unwitting political assassin. Army buddy Frank Sinatra has hallucinatory dreams and begins to unravel the deadly truth—

that Harvey is a ticking time bomb—while the clock counts down to a political rally where everything is at stake. Angela Lansbury shines as Harvey's mother, the influential wife of a powerful conservative senator. For this role, she was nominated for the Academy Award and voted #21 on AFI's list of the 50 greatest villains in American film history. **DIR/PROD John Frankenheimer; SCR/PROD George Axelrod, based on Richard Condon's novel. US, 1962, b&w, 126 min. RATED PG-13**



Photo courtesy of Photofest

THE MANCHURIAN CANDIDATE

# KOREAN FILM FESTIVAL DC 2008

## Screenings at AFI Silver, May 13 through June 12

Our annual survey of cinema in Korea, year-in and year-out one of the most exciting places on the planet for moviemaking, continues in May and June with a mix of Washington, DC, premieres plus encore presentations of several favorites from past Festivals.

The Festival is organized by Tom Vick, film programmer for the Freer and Sackler Galleries of the Smithsonian Institution, and Hyunjun Min of the University of Maryland.

For complete Festival information, visit [www.asia.si.edu/KoreanFilm2008](http://www.asia.si.edu/KoreanFilm2008).

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


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

 AFI member passes will be accepted at all screenings in the 2008 Korean Film Festival DC.

**ALL FILMS NOT RATED, BUT INTENDED FOR MATURE AUDIENCES**

### BARKING DOGS NEVER BITE [Flandersui gae]

Tuesday, May 13, 9:15; Wednesday, May 14, 9:15

Director Bong Joon-ho (THE HOST and MEMORIES OF MURDER) made his feature debut with this black comedy about an unemployed professor who is driven over the edge by the incessant yapping of his neighbor's dog. Little does he know that the extreme measures he employs will have dire consequences down the road. As in his other films, Bong conveys the mood of the time (in this case, the aftermath of Korea's economic crisis in the late 1990s) with dark wit and compelling characters. **DIR/SCR Bong Joon-ho; SCR Song Ji-ho and Derek Son Tae-woong; PROD Cho Min-hwan. South Korea, 2000, color, 106 min. INTENDED FOR MATURE AUDIENCES** 

### HAPPY END [Haepi-endeu]

Tuesday, May 20, 9:45; Wednesday, May 21, 9:15


Powered by an unforgettable performance from Choi Min-sik (best known as the star of OLDBOY), this ironically titled film by Jung Ji-woo was one of the first—and best—to tackle the effect of Korea's changing workplace on marital relationships. Choi plays an unemployed banker whose wife has a high-powered career—and, he suspects, a new lover. As he patiently gathers evidence against her, his anguish leads to shocking results. **DIR/SCR Jung Ji-woo. South Korea, 1999, color, 99 min. INTENDED FOR MATURE AUDIENCES** 



Photo courtesy of CJ Entertainment

FORBIDDEN QUEST

### FORBIDDEN QUEST [Eumranseosaeng]

Tuesday, May 27, 9:00; Wednesday, May 28, 9:45


Recent period films from Korea often take a refreshingly irreverent attitude toward the past, and this is no exception. Inspired by the lurid erotic novels that circulated in eighteenth-century Korea, Kim Dae-woo's film tells the story of a humble scholar who stumbles upon one such book and decides to write one himself under a pen name. When it becomes a hit, he hires a friend to add another dimension: illustrations. This racy, playful film shows the unexpected difficulties their success brings. **DIR/SCR Kim Dae-woo; PROD Kim Sujin. South Korea, 2006, color, 140 min. INTENDED FOR MATURE AUDIENCES** 



Photo courtesy of CJ Entertainment

LOVE IS A CRAZY THING

### LOVE IS A CRAZY THING [Yeonae]

Wednesday, June 4, 9:00; Thursday, June 5, 9:15


This might sound like a romantic comedy, but don't be fooled by the title. Oh Seok-geun's film is an intense, involving drama. Its heroine, a single mother who makes ends meet by doing embroidery, also works as a phone sex operator. At the encouragement of a friend, she graduates to a better paying job as a bargirl, where she eventually falls for a charming customer who may not be what he seems. **DIR/SCR Oh Seok-geun. South Korea, 2005, color, 101 min. INTENDED FOR MATURE AUDIENCES** 




Photo courtesy of CJ Entertainment

THE KING AND THE CLOWN

### THE KING AND THE CLOWN [Wang-ui namja]

Wednesday, June 11, 9:10; Thursday, June 12, 9:10

Bawdiness takes center stage in this blend of drama and comedy from director Lee Jun-ik. Set in the 16th century, it follows the adventures of two traveling male acrobats who run afoul of the palace for lampooning the king in their performances. They get into even more trouble when the king falls in love with one of them (much to the consternation of the queen). A box office smash in Korea, this is a provocative blend of history, humor and romance, both gay and straight. **DIR/PROD Lee Jun-ik; SCR Choi Seok-hwan, after the play by Kim Tae-woong; PROD Jeong Jin-wan. South Korea, 2006, color, 120 min. INTENDED FOR MATURE AUDIENCES** 



# CARIBBEAN FILM SHOWCASE

## Part of Caribbean American Heritage Month



AFRICA UNITE

Photo courtesy of Palm Pictures

Washington, DC Premiere!

### AFRICA UNITE

Friday, June 6, 7:30

At once concert tribute, Marley family travelogue and humanitarian documentary, AFRICA UNITE ignites the screen with the spirit of world-renowned reggae icon Bob Marley in every frame. In commemoration of Bob's 60th birthday, AFRICA UNITE is centered on the Marleys' first-ever family trip to Ethiopia in 2005. There, in the capital city of Addis Ababa, three generations of Marleys take part in a landmark one-week event including a 12-hour concert like no other, attended by more than 350,000 people from around the world. Appearing alongside the many Marleys are Lauryn Hill, Angélique Kidjo and Danny Glover. **DIR/SCR/PROD Stephanie Black. US/Jamaica, 2008, color, 91 min. NOT RATED**



Photo courtesy of Photofest

35th Anniversary!

### THE HARDER THEY COME

Friday, June 6, 9:45; Saturday, June 7, 12:00 midnight

The original "midnight movie"! Billed as "Jamaica's very first feature-length film," THE HARDER THEY COME introduced world audiences to Jamaican music, one year before Bob Marley and the Wailers' debut album would become an international smash. Popstar Jimmy Cliff plays Ivan, a rural Jamaican musician who journeys to Kingston in search of fame and fortune as a musician. Pushed to desperate circumstances by shady record producers, he instead starts selling ganja, achieving notoriety after he shoots and kills a corrupt cop—becoming public enemy number one at the same time that his single starts climbing the charts. **DIR/SCR/PROD Perry Henzell; SCR Trevor D. Rhone. Jamaica, 1973, color, 103 min. RATED R**

## SILVERDOCS PRESENTS

IN PERSON!

**Directors Steve James and Peter Gilbert with star Carroll Pickett!**

### AT THE DEATH HOUSE DOOR

Wednesday, May 14, 7:00

From the team that brought us HOOP DREAMS, this documentary follows the remarkable journey of Carroll Pickett, who served for 15 years as the death-house chaplain at the infamous "Walls" prison unit in Huntsville, Texas. During that time he presided over 95 executions, including the very first by lethal injection anywhere in the world. Pickett firmly believes that innocent men were executed, and evidence strongly suggests he was right. **DIR/PROD Steve James and Peter Gilbert. US, 2007, color, 94 min. NOT RATED**



Photo courtesy of IFC Films

AT THE DEATH HOUSE DOOR

TICKETS & FULL SCHEDULE at [WWW.AFI.COM/SILVER](http://WWW.AFI.COM/SILVER) 13

# FRIDAY THE 13<sup>TH</sup> PART III



## One Night Only!

**An 80s horror classic presented as it was meant to be seen on the big screen and on Jason's birthday!**

### FRIDAY THE 13TH, PART III

Friday, June 13, 10:00, 12:00 midnight

Widely regarded as the most entertaining episode in the FRIDAY THE 13<sup>TH</sup> Series, the blood-soaked third installment is presented on the big screen! In the first film to feature Jason Voorhees in his iconic hockey mask, the filmmakers wisely expanded the setting and upped the action (biker gangs!) and the gore (harpoon guns!). This rare presentation is a can't-miss for fans of horror film. Armed with his trademark hockey mask and his trusty machete, Jason Voorhees cuts a swath through a group of free-living teens during a quiet weekend in the countryside. **DIR Steve Miner; SCR Martin Kitrosser and Carol Watson, based on characters created by Ron Kurz and Victor Miller; PROD Frank Mancuso Jr. US, 1982, color, 95 min. RATED R**

## 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.

### 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. Check AFI's Web site or daily newspaper listings for restrictions.

### CAFÉ

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

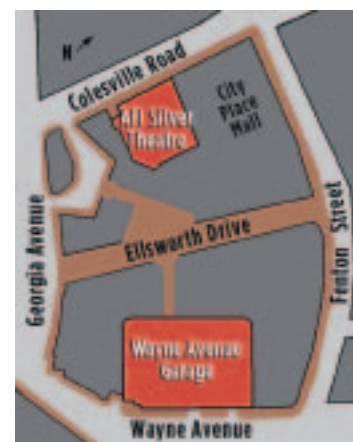
### FREE ONLINE TICKETING at [www.AFI.com/Silver](http://www.AFI.com/Silver)

- 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 May 9 through July 3, 2008 at AFI Silver

The calendar 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 and additional openings, and to register to become an AFI Insider.

MAY						
SUN	MON	TUES	WED	THURS	FRI	SAT
<b>11</b> <ul style="list-style-type: none"> <li>ANNIE HALL 1:00, 7:30</li> <li>ROCKY 3:00</li> <li>LYNCH 5:30</li> <li>ERASERHEAD 9:30</li> </ul>	<b>12</b> <ul style="list-style-type: none"> <li>ANNIE HALL 7:00</li> <li>ERASERHEAD 9:00</li> </ul>	<b>13</b> <ul style="list-style-type: none"> <li>ANNIE HALL 7:00</li> <li>BARKING DOGS NEVER BITE 9:15</li> </ul>	<b>14</b> <ul style="list-style-type: none"> <li>AT THE DEATH HOUSE DOOR 7:00</li> <li>BARKING DOGS NEVER BITE 9:15</li> </ul>	<b>15</b> <ul style="list-style-type: none"> <li>GETTING HOME 7:00</li> <li>ERASERHEAD 9:45</li> </ul>	<b>9</b>  <ul style="list-style-type: none"> <li>The 48 Hour Film Project 7:00, 9:30</li> <li>ERASERHEAD 12:00 midnight</li> </ul> <p>LOVESONGS Opens Today, <a href="http://www.AFI.com/Silver">www.AFI.com/Silver</a> for daily showtimes</p>	<b>10</b> <ul style="list-style-type: none"> <li>ROCKY 4:30</li> <li>ERASERHEAD 12:00 midnight</li> </ul>
<b>18</b> <ul style="list-style-type: none"> <li>IN LOVE WE TRUST 12:30</li> <li>WESTERN TRUNK LINE 1:00</li> <li>THE CASE 3:05</li> <li>CURIOSITY KILLED THE CAT 5:00</li> <li>THIRTEEN PRINCESS TREES 7:05</li> <li>NIGHT TRAIN 9:10</li> </ul>	<b>19</b> <ul style="list-style-type: none"> <li>GETTING HOME 7:00</li> <li>USELESS 9:10</li> </ul>	<b>20</b> <ul style="list-style-type: none"> <li>MR. SMITH GOES TO WASHINGTON 7:00</li> <li>HAPPY END 9:45</li> </ul>	<b>21</b> <ul style="list-style-type: none"> <li>THE SHOP AROUND THE CORNER 7:00</li> <li>HAPPY END 9:15</li> </ul>	<b>22</b> <ul style="list-style-type: none"> <li>THE SHOP AROUND THE CORNER 7:00</li> <li>BREATHLESS 9:10</li> </ul>	<b>16</b> <ul style="list-style-type: none"> <li>NIGHT TRAIN 3:00</li> <li>CURIOSITY KILLED THE CAT 5:00</li> <li>IN LOVE WE TRUST 7:10</li> <li>LOST IN BEIJING 9:35</li> <li>ERASERHEAD 12:00 midnight</li> </ul>	<b>17</b> <ul style="list-style-type: none"> <li>LOST IN BEIJING 12:30</li> <li>USELESS 1:00</li> <li>WESTERN TRUNK LINE 2:45</li> <li>THIRTEEN PRINCESS TREES 4:50</li> <li>THE CASE 7:00</li> <li>A BATTLE OF WITS 9:00</li> <li>ERASERHEAD 12:00 midnight</li> </ul>
<b>25</b> <ul style="list-style-type: none"> <li>DESTROY RIDES AGAIN 1:00</li> <li>THE PHILADELPHIA STORY 3:00</li> <li>A WOMAN IS A WOMAN 5:20</li> <li>BREATHLESS 7:15</li> <li>THE GOOD, THE BAD AND THE UGLY 9:15</li> </ul>	<b>26</b> <ul style="list-style-type: none"> <li>MR. SMITH GOES TO WASHINGTON 1:00</li> <li>THE PHILADELPHIA STORY 3:35</li> <li>THE GOOD, THE BAD AND THE UGLY 6:00</li> <li>BREATHLESS 9:15</li> </ul>	<b>27</b> <ul style="list-style-type: none"> <li>DESTROY RIDES AGAIN 7:00</li> <li>THE FORBIDDEN QUEST 9:00</li> </ul>	<b>28</b> <ul style="list-style-type: none"> <li>A WOMAN IS A WOMAN 7:45</li> <li>THE FORBIDDEN QUEST 9:45</li> </ul>	<b>29</b>  <ul style="list-style-type: none"> <li>BEST OF THE 48 HOUR FILM PROJECT 7:00, 9:30</li> </ul>	<b>30</b> <ul style="list-style-type: none"> <li>HARVEY 5:00</li> <li>PIERROT LE FOU 7:15</li> <li>MIDNIGHT COWBOY 9:30</li> </ul>	<b>31</b> <ul style="list-style-type: none"> <li>WINCHESTER '73 1:00</li> <li>BAND OF OUTSIDERS 3:00</li> <li>PIERROT LE FOU 7:15</li> <li>MIDNIGHT COWBOY 9:30</li> </ul>
<b>1 JUNE</b> <ul style="list-style-type: none"> <li>HARVEY 1:00</li> <li>PIERROT LE FOU 3:10</li> <li>WINCHESTER '73 5:25</li> <li>BAND OF OUTSIDERS 7:20</li> <li>MIDNIGHT COWBOY 9:30</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>HARVEY 7:00</li> <li>MIDNIGHT COWBOY 9:15</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>WINCHESTER '73 7:00</li> <li>PIERROT LE FOU 9:00</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>BAND OF OUTSIDERS 7:00</li> <li>LOVE IS A CRAZY THING 9:00</li> </ul>	<b>5</b> <ul style="list-style-type: none"> <li>LOVE IS A CRAZY THING 9:15</li> </ul>	<b>6</b> <ul style="list-style-type: none"> <li>THE MAN FROM LARAMIE 4:45</li> <li>AFRICA UNITE 7:30</li> <li>THE HARDER THEY COME 9:45</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>LE GAI SAVOIR 12:30</li> <li>THE NAKED SPUR 1:00</li> <li>LES CARABINIERES 3:00</li> <li>ALPHAVILLE 4:45</li> <li>RAGING BULL 9:20</li> <li>THE HARDER THEY COME 12:00 midnight</li> </ul>
<b>8</b> <ul style="list-style-type: none"> <li>THE MAN FROM LARAMIE 1:00</li> <li>ALPHAVILLE 3:10</li> <li>THE NAKED SPUR 5:15</li> <li>RAGING BULL 7:15</li> <li>LE GAI SAVOIR 9:45</li> </ul>	<b>9</b> <ul style="list-style-type: none"> <li>THE MAN FROM LARAMIE 7:00</li> <li>RAGING BULL 9:15</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>THE NAKED SPUR 7:00</li> <li>LES CARABINIERES 9:00</li> </ul>	<b>11</b> <ul style="list-style-type: none"> <li>ALPHAVILLE 7:00</li> <li>THE KING AND THE CLOWN 9:10</li> </ul>	<b>12</b> <ul style="list-style-type: none"> <li>REAR WINDOW 7:00</li> <li>THE KING AND THE CLOWN 9:15</li> </ul>	<b>13</b> <ul style="list-style-type: none"> <li>REAR WINDOW 4:30, 7:00</li> <li>MASCULINE FEMININE 9:30</li> <li>FRIDAY THE 13TH PART III 10:00, 12:00 midnight</li> </ul>	<b>14</b> <ul style="list-style-type: none"> <li>MADE IN U.S.A. 12:30</li> <li>REAR WINDOW 12:45, 7:00</li> <li>MARTY 3:05</li> <li>TWO OR THREE THINGS I KNOW ABOUT HER 5:00</li> <li>MASCULINE FEMININE 9:30</li> </ul>
<b>15</b> <ul style="list-style-type: none"> <li>MADE IN U.S.A. 12:30</li> <li>REAR WINDOW 1:00</li> <li>TWO OR THREE THINGS I KNOW ABOUT HER 3:15</li> <li>MARTY 5:10</li> </ul>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>
 visit <a href="http://www.SILVERDOCS.com">www.SILVERDOCS.com</a> for details.						
<b>22</b>	<b>23</b>	<b>24</b> <ul style="list-style-type: none"> <li>LA CHINOISE check <a href="http://www.AFI.com/Silver">www.AFI.com/Silver</a> for showtimes</li> <li>ANATOMY OF A MURDER 6:30</li> <li>VERTIGO 9:30</li> <li>MY LIFE TO LIVE 9:35</li> </ul>	<b>25</b> <ul style="list-style-type: none"> <li>LA CHINOISE check <a href="http://www.AFI.com/Silver">www.AFI.com/Silver</a> for showtimes</li> <li>ANATOMY OF A MURDER 6:30</li> <li>VERTIGO 9:30</li> <li>MY LIFE TO LIVE 9:35</li> </ul>	<b>26</b> <ul style="list-style-type: none"> <li>LA CHINOISE check <a href="http://www.AFI.com/Silver">www.AFI.com/Silver</a> for showtimes</li> <li>ANATOMY OF A MURDER 6:30</li> <li>VERTIGO 7:00</li> <li>WEEKEND 9:30</li> <li>MY LIFE TO LIVE 9:35</li> </ul>	<b>27</b> <ul style="list-style-type: none"> <li>ANATOMY OF A MURDER 3:20</li> <li>MY LIFE TO LIVE 6:30</li> <li>VERTIGO 8:20</li> <li>SYMPATHY FOR THE DEVIL 10:45 p.m.</li> </ul>	<b>28</b> <ul style="list-style-type: none"> <li>THE MAN WHO SHOT LIBERTY VALANCE 12:30</li> <li>VERTIGO 3:00</li> <li>MY LIFE TO LIVE 5:20</li> <li>THE MANCHURIAN CANDIDATE 7:10</li> <li>WEEKEND 9:45</li> <li>SYMPATHY FOR THE DEVIL 12:00 midnight</li> </ul>
<b>29</b> <ul style="list-style-type: none"> <li>THE MANCHURIAN CANDIDATE 12:30</li> <li>MY LIFE TO LIVE 3:05</li> <li>THE MAN WHO SHOT LIBERTY VALANCE 5:00</li> <li>WEEKEND 7:30</li> <li>SYMPATHY FOR THE DEVIL 9:40</li> </ul>	<b>30</b> <ul style="list-style-type: none"> <li>ANATOMY OF A MURDER 4:00</li> <li>THE MAN WHO SHOT LIBERTY VALANCE 7:00</li> <li>WEEKEND 9:30</li> </ul>	<b>1 JULY</b> <ul style="list-style-type: none"> <li>ANATOMY OF A MURDER 4:00</li> <li>VERTIGO 7:00</li> <li>SYMPATHY FOR THE DEVIL 9:30</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>THE MAN WHO SHOT LIBERTY VALANCE 4:30</li> <li>WEEKEND 7:00</li> <li>THE MANCHURIAN CANDIDATE 9:10</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>THE MAN WHO SHOT LIBERTY VALANCE 4:30</li> <li>VERTIGO 7:00</li> <li>WEEKEND 9:20</li> </ul>		

## COLOR KEY

- AFI China Film Festival Presented by T. Rowe Price
- Jimmy Stewart Centennial
- Jean-Luc Godard in the 1960s
- United Artists 90th Anniversary Film Festival
- Korean Film Festival DC 2008
- Caribbean Film Showcase
- SILVERDOCS Presents
- Special Engagements

TICKETS & FULL SCHEDULE at [WWW.AFI.COM/SILVER](http://WWW.AFI.COM/SILVER) **15**

# SPECIAL ENGAGEMENTS OPENING MAY 9



Photo courtesy of Absurda

## New 35mm Print! **ERASERHEAD**

Friday, May 9, 12 midnight; Saturday, May 10, 12 midnight; Sunday, May 11, 9:30; Monday, May 12, 9:00; Thursday, May 15, 9:45; Friday, May 16, 12 midnight; Saturday, May 17, 12 midnight

Lynch began filming this cult classic as an AFI Fellow. Featuring a man who lives on the moon, a mutant baby and a girl who lives in a radiator, the film obsessively concerns itself with stark, strange allegories. Lynch's favorite character actor Jack Nance is Henry, who leads a quiet, desperate life until his girlfriend gives birth to a mutant baby who strangely resembles E.T. This new 35mm print is a must-see on the big screen! **DIR/SCR/PROD David Lynch. US, 1977, b&w, 89 min. NOT RATED M**

## **PLUS: LYNCH**

Sunday, May 11, 5:30

This documentary gives us a rare glimpse into the fascinating mind of the AFI alumnus who created such visionary classics as *ERASERHEAD*, *MULLHOLLAND DR.*, *BLUEVELVET*, *TWIN PEAKS* and *WILD AT HEART*. Compiled from over two years of footage, the film is an intimate portrait of Lynch's creative process as he completes his latest film, *INLAND EMPIRE* (which he appeared with at AFI Silver in 2007). The film reveals Lynch not only as one of the most original and compelling directors of contemporary film, but also as an artist who continues to explore and experiment in countless media. *(note courtesy AFI FEST)* **PROD Søren Larsen, Brynn McQuade, Jon Nguyen and Jason S. US, 2007, color, 84 min. NOT RATED M**



Photo courtesy of IFC Films

## **LOVE SONGS**

[Les chansons d'amour]

**Opens May 9, visit [www.AFI.com/Silver](http://www.AFI.com/Silver) for daily showtimes.**

Christophe Honoré's New Wave-inspired, modern day musical *LOVE SONGS* has earned passionate fans at the 2007 Cannes and Toronto film festivals, as well as four César nominations, with a win for Best Music for composer Alex Beaupain. **DIR/SCR Christophe Honoré; PROD Paulo Branco. 2007, France, color, 100 min.**



8633 Colesville Rd  
Silver Spring, MD 20910