

ISSUE 50

AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER
FEBRUARY 2–APRIL 14, 2011

**Screen Valentines:
Great Movie Romances**
GREASE, WEST SIDE STORY
and more!

Alfred Hitchcock

Jean Harlow

Hollywood Modern: Film Design of the 1930s

AFI.com/Silver

Ginger Rogers Centennial

Contents

Screen Valentines	2
Jean Harlow Centennial Celebration	3
Alfred Hitchcock Retrospective	4
Ginger Rogers Centennial Retrospective	6
Special Engagements	9
Hollywood Modern	10
2011 Environmental Film Festival	11
Special Engagements	12
AFI Membership Info	14
Calendar	15
Special Engagements	16

LOOK FOR THE **M**

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

TICKETS

- \$11 General Admission
- \$9 Seniors (65 and over), students with valid ID, and military personnel
- \$8.50 AFI Members
- \$7 Children (12 and under)
- \$8.50 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

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On the cover: GREASE

Courtesy of Everett Collection

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Check AFI.com/Silver for updates.

AFI Silver Theatre and Cultural Center is funded by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

Screen Valentines: Great Movie Romances

February 4 - March 3

In time for Valentine's Day, and throughout the month of February, AFI Silver offers a selection of great movie romances, one from each decade, from 1930s screwball comedy to the quirky rom-coms of today. The series begins with a reprise of beloved classics BRINGING UP BABY and THE PALM BEACH STORY, which were snowed out by last year's snowmageddon!

☛ AFI Member passes will be accepted at all films in the Screen Valentines series

Schedule

BRINGING UP BABY

Fri, Feb 4, 9:15; Sat, Feb 5, 6:30; Thu, Feb 10, 7:00

THE PALM BEACH STORY

Sun, Feb 6, 4:10; Tue, Feb 8, 9:10;
Wed, Feb 9, 6:30 (Montgomery College show); Thu, Feb 10, 9:10

SABRINA

Fri, Feb 11, 6:00; Sat, Feb 12, 2:30, 7:00; Sun, Feb 13, 8:30;
♥ Mon, Feb 14, 7:00

WEST SIDE STORY

Fri, Feb 11, 8:30; Sat, Feb 12, 9:30; Sun, Feb 13, 5:30

GREASE SING-A-LONG

Fri, Feb 18, 7:00; Sat, Feb 19, 7:45, 10:00; Thu, Feb 24, 9:30

SOMEWHERE IN TIME

Fri, Feb 18, 9:20; Sun, Feb 20, 8:45; Mon, Feb 21, 9:20

NOTHING HILL

Fri, Feb 25, 7:00; Sun, Feb 27, 9:10; Tue, Mar 1, 7:00

LOVE ACTUALLY

Sat, Feb 26, 7:20; Sun, Feb 27, 4:30; Thu, Mar 3, 7:00

#77 on AFI's 100 Years... 100 Laughs

THE PALM BEACH STORY

Claudette Colbert intends to leave her husband, Joel McCrea, a struggling New York architect, and move to Palm Beach in a matter-of-fact search for a wealthy husband—to help fund the work of her true love, McCrea. Not willing to give her up, McCrea pursues her, arriving to find filthy rich Rudy Vallee in the picture. Passed off as Colbert's brother while he hangs around in hopes of wooing her back, McCrea catches the eye of Vallee's vivacious sister, Mary Astor. Many comic couplings and escapes ensue in Preston Sturges' delirious screwball comedy, one of film historian Stanley Cavell's quintessential "comedies of remarriage." DIR/SCR Preston Sturges; PROD Buddy G. DeSylva. US, 1942, b&w, 88 min. NOT RATED ☛



THE PALM BEACH STORY



BRINGING UP BABY

#14 on AFI's 100 Years... 100 Laughs
#51 on AFI's 100 Years... 100 Passions
#88 on AFI's 100 Years... 100 Movies

BRINGING UP BABY

Put-upon paleontologist Cary Grant is feeling the pressure: his brontosaurus is just one intercostal clavicle away from completion, he has an important meeting coming up with donor prospect May Robson, and his wedding to straitlaced Virginia Walker looms. Then he meets kooky free spirit Katharine Hepburn. Before he knows what hit him, he's searching for her escaped pet leopard, Baby, through the wilds of Connecticut and the missing dinosaur bone that her dog buried—and falling in love. A legendary flop when first released, Howard Hawks' energetic masterpiece has come to be seen as the definitive screwball comedy. DIR/PROD Howard Hawks; SCR Dudley Nichols, Hagar Wilde. US, 1938, b&w, 102 min. NOT RATED ☛

SABRINA

Audrey Hepburn sparkles in the title role as the chauffeur's daughter who pines in secret for her father's employer's son, playboy William Holden. She's packed off to Paris to forget her heartbreak and returns a fashionable woman of the world—and Holden takes notice. So, too, does his older brother, Humphrey Bogart, who intends for his kid brother to make a good marriage with a wealthy heiress. Running interference, Bogie steps out with Sabrina herself—and into a comic love triangle. DIR/SCR/PROD Billy Wilder; SCR Samuel A. Taylor, Ernest Lehman, from the play "Sabrina Fair" by Taylor. US, 1953, b&w, 113 min. NOT RATED ☛



SABRINA

Thanks to Our Sponsors

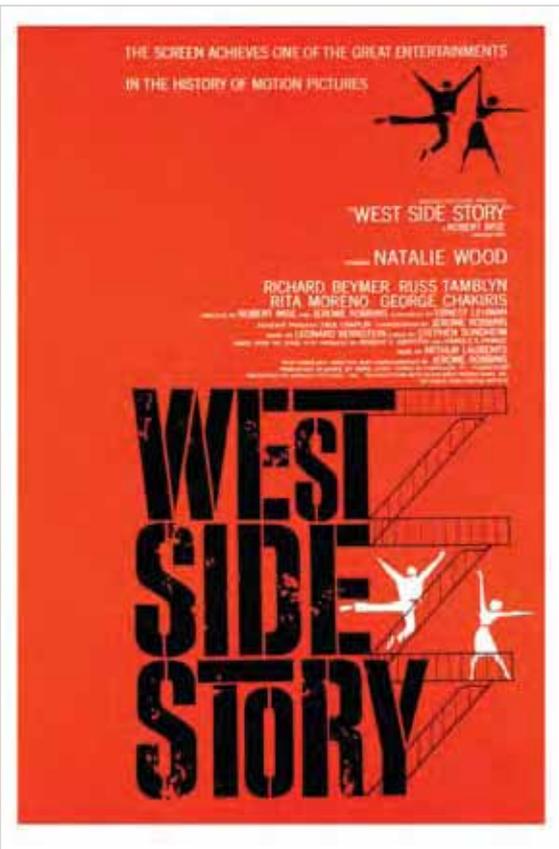


March 5 - 8

50th Anniversary!
70mm Print!

WEST SIDE STORY

Sharks! Jets! Ten Oscar wins, including Best Picture, for the dazzling screen adaptation of Broadway's "Romeo and Juliet"-inspired musical smash, a tale of forbidden love starring Natalie Wood and Richard Beymer. Unforgettable for the brilliant Leonard Bernstein—Stephen Sondheim score (with songs including "Maria," "Tonight," "When You're a Jet" and "America") and Jerome Robbins' vibrant choreography, featuring the Oscar-winning footwork of George Chakiris and Rita Moreno. DIR/PROD Robert Wise; DIR Jerome Robbins; SCR Ernest Lehman, from the musical by Arthur Laurents and Jerome Robbins, music and lyrics by Leonard Bernstein and Stephen Sondheim. US, 1961, color, 151 min. NOT RATED 🍷



SOMEWHERE IN TIME

"Beyond fantasy. Beyond obsession. Beyond time itself ... he will find her." On opening night, playwright Christopher Reeve meets an old woman who presses a gold pocket watch into his hand and begs him to "come back to me" before disappearing. Some years later, at an old hotel, Reeve becomes taken with the beautiful woman in an old framed photograph (Jane Seymour), and learns she was a famous actress from the early 1900s. She was also the mysterious old woman who visited him that night. Now obsessed, he consults an eccentric with a theory about time travel via hypnotic projection, hoping to make a leap into the past to find true love. DIR Jeannot Szwarc; SCR Richard Matheson, based on his novel "Bid Time Return"; PROD Stephen Deutsch. US, 1980, color, 103 min. RATED PG 🍷

New "Sing-A-Long" 35mm Print! GREASE SING-A-LONG



Your chills will be multipliyin': the beloved high school romance of good girl Sandy (Olivia Newton-John) and bad boy Danny (John Travolta) returns in a new sing-a-long edition, with animated subtitles. Become hopelessly devoted all over again ... DIR Randal Kleiser; SCR Bronte Woodard, Allan Carr, based on the musical by Jim Jacobs, Warren Casey; PROD Allan Carr, Robert Stigwood. US, 1978, color, 110 min. RATED PG-13 🍷

GREASE

Courtesy of Everett Collection

“GREASE is bigger than AMERICAN IDOL, badder than HIGH SCHOOL MUSICAL and better than GLEE (I said it!). GREASE is, was and will always be the word.”

—Sasha Perl-Raver, She Knows Entertainment

NOTTING HILL

Much to Will Thacker's (Hugh Grant) surprise, Anna Scott (Julia Roberts), Hollywood's favorite leading lady, drops into his Notting Hill bookshop. Brief pleasantries are exchanged between the poised celebrity and the charmingly fumbling bookseller, who soon meet cute again—literally bumping into each other on the street. More pleasantries, but flirtatious this time ... will they meet again? The third time's the charm in this warm and witty romance written by Richard Curtis (FOUR WEDDINGS AND A FUNERAL, LOVE ACTUALLY) and directed by Roger Michell (PERSUASION, MORNING GLORY). DIR Roger Michell; SCR/PROD Richard Curtis; PROD Duncan Kenworthy. UK, 1999, color, 124 min. RATED PG-13 🍷



LOVE ACTUALLY

It's the holiday season in London and ten separate love stories are unfolding—and intertwining—all over town in rom-com veteran Richard Curtis' (screenwriter of FOUR WEDDINGS AND A FUNERAL, BRIDGET JONES' DIARY and NOTTING HILL) directorial debut. The ensemble cast assembles some of the finest acting talent of the day, including Hugh Grant, Colin Firth, Liam Neeson, Emma Thompson, Keira Knightley, Chiwetel Ejiofor, Bill Nighy, Laura Linney, Alan Rickman, Billy Bob Thornton, Rowan Atkinson and more. This surfeit of talent is matched by an abundance of laughter, warmth, grace and good cheer—as the prime minister (Hugh Grant) himself says, "I've got a sneaking suspicion ... love actually is all around." DIR/SCR Richard Curtis; PROD Tim Bevan, Eric Fellner, Duncan Kenworthy. UK/US, 2003, color, 135 min. RATED R 🍷

March 3 marks the centennial of one of the screen's most dazzling presences, Jean Harlow (1911-1937), whose effervescence, exuberance and knack for playing good girls with the sex appeal of bad ones made her unique in Hollywood's pantheon of leading ladies. After finding fame while still a teen as one of Howard Hughes' discoveries in HELL'S ANGELS, Harlow starred in a string of sparkling comedies before dying at the age of 26. As recently showcased in AFI Silver's recent screenings of RED DUST and BOMBSHELL during the fall's Victor Fleming retrospective, Harlow's appeal has not diminished with the passage of time.



PLATINUM BLONDE

Sat, Mar 5, 3:00; Tue, Mar 8, 7:00

Covering a story about controversial business dealings by the rich and powerful Schuyler family, scrappy newshound Robert Williams falls for the charms of their daughter Jean Harlow and elopes with her, to the patrician family's shock and the chagrin of Williams' fellow reporter Loretta Young, who secretly has a crush on her workmate. But are these two lovebirds from different worlds really right for each other? The first of many collaborations between director Frank Capra and screenwriter Robert Riskin, who would become a steady pairing throughout the 1930s. DIR Frank Capra; SCR Robert Riskin, Jo Swerling, from a story by Harry Chandler. US, 1931, b&w, 90 min. NOT RATED 🍷

LIBELED LADY

Sat, Mar 5, 7:20; Sun, Mar 6, 4:45

"She may be his wife, but she's my fiancée!" After alleging that socialite Myrna Loy is a home wrecker, newspaperman Spencer Tracy concocts an elaborate scheme to escape a \$5 million libel suit brought by the miffed Loy against his paper: prove that his accusation is correct. He steers Loy toward well-known lady killer William Powell. Meanwhile, Tracy arranges for his own long-suffering fiancée, Jean Harlow, to secretly marry Powell. What could possibly go wrong? Great comedic performances from four iconic stars, directed by Jack Conway; Maurine Watkins, playwright of the original play "Chicago," co-wrote the screenplay. Oscar nomination for Best Picture. DIR Jack Conway; SCR Maurine Watkins, Howard Emmett Rogers, George Oppenheimer; PROD Lawrence Weingarten. US, 1936, b&w, 98 min. NOT RATED 🍷

Alfred Hitchcock Retrospective: Part 1

February 4 - March 31

Presenting a retrospective of Alfred Hitchcock's work, spanning the director's entire career, from the silent films he made in England to the blockbuster entertainments he directed in Hollywood.

Part I: The British Hitchcock (February 4-March 31) focuses on the British pictures, including *THE LADY VANISHES*, *THE 39 STEPS*, the original *THE MAN WHO KNEW TOO MUCH* and the silent films *BLACKMAIL* and *THE LODGER*.

Part II and Part III coming later this year!

AFI Member passes will be accepted at all films in the Alfred Hitchcock series unless otherwise noted



Courtesy of Everett Collection



Courtesy of Everett Collection

BLACKMAIL (Sound Version)

Originally made and released in 1929 as a silent film, *BLACKMAIL* was partly reshot and released that same year as the first British talkie. Hitchcock displays an intuitive sense of the new medium, using sound design to heighten psychological tension and underpin the guilt of the heroine (Anny Ondra) who, having killed in self-defense, is haunted by mentions of the word "knife" and being blackmailed. The film was shot on location in London, lending verisimilitude to Hitchcock's first major chase sequence and bravura finale, where the police tail the blackmailer to the domed roof of the British Museum's Reading Room. DIR/SCR Alfred Hitchcock; SCR Benn W. Levy, based on the play by Charles Bennett; PROD John Maxwell. UK, 1929, b&w, 85 min. NOT RATED

MURDER!

Unconvinced of a young actress's guilt in the murder of a fellow troupe member—despite overwhelming circumstantial evidence—jury member and eminent stage actor Herbert Marshall resolves to reinvestigate the case himself. As he pieces together the events of the night of the murder, he comes up with an ingenious trap to catch the real killer: holding auditions for a new play based on the sensational murder case. Hitchcock's third sound film already shows him a deft innovator in the new medium, including what many consider to be the first use of a voiceover to represent an internal line of thought: Marshall pondering the case while shaving! DIR/SCR Alfred Hitchcock; SCR Walter C. Mycroft, Alma Reville, based on the novel "Enter Sir John" by Clemence Dane and Helen Simpson; PROD John Maxwell. UK, 1930, b&w, 97 min. NOT RATED

THE SKIN GAME

The Hillcrists, a family of rural landowners, become embroiled in a bitter feud with rising industrialist Mr. Hornblower (Edmund Gwenn), who has evicted the tenant farming Jackman family from property he bought from the Hillcrists. As the two families lock into a battle of wills and property speculation, where the old money increasingly loses out to the new, the Hillcrists resort to morally dubious methods of persuasion. Based on a popular John Galsworthy play, this very British drama of rural class conflict makes for a fascinating curio in the Hitchcock canon. DIR/SCR Alfred Hitchcock; SCR Alma Reville, based on the play by John Galsworthy; PROD John Maxwell. UK, 1931, b&w, 81 min. NOT RATED

RICH AND STRANGE

After an exquisite opening sequence of cleverly choreographed tedium, office drone Henry Kendall declares to wife Joan Barry that he's had enough. Luckily Kendall's rich uncle has offered them funds, and they leave on a world cruise. Putting in to exotic ports of call—first to Paris, then Marseille, Port Said, Ceylon and Singapore—Barry and Kendall each find themselves courted by, and falling for, more worldly fellow passengers: she, Commander Gordon (Percy Marmont) and he, "the Princess" (Betty Amann). Will they lose each other in their search for adventure? Hitchcock teasingly told interviewers that the script was inspired by his and wife Alma's own honeymoon cruise. DIR/SCR Alfred Hitchcock; SCR Alma Reville, Val Valentine, based on the novel by Dale Collins; PROD John Maxwell. UK, 1931, b&w, 82 min. NOT RATED

THE MAN WHO KNEW TOO MUCH (1934)

Vacationing in snowy St. Moritz, English couple Leslie Banks and Edna Best innocently stumble upon international intrigue after a cryptic message is delivered to Best at the casino by her dying dance partner, who is assassinated by creepy Peter Lorre and his goons. Before Banks and Best can go to the authorities, they discover that their daughter has been kidnapped, and their silence is the ransom if they're ever to see her again. Back in England, the couple must set about solving the mystery themselves. In 1956, at the height of his career, Hitchcock would remake this film with Jimmy Stewart and Doris Day, but for many, this British original remains the best. DIR/PROD Alfred Hitchcock; SCR Charles Bennett, D.B. Wyndham-Lewis; PROD Michael Balcon. UK, 1934, b&w, 75 min. NOT RATED



THE MAN WHO KNEW TOO MUCH

NUMBER SEVENTEEN

Number Seventeen is a deserted house by a railway depot that, in the course of one night, will see a succession of criminals and unusual characters come and go, all circling around a stolen necklace and a plan to escape to the continent. No one is sure who to trust, and as false identities are exposed (and reexposed!) and double and triple-crosses mount, the action shifts from the house to one group's pursuit of the other by bus and train—executed with Hitchcock's beloved models—and a thrilling climax. Notable for Hitchcock's first use of a MacGuffin to set the plot into motion, which is ultimately secondary to the action that unfolds. DIR/SCR Alfred Hitchcock; SCR Alma Reville, Rodney Ackland, Joseph Jefferson Farjeon, based on his play; PROD Leon M. Lion, John Maxwell. UK, 1932, b&w, 63 min. NOT RATED

Schedule

BLACKMAIL (Sound Version)

Fri, Feb 4, 7:20; Sun, Feb 6, 2:15

MURDER!

Sat, Feb 5, 8:45; Tue, Feb 8, 7:00

THE SKIN GAME

Tue, Feb 15, 8:45; Thu, Feb 17, 9:10

RICH AND STRANGE

Tue, Feb 15, 7:00; Wed, Feb 16, 8:45

THE MAN WHO KNEW TOO MUCH (1934)

Sat, Feb 19, 1:00; Sun, Feb 20, 2:30; Mon, Feb 21, 5:15; Wed, Feb 23, 9:30

NUMBER SEVENTEEN

Sun, Feb 20, 1:00; Mon, Feb 21, 1:00

THE 39 STEPS

Fri, Feb 25, 9:30; Sat, Feb 26, 10:00; Sun, Feb 27, 7:15; Tue, Mar 1, 9:30; Wed, Mar 2, 7:00, 9:00; Thu, Mar 3, 9:45

THE LODGER: A STORY OF THE LONDON FOG

Sat, Feb 26, 3:00

SECRET AGENT

Sat, Mar 5, 1:00; Sun, Mar 6, 7:00

SABOTAGE

Sat, Mar 12, 1:00; Sun, Mar 13, 1:00

YOUNG AND INNOCENT

Mon, Mar 21, 7:20; Tues, Mar 22, 7:20

JAMAICA INN

Tues, Mar 22, 9:10; Wed, Mar 23, 9:10

THE LADY VANISHES

Fri, Mar 25, 9:20; Sat, Mar 26, 9:45; Sun, Mar 27, 9:15; Mon, Mar 28, 9:20; Tue, Mar 29, 9:15; Wed, Mar 30, 9:00; Thu, Mar 31, 7:10, 9:15

BLACKMAIL (Silent Version)

Sun, Mar 27, 3:00



THE 39 STEPS

THE 39 STEPS

At a London vaudeville show, Robert Donat meets a mysterious woman who tells him of a spy plot up in Scotland. The next morning she's dead in his apartment, leaving Donat with an impossible story to explain to the police, so he's off to Scotland to do what must be done himself. Sometimes called the NORTH BY NORTHWEST of Hitchcock's British period, this film deftly combines thrilling adventure with droll comedy, a fast-paced and fun entertainment that set the mold for many Hitchcock movies to come. **DIR** Alfred Hitchcock; **SCR** Charles Bennett, Ian Hay, based on the novel by John Buchan; **PROD** Michael Balcon. UK, 1935, b&w, 86 min. **NOT RATED** 🍷

Live Musical Accompaniment by Andrew Simpson

THE LODGER: A STORY OF THE LONDON FOG

A killer stalks a London neighborhood, murdering fair-haired lovelies every Tuesday night for the past several months and leaving behind a mysterious calling card that describes him as "The Avenger." Could it be Ivor Novello, the spooky new tenant at the local rooming house? Hitchcock's first thriller, while not the first movie he directed, was the first one he considered to bear his artistic signature. (It's also the first in which Hitchcock appears in a cameo, which became a standard practice.)

DIR/SCR Alfred Hitchcock; **SCR** Eliot Stannard, based on the novel by Marie Belloc Lowndes; **PROD** Michael Balcon, Carlyle Blackwell. UK, 1927, b&w, 80 min. Silent with live accompaniment. **NOT RATED** 🍷 *Presented on DVD*



Courtesy of MGM

SECRET AGENT

His death at the front faked for the papers, novelist-turned-soldier John Gielgud accepts a new identity and a spy mission to Switzerland, where he's teamed with high-living assassin "the General" (Peter Lorre) and the beautiful Madeleine Carroll, a fellow agent assigned cover as his wife. Seeking to disrupt a German-Ottoman military deal, the team must battle through red herrings, double crosses, self-doubt and a fatal case of mistaken identity. Dynamic set pieces and a scene-stealing performance by Lorre make for crackling screen entertainment. **DIR** Alfred Hitchcock; **SCR** Charles Bennett, Ian Hay, Alma Reville, Jesse Lasky Jr., based on the novel "Ashenden" by W. Somerset Maugham; **PROD** Michael Balcon. UK, 1936, b&w, 86 min. **NOT RATED** 🍷

SABOTAGE

Suspecting London cinema operator Oscar Homolka of terrorist activity, Scotland Yard detective John Loder goes undercover. He ingratiate himself with Homolka's American wife, Sylvia Sydney, and her young brother Desmond Tester, but not in time to uncover Homolka's latest plot—a bomb hidden in a birdcage, carried unwittingly by Tester through the city. Hitchcock's command of suspense, combining the audience's knowledge of a threat unknown to the characters with little feints and digressions to ratchet up the tension, is masterful. Based on the Joseph Conrad novel "The Secret Agent", Hitchcock had to change the title because he'd used it for a previous film. **DIR** Alfred Hitchcock; **SCR** Charles Bennett, based on the novel "The Secret Agent" by Joseph Conrad; **PROD** Michael Balcon. UK, 1936, b&w, 76 min. **NOT RATED** 🍷



YOUNG AND INNOCENT

Courtesy of MGM

YOUNG AND INNOCENT

Aspiring screenwriter Derrick De Marney is wrongly accused of murdering an actress he was involved with, and goes on the lam in the English countryside until he can clear his name. But the constable's daughter, Nova Pilbeam (Betty in THE MAN WHO KNEW TOO MUCH), enamored of the dashing young fellow and convinced of his innocence, tags along. An underappreciated gem! **DIR** Alfred Hitchcock; **SCR** Charles Bennett, Edwin Greenwood, Anthony Armstrong, Gerald Savory, Alma Reville, based on the novel "A Shilling for Candles" by Josephine Tey; **PROD** Edward Black. UK, 1937, b&w, 82 min. **NOT RATED** 🍷

JAMAICA INN

Hitchcock's final British picture before departing for the US and REBECCA, was, like that film, based upon a Daphne du Maurier novel. Eighteen-year-old Maureen O'Hara, having recently lost her mother in Ireland, travels to her Aunt Patience in Cornwall seeking refuge, but instead finds Gothic intrigue. Her uncle is involved with a pirate gang of "wreckers," their boss none other than the local squire and justice of the peace, Sir Humphrey Pengallan (Charles Laughton). After O'Hara assists Robert Newton, a member of the gang sentenced to hang for stealing, she's drawn into a dangerous intrigue. **DIR** Alfred Hitchcock; **SCR** Sidney Gilliat, Joan Harrison, Alma Reville, J.B. Priestley, based on the novel by Daphne du Maurier; **PROD** Erich Pommer, Charles Laughton. UK, 1939, b&w, 105 min. **NOT RATED** 🍷



THE LADY VANISHES

Courtesy of MGM

THE LADY VANISHES

The greatest of Alfred Hitchcock's British films; not just the template for his later Hollywood films in its deft blend of suspenseful mystery and wry comedy, but a hugely influential film for all moviemaking. Michael Redgrave and Margaret Lockwood become embroiled in a mystery aboard a transcontinental train after Lockwood witnesses the strange disappearance of fellow traveler Dame May Whitty. Their search for clues among a parade of bizarre and sinister passengers uncovers an international espionage ring and imminent danger. **DIR** Alfred Hitchcock; **SCR** Sidney Gilliat, Frank Launder, based on "The Wheel Spins" by Ethel Lina White; **PROD** Edward Black. UK, 1938, b&w, 97 min. **NOT RATED** 🍷

Live Musical Accompaniment by Alloy Orchestra

BLACKMAIL (Silent Version)

Tickets \$20, \$17 AFI Members & Students

Originally made and released in 1929 as a silent film, BLACKMAIL was partly reshot and released that same year as the first British talkie. The enormous success of the sound version and the passing of the silent film era relegated the silent version to undeserved obscurity, and it was only recently rediscovered and restored.

"Watching the original version of BLACKMAIL today confirms that what would be known as Hitchcock's first sound film was also his last and best silent film." —Rafael Film Center **DIR/SCR** Alfred Hitchcock; **SCR** Benn W. Levy, based on the play by Charles Bennett; **PROD** John Maxwell. UK, 1929, b&w, 85 min. Silent with live accompaniment. **NOT RATED**

Alloy Orchestra

Alloy Orchestra is a three-man musical ensemble that writes and performs live accompaniment to classic silent films. Working with an outrageous assemblage of peculiar objects, they thrash and grind soulful music from unlikely sources. Performing at prestigious film festivals and cultural centers in the US and abroad (the Telluride Film Festival, Louvre, Lincoln Center, Academy of Motion Picture Art and Sciences, National Gallery of Art and others), Alloy has helped revive some of the great masterpieces of the silent era.

“The best in the world at accompanying silent films.”

—Roger Ebert



Backwards and in High Heels: Ginger Rogers Centennial Retrospective

February 4 - April 7

Schedule

FLYING DOWN TO RIO

Fri, Feb 4, 5:30; Sun, Feb 6, 6:00;
Mon, Feb 7, 5:30, 9:30

THE GAY DIVORCEE*

Mon, Feb 7, 7:20; Wed, Feb 9, 9:00

TOP HAT

Sat, Feb 12, 4:45; Wed, Feb 16, 7:00

ROBERTA

Sat, Feb 19, 5:30; Sun, Feb 20, 6:30

FOLLOW THE FLEET

Sun, Feb 20, 4:15; Mon, Feb 21, 7:00

SWING TIME*

Fri, Feb 25, 4:45; Sat, Feb 26, 5:10; Mon, Feb 28, 4:45;
Tue, Mar 1, 4:45; Wed, Mar 2, 4:45; Thu, Mar 3, 4:45

STAR OF MIDNIGHT* w/RAFTER ROMANCE

Sun, Feb 27, 1:00; Mon, Feb 28, 7:00

SHALL WE DANCE

Fri, Mar 4, 4:45; Sat, Mar 5, 5:00;
Wed, Mar 9, 6:30 (Montgomery College show)

GOLD DIGGERS OF 1933 w/42ND STREET

Sun, Mar 6, 1:00; Mon, Mar 7, 7:00

CAREFREE

Sat, Mar 12, 2:45; Mon, Mar 14, 5:30;
Wed, Mar 16, 5:30; Thu, Mar 17, 5:30

STAGE DOOR

Wed, Mar 16, 7:20; Thurs, Mar 17, 9:20

VIVACIOUS LADY

Wed, Mar 16, 9:20; Thurs, Mar 17, 7:20

MONKEY BUSINESS

Fri, Mar 18, 9:30; Sat, Mar 19, 9:45;
Wed, Mar 23, 6:30 (Montgomery College show);
Thu, Mar 24, 5:30

BACHELOR MOTHER

Sun, Mar 20, 12:30; Mon, Mar 21, 5:30, 9:10;
Tues, Mar 22, 5:30

ROXIE HART

Fri, Mar 25, 5:30; Mon, Mar 28, 5:30; Tue, Mar 29, 5:30;
Wed, Mar 30, 5:30, 7:10; Thu, Mar 31, 5:30

THE MAJOR AND THE MINOR

Sat, Mar 26, 12:45; Tue, Mar 29, 7:10

KITTY FOYLE

Sun, Mar 27, 7:00; Mon, Mar 28, 7:10

THE STORY OF VERNON AND IRENE CASTLE

Fri, Apr 1, 5:30; Sat, Apr 2, 6:05; Tue, Apr 5, 5:00;
Thu, Apr 7, 5:00

THE BARKLEYS OF BROADWAY

Sun, Apr 3, 12:20; Mon, Apr 4, 4:30; Wed, Apr 6, 4:30

STORM WARNING

Sat, Apr 2, 8:00; Sun, Apr 3, 2:30

*Also a part of the Hollywood Modern: Film Design of the 1930s series, see page 10.

July 16, 2011, will mark the centennial of one of Hollywood's greatest leading ladies, Ginger Rogers. Best known as one half of the most famous dancing duo in film, Rogers enjoyed great success with her nondancing roles as well, many notable for their directors and costars, including THE MAJOR AND MINOR (directed by Billy Wilder), MONKEY BUSINESS (directed by Howard Hawks, costarring Cary Grant and Marilyn Monroe), ROXIE HART (directed by William Wellman, based on the same source play as the hit musical CHICAGO), VIVACIOUS LADY (directed by George Stevens, costarring Jimmy Stewart) and KITTY FOYLE, for which she won the Best Actress Oscar. All ten of Rogers' films with Fred Astaire are featured in this series, showcasing the duo's dynamic dance artistry. Though many consider Astaire the single greatest dancing talent in film history, a punch line from the Bob Thaves' comic strip "Frank and Ernest" has become a much-quoted appeal for equal credit and equal rights: "Sure he was great, but don't forget that Ginger Rogers did everything he did ... backwards and in high heels."

- AFI Member passes will be accepted at all films in the Ginger Rogers series



Courtesy of Everett Collection

Double Feature: Two Movies for the Cost of One Admission!



Courtesy of Everett Collection

STAR OF MIDNIGHT*

Lawyer/sleuth William Powell ("People consider me Charlie Chan, Philo Vance and the Saint all rolled into one") and society girlfriend Ginger Rogers investigate the mystery of a missing woman who has reappeared, under an assumed name, as a stage actress, and why someone would murder a show-biz columnist to keep it a secret. It's not THE THIN MAN, but it's a close relation, and the debonair Powell is very much at home in the swank Manhattan apartment designed for him by Van Nest Polglase. DIR Stephen Roberts; SCR Howard J. Green, Edward Kaufman, Anthony Veiller, based on the novel by Arthur Somers Roche; PROD Pandro S. Berman. US, 1935, b&w, 90 min. NOT RATED Presented on DVD

Screening with:

RAFTER ROMANCE

Behind on her rent, working girl Ginger Rogers accepts her landlord's ultimatum and moves into the attic apartment, shared in shifts with Greenwich Village artist/night watchman Norman Foster. Even though the two have never met face to face, they wage the typical roommate battles via written notes. When the two meet cute in person, not realizing who the other really is, their first date promises to be illuminating. A cheeky pre-Code comedy directed by William Seiter (SONS OF THE DESERT, IF YOU COULD ONLY COOK). DIR William A. Seiter; SCR H.W. Hanemann, Sam Mintz, Glenn Tryon, based on the novel by John Wells; PROD Alexander McGaig. US, 1933, b&w, 73 min. NOT RATED



Courtesy of Everett Collection

Pre-Code Double Feature: Two Movies for the Cost of One Admission!



Courtesy of Photofest

#13 on AFI's 100 Years...100 Musicals 42ND STREET

Sweet understudy Ruby Keeler gets her big break after star Bebe Daniels fractures an ankle in this fast-paced, hugely influential movie musical. Story-wise, it's the quintessential Depression-era backstage musical, but choreographer Busby Berkeley, who shot and directed the elaborate dance numbers, made it a visual extravaganza, something unique to the screen that couldn't be seen on a Broadway stage. Daniels, Keeler and crooner Dick Powell are top-billed, but young Ginger Rogers is distinctly memorable as saucy dancer "Anytime Annie"—"Anytime Annie? Who could forget 'er. She only said 'no' once and then she didn't hear the question!" DIR Lloyd Bacon; SCR Rian James, James Seymour, from the novel by Bradford Ropes; PROD Darryl F. Zanuck. US, 1933, b&w, 98 min. NOT RATED 🍷

Screening with: GOLD DIGGERS OF 1933

Coin-clad Ginger Rogers and chorines sing "We're in the Money," but the show's producers aren't, leading to a court-ordered shutdown. Rogers and fellow troupers Ruby Keeler, Joan Blondell and Aline MacMahon then go to work raising the cash for their show, specifically targeting Keeler's songwriter beau Dick Powell and his wealthy brother Warren William. Busby Berkeley's dance numbers out-dazzle his triumphs from 42ND STREET earlier that year, while the pre-Code risqué factor—those coin costumes leave little to the imagination, while a song like "Petit in the Park" stokes it—will raise eyebrows even today. DIR Mervyn LeRoy; SCR Erwin Gelsey, James Seymour, from the play "The Gold Diggers of Broadway" by Avery Hopwood. US, 1933, b&w, 96 min. NOT RATED 🍷



Courtesy of Everett Collection



STAGE DOOR

STAGE DOOR

"Evidently you're a very amusing person," deadpans high-toned Katharine Hepburn to wisecracking new roommate Ginger Rogers at their Broadway boarding house for aspiring actresses. But in time, solidarity develops between them over the shared ups and downs of life in the theater, alongside fellow theatrical hopefuls Lucille Ball, Ann Miller, Eve Arden, Gail Patrick and Andrea Leeds. Four Oscar nominations, including Best Picture, Director, Screenplay and Supporting Actress for Leeds; director Gregory La Cava won top honors from the then-nascent New York Film Critics Circle. DIR Gregory La Cava; SCR Morrie Ryskind, Anthony Veiller, based on the play by Edna Ferber and George S. Kaufman; PROD Pandro S. Berman. US, 1937, b&w, 92 min. NOT RATED 🍷



VIVACIOUS LADY

VIVACIOUS LADY

Small-town college professor Jimmy Stewart returns from a trip to New York having retrieved ne'er-do-well cousin James Ellison, as his stern father Charles Coburn dictated, but also having married nightclub singer Ginger Rogers in a whirlwind romance, which no one could have anticipated. But their marriage remains unconsummated as the cautious Stewart waits for the right time to break the news to the family, including weak-hearted mother Beulah Bondi and his former fiancée, Frances Mercer. A winning romantic comedy from director George Stevens (THE MORE THE MERRIER). DIR/PROD George Stevens; SCR P.J. Wolfson, Ernest Pagano, based on a story by I.A.R. Wyllie. US, 1938, b&w, 90 min. NOT RATED 🍷

BACHELOR MOTHER

Single and soon-to-be-unemployed shopgirl Ginger Rogers discovers an abandoned baby and is immediately mistaken for its mother. The boss's son, handsome bachelor David Niven, takes pity on the poor unwed "mother" and arranges for her to remain employed. In spite of himself, Niven finds himself beginning to fall for the plucky young lady and her darling "son." Try as she might, Rogers can't convince anyone that it isn't her baby—least of all the boss, Charles Coburn, who, delighted to find "evidence" that his playboy son might finally be settling down, declares that the infant looks just like him and must be his grandson! DIR Garson Kanin; SCR Norman Krasna, Felix Jackson; PROD Buddy G. DeSylva. US, 1939, b&w, 82 min. NOT RATED 🍷

MONKEY BUSINESS

Howard Hawks' madcap 1952 comedy was a throwback to the screwball territory of the 1930s that his own TWENTIETH CENTURY, BRINGING UP BABY and HIS GIRL FRIDAY had staked out. With an accidental assist from a lab chimp, brilliant but absent-minded professor Cary Grant ingests a serum that restores youthful vitality by reversing the aging process. Grant rediscovers his vim and vigor; his patient but weary wife Ginger Rogers, overmedicated on the stuff, regresses to full-on childhood. Supporting players Charles Coburn as Grant's taskmaster boss and Marilyn Monroe—already the picture of youth—as Coburn's nontyping secretary round out the picture. DIR Howard Hawks; SCR Ben Hecht, Charles Lederer, I.A.L. Diamond, Harry Segall; PROD Sol C. Siegel. US, 1952, b&w, 97 min. NOT RATED 🍷



MONKEY BUSINESS

Backwards and in High Heels: Ginger Rogers Centennial Retrospective



#15 on AFI's 100 Years...100 Musicals

TOP HAT

Fred Astaire is hard at work on some new dance steps in his hotel room. The racket disturbs Ginger Rogers in the room below, and when she charges upstairs to confront him, it's love at first sight. Though it features a record five dance numbers between the two, one of the real stars of this film is the original score, composed by Irving Berlin. Rogers insisted on wearing an elaborately feathered gown for their "Cheek to Cheek" dance, which Astaire hated (it shed profusely), and, in a rare instance, the two fought. A few days later, Rogers received a feather-shaped gold charm (and a new nickname), along with this apology note: "Dear Feathers, I love ya! Fred." **DIR** Mark Sandrich; **SCR** Allan Scott, Dwight Taylor, based on the play by Sándor Faragó and Aladar Laszlo. **PROD** Pandro S. Berman. **US**, 1935, b&w, 101 min. **NOT RATED** 🟡

ROBERTA

In Paris, after a booked gig falls through, dance bandleader Astaire and friend Randolph Scott appeal to boutique shopgirl Irene Dunne for help. Imagine Astaire's surprise when he discovers the shop's imperious patron, "Countess Schwarenka," is none other than his own hometown sweetheart (Ginger Rogers), hiding behind a thick Polish accent. This and **THE GAY DIVORCEE** are the only two Rogers-Astaire films based on Broadway musicals, and **ROBERTA** features Jerome Kern's hits "Smoke Gets in Your Eyes," "I Won't Dance" and Best Song Oscar nominee "Lovely to Look At." Look for Lucille Ball—uncredited and platinum blonde—as a model in the fashion show! **DIR** William A. Seiter; **SCR** Jane Muffin, Sam Mintz, Allan Scott, based on the musical by Jerome Kern and Otto A. Harbach, based on the novel "Gowns by Roberta" by Alice Duer Miller. **US**, 1935, b&w, 106 min. **NOT RATED** 🟡

FOLLOW THE FLEET

On shore leave in San Francisco, sailor Fred Astaire attempts to rekindle romance with his old flame and dancing partner, Ginger Rogers. Following hot on the heels of his hit score for **TOP HAT**, the great Irving Berlin, who claimed Astaire inspired him to do his greatest work, supplied the music and lyrics, featuring the hits "Let's Face the Music and Dance," "Let Yourself Go" and "I'm Putting All My Eggs in One Basket." Harriet Hilliard (who would go on to fame in **THE ADVENTURES OF OZZIE AND HARRIET**) makes her film debut as Rogers' sister, though she was made to wear a brunette wig lest she draw too much attention from Rogers, the film's star. **DIR** Mark Sandrich; **SCR** Allan Scott, Dwight Taylor, based on the play "Shore Leave" by Hubert Osborne. **PROD** Pandro S. Berman. **US**, 1936, b&w, 110 min. **NOT RATED** 🟡

#90 on AFI's 100 Years...100 Movies 10th Anniversary Edition

SWING TIME*

Rogers claimed this was her favorite of the ten films she made with Astaire. Here, he plays "Lucky," a gambler hoping to raise \$25,000 and thereby prove himself worthy of his bride-to-be, Betty Furness. The plan hits a snag when he meets, and falls for, the beautiful Penny (Ginger Rogers), a dancer in New York. Jerome Kern composed the memorable score, which includes the enduring classic (and winner of the Best Song Oscar), "The Way You Look Tonight," plus, "Pick Yourself Up," "Never Gonna Dance" and "A Fine Romance." Choreographer Hermes Pan received an Oscar nomination for his inspired dance direction. **DIR** George Stevens; **SCR** Howard Lindsay, Allan Scott, based on the story "Portrait of John Garnett" by Erwin S. Gelsey; **PROD** Pandro S. Berman. **US**, 1936, b&w, 103 min. **NOT RATED** 🟡

SHALL WE DANCE

Rogers and Astaire's seventh film pairing finds them aboard an ocean liner, he a famous ballet dancer, she the renowned tap dancer he's fallen for—hard. Complicating the already-fraught courtship (she's not interested), a rumor circulates that the two are secretly married to each other. The catchy score is by George and Ira Gershwin, their first for a Hollywood musical (and George's last—he died later that year). Stand-out songs include Oscar-nominated "They Can't Take That Away from Me," "Shall We Dance" and the cheerful "tomato/tomahto, potato/potahto" breakup duet, "Let's Call the Whole Thing Off," to which the pair dance on roller skates! **DIR** Mark Sandrich; **SCR** Allan Scott, Ernest Pagano; **PROD** Pandro S. Berman. **US**, 1937, b&w, 109 min. **NOT RATED** 🟡

CAREFREE

Ralph Bellamy needs help convincing his cold-footed girlfriend Ginger Rogers to marry him, so he persuades his psychiatrist friend Fred Astaire to take her on as a patient. Happily, through treatment, Rogers does succeed in falling in love ... just not with the right guy! The film is notable for featuring the first-ever kiss between Rogers and Astaire, following their dance to "I Used to Be Color Blind." Nominated for Academy Awards for Art Direction (Van Nest Polglase), Musical Score and Best Song ("Change Partners," by Irving Berlin). **DIR** Mark Sandrich; **SCR** Allan Scott, Ernest Pagano, Dudley Nichols, Hagar Wilde; **PROD** Pandro S. Berman. **US**, 1938, b&w, 83 min. **NOT RATED** 🟡

THE STORY OF VERNON AND IRENE CASTLE

Rogers and Astaire's final film together for RKO is also the only one based on a true story; they play renowned ballroom dancing stars Irene and Vernon Castle, whose popularity soared in the years leading up to WWI. When the war starts, the story takes a dramatic, tragic turn ... Irene Castle served as a consultant on the set, and saw to it that the costume department painstakingly created copies of her gowns and shoes, but when she insisted that Rogers cut and dye her famous long blonde hair to match Castle's own dark bob, Rogers "politely" refused, explaining in her autobiography that the intent was "just to emulate" the Castles, not be carbon copies. **DIR** H.C. Potter; **SCR** Richard Sherman, Oscar Hammerstein II, Dorothy Yost, based on stories by Irene Castle; **PROD** George Haight. **US**, 1939, b&w, 93 min. **NOT RATED** 🟡

THE BARKLEYS OF BROADWAY

Ten years after playing Vernon and Irene Castle, Rogers and Astaire were united for one final film together, this time at MGM—and in color! The film originally starred Astaire and Judy Garland, but her substance abuse had taken a toll on her performing ability, so Rogers was hired as an eleventh-hour replacement. Here, she plays a veteran musical comedy performer tired of being in a partnership with her husband (Astaire). Her desire to branch out on her own as a dramatic actress eventually causes the couple to split. In a supporting role, Oscar Levant sparkles with acerbic wit as the couple's pianist friend who attempts to reunite them. **DIR** Charles Walters; **SCR** Betty Comden, Adolph Green, Sidney Sheldon; **PROD** Arthur Freed. **US**, 1949, color, 109 min. **NOT RATED** 🟡

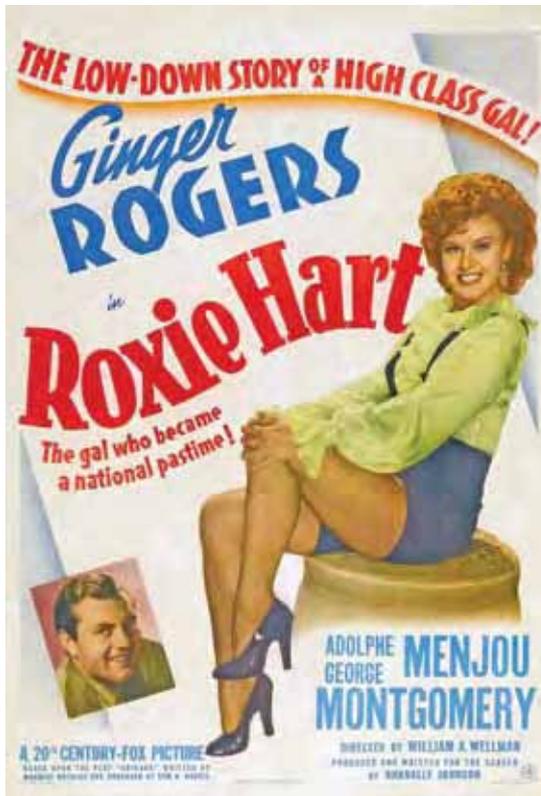


FLYING DOWN TO RIO

In their first film pairing, Ginger Rogers and Fred Astaire are supporting players (a singer and assistant bandleader, respectively) who provide musical entertainment and wisecrack commentary as their bandleader boss Gene Raymond pursues flirtatious South American beauty Dolores del Río. Fred and Ginger light up the screen during their first dance together—with their foreheads touching—to the seductive sexed-up beat of the Oscar-nominated hit "Carioca." Billed as a freewheeling "romantic joy ride through the sky," this pre-Code travelogue charmer ends with an over-the-top number featuring women dancing on the wings of (flying!) planes. **DIR** Thornton Freeland; **SCR** Erwin S. Gelsey, H.W. Hanemann, Cyril Hume, based on the play by Anne Caldwell and the story by Lou Brock. **US**, 1933, b&w, 89 min. **NOT RATED** 🟡

THE GAY DIVORCEE*

Despite Astaire's protestations against making another picture with Rogers (he'd been part of a famous dancing duo already, with his sister Adele, and was ready for a solo career), RKO knew a good thing when they saw one, and trumpeted their new stars as "The King and Queen of 'Carioca'" on posters for this follow-up the next year. The convoluted plot (a faked adultery scandal, a case of mistaken identity) just filled in the gaps between the musical numbers, notably Cole Porter's "Night and Day," and an extravagant 15-minute production set to Best Song Oscar winner "The Continental," in which five revolving glass doors are integral parts of the choreography. **DIR** Mark Sandrich; **SCR** George Marion Jr., Dorothy Yost, Edward Kaufman, based on the musical "Gay Divorce" by Dwight Taylor; **PROD** Pandro S. Berman. **US**, 1934, b&w, 107 min. **NOT RATED** 🟡



Courtesy of Everett Collection

ROXIE HART

"This picture is dedicated to all the beautiful women in the world who have shot their men full of holes out of pique." Before the smash Broadway musical "Chicago" and Rob Marshall's 2003 Oscar-winning film adaptation, William Wellman directed Ginger Rogers in this fast, funny and furious screen version of Maurine Watkins' stage original. Rogers is in fine comedic form as Roxie Hart, the dancer who confesses to a murder she didn't commit, while Adolphe Menjou dazzles as her silver-tongued solicitor, Billy Flynn. Though a straight adaptation of Watkins' stage play, and not a musical, Rogers does sneak in two lively, impromptu dance numbers. DIR William A. Wellman; SCR/PROD Nunnally Johnson, based on the play "Chicago" by Maurine Watkins. US, 1942, b&w, 75 min. NOT RATED

THE MAJOR AND THE MINOR

Fed up with New York and nearly broke, working girl Ginger Rogers resolves to head home to Iowa. She masquerades as a twelve-year-old to get a child's fare on the train, until a whistle-stop mishap maroons her at a Midwestern military school. The cadets are a little too fond of the new "girl," but Rogers keeps up the charade long enough to get to know schoolmaster Ray Milland. Billy Wilder's



Courtesy of Everett Collection

directional debut features inspired comedic work from Rogers and Milland. DIR Billy Wilder; SCR Charles Brackett and Billy Wilder; PROD Arthur Hornblow Jr. US, 1942, b&w, 100 min. NOT RATED Restored print courtesy of UCLA Film & Television Archive

KITTY FOYLE

Ginger Rogers won the Best Actress Oscar (her first and only nomination) for her portrayal of a working-class young woman who, having pulled herself up by her bootstraps during the Great Depression, now must choose between socially conscious doctor James Craig, who has proposed, and high-society dreamer Dennis Morgan, her ex-husband, who wants her back. The script was one of the first successes in Dalton Trumbo's long, controversial career; additional dialogue was punched up by Donald Ogden Stewart (THE PHILADELPHIA STORY), who would find himself on the blacklist, along with Trumbo, in the 1950s. DIR Sam Wood; SCR Dalton Trumbo, Donald Ogden Stewart, based on the novel by Christopher Morley; PROD David Hempstead. US, 1940, b&w, 107 min. NOT RATED Presented on DVD



Courtesy of Everett Collection

STORM WARNING

Model/saleswoman Ginger Rogers stops off from her business trip to visit younger sister Doris Day in the sleepy Southern town of Rock Point. But the night she arrives, she stumbles upon a murder scene at the edge of town, spying a group of Klansmen posing—unmasked—with their victim. Stealing away undetected, Rogers arrives at her sister's and is shocked to recognize her new brother-in-law, Steve Cochrane, as one of the killers. Rogers delivers unprecedented dramatic shadings as the conscience-torn sister, and Ronald Reagan gives one of his better performances as the upright DA to whom she turns for help in director Stuart Heisler's (THE GLASS KEY) noir-tinged thriller. DIR Stuart Heisler; SCR Daniel Fuchs, Richard Brooks; PROD Jerry Wald. US, 1951, b&w, 93 min. NOT RATED

2011 NEW AFRICAN FILMS FESTIVAL

March 10-15

AFI Silver is proud to host the ninth-annual New African Films Festival, copresented by AFI, TransAfrica Forum and afrikafé. The vibrancy of African filmmaking from all corners of the continent will be on display.



NEW AFRICAN FILMS FESTIVAL

The full lineup of films in the festival will appear in a separate festival flier and online in early February.

Please visit AFI.com/Silver for further information, updates and to purchase tickets.

AFI AND MONTGOMERY COLLEGE

Be a student again—at any age! Join AFI for these special educational screenings, each of which is followed by a discussion with a film professor from Montgomery College. All screenings are on Wednesdays and begin at 6:30. For students with valid ID, discount tickets are only \$6. All Montgomery College screenings are marked with an asterisk in their series listings.

THE PALM BEACH STORY

February 9

THE RED SHOES

February 23

SHALL WE DANCE

March 9

MONKEY BUSINESS

March 23

THE CONFORMIST

April 6

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Talk Cinema DC returns exclusively to AFI on February 6!

Talk Cinema's Sunday morning sneak preview film series offers a unique selection of films independently curated by film critic Harlan Jacobson, a 30-year industry veteran. Talk Cinema previews independent and foreign films before their theatrical releases, and each screening is followed by a discussion led by a film scholar, critic or filmmaker. The exciting part is never knowing what you're going to see until you get to the theater!

Over the past year, Talk Cinema audiences were among the first in the nation to see BLUE VALENTINE, CASINO JACK, CLIENT 9: THE RISE AND FALL OF ELIOT SPITZER and MADE IN DAGENHAM, just to name a few. Join in on the fun, either by subscription or general admission!

SPRING SEASON DATES:

February 6, February 27, March 13,

March 27, April 3, May 1, May 15

February 5 - March 3

In conjunction with the National Building Museum's current exhibit, "Designing Tomorrow: America's World's Fairs of the 1930s," AFI Silver presents this series of films featuring an eclectic, and occasionally over-the-top, array of modernist set designs, reflecting the forward-looking design sensibilities of the 1930s.

At a time of incredible economic difficulty, Hollywood provided moviegoers in the 1930s with sparkling fantasies of fashion, urban decadence and nights on the town, set within environments offering the most deluxe, most glamorous, most modern styles available. Many of the same design trends seen onscreen were displayed in demonstration homes at the World's Fairs of the 1930s, from chrome accents, modular furnishings and plate glass, to synthetic fabrics and surfaces.

Whether it is the appearance of Frank Lloyd Wright's Ennis House in *FEMALE*, the spiraling lobby of *GRAND HOTEL*, William Powell's penthouse in *STAR OF MIDNIGHT* or the glittering Silver Sandal Club in *SWING TIME*, examples of modern architecture and design can be seen within a long list of films considered classics of Hollywood's golden age.

SPECIAL THANKS TO THE NATIONAL BUILDING MUSEUM FOR ITS COLLABORATION, INCLUDING CO-CURATORS OF THE EXHIBITION DEBORAH SORENSEN AND LAURA BURD SCHIAVO, PAUL KILMER, DIRECTOR OF PUBLIC PROGRAMS, AND SCOTT KRATZ, VICE PRESIDENT FOR EDUCATION.

For more information on the National Building Museum's "Designing Tomorrow" exhibit, running through July 10, 2011, visit nbm.org/exhibitions-collections.

AFI Member passes will be accepted at all films in the Hollywood Modern series

Schedule

GRAND HOTEL

Sat, Feb 5, 12:45

FEMALE

Sun, Feb 6, 12:45

THE GAY DIVORCEE*

Mon, Feb 7, 7:20; Wed, Feb 9, 9:00

TROUBLE IN PARADISE

Sat, Feb 12, 12:45; Thu, Feb 17, 7:30

DESIGN FOR LIVING

Sun, Feb 13, 1:00; ♥ Mon, Feb 14, 9:20

THE WOMEN

Sat, Feb 19, 2:45

SWING TIME*

Fri, Feb 25, 4:45; Sat, Feb 26, 5:10; Mon, Feb 28, 4:45; Tue, Mar 1, 4:45; Wed, Mar 2, 4:45; Thu, Mar 3, 4:45

A STAR IS BORN (1937)

Sat, Feb 26, 12:30

STAR OF MIDNIGHT* w/RAFTER ROMANCE

Sun, Feb 27, 1:00; Mon, Feb 28, 7:00

*Also part of the Backwards and in High Heels: Ginger Rogers Centennial Retrospective series, see pages 6 - 8 for film information.

Introduction by curator Deborah Sorensen and Washington Post film critic Ann Hornaday

GRAND HOTEL

This film is the apotheosis of MGM's carefully cultivated prestige, meticulously crafted glamour and bevy of bankable stars, with Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery and Lionel Barrymore's personal dramas intersecting at Berlin's most luxurious hotel. Guided then by the brilliant Irving Thalberg, the studio was known for having superb talent behind and in front of the camera, and the film's real star is the art deco hotel sets designed by the legendary art director Cedric Gibbons. Oscar winner for Best Picture, 1932. DIR Edmund Goulding; SCR Béla Balázs, William A. Drake, based on Drake's play, based on the novel "Menschen im Hotel" by Vicki Baum; PROD Irving Thalberg. US, 1932, b&w, 112 min. NOT RATED



Courtesy of Everett Collection

FEMALE

Ruth Chatterton is a hard-driving captain of industry in the auto business who loves her work and her hunky workers, too. But most of all, she loves her freedom, and prefers to love 'em and leave 'em. When the talented engineer George Brent resists the boss's overtures, Chatterton discovers a new challenge ... and new feelings. Michael Curtiz's direction sparkles (with assists from Williams Dieterle and Wellman), and the screenplay is by Gene Markey, scripter of another pre-Code favorite, *BABY FACE*. Design aficionados will delight in Chatterton's digs, Frank Lloyd Wright's Ennis House in L.A.'s Los Feliz hills (nine years old in 1933), plus over-the-top art deco set design by Jack Okey. DIR Michael Curtiz; SCR Gene Markey, Kathryn Scola, Donald Henderson Clarke, PROD Robert Presnell Sr. US, 1933, b&w, 60 min. NOT RATED

TROUBLE IN PARADISE

Prowling Paramount's back-lot version of Venice, suave thief Herbert Marshall meets his ideal mate in sprightly pickpocket Miriam Hopkins, with whom he hatches a plot to get close to wealthy widow Kay Francis and relieve her of her excess valuables. Complications ensue when Marshall discovers that the charming Francis is quite the jewel herself. Director Ernst Lubitsch's most sparkling creation, with chic art deco sets that match the movie's ultramodern attitude. "As close to perfection as anything I have ever seen in the movies." —Dwight Macdonald DIR/PROD Ernst Lubitsch; SCR Samson Raphaelson, Grover Jones, from the play "The Honest Finder" by László Aladár. US, 1932, b&w, 83 min. NOT RATED

DESIGN FOR LIVING

Meeting cute on the train, Americans in Paris Miriam Hopkins—a successful commercial artist—and Gary Cooper and Frederic March—unsuccessful painter and playwright, respectively—take up residence together in the boys' garret, Hopkins believing that she can advance both of their careers, making a "gentleman's agreement" of no sexual distractions. She helps each catch their first break, but also entices each to break the agreement (she's no gentleman). Feeling pinched by the love triangle, Hopkins leaves to marry her buttoned-down boss, causing all three to realize that their bohemian arrangement wasn't so bad. DIR/PROD Ernst Lubitsch; SCR Ben Hecht, from the play by Noël Coward. US, 1933, b&w, 95 min. NOT RATED



THE WOMEN

Hounded by gossip, Manhattan society woman Norma Shearer resolves not to give up her straying husband without a fight; egged on by her madcap friend Rosalind Russell, she screws up the courage to confront that home-wrecking shopgirl Joan Crawford. Director George Cukor nimbly guides the sprawling, all-female cast, featuring memorable turns by Paulette Goddard, Joan Fontaine and Marjorie Main (in a proto-Ma Kettle role) in this wicked and witty satire of what women want. Cedric Gibbons's stylish backdrops set the scenes. DIR George Cukor; SCR Anita Loos, Jane Murnin, based on the play by Clare Boothe Luce; PROD Hunt Stromberg. US, 1939, b&w/color, 133 min. NOT RATED

A STAR IS BORN (1937)

Young hopeful Janet Gaynor's star rises as alcoholic leading man Fredric March's fades, a career imbalance that threatens their love and friendship in Hollywood's cruel calculus. This drama of heartbreak in Hollywood's dream factory has proven surprisingly enduring, with remakes in 1954 and 1976 (and, it's rumored, 2012!). Versatile director William Wellman guides Gaynor and March to two of the finest performances of their careers. W. Howard Greene received an Honorary Oscar for his pioneering color photography, and March's chic pad looks years ahead of its time thanks to art director Lyle Wheeler. DIR/SCR William A. Wellman; SCR Robert Carson, Dorothy Parker, Alan Campbell; PROD David O. Selznick. US, 1937, color, 111 min. NOT RATED



2011 Environmental Film Festival in the Nation's Capital

At AFI March 18 - 26

Once again, AFI Silver is proud to host screenings in this year's Environmental Film Festival in the Nation's Capital.



The festival runs March 15-27.

For a complete schedule, please visit dcenvironmentalfilmfest.org.

Schedule

HOW I ENDED THIS SUMMER

Fri, Mar 18, 7:00; Sun, Mar 20, 8:45

WINDFALL

Sat, Mar 19, 5:00

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES

Sat, Mar 19, 7:20

THE PIPE

Fri, Mar 25, 7:15

HAPPY PEOPLE: A YEAR IN THE TAIGA

Sat, Mar 26, 3:00

SUBMISSION

Sat, Mar 26, 5:00

TROPICAL MALADY

Sat, Mar 26, 7:30

Washington, DC, Premiere

HOW I ENDED THIS SUMMER
[Kak ya provyol efim letom]

On a desolate island in the Arctic Circle, two men work at a small meteorological station: the gruff and imposing Sergei and his inexperienced new partner, college grad Pavel. One day while alone, Pavel receives terrible news for Sergei from headquarters. Intimidated, he can't bring himself to disclose it, and when the truth is finally revealed, the consequences explode against a chilling backdrop of thick fog, sharp rocks and the merciless Arctic Sea. Shot on location at the Valkarkai Polar Station on the northernmost tip of Chukotka, Russia. Best Film, 2010 London Film Festival; Best Actor (shared by leads Grigoriy Dobrygin and Sergei Puskepalis) and Best Cinematography, 2010 Berlin Film Festival. DIR/SCR Alexei Popogrebsky; PROD Roman Borisevich, Aleksandr Kushaev. Russia, 2010, color, 130 min. In Russian with English subtitles. NOT RATED



HOW I ENDED THIS SUMMER

Courtesy of Film Movement

Washington, DC, Premiere

In Person: filmmaker Laura Israel will hold a postscreening discussion
WINDFALL

The wind turbine has become a symbol of hope. The sleek white spokes spinning against the sky promise a future free of fossil fuel dependency and the importation of foreign oil. Who could object to wind energy? That's what the residents of Meredith, NY, thought when turbine salesmen came knocking on their doors. With local dairy farms in decline, the economy needed a boost. Similar scenarios are now playing out all over North America as energy companies grow more bullish on wind. For those who think the transition should be a breeze, this documentary offers a surprising reality check. (Courtesy of Toronto International Film Festival) DIR/PROD Laura Israel; PROD Autumn Tarleton. US, 2010, color, 83 min. NOT RATED



UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES

Courtesy of Sinema Releasing

Washington, DC, Premiere

Winner of the Palme d'Or, 2010 Cannes Film Festival
UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES [Loong Boonmee raleuk chat]

Suffering from acute kidney failure, Uncle Boonmee has chosen to spend his final days surrounded by his loved ones in the countryside. Surprisingly, the ghost of his deceased wife appears to care for him and his long-lost son returns home in a nonhuman form. Contemplating the reasons for his illness, Boonmee treks through the jungle with his family to a mysterious hilltop cave—the birthplace of his first life ... DIR/SCR/PROD Apichatpong Weerasethakul; PROD Simon Field, Keith Griffiths, Charles de Meaux. UK/Thailand/France/Germany/Spain, 2010, color, 113 min. In Thai with English subtitles. NOT RATED

Special Sneak Preview!
THE PIPE

This is the story of a community tragically divided over a pipeline that could bring economic prosperity or destruction to a way of life shared for generations. In a remote and tranquil corner of Western Ireland sits Broadhaven Bay and the tiny village of Rossport. The unique nature of the coastline, which has sustained generations of farmers and fishermen, has also delivered to Shell Oil the perfect landfall for the Corrib Gas Pipeline. In the most dramatic clash of cultures in modern Ireland, the rights of farmers over their fields, and of fishermen over their fishing grounds, has come in direct conflict with one of the world's most powerful oil companies. (Courtesy of Irish Film Board/Bord Scannán na hÉireann.) Official Selection, 2010 Toronto Film Festival. DIR Risteard Ó Domhnaill; PROD Rachel Lysaght. Ireland, 2010, color, 83 min. NOT RATED

Washington, DC, Premiere

HAPPY PEOPLE: A YEAR IN THE TAIGA

Werner Herzog presents a picturesque documentary about the life of the indigenous people living in the heart of the Siberian Taiga over the course of one year. In the heart of the Siberian wilderness, 300 people inhabit a small village, Bakhtia, on the Yenisei River. There are only two ways to reach this outpost: one is by helicopter, the other by boat. There is no telephone, running water or medical aid. The natives, whose daily routines have barely changed over the centuries, keep living their lives according to their cultural traditions. If human civilization were destroyed, they would survive, thanks to the knowledge of their forefathers ... (Courtesy wernerherzog.com) DIR Dmitry Vasyukov; SCR Werner Herzog, Rudolph Herzog; PROD Vladimir Perepelkin, Nick N. Raslan, Charlie Woebcken, Christoph Fisser. Germany, 2010, color, 94 min. In English and Russian with English subtitles. NOT RATED

Washington, DC, Premiere

SUBMISSION [Underkastelsen]

Swedish filmmaker Stefan Jarl is concerned about today's "chemical society." At the time of World War II, humans used 1 million tons of chemicals per year; today the amount has risen to 500 million tons. The chemical business is the fastest-growing industry on the planet. This revealing documentary explores 100,000 chemicals encountered daily, from softeners (phthalates) to flame retardants (PBDE) to surfactants (PFOS, PFOA), and the hundreds of foreign chemicals revealed to be present in Jarl's own blood. The film examines the known effects of these chemicals and questions of how and why individuals are willing to submit themselves to such hazards. Narrated by Stellan Skarsgård. DIR/SCR/PROD Stefan Jarl. Sweden, 2010, color, 87 min. In English, German, Danish and Swedish with English subtitles. NOT RATED

TROPICAL MALADY [Sud Pralad]

Like 2010 Cannes Palme d'Or winner UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES, Apichatpong Weerasethakul's 2004 film TROPICAL MALADY welcomed viewers to a magical cinematic jungle, a place of cosmic mystery and the mystical transmigration of souls. The first half of the film focuses on the burgeoning romance between soldier Keng and farm boy Tong, who spend a day traveling around the city by scooter. The second half of this provocative diptych finds Keng pursuing a tiger at night in the jungle. The tiger may or may not be a ghost, may or may not be Tong in spirit form—and the hunter may or may not be the hunted. Special Jury Prize, 2004 Cannes Film Festival. DIR/SCR Apichatpong Weerasethakul; PROD Charles de Meaux. Thailand/France/Germany/Italy, 2004, color, 118 min. In Thai with English subtitles. NOT RATED



TROPICAL MALADY



Courtesy of The Notions Dept. Inc.

In Person: filmmaker Harry Shearer!

THE BIG UNEASY

Tue, Mar 15, 7:00

Five years ago, a disaster struck New Orleans. In this feature-length documentary, humorist and New Orleans resident Harry Shearer gets the inside story from the people who were there. Shearer speaks to the investigators who poked through the muck as the water receded and a whistleblower from the Army Corps of Engineers, revealing that some of the same flawed methods responsible for the levee failure after Katrina are being used to rebuild the system expected to protect the new New Orleans. DIR/SCR Harry Shearer; PROD Karen Murphy. US, 2010, color, 98 min. NOT RATED

Co-sponsored by the DC Labor FilmFest and the Project on Government Oversight

New 35mm Print!

THE LEOPARD [Il Gattopardo]

Sat, Mar 19, 1:00; Sun, Mar 20, 5:00; Thurs, Mar 24, 7:30

Luchino Visconti's masterpiece, winner of the Palme d'Or in 1963, was butchered down by 40 minutes for its US release, and only recently restored to something approximating its full grandeur. Burt Lancaster, the patriarch of a noble family in proud decline, realizes the truth in his nephew Alain Delon's observation, "If we want things to stay as they are, things will have to change." He sends Delon to join Garibaldi's Risorgimento forces, releases him from an engagement to his cousin—Lancaster's daughter—and orchestrates an advantageous marriage to the daughter of a nouveau riche town mayor, the ravishing Claudia Cardinale. Giuseppe Rotunno's painterly, widescreen photography is a must-see on the big screen. DIR/SCR Luchino Visconti; SCR Suso Cecchi d'Amico, Pasquale Festa Campanile, Enrico Medioli, Massimo Franciosa, based on the novel by Giuseppe di Lampedusa; PROD Goffredo Lombardo. Italy/France, 1963, color, 186 min. In Italian with English subtitles. RATED PG



New 35mm Print!
40th Anniversary!

THE CONFORMIST [Il conformista]

Fri, Apr 1, 9:45; Sat, Apr 2, 10:00; Sun, Apr 3, 9:30;
Mon, Apr 4, 9:15; Tue, Apr 5, 7:00; Wed, Apr 6, 6:30
(Montgomery College show); Thu, Apr 7, 7:00

Director Bernardo Bertolucci's masterpiece chronicles the desperate quest to belong undertaken by a bourgeois Italian during the fascism of the 1930s. Jean-Louis Trintignant slyly portrays Marcello Clerici, a man fearful of his identity—both socially and sexually—whose maniacal obsession with normality leads him to fascist politics, an ill-fated marriage, a dangerous affair and the betrayal of a kindly mentor. He ultimately discovers that demonic conformity is the surest route to depravity. Featuring beautiful art deco sets and camerawork by the great Vittorio Storaro ("his accomplishment may be the apex of color cinematography"—Michael Atkinson, *The Village Voice*). A must-see on the big screen! DIR/SCR Bernardo Bertolucci, based on the novel by Alberto Moravia; PROD Maurizio Lodi-Fè, Giovanni Bertolucci. Italy/France/West Germany, 1970, color, 115 min. In Italian with English subtitles. NOT RATED



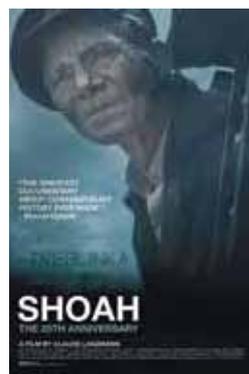
Courtesy of Everett Collection

New 35mm Print!
25th Anniversary Rerelease!

SHOAH

Part 1: Sat, Apr 2, 1:00; Sun, Apr 3, 4:30
Part 2: Sat, Apr 9, 1:00; Sun, Apr 10, 3:30

Twelve years in the making, this film is Claude Lanzmann's monumental epic on the Holocaust and features not historical footage but interviews with survivors, bystanders and perpetrators that "reincarnate" the Jewish tragedy, and also visits places where the crimes took place. The film grew out of Lanzmann's concern that the genocide perpetrated then only 40 years earlier was already retreating into the mists of time, that atrocity was becoming sanitized as history. His massive achievement—at once epic and intimate, immediate and definitive—is a triumph of form and content that reveals hidden truths while rewriting the rules of documentary filmmaking. It remains nothing less than essential. DIR/SCR/PROD Claude Lanzmann. France, 1985, color/b&w, Part I: 273 min (incl 15 min intermission); Part II: 292 min (incl 15 min intermission). In English, German, Hebrew, Polish, Yiddish and French with English subtitles. NOT RATED



Courtesy of IFC



Courtesy of Criterion

New 35mm Print!

MAMMA ROMA

Fri, Apr 1, 7:30; Mon, Apr 4, 7:00; Tue, Apr 5, 9:15;
Wed, Apr 6, 9:15; Thu, Apr 7, 9:15

Anna Magnani is Mamma Roma, a middle-aged prostitute who attempts to extricate herself from her sordid past for the sake of her son. Shot in the great tradition of Italian neorealism, this film offers an unflinching look at the struggle for survival in postwar Italy and highlights director Pier Paolo Pasolini's lifelong fascination with the marginalized and dispossessed. Though banned upon its release in Italy for obscenity, today the film is a classic, featuring a powerhouse performance by one of cinema's greatest actresses and offering a glimpse at a country's most controversial director in the process of finding his style. (Courtesy of *The Criterion Collection*) DIR/SCR Pier Paolo Pasolini; PROD Alfredo Bini. Italy, 1962, b&w, 110 min. In Italian with English subtitles. NOT RATED

“Magnani magically, magnificently shifts from embodying both the eternal mother and the eternal city, bawdy and serious, dominating and endearing.”

—Armond White, New York Press

THE GIRLFRIENDS [Le Amiche]

Fri, Apr 8, 7:00; Sat, Apr 9, 7:00; Sun, Apr 10, 1:00;
Mon, Apr 11, 7:00; Tue, Apr 12, 7:00; Wed, Apr 13, 7:00;
Thu, Apr 14, 7:00

Fashion designer Clelia returns from Rome to her hometown of Turin to open a boutique. There she discovers a neighbor, Rosetta, who has attempted suicide, but survives thanks to Clelia's intervention. Rosetta introduces Clelia to a fashionable set of friends, including the newly married Nene, the soon-to-be divorced Momina, and the flirty Mariella, plus their circle of husbands, boyfriends and suitors. Swept up in the glamour and excitement, Clelia can't shake the spectre of nothingness behind it all, and neither can the troubled Rosetta. Michelangelo Antonioni's sharply observational drama works within the genre conventions of his 1950s work but also anticipates his existential experiments of the 1960s. DIR/SCR Michelangelo Antonioni; SCR Suso Cecchi d'Amico, Alba De Cespedes based on the novel "Tira donne sole" by Cesare Pavese; PROD Giovanni Addessi. Italy, 1955, b&w, 104 min. NOT RATED

Restored by Cineteca di Bologna at L'Immagine Ritrovata with funding provided by Gucci and The Film Foundation. A Film Desk release.

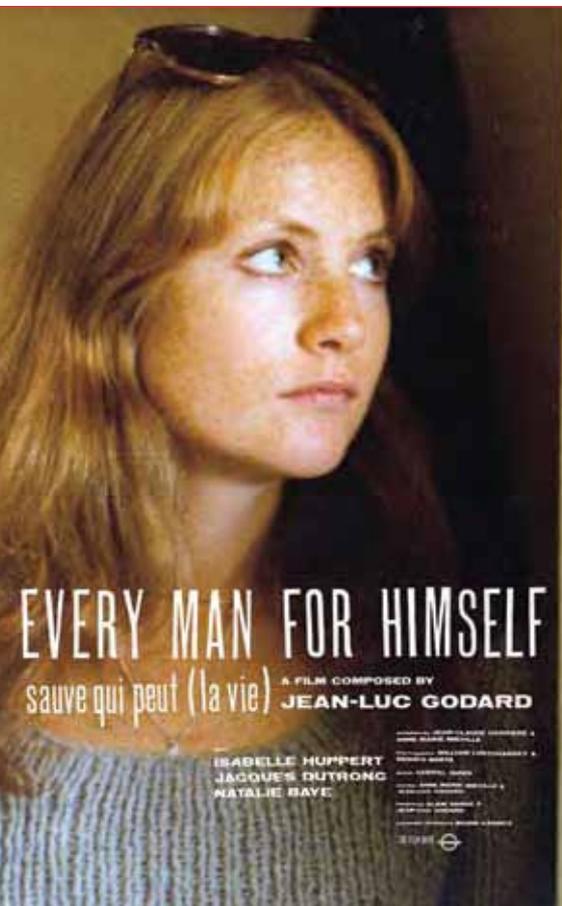
“One of Antonioni's greatest films!”

—David Thompson, Time Out (London)

“Impossible to stop watching! The expressive elegance of Antonioni's camera movements still has the power to amaze. ... So bracing—so sad and, sometimes, so funny.”

—A.O. Scott, The New York Times

Courtesy of Film Desk



Courtesy of Film Desk

EVERY MAN FOR HIMSELF [Sauve Qui Peut (La Vie)]

Fri, Apr 8, 9:15; Sat, Apr 9, 9:15; Sun, Apr 10, 9:00;
Mon, Apr 11, 9:15; Tue, Apr 12, 9:15; Wed, Apr 13, 9:15;
Thu, Apr 14, 9:15

TV director Jacques Dutronc, divorced and now separated from his current girlfriend Nathalie Baye, meets prostitute Isabelle Huppert and takes her on as a tenant—and she, him as a client—in his and Baye's abandoned apartment. A man slipping into an epically surreal midlife crisis, Dutronc doesn't understand the women in his life, be they his ex-wife, his daughter, his ex-girlfriend, or the seemingly happy hooker Huppert; and lashes out periodically in acts of violence, passion, aggressively poor-taste humor and combinations of all three. But the entropic, corrupt on-screen universe director Jean-Luc Godard depicts here only seems to encourage such behavior. DIR/PROD Jean-Luc Godard; SCR Anne-Marie Miéville, Jean-Claude Carrière; PROD Alain Sarde. France, 1980, color, 87 min. In French with English subtitles. NOT RATED

“Should be seen by everyone interested in movies or in life, without hesitation or delay.”

—Jonathan Rosenbaum

“Establishing the template which would make the '80s Godard's second great decade, EVERY MAN FOR HIMSELF stitches together a dense fabric of spoken and visual references, employing oblique quotes and strange cameos to create a work of twitchy brilliance.”

—Jesse Cataldo, SLANT Magazine



Best of INPUT 2010 Budapest

Wed, Feb 2, 7:00

INPUT, the International Public Television Screening Conference, is a unique public television event that focuses on the innovative programs produced by public broadcasters. More than 1,000 submissions from over sixty countries are reviewed each year by an international jury of peers, resulting in a final selection of 85-100 of the world's most provocative productions. Coming to DC for a seventh year and in collaboration with a number of partners including the French and Canadian embassies, the Goethe-Institut, and Women in Film and Video, AFI-Discovery Channel Silverdocs presents BEST OF INPUT, featuring a screening from INPUT 2010 Budapest.

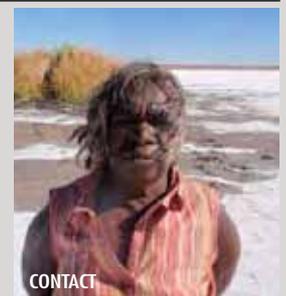


BALTAZAR USHKA ICE MAN

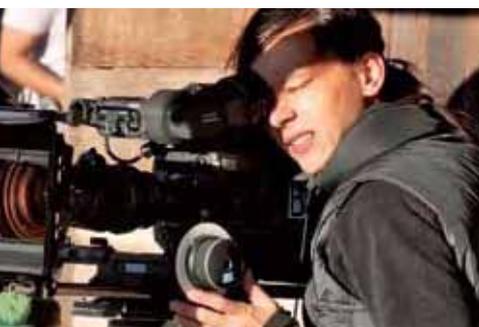
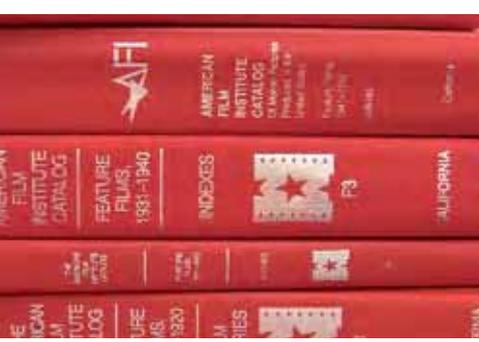
For more than 30 years, Baltazar Ushka has regularly climbed Ecuador's Chimborazo, one of the world's highest volcanoes, to chop huge blocks of ice from the glacier, which will be used to cool fruit juices at the Indian market in Guaranda. This innovative documentary, which has no dialogue or voice-over commentary, travels through time in a circular way to create a portrait of the last Chimborazo Ice Man, ultimately exploring powerful themes of man vs. the environment, time and global warming. DIR Igor Guayasamin, José Guayasamin. Ecuador, 2008, color, 22 min. NOT RATED

Screening with: CONTACT

In 1964, two officers from the Weapons Research Establishment were clearing a barren dump zone in Western Australia to make space for rocket tests when they came across the area's indigenous owners. The group of 20 Martu people was unaware that their country had been colonized for nearly 200



years and that there was a modern society beyond the 141,000 square miles of desert they called home. In this extraordinary documentary, Yuwali, who was 17 at the time of the discovery, recalls the Martus' startling first contact and eventual removal from their homeland. Now 62, she describes with hindsight and humor the terrifying experience of seeing her first "whitefella." DIR/SCR/PROD Bentley Dean, Martin Butler. Australia/France, 2009, color, 52 min. NOT RATED



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FEBRUARY

FEBRUARY 2 - APRIL 14

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!

FEBRUARY 2 - APRIL 14			Wed	Thurs	Fri	Sat	
<p>Sun</p> <p>6</p> <ul style="list-style-type: none"> FEMALE 12:45 BLACKMAIL (sound version) 2:15 THE PALM BEACH STORY 4:10 FLYING DOWN TO RIO 6:00 			<p>2</p> <p>BEST OF INPUT 7:00</p> 			<p>3</p>	
<p>Mon</p> <p>7</p> <ul style="list-style-type: none"> FLYING DOWN TO RIO 5:30, 9:30 THE GAY DIVORCEE 7:20 			<p>4</p> <ul style="list-style-type: none"> FLYING DOWN TO RIO 5:30 BLACKMAIL (sound version) 7:20 BRINGING UP BABY 9:15 			<p>5</p> <ul style="list-style-type: none"> GRAND HOTEL 12:45 BRINGING UP BABY 6:30 MURDER! 8:45 	
<p>Tues</p> <p>8</p> <ul style="list-style-type: none"> MURDER! 7:00 THE PALM BEACH STORY 9:10 			<p>9</p> <ul style="list-style-type: none"> THE PALM BEACH STORY 6:30 (Montgomery College show) THE GAY DIVORCEE 9:00 			<p>10</p> <ul style="list-style-type: none"> BRINGING UP BABY 7:00 THE PALM BEACH STORY 9:10 	
<p>13</p> <ul style="list-style-type: none"> DESIGN FOR LIVING 1:00 WEST SIDE STORY 5:30 SABRINA 8:30 			<p>16</p> <ul style="list-style-type: none"> TOP HAT 7:00 THE SKIN GAME 9:10 			<p>17</p> <ul style="list-style-type: none"> TROUBLE IN PARADISE 7:00 RICH AND STRANGE 8:45 	
<p>14</p> <ul style="list-style-type: none"> SABRINA 7:00 DESIGN FOR LIVING 9:20 			<p>15</p> <ul style="list-style-type: none"> RICH AND STRANGE 7:00 THE SKIN GAME 8:45 			<p>18</p> <ul style="list-style-type: none"> GREASE SING-A-LONG 7:00 SOMEWHERE IN TIME 9:20 	
<p>20</p> <ul style="list-style-type: none"> NUMBER SEVENTEEN 1:00 THE MAN WHO KNEW TOO MUCH 2:30 FOLLOW THE FLEET 4:15 ROBERTA 6:30 SOMEWHERE IN TIME 8:45 			<p>23</p> <ul style="list-style-type: none"> THE RED SHOES 6:30 (Montgomery College show) THE MAN WHO KNEW TOO MUCH 9:30 			<p>25</p> <ul style="list-style-type: none"> SWING TIME 4:45 NOTTING HILL 7:00 THE 39 STEPS 9:30 	
<p>21</p> <ul style="list-style-type: none"> NUMBER SEVENTEEN 1:00 THE RED SHOES 2:30 THE MAN WHO KNEW TOO MUCH 5:15 FOLLOW THE FLEET 7:00 SOMEWHERE IN TIME 9:20 			<p>22</p> <p>48 HOUR GO GREEN, VISIT 48HOURFILM.COM/COMPETITIONS/GOGREEN</p>  <p>MARCH</p>			<p>26</p> <ul style="list-style-type: none"> A STAR IS BORN (1937) 12:30 THE LODGER 3:00 SWING TIME 5:10 LOVE ACTUALLY 7:20 THE 39 STEPS 10:00 	
<p>27</p> <ul style="list-style-type: none"> STAR OF MIDNIGHT w/RAFTER ROMANCE 1:00 LOVE ACTUALLY 4:30 THE 39 STEPS 7:15 NOTTING HILL 9:10 			<p>1</p> <ul style="list-style-type: none"> SWING TIME 4:45 NOTTING HILL 7:00 THE 39 STEPS 9:30 			<p>4</p> <ul style="list-style-type: none"> SHALL WE DANCE 4:45 BLACK ORPHEUS 7:00, 9:15 	
<p>28</p> <ul style="list-style-type: none"> SWING TIME 4:45 STAR OF MIDNIGHT w/RAFTER ROMANCE 7:00 			<p>2</p> <ul style="list-style-type: none"> SWING TIME 4:45 THE 39 STEPS 7:00, 9:00 			<p>5</p> <ul style="list-style-type: none"> SECRET AGENT 1:00 PLATINUM BLONDE 3:00 SHALL WE DANCE 5:00 LIBELED LADY 7:20 BLACK ORPHEUS 9:30 	
<p>6</p> <ul style="list-style-type: none"> GOLD DIGGERS OF 1933 w/42nd STREET 1:00 LIBELED LADY 4:45 SECRET AGENT 7:00 BLACK ORPHEUS 9:00 			<p>8</p> <ul style="list-style-type: none"> PLATINUM BLONDE 7:00 BLACK ORPHEUS 9:00 			<p>10</p> <p>Opening Night, New African Films Festival.</p> 	
<p>7</p> <ul style="list-style-type: none"> GOLD DIGGERS OF 1933 w/42nd STREET 7:00 			<p>9</p> <ul style="list-style-type: none"> SHALL WE DANCE 6:30 (Montgomery College show) BLACK ORPHEUS 9:00 			<p>11</p>	
<p>13</p> <ul style="list-style-type: none"> SABOTAGE 1:00 			<p>16</p> <ul style="list-style-type: none"> CAREFREE 5:30 STAGE DOOR 7:20 VIVACIOUS LADY 9:20 			<p>17</p> <ul style="list-style-type: none"> CAREFREE 5:30 VIVACIOUS LADY 7:20 STAGE DOOR 9:20 	
<p>14</p> <ul style="list-style-type: none"> CAREFREE 5:30 			<p>15</p> <ul style="list-style-type: none"> THE BIG UNEASY 7:00 			<p>18</p> <ul style="list-style-type: none"> HOW I ENDED THIS SUMMER 7:00 MONKEY BUSINESS 9:30 	
<p>20</p> <ul style="list-style-type: none"> BACHELOR MOTHER 12:30 THE LEOPARD 5:00 HOW I ENDED THIS SUMMER 8:45 			<p>23</p> <ul style="list-style-type: none"> MONKEY BUSINESS 6:30 (Montgomery College show) JAMAICA INN 9:10 			<p>25</p> <ul style="list-style-type: none"> ROXIE HART 5:30 THE PIPE 7:15 THE LADY VANISHES 9:20 	
<p>21</p> <ul style="list-style-type: none"> BACHELOR MOTHER 5:30, 9:10 YOUNG AND INNOCENT 7:20 			<p>22</p> <ul style="list-style-type: none"> BACHELOR MOTHER 5:30 YOUNG AND INNOCENT 7:20 JAMAICA INN 9:10 			<p>26</p> <ul style="list-style-type: none"> THE MAJOR AND THE MINOR 12:45 HAPPY PEOPLE: A YEAR IN THE TAIGA 3:00 SUBMISSION 5:00 TROPICAL MALADY 7:30 THE LADY VANISHES 9:45 	
<p>27</p> <ul style="list-style-type: none"> BLACKMAIL (silent version) 3:00 KITTY FOYLE 7:00 THE LADY VANISHES 9:15 			<p>29</p> <ul style="list-style-type: none"> ROXIE HART 5:30 THE MAJOR AND THE MINOR 7:10 THE LADY VANISHES 9:15 			<p>31</p> <ul style="list-style-type: none"> ROXIE HART 5:30 THE LADY VANISHES 7:10, 9:15 	
<p>28</p> <ul style="list-style-type: none"> ROXIE HART 5:30 KITTY FOYLE 7:10 THE LADY VANISHES 9:20 			<p>30</p> <ul style="list-style-type: none"> ROXIE HART 5:30, 7:10 THE LADY VANISHES 9:00 			<p>APRIL</p> <p>1</p> <ul style="list-style-type: none"> THE STORY OF VERNON AND IRENE CASTLE 5:30 MAMMA ROMA 7:30 THE CONFORMIST 9:45 	
<p>3</p> <ul style="list-style-type: none"> THE BARKLEYS OF BROADWAY 12:20 STORM WARNING 2:30 SHOAH (part 1) 4:30 THE CONFORMIST 9:30 			<p>6</p> <ul style="list-style-type: none"> THE BARKLEYS OF BROADWAY 4:30 THE CONFORMIST 6:30 (Montgomery College show) MAMMA ROMA 9:15 			<p>8</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 	
<p>4</p> <ul style="list-style-type: none"> THE BARKLEYS OF BROADWAY 4:30 MAMMA ROMA 7:00 THE CONFORMIST 9:15 			<p>5</p> <ul style="list-style-type: none"> THE STORY OF VERNON AND IRENE CASTLE 5:00 THE CONFORMIST 7:00 MAMMA ROMA 9:15 			<p>9</p> <ul style="list-style-type: none"> SHOAH (part 2) 1:00 THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 	
<p>10</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 1:00 SHOAH (part 2) 3:30 EVERY MAN FOR HIMSELF 9:00 			<p>12</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 			<p>13</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 	
<p>11</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 			<p>13</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 			<p>14</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 	
<p>12</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 			<p>13</p> <ul style="list-style-type: none"> THE GIRLFRIENDS 7:00 EVERY MAN FOR HIMSELF 9:15 			<p>COLOR KEY</p> <ul style="list-style-type: none"> Screen Valentines Hollywood Modern Jean Harlow Centennial Celebration 2011 Environmental Film Festival Alfred Hitchcock Retrospective Ginger Rogers Centennial Retrospective Special Engagements 	

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Special Engagements



New Digitally Restored 35mm Print!

THE RED SHOES

Mon, Feb 21, 2:30; Wed, Feb 23, 6:30 (Montgomery College show); Thu, Feb 24, 6:45

Arguably the greatest of the classic Michael Powell/Emeric Pressburger films (THE LIFE AND DEATH OF COLONEL BLIMP, A MATTER OF LIFE AND DEATH, BLACK NARCISSUS), and a singular influence for all films about dance, this film can now be enjoyed on the big screen in a gorgeous, eye-poppingly colorful new 35mm print. Flame-haired ballerina Moira Shearer faces an impossible choice, between her promising dancing career—and loyalty to the stern impresario Anton Walbrook—and love, in the person of composer Marius Goring. Nominated for five Oscars, winning for Best Art Direction and Music. DIR/SCR/PROD Michael Powell, Emeric Pressburger; SCR based on the fairy tale by Hans Christian Andersen. UK, 1948, color, 133 min. NOT RATED 🍷 Restored by UCLA Film & Television Archive in association with the BFI, the Film Foundation, ITV Global Entertainment Ltd. and Janus Films. Restoration funding provided by the Hollywood Foreign Press Association, the Film Foundation and Louis B. Mayer Foundation.

“This is essential viewing—
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—Martin Scorsese

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eye-popping and heartrending
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see it in the theater.”

—David Edelstein

BLACK ORPHEUS [Orfeu Negro]

Fri, Mar 4, 7:00, 9:15; Sat, Mar 5, 9:30; Sun, Mar 6, 9:00;
Tue, Mar 8, 9:00; Wed, Mar 9, 9:00

Winner of the Palme d'Or in 1959 and the Academy Award for Best Foreign Language Film. Marcel Camus retells the Greek myth of Orpheus and Eurydice amid the riotous color and sounds of Carnival in Rio de Janeiro. Fresh from his first bossa nova hit, “Desafinado,” Antonio Carlos Jobim co-wrote the famous groundbreaking soundtrack with Luiz Bonfá. Poet/playwright/composer Vinicius de Moraes helped adapt the script from his play; Jobim and de Moraes later co-wrote the popular “The Girl from Ipanema.” DIR/SCR Marcel Camus; SCR Jacques Viot, based on the play “Orfeu da Conceição” by Vinicius de Moraes; PROD Sacha Gordine. Brazil/France/Italy, 1959, color, 100 min. In Portuguese with English subtitles. NOT RATED 🍷

Courtesy of Criterion

