

# AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER  
APRIL 15–JUNE 30, 2011

## Alfred Hitchcock Retrospective Part II

More Great Movies  
from the Master  
of Suspense!

 **SILVER  
DOCS**  
JUNE 20–26 2011

AFI Honoree Retrospective  
**MORGAN FREEMAN**  
39TH AFI LIFE ACHIEVEMENT AWARD  
JUNE 26, 2011

Eric Rohmer Remembered ★ Czech Auteur František Vlácil  
Korean Film Festival DC ★ The Films of Todd Haynes

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## LOOK FOR THE

To find out how to become a Member of AFI, see page 14 or visit [AFI.com/Membership](http://AFI.com/Membership).

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

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

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# AFI Life Achievement Award: Morgan Freeman

April 21 - June 19

Academy Award-winning actor Morgan Freeman is one of the most recognizable figures in American cinema. Whether a role requires an air of gravitas, playful smile, twinkle of the eye or world-weary yet insightful soul, Freeman's ability to delve to the core of a character and infuse it with a quiet dignity has resulted in some of the most memorable portrayals ever recorded on film.



Courtesy of Everett Collection

Freeman won the Academy Award for Best Supporting Actor for his role in the 2004 film *MILLION DOLLAR BABY*. He has been nominated five times by the Academy, beginning with a nod for Best Supporting Actor for 1987's *STREET SMART*; for Best Actor for his performance opposite Jessica Tandy—that year's Oscar-winning actress—in 1989's *DRIVING MISS DAISY*; for Best Actor for 1994's *THE SHAWSHANK REDEMPTION*; and another Best Actor nomination for playing Nelson Mandela in Clint Eastwood's 2009 film *INVICTUS*, a role that earned him the National Board of Review award for Best Actor.

In 2008, Freeman received the prestigious Kennedy Center Honor for his distinguished career.

To honor this year's recipient of the AFI Life Achievement Award, AFI Silver presents a selection of Freeman's most outstanding films.

- AFI Member passes will be accepted at all films in the Morgan Freeman series

## Schedule

### DRIVING MISS DAISY

Thu, Apr 21, 8:30; Sun, Apr 24, 4:45; Tue, Apr 26, 5:20

### LEAN ON ME

Fri, Apr 29, 9:30; Sun, May 1, 8:15

### GLORY

Sat, May 14, 7:00; Sun, May 15, 4:30

### UNFORGIVEN

Sat, May 21, 9:45; Sun, May 22, 5:15

### THE SHAWSHANK REDEMPTION

Fri, May 27, 9:15; Sat, May 28, 9:15; Sun, May 29, 5:00; Mon, May 30, 7:00

### SE7EN

Sat, Jun 11, 7:10; Sun, Jun 12, 9:20

### MILLION DOLLAR BABY

Sat, Jun 18, 9:15; Sun, Jun 19, 5:00

## DRIVING MISS DAISY

Proudly self-sufficient in her old age, Southern lady Daisy Werthan (Jessica Tandy) drives her 1948 Packard through a wall and into her neighbors' yard, prompting son Boolie (Dan Aykroyd) to hire her a chauffeur. Miss Daisy persists in thinking she needs no help, giving the new man, Hoke (Morgan Freeman) a hard time. But Hoke's patience and creativity win the day, and in time the two forge a unique friendship spanning decades. This heart-warming version of Alfred Uhry's hit play was adapted for the screen by Uhry himself. Nine Oscar nominations; wins for Best Picture, Actress (Tandy), Adapted Screenplay (Uhry) and Makeup. DIR Bruce Beresford; SCR Alfred Uhry, based on his play; PROD Lili Fini Zanuck, Richard D. Zanuck. US, 1989, color, 99 min. RATED PG

## LEAN ON ME

Freeman gives a galvanizing performance as "Crazy" Joe Clark, a hard-charger who returns as principal to the school where he first taught, Eastside High. Once a well-run institution of learning, the school is now blighted by drugs, gangs and a culture of failure. In a film based on real events, director John Avildsen (*ROCKY*, *THE KARATE KID*) skillfully constructs the story of Clark's single-minded pursuit of discipline and results from both his students and faculty, by way of tough love and controversial, sometimes outrageous methods. DIR John G. Avildsen; SCR Michael Schiffer; PROD Norman Twain. US, 1989, color, 108 min. RATED PG-13



Courtesy of Everett Collection

## GLORY

The story of the 54th Regiment of the Massachusetts Volunteer Infantry, black soldiers led by white officers who proved their mettle fighting some of the bloodiest battles in the Civil War. Matthew Broderick plays Robert Gould Shaw, the well-born son of Massachusetts abolitionists asked to display the courage of his convictions when he is assigned leadership of the new regiment. Morgan Freeman is a Northern gravedigger who trades his shovel for a rifle; Denzel Washington won the Best Supporting Actor Oscar as an escaped Southern slave with an equally fiery wit and temper. DIR Edward Zwick; SCR Kevin Jarre, based on the letters of Robert Gould Shaw and the books "Lay This Laurel" by Lincoln Kirstein and "One Gallant Rush" by Peter Burchard; PROD Freddie Fields. US, 1989, color, 122 min. RATED R

## Thanks to Our Sponsors





# Special Engagements

#4 on AFI's Top 10 Westerns  
#68 on AFI's 100 Years...100 Movies  
**UNFORGIVEN**

Clint Eastwood is Bill Munny, once a fearsome outlaw, who, for the love of a good woman, hung up his guns, swore off booze and settled into respectability as a hog farmer. A decade later his wife is dead, he's barely making ends meet, and he's fallen off the wagon. Enticed by an offer to collect a bounty on two men who assaulted a prostitute, Eastwood recruits old pal Ned Logan (Morgan Freeman) to join him. But the two old men soon discover they're facing a changed world with diminished skills, and by going back to their violent ways, they may have awakened demons from their past. Nine Oscar nominations, wins for Best Picture, Director, Supporting Actor (Gene Hackman) and Editing. DIR/PROD Clint Eastwood; SCR David Webb Peoples. US, 1992, color, 131 min. RATED R

## THE SHAWSHANK REDEMPTION

The odd-couple friendship that grows over two decades between two prisoners facing life sentences (Morgan Freeman and Tim Robbins) forms the basis of this moving tale, a deeply humanistic allegory about hope and freedom based on a short story by Stephen King. Nominated for seven Oscars, including Best Picture, in 1995, the film's reputation has only grown over time: it's the CITIZEN KANE of IMDb.com—some half a million voters have ranked it No. 1 for many years running. DIR/SCR Frank Darabont, based on the story "Rita Hayworth and Shawshank Redemption" by Stephen King; PROD Niki Marvin. US, 1994, color, 142 min. RATED R



Courtesy of Everett Collection

THE SHAWSHANK REDEMPTION

## SE7EN

In this inventive and atmospheric thriller, Morgan Freeman is veteran homicide detective William Somerset, newly paired with ambitious greenhorn David Mills (Brad Pitt) to investigate a series of strangely elaborate and grisly murders: an obese man forced to eat himself to death; another victim forced to cut off a pound of his own flesh; one tied down in bed for nearly a year, kept alive but slowly murdered; a beautiful model disfigured and induced to suicide. Theorizing the killer's work may be some kind of murderous sermon, Somerset puts his library card to good use researching the seven deadly sins, hoping to catch the killer before he strikes again. DIR David Fincher; SCR Andrew Kevin Walker; PROD Phyllis Carlyle, Arnold Kopelson. US, 1995, color, 127 min. RATED R



Courtesy of Everett Collection

New 35mm Print!

## GENTLEMEN PREFER BLONDES

Fri, Apr 15, 5:30, 7:30; Sat, Apr 16, 7:30;  
Sun, Apr 17, 6:45; Mon, Apr 18, 4:30; Tue,  
Apr 19, 4:30, 9:45; Wed, Apr 20, 4:30

Jane Russell  
1921-2011

In Howard Hawks' wicked musical romp, best friend lounge singers Jane Russell and Marilyn Monroe, "Two Little Girls from Little Rock," are on a cruise ship bound for Europe. Russell is on the prowl for a handsome hunk; Monroe is engaged to marry fiancé Tommy Noonan once they reach Paris, but tends to get distracted at the sight of bling. Getting an eyeful of diamond magnate Charles Coburn's rocks has her singing "Diamonds Are a Girl's Best Friend," in the famous, and famously referenced, showstopping number. The movie version adds songs by Hoagy Carmichael and Harold Adamson to the stage musical's originals by Jule Styne and Leo Robin. DIR Howard Hawks; SCR Charles Lederer, based on the musical by Joseph Fields and the novel by Anita Loos; PROD Sol C. Siegel. US, 1953, color, 91 min. NOT RATED

## Tommy

Fri, Apr 15, 9:30; Sat, Apr 16, 9:30; Sun, Apr 17, 8:45;  
Mon, Apr 18, 9:30; Wed, Apr 20, 9:45

Director Ken Russell, at the peak of his eccentric excess in the mid-1970s, was the perfect choice to bring The Who's rock opera to the screen. The Who's own Roger Daltrey stars as Tommy, the "deaf, dumb and blind kid," who, after witnessing his father's murder, retreats into his own interior world. Seeking a cure, his mother (Ann-Margret) and stepfather (Oliver Reed) take him to the Seeker (Eric Clapton), the Acid Queen (Tina Turner) and the Specialist (Jack Nicholson), but it's only when Tommy competes against and bests the Pinball Wizard (Elton John) that he makes progress—so much that he is declared a Messiah and becomes the leader of a religious sect. DIR/SCR/PROD Ken Russell, after a story by Pete Townshend, based on The Who album; PROD Robert Stigwood. UK, 1975, color, 111 min. RATED PG

Courtesy of Sony Pictures Repertory

## MILLION DOLLAR BABY

Freeman won the Oscar for Best Supporting Actor as Eddie "Scrap Iron" Dupris, a one-time contender and now full-time gym rat at his former trainer's downtown LA gym. The trainer is Frankie Dunn (Clint Eastwood), whose gruff exterior does not conceal a heart of gold, as in many a lesser movie, but rather one heavy with guilt and haunted by personal demons. Dupris cajoles Dunn into taking on a project: Maggie Fitzgerald (Hilary Swank), a refugee from rural Missouri with raw athletic ability and the heart of a champion. Oscar wins for Best Picture, Director and Actress (Swank) in addition to Freeman's. DIR/PROD Clint Eastwood; SCR/PROD Paul Haggis, based on stories from "Rope Burns" by F.X. Toole; PROD Tom Rosenberg, Albert S. Ruddy. US, 2004, color, 132 min. RATED PG-13

## Royal Wedding Celebration!



Didn't get an invitation to Will and Kate's nuptials? Then crash the wedding on screen, with two royal wedding favorites at AFI Silver.

## ROYAL WEDDING

Fri, Apr 22, 5:30; Sun, Apr 24, 2:45; Mon, Apr 25, 5:20

Fred Astaire and Jane Powell are an American brother-sister dance duo who begin a tour of England during the media circus leading up to Queen Elizabeth II's wedding. Both Powell and Astaire discover new romances that threaten to break up their act, but director Stanley Donen (FUNNY FACE, SINGIN' IN THE RAIN) keeps the tone light and the focus on the fancy footwork, including several of Astaire's most memorable and astonishing feats—dancing with a coat rack in the cruise ship gym, and on the ceiling of his London hotel room. DIR Stanley Donen; SCR Alan Jay Lerner; PROD Arthur Freed. US, 1951, color, 93 min. NOT RATED

## THE YOUNG VICTORIA

Fri, Apr 22, 7:30; Thu, Apr 28, 7:00

Wary from years of court intrigue and a youth spent cloistered in the royal palaces,

18-year-old Crown Princess Victoria (Emily Blunt), must fight off the machinations of her mother and her ambitious counselor, who are pushing hard for a regency order. Meanwhile, her Belgian uncle, King Leopold, preps his nephew Albert (Rupert Friend) as a politically convenient marriage prospect for Victoria; ironically, love blooms only after Albert denounces his uncle's plans and earns Victoria's trust and friendship. An energetic, sensitive and smart retelling of the romance between Queen Victoria and Prince Albert, from the director of C.R.A.Z.Y. and the screenwriter of GOSFORD PARK. DIR Jean-Marc Vallée; SCR Julian Fellowes; PROD Sarah Ferguson, Tim Headington, Graham King, Martin Scorsese. UK/US, 2009, color, 100 min. RATED PG



Courtesy of Arpanition



Courtesy of Everett Collection

MILLION DOLLAR BABY



# Alfred Hitchcock Retrospective: Part II

**April 23 - June 30**

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

Part II focuses on the early Hollywood period, beginning with Hitchcock's first US film, *REBECCA*, and including many critical and commercial hits: *SHADOW OF A DOUBT*, *NOTORIOUS*, *STRANGERS ON A TRAIN* and *DIAL M FOR MURDER*; several films whose reputations have come up for reconsideration over the years: *FOREIGN CORRESPONDENT*, *STAGE FRIGHT*, *I CONFESS* and *UNDER CAPRICORN*; and the rare, only recently rediscovered propaganda films Hitchcock made for the British Ministry of Information during World War II, *ADVENTURE MALGACHE* and *BON VOYAGE*.

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

## Schedule

### FOREIGN CORRESPONDENT

Sat, Apr 23, 1:00, 9:40; Tue, Apr 26, 9:45;  
Wed, Apr 27, 6:30 (Montgomery College show at AFI)

### REBECCA

Sat, Apr 23, 7:00; Mon, Apr 25, 7:15; Tue, Apr 26, 7:15

### SUSPICION

Fri, Apr 29, 7:20; Mon, May 2, 7:20

### MR. & MRS. SMITH

Fri, Apr 29, 5:20; Sun, May 1, 12:30; Mon, May 2, 5:20

### SHADOW OF A DOUBT

Sat, May 7, 8:15; Wed, May 11, 7:00; Thu, May 12, 9:45

### SABOTEUR

Sun, May 8, 12:30; Tue, May 10, 9:15; Wed, May 11, 9:15

### SPELLBOUND

Fri, May 13, 7:00; Wed, May 18, 9:15; Thu, May 19, 9:15

### LIFEBOAT

Sat, May 14, 12:30; Tue, May 17, 9:15; Thu, May 19, 7:00

### NOTORIOUS

Fri, May 20, 7:00; Sat, May 21, 7:30; Sun, May 22, 9:45;  
Wed, May 25, 8:45

### THE PARADINE CASE

Sun, May 22, 12:30; Mon, May 23, 8:45

### STRANGERS ON A TRAIN

Fri, May 27, 7:00; Sat, May 28, 7:00; Sun, May 29, 2:45;  
9:45; Mon, May 30, 9:45; Thu, Jun 2, 7:00

### ROPE

Sat, May 28, 1:00; Tue, May 31, 9:00; Wed, Jun 1, 8:30;  
Thu, Jun 2, 9:10

### ADVENTURE MALGACHE and BON VOYAGE

Mon, May 30, 3:15; Wed, Jun 1, 7:00

### I CONFESS

Sat, Jun 4, 1:00; Mon, Jun 6, 9:15; Wed, Jun 8, 9:10

### STAGE FRIGHT

Sat, Jun 4, 4:45; Sun, Jun 5, 1:00; Thu, Jun 9, 9:00

### UNDER CAPRICORN

Sat, Jun 11, 12:20; Sun, Jun 12, 12:20

### DIAL M FOR MURDER

Fri, Jun 17, 7:00; Sat, Jun 18, 12:30, 7:00; Sun, Jun 19, 12:30

### DOUBLE TAKE

Tue, Jun 28, 5:00; Wed, Jun 29, 5:00, 9:30; Thu, Jun 30, 5:00, 9:00



REBECCA

Hitchcock sought to make a film in Hollywood for the better part of the 1930s, and he finally got his chance in 1939. While he was working on *GONE WITH THE WIND*, producer David O. Selznick hired Hitchcock to begin work on an adaptation of the Daphne du Maurier novel "Rebecca." Joan Fontaine stars as the "second Mrs. de Winter," who, after a happy honeymoon with husband Laurence Olivier, has difficulty settling in at his gothic manor, and is not helped by the creepy maid Judith Anderson, whose devotion to the departed Mrs. de Winter borders on madness. Eleven Oscar nominations and two wins: Best Picture (Selznick's second in a row) and Best Cinematography. DIR Alfred Hitchcock; SCR Robert E. Sherwood, Joan Harrison, Philip MacDonald and Michael Hogan, based on the novel by Daphne du Maurier; PROD David O. Selznick. US, 1940, b&w, 130 min. NOT RATED

### FOREIGN CORRESPONDENT

Joel McCrea stars as an American journalist in London in 1938 who covers the war and discovers an espionage ring and assassination plot. Hitchcock outdid himself with the action-packed set pieces, using all manner of camera trickery and special effects, from a fatal fall from high atop Westminster Cathedral to mysterious goings-on at a windmill in the Netherlands to an inventively staged plane crash. McCrea's impassioned, Edward R. Murrow-esque radio monologue during the London blitz finale even impressed the opposition—Nazi Germany's Joseph Goebbels thought the film "a masterpiece of propaganda." Six Oscar nominations, including Best Picture. DIR Alfred Hitchcock; SCR Charles Bennett, Joan Harrison; PROD Walter Wanger. US, 1940, b&w, 120 min. NOT RATED



FOREIGN CORRESPONDENT

### SUSPICION

Hitchcock's follow-up to the blockbuster *REBECCA* once again sees Joan Fontaine marrying impetuously and coming to regret it. This time, it's to charming playboy Cary Grant, who has become cold and distant. Rumors of his gambling debts and a bad real estate deal cause Fontaine concern, and when one of his friends turns up dead, she worries she could be next. Best Actress Oscar for Fontaine, with many theorizing it was payback for the one she didn't win for *REBECCA*. The production is notorious for the meddling of producer David O. Selznick—it was not the ending Hitchcock wanted, nor the one Grant, seeking to shake up his light comedy image, signed on for. DIR Alfred Hitchcock; SCR Samson Raphaelson, Joan Harrison and Alma Reville, based on the novel "Before the Fact" by Francis Iles; PROD David O. Selznick. US, 1941, b&w, 99 min. NOT RATED



SUSPICION

### MR. & MRS. SMITH

Wealthy married couple Carole Lombard and Robert Montgomery have settled into a comfortable rut, with affectionate bickering having taken the place of real passion. Montgomery casually opines that, given the chance, he would not have married Lombard when he did but instead enjoyed single life for a while longer, and he gets the opportunity to test his hypothesis when it emerges that, due to a technicality, they are not in fact legally married. The fired-up Lombard is the one who embraces single life, including dating Montgomery's business partner, Gene Raymond. Montgomery realizes he wants his marriage back and begins courting Lombard all over again. DIR Alfred Hitchcock; SCR Norman Krasna; PROD Harry E. Edington. US, 1941, b&w, 95 min. NOT RATED



## SHADOW OF A DOUBT

Joseph Cotten drops in on his sister's family in the quiet little town of Santa Rosa, California, for an extended stay. News of a bluebeard killer of wealthy widows has the town—including Cotten's mystery buff brother-in-law Henry Travers, nosy neighbor Hume Cronyn and his niece Teresa Wright—in a tizzy. To them it's an entertaining game to be puzzled out, but for Cotten it's much more: he's the killer. Hitchcock's innovative inversion of crime story convention begins as a gentle satire of small-town life but, as Wright starts to suspect that her uncle is hiding a terrible secret, becomes a dark and terrifying film noir. **DIR** Alfred Hitchcock; **SCR** Thornton Wilder, Sally Benson, Alma Reville; **PROD** Jack H. Skirball. US, 1943, b&w, 108 min. NOT RATED



## SABOTEUR

Robert Cummings is a California munitions plant worker wrongly accused of sabotage. Seeking to clear his name and nab the real culprit, a member of a clandestine ring of American fascists, he leads the police on a cross-country chase, dragging model Priscilla Lane along with him. The first of Hitchcock's American films to truly engage with America as a setting, with hideouts and showdowns set in mountain cabins, cattle ranches, a circus caravan, an Old West ghost town and at Hoover Dam, culminating in New York City, with stops at Radio City Music Hall and Rockefeller Center before the famous climax atop the Statue of Liberty. **DIR** Alfred Hitchcock; **SCR** Peter Viertel, Joan Harrison, Dorothy Parker; **PROD** Frank Lloyd. US, 1942, b&w, 108 min. NOT RATED

## LIFEBOAT

Their freighter torpedoed by a German U-boat, eight survivors, a cross section of classes, philosophies and personalities, find themselves in a single lifeboat. The ninth member of their little society is the doctor from the U-boat, itself the victim of an American destroyer. As food and water dwindle, the crew's fragile peace is threatened by a baser struggle for survival, as well as secret sabotage. Hitchcock's inventively staged drama, entirely set on the lifeboat, was a big hit with wartime audiences, though some critics faulted it for not being more patriotic. Oscar nominations for Best Director, Screenplay and Glen MacWilliams' close-quartered cinematography. **DIR/PROD** Alfred Hitchcock; **SCR** Jo Swerling, based on a story by John Steinbeck; **PROD** Kenneth Macgowan. US, 1944, b&w, 97 min. NOT RATED

## SPELLBOUND

Ingrid Bergman is a hardworking, serious-minded psychiatrist at a Swiss mental hospital who channels all of her energies into work until she discovers a previously unknown passion by falling in love with the new doctor, Gregory Peck. But is Peck really the doctor he claims to be? Or is he an amnesiac imposter, perhaps even the real doctor's killer? Inspired by producer David O. Selznick's hard fall for then faddish psychoanalysis, Hitchcock makes merry with the madness and mystery, including the famous dream sequence designed by Salvador Dalí and Miklos Rozsa's Oscar-winning, theremin-intense score. **DIR** Alfred Hitchcock; **SCR** Ben Hecht, based on the novel "The House of Dr. Edwardes" by Francis Beeding; **PROD** David O. Selznick. US, 1945, b&w, 111 min. NOT RATED

## NOTORIOUS

Miami, 1946: after her Nazi-sympathizing father is sent to prison for seditious activity, Ingrid Bergman gets recruited by OSS man Cary Grant to work as an American agent and infiltrate a Nazi cell in Rio de Janeiro. Bergman must seduce Nazi industrialist Claude Rains, which means the love affair in bloom between Grant and Bergman must be nipped in the bud. Bergman does so well at her job that Rains proposes marriage—good for spying, bad for romance and increasingly dangerous to Bergman's health. Ted Tetzlaff's inventive cinematography deserves star billing alongside Grant and Bergman. "My favorite Hitchcock." —François Truffaut **DIR/PROD** Alfred Hitchcock; **SCR** Ben Hecht. US, 1946, b&w, 101 min. NOT RATED



## THE PARADINE CASE

Alfred Hitchcock's last film for producer David O. Selznick cast Gregory Peck as a British barrister who falls in love with his client, Alida Valli, who has been accused of murdering her husband. Charles Laughton is particularly memorable as the walnut-cracking judge ("they resemble the human brain"). Hitchcock "has got as much tension in a courtroom as most directors could get in a frontier fort." —The New York Times **DIR** Alfred Hitchcock; **SCR** David O. Selznick, Ben Hecht and Alma Reville, based on the novel by Robert Hichens; **PROD** David O. Selznick. US, 1947, b&w, 125 min. NOT RATED

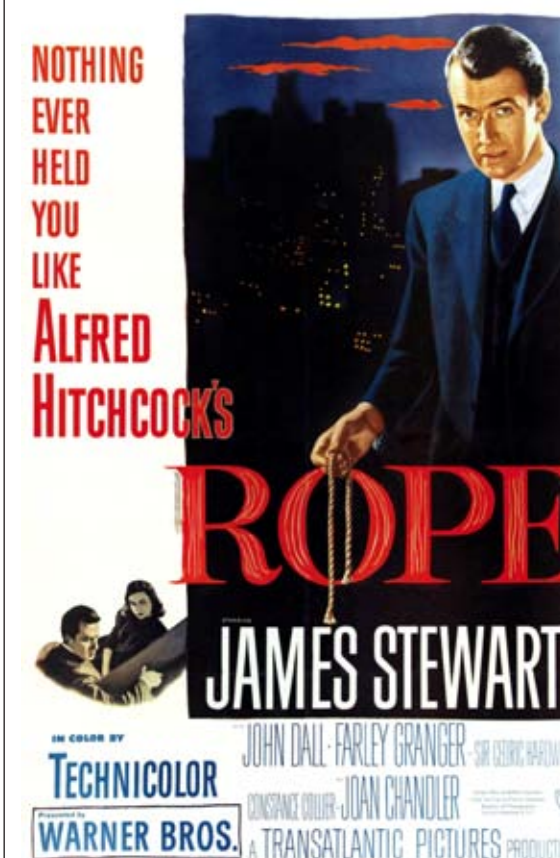
## ROPE

Two upper-class thrill-killers (Farley Granger and John Dall), emboldened by a toxic mix of faux-Nietzschean philosophy and amorality, murder a college acquaintance and stash the body in a trunk in the living room of a posh Manhattan apartment, where they proceed to host a cocktail party. First a hit play in London's West End, Hitchcock transferred the setting from London to New York, reorienting the story closer to its real-life inspiration, Chicago's infamous Leopold and Loeb murder case. Most famously, he set himself the challenge of staging the film as if it were one continuous, unbroken shot, through the use of ten-minute takes (the length of a 35mm film magazine) and cleverly camouflaged "invisible" cuts (see if you can spot them!) to recreate on screen the sustained tension felt by a stage audience, who knows where the body is hidden. Hitchcock's first color film, and first with James Stewart, who would go on to become one of his signature collaborators. **DIR/PROD** Alfred Hitchcock; **SCR** Arthur Laurents, Hume Cronyn, based on the play "Rope's End" by Patrick Hamilton; **PROD** Sidney Bernstein. US, 1948, b&w, 80 min. NOT RATED



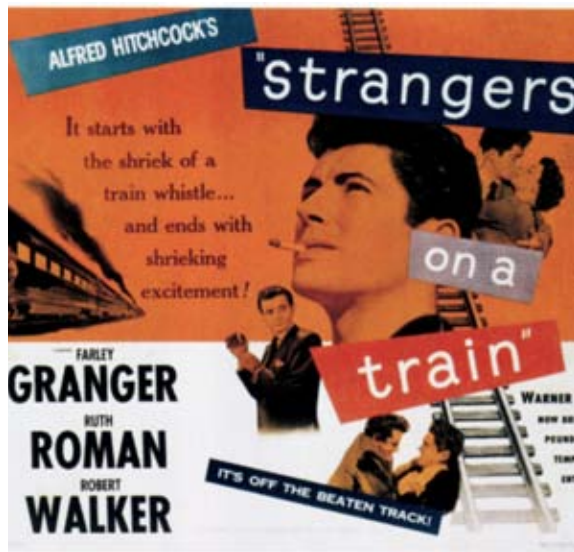
## UNDER CAPRICORN

A rare screening of Hitchcock's least-seen, most unusual American film. In 1831, Irishman Charles Adare (Michael Wilding) arrives in Sydney, Australia, with his uncle, the new governor (Cecil Parker), hoping to make his fortune. He discovers a rough-and-tumble world of financial scheming and exploitation, but also one where amazing reversals of fortune have made ex-convicts into millionaires. He befriends Sam Flusky (Joseph Cotten), an "emancipist" (read: ex-con) who has made good, and his wife, Lady Henrietta (Ingrid Bergman). But Lady Henrietta is not well, burdened by a terrible secret that comes to light as the three find themselves drawn into a dangerous love triangle. The film is notable for its ROPE-like long takes and Jack Cardiff's elaborately mobile camerawork. **DIR/PROD** Alfred Hitchcock; **SCR** James Bridie, Hume Cronyn, based on the novel by Helen Simpson and the play by John Colton and Margaret Linden; **PROD** Sidney Bernstein. UK, 1949, b&w, 117 min. NOT RATED





# Alfred Hitchcock Retrospective: Part II



Courtesy of Everett Collection

## DIAL M FOR MURDER

Jealous husband Ray Milland plots to do away with his rich wife, Grace Kelly, for her past infidelity with mystery writer Robert Cummings, fearing that she will ultimately leave him and take her money with her. Having devised the perfect murder scheme, invented an ironclad alibi and blackmailed shady schoolmate Anthony Dawson into doing the deed for him, a shocked Milland has to scramble to cover his tracks after the crafty Kelly makes an amazing escape. Hitchcock's adaptation of Frederick Knott's hit play eschews the typical "opening up" of movie adaptations, instead keeping the action confined to Kelly and Milland's London flat, to clever, claustrophobic effect. DIR/PROD Alfred Hitchcock; SCR Frederick Knott, based on his play. US, 1954, color, 105 min. NOT RATED Presented in 2-D



STAGE FRIGHT

## STAGE FRIGHT

London drama student Jane Wyman hides her friend Richard Todd, suspected of murder by the police, at her father Alastair Sim's country cottage. According to Todd, the real killer is stage diva Marlene Dietrich. Curious, Wyman begins an investigation of her own, going undercover to work as a maid for Dietrich. After his success in the US, Hitchcock's return to England was ballyhooed in the press, and he gives generous screen time to the British supporting cast—all wonderfully hammy, befitting this spoofy, theater-set caper—including Sim, Michael Wilding, Sybil Thorndike, Joyce Grenfell, Kay Walsh and, in her first screen role, daughter Patricia Hitchcock. DIR/PROD Alfred Hitchcock; SCR Whitfield Cook and Alma Reville, based on the novel "Running Man" by Selwyn Jepson. UK, 1950, b&w, 110 min. NOT RATED

## DOUBLE TAKE

This mind-bending experimental film begins with an anecdote told by Alfred Hitchcock (lookalike actor Ron Burrage) about an encounter with his doppelgänger. His advice if you should ever meet your double: kill him. But what begins like one of Hitchcock's droll television intros proceeds to chronicle the battle of images during the Cold War, including a trend toward Manichean twinning, through a dazzling array of archival footage—the US/USSR; West Berlin/East Berlin; plus atomic tests, school drills and American advertising. As for Hitchcock's anecdote, it's lifted from a story by Jorge-Luis Borges. This is a surprisingly lucid documentary disguised as a hallucinatory thriller. DIR/SCR Johan Grimmonprez; SCR Tom McCarthy; PROD Emmy Oost. Netherlands/Belgium/Germany, 2009, color/b&w, 80 min. NOT RATED



Courtesy of Everett Collection

## STRANGERS ON A TRAIN

"Criss-cross. I'll kill yours, you kill mine." Tennis champ Farley Granger meets mysterious, overly admiring Robert Walker on a train from New York to Washington, DC, and receives a startling proposal: Walker will kill Granger's unfaithful wife in return for Granger killing Walker's father. Hitchcock's ingeniously choreographed thriller begins like a farce, but through tightly scripted narrative turns and masterful cinematic design, the suspense is ratcheted up toward a show-stopping finale. The script was based on the first novel by then-unknown Patricia Highsmith; although the adaptation is credited to Raymond Chandler, little to none of what he wrote made it into the film. DIR/PROD Alfred Hitchcock; SCR Raymond Chandler, Czenzi Ormonde and Whitfield Cook, based on the novel by Patricia Highsmith. US, 1951, b&w, 101 min. NOT RATED

## All Tickets Only \$5!

## ADVENTURE MALGACHE and BON VOYAGE

Hitchcock returned to England during WWII to make these two short propaganda films for the British Ministry of Information, intended to be shown to the Free French to help the Resistance. Unseen for decades, it was not until the 1990s that they were rediscovered and made available by the British Film Institute. In BON VOYAGE, a British pilot downed over France escapes with the aid of Resistance fighters. In ADVENTURE MALGACHE, a troupe of actors from the French colony of Madagascar, now refugees in London, recalls a story of collaboration and duplicity from their homeland. DIR Alfred Hitchcock; SCR J.O.C. Orton, Angus MacPhail; PROD Sidney Bernstein. UK, 1944, b&w, 31 min/26 min. In French with English subtitles. NOT RATED

## I CONFESS

Quebec City priest Montgomery Clift has a dilemma—he's heard a confession from a murderer. Due to his vows, Clift is unable to assist police detective Karl Malden in his investigation, nor, after Malden's investigation identifies a man dressed as a priest as the suspect, to adequately defend himself. When Clift's un priestly love affair with Anne Baxter is revealed, the combination of circumstantial evidence and Clift's guilty secrets threatens to doom him at trial. Can the real killer be found? Can Clift stay true to his vows? Shot on location in wintry Quebec, Hitchcock's religious thriller has a moody, brooding atmosphere unlike any of his other films. DIR/PROD Alfred Hitchcock; SCR George Tabori and William Archibald, based on the play by Paul Anthelme. US, 1953, b&w, 95 min. NOT RATED



## The 48 Hour Film Project

### The 48 Hour Film Project

Tue, May 3, 7:00, 9:30; Wed, May 4, 7:00, 9:30;  
Thu, May 5, 7:00, 9:30; Fri, May 6, 7:00, 9:30

### Best of 2011 48 Hour Film Project

Thu, May 26, 7:00, 9:30

A competition for do-it-yourself filmmakers: you're given a genre, a prop, a character and a line of dialogue. The rest is up to you! AFI Silver welcomes the 11th edition of the wildly popular 48 Hour Film Project, screening this year's Washington, DC-area results. Each screening of the 48 Hour Film Project is different, featuring a unique program of films. For individual show schedules and information about the 48 Hour Film Project, visit [48hourfilm.com](http://48hourfilm.com)

Shows frequently sell out, so it's best to buy tickets in advance at [AFI.com/Silver](http://AFI.com/Silver).

# The Films of Todd Haynes

**April 22 - May 24**

In light of the recent premiere of his HBO miniseries adaptation of James M. Cain's "Mildred Pierce," starring Kate Winslet, this is the perfect time to take a look back at the films of Todd Haynes. The concept of identity has been a consistent theme for Haynes, who often reworks Hollywood genre forms in a way that can be described as both sympathetic and subversive. His characters occupy various states of reinvention and self-definition as they navigate conflicting public and private lives and the forces that define them from within and without.

🎟️ AFI Member passes will be accepted at all films in the Todd Haynes series



Courtesy of Everett Collection

## Schedule

### POISON

**Fri, Apr 22, 9:40; Sun, Apr 24, 8:45; Mon, Apr 25, 9:45**

### SAFE

**Sat, Apr 30, 9:15; Mon, May 2, 9:20**

### VELVET GOLDMINE

**Sat, May 7, 10:30; Sun, May 8, 9:40; Mon, May 9, 9:30**

### FAR FROM HEAVEN

**Fri, May 13, 9:20; Sun, May 15, 9:15; Wed, May 18, 7:00**

### I'M NOT THERE

**Fri, May 20, 9:10; Sat, May 21, 2:30; Tue, May 24, 8:45**

**20th Anniversary!  
New 35mm Print!**

### POISON

Inspired by the writings of Jean Genet, this film deftly interweaves a trio of transgressive tales—"Hero," "Horror" and "Homo"—with thrillingly different cinematic styles in color and black and white. Unsettling, unforgettable and thoroughly entertaining. Winner of the Grand Jury Prize at the 1991 Sundance Film Festival. DIR/SCR Todd Haynes, based on the novels of Jean Genet; PROD Christine Vachon. US, 1991, color/b&w, 85 min. RATED R

**"Best film of the decade" —The Village Voice**

### SAFE

"Are you allergic to the 20th century?" Julianne Moore, a housewife and mother in the San Fernando Valley, finds her life of quiet comfort suddenly and strangely interrupted by an ill-defined malady. She's depressed, listless and distracted, and increasingly experiencing allergic reactions, but to what, exactly, her doctor can't say. Haynes masterfully controls the atmosphere of creeping dread beneath the complacent surfaces of suburbia, while Moore gives a sensitive and sympathetic portrayal of a woman at loose ends in her life, seduced by strange promises of new possibilities. FIPRESCI Prize—Special Mention, 1996 Rotterdam Film Festival. DIR/SCR Todd Haynes; PROD Christine Vachon, Lauren Zalaznick. UK/US, 1995, color, 119 min. RATED R



VELVET GOLDMINE

Courtesy of Everett Collection

### VELVET GOLDMINE

It's 1984, and rock journalist Arthur Stuart (Christian Bale) has been assigned to investigate the fate of the chameleonic, enigmatic star Brian Slade (Jonathan Rhys Meyers), who faked his death onstage and may have assumed a new identity. Interviewing Slade's wives, lovers, managers and hangers-on, Stuart assembles pieces of the puzzle, revisiting Slade's colorful past and his relationship with charismatic punk rocker Curt Wild (Ewan MacGregor). Haynes takes his musical cues from T. Rex, Roxy Music, David Bowie, Iggy Pop, Lou Reed and, provocatively, the then recently deceased Kurt Cobain. Award for Best Artistic Contribution, 1998 Cannes Film Festival; Best Director, 1998 Edinburgh Film Festival. DIR/SCR Todd Haynes; SCR James Lyons; PROD Christine Vachon. UK/US, 1998, color, 124 min. RATED R

### FAR FROM HEAVEN

Haynes' homage to Douglas Sirk's style of social critique by way of melodrama masterfully tells the story of a well-to-do suburban Connecticut couple in the 1950s, straitjacketed by convention, desperate to live the lives they really want. Dennis Quaid gives one of the best performances of his career as a closeted, alcoholic business exec, reduced to furtive couplings on the down low; his wife, Julianne Moore, is strongly attracted to their enterprising and erudite black gardener, Dennis Haysbert, but is unsure how to relate to him as a person, let alone as a woman to a man. Haynes' most celebrated film won dozens of festival and end-of-year critics awards. DIR/SCR Todd Haynes; PROD Jody Patton; Christine Vachon. US, 2002, color, 107 min. RATED PG-13



FAR FROM HEAVEN

Courtesy of Everett Collection



I'M NOT THERE

Courtesy of Everett Collection

### I'M NOT THERE

Haynes' experimental biopic of Bob Dylan employs six different actors to portray aspects and avatars of the mercurial singer-songwriter: young Marcus Carl Franklin is precocious, rail-riding hobo "Woody"; Ben Whishaw plays poet "Arthur Rimbaud"; Christian Bale is the earnest singer of protest songs; Heath Ledger is the comfortable, jaded professional pop star; Richard Gere is the aging man retreating into idiosyncrasy; and, most daring of all, Cate Blanchett is "Jude," the sardonic rocker who gave audiences what they needed if not what they wanted. The results are mind blowing, consciousness expanding and thought provoking—just like Dylan's music. DIR/SCR Todd Haynes; SCR Oren Moverman; PROD John Goldwyn, John Sloss, James D. Stern, Christine Vachon. US/Germany, 2007, color/b&w, 135 min. RATED R



# A Season of Rohmer

April 23 - June 30

Eric Rohmer (1920-2010) changed the course of contemporary filmmaking with his eloquent, elegant and probing films focused on small moral dilemmas in the everyday lives of middle-class people. Born Jean-Marie Maurice Schérer (Eric Rohmer was his nom de plume), he remained quiet about his own life but crafted beautifully wordy and witty scenarios for his protagonists. The most literary of the Nouvelle Vague filmmakers, Rohmer's trademark comedies of manners are, in fact, as much about his characters' linguistic habits as they are about their lives, loves and entanglements. Frequently compared to Jane Austen or Henry James, Rohmer's oeuvre is arguably closer to Stendhal: intense analysis of the tiniest situations, a light tone of detachment and, of course, the clever dialogue. "A Rohmer film is a flavor that, once tasted, cannot be mistaken." —Roger Ebert.

The films listed here are playing at AFI Silver; for a complete schedule of all the films playing at NGA, please visit [NGA.gov](http://NGA.gov).

Special thanks to CulturesFrance, La Maison Française, the Embassy of France, the National Gallery of Art, the Film Desk and Les Films du Losange.

AFI Member passes will be accepted at all films in the Eric Rohmer series

## Schedule

THE BAKERY GIRL OF MONCEAU and SUZANNE'S CAREER

Sat, Apr 23, 5:15; Sun, Apr 24, 1:00

LA COLLECTIONNEUSE

Sat, Apr 30, 4:00; Sun, May 1, 1:00

MY NIGHT AT MAUD'S

Sat, May 7, 1:00; Sun, May 8, 7:30; Tue, May 10, 7:00

CLAIRE'S KNEE

Sat, May 14, 4:45; Sun, May 15, 1:00; Tue, May 17, 7:00

CHLOE IN THE AFTERNOON

Sat, May 21, 5:15; Sun, May 22, 3:00; Tue, May 24, 6:30

THE AVIATOR'S WIFE

Sat, May 28, 4:45; Mon, May 30, 4:45

A GOOD MARRIAGE

Sun, May 29, 12:45; Tue, May 31, 7:00

PAULINE AT THE BEACH

Sun, Jun 5, 3:15; Tue, Jun 7, 8:45; Thu, Jun 9, 7:00

FULL MOON IN PARIS

Sat, Jun 11, 2:45; Sun, Jun 12, 2:45

BOYFRIENDS AND GIRLFRIENDS

Sat, Jun 18, 4:45; Sun, Jun 19, 2:45

SUMMER

Tue, Jun 28, 9:30; Thu, Jun 30, 7:00



Courtesy of Everett Collection



MY NIGHT AT MAUD'S

Courtesy of Les Films du Losange

## THE BAKERY GIRL OF MONCEAU [La Boulangère de Monceau] and SUZANNE'S CAREER [La Carrière de Suzanne]

Rohmer explored the ironies and agonies of love in these two black-and-white short films, the first two entries in what would become the six-film Moral Tales series. In THE BAKERY GIRL OF MONCEAU, a young man spies the girl of his dreams on the street, but, after losing track of her, goes sweet on a different girl. One future director (Barbet Schroeder) plays the young man, another (Bertrand Tavernier) handles the narration. In SUZANNE'S CAREER, a young woman working her way through school becomes involved in a bizarre love triangle with two moody classmates. Both films, shot on black-and-white 16mm in Paris locations, have a strong cinéma vérité quality. DIR/SCR Eric Rohmer; PROD Barbet Schroeder and Georges Derocles. France, 1963, b&w, 23min/54min. In French with English subtitles. NOT RATED

## LA COLLECTIONNEUSE

Rohmer's first color film, and the first shot by cinematographer Néstor Almendros, who became a regular contributor to Rohmer's work throughout the 1970s. Crashing at a friend's villa in sunny St. Tropez, twentysomethings Adrien (Patrick Bauchau) and Daniel (Daniel Pommereulle) are driven to distraction by their sensuous younger neighbor Haydée (Haydée Politoff). All three are free spirits, but the two men project outsize appetites upon Haydée, imagining that she's a man-eater—a "collector" of sexual encounters. Largely improvised by the leads, the film is notable for its rough-hewn—sometimes nasty—dialogue, unlike other Rohmer works. DIR/SCR Eric Rohmer; PROD Georges de Beauregard, Barbet Schroeder. France, 1967, color, 89 min. In French with English subtitles. NOT RATED



LA COLLECTIONNEUSE

## MY NIGHT AT MAUD'S [Ma Nuit Chez Maud]

It's love at first sight for devout Catholic Jean-Louis Trintignant when he spies a pretty blonde woman in a nearby pew during Mass, the kind of woman he always imagined he would marry. But then at a friend's cocktail party he meets Maud, a beautiful brunette, worldly, wise and divorced, with whom he strikes up a lively conversation. A sudden snowstorm conspires to keep the two together overnight, allowing their conversation to continue, and while the subjects may include Blaise Pascal and the existence of God, the subtext is all seduction. Oscar Nominee for Best Foreign Language Film. DIR/SCR Eric Rohmer; PROD Pierre Cottrell, Barbet Schroeder. France, 1969, b&w, 110 min. In French with English subtitles. RATED PG



CLAIRE'S KNEE

Courtesy of Les Films du Losange

## CLAIRE'S KNEE [Le Genou de Claire]

The well-ordered life of Jean-Claude Brialy, a young diplomat, recently engaged—takes an unexpected turn when he experiences a coup de foudre of amour fou for teenager Claire (Laurence de Monaghan), and, specifically, her lovely knees, which he longs to caress. He confides his secret desires to his novelist friend Aurora Cornu, who listens patiently and bemusedly, Brialy's fantasies firing her own imagination and inspiring her new novel. The characters' intertwined imaginings and fumbling, doubling fantasies fill their summer days and nights in one of Rohmer's most comedic and best-loved films. Named Best Film of 1971, National Society of Film Critics. DIR/SCR Eric Rohmer; PROD Pierre Cottrell, Barbet Schroeder. France, 1970, color, 105 min. In French with English subtitles. RATED PG



## CHLOE IN THE AFTERNOON [L'Amour l'Après-Midi]

Married businessman Bernard Verley falls into a flirtation with sexy young bohemian Zouzou, complicated by the fact that she wants more than just a friendship or a relationship—she wants to bear his child. The final chapter in the Moral Tales series recaps many of the themes and explorations of the preceding entries, and pushes the furthest into the idea of one's dream life as a parallel, perhaps necessary, world to the one we live in. "Rohmer, a specialist in the eroticism of non-sexual affairs, is a superb lapidary craftsman, who works on a very small scale. This movie is, in its way, just about perfect." —The New Yorker. Recently remade by Chris Rock as *I THINK I LOVE MY WIFE*. DIR/SCR Eric Rohmer; PROD Pierre Cottrell, Barbet Schroeder. France, 1972, color, 97 min. In French with English subtitles. RATED R



CHLOE IN THE AFTERNOON

## THE AVIATOR'S WIFE [La Femme de l'Aviateur]

Serious-minded law student Philippe Marlaud fears the worst when he spots his girlfriend Marie Rivière leaving her apartment in the company of her ex, handsome pilot Mathieu Carrière. Intent on discovering the truth, Marlaud becomes an amateur sleuth, trailing the man around Paris. During his surveillance he attracts the attention of curious teenager Anne-Laure Meury, who winds up tagging along, a Watson to his Holmes. "A thoroughly delightful experience. ... It is also a theory of cinema as a precarious balancing act between fantasy and reality, between mythology and sociology, and above all, between dreaming and awakening." —Andrew Sarris, film critic. DIR/SCR Eric Rohmer; PROD Margaret Ménégoz. France, 1981, color, 104 min. In French with English subtitles. NOT RATED

## A GOOD MARRIAGE [Le Beau Mariage]

"Can anyone refrain from building castles in Spain?" Stung by the inevitable disappointment of affairs with married men, art student Béatrice Romand resolves to find a husband of her own. Dashing lawyer André Dussollier is understandably surprised to learn he has been selected for that role after just one meeting with Romand at a party, where they were introduced by mischievous matchmaker Arielle Dombasle. DIR/SCR Eric Rohmer; PROD Margaret Ménégoz. France, 1982, color, 97 min. In French with English subtitles. RATED PG



BOYFRIENDS AND GIRLFRIENDS

## PAULINE AT THE BEACH [Pauline à la Plage]

"He who talks too much will damage himself." Teenager Pauline (Amanda Langlet) is thrilled to spend her summer holiday in the company of her chic, recently divorced older cousin, Marion (Arielle Dombasle). At first swept up in the whirl of her cousin's dates, parties and romantic intrigues, in time Pauline gains a more clear-eyed perspective on the folly of it all. Best Film of 1984, French Syndicate of Cinema Critics; Silver Bear, Best Director, 1983 Berlin Film Festival. DIR/SCR Eric Rohmer; PROD Margaret Ménégoz. France, 1983, color, 94 min. In French with English subtitles. RATED R

## FULL MOON IN PARIS [Les Nuits de la Pleine Lune]

"He who has two women loses his soul; he who has two houses loses his mind." Beautiful interior decorator Pascale Ogier has a live-in boyfriend at her home in the country but enjoys a carefree single life when she stays at her apartment in Paris. Can she continue to have it both ways? And is that even what she really wants? Best Film of 1985, French Syndicate of Cinema Critics; Silver Lion for Best Actress (Ogier), 1984 Venice Film Festival. DIR/SCR Eric Rohmer; PROD Margaret Ménégoz. France, 1984, color, 100 min. In French with English subtitles. RATED R



FULL MOON IN PARIS

## BOYFRIENDS AND GIRLFRIENDS [L'Ami de Mon Amie]

"The friends of my friends are my friends." Best friends Lea (Sophie Renoir) and Blanche (Emmanuelle Chaulet) get caught up in romantic game-playing after Lea takes a liking to Alexandre (François-Eric Gendron), whom Blanche has a crush on, and decides that Blanche would be perfect for Lea's boyfriend, Fabien (Eric Viellard), whom she has grown tired of. The film's deceptively breezy tone disguises a more serious-minded examination of love and friendship in Rohmer's final installment of the Comedies and Proverbs series. DIR/SCR Eric Rohmer; PROD Margaret Ménégoz. France, 1987, color, 103 min. In French with English subtitles. RATED PG



SUMMER

## New 35mm Print! SUMMER [Le Rayon Vert]

"Ah for the days/That set our hearts ablaze." Parisian secretary Marie Rivière, newly single and at loose ends, has high hopes that taking a summer vacation with a friend will help her get her groove back—hopes that are dashed when her friend cancels at the last minute. Her family invites her to Ireland but she doesn't want to go. She meets friends in Cherbourg but feels like a fifth wheel. Then she goes to be alone in the Alps, which is worse, so back to Paris. But what at first seems like a series of setbacks turns out to be serendipity in disguise, as Rivière discovers an improvisatory equilibrium she didn't know she had. Golden Lion and FIPRESCI Prize, 1986 Venice Film Festival. A Film Desk release. DIR/SCR Eric Rohmer; SCR Marie Rivière; PROD Margaret Ménégoz. France, 1986, color, 98 min. In French with English subtitles. RATED R



# Poetry of the Past: The Visionary Films of František Vláčil

April 23 - June 29

The films of Czech director František Vláčil (1924-1999) include one of the key precursors of the Czech New Wave in the 1960s (THE WHITE DOVE), a medieval epic considered by many to be the greatest film in Czech history (MARKETA LAZAROVÁ), and the first Czechoslovak film to examine the controversial displacement and deportation of Germans from the country after World War II (ADELHEID). For a filmmaker of such accomplishments, his work is not nearly as well known internationally as it should be, especially when compared to his more celebrated peers Miloš Forman and Jirí Menzel. AFI Silver is proud to present this landmark retrospective of one of world cinema's great unknown talents, whose command of cinematic language, visual sensibility and inspired and insightful handling of historical allegory place him at the front ranks of film artists.

SPECIAL THANKS TO: NATIONAL FILM ARCHIVE, PRAGUE; BIONAUT FILMS; BRITISH FILM INSTITUTE/GEOFF ANDREW AND JULIE PEARCE; CZECH CENTRE LONDON/RENATA CLARK; CZECH CENTER NEW YORK/PAVLA NIKLOVA AND RADKA KRIZEK; FILM SOCIETY OF LINCOLN CENTER/RICHARD PEÑA AND SCOTT FOUNDAS; CZECH EMBASSY IN WASHINGTON, DC/BARBARA KARPETOVA AND JANA RAVOVA; AND IRENA KOVAROVA.

AFI Member passes will be accepted at all films in the František Vláčil series



CZECH CENTER  
ČESKÉ CENTRUM

## Schedule

### THE WHITE DOVE

Sat, Apr 23, 3:30; Wed, Apr 27, 9:30

### THE DEVIL'S TRAP

Sun, Apr 24, 6:45; Thu, Apr 28, 9:15

### MARKETA LAZAROVÁ

Sat, Apr 30, 6:00; Sun, May 1, 5:00

### VALLEY OF THE BEES

Sat, May 7, 3:20; Sun, May 8, 2:45

### ADELHEID

Sat, May 14, 2:40; Sun, May 15, 7:00

### SIRIUS

Sun, May 15, 3:15; Mon, May 16, 7:00

### SMOKE ON THE POTATO FIELDS

Sat, May 21, 12:30; Sun, May 22, 7:45

### SHADOWS OF A HOT SUMMER

Sat, May 28, 2:40; Sun, May 29, 7:45; Mon, May 30, 1:00

### SERPENT'S POISON

Sat, Jun 4, 3:00; Tue, Jun 7, 7:00

### THE SHADOW OF THE FERN

Sat, Jun 18, 2:45; Sun, Jun 19, 7:45

### SENTIMENT w/GLASS SKIES and ART NOVEAU PRAGUE

Tue, Jun 28, 7:00; Wed, Jun 29, 7:00



Courtesy of BFI Langkuk



THE WHITE DOVE

### THE WHITE DOVE [Holubice]

In Vláčil's parable-like debut feature, a wheelchair-bound boy in Prague shoots a homing pigeon for target practice, then, chided by his artist neighbor, nurses the bird back to health. Meanwhile, a girl on the Baltic coast awaits her pet's return. Intensely imagistic, the nearly dialogue-free film includes a thrilling action sequence staged between the recovering pigeon and a neighborhood cat. Jan Čuřík's stunning black-and-white cinematography favors high-contrast compositions between sea and sand, cityscape and sky. One of the key films in the emerging cinematic sensibility of the 1960s that would coalesce into the Czech New Wave by the decade's end. DIR/SCR František Vláčil; SCR Pavel Kopta. Czechoslovakia, 1960, b&w, 76 min. In Czech with English subtitles. NOT RATED

### THE DEVIL'S TRAP [Ďáblova past]

The first of Vláčil's three Middle Ages historical-allegorical epics is set in a Bohemian village in the late 16th century. While the farmers struggle with the summertime drought, the local miller, using his knowledge of the land and the rudiments of science, has discovered and tapped an underground aquifer, and enjoys prosperity. His success is the object of envy in the village, and after a property dispute with the local government escalates into a feud, an Inquisition priest is sent to investigate allegations of diabolical dealings behind the miller's seemingly miraculous success. DIR František Vláčil; SCR František A. Dvorský, Milos Václav Kratochvíl. Czechoslovakia, 1962, b&w, 85 min. In Czech with English subtitles. NOT RATED



THE DEVIL'S TRAP

### SERPENT'S POISON [Hadí jed]

Her mother dead, 18-year-old Vladka (Ilona Svobodová) travels to a remote village in the dead of winter to find the father she has never met. The happiness of their initial meeting gives way to the daughter's disappointment and concern over the hardworking man's (Josef Vinklár, giving an extraordinary performance) alcoholism. Vláčil and cinematographer František Uldrich return to black and white photography for the first time since 1968's VALLEY OF THE BEES, the stark images and wintry landscapes reflecting the characters' desperation and spiritual isolation. DIR/SCR František Vláčil; SCR Irena Charvátová. Czechoslovakia, 1981, b&w, 80 min. In Czech with English subtitles. NOT RATED

### MARKETA LAZAROVÁ

In 13th-century middle Europe, a young woman (Magda Vášáryová) becomes embroiled in clan warfare, fought between adherents of the traditional, pagan belief system and those caught up in the fervor of the new faith, Christianity. Stylistically, the film combines seemingly contrary qualities: the stark black-and-white visuals of castles and forests are evocatively "ancient" while the free camera movement and highly engineered sound design signify New Wave technique; similarly, the story, based on Vladislav Vančura's 1931 experimental novel, is by turns earthy and ethereal, naturalistic and hallucinatory. Named the best Czech film of all time in a 1998 poll. DIR/SCR František Vláčil; SCR František Pavlíček, based on the novel by Vladislav Vančura; PROD Josef Ouzký. Czechoslovakia, 1967, b&w, 162 min. In Czech with English subtitles. NOT RATED



Courtesy of National Film Archive, Prague

### All Tickets Only \$5!

### SIRIUS

After running afoul of government censors for the controversial topics and critical views expressed in VALLEY OF THE BEES and ADELHEID, Vláčil was unable to direct features for a number of years, eventually making a return with this featurette-length children's film, which, despite the diminished circumstances of its scope and genre, displays an allegorical potency on par with his previous work. A 12-year-old boy named František enjoys idyllic country days playing with his beloved wolfhound Sirius. The presence of World War II only gradually comes into focus, after the German army, rooting out subversives, imposes stricter rules on the locals. They also begin commandeering all service animals—training dogs for attack purposes—forcing František to face a terrible choice. DIR/SCR František Vláčil; SCR Kamil Pixa, Jan Stibral. Czechoslovakia, 1975, color, 50 min. In Czech with English subtitles. NOT RATED



## VALLEY OF THE BEES [Údolí včel]

Falling out with his father over the older man's plans to marry a beautiful younger woman, headstrong youngster Ondrej (Petr Čepek) is sent away to apprentice with a strict order of Teutonic knights on the Baltic coast. Years later the grown-up Ondrej deserts the knights to return to his home village in Bohemia with revenge in mind, pursued by his pious mentor Armin (Jan Kačer), who hopes to stop him before it's too late. The examination of religious intolerance and political oppression in this adventure set in the Middle Ages undoubtedly contained allegorical resonance for contemporary Czechoslovak audiences, as it will for today's viewers. DIR/SCR František Vlácil; SCR Vladimír Körner; PROD Vera Kadlecova. Czechoslovakia, 1968, b&w, 97 min. In Czech with English subtitles. NOT RATED



## THE SHADOW OF THE FERN [Stín kapradiny]

Caught poaching a deer, two callow teenagers shoot the gamekeeper and flee farther into the forest, imagining a life of escape and adventure for themselves outside the law. But they are in a trap of their own devising, from which there can be no escape. Vlácil's hallucinatory nightmare of pursuit and persecution was based on a novel by Josef Čapek, Czech folklore and, perhaps, Jan Nemec's 1964 classic DIAMONDS OF THE NIGHT. DIR/SCR František Vlácil; SCR Vladimír Körner, Jan Otčenášek, based on a novel by Josef Čapek. Czechoslovakia, 1984, color, 90 min. In Czech with English subtitles. NOT RATED



## SHADOWS OF A HOT SUMMER [Stíny horkého léta]

A Moravian farmhouse in the days following the end of WWII is occupied by a retreating band of Ukrainian guerillas, who until recently were resistance fighters battling the Nazis. Faced with their abusive and criminal behavior, the peaceful farmer must choose between acquiescence and standing up to the occupiers. Notable for the intensity of its violence and an extraordinary score by Vlácil's regular collaborator, Zdeněk Liška, "a composer who matched the director's unorthodox eye with an extraordinary ear for unexpected tonal coloring and unconventional instrumentation; here it's part-Morricone, part Central European pastoral." —Michael Brooke, Sight & Sound DIR František Vlácil; SCR Jirí Krizan. Czechoslovakia, 1978, color, 100 min. In Czech with English subtitles. NOT RATED



## ADELHEID

In the reclaimed Sudetenland after World War II, former RAF airman Viktor Chotovický (Petr Čepek) gets assigned to inventory and administer a large estate formerly owned by a Nazi war criminal. The former owner's daughter, Adelheid (Emma Černá), is assigned to Čepek as a servant. A strange love affair grows between the two, against a backdrop of the bloody expulsion of Germans by the Czechoslovak government in the period after the war. Vlácil's was the first film, and remains one of the few, to address this controversial chapter in Czechoslovak history. DIR/SCR František Vlácil; SCR Vladimír Körner. Czechoslovakia, 1970, b&w/color, 99 min. In Czech and German with English subtitles. NOT RATED

## SENTIMENT

Tomáš Hejtmánek's tribute to Vlácil is based on interviews taped with him before he died, which are here reenacted by the actor Jiří Kodet in the role of the director. Kodet provides a remarkable characterization and the film is intercut with footage of the locations where Vlácil shot MARKETA LAZAROVA, VALLEY OF THE BEES and ADELHEID. Extracts from the soundtracks are sometimes re-used with new images filmed in striking black and white by Jaromír Kačer. There are also appearances by František Velecký, Jan Kačer and Emma Černá against the locations where the films were originally shot. (Courtesy Czech Centre London) DIR/SCR/PROD Tomas Hejtmánek; SCR Jirí Soukup. Czech Republic, 2003, b&w/color, 76 min. In Czech with English subtitles. NOT RATED

### Followed by:

## GLASS SKIES [Sklenná oblaka]

A young boy and an old man share dreams of flight in Vlácil's poetic and visually dazzling short film, a prize winner at the 1958 Venice Film Festival. DIR/SCR František Vlácil. Czechoslovakia, 1958, color, 18 min. In Czech with English subtitles. NOT RATED

### And:

## ART NOUVEAU PRAGUE

### [Praha secesní léta 1895-1914]

A sumptuous survey of the art and architecture of Prague from the turn of the 20th century. DIR/SCR František Vlácil. Czechoslovakia, 1974, color, 30 min. In Czech with English subtitles. NOT RATED

## SMOKE ON THE POTATO FIELDS

### [Dým bramborové nate]

Rudolf Hrušínský (star of Juraj Herz's THE CREMATOR and Jirí Menzel's CAPRICIOUS SUMMER) plays Dr. Meluzin, a man, recently separated from his wife, who returns to rural Czechoslovakia after many years living in France. Nostalgic for the country of his youth, he forms a bond with an unmarried young pregnant woman who has been kicked out by her mother. DIR/SCR František Vlácil; SCR Václav Nývlt. Czechoslovakia, 1977, color, 95 min. In Czech with English subtitles. NOT RATED



## THE MAKIOKA SISTERS [細雪]

Sat, Apr 16, 2:45; Sun, Apr 17, 2:15

In 1938 Osaka, four daughters of an established merchant family face the end of their genteel way of life as their old values give way under the strain of a fading fortune and the advent of World War II. But spring—and the cherry blossom—blooms eternal in this Jane Austen-ish chronicle of incident. Kon Ichikawa's adaptation of Junichiro Tanizaki's classic novel combines ravishing pictorialism and subtly subversive humor in a 1980s-era throwback to the Golden Age of Japanese cinema. "Gorgeous and evocative. ... An unassuming masterpiece. ... One of the most accessible of all the great Japanese films." —Michael Sragow, Boston Phoenix DIR/SCR/PROD Kon Ichikawa; SCR Shinya Hidaka, from the novel by Junichiro Tanizaki; PROD Tomoyuki Tanaka. Japan, 1983, color, 140 min. In Japanese with English subtitles. NOT RATED 🍷

“Swooningly beautiful, probably the most visually beautiful single film I can remember seeing.”

—Sheila Benson, Los Angeles Times

## 2011 DC CARIBBEAN FILMFEST

June 3-6

In recognition of Caribbean Heritage Month in June, AFI Silver is proud to once again host screenings of the DC Caribbean Filmfest, now in its 11th year.



The festival is co-presented with the Caribbean Association of World Bank and IMF Staff (CAWI), Caribbean Professional Network (CPN), Institute of Caribbean Studies (ICS) and TransAfrica Forum.

For information, the complete film schedule, and to purchase tickets, please visit [AFI.com/Silver](http://AFI.com/Silver). 🍷



# Special Engagements

## Library of Congress Showcase

AFI Silver is proud to present two films recently preserved from the original camera negatives by the Library of Congress Packard Campus for Audio Visual Conservation in Culpeper, Virginia, along with the documentary **THESE AMAZING SHADOWS**, which recently premiered at the Sundance Film Festival and focuses on the vital work in film preservation performed by the National Film Registry and the Library of Congress.

### THE MATCH KING

Sat, May 7, 5:15

"Warners' vivid, fact-based, pre-Code melodrama of financial corruption from 1932 is as real as today's headlines." —2010 London Film Festival. Warren William plays the title character, another in a line of unprincipled businessmen he so vividly portrayed at Warners. Based on Ivar Kreuger, the Swedish industrialist/swindler whose company controlled more than 75 percent of worldwide safety-match production by the 1920s, William's Paul Knoll is an amoral dynamo, crushing competition and human souls with equal gusto. In a display of just how swiftly the studio could move from reality to screen, production began just five months after Kreuger's suicide in March 1932, with the film's release following in December. (Courtesy Mike Mashon) DIR Howard Bretherton, William Keighley; SCR Houston Branch, Sidney Sutherland, from the novel by Einar Thorvaldson; PROD Hal B. Wallis. US, 1932, b&w, 79 min. NOT RATED



THE MATCH KING

THE MAYOR OF HELL

### THE MAYOR OF HELL

Sun, May 8, 5:00

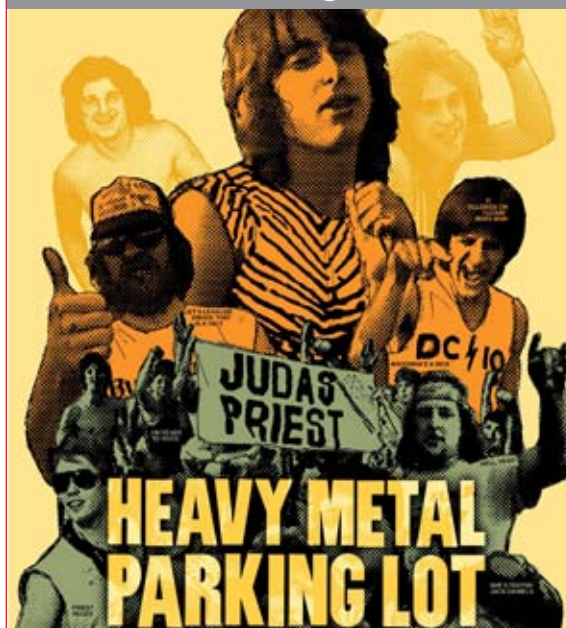
"Rousing pre-Code Cagney melo from Warners, with ex-con Jimmy put in charge of a reform school full of tough kids." —2010 London Film Festival. Mob bagman James Cagney gets what he thinks is a cushy job overseeing a reform school, but discovers kinship with the student-inmates who share his disadvantaged upbringing. The film bristles with the kind of taut energy Warner Bros. was known for during the 1930s, including a rousing finale of barely controlled mayhem. Never a studio to let a good plot go to waste, Warners recycled it in 1938 as **CRIME SCHOOL**, with Humphrey Bogart in the Cagney role and the Dead End Kids as the delinquents. (Courtesy Mike Mashon) DIR Archie Mayo; SCR/PROD Edward Chodorov; SCR from the story by Islin Auster; PROD Lucien Hubbard. US, 1933, b&w, 90 min. NOT RATED

### THESE AMAZING SHADOWS

Mon, May 9, 7:00

As the government-appointed protector of the cinematic legacy, the National Film Registry selects culturally, historically or aesthetically significant works for preservation in the Library of Congress. From award-winning features to music videos, experimental films to home movies, each Registry selection reflects a truth of its time or a standout artistic vision. Through interviews with Registry board members, archivists and notable filmmakers like Christopher Nolan, Rob Reiner, John Waters, John Singleton, John Lasseter and Barbara Kopple, filmmakers Paul Mariano and Kurt Norton demonstrate the way film documents artistic and societal milestones. DIR/SCR/PROD Paul Mariano, Kurt Norton; PROD Christine O'Malley. US, 2011, color, 90 min. NOT RATED

## MARS: Mid-Atlantic Regional Showcase



25th Anniversary!

### HEAVY METAL PARKING LOT

Fri, Jun 17, 9:30

In 1986, John Heyn and Jeff Krulik couldn't have imagined that the short film they shot in the parking lot of the Capital Centre before a Judas Priest concert would be heralded as one of the top rock documentaries of all time. From top-ten lists to praise by musicians, filmmakers and academics, **HEAVY METAL PARKING LOT** has cemented its reputation as a cultural touchstone of what it was like to be a rock fan in the heavy metal '80s. AFI Silver celebrates its 25th anniversary (it was shot on May 31, 1986) on the big screen. DIR/PROD Jeff Krulik; PROD John Heyn. US, 1986, color, 17 min. NOT RATED Presented on Digibeta

Followed by:

### HEAVY METAL PICNIC

From the makers of **HEAVY METAL PARKING LOT**, this documentary details one of the wildest rock and roll parties that Potomac, Maryland, has ever seen. Back for an encore screening after its premiere at AFI Silver last August! DIR/PROD Jeff Krulik; PROD John Heyn, Rudy Childs, Billy Gordon. US, 2010, color, 90 min. NOT RATED Presented on Digibeta

### From Here to Obscurity: Travesty Films/Langley Punks Retrospective

Fri, Jun 10, 7:30

You'll laugh. You'll cry. You'll hurl your beer. AFI Silver pays tribute to the DC area's original homegrown comedy filmmakers, the Langley Punks, a cult force throughout the '70s and early '80s. Eventually morphing into the comedy collective Travesty Group, their astonishing output in the days before video cameras included eleven short films, a kinescope tribute to classic comedy television, a collaboration with director Sam Raimi and a comedy record album featuring "Rock and Roll Doctor," heralded by Dr. Demento as "one of the greatest novelty recordings of all time." This program, presented in glorious black & white and shabby full color, includes the group's magnum opus, **HYATTSTVILLE HOLIDAY**, on the occasion of its 30th anniversary. Total runtime approximately 90 min. NOT RATED Presented on Digibeta

In Person: writer/director/star Tommy Wiseau!

### THE ROOM

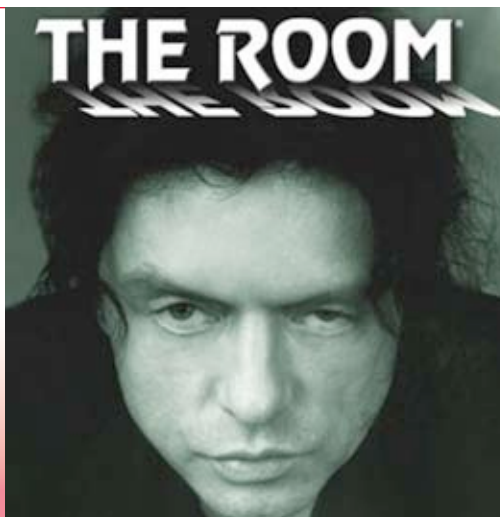
Fri, Jun 10, 10:00, 12 midnight;

Sat, Jun 11, 10:00, 12 midnight

No passes accepted.

Tickets \$15

An encore presentation of last June's electrifying event: cult sensation **THE ROOM** with filmmaker and star Tommy Wiseau in attendance! **THE ROOM** has been described as an electrifying black comedy about love, passion, betrayal and lies, posing the hard question, "Can you ever really trust anyone?" But this film event simply must be seen on screen and experienced in the company of others to be believed. Enter **THE ROOM**, and leave forever changed ... DIR/SCR/PROD Tommy Wiseau; PROD Chloe Lietzke, Drew Caffrey. US, 2003, color, 99 min. NOT RATED





## May 7 - June 8

The seventh edition of this popular festival brings together contemporary and classic films from one of the world's most dynamic filmmaking regions. Alongside new films from established auteurs like Hong Sang-soo and Lee Chang-dong (who visited the festival in 2008) and talented newcomers like Yang Ik-june and Jang Hun, this year's festival includes a retrospective of the films of Im Sang-soo, who will appear at the AFI screenings of *THE HOUSEMAID* and *A GOOD LAWYER'S WIFE*, plus a mini-retrospective of classic-era director Kim Ki-yeong.

Copresented with the Smithsonian's Freer Gallery of Art with the generous support of the Korea Foundation and additional in-kind sponsorship from the Korean Film Council.

The films listed here are playing at AFI Silver; for a complete schedule of films playing at the Freer, please visit [asia.si.edu](http://asia.si.edu).

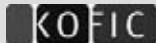
**THE FESTIVAL IS MADE POSSIBLE BY THE GENEROUS SUPPORT OF THE KOREA FOUNDATION. ADDITIONAL SUPPORT PROVIDED BY THE KOREAN FILM COUNCIL.**

AFI Member passes will be accepted at all films in the Korean Film Festival



Korea Foundation

한국국제교류재단



Korean Film Council

### THE HOUSEMAID [하녀]

**In Person: Director Im Sang-soo**

Sat, May 7, 5:30

In Im Sang-soo's reimagining of Kim Ki-yeong's 1960 classic (which is playing on May 15 at the Freer), a new live-in maid becomes the catalyst for an escalating war of wills between an imperious, wine-swilling husband and his materialistic, pregnant wife. Set almost entirely within the family's sprawling mansion, it employs sumptuous imagery, Hitchcockian suspense and melodrama reminiscent of Douglas Sirk to propel a tale of sexual intrigue and backstabbing. Featuring a top-notch performance from Jeon Do-yeon (*SECRET SUNSHINE*) in the title role. "A deliciously perverse melodrama."—Peter Rainer, *Christian Science Monitor* DIR/SCR Im Sang-soo; SCR Kim Ki-yeong; PROD Jason Chae. South Korea, 2010, color, 107 min. In Korean with English subtitles. NOT RATED. Intended for mature audiences

### A GOOD LAWYER'S WIFE [바람난 가족]

**In Person: Director Im Sang-soo**

Sun, May 8, 4:45

A number one hit at the Korean box office, this dark, erotic drama stars Moon So-ri in a daring performance as a housewife who, neglected by her philandering husband, embarks on an affair with a teenage neighbor. It takes an unexpected family tragedy to shock them both into realizing the consequences of their actions. The film's frank depiction of female sexual desire, explicit sex scenes and condemnation of the hypocrisy of traditional family life made it a cause célèbre both in Korea and at film festivals around the world. DIR/SCR Im Sang-soo; PROD Shin Bo-kyeong, Shin Chul, Sim Jae Myeong. South Korea, 2003, color, 104 min. In Korean with English subtitles. NOT RATED. Intended for mature audiences



I SAW THE DEVIL

### I SAW THE DEVIL [악마를 보았다]

Sat, May 14, 9:30; Mon, May 16, 8:15

This revenge thriller from genre master Kim Ji-woon (*THE GOOD, THE BAD, THE WEIRD; A BITTERSWEET LIFE*) was originally banned from public release in South Korea because of its extreme violence. A rogue cop (Lee Byung-hun), having lost his wife to a serial killer (Choi Min-sik, *OLDBOY*), exacts his revenge by tracking down the murderer, torturing him and releasing him—and the following day, he does it all over again. Fans of cinematic bloody mayhem will love its many gory set pieces, but beneath the splatter lurk intriguing questions about the nature of revenge. DIR Kim Ji-woon, SCR Park Hoon-jung; PROD Kim Hyun-woo. South Korea, 2010, color, 144 min. In Korean with English subtitles. NOT RATED. Intended for mature audiences



THE HOUSEMAID



SCANDAL MAKERS

### SCANDAL MAKERS [과속스캔들]

Mon, May 23, 6:30; Wed, May 25, 6:30

Firsttime director Kang Hyung-chul scored a box office hit with this bright, fizzy comedy, which has already been tapped for a Hollywood remake. Cha Tae-hyun plays a radio DJ whose swinging bachelor lifestyle comes to a screeching halt when a young woman shows up at his door claiming to be his daughter, along with a little boy she claims is his grandson. Now he must try to save his career from the resulting scandal while adjusting to his new family. This delightful confection is full of great comic performances, including the adorable child actor Wang Suk-hyun, who steals the show as the grandson. DIR/SCR Kang Hyung-chul; PROD Ahn Byeong-ki, Sin Hye-yeon. South Korea, 2008, color, 108 min. In Korean with English subtitles. NOT RATED

### ACTRESSES [여배우들]

Sun, Jun 5, 5:15; Wed, June 8, 7:00

Filmmaker E J-yong (*DASEPO NAUGHTY GIRLS*, *UNTOLD SCANDAL*) brought together six of South Korea's biggest female stars for this amusing behind-the-scenes show biz exposé. The premise—the actresses have all been selected for a Vogue fashion shoot on Christmas Eve—is just an excuse for a torrent of backstage tales, diva behavior and an impromptu Christmas party where free-flowing champagne inspires some real revelations about the psychological stresses of the Korean star system. Working without a script, the women play themselves to the hilt, and director E leaves the question open as to how much of the film is true and how much is performance. DIR/SCR/PROD E J-yong; SCR Yun Yeo-jeong, Lee Mi-suk, Go Hyeon-jeong, Choi Ji-woo, Kim Min-heui, Kim Ok-vin, Shin Jeong-gu. South Korea, 2009, color, 104 min. NOT RATED

# Special Engagements



Courtesy of Rialto Pictures

“Jean-Pierre Melville’s brutal and subtly brilliant policier ...underscores why the French put the name to film noir.”

—Manohla Dargis, The New York Times

**50th Anniversary!**  
**New 35mm Print!**

## LÉON MORIN, PRIEST [Léon Morin, Prêtre]

June 28—30, see [AFI.com/Silver](http://AFI.com/Silver) for showtimes

A village in France, during the occupation: jaded widow Barny (Emmanuele Riva, HIROSHIMA MON AMOUR) walks into the local church to taunt the young priest Léon Morin (Jean-Paul Belmondo, BREATHLESS) for persisting in useless fantasies during times of hopelessness and misery. To her surprise, he offers a sympathetic ear and compassionate counsel. What follows in the ensuing days is an extraordinary sustained dialogue between two spirited individuals—provocative, persuasive, even seductive—played out in a treacherous and deadly world. As the Nazi occupiers become ever more aggressive, they both risk having deep secrets exposed. A Rialto Pictures Release. DIR/SCR Jean-Pierre Melville, after the novel by Béatrix Beck; PROD Georges de Beauregard, Carlo Ponti. France/Italy, 1961, b&w, 117 min. In French with English subtitles. NOT RATED

“Arguably Melville’s best film. ... So stylized that it’s nearly a fetish vehicle for staccato dialogue, trench coats and fedoras.”

—Lisa Rosman, Flavorpill

“A tricky, attitude-drenched thriller.”

—J. Hoberman, The Village Voice

**New 35mm Print!**

## LE DOULOS

June 28—30, see [AFI.com/Silver](http://AFI.com/Silver) for showtimes

Serge Reggiani gets out of the slammer and back into the game, settling an old score and throwing in with a crew on a major heist. But the cops, seemingly tipped off, catch him in the act. Was there a squealer (un doulos, in French underworld slang)? While Reggiani stewes in jail, his fellow gangsters eye one

another suspiciously, including safe-cracker Jean-Paul Belmondo, nightclub owner Michel Piccoli and high-roller Jacques de Léon. A major critical and commercial hit, the film is famous for a nearly nine-minute-long take wherein police captain Jean Desailly grills Belmondo as the mobile camera swoops, swirls and surveys 360 degrees around their intense exchange. A Rialto Pictures Release. DIR/SCR Jean-Pierre Melville, after the novel by Pierre Lesou; PROD Georges de Beauregard, Carlo Ponti. France, 1962, b&w, 109 min. In French with English subtitles. NOT RATED

Courtesy of Rialto Pictures



Courtesy of Rialto Pictures

“One of the few indisputable masterpieces of post-World War II French cinema. Excels in all the characteristics of [Bresson’s] classical tradition: memorable performances, dramatic scenes, a powerful musical score and atmospheric cinematography. Never again would he indulge in extended long takes, deployed with such aplomb in DIARY to profoundly emotional effect. ... [The] newly subtitled 35mm print is must viewing.”

—Tony Pipolo, Artforum

“One of the most profound emotional experiences in the history of film!”

—Pauline Kael

**60th Anniversary!**  
**New 35mm Print!**

## DIARY OF A COUNTRY PRIEST [Journal d’un Curé de Campagne]

June 10—16, see [AFI.com/Silver](http://AFI.com/Silver) for showtimes

Rookie priest Claude Laydu has drawn a tough assignment in a small village in northern France, whose inhabitants seem as cold as the forbidding climate. Try as he might, he fails to capture the hearts and minds of the villagers, who find the young man odd, lacking in authority, and, with his health delicate and his diet limited to bread and wine, suspect him of chronic drunkenness. Robert Bresson’s adaptation of Georges Bernanos’s novel is a cinematic landmark, hugely influential to a generation of New Wave filmmakers and beyond, including TAXI DRIVER screenwriter Paul Schrader, who partially based Travis Bickle on the intense and hermetic priest. A Rialto Pictures Release. DIR/SCR Robert Bresson, after the novel by Georges Bernanos; PROD Léon Carré, Robert Sussfeld. France, 1951, b&w, 115 min. In French with English subtitles. NOT RATED

**In Person: author Fran Lebowitz!**

## PUBLIC SPEAKING

**Tickets \$15 General Admission/\$12 AFI Members**  
Thu, May 12, 7:00

Wise, brilliant and funny, Fran Lebowitz hit the New York literary scene in the early ’70s when Andy Warhol hired her to write a column for Interview magazine. Today, she’s an acclaimed author with legions of fans who adore her acerbic wit. Director Martin Scorsese,

displaying the energetic style of his early documentaries, captures the author in conversation at New York’s Waverly Inn, in an onstage discussion with longtime friend Toni Morrison, and on the streets of New York City. Lebowitz offers insights on timely issues such as gender, race and gay rights, as well as her pet peeves, including celebrity culture, smoking bans, tourists and strollers. A Rialto Pictures Release. DIR/PROD Martin Scorsese; PROD Margaret Bodde, Graydon Carter, Fran Lebowitz. US, 2010, color, 85 min. NOT RATED

Courtesy of Rialto Pictures



“Enormously enjoyable and perceptive. ... Perfectly captures the pleasure Lebowitz takes in observing the world while subtly revealing the crippling dimensions of perfectionism, the outsize ego it requires to achieve a certain kind of creative failure.”

—The New York Times



# Repertory Program

APRIL

APRIL 15 - JUNE 30

The calendar lists all repertory dates and special events/programs as of press time. Always check [AFI.com/Silver](http://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!

COLOR KEY

- AFI Lifetime Achievement Award: Morgan Freeman
- Alfred Hitchcock Retrospective: Part II
- The Films of Todd Haynes
- A Season of Rohmer
- Poetry of the Past: The Visionary Films of František Vlácil
- Korean Film Festival DC 2011
- Special Engagements
- Whole Foods Market Film Festival

Sun					Fri	Sat
<b>17</b> BAG IT! 12:30 THE MAKIOKA SISTERS 2:15 PLANEAT 5:00 GENTLEMEN PREFER BLONDES 6:45 TOMMY 8:45					<b>15</b> GENTLEMEN PREFER BLONDES 5:30, 7:30 TOMMY 9:30	<b>16</b> THE MAKIOKA SISTERS 2:45 VANISHING OF THE BEES 5:30 GENTLEMEN PREFER BLONDES 7:30 TOMMY 9:30
<b>18</b> GENTLEMEN PREFER BLONDES 4:30 LUNCHLINE 6:30 BAG IT! 7:45 TOMMY 9:30					Whole Foods Film Festival	
<b>19</b> GENTLEMEN PREFER BLONDES 4:30, 9:45 PLANEAT 6:20 URBAN ROOTS 8:00					<b>22</b> ROYAL WEDDING 5:30 THE YOUNG VICTORIA 7:30 POISON 9:40	<b>23</b> FOREIGN CORRESPONDENT 1:00, 9:40 THE WHITE DOVE 3:30 THE BAKERY GIRL OF MONCEAU and SUZANNE'S CAREER 5:15 REBECCA 7:00
<b>20</b> GENTLEMEN PREFER BLONDES 4:30 VANISHING OF THE BEES 6:20 ON COAL RIVER 8:10 TOMMY 9:45					Whole Foods Market "Do Something Reel" Film Festival April 16-20 — See <a href="http://AFI.com/Silver">AFI.com/Silver</a> for info!	
<b>21</b> DRIVING MISS DAISY 8:30					<b>28</b> THE YOUNG VICTORIA 7:00 THE DEVIL'S TRAP 9:15	<b>30</b> LA COLLECTIONNEUSE 4:00 MARKETA LAZAROVÁ 6:00 SAFE 9:15
<b>24</b> THE BAKERY GIRL OF MONCEAU and SUZANNE'S CAREER 1:00 ROYAL WEDDING 2:45 DRIVING MISS DAISY 4:45 THE DEVIL'S TRAP 6:45 POISON 8:45					<b>29</b> MR. & MRS. SMITH 5:20 SUSPICION 7:20 LEAN ON ME 9:30	<b>31</b> THE HOUSEMAID w/Im Sang-soo 5:30 SHADOW OF A DOUBT 8:15 VELVET GOLDMINE 10:30
<b>25</b> ROYAL WEDDING 5:20 REBECCA 7:15 POISON 9:45					<b>48 Hour Film Project daily screenings — May 3-6 7:00, 9:30</b>	
<b>26</b> DRIVING MISS DAISY 5:20 REBECCA 7:15 FOREIGN CORRESPONDENT 9:45					<b>6</b>	<b>7</b> MY NIGHT AT MAUD'S 1:00 VALLEY OF THE BEES 3:20 THE MATCH KING 5:15 THE HOUSEMAID w/Im Sang-soo 5:30 SHADOW OF A DOUBT 8:15 VELVET GOLDMINE 10:30
<b>27</b> FOREIGN CORRESPONDENT (Montgomery College show at AFI) 6:30 THE WHITE DOVE 9:30					<b>13</b> SPELLBOUND 7:00 FAR FROM HEAVEN 9:20	<b>14</b> LIFEBOAT 12:30 ADELHEID 2:40 CLAIRE'S KNEE 4:45 GLORY 7:00 I SAW THE DEVIL 9:30
<b>28</b> THE YOUNG VICTORIA 7:00 THE DEVIL'S TRAP 9:15					<b>20</b> NOTORIOUS 7:00 I'M NOT THERE 9:10	<b>21</b> SMOKE ON THE POTATO FIELDS 12:30 I'M NOT THERE 2:30 CHLOE IN THE AFTERNOON 5:15 NOTORIOUS 7:30 UNFORGIVEN 9:45
<b>1</b> MR. & MRS. SMITH 12:30 LA COLLECTIONNEUSE 1:00 SHOAH — THE UNSEEN INTERVIEWS 3:00 MARKETA LAZAROVÁ 5:00 LEAN ON ME 8:15					<b>27</b> STRANGERS ON A TRAIN 7:00 THE SHAWSHANK REDEMPTION 9:15	<b>28</b> ROPE 1:00 SHADOWS OF A HOT SUMMER 2:40 THE AVIATOR'S WIFE 4:45 STRANGERS ON A TRAIN 7:00 THE SHAWSHANK REDEMPTION 9:15
<b>2</b> MR. & MRS. SMITH 5:20 SUSPICION 7:20 SAFE 9:20					<b>3</b>	<b>4</b> I CONFESS 1:00 SERPENT'S POISON 3:00 STAGE FRIGHT 4:45
<b>3</b>					DC Carribean Filmfest — See <a href="http://AFI.com/Silver">AFI.com/Silver</a> for info!	
<b>8</b> SABOTEUR 12:30 VALLEY OF THE BEES 2:45 A GOOD LAWYER'S WIFE w/Im Sang-soo 4:45 THE MAYOR OF HELL 5:00 MY NIGHT AT MAUD'S 7:30 VELVET GOLDMINE 9:40					<b>10</b> From Here to Obscurity: Travesty Films/Langley Punks Tribute 7:30 THE ROOM w/Tommy Wiseau 10:00, 12 midnight	<b>11</b> UNDER CAPRICORN 12:20 FULL MOON IN PARIS 2:45 SE7EN 7:10 THE ROOM w/Tommy Wiseau 10:00, 12 midnight
<b>9</b> THESE AMAZING SHADOWS 7:00 VELVET GOLDMINE 9:30					DIARY OF A COUNTRY PRIEST — See <a href="http://AFI.com/Silver">AFI.com/Silver</a> for showtimes	
<b>10</b> MY NIGHT AT MAUD'S 7:00 SABOTEUR 9:15					<b>17</b> DIAL M FOR MURDER 7:00 HEAVY METAL PARKING LOT and HEAVY METAL PICNIC 9:30	<b>18</b> DIAL M FOR MURDER 12:30, 7:00 THE SHADOW OF THE FERN 2:45 BOYFRIENDS AND GIRLFRIENDS 4:45 MILLION DOLLAR BABY 9:15
<b>15</b> CLAIRES KNEE 1:00 SIRIUS 3:15 GLORY 4:30 ADELHEID 7:00 FAR FROM HEAVEN 9:15					AFI-Discovery Channel Silverdocs Documentary Festival, June 20-26 — See <a href="http://Silverdocs.com">Silverdocs.com</a> for info and showtimes	
<b>16</b> SIRIUS 7:00 I SAW THE DEVIL 8:15					<b>24</b>	<b>25</b>
<b>17</b> CLAIRES KNEE 7:00 LIFEBOAT 9:15					LEON MORIN, PRIEST and LE DOULOS — See <a href="http://AFI.com/Silver">AFI.com/Silver</a> for showtimes	
<b>22</b> THE PARADINE CASE 12:30 CHLOE IN THE AFTERNOON 3:00 UNFORGIVEN 5:15 SMOKE ON THE POTATO FIELDS 7:45 NOTORIOUS 9:45					<b>26</b>	
<b>23</b> SCANDAL MAKERS 6:30 THE PARADINE CASE 8:45					<b>27</b>	
<b>24</b> CHLOE IN THE AFTERNOON 6:30 I'M NOT THERE 8:45					<b>28</b>	
<b>25</b> SCANDAL MAKERS 6:30 NOTORIOUS 8:45					<b>29</b>	
<b>29</b> A GOOD MARRIAGE 12:45 STRANGERS ON A TRAIN 2:45, 9:45 THE SHAWSHANK REDEMPTION 5:00 SHADOWS OF A HOT SUMMER 7:45					<b>30</b>	
<b>30</b> SHADOWS OF A HOT SUMMER 1:00 ADVENTURE MALGACHE and BON VOYAGE 3:15 THE AVIATOR'S WIFE 4:45 THE SHAWSHANK REDEMPTION 7:00 STRANGERS ON A TRAIN 9:45					<b>31</b>	
<b>31</b> A GOOD MARRIAGE 7:00 ROPE 9:00					<b>1</b>	
<b>5</b> STAGE FRIGHT 1:00 PAULINE AT THE BEACH 3:15 ACTRESSES 5:15					<b>2</b>	
<b>6</b> I CONFESS 9:15					<b>3</b>	
<b>7</b> SERPENT'S POISON 7:00 PAULINE AT THE BEACH 8:45					<b>4</b>	
<b>8</b> ACTRESSES 7:00 I CONFESS 9:10					<b>5</b>	
<b>9</b> PAULINE AT THE BEACH 7:00 STAGE FRIGHT 9:00					<b>6</b>	
<b>12</b> UNDER CAPRICORN 12:20 FULL MOON IN PARIS 2:45 SE7EN 9:20					<b>10</b>	
<b>13</b>					<b>11</b>	
<b>14</b>					<b>12</b>	
<b>15</b>					<b>13</b>	
<b>16</b>					<b>14</b>	
<b>19</b> DIAL M FOR MURDER 12:30 BOYFRIENDS AND GIRLFRIENDS 2:45 MILLION DOLLAR BABY 5:00 THE SHADOW OF THE FERN 7:45					<b>17</b>	
<b>20</b>					<b>18</b>	
<b>21</b>					<b>19</b>	
<b>22</b>					<b>20</b>	
<b>23</b>					<b>21</b>	
<b>26</b>					<b>24</b>	
<b>27</b>					<b>25</b>	
<b>28</b> DOUBLE TAKE 5:00 SENTIMENT & Short Films 7:00 SUMMER 9:30					<b>26</b>	
<b>29</b> DOUBLE TAKE 5:00, 9:30 SENTIMENT & Short Films 7:00					<b>27</b>	
<b>30</b> DOUBLE TAKE 5:00, 9:00 SUMMER 7:00					<b>28</b>	

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## SHOAH-THE UNSEEN INTERVIEWS

Presented by the United States Holocaust Memorial Museum  
Sun, May 1, 3:00 at AFI Silver Theatre

### Guest panel includes:

Stuart Liebman, editor, SHOAH - Key Essays;  
professor of film studies at Queens College and the  
CUNY Graduate Center

Raye Farr, director, Steven Spielberg Film and Video Archive, United States  
Holocaust Memorial Museum

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HOLOCAUST  
MEMORIAL  
MUSEUM

Take part in an afternoon screening and discussion of the rich, extensive interview outtakes from Claude Lanzmann's groundbreaking film SHOAH (1985), selected from the Steven Spielberg Film and Video Archive. Discover unseen subject matter, hear more from the barber at Treblinka, learn about the response of Americans from Peter Bergson, and examine the role women play in Lanzmann's narrative. Total runtime approximately 90 min. NOT RATED Presented on Digibeta

**FREE admission with the presentation of a SHOAH ticket stub from the April screenings at AFI Silver! Tickets \$11/\$8.50 AFI Members**



Courtesy of Claude Lanzmann SHOAH Collection, USHMM

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