

AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER
PROGRAM GUIDE AND MOVIE CALENDAR

JANUARY 9 - MARCH 5

SCREEN VALENTINES: GREAT MOVIE ROMANCES



CAROLE LOMBARD 2008: THE YEAR IN REVIEW MAX OPHÜLS DAVID FINCHER SPECIAL FREE EVENTS

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Annual Martin Luther King, Jr. Day
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LOOK FOR THE

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

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On the cover: **ETERNAL SUNSHINE OF THE SPOTLESS MIND** photo courtesy of Everett Collection

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

Check AFI.com/Silver for updates.

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

PRESIDENTIAL INAUGURATION



Special Free Event!

Tickets available at the AFI Silver Box Office beginning January 12 at 1:00 p.m.; limit 4 tickets per family.

Tuesday, January 20

Doors open at 10:00 a.m.

Avoid the cold and the crowds in downtown DC—watch the historic inauguration of the 44th President of the United States, Barack Obama, broadcast LIVE on the big AFI Silver screen!



Photo courtesy of The Obama-Biden Transition Project

ANNUAL MARTIN LUTHER KING, JR. DAY CELEBRATION



Special Free Event!

Tickets available at the AFI Silver Box Office on the DAY OF SHOW ONLY; limit 4 tickets per person. Box Office opens at noon.

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

Mon, Jan 19, 1:30

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



KING: A FILMED RECORD...MONTGOMERY TO MEMPHIS

Photo courtesy of Photofest

AFI AND MONTGOMERY COLLEGE

BE A STUDENT AGAIN—AT ANY AGE!

Join AFI Silver Theatre for these special educational screenings, each of which is followed by a discussion with a film professor from Montgomery College. Screenings are on Wednesdays and begin at 6:30. For students with valid ID, discount tickets are only \$6. Screenings are marked with an asterisk.

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Mar 4



CASABLANCA

AFRICAN-AMERICAN HISTORY MONTH PRESENTATION

NOTHING BUT A MAN

Fri, Feb 27, 7:00; Sat, Feb 28, 3:00


Named to the National Film Registry in 1993, winner of the San Giorgio Prize at the Venice Film Festival, and purported to be a favorite film of Malcolm X. Ivan Dixon delivers a powerhouse performance as a young Alabama laborer struggling to maintain his decency and dignity in the face of continuing racist oppression and disrespect. A landmark work in the history of African-American film and American independent cinema, NOTHING BUT A MAN received a prolonged standing ovation at the 1964 New York Film Festival and critical acclaim at the London and Venice festivals; it was considered the forerunner of an "American New Wave" to match Truffaut, Godard and the rest of the French New Wave. (Note courtesy LA Film Festival.) **DIR/SCR/PROD Michael Roemer; SCR/PROD Robert Malcolm Young; PROD Robert Rubin. US, 1964, b&w, 95 min. NOT RATED** 



Photo courtesy of the Everett Collection

NOTHING BUT A MAN

SILVERDOCS PRESENTS

BEST OF INPUT



For the past 30 years, media producers from around the world have been attending INPUT (the International Public Television Screening Conference), a week-long

screening and discussion showcase. For a fifth year—and in collaboration with a number of partners including the French and Canadian embassies, the Goethe-Institut, and Women in Film and Video—SILVERDOCS presents BEST OF INPUT, with an evening screening from INPUT 2008 Johannesburg.

FREE SCREENING!

THE GLOW OF WHITE WOMEN

Tues, Jan 27, 7:00

A documentary by—and about—Yunus Vally, born into a Muslim family in South Africa in the 1960s during the height of apartheid. This idiosyncratic film chronicles Yunus's attempts to make sense of his past as he examines the effect the discriminatory laws of the State had on his life—specifically the so-called Immorality Act that determined whom you could love, and the censorship regulations that clearly defined what was deemed desirable. **DIR Yunus Vally; PROD Catherine Meyburgh, James Mitchell. UK, 2007, color, 118 min. NOT RATED**

FREE SCREENING!

WE SHALL REMAIN

Mon, Feb 2, 7:00

From the award-winning PBS series AMERICAN EXPERIENCE comes WE SHALL REMAIN, a provocative, multi-media project that establishes Native history as an essential part of American history. On February 27, 1973, fifty-four cars rolled, horns blaring, into a small hamlet on the Pine Ridge Indian Reservation in South Dakota. Within hours, some 200 Oglala Lakota tribe members and American Indian Movement activists had seized the few major buildings in town and police had cordoned off the area. The occupation of Wounded Knee had begun. Demanding redress for grievances—some going back over 100 years—the protesters captured the world's attention for 71 gripping days. WE SHALL REMAIN represents an unprecedented collaboration between Native and non-Native filmmakers and involves Native advisors and scholars at all levels of the project. **DIR/PROD Stanley Nelson; SCR Marcia Smith. US, 2008, color, 74 min. NOT RATED**

pbs.org/weshallremain



Photo: Beltman/Corbis

WE SHALL REMAIN

SCREEN VALENTINES: GREAT MOVIE ROMANCES

January 30—March 5

In time for Valentine's Day and throughout February, AFI Silver offers a selection of great movie romances, from 1930s screwball comedy to the quirky postmodernism of today.

M AFI Member passes will be accepted at all films in the Screen Valentines: Great Movie Romances series.



IT HAPPENED ONE NIGHT

3 on AFI's Top 10 Romantic Comedies!

IT HAPPENED ONE NIGHT

Fri, Jan 30, 7:00; Sat, Jan 31, 3:00; Thu, Feb 5, 8:45

The first film to sweep the Oscars: Best Picture, Writing, Director, Actress and Actor. One of the most popular comedies of the thirties, IT HAPPENED ONE NIGHT holds up surprisingly well. Frank Capra's sense of screwball humor and Depression Americana are skillfully intertwined in the film's love story, which places runaway heiress Claudette Colbert and ace reporter Clark Gable on the same transcontinental bus, and later in the same bedroom in the well-known scene that raised a few eyebrows in the censorious Hays Office. "Screwball comedy...is essentially a product of the Production Code...not so much defying the Code as attacking (and kidding) the respectability that it insisted on." -film historian William K. Everson. (Note courtesy Pacific Film Archive.)

DIR/PROD Frank Capra; SCR Robert Riskin. US, 1934, b&w, 105 min. NOT RATED **M**

1 on AFI's 100 Years...100 Passions!

CASABLANCA

Sat, Jan 31, 7:00; Sun, Feb 1, 7:00; Mon, Feb 2, 4:30; Tue, Feb 3, 4:30; Wed, Feb 4, 6:30*; Thu, Feb 5, 4:30; Fri, Feb 6, 4:30; Sun, Feb 8, 1:00; Mon, Feb 9, 4:30; Tues, Feb 10, 4:30; Thurs, Feb 12, 4:30, 8:45

Why is he in Casablanca? "I was misinformed," explains nightclub owner/war refugee Humphrey Bogart, who won't "stick his neck out for nobody"—until Ingrid Bergman walks in. CASABLANCA evolved from an unpro-



SAY ANYTHING

duced play to just another Warner Bros. "B" melodrama (Ronald Reagan and Ann Sheridan were early choices for the leads) to a Bogart/Bergman star vehicle to a multiple Oscar winner—and finally, to the cultural icon it remains today. But the dialogue, which aficionados can now reel off by the yard, was often handed to the cast minutes before shooting, with the question of whether Bergman ended up with Bogart or Paul Henreid left for the final shooting day. "As Time Goes By" almost didn't make it in. Just another movie—until the Allied invasion of North Africa right before the premiere made CASABLANCA a prequel to history. An American classic that gains new fans with every passing decade. **DIR Michael Curtiz; SCR Julius J. Epstein, Philip G. Epstein and Howard Koch based on the play by Murray Burnett and Joan Alison; PROD Hal B. Wallis. US, 1942, b&w, 102 min. NOT RATED** **M**

SAY ANYTHING

Fri, Feb 13, 7:15; Sun, Feb 15, 6:35; Mon, Feb 16, 1:00; Thu Feb 19, 7:00

The iconic '80s romantic comedy that ensured John Cusack's place as the ultimate geek crush. Cusack is a recent high school graduate with little plan for the future



MOULIN ROUGE!

("I don't want to sell anything, buy anything or process anything as a career") besides getting pretty class valedictorian lone Skye to be his girl. To the surprise of everyone, including Skye's overprotective father John Mahoney, the two begin an intense relationship that threatens to crumble when Mahoney gets involved. **DIR/SCR Cameron Crowe; PROD Polly Platt. US, 1989, color, 100 min. RATED PG-13** **M**

MOULIN ROUGE!

Fri, Feb 6, 7:00; Sat, Feb 7, 7:30; Sun, Feb 8, 8:15

With its eight Oscar nominations, Director Baz Luhrmann's phantasmagorical musical has been hailed as one of the most visually inventive and wildly kinetic films in recent memory for its mixture of turn-of-the-century Parisian nightlife, late 20th-century pop music (beautifully performed in the film by star-crossed lovers Nicole Kidman and Ewan McGregor) and astonishingly ornate Oscar-winning production and costume design, courtesy of Catherine Martin. (Note courtesy American Cinematheque.) **DIR/PROD/SCR Baz Luhrmann; SCR Craig Pearce; PROD Fred Baron and Martin Brown. Australia/US, 2001, color and b&w, 127 min. RATED PG-13** **M**

ETERNAL SUNSHINE OF THE SPOTLESS MIND

Sat, Feb 14, 7:00; Mon, Feb 16, 3:05; Tue, Feb 17, 9:00; Thu, Feb 19, 9:10

In this melancholy love story for the digital age, director Michel Gondry crafts a universe where bad memories can be erased with the click of a button—but where the search for human warmth remains relentless. Charlie Kaufman won an Oscar for his whimsical story about a pair of bewildered lovers who, in their rush to forget what went wrong, can't stop remembering what felt right. Jim Carrey and

SCREEN VALENTINES: GREAT MOVIE ROMANCES



Photo courtesy of the Everett Collection

ETERNAL SUNSHINE OF THE SPOTLESS MIND

Kate Winslet strike the perfect chord as a poetic couple struggling to connect. **DIR Michel Gondry; SCR Charlie Kaufman; PROD Anthony Bregman and Steve Golin.** US, 2004, color, 108 min. **RATED R**

5 on AFI's 100 Years...100 Passions!

AN AFFAIR TO REMEMBER

Sat, Feb 21, 7:15; Sun, Feb 22, 1:00; Tue, Feb 24, 6:45

It would be a tragedy if the world remembered AN AFFAIR TO REMEMBER as nothing more than the movie Meg Ryan cries over in SLEEPLESS IN SEATTLE. Director McCarey's

sumptuous remake of his classic LOVE AFFAIR, working from a virtually identical script, is one of the great Hollywood romances, as elegant as it is bursting with emotion, and as deft as one can imagine in its mixture of laughter and tears. This time, Cary Grant and Deborah Kerr are the couple, and they bring the story to a completely different pitch: graceful restraint followed by emotional outpouring. With Cathleen Nesbitt as grandmother Janou. (Note courtesy Film Society of Lincoln Center.) **DIR/SCR Leo McCarey; SCR Delmer Daves and Donald Ogden Stewart; PROD Jerry Wald.** US, 1957, color, 119 min. **NOT RATED**



Photo courtesy of the Everett Collection

BREAKFAST AT TIFFANY'S

BREAKFAST AT TIFFANY'S

Sat, Feb 28, 7:15; Sun, Mar 1, 1:00; Tue, Mar 3, 9:05; Thu, Mar 5, 9:15

Five Oscar nominations, including a Best Actress nod for Audrey Hepburn, at her best and most iconic as Holly Golightly, a madcap gal-about-town living on dreams as she serial-dates the wealthiest men in New York City. Neighbor George Peppard, a kept man of the married Patricia Neal, is an aspiring writer who struggles with writer's block and longs for Holly. Two Oscars for composer Henry Mancini, including one for his hit "Moon River," a collaboration with Johnny Mercer. **DIR Blake Edwards; SCR George Axelrod, based on the novella by Truman Capote; PROD Martin Jurow and Richard Shepherd.** US, 1961, color, 115 min. **NOT RATED**

2 on AFI's Top 10 Romantic Comedies!

ANNIE HALL

Fri, Feb 27, 9:00; Mon, Mar 2, 9:05; Wed, Mar 4, 6:30*

The definitive "Woody Allen Film," ANNIE HALL dissects the anatomy of the relationship between Allen's alter ego—neurotic New York City stand-up comic Alvy Singer—and Diane Keaton's la-de-da Chippewa Falls shiksa. The fusion of the comic with the personal, set against the backdrop of New York City (and Los Angeles), earned Oscars for Best Picture and Best Director, and Best Actress for Keaton. Hilarious cameos featuring Shelley Duvall, Carol Kane, Paul Simon, Christopher Walken and Marshall McLuhan, as well as Jeff Goldblum and Sigourney Weaver. **DIR/SCR Woody Allen; SCR Marshall Brickman; PROD Charles H. Joffe and Jack Rollins.** US, 1977, color, 93 min. **RATED PG**



ANNIE HALL



Photo courtesy of the Everett Collection

CAROLE LOMBARD: A SCREWBALL'S CENTENNIAL

"With the possibility of a second Great Depression looming closer every day, it's a perfect time to re-visit Carole Lombard, the queen of the screwball comedies that Hollywood offered as a diversion from the economic meltdown of the 1930s."

—LOU LUMENICK, *NEW YORK POST*

"Witness Tina Fey's foremother in making humor sexy and smart—Carole Lombard, one of the funniest geniuses in the history of cinema."

—MELISSA ANDERSON, *TIME OUT NEW YORK*



Photo courtesy of the Everett Collection

January 30—March 4

Carole Lombard's career as one of the silver screen's great leading ladies was tragically short, both because she was something of a late bloomer—by the time of her first big hit, 1934's *TWENTIETH CENTURY*, she'd been working steadily as a bit player for 13 years—and because of her untimely death in a plane crash at age 33 (she was returning to Hollywood from a war bond rally in her native Indiana). Possessed of glamorous good looks and a lithe and graceful build (athletic, too—as a tomboy preteen, she regularly brawled with her older brothers), Lombard's great talent was for comedy, specifically the screwball variety that dominated the mid-1930s, with its wordplay and wit-matching, its glitzy surroundings and ditzy characters. Smart, funny and sexy—what more can one ask for? In her centennial year, join AFI for a look back at some of Lombard's comedy classics, including intriguing rarities from the uncensored "pre-Code" era.

AFI Member passes will be accepted at all films in the Carole Lombard: A Screwball's Centennial series.



Photo courtesy of Film Forum

TWENTIETH CENTURY

TWENTIETH CENTURY

Fri, Jan 30, 5:00; Sat, Jan 31, 1:00; Sun, Feb 1, 3:00

A classic with an all-star creative team: Howard Hawks, Ben Hecht and Charles MacArthur. John Barrymore is a successful, if conceited, Broadway director. But when one of his stars, Carole Lombard, leaves him for the bright lights of Hollywood, all of his success seems to go with her. Down and out, Barrymore boards the Twentieth Century Limited and happens upon his former protégé. His attempts to woo her back under his wing for a new show are rebuked as it turns out that Lombard has taken on not only Barrymore's talent, but his tempestuousness as well. It's a race to see what's faster: the spitfiredialogue or the streamlined locomotive. (Note courtesy *Brattle Theatre*.) **DIR/PROD Howard Hawks; SCR Ben Hecht, Charles MacArthur, and Gene Fowler based on the play by Charles Bruce Millholland.** US, 1934, b&w, 91 min. **NOT RATED**

HANDS ACROSS THE TABLE

Sat, Jan 31, 5:10; Thurs, Feb 5, 7:00

Carole Lombard is the first of director Mitchell Leisen's dynamic women (he worked with them all: Colbert, Dietrich, Stanwyck, Russell...), and this witty Norman Krasna script was her first specially-designed vehicle. The Ernst Lubitsch touch is evident here (he had just begun as production chief at Paramount); *The New York Times* noted the "shrewd perfection of its timing and the whip-like crackle of its humor." The plot puts two depression hustlers to work in creating a comedy of misidentity: Lombard, an ambitious and cynical manicurist, leaves her wealthy boyfriend in the suds for an impoverished playboy (Fred MacMurray, in his first break). "The most amiable of '30s screwball comedies" -critic Richard Corliss. (Note courtesy *Pacific Film Archive*.) **DIR Mitchell Leisen; SCR Norman Krasna, Vincent Lawrence, and Herbert Fields; PROD E. Lloyd Sheldon.** US, 1935, b&w, 80 min. **NOT RATED**



HANDS ACROSS THE TABLE



Photo courtesy of the Everett Collection

44 on AFI's 100 Years...100 Laughs!

MY MAN GODFREY

Sun, Feb 1, 1:00; Tues, Feb 3, 9:45

Dizzy socialite Lombard discovers Godfrey Parke—played with insouciant verve by William Powell—who stands for every "forgotten man" of the Great Depression who harbored dreams of bringing the rich to their knees before setting them on a path of moral righteousness. A cruel streak runs through the film's madcap zaniness; never before—or since—has America's privileged set been portrayed as such shrill, alcoholic nitwits. Six Oscar nominations; named in 1999 to the National Film Registry. (Note courtesy *The Museum of Modern Art*.) **DIR/PROD Gregory La Cava; SCR Eric Hatch and Morrie Ryskind based on the novel by Eric Hatch.** US, 1936, b&w, 94 min. **NOT RATED**

UNCENSORED "PRE-CODE" DOUBLE FEATURE

New 35mm Restoration!

VIRTUE

Sun, Feb 8, 3:15; Mon, Feb 9, 7:00


Lombard plays a prostitute who, having skipped bail on a 90-day sentence, tries to go straight, inspired by the love of cabdriver Pat O'Brien. But grifter Jack



Photo courtesy of Film Forum

VIRTUE

CAROLE LOMBARD: A SCREWBALL'S CENTENNIAL

LaRue tempts her back to the underworld with a con game too good to be true—leaving her holding the bag and with a murder charge to boot. **DIR Edward Buzzell; SCR Robert Riskin. US, 1932, b&w, 68 min. NOT RATED** 

SCREENING WITH:

New 35mm Print!

WHITE WOMAN

"A steamy melodrama." — critic David Shipman

"Must be seen to be believed." — *Alternative Film Guide*

"Alone among outcasts who hadn't seen a white woman in ten years!"...and she turns out to be Carole Lombard! But Charles Laughton steals scenes wholesale as the cockney "King of the River." With the legendary Samuel Hoffenstein among the screenwriters, and Lombard's onscreen singing debut! (Note courtesy Film Forum.)


DIR Stuart Walker; SCR Samuel Hoffenstein, Gladys Lehman and Jane Loring; PROD E. Lloyd Sheldon. US, 1933, b&w, 68 min. NOT RATED 



Photo courtesy of the Everett Collection

WHITE WOMAN

NOTHING SACRED

Fri, Feb 13, 5:30; Sat, Feb 14, 1:15; Mon, Feb 16, 7:15; Wed, Feb 18, 6:30*


Great dialogue, great comic performances, great music (by Oscar Levant)—the kind of apparently casual movie art film comedies aspire to. "This is New York, Skyscraper Champion of the World...where the Slickers and Know-It-Alls peddle gold bricks to each other...and where Truth, crushed to earth, rises again more phony than a glass eye!"—this terrific screwball comedy's opening title clues you in at once to the con artist's paradise (courtesy of scriptwriter Ben Hecht's sardonic wit) where hotshot reporter Fredric March thrives. Discovering a small-town girl (luminous, hilarious Lombard) on the verge of death by radia-



Photo courtesy of the Everett Collection

MR. AND MRS. SMITH


tion poisoning, March offers an all-expenses-paid dream trip to the Big Apple in exchange for her exclusive sob story. Naturally, New York takes her to its heart, and March is a great success. Problem is, the hard-boiled reporter's fallen hard for the flagging Lombard, and just to muddy the waters, it turns out she isn't really a goner! (Note courtesy Film Society of Lincoln Center.)

DIR William A. Wellman; SCR Ben Hecht; PROD David O. Selznick. US, 1937, b&w, 77 min. NOT RATED 

MR. AND MRS. SMITH

Fri, Feb 20, 5:00; Sun, Feb 22, 3:30; Mon, Feb 23, 9:00; Tue, Feb 24, 9:15

An uncharacteristically romantic comedy from the master of suspense, Alfred Hitchcock. Mr. Smith (Robert Montgomery) and Mrs. Smith (Carole Lombard) have rules in their marriage, including never to leave a room angry and once a month to ask a question that the other must answer completely honestly. Unfortunately for Montgomery, when his wife asks if he would marry her all over again, he answers with a completely honest "No." As luck would have it, later that day, a town official stops by to inform the couple that due to a boundary dispute they are not officially married. Lombard leaves, and Montgomery must attempt to win her back with a variety of hapless antics. Is honesty really the best policy? (Note courtesy Brattle Theatre.)

DIR Alfred Hitchcock; SCR Norman Krasna. US, 1941, b&w, 95 min. NOT RATED 

MADE FOR EACH OTHER

Sat, Feb 21, 3:00; Wed, Feb 25, 7:00

Young lawyer Jimmy Stewart marries Carole Lombard on a whim, despite the disapproval of his boss Charles Coburn and his mother Lucile Watson. Youthful passion gives way to mundane marital reality with the arrival of a baby, then to creeping resentment as Stewart fails to get promoted at work and his mom continues to meddle. But a health scare with the baby brings them closer together than ever before. Screenplay by GUYS AND DOLLS and IT'S A WONDERFUL LIFE writer Jo Swerling.

DIR John Cromwell; SCR Jo Swerling; PROD David O. Selznick. US, 1939, b&w, 92 min. NOT RATED 



Photo courtesy of the Everett Collection

MADE FOR EACH OTHER




Photo courtesy of the Everett Collection

TRUE CONFESSION


TRUE CONFESSION

Sat, Feb 14, 5:00; Sun, Feb 15, 2:50; Tue, Feb 17, 7:00

Compulsive liar/would-be writer Carole Lombard is married to compulsively honest struggling lawyer Fred MacMurray. When circumstantial evidence leads to Lombard being charged with murdering her boss, MacMurray takes her case and defends her in court, strategizing that the lying Lombard should plead guilty and claim self-defense! John Barrymore hams it up as a courtroom heckler, with Wesley Ruggles assuredly directing this underrated gem of sparkling screwball comedy. **DIR Wesley Ruggles; SCR Claude Binyon; PROD Albert Lewin. US, 1937, b&w, 85 min. NOT RATED** 

49 on AFI's 100 Years...100 Laughs!
TO BE OR NOT TO BE

Fri, Feb 27, 2:00; Mon, Mar 2, 7:00; Wed, Mar 4, 9:15

"So they call me Concentration Camp Erhardt!" Gestapo man Sig Rumann gloats to a masquerading Jack Benny—in reality Joseph Tura, "that great, great Polish actor"—then proceeds to criticize Benny's Hamlet: "What you did to Shakespeare, we're doing to Poland." Criticized in its time for abominable taste, but now considered one of director Lubitsch's supreme masterpieces. With Carole Lombard in her final role, as Benny's almost-straying wife. (Note courtesy Film Forum.) **DIR/PROD Ernst Lubitsch; SCR Edwin Justus Mayer. US, 1942, b&w, 99 min. NOT RATED** 

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YEAR In Review

2008 was a year full of great movies, premieres, special guest appearances and events that only the AFI Silver could deliver. We are proud to continue our celebration of movie excellence. As we take a look back at some of the year's highlights, we thank our generous supporters, members and audiences.



1. Director Spike Lee enjoys the crowd at the SILVERDOCS 2008 Guggenheim Symposium.
2. Director Philippe Claudel introduces his film I'VE LOVED YOU SO LONG at the Opening Night of the AFI European Union Film Showcase.
3. Dancer Cynthia Paniagua, featured in the film SOY ANDINA, performs at the AFI Latin American Film Festival.
4. George C. Stevens, Jr. and Rep. Nancy Pelosi attend the SILVERDOCS screening of ROBERT KENNEDY: REMEMBERED.
5. Left to right: Lin Xi of the Embassy of the People's Republic of China, Murray Horwitz of AFI, Todd Ruppert of T. Rowe Price Global Investment Services, Ltd., and Ray Barry of AFI at the Opening Night reception of the AFI China Film Festival.
6. Actor Farley Granger, right, and author Foster Hirsch at STRANGERS ON A TRAIN.
7. Oscar-winning director Miloš Forman takes questions from the audience after ONE FLEW OVER THE CUCKOO'S NEST.



8

8. Actor Matthew Goode at the members-only screening of BRIDESHEAD REVISITED.
9. The AFI European Union Film Showcase opens in downtown Silver Spring.
10. Left to right: Director Juraj Jakubisko, Producer Deana Horvathova, and AFI Programmer Todd Hitchcock at the AFI European Union Film Showcase screening of BATHORY.
11. Guests enjoy the Ingmar Bergman multimedia exhibit "The Man Who Asked Hard Questions," sponsored by the Embassy of Sweden.
12. The Frederick Douglass High School marching band performs before the SILVERDOCS screening of HARD TIMES AT DOUGLASS HIGH.
13. Montgomery County Executive Ike Leggett, left, and his wife Catherine celebrate AFI Silver's fifth anniversary with AFI's Murray Horwitz and Ray Barry.
14. Left to right: director Tom McCarthy and actors Richard Jenkins, Haim Abbass, Denai Gurira, and Haaz Sleiman at the members-only DC premiere of THE VISITOR sponsored by the Center for American Progress.
15. Director Mike Leigh at the members-only screening of HAPPY-GO-LUCKY.



9



10



11



12



13



14



15

\$5,000 - \$9,999 con't.

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The Mark & Carol Hyman Fund
IFP
Legacy Concierge
Romano's Macaroni Grill
Mandarin Oriental, Washington DC
McGinty's Public House
Heineken
Nicaro Restaurant Lounge
Old Ebbitt Grill
Panera Bread
Potbelly Sandwich Works, LLC
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Seattle's Best Coffee, LLC
Hassanah Taahidi
William & Joanne Tell
Women in Film and Video
Z Pizza

\$1,000 - \$2,499

American Film Market
Austin Grill
Michael Darzi
Steven DesJardins
Jay Elvove
Embassy of Germany
Apple Computer, Inc.
Pam & Richard Feinstein
Keith Fred
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THE FILMS OF MAX OPHÜLS

"One of the greatest of film directors."

—CRITIC DAVID THOMSON

February 1—March 5

Max Ophüls (né Oppenheimer, 1902, Saarbrücken, Germany) made films in four European countries in four different languages during the 1930s before coming to Hollywood in the 1940s. Although his stay in California was not a happy one, and his four American films failed to connect with audiences at the time, over the years each has developed an enthusiastic cult following—especially the auteurist-championed *LETTER FROM AN UNKNOWN WOMAN*, but also the film noir-inflected domestic melodramas *THE RECKLESS MOMENT* and *CAUGHT*, both made in 1949. A year after these films were released, he was back working in France, where, briefly, his work seemed to find its footing: *LA RONDE*, *LE PLAISIR*, *THE EARRINGS OF MADAME DE...* and *LOLA MONTÈS*, all made in the first half of the 1950s, have become identified as the quintessential Ophüls works, from his "mature" period. But this fertile period, too, ended abruptly with Ophüls's death in 1957—his poor health perhaps compounded by the disastrous reception of what would be his final film, *LOLA MONTÈS*, in 1955.

Ophüls's reputation as one of world cinema's greats has only grown with time. His films display a worldliness, whether he's depicting café society Europe or coolly assessing the way "real life" in postwar America fails to live up to the Dream. While many of his films can be classified as romances, and others even as tragedies, their pathos never devolves to the pitiable—ironically, they often play as instructive parables on affairs of the heart and the strictures of society. And famously, there are tracking shots—lots and lots of tracking shots. Ophüls is rivaled only by Kenji Mizoguchi when it comes to complexly designed camera movements, never done to show off, but always in service to his story and characters.

"His camera could pass through walls."

—STANLEY KUBRICK

AFI Member passes will be accepted at all films in the Max Ophüls series.



Photo courtesy of the Everett Collection



Photo courtesy of the Everett Collection

THE RECKLESS MOMENT

THE EXILE

Sun, Feb 1, 5:00; Wed, Feb 4, 9:25

Aptly titled, this was the first film Ophüls made in Hollywood after languishing there virtually unrecognized for several years. Douglas Fairbanks, Jr. wrote, produced and starred in the swashbuckler mode of his father, and gave Ophüls leave to shape the swashes according to his liking. The result is a film whose athletic feats are in the camera's realm, a Hollywood film with a European pace and Ophülsian grace that critic James Agee characterized as "cavalier detachment." The apocryphal antics deal with King Charles II during his exile in Holland, when, to evade Cromwell's puritanical Roundheads, he disguises himself as a laborer and falls in love with a local lass played by Paule Croset (later known as Rita Corday). She had the male critics waxing poetic, but Ophüls was interested in "the poetry of the screen," as the Manchester Guardian critic noted. Windmills and Roundheads alike accede to his compositions in motion. (Note courtesy Pacific Film Archive.) **DIR Max Ophüls; SCR/PROD Douglas Fairbanks Jr. based on the novel by Cosmo Hamilton. US, 1947, b&w, 95 min. In English and French with English subtitles. NOT RATED**



Photo courtesy of the Everett Collection

THE EXILE

LIEBELEI

Sun, Feb 8, 6:15; Tues, Feb 10, 8:45

LIEBELEI was to be Ophüls's last German production before his exile to parts west. In the film, a young lieutenant falls deeply in love with a musician's daughter, only to have his hopes dashed by a past indiscretion. Released without credit to Ophüls, the tragedy played to great suc-

cess in Nazi Germany, in spite of its critical take on military hypocrisy. (Note courtesy Cinematheque at the University of Wisconsin.) **DIR Max Ophüls; SCR Felix Salten; PROD German Millakowsky. AUSTRIA, 1933, b&w, 87 min. In German with English subtitles. NOT RATED**

THE RECKLESS MOMENT

Mon, Feb 9, 9:45; Tue, Feb 10, 7:00; Wed, Feb 11, 8:30; Thu, Feb 12, 7:00

Joan Bennett valiantly tries to help daughter Geraldine Brooks get out of a blackmailing scheme perpetrated by her slimy boyfriend Sheppard Strudwick before things go from very bad to absolute worst. A dark angel arrives in the person of James Mason, in one of the moodiest and most perfectly controlled performances of this magnificent actor's career. One of the many excellent films produced by Bennett's husband Walter Wanger, *THE RECKLESS MOMENT* began life as a Jean Renoir project, and its story has some of the feel of his late-'30s work. In what might be his most underrated film, Ophüls concentrated on the sad, oddly romantic interaction between Mason and Bennett, and offered just as controlled and moving a vision of suppressed emotion as distinguished his European work, with a pitch-perfect rendering of southern California in the bargain. (Note courtesy Film Society of Lincoln Center.) **Special thanks to CBS Television Distribution for their generosity in making this screening happen. DIR Max Ophüls; SCR Mel Dinelle, Henry Garson, Robert E. Kent and Robert Soderburg; PROD Walter Wanger. US, 1949, b&w, 81 min. In English. NOT RATED**

LETTER FROM AN UNKNOWN WOMAN

Fri, Feb 13, 3:30; Sat, Feb 14, 3:00; Sun, Feb 15, 1:00; Wed, Feb 18, 9:00

Named to the National Film Registry in 1992 as a national cinematic treasure. A turn-of-the-century Vienna set,

THE FILMS OF MAX OPHÜLS



Photo courtesy of the Everett Collection

LETTER FROM AN UNKNOWN WOMAN

with its spiral staircases, mirrors, and elaborate grillwork, becomes a haunting chiaroscuro canvas for cinematographer Franz Planer and a thematic showcase for Ophüls in this classic Hollywood "woman's picture." Joan Fontaine portrays a young woman, Lisa, who builds an adolescent infatuation into a lifelong passion for concert pianist Louis Jourdan, who is barely aware of her existence. Lisa's life is like the carnival ride that takes the couple, on their only night together, through the countries of Europe, a fantasy of movement that is really a circular stasis, propelled by a bemused pedaler/ director. Lisa's story, told via a posthumous letter, is more troubling than it is romantic, a story for which death is the only neat closure. (Note courtesy Pacific Film Archive.) **DIR Max Ophüls; SCR Howard Koch; PROD John Houseman. US, 1948, b&w, 86 min. In English. RATED PG**

CAUGHT

Sun, Feb 15, 4:40; Mon, Feb 16, 5:20

It looks like working-class charm-school student Barbara Bel Geddes's ship has come in when she's invited to a millionaire's yachting party. She misses the boat but catches the millionaire, and soon our heroine is successfully ensconced in a grim Long Island Gothic mansion, staving off loneliness with pills, waiting for her husband—bitter, driven Robert Ryan—to come home. It's no surprise that when Bel Geddes tries to trade in the hollow luxury of her married life for the human chaos of James Mason's Lower East Side doctor's office, she meets with formidable resistance from her husband, who says "women are a dime a dozen," but who monomaniacally insists on protecting his investments. Thanks in part to Lee Garmes's deep-focus cinematography, the dream house has rarely looked so sinister. (Note courtesy Pacific Film Archive.) **DIR Max Ophüls; SCR Arthur Laurents based on the novel by Libbie Block; PROD Wolfgang Reinhardt. US, 1949, b&w, 88 min. In English. NOT RATED**



Photo courtesy of the Everett Collection

THE EARRINGS OF MADAME DE...

THE EARRINGS OF MADAME DE...

Fri, Feb 20, 7:00; Sat, Feb 21, 5:00; Sun, Feb 22, 7:30; Thu, Feb 26, 9:00

In turn-of-the-century Paris, Madame de... (we never learn her name) sells her earrings—a wedding present from her husband the General—to erase a gambling debt. The jeweler betrays her and sells them back to the General, who gives them to his mistress, but she gambles them away, too. When Madame de's true love, the Baron (the great Vittorio de Sica), presents the earrings to her, the jewels take on deeper meaning as the web of deception unravels in this Oscar-nominated classic. **DIR/SCR Max Ophüls; SCR Marcel Achard, based on the novel by Louise de Vilmorin. France/Italy, 1953, b&w, 105 min. In French with English subtitles. NOT RATED**



Photo courtesy of the Everett Collection

LA RONDE

LA RONDE

Sat, Feb 21, 1:00; Sun, Feb 22, 5:30

BAFTA winner for Best Film, and nominated for two Oscars. A witty adaption of the classic Arthur Schnitzler play, LA RONDE is one of Ophüls's most celebrated and imitated films, initially banned in the United States for "immorality." Set in lavish 19th-century Vienna, the film chronicles a roundabout of fleeting romances—a prostitute loves a soldier, who loves a chambermaid, who loves a poet, who loves...all the way back to the prostitute. (Note courtesy Cinematheque at the University of Wisconsin.) **DIR/SCR Max Ophüls; Louis Ducreux, Kurt Feltz and Jacques Natanson based on the play by Arthur Schnitzler; PROD Ralph Baum and Sacha Gordine. France, 1950, b&w, 95 min. In French with English subtitles. RATED PG**

FROM MAYERLING TO SARAJEVO [De Mayerling à Sarajevo]

Mon, Feb 23, 7:00; Wed, Feb 25, 9:00

"One of the finest and most misunderstood of all Ophüls films," according to Robin Wood, SARAJEVO was the last film the director completed in France before fleeing the Nazis to America (and Hollywood). A sumptuous historical drama shot with the extravagant style of his later work, the film is set in the corrupt Austro-Hungarian court, and chronicles the love affair of Countess Sophie and Archduke Ferdinand as they are swept up in the events that led to the First World War. Ophüls luxuriates in the suffocating elegance of court life and characteristically is more interested in the plight of the countess than in the impending doom of the heir apparent. "Finds him relishing the sort of thing he did best—casting an ironic eye on the aristocracy and portraying a bitter-sweet romance against a background of operas, balls and rides through the woods" -Bloomsbury Foreign Film Guide. (Note courtesy Film Society of Lincoln Center.) **DIR Max Ophüls; SCR Marcelle Maurette and Curt Alexander; PROD Eugène Tucherer. France, 1940, b&w, 89 min. In French with English subtitles. NOT RATED**

LOLA MONTÈS

Sat, Feb 28, 5:00; Sun, Mar 1, 6:30; Thu, Mar 5, 7:00

Ophüls's celebrated final film is arguably his masterpiece. Lavishly shot in color and CinemaScope—The New York Times called it, "an eye-expanding summation of [his]



Photo courtesy of the Everett Collection

CAUGHT

THE FILMS OF MAX OPHÜLS



Photo courtesy of Rialto Pictures

LOLA MONTÈS

lush, romantic style"—and structured around a series of flashbacks, LOLA MONTÈS recounts the life story of a cabaret dancer who ends her career as a circus attraction. (Note courtesy Cinematheque at the University of Wisconsin.) **DIR/SCR Max Ophüls; SCR Annette Wademant based on the novel by Cécil Saint-Laurent; PROD Albert Caraco.**

France/Germany, 1955, b&w, 110 min. In French, English and German with English subtitles. NOT RATED M

LE PLAISIR

Sat, Feb 28, 1:00; Tues, Mar 3, 7:00

In what Jean-Luc Godard once called the greatest film made in France since the liberation, Ophüls weaves together three Guy

de Maupassant stories about pleasure. In the first, an old man regains youth by wearing a mask; in the second, a group of prostitutes goes on a country holiday; and in the third, a painter is forced to marry one of his models after she attempts suicide. Oscar-nominated for Best Art Direction/Set Decoration. (Note courtesy Cinematheque at the University of Wisconsin.) **DIR/SCR/PROD**



Photo courtesy of the Everett Collection

LE PLAISIR

Max Ophüls; SCR Jacques Natanson; PROD Édouard Harispuru and M. Kieffer. France, 1952, b&w, 97 min. In French with English subtitles. NOT RATED M

THE CURIOUS CASE OF DAVID FINCHER

January 30—March 1

David Fincher landed a job at George Lucas's Industrial Light and Magic right out of high school, eventually doing special effects work on RETURN OF THE JEDI and INDIANA JONES AND THE TEMPLE OF DOOM. He directed videos for Madonna, Sting, Michael Jackson and George Michael, and commercials for blue-chip clients like Coke, Nike and Levi's throughout the 1980s. He moved on to feature films in the early 1990s, and his half-dozen pictures display a decidedly noir-ish bent toward fatalism and psychological extremes, moody atmosphere and narrative sleight of hand, each a visual marvel of rigorous design. Watch these seminal Fincher works at AFI to more fully appreciate his



Photo courtesy of the Everett Collection

latest, THE CURIOUS CASE OF BENJAMIN BUTTON, which is both a culmination of his previous work and a departure from it, in that it is his first love story. (Although if FIGHT CLUB is your idea of a love story, there is a Valentine's Day show just for you!)

M AFI Member passes will be accepted at all films in the Curious Case of David Fincher series.

ALIEN 3

Fri, Jan 30, 9:15; Sat, Jan 31, 9:15; Mon, Feb 2, 9:30

Sigourney Weaver's Ripley once again finds herself alone after her spaceship crash lands on Fiorina 161, a remote prisoner planet for the most violent and hardened of criminals. After a series of unexplained deaths, Ripley discovers that an alien has made and survived the journey along with her. Without weapons or resources of any kind, the prisoners reluctantly join forces behind Ripley in a battle royale between these two different kinds of monsters. Oscar nomination for Best Special Effects. **DIR David Fincher; SCR David Giler, Walter Hill, Larry Ferguson; PROD Gordon Carroll, David Giler and Walter Hill. US, 1992, color, 114 min. RATED R M**

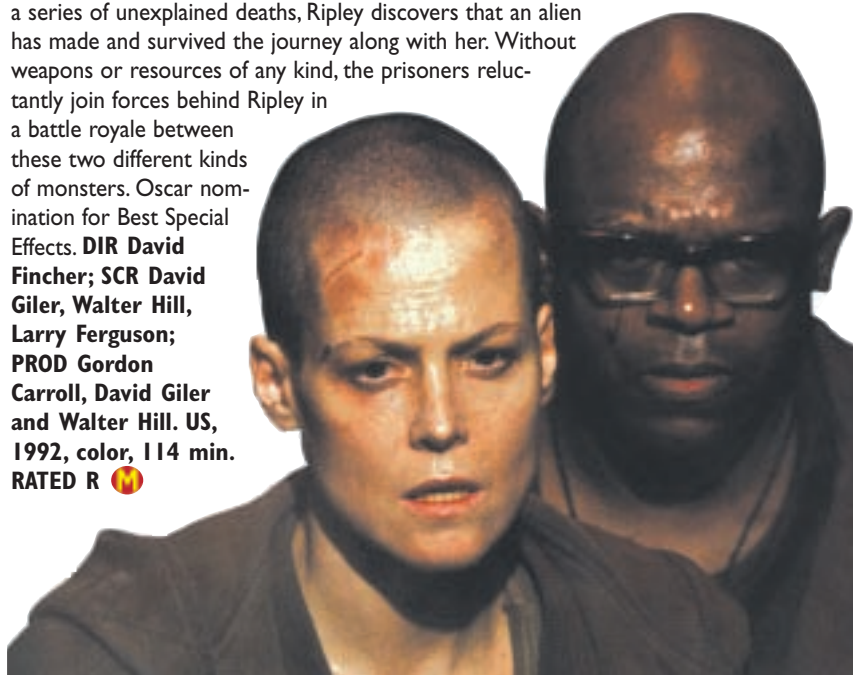


Photo courtesy of the Everett Collection

ALIEN 3

THE CURIOUS CASE OF DAVID FINCHER



Photo courtesy of the Everett Collection

FIGHT CLUB

FIGHT CLUB

Fri, Feb 13, 9:20; Sat, Feb 14, 9:20;
Sun, Feb 15, 8:45; Mon, Feb 16, 9:00

"The first rule of Fight Club is: you do not talk about Fight Club." Adapted from Chuck Palahniuk's best selling novel, with Ed Norton as the yuppie, white-collar average Joe, resentful of his social station and desperately wanting to shake things up. Brad Pitt is a free-wheeling, fast-living soap salesman who gives him the opportunity to do just that by starting a Fight Club, wherein men are given the chance to bare-knuckle-brawl away their daily frustrations. As Fight Club advances and adopts a more organized anti-capitalist agenda, things rapidly begin to fragment. **DIR David Fincher; SCR Jim Uhls, based on the novel by Chuck Palahniuk; PROD Ross Grayson Bell, Ceán Chaffin, and Art Linson. US/Germany, 1999, color, 139 min. RATED R**

AFI & Brightest Young Things present:
FIGHT CLUB After-Party
Friday, Feb 13

See AFI.com/Silver for details!



Photo courtesy of the Everett Collection

SE7EN

SE7EN

Fri, Feb 6, 9:45; Sat, Feb 7, 10:10

"What's in the box!?" Lust, gluttony, greed, sloth, wrath, envy and pride. Kevin Spacey is the serial killer who commits ritualistic murders based upon the seven deadly sins in this Oscar-nominated, richly photographed film noir. Morgan Freeman is the world-weary seen-it-all detective and Brad Pitt is the fresh-faced, ambitious new transfer assigned to investigate the crimes. One of the best thrillers of the 1990s, with several unexpected narrative twists—now is your chance to see it on the big screen. **DIR David Fincher; SCR Andrew Kevin Walker; PROD Phyllis Carlyle, Arnold Kopelson. US, 1995, color, 127 min. RATED R**



Photo courtesy of the Everett Collection

ZODIAC

ders how much of the experience is really a game. **DIR David Fincher; SCR John D. Brancato and Michael Ferris; PROD Cean Chaffin and Steve Golin. US, 1997, color, 128 min. RATED R**

ZODIAC

Fri, Feb 27, 4:00; Sat, Feb 28, 9:40; Sun, Mar 1, 3:20, 8:45

Golden Palm Award nominee, 2007 Cannes Film Festival. Based on true events, Fincher's masterpiece, bizarrely overlooked when released, is one of the great film procedurals ever made—in this case, a dual procedural, of both the police's investigation of San Francisco's Zodiac killer and the San Francisco Chronicle's investigation of, and involvement in, the story. The outstanding cast includes Mark Ruffalo and Anthony Edwards as Detectives Toschi and Armstrong; Robert Downey Jr. as the Chronicle's Paul Avery; and Jake Gyllenhaal as Chronicle cartoonist/obsessive Zodiac researcher Robert Graysmith. **DIR David Fincher; SCR James Vanderbilt based on the book by Robert Graysmith; PROD Ceán Chafin, Brad Fischer, Mike Medavoy, Arnold Messer, James Vanderbilt. US, 2007, color, 158 min. RATED R**



Photo courtesy of the Everett Collection

THE GAME

THE GAME

Fri, Feb 20, 9:15; Sat, Feb 21, 9:45; Sun, Feb 22, 9:40

Michael Douglas is a cold and emotionally aloof investment banker given a unique birthday gift from estranged younger brother Sean Penn: a gift card for "Consumer Recreation Services," a company that offers "a profound life experience" and also claims to provide "whatever is lacking" in the client's life. At first he's game, and finds events enjoyably entertaining, but when the fun turns frantic (his bank accounts disappear, people begin shooting at him), he won-

UNIVERSITY OF MARYLAND SCHOOL OF LAW



Photo courtesy of University of Maryland School of Law

Thurs, Feb 11, 6:00

AFI Silver is pleased to host the University of Maryland School of Law for a special screening of **THE RESPONSE**, a new 30-minute courtroom drama based on the actual transcripts of the Guantanamo military tribunals. A panel discussion with the filmmaker and a brief reception will follow the screening.

Admission is free to the public but requires a reserved ticket.

Reserve yours today at www.law.umaryland.edu/TheResponseAFI

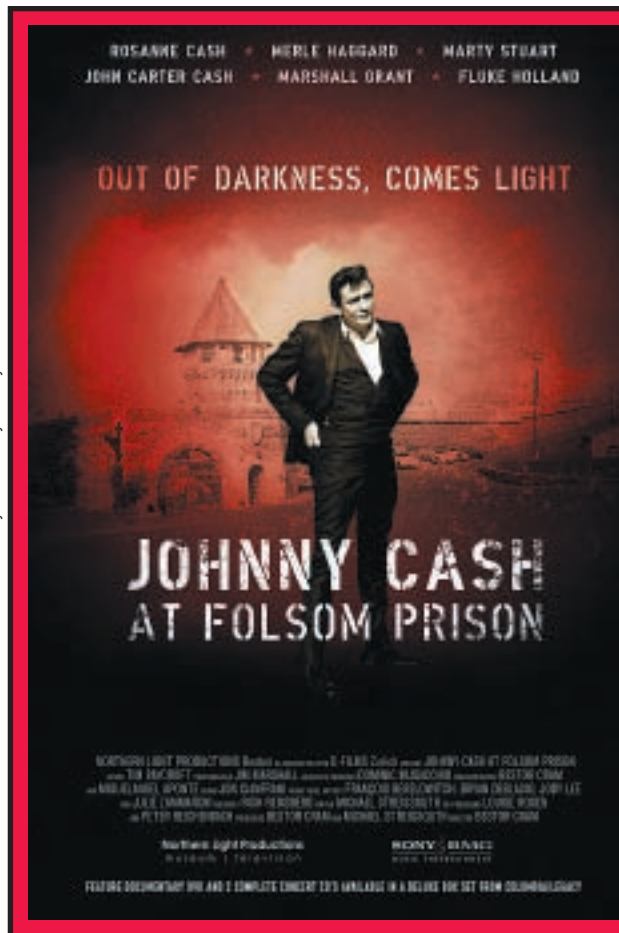


Photo courtesy of Northern Light Productions

Screening on Johnny Cash's Birthday!

JOHNNY CASH AT FOLSOM PRISON

Thurs, Feb 26, 7:00

This intimate documentary examines the events surrounding Cash's 1968 concert at Folsom State Prison in California, and the landmark live album that resulted from it. Drawing from rock photographer Jim Marshall's stark images of that day, rare archival footage and exclusive interviews with participants and observers, the film traces Cash's rocky road leading up to the concert, as well as the legacy it created for Cash and others. Featuring interviews with country legend Merle Haggard, daughter Rosanne Cash, son John Carter Cash and country musician Marty Stuart, as well as former Folsom Prison inmates and guards.

DIR/PROD Bestor Cram; SCR/PROD Michael Streissguth. US, 2008, color, 90 min. NOT RATED

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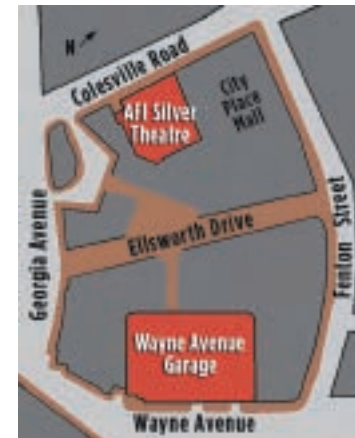
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REPERTORY PROGRAM January 9 - March 5, 2009 at AFI Silver

The calendar lists all repertory dates and special events/programs as of press time. Always check AFI.com/Silver for updated daily showtimes and additional openings, and to register to become an AFI Insider. Insiders receive AFI Silver's weekly e-newsletter!

JANUARY

FRI	SAT
9	10
16	17

SUN	MON	TUES	WED	THURS
11	12	13	14	15

FIRST-RUN ENGAGEMENTS CONTINUE ALL MONTH. Visit AFI.com/Silver for up-to-the-minute program information.

18	19 ■ KING: A FILMED RECORD...FROM MONTGOMERY TO MEMPHIS 1:30	20 ■ Presidential Inauguration Doors Open at 10:00 AM	21	22	23	24
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25	26	27 ■ The Best of Input: THE GLOW OF WHITE WOMEN 7:00	28	29	30 ■ TWENTIETH CENTURY 5:00 ■ IT HAPPENED ONE NIGHT 7:00 ■ ALIEN 3 9:15	31 ■ TWENTIETH CENTURY 1:00 ■ IT HAPPENED ONE NIGHT 3:00 ■ HANDS ACROSS THE TABLE 5:10 ■ CASABLANCA 7:00 ■ ALIEN 3 9:15
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FEBRUARY

1 ■ MY MAN GODFREY 1:00 ■ TWENTIETH CENTURY 3:00 ■ THE EXILE 5:00 ■ CASABLANCA 7:00	2 ■ CASABLANCA 4:30 ■ WE SHALL REMAIN 7:00 ■ ALIEN 3 9:30	3 ■ CASABLANCA 4:30 ■ MY MAN GODFREY 9:45	4 ■ CASABLANCA 6:30 ■ THE EXILE 9:25	5 ■ CASABLANCA 4:30 ■ HANDS ACROSS THE TABLE 7:00 ■ IT HAPPENED ONE NIGHT 8:45	6 ■ CASABLANCA 4:30 ■ MOULIN ROUGE! 7:00 ■ SE7EN 9:45	7 ■ MOULIN ROUGE! 7:30 ■ SE7EN 10:10
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8 ■ CASABLANCA 1:00 ■ VIRTUE with WHITE WOMAN 3:15 ■ LIEBELEI 6:15 ■ MOULIN ROUGE! 8:15	9 ■ CASABLANCA 4:30 ■ VIRTUE with WHITE WOMAN 7:00 ■ THE RECKLESS MOMENT 9:45	10 ■ CASABLANCA 4:30 ■ THE RECKLESS MOMENT 7:00 ■ LIEBELEI 8:45	11 ■ THE RESPONSE 6:00 ■ THE RECKLESS MOMENT 8:30	12 ■ CASABLANCA 4:30, 8:45 ■ THE RECKLESS MOMENT 7:00	13 ■ LETTER FROM AN UNKNOWN WOMAN 3:30 ■ NOTHING SACRED 5:30 ■ SAY ANYTHING 7:15 ■ FIGHT CLUB 9:20	14 ■ NOTHING SACRED 1:15 ■ LETTER FROM AN UNKNOWN WOMAN 3:00 ■ TRUE CONFESSION 5:00 ■ ETERNAL SUNSHINE OF THE SPOTLESS MIND 7:00 ■ FIGHT CLUB 9:20
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15 ■ LETTER FROM AN UNKNOWN WOMAN 1:00 ■ TRUE CONFESSION 2:50 ■ CAUGHT 4:40 ■ SAY ANYTHING 6:35 ■ FIGHT CLUB 8:45	16 ■ SAY ANYTHING 1:00 ■ ETERNAL SUNSHINE OF THE SPOTLESS MIND 3:05 ■ CAUGHT 5:20 ■ NOTHING SACRED 7:15 ■ FIGHT CLUB 9:00	17 ■ TRUE CONFESSION 7:00 ■ ETERNAL SUNSHINE OF THE SPOTLESS MIND 9:00	18 ■ NOTHING SACRED 6:30 ■ LETTER FROM AN UNKNOWN WOMAN 9:00	19 ■ SAY ANYTHING 7:00 ■ ETERNAL SUNSHINE OF THE SPOTLESS MIND 9:10	20 ■ MR. AND MRS. SMITH 5:00 ■ THE EARRINGS OF MADAME DE... 7:00 ■ THE GAME 9:15	21 ■ LA RONDE 1:00 ■ MADE FOR EACH OTHER 3:00 ■ THE EARRINGS OF MADAME DE... 5:00 ■ AN AFFAIR TO REMEMBER 7:15 ■ THE GAME 9:45
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22 ■ AN AFFAIR TO REMEMBER 1:00 ■ MR. AND MRS. SMITH 3:30 ■ LA RONDE 5:30 ■ THE EARRINGS OF MADAME DE... 7:30 ■ THE GAME 9:40	23 ■ FROM MAYERLING TO SARAJEVO 7:00 ■ MR. AND MRS. SMITH 9:00	24 ■ AN AFFAIR TO REMEMBER 6:45 ■ MR. AND MRS. SMITH 9:15	25 ■ MADE FOR EACH OTHER 7:00 ■ FROM MAYERLING TO SARAJEVO 9:00	26 ■ JOHNNY CASH AT FOLSOM PRISON 7:00 ■ THE EARRINGS OF MADAME DE... 9:00	27 ■ TO BE OR NOT TO BE 2:00 ■ ZODIAC 4:00 ■ NOTHING BUT A MAN 7:00 ■ ANNIE HALL 9:00	28 ■ LE PLAISIR 1:00 ■ NOTHING BUT A MAN 3:00 ■ LOLA MONTÈS 5:00 ■ BREAKFAST AT TIFFANY'S 7:15 ■ ZODIAC 9:40
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MARCH

1 ■ BREAKFAST AT TIFFANY'S 1:00 ■ ZODIAC 3:20, 8:45 ■ LOLA MONTÈS 6:30	2 ■ TO BE OR NOT TO BE 7:00 ■ ANNIE HALL 9:05	3 ■ LE PLAISIR 7:00 ■ BREAKFAST AT TIFFANY'S 9:05	4 ■ ANNIE HALL 6:30 ■ TO BE OR NOT TO BE 9:15	5 ■ LOLA MONTÈS 7:00 ■ BREAKFAST AT TIFFANY'S 9:15		
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COLOR KEY

■ Screen Valentines: Great Movie Romances

■ SILVERDOCS Presents

■ Carole Lombard: A Screwball's Centennial

■ The Films of Max Ophüls

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REVOLUTIONARY ROAD

"A very good big-screen adaptation of an outstanding American novel—faithful, intelligent, admirably acted, superbly shot."

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OPENS JANUARY 9!

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Adapted from the novel by Richard Yates, *REVOLUTIONARY ROAD* is an incisive portrait of an American marriage seen through the eyes of Frank (three-time Academy Award® nominee Leonardo DiCaprio) and April (five-time Academy Award® nominee Kate Winslet) Wheeler. Yates's story of 1950s America poses a question that has been reverberating through modern relationships ever since then: can two people break away from the ordinary without breaking apart? Frank and April have always seen themselves as special, different, ready and willing to live their lives based on higher ideals. So, when they move into their new house on Revolutionary Road, they proudly declare their independence from the suburban inertia that surrounds them and determine never to be trapped by the social confines of their era.

Yet, for all their charm, beauty and irreverence, the Wheelers find themselves becoming exactly what they didn't intend: a good man with a meaningless job whose nerve has gone missing; a less-than-happy homemaker starving for fulfillment and passion; an American family with lost dreams—like any other.

Driven to change their fates, April hatches an audacious plan to start all over again, to leave the comforts of Connecticut for the great unknown of Paris. But when the plan is put in motion, each spouse is pushed to extremes - one to escape whatever the cost, the other to save all that they have, no matter the compromises. **DIR/PROD Sam Mendes; SCR Justin Haythe, based on the novel by Richard Yates; PROD Bobby Cohen, John Hart, Scott Rudin. US/UK, 2008, color, 119 min. RATED R**

Photo courtesy of Paramount Vantage



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