



AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER
FEBRUARY 1–APRIL 18, 2013

ISSUE
60

**Reel Estate:
The American Home on Film**

Loretta Young Centennial

**Environmental Film Festival
in the Nation's Capital**

New African Films Festival

Korean Film Festival DC

Mr. & Mrs. Hitchcock

**Screen Valentines:
Great Movie Romances**

Howard Hawks, Part 1

**QUENTIN TARANTINO
RETRO**

plus

The Roots of Django

AFI.com/Silver

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- \$9 Seniors (65 and over), students with valid ID, and military personnel
- \$8.50 AFI Members (2-star level & up)
- \$7 Children (12 and under)
- \$8.50 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

AFI PREVIEW is published by the American Film Institute.

All screenings take place at the AFI Silver Theatre and Cultural Center:

8633 Colesville Road
Silver Spring, MD 20910

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

On the Cover: Courtesy of Everett Collection

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The Washington Post Custom Content
department, Washington Post Media

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

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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.

Howard Hawks, Part 1

February 1 – April 18



Courtesy of Everett Collection


Howard Hawks was one of Hollywood's most consistently entertaining directors, and one of the most versatile, directing exemplary comedies, melodramas, war pictures, gangster films, films noir, Westerns, sci-fi thrillers and musicals, with several being landmark films in their genre.

Hawks never won an Oscar—in fact, he was nominated only once, as Best Director for 1941's *SERGEANT YORK* (both he and Orson Welles lost to John Ford that year)—but his critical stature grew over the 1960s and '70s, even as his career was winding down, and in 1975 the Academy awarded him an honorary Oscar, declaring Hawks "a giant of the American cinema whose pictures, taken as a whole, represent one of the most consistent, vivid and varied bodies of work in world cinema." Howard Hawks, Part 2 continues in April.

"I consider Howard Hawks to be the greatest American director. He's the only director I know to have made a great movie in every genre... In my opinion, the man literally invented American cinema. He showed us ourselves, the way we are, the way we should be." – John Carpenter

"Howard Hawks is the supreme storyteller and entertainer. He's just too damn enjoyable." – Quentin Tarantino

"If one does not love the films of Howard Hawks, one cannot love cinema." – Eric Rohmer

 AFI Member passes will be accepted at all screenings in the Howard Hawks series.

THE CRIMINAL CODE

Fri, Feb 1, 1:00; Sun, Feb 3, 1:00; Tue, Feb 5, 5:15

Inmate Phillips Holmes, once a promising law intern, now doing ten years for accidental manslaughter, is near the end of his rope when warden Walter Huston intervenes and gives the young man a plum job as his chauffeur. Huston intends the criminal code to rehabilitate men after they've repaid their debt to society. But the prison's hardened criminals, most notably Holmes' cellmate Boris Karloff, live by their own code and enforce their own brand of justice. To survive, Holmes must navigate the narrow margin between the law of the jungle and the law of society in Hawks' landmark prison drama. DIR/PROD Howard Hawks; SCR Fred Niblo, Jr., Seton I. Miller, from the play by Martin Flavin; PROD Harry Cohn. US, 1931, b&w, 97 min. NOT RATED

THE DAWN PATROL aka FLIGHT COMMANDER

Fri, Feb 1, 3:00; Sat, Feb 2, 11:00 a.m.; Wed, Feb 6, 5:15

During WWI, hard-drinking veteran RFC flyers Richard Barthelmess and Douglas Fairbanks, Jr., resent their CO Neil Hamilton for sending new recruits out unprepared for the demands of air combat. With the German flying ace "The Baron" and his fighter squadron mowing down men at an alarming rate, desperate measures are called for. Hawks' assured debut working with sound film features outstanding cinematography, including dazzling aerial footage, by the pioneering lensman Ernest Haller. DIR/SCR Howard Hawks; SCR Seton I. Miller, Dan Tothorah, from the story "The Flight Commander" by John Monk Saunders; PROD Robert North. US, 1930, b&w, 108 min. NOT RATED



SCARFACE (1932)



HIS GIRL FRIDAY

HIS GIRL FRIDAY

Thu, Feb 14, 5:15; Fri, Feb 15, 7:20; Sat, Feb 16, 5:10; Sun, Feb 17, 11:00 a.m.; Wed, Feb 20, 5:15

Perhaps Hawks' most inspired bit of cinematic alchemy was to remake Ben Hecht and Charles MacArthur's play "The Front Page" (already a successful film in 1931) with reporter Hildy Johnson recast from a he to a she, her love-hate relationship with hard-driving editor Walter Burns now complicated by the fact that they were formerly married. Add Rosalind Russell and Cary Grant in career-defining roles, an ensemble of crackerjack character actors in the newsroom, and Ralph Bellamy in the Ralph Bellamy role, and you have one of Hollywood's greatest screwball comedies, a dazzling showcase for Hawks' great themes of professional camaraderie and *amour fou*. DIR/PROD Howard Hawks; SCR Charles Lederer, from the play "The Front Page" by Ben Hecht and Charles MacArthur. US, 1940, b&w, 92 min. NOT RATED

SCARFACE (1932)

Fri, Feb 8, 5:15; Sat, Feb 9, 11:00 a.m.; Sun, Feb 10, 11:00 a.m.; Mon, Feb 11, 5:15, 9:10

Reckless, ruthless gangster Tony "Scarface" Camonte shoots his way to the top of Chicago's criminal syndicates in Howard Hawks' landmark gangster film—shockingly violent and amoral even today. Reworking a number of motifs from Josef von Sternberg's silent *UNDERWORLD*, which both Ben Hecht and Hawks had also worked on, Hawks' film is notable for its visual style, energetic storytelling and early mastery of sound technique. Paul Muni is riveting as the unpredictable, dangerously childlike Scarface, overly possessive of his sister Ann Dvorak, to the vexation of both his vinegary moll, Karen Morley, and loyal lieutenant George Raft. DIR Howard Hawks; Richard Rosson; SCR Ben Hecht, from the novel by Armitage Trail. US, 1932, b&w, 93 min. NOT RATED



BRINGING UP BABY

75th Anniversary!

BRINGING UP BABY

Thu, Feb 14, 7:10; Fri, Feb 15, 5:15; Sat, Feb 16, 11:00 a.m.; Mon, Feb 18, 7:25

Put-upon paleontologist Cary Grant is feeling the pressure: his brontosaurus skeleton 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 Grant knows what hit him, he's beating the bush in rural Connecticut, searching for Hepburn's escaped pet leopard, Baby, and the valuable dinosaur bone that her dog buried. And falling in love. A legendary flop when first released, Howard Hawks' fast-talking, energetic masterpiece has over time 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



TWENTIETH CENTURY

TWENTIETH CENTURY

Fri, Feb 22, 7:00; Sun, Feb 24, 11:00 a.m.; Tue, Feb 26, 7:00; Thu, Feb 28, 8:45

Carole Lombard ascended to comedic stardom opposite an exquisitely hammy John Barrymore in this fastpaced screwball comedy. Broadway impresario Oscar Jaffe (Barrymore) recasts lingerie model Mildred Plotka (Lombard) as "Lily Garland," making her the star in a hit play and soon his love interest. But the tempestuous relationship between svengali and star leads to an acrimonious split, with Garland cashing in out in Hollywood while Jaffe suffers a string of expensive flops minus his leading lady. A chance meeting on the Twentieth Century Limited train offers Jaffe a chance to woo her for a comeback. Histrionic hilarity ensues! DIR/PROD Howard Hawks; SCR Ben Hecht, Charles MacArthur, from the play "Napoleon of Broadway" by Charles Bruce Millholland. US, 1934, b&w, 91 min. NOT RATED

TIGER SHARK

Fri, Mar 1, 5:15; Sun, Mar 3, 11:00 a.m.; Mon, Mar 4, 5:15; Wed, Mar 6, 5:05; Thu, Mar 7, 5:30

When a love triangle threatens the delicate balance of power aboard a San Diego fishing trawler, onehanded captain Edward G. Robinson seeks revenge on his young bride Zita Johann and first mate Richard Arlen for their perfidy. Obsessed Ahab-like with the sharks that robbed him of his hand, Robinson throws Arlen overboard, intending to let the sharks adjudicate the matter, only to see strange justice served. An unusual, *tour-de-force* performance by Robinson. DIR Howard Hawks; SCR Wells Root, from the story "Tuna" by Houston Branch. US, 1932, b&w, 77 min. NOT RATED

THE CROWD ROARS

Sat, Mar 2, 11:00 a.m.; Mon, Mar 4, 7:00; Tue, Mar 5, 5:15
Indy champ James Cagney returns home a conquering hero, but he's not keen on little brother Eric Linden following in his tracks. After hypocritically warning Linden away from brassy dame Joan Blondell, he angers both his brother and his own main squeeze, Ann Dvorak, who's been taking a back seat to Cagney's career for too long. After a fiery crash, Cagney really hits the skids—only by regaining his nerve can he make amends and find redemption. A dynamite cast and great racing footage, with race car designer Augie Duesenberg serving as technical advisor on the stunt work and a half dozen former Indy 500 champs racing in supporting roles. DIR/SCR Howard Hawks; SCR John Bright, Kubec Glasmon, Seton I. Miller, Niven Busch. US, 1932, b&w, 85 min. NOT RATED



THE CROWD ROARS

CEILING ZERO

Sat, Mar 9, 11:10 a.m.; Wed, Mar 13, 8:45

Federal Airlines' Newark field boss Pat O'Brien welcomes back maverick flyer James Cagney from a sojourn out west. But Cagney's thrill-seeking and eye for other men's women threatens Federal's *esprit de corps*. Featuring two of the screen's great fast talkers in Cagney and O'Brien, Hawks' 1936 pilot drama plays like a trial run for his classic 1939 flyboy adventure, *ONLY ANGELS HAVE WINGS*. "Tersely written, handsomely produced and played to perfection" — Frank Nugent, *The New York Times*. DIR Howard Hawks; SCR Frank Wead, from his play; PROD Hal B. Wallis, Jack Warner. US, 1936, b&w, 95 min. NOT RATED



CEILING ZERO



THE ROAD TO GLORY

THE ROAD TO GLORY

Sun, Mar 17, 11:10 a.m.; Tue, Mar 19, 7:20

Youthful French army lieutenant Fredric March learns hard lessons serving in the trenches under combat-weary captain Warner Baxter in Howard Hawks' excellent WWI drama. Baxter learns the hard way, too, losing the affections of nurse June Lang to the younger man and suffering the consequences of allowing his father, Lionel Barrymore, to serve past the age limit. Character actors Gregory Ratoff, John Qualen and Paul Fix all shine as soldiers in the unit. Moody, deep-focus, chiaroscuro cinematography by the great Gregg Toland; the authentic-looking battlefield inserts were taken from Raymond Bernard's 1932 film *WOODEN CROSSES*. DIR Howard Hawks; SCR Joel Sayre, William Faulkner; PROD Darryl F. Zanuck. US, 1936, b&w, 103 min. NOT RATED

BARBARY COAST

Fri, Mar 15, 5:05; Sat, Mar 16, 11:05 a.m.; Wed, Mar 20, 5:15; Thu, Mar 21, 5:15

Easterner Miriam Hopkins arrives in the wild frontier town of San Francisco during the Gold Rush to discover that her fiancé has died under mysterious circumstances. Desperate and destitute, she reluctantly gives in to the advances of crooked saloon operator Edward G. Robinson, who puts her to work at his rigged roulette table. Ashamed at what she's become, she lies about her identity to poet/pro prospector Joel McCrea, with whom she's smitten—which doesn't escape the watch of the vengeful Robinson. A handsome evocation of a too-little-seen corner of the Wild West; Ray June received an Oscar nomination for his fog-shrouded cinematography. DIR Howard Hawks; SCR Ben Hecht, Charles MacArthur; PROD Samuel Goldwyn. US, 1935, b&w, 91 min. NOT RATED

COME AND GET IT

Fri, Mar 22, 5:15; Sat, Mar 23, 11:00 a.m.

Wisconsin lumber baron Edward Arnold falls hard for young Frances Farmer, the daughter of the spunky saloon singer he loved but spurned years ago in order to marry into society. The trouble is, his son Joel McCrea falls for Farmer, too. Hawks largely eschews Edna Ferber's source novel in the interest of Hawksian set pieces: an uproarious saloon fight featuring flying beer trays; a flirty kitchen fiasco and taffy-pulling session; and a montage of frontier logging (shot by second unit director Richard Rosson) that's an impressive short documentary in its own right. Producer Sam Goldwyn wasn't pleased, pulling Hawks off the picture and forcing William Wyler to finish it. DIR Howard Hawks, William Wyler; SCR Jane Murnin, Jules Furthman, from the novel by Edna Ferber; PROD Samuel Goldwyn. US, 1936, b&w, 99 min. NOT RATED

Howard Hawks, Part 1



ONLY ANGELS HAVE WINGS

ONLY ANGELS HAVE WINGS

Sat, Apr 13, 11:15 a.m.; Sun, Apr 14, 5:05; Thu, Apr 18, 7:00

The professional code of honor among a group of hard-living, Hemingwayesque jungle pilots working on a South American airstrip is put to the test: head honcho Cary Grant has to choose between old flame Rita Hayworth, new squeeze Jean Arthur, and giving up the exciting life he truly loves; aging pilot Thomas Mitchell would rather go out in a blaze of glory than admit his eyesight is failing and give up his livelihood; loner Richard Barthelmess, marked by a disastrous past, finds redemption a long time coming. Director Howard Hawks blends action, adventure, comedy and moving pathos in one of his signature works. DIR/PROD Howard Hawks; SCR Jules Furthman, from a story by Howard Hawks. US, 1939, b&w, 121 min. NOT RATED

SERGEANT YORK

Sat, Apr 6, 11:00 a.m.; Sun, Apr 7, 11:00 a.m.

Gary Cooper won an Academy Award for his portrayal of Alvin York, the most decorated American soldier of WWI, in Howard Hawks' inspirational biopic. A hillbilly hell-raiser turned God-fearing man—enlightened by a lightning strike—York's faith led him to embrace non-violence. Denied in his effort to register as a conscientious objector, York begrudgingly enlists in the Army, where his expert sharpshooting skills draw the attention of the top brass. Released in 1941, the film resonated with an American public confronted with the growing likelihood of being drawn into the second World War. DIR Howard Hawks; SCR Abem Finkel, Harry Chandler, Howard Koch, John Huston, from the diary of Alvin C. York; PROD Jesse L. Lasky, Hal B. Wallis. US, 1941, b&w, 134 min. NOT RATED



BALL OF FIRE

BALL OF FIRE

Sat, Mar 30, 11:00 a.m.; Sun, Mar 31, 5:15; Wed, Apr 3, 7:00

Sequestered in a houseful of academics, Professor Bertram Potts (Gary Cooper) offers to take in exotic dancer Sugarpuss O'Shea (Barbara Stanwyck), who's on the run from the police, if she'll teach him everything she knows about slang for his encyclopedia entry. When her gangster boyfriend Joe Lilac (Dana Andrews) and pal Duke Pastrami (Dan Duryea) threaten to complicate matters, the intellectual Cooper discovers he has an animal side, too. "Oh, Pottsy...!" Hawks' expertly

crafted screwball gem boasts a Billy Wilder-Charles Brackett screenplay, cinematography by the great Gregg Toland and costumes by Stanwyck regular Edith Head. DIR Howard Hawks; SCR Charles Brackett, Billy Wilder, PROD Samuel Goldwyn. US, 1941, b&w, 111 min. NOT RATED

Hawks' Silent Films

Rarely screened, Hawks' earliest films are a revelation: smart, sexy and sophisticated, his talent already in full flower.



FIG LEAVES

Live musical accompaniment by Ben Model

Sat, Mar 16, 1:15

Adam and Eve redux: after a comically anachronistic caveman prologue, George O'Brien (Adam) and Olive Borden (Eve) resume their eternal matrimonial struggle in 1920s New York. After clothes-crazy Borden licks into a job as a model on Fifth Avenue, snake-in-the-grass neighbor Phyllis Haver puts the moves on hunky O'Brien. DIR/SCR Howard Hawks; SCR Louis D. Lighton, Hope Loring; PROD William Fox. US, 1926, b&w, 70 min. Silent with live accompaniment. NOT RATED

85th Anniversary!

A GIRL IN EVERY PORT

Live musical accompaniment by Andrew Simpson

Sat, Mar 23, 1:30

Sailors Spike Madden (Victor McLaglen) and Salami (Robert Armstrong) become rivals after Spike tires of finding Salami's tattoo on every woman he woos, from Amsterdam to Rio to Bombay to Marseille. But after a barroom brawl, the two become fast friends. When Spike falls for stunning French circus diver Marie (Louise Brooks, her star ascendant), their friendship will be put to the ultimate test. DIR/SCR Howard Hawks; SCR James Kevin McGuinness, Seton I. Miller, Reggie Morris, Malcolm Stuart Boylan; PROD William Fox. US, 1928, b&w, 62 min. Silent with live accompaniment. NOT RATED



A GIRL IN EVERY PORT

From the collection of George Eastman House.

PAID TO LOVE

Live musical accompaniment by Ben Model

Sat, Mar 30, 1:30

American banker J. Farrell MacDonald travels to a Balkan kingdom to sort out its finances, and becomes embroiled in palace intrigue. "Hawks liberates his camera, and, in contrast to the static nature of his previous films, he tracks, pans and cranes, conferring on the action a sinuous mobility...Once again it utilizes the talents of George O'Brien, whose cheerful car-obsessed crown prince is an engaging character. Virginia Valli is moving and vibrant as the Apache dancer, putting flesh and bones on a very familiar character of romantic comedy. But the film is stolen by William Powell as the crown prince's lecherous cousin. A Stroheimian cad, monocle and mustache-twirling, he is caught at one point rummaging through Valli's drawers and delicately sniffing her underwear." —Jeffrey Richards, "The Silent Films of Howard Hawks," Focus on Film. DIR Howard Hawks; SCR William M. Conselman, Seton I. Miller, Benjamin Glazer, from a story by Harry Carr; PROD William Fox. US, 1927, b&w, 76 min. Silent with live accompaniment. NOT RATED

Preserved by The Museum of Modern Art with support from the Celeste Bartos Fund for Film Preservation.

Double Feature:

THE CRADLE SNATCHERS

Live musical accompaniment

Sat, Apr 6, 1:00

What's good for the goose is good for the gander, as three society wives, fed up with their husbands' dalliances with flappers, pick up three red-blooded college boys for a night out on the town. DIR Howard Hawks; SCR Sarah Y. Mason, from the play by Russell G. Medcraft, Norma Mitchell; PROD William Fox. US, 1927, b&w, 47 min. Silent with live accompaniment. NOT RATED Note: This feature film only exists in partial format.

Followed by:

TRENT'S LAST CASE

The authorities suspect financier Donald Crisp was murdered, and the clues point to his private secretary, who was romancing his wife. But is that something Crisp wanted? Amateur sleuth Raymond Griffith (as the titular Trent) investigates. DIR Howard Hawks; SCR Scott Darling, Beulah Marie Dix, from the novel by E. C. Bentley. US, 1929, b&w, 66 min. Silent with live accompaniment. NOT RATED

85th Anniversary!

FAZIL

Sat, Apr 13, 1:45

Hawks deftly mixes tones in this exotic adventure, a comic fantasy eventually giving way to intense drama and tragedy. An Arab prince (Charles Farrell) marries a free-spirited Frenchwoman (Greta Nissen), but their cultural differences threaten to drive them apart. DIR Howard Hawks; SCR Seton I. Miller, Philip Klein, from the play by Pierre Frondaie; PROD William Fox. US, 1928, b&w, 88 min. Silent with musical track. NOT RATED

Screen Valentines: Great Movie Romances

February 1—March 14

Back by popular demand! 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 controversial dramas to the quirky rom-coms of today.

AFI Member passes will be accepted at all screenings in the Screen Valentines series.



NINOTCHKA

New 35mm Print!
#40 on AFI's 100 Years... 100 Passions
#52 on AFI's 100 Years... 100 Laughs

NINOTCHKA

Fri, Feb 1, 5:00; Sat, Feb 2, 6:30; Sun, Feb 3, 3:00; Wed, Feb 6, 7:00; Thu, Feb 7, 5:15

Garbo laughs! And so will you, in Ernst Lubitsch's sparkling and mirthful romance, as stern Soviet special envoy Nina Ivanovna Yakushova (Garbo)—call her Ninotchka—travels to Paris to sort out wayward emissaries Iranoff (Sig Rumann), Buljanoff (Felix Bressart) and Kopalski (Alexander Granach), who've bungled the sale of some confiscated White Russian jewelry and become corrupted by the decadent West. Suave Count Leon d'Algout (Melvyn Douglas) tries his damndest to have the same effect on stone-faced Ninotchka, but fails to crack her defenses until he stumbles upon her funnybone. **DIR/PROD** Ernst Lubitsch; **SCR** Charles Brackett, Billy Wilder, Walter Reisch, from a story by Melchior Lengyel. **US, 1939, b&w, 110 min. NOT RATED**

65th Anniversary!

LETTER FROM AN UNKNOWN WOMAN

Fri, Feb 8, 7:15; Mon, Feb 11, 7:15; Thu, Feb 14, 9:15

"By the time you read this letter I may be dead." Having longed for Viennese concert pianist Louis Jourdan from afar for many years, headstrong young Joan Fontaine enjoys one night of passion with her idol, followed by a lifetime of melancholy remembrances and heartbreaking missed connections. As recounted in her letter, their paths crossed many more times than the callow young maestro ever knew. One of Max Ophüls' finest masterpieces: hypnotically constructed, achingly romantic and impressively tragic. **DIR** Max Ophüls; **SCR** Howard Koch; **PROD** John Houseman. **US, 1948, b&w, 86 min. RATED PG**

Restored by UCLA Film & Television Archive in association with Paramount Pictures, with funding provided by The Film Foundation.



LETTER FROM AN UNKNOWN WOMAN



SUMMER WITH MONIKA

60th Anniversary!

SUMMER WITH MONIKA

[Sommaren med Monika]

Sat, Feb 9, 7:15; Wed, Feb 13, 6:30 (Montgomery College Show)

An important influence cited by filmmakers from Jean-Luc Godard to Martin Scorsese to Woody Allen, Ingmar Bergman's moving story was many years ahead of its time and the director's international breakthrough. Two young lovers (Lars Ekborg and an 18-year-old Harriet Andersson, in her star-making role) spend a summer idyll together, only to see it wither in the light of real-world responsibilities. The film's frank—and frankly glorious—depiction of sexuality made it an art house sensation. **DIR/SCR** Ingmar Bergman; **SCR** Per Anders Fogelström, from his novel; **PROD** Allan Ekelund. **Sweden, 1953, b&w, 96 min. In Swedish with English subtitles. NOT RATED**

A MAN AND A WOMAN

Sun, Feb 17, 1:00; Tue, Feb 19, 7:15

An international arthouse sensation and one of the most achingly romantic films of all time. Jean-Louis Trintignant and Anouk Aimée meet by chance at their children's school. She a widow and he a widower, they get to know one another, their friendship growing tentatively into something more. Gorgeous, impressionistic photography (cinematography by director Claude Lelouch himself), alternating color, b&w and sepia-toned stock for effect, with an iconic, lush score by Francis Lai. **Palme d'Or, 1965 Cannes Film Festival; four Oscar nominations with wins for Best Foreign Language Film and Best Original Screenplay. DIR/PROD** Claude Lelouch; **SCR** Pierre Uytterhoeven. **France, 1966, color, 102 min. In French with English subtitles. NOT RATED**



VALLEY GIRL

30th Anniversary!

VALLEY GIRL

Mon, Feb 25, 9:20; Wed, Feb 27, 9:30

It originated as a low-budget attempt to cash in on the enormous success of *FAST TIMES AT RIDGEMONT HIGH*, but *VALLEY GIRL*'s genuine charm, perverse period flavor and breakout performance by Nicolas Cage ensured its enduring cult status. Can downtown punk Cage find love with "truly dazzling" valley girl Deborah Foreman? Will there be a big finale at the prom? Like, ohmygod, totally, fer sure. **DIR** Martha Coolidge; **SCR/PROD** Wayne Crawford, Andrew Lane. **US, 1983, color, 99 min. RATED R**

40th Anniversary!

#6 on AFI's 100 Years... 100 Passions

THE WAY WE WERE

Sun, Feb 24, 1:00; Mon, Feb 25, 7:00

Opposites attract as WASPy, carefree writer Robert Redford falls for Jewish, politically committed Barbra Streisand, two star-crossed lovers whose passionate but rocky relationship crosses peaks and valleys arm-in-arm with America's mid-century history. Nominated for six Oscars, with Marvin Hamlisch winning for both his score and the title song (shared with lyricists Alan and Marilyn Bergman). **DIR** Sydney Pollack; **SCR** Arthur Laurents; **PROD** Ray Stark. **US, 1973, color, 118 min. RATED PG**



THE WAY WE WERE

BEFORE SUNRISE

Sat, Mar 2, 1:00; Tue, Mar 5, 7:00

Richard Linklater's Eric Rohmeresque romance pairs American backpacker Ethan Hawke and French student Julie Delpy, walking and talking their way through the night in baroquely beautiful Budapest. The first in what has become one of the most unusual movie trilogies: with Paris-set sequel *BEFORE SUNSET* arriving in 2004 and *BEFORE MIDNIGHT* set to premiere at Sundance this year, each installment has come nine years apart and faithfully countenanced the requisite passage of time and changes in the characters' lives. **DIR/SCR** Richard Linklater; **SCR** Kim Krizan; **PROD** Anne Walker-McBay. **US/Austria/Switzerland, 1995, color, 105 min. RATED R**

25th Anniversary!

#87 on AFI's 100 Years... 100 Passions

THE UNBEARABLE LIGHTNESS OF BEING

Sun, Mar 3, 7:30; Wed, Mar 6, 6:45

Daniel Day-Lewis, Juliette Binoche and Lena Olin shine as husband, wife and mistress in Czechoslovakia during the Prague Spring in this erotically charged and thought-provoking cult classic. Writer/director Philip Kaufman adapted Czech author Milan Kundera's existential masterpiece for the big screen, benefitting greatly from a top-form cast and the contributions of several world-class collaborators: co-scripter Jean-Claude Carrière, cinematographer Sven Nykvist, and editing by influential *éminence grise* Walter Murch. **DIR/SCR** Philip Kaufman; **SCR** Jean-Claude Carrière, from the novel by Milan Kundera; **PROD** Saul Zaentz. **US, 1988, color, 171 min. RATED R**

ONCE

Sun, Mar 10, 4:00; Wed, Mar 13, 4:45; Thu, Mar 14, 9:30

Sparks fly and music flows when a down-on-his-luck Irish busker and a poor Czech immigrant meet on the streets of Dublin in this intimate modern musical. As musicians Glen Hansard and Markéta Irglová work together on a demo, their musical partnership begins to grow into something more. The stars' palpable on-screen chemistry powers the film's signature ballad—which they co-wrote—"Falling Slowly," which won the Oscar for Best Original Song. This indie hit from 2006 has now been adapted into a full-blown Broadway stage musical, winner of eight Tony Awards in 2012, including Best Musical. **DIR/SCR** John Carney; **PROD** Martina Níland. **Ireland, 2006, color, 85 min. RATED R**

Tickets & Full Schedule at AFI.com/Silver 5

Quentin Tarantino Retro

February 1—April 13



Courtesy of The Weinstein Company

Twenty years after *RESERVOIR DOGS* and following upon the Christmas Day release of the highly anticipated *DJANGO UNCHAINED*, AFI Silver takes a look back at the innovative, iconoclastic and wildly entertaining films of Quentin Tarantino.

The series includes a sidebar devoted to some of the key Spaghetti Westerns Tarantino has cited as inspiration for *DJANGO UNCHAINED*, including several notable films by Sergio Corbucci.

AFI Member passes will be accepted at all screenings in the Quentin Tarantino and The Roots of Django series.



Courtesy of Everett Collection

RESERVOIR DOGS

Sat, Feb 16, 9:30; Sun, Feb 17, 7:20; Mon, Feb 18, 9:30, Tue, Feb 19, 9:20

Quentin Tarantino burst onto the scene with this unorthodox heist-gone-wrong crime caper, impressive for its evocation of violence (little is shown, much implied) and digressive but riveting dialogue. A post-modern riff on films like *THE KILLING*, the fractured chronology leaps from the planning stages all the way to the aftermath of the bungled job, the details of the crime secondary to the banter among the thieves, their camaraderie giving way to poisonous paranoia once they suspect a rat in their number. With Harvey Keitel, Tim Roth, Michael Madsen, Steve Buscemi, Lawrence Tierney and Chris Penn, plus Tarantino in a cameo. DIR/SCR Quentin Tarantino; PROD Lawrence Bender. US, 1992, color, 99 min. RATED R

20th Anniversary! TRUE ROMANCE

Fri, Mar 1, 9:30; Sat, Mar 2, 8:00; Tue, Mar 5, 9:15

Tony Scott lends flashy direction to screenwriter Quentin Tarantino's over-the-top mash-up of genre cinema thrills, with comic-book geek/wu xia-worshipping film nerd Christian Slater meeting cute with Patricia Arquette's hooker Alabama after rescuing her from psychotic, dreadlocked pimp Gary Oldman. Signature Tarantino moment: Dennis Hopper as a mild-mannered man who, facing certain death at the hands of pitiless mobsters, discovers an inner reserve of chutzpah and looses a final, defiant (and bizarre) rebuke to mob boss Christopher Walken—earning his killer's grudging respect. DIR Tony Scott; SCR Quentin Tarantino; PROD Gary Barber, Samuel Hadida, Steve Perry, Bill Unger. US, 1993, color, 120 min. RATED R

6 ■ Daily Listings: 301.495.6700

NATURAL BORN KILLERS

Wed, Feb 13, 9:15; Fri, Feb 15, 9:20

Mickey and Mallory (Woody Harrelson and Juliette Lewis), two cold-blooded killers in love, set out on a cross-country murder spree that captivates the media, turning the pair into tabloid superstars. Based on an original story by Quentin Tarantino, writer/director Oliver Stone reworked the script into a pointed media satire, a timely indictment of the 24/7 news cycle that, during the early 1990s, indulged in saturation coverage of cases involving O. J. Simpson, Tonya Harding, the Menendez brothers, Waco and Rodney King. The film's fast-cutting and psychedelic miasma of multimedia formats approximates the addled consciousness of the over-served viewer. DIR/SCR Oliver Stone; SCR David Veloz, Richard Rutowski, from a story by Quentin Tarantino; PROD Jane Hamsher, Don Murphy, Clayton Townsend. US, 1994, color, 118 min. RATED R

FROM DUSK TILL DAWN

Sat, Mar 2, 10:30; Mon, Mar 4, 9:00

Teaming up with director Robert Rodriguez, Tarantino wrote and co-starred opposite then-ER heartthrob George Clooney in this over-the-top crime-horror-action mashup. Needing to cross the Mexican border, bankrobbing brothers Clooney and Tarantino commandeer the RV of reverend Harvey Keitel, whom they take hostage along with his kids Juliette Lewis and Ernest Liu. Hunkering down at a rowdy roadhouse, the captives, captors and assorted lowlifes enjoy the performance of snake charmer Salma Hayek until all hell breaks loose: the bar turns out to be a vampire lair, the bartenders, strippers and band are all bloodsuckers, and the customers are on the menu. DIR Robert Rodriguez; SCR Quentin Tarantino, from a story by Robert Kurtzman; PROD Meir Teper, Gianni Nunnari. US, 1996, color, 108 min. RATED R

PULP FICTION

Fri, Feb 22, 9:00; Sat, Feb 23, 10:30; Sun, Feb 24, 7:00

"You know what they call a Quarter Pounder with Cheese in Paris?" Tarantino ascended to A-list celebrity with this indie blockbuster. A complex collection of intersecting and overlapping crime vignettes, it is a knowing riff on the hard-boiled genre, featuring brilliant dialogue, a byzantine plot and an abundance of filmic and pop cultural allusions. A wildly influential, landmark film, featuring iconic performances from John Travolta, Samuel L. Jackson, Uma Thurman, Ving Rhames, Christopher Walken, Harvey Keitel and Bruce Willis. Palme d'Or, 1994 Cannes Film Festival; nominated for seven Oscars, winning for Best Screenplay. DIR/SCR Quentin Tarantino; SCR Roger Avary; PROD Lawrence Bender. US, 1994, color, 154 min. RATED R



PULP FICTION

Courtesy of Everett Collection



JACKIE BROWN

Courtesy of Everett Collection

JACKIE BROWN

Fri, Mar 15, 9:15; Sat, Mar 16, 9:45; Thu, Mar 21, 7:15

Adapted from Elmore Leonard's "Rum Punch," Quentin Tarantino directed this star vehicle for Pam Grier, creating a heartfelt homage to the Blaxploitation genre and one of its icons. Struggling to make ends meet, Grier works as a flight attendant on a regional airline who smuggles money on the side for mobster Samuel L. Jackson. Pinched by ATF agent Michael Keaton, Grier is bailed out by Jackson via bondsman Robert Forster, and love blooms between the kindred souls over drinks and The Delfonics' "Didn't I Blow Your Mind This Time." Caught between the law and the mob, Grier and Forster plot to play one against the other, pocket a big score and walk away free. DIR/SCR Quentin Tarantino, from the novel "Rum Punch" by Elmore Leonard; PROD Lawrence Bender. US, 1997, color, 154 min. RATED R



KILL BILL: VOL. 1

10th Anniversary!

KILL BILL: VOL. 1

Fri, Mar 22, 9:15; Sat, Mar 23, 10:45; Wed, Mar 27, 9:20

Four years after taking a bullet to the head at the hands of her former colleagues in the Deadly Viper Assassination Squad (DiVAS), the Bride (Uma Thurman) awakens from a coma and sets out for revenge—a dish best served cold—in Tarantino's epic homage to martial arts movie madness. With her kill list and Hattori Hanzō blade in hand, the Bride crosses the globe to extract revenge on her former boss Bill (David Carradine) and deadly DiVAS Vivica A. Fox and Lucy Liu, culminating in an over-the-top battle royale. Music by the Wu-Tang Clan's RZA plus selections from Nancy Sinatra, Charlie Feathers, Bernard Herrman and Quincy Jones. DIR/SCR Quentin Tarantino; PROD Lawrence Bender. US, 2003, color, 111 min. RATED R

KILL BILL: VOL. 2

Fri, Mar 29, 9:20; Sat, Mar 30, 9:30

The Bride Is Back For the Final Cut. From being buried alive to mastering the Five Point Palm Exploding Heart Technique, the Bride won't stop until she claws her way to Enemy #1: Bill. But first she'll have to get through his brother (Michael Madsen) and the DiVAS' top assassin, eye-patched Daryl Hannah. Music by the Wu-Tang Clan's RZA plus selections from Johnny Cash, Charlie Feathers, Ennio Morricone and Luis Bacalov. "A masterful saga that celebrates the martial arts genre while kidding it, loving it and transcending it." —Roger Ebert. DIR/SCR Quentin Tarantino; PROD Lawrence Bender. US, 2004, color, 136 min. RATED R

The Roots of Django



GRINDHOUSE

Courtesy of The Weinstein Company

GRINDHOUSE

Fri, Apr 5, 9:30; Sat, Apr 6, 9:45

Quentin Tarantino and Robert Rodriguez's homage to over-the-top and under-budgeted exploitation cinema, GRINDHOUSE delivers double-barreled thrills, chills and guffaws. In Rodriguez's PLANET TERROR, Freddy Rodríguez and his stripper ex-girlfriend, Rose McGowan, fight off a biochemical weapon-infected zombie army. DEATH PROOF is Tarantino's take on drive-in carnageddon. Kurt Russell is the deranged Stuntman Mike, wreaking havoc and killing beautiful women with his souped-up muscle cars, until he meets his match against a cadre of tough chicks in Tennessee, including Rosario Dawson, Mary Elizabeth Winstead, Tracie Thoms and legendary stuntwoman Zoe Bell, whose death-defying acts behind the wheel and on the hood provide plenty of jaw-dropping excitement. DIR/SCR/PROD Robert Rodriguez, Quentin Tarantino; PROD Elizabeth Avellan, Erica Steinberg. US, 2007, color, 191 min. RATED R

INGLOURIOUS BASTERDS

Fri, Apr 12, 9:30; Sat, Apr 13, 7:30

Once Upon a Time in Nazi Occupied France... Brad Pitt leads "The Basterds," a group of hardbitten, mainly Jewish Americans recruited for the Nazi killin' business, while fugitive French-Jewish cinephile Mélanie Laurent hatches her own plot to win the war. With the infamous "Jew Hunter" Christoph Waltz (in an Oscar-winning performance) hot on both their trails, risks must be taken in order to change the course of history. Tarantino's ode to war pictures owes just as much to Spaghetti Westerns: anti-heroics, bloody-minded revenge and the music of Ennio Morricone. With Michael Fassbender, Diane Kruger, Eli Roth and Mike Myers. DIR/SCR Quentin Tarantino; PROD Lawrence Bender. US/Germany, 2009, color, 153 min. RATED R



INGLOURIOUS BASTERDS

Courtesy of The Weinstein Company



DJANGO

Courtesy of Rialto Pictures

The 1966 Original, Digitally Remastered!

DJANGO

Fri, Feb 1, 10:00; Sat, Feb 2, 11:00; Mon, Feb 4, 9:45; Tue, Feb 5, 9:00; Wed, Feb 6, 9:00; Thu, Feb 7, 9:00

Franco Nero stars as the titular badass in this genre touchstone, who arrives at a lawless border town, horseless and alone, dragging a coffin behind him. A man on a mysterious mission, Django will confront murderous ex-Confederates, Klansmen, and banditos in his search for vengeance. "More violent and pessimistic than anything before it...Relentless, surrealistically cruel and crazy, it is a film I've seen several times; it never disappoints." — Alex Cox. "The most influential Italian Western...Corbucci's rhetorical style creates a dreamlike mood which softens the film's brutality." — Phil Hardy. DIR/SCR/PROD Sergio Corbucci; SCR Bruno Corbucci; PROD Manolo Bolognini. Italy/Spain, 1966, color, 87 min. In Italian with English subtitles. NOT RATED Digital Presentation

THE HELLBENDERS aka THE CRUEL ONES

[I crudeli]

Fri, Feb 8, 9:15; Tue, Feb 12, 9:20

"You've got to respect the dead." "I don't even respect the living!" Refusing to admit defeat, ex-Confederate Colonel Jonas (Joseph Cotten) and his sons raid a Union Army transport laden with cash, massacring the soldiers. Planning to fund a resurgent rebel army, they stash the loot in a coffin, supposedly carrying the remains of a fallen comrade, to smuggle their ill-gotten treasure past cavalry patrols, bandits, hostile Indians, a nosy preacher and some shady ladies. But the Jonas brothers' evil ways will prove their undoing. Music by Ennio Morricone. DIR Sergio Corbucci; SCR Ugo Liberatore, José Gutiérrez Moaeso; PROD Albert Band. Italy/Spain, 1967, color, 90 min. Dubbed in English. NOT RATED Digital Presentation

45th Anniversary! Ultra-Rare 35mm Print!

THE GREAT SILENCE [Il grande silenzio]

Sat, Feb 9, 9:30; Sun, Feb 10, 9:20

Chaos reigns during the Great Blizzard of 1899, driving the villagers of Snowhill, Utah, to steal in order to survive. Enter ruthless, psychotic bounty hunter Klaus Kinski and his band of killers, who slaughter the naïve outlaws for profit. Vionetta McGee, widowed by Kinski's murderousness, hires mute gunfighter Jean-Louis Trintignant to avenge her husband's death. Gorgeous mountain locations in the Dolomites and Pyrenees stand in for Utah's Rocky Mountains. "SILENZIO takes place in the snow—I liked the action in the snow so much, DJANGO UNCHAINED has a big snow section in the middle of the movie." — Quentin Tarantino. DIR/SCR Sergio Corbucci; SCR Bruno Corbucci, Mario Amendola, Vittoriano Petrilli; PROD Alberto Marras. Italy, 1968, color, 105 min. Dubbed in English. NOT RATED

"One of the finest Westerns ever."

— Alex Cox, The New York Times

NAVAJO JOE [Un dollar a testa]

Fri, Feb 17, 9:20; Wed, Feb 20, 9:20

Outlaw Mervyn "Vee" Duncan (Aldo Sambrell) and his band of scalphunters massacre the entire population of an Indian village, save one—Navajo Joe (Burt Reynolds), who returns to extract bloody retribution on the bastards who killed his tribesmen and family. Music by Ennio Morricone. "It's one of the great revenge movies of all time: Burt Reynolds as the Navajo Joe character is a one-man-tornado onslaught." — Quentin Tarantino. "The best of all possible Burt Reynolds vehicles." — Alex Cox. DIR Sergio Corbucci; SCR Fernando Di Leo, Piero Regnoli; PROD Luigi Carpentieri, Ermanno Donati. Italy/Spain, 1966, color, 93 min. In Italian with English subtitles. NOT RATED

Rare 35mm Print!

DEATH RIDES A HORSE [Da uomo a uomo]

Tue, Feb 26, 9:00; Wed, Feb 27, 6:30 (Montgomery College Show)

Seeking revenge on the gang of outlaws who murdered his parents, John Phillip Law joins forces with ex-con Lee Van Cleef, who's seeking revenge on the same gang for very different purposes. Music by Ennio Morricone. "Replete with baroque torture and acid flashbacks...unfolds in a starkly primitive world—if not a desert on the planet Mars." — J. Hoberman. DIR Giulio Petroni; SCR Luciano Vincenzoni; PROD Henryk Chrosicki, Alfonso Sansone. Italy/Spain, 1967, color, 114 min. Italian with English subtitles. NOT RATED

45th Anniversary! New 35mm Print!

THE MERCENARY aka A PROFESSIONAL GUN [Il mercenario]

Fri, Mar 29, 7:00; Sun, Mar 31, 9:45; Apr 4, 9:30

Sergio Corbucci and Franco Nero reunited after the smash success of DJANGO on this picaresque tale of the Mexican Revolution. Nero is Sergei Kowalski, a Polish mercenary who, sensing a business opportunity, falls in with a band of revolutionaries led by Paco (Tony Musante). Over the years, the unlikely pair fight alongside and feud against one another, roaming the country fomenting revolution, liberating money, guns and horses from the Federales, and battling outlaw nemesis Curly (Jack Palance). "Transformed by Corbucci into a wild fantasy, comic-strip style, about political commitment: Frantz Fanon for beginners with a bizarre sense of humor." — Christopher Frayling. DIR/SCR Sergio Corbucci; SCR Adriano Bolzoni, Sergio Spina, Luciano Vincenzoni; PROD Alberto Grimaldi. Italy/Spain, 1968, color, 110 min. In Italian with English subtitles. RATED PG-13



THE MERCENARY

Courtesy of Everett Collection

"Corbucci's masterpiece. Contains one of Morricone's loveliest scores." — Justin Stewart, The L Magazine

Reel Estate: The American Home on Film

February 9—April 18

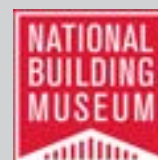
"There's no place like home." – Dorothy, *THE WIZARD OF OZ*

The idea of what makes a house a home, and explorations of how and where Americans live, have powerfully informed many significant films over the years, in ways both subtly thought-provoking and farcically over-the-top. In conjunction with the National Building Museum's current exhibition, "House & Home," AFI Silver presents this wide-ranging series of films focusing on the American home. Selections range from nostalgic classics like *GONE WITH THE WIND* and *MEET ME IN ST. LOUIS* to post-WWII suburban melodramas like *NO DOWN PAYMENT* and *STRANGERS WHEN WE MEET* to subversive comedies like Hal Ashby's *THE LANDLORD*, Albert Brooks' *REAL LIFE* and Tamara Jenkins' *SLUMS OF BEVERLY HILLS*.

Co-presented by AFI Silver and the National Building Museum. Special thanks to the National Building Museum for its collaboration, including Curator Deborah Sorensen, Director of Public Programs Paul Killmer and Vice President for Education Scott Kratz. For more information on the National Building Museum's "House & Home" exhibition, visit nbm.org.

*Denotes shows with introductions by Museum staff and distinguished guests. Details at AFI.com/Silver.

AFI Member passes will be accepted at all screenings in the Reel Estate series.

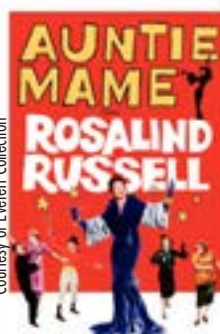


#10 on AFI's 100 Years...100 Musicals

MEET ME IN ST. LOUIS

Sat, Feb 9, 3:00*; Tue, Feb 12, 7:15

Vincente Minnelli's classic musical is a nostalgic portrait of turn-of-the-twentieth century American life, centered around a prosperous family living in a stately Victorian mansion (Cedric Gibbons, Jack Martin Smith and Lemuel Ayers collaborated on the art direction). The story turns on the powerful childhood fear of change—of losing one's home, friends and family. Daughters Lucille Bremer and Judy Garland scheme to land boyfriends, while youngest Margaret O'Brien schemes to raise hell on Halloween. When their father receives a job offer that would mean leaving St. Louis for New York, the children act out—in ways large and small, funny and frightful. DIR Vincente Minnelli; SCR Irving Brecher, Fred F. Finklehoffe, from the novel by Sally Benson; PROD Arthur Freed. US, 1944, color, 113 min. NOT RATED



55th Anniversary!
AUNTIE MAME

Sat, Feb 23, 1:30

Almost as flamboyant as Auntie Mame herself, the apartment at 3 Beekman Place in New York provides many of the film's best opportunities for humor as its interiors constantly evolve to mirror the many moods, and fashions, of Rosalind Russell's flamboyant Mame Dennis. Embracing far-ranging motifs—from East to West, traditional to ultra-

modern—the sets are an extreme reflection of design trends from the 1930s to '50s. Russell is indefatigably funny as the madcap Mame, as are Coral Browne as her boozy best pal and Peggy Cass, Russell's Tony-winning costar from the stage play, as her personal secretary. DIR/PROD Morton DaCosta; SCR Betty Comden, Adolph Green, from the novel by Patrick Dennis. US, 1958, color, 143 min. NOT RATED

8 ■ Daily Listings: 301.495.6700

#2 on AFI's 100 Years...100 Passions

#6 on AFI's 100 Years...100 Movies

GONE WITH THE WIND

Sat, Mar 2, 3:30; Sun, Mar 3, 3:00

David O. Selznick's superproduction about the Old South, the Civil War and the indomitable Scarlett O'Hara was the culmination of a bidding war for the rights to Margaret Mitchell's bestseller, a wildly successful publicity campaign to cast Scarlett, endless script revisions, four different directors and obsessive tinkering by the tireless Selznick. The result was the most successful film in Hollywood history (adjusted for inflation, it still comes out on top). Among the film's 13 Oscar nominations and 8 wins, Lyle Wheeler won Best Art Direction for designing Tara, the O'Hara family's iconic Southern mansion, and the war-torn Atlanta streetscape, all created on the RKO backlot. DIR Victor Fleming; SCR Sidney Howard, from the novel by Margaret Mitchell; PROD David O. Selznick. US, 1939, color, 238 min plus 15 min intermission. NOT RATED



NO DOWN PAYMENT

Sat, Mar 16, 3:00

In stark contrast to the smiling families of 1950s TV, director Martin Ritt (blacklisted at the time from television work) turns a critical eye on suburban America. New to the southern California suburb of Sunrise Hills, Jeffrey Hunter and wife Patricia Owens attend a neighborhood barbeque. There they meet alcoholic, amoral Tony Randall and his long-suffering wife Sheree North, and crude Cameron Mitchell and his embittered wife Joanne Woodward. Hunter had considered himself lucky to buy a house in the neighborhood, but has second thoughts given the anger, resentment, racism, snobbishness, substance abuse and violence he and his wife discover there. DIR Martin Ritt; SCR Philip Yordan, Ben Maddow, from the novel by John McPartland; PROD Jerry Wald. US, 1957, b&w, 105 min. NOT RATED

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Sat, Feb 16, 3:00*; Tue, Feb 19, 5:15

With his cramped New York apartment crimping his style, advertising exec Jim Blandings (Cary Grant) decides to move his wife (Myrna Loy), two daughters and housekeeper (Louise Beavers) to a more spacious home in Connecticut. Foolishly overpaying for a crumbling old farmhouse, Blandings soon discovers that his "dream" home cannot be repaired but must be rebuilt, setting into motion a series of increasingly expensive—and hilarious—events as he must hire contractors to fix problem after problem. DIR H. C. Potter; SCR/PROD Norman Panama, Melvin Frank, from the novel by Eric Hodgins. US, 1948, b&w, 94 min. NOT RATED

A SUMMER PLACE

Sat, Mar 23, 3:30*

This sensitive and passionate film opens in a crumbling Victorian house, disgraced by its conversion to a tourist hotel and the unhappy marriage of its owners. Teens Sandra Dee and Troy Donahue fall madly in love, unaware that her father and his mother were lovers themselves, 20 years before—and are now once again, though each is married to someone else. By the film's conclusion, pairs have been re-matched, East coast traded for West, and the promise of a better day is capped by the announcement that "Frank Lloyd Wright designed our house." Exteriors of Wright's Walker Residence in Carmel were used extensively, while its angular, stone-filled interiors were recreated on a sound stage. The unusual beachfront house signals not only the new couple's progressive attitude toward architecture but also their determination to buck tradition when it comes to love. DIR/SCR/PROD Delmer Daves, from the novel by Sloan Wilson. US, 1959, color, 130 min. NOT RATED

70th Anniversary!

THE MORE THE MERRIER

Sat, Mar 9, 3:30*

When the bureaucratic buildup of WWII creates a housing shortage in Washington, DC, working girl Jean Arthur advertises for a female roommate. Unable to check into his hotel when he arrives in town, millionaire Charles Coburn charms (and flimflams) his way into Arthur's spacious apartment, where he's flummoxed by her regimented routines and rules and unimpressed by her wet blanket fiancé, Richard Gaines. So Coburn sublets half of his space to Joel McCrea, with matchmaking in mind. Director George Stevens works comic magic with the cramped quarters and stellar performances. Six Oscar nominations, including Arthur for Best Actress and a win for Best Supporting Actor Coburn.

DIR/PROD George Stevens; SCR Richard Flournoy, Lewis R. Foster, Frank Ross, Robert Russell. US, 1943, b&w, 104 min. NOT RATED



Korean Film Festival DC

March 17–April 15

AFI Silver once again joins with the Smithsonian's Freer and Sackler Galleries to celebrate the cinema of South Korea.

The ninth edition of this popular annual survey of one of the world's most dynamic national cinemas features an outstanding selection of new films plus a retrospective devoted to one of contemporary Korean cinema's leading lights, writer-director Park Chan-wook, whose first US film, *STOKER*, opens in March.

The festival was organized by Tom Vick, film programmer for the Freer and Sackler Galleries of the Smithsonian Institution. For complete festival information, including films screening at the Freer, visit www.asia.si.edu/KoreanFilm2013.

Thanks to the Korean Cultural Center and the Embassy of the Republic of Korea, Washington, DC, for their generous support.

🍷 AFI Member passes will be accepted at all screenings in the Korean Film Festival series.

THIRST

Sun, Mar 17, 9:00; Mon, Mar 18, 9:00

10th Anniversary!

OLDBOY

Sun, Mar 24, 6:30

YOUNG GUN IN THE TIME

Sun, Mar 24, 9:00; Mon, Mar 25, 9:40

NAMELESS GANGSTER: RULES OF THE TIME

Mon, Mar 25, 7:00

LADY VENGEANCE

Sun, Mar 31, 7:30

A COMPANY MAN

Tue, Apr 2, 9:30; Apr 3, 9:20

JSA: JOINT SECURITY AREA

Thu, Apr 4, 7:00

CONFESSION OF MURDER

Sun, Apr 7, 9:20; Mon, Apr 8, 9:20

I'M A CYBORG, BUT THAT'S OK

Tue, Apr 9, 7:00; Wed, Apr 10, 9:15

A WEREWOLF BOY

Sun, Apr 14, 7:45; Mon, Apr 15, 7:10



STRANGERS WHEN WE MEET

Sat, Mar 30, 3:15; Tue, Apr 2, 7:00

This bittersweet melodrama, beautifully lensed in CinemaScope by Charles Lang, enjoys a devoted following for its emotional sophistication and nuance. Unhappy with his wife's desire that he pursue more lucrative contracts, architect Kirk Douglas pours his soul into the unconventional home he is creating for novelist Ernie Kovacs in *Bel Air*. In contrast to his own open-plan suburban rambler, the new multi-level residence incorporates Japanese-style screens, romantic jewel-tones and warm wood surfaces—a bold design, with further inspiration provided by the affair Douglas begins with new neighbor Kim Novak. The actual residence was designed by Carl Anderson with Ross Bellah, studio artists whose rattan furnishings were honored by MoMA 20 years earlier in a competition judged by architect Marcel Breuer, among others. DIR/PROD Richard Quine; SCR Evan Hunter, from his novel. US, 1960, color, 117 min. NOT RATED

THE LANDLORD

Sat, Apr 6, 3:30; Thu, Apr 11, 9:00

What begins as an oddball farce—a privileged young man buys a tenement building, intending to convert it into a psychedelic bachelor pad—evolves into something much more complex as the naïve Beau Bridges spends time getting to know the African-American tenants he had planned to evict. Oscar-winning editor Hal Ashby's directorial debut boasts bold visuals, with Bridges' overlit, whiter-than-white family estate contrasting with the shadowy, well-worn apartment building in the pre-gentrified neighborhood of Park Slope, Brooklyn (the cinematography is by Gordon Willis, soon to become a legend for *THE GODFATHER*). The detailed production design is by Robert Boyle, master of stagebound illusion for Alfred Hitchcock, here transitioning to more location-based work. DIR Hal Ashby; SCR Bill Gunn, from the novel by Kristin Hunter; PROD Norman Jewison. US, 1970, color, 112 min. RATED PG

REAL LIFE

Sun, Apr 7, 7:20; Tue, Apr 9, 9:15

"The most hilarious comedy, the most gripping drama, the most suspenseful disasters—they don't happen on the movie screen, they happen in my backyard and yours!" Albert Brooks' directorial debut takes the groundbreaking 1973 PBS documentary series *AN AMERICAN FAMILY* as inspiration, but the film rapidly becomes much darker, as Brooks (playing a narcissistic version of himself) begins a round-the-clock documentation of a family whose patriarch Charles Grodin struggles between playing to the cameras and keeping his family together. This whip-smart black comedy presciently tackles what would come to be known as "reality television." DIR/SCR Albert Brooks; SCR Monica McGowan Johnson, Harry Shearer; PROD Penelope Spheeris. US, 1979, color, 99 min. RATED PG

15th Anniversary!

SLUMS OF BEVERLY HILLS

Fri, Apr 12, 7:30; Tue, Apr 16, 9:15

Director Tamara Jenkins' semi-autobiographical film follows the Abromowitz clan in 1976, as father Murray (Alan Arkin) hustles his kids from one low-rent apartment to another so that they can attend Beverly Hills schools. A sharply observed coming-of-age comedy that examines the awkwardness of being financially out of place. Excellent period detail abounds—late 1970s-era funky threads, gas guzzlers, shag carpet and delightfully oddball southern California "dingbat architecture"—downmarket garden apartments and garage-centric houses. With Natasha Lyonne, David Krumholtz, Marisa Tomei, Jessica Walter, Carl Reiner and Rita Moreno. DIR/SCR Tamara Jenkins; PROD Michael Nozik, Stan Wlodkowski. US, 1998, color, 91 min. RATED R



OVER THE EDGE

Sat, Apr 13, 5:30; Mon, Apr 15, 9:30

"They were old enough to know better, but too young to care. And now this town is... *Over the Edge*." In the planned community of New Granada, Colorado, ("Tomorrow's City... Today"), the bored and aimless youth have taken to drink, drugs and violent pranks in alarming numbers. In the wake of a senseless tragedy—the gunning down of a teenager (Matt Dillon, in his screen debut) by cop Harry Northup, the town leaders shut down the teen rec center while the president of the homeowners association warns that "a community with a teen crime problem isn't a community with a high resale value." Thus provoked, the kids take to the streets to wage all-out war on the city's grownups. Barely released in 1979, enthusiastic word-of-mouth got the film shown in repertory houses and eventually on cable, where it earned a passionate cult following. DIR Jonathan Kaplan; SCR Charlie Haas, Tim Hunter; PROD George Litta. US, 1979/1981, color, 95 min. RATED PG

"[OVER THE EDGE] pretty much defined my whole personality. It was really cool. Total anarchy."
— Kurt Cobain

POLTERGEIST

Sat, Apr 13, 10:30; Thu, Apr 18, 9:30

"They're heeere." Directed by THE TEXAS CHAINSAW MASSACRE's Tobe Hooper, but overwhelmingly bearing the stylistic fingerprints of writer/producer Steven Spielberg, *POLTERGEIST* represents an unholy marriage of family film and intense horror cinema. The haunted house genre moves to the suburbs, as a family discovers that the mysterious occurrences in their new tract home—at first amusing bits of mischievous telekinesis, later more terrifying acts of deadly violence—may have something to do with the Native American burial ground underneath their southern California subdivision. DIR Tobe Hooper; SCR/PROD Steven Spielberg; SCR Michael Grais, Mark Victor; PROD Frank Marshall. US, 1982, color, 114 min. RATED PG

Mr. and Mrs. Hitchcock

February 3–April 10

Courtesy of Photofest



Following the recent release of *HITCHCOCK*, starring Anthony Hopkins and Helen Mirren, viewers may have a renewed interest in the cinematic savvy of Alma Reville, aka Mrs. Alfred Hitchcock. An invaluable creative contributor to her husband's films, sometimes credited on screen, more often not, Reville was an established script supervisor and film editor when she met her future husband, then employed as a title designer, in 1920s London. And she was with him every step of the way as he moved up the ranks to the director's chair and on to one of the most prolific and celebrated filmmaking careers.

"I beg permission to mention by name only four people who have given me the most affection, appreciation and encouragement, and constant collaboration. The first of the four is a film editor, the second is a scriptwriter, the third is the mother of my daughter Pat, and the fourth is as fine a cook as ever performed miracles in a domestic kitchen. And their names are Alma Reville." –Alfred Hitchcock, accepting the AFI Life Achievement Award in 1979

AFI Member passes will be accepted at all screenings in the Mr. and Mrs. Hitchcock series.

PSYCHO

Sun, Feb 3, 5:15; Mon, Feb 4, 5:15; Tue, Feb 5, 7:00; Thu, Feb 7, 7:00

Alfred Hitchcock's landmark 1960 thriller has lost none of its power to shock, despite its familiar place and frequency of reference within the pop culture firmament. Marion Crane (Janet Leigh), impulsively fleeing a dead-end job with \$40K of her employer's money, stops at the Bates Motel for the night. Motel keeper Norman (Anthony Perkins) seems nice, but his mother is another story. Hitchcock deploys his entire arsenal of suspense-creating skills, honed over four decades of moviemaking, but in surprising, expectation-defying, even iconoclastic ways. Bernard Herrmann's celebrated score remains one of the most powerful examples of the fully integrated use of music in the cinema.

DIR/PROD Alfred Hitchcock; SCR Joseph Stefano, based on the novel by Robert Bloch. US, 1960, b&w, 109 min. NOT RATED

RICH AND STRANGE

Sat, Feb 9, 1:00; Sun, Feb 10, 4:45

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 the script was inspired by his and Alma Reville's own honeymoon cruise. DIR/SCR Alfred Hitchcock; SCR Alma Reville, Val Valentine, from the novel by Dale Collins; PROD John Maxwell. UK, 1931, b&w, 92 min. NOT RATED

YOUNG AND INNOCENT

Sat, Feb 23, 11:45 a.m.; Sun, Feb 24, 3:30; Thu, Feb 28, 7:00

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 (daughter 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, from the novel "A Shilling for Candles" by Josephine Tey; PROD Edward Black. UK, 1937, b&w, 82 min. NOT RATED

SECRET AGENT

Sat, Feb 16, 1:00; Sun, Feb 17, 5:25; Wed, Feb 20, 7:15

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., from the play by Campbell Dixon and the novel "Ashenden" by W. Somerset Maugham; PROD Michael Balcon. UK, 1936, b&w, 86 min. NOT RATED

SABOTAGE

Fri, Feb 22, 5:15; Sun, Feb 24, 5:15; Mon, Feb 25, 5:15; Tue, Feb 26, 5:15

Suspecting London cinema operator Oscar Homolka of terrorist activity, Scotland Yard detective John Loder goes undercover. He ingratiates 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 just used it for his previous film. DIR Alfred Hitchcock; SCR Charles Bennett, from the novel "The Secret Agent" by Joseph Conrad; PROD Michael Balcon. UK, 1936, b&w, 76 min. NOT RATED



SHADOW OF A DOUBT

85th Anniversary! THE FIRST BORN



Live musical accompaniment by Andrew Simpson

Sat, Mar 9, 1:30

Unable to conceive, young bride Lady Madeleine Boycott (a pre-blonde Madeleine Carroll, in one of her earliest roles) takes in an illegitimate child, while her caddish husband Sir Hugo Boycott (writer/director/star Miles Mander) is off carousing in North Africa, and passes the boy off as her own. But no good comes of this deception. A thrillingly conceived, expertly edited suspense sequence late in the film can only be described as "Hitchcockian" and is most likely a contribution from screenwriter and former editor Alma Reville, and thus fascinating evidence of the cinematic vision she shared with her husband. DIR/SCR/PROD Miles Mander, from his book and play; SCR Alma Reville; PROD Michael Balcon, C. M. Woolf. UK, 1928, b&w, 101 min. Silent with live accompaniment. NOT RATED

Tinted 35mm print restored by the BFI National Archive with additional material from George Eastman House.



SUSPICION

Courtesy of Everett Collection

SUSPICION

Fri, Mar 15, 7:05; Sat, Mar 16, 11:00 a.m.; Tue, Mar 19, 9:30

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 her husband's 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, Alma Reville, from the novel "Before the Fact" by Francis Iles; PROD Harry E. Edington. US, 1941, b&w, 99 min. NOT RATED

70th Anniversary! SHADOW OF A DOUBT

Fri, Mar 22, 7:00; Tue, Mar 26, 5:15, 9:10; Wed, Mar 27, 6:30 (Montgomery College Show); Thu, Mar 28, 5:15, 9:20

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



STAGE FRIGHT

Sat, Mar 30, 7:20; Sun, Mar 31, 11:00 a.m.

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, Alma Reville, from the novel "Running Man" by Selwyn Jepson. UK, 1950, b&w, 110 min. NOT RATED

STRANGERS ON A TRAIN

Fri, Apr 5, 7:15; Sat, Apr 6, 7:30; Sun, Apr 7, 3:40; Wed, Apr 10, 6:30 (Montgomery College Show)

"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. DIR/PROD Alfred Hitchcock; SCR Raymond Chandler, Czenzi Ormonde, Whitfield Cook, from the novel by Patricia Highsmith. US, 1951, b&w, 101 min. NOT RATED



Courtesy of Everett Collection



ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL

Once again, AFI Silver is proud to host screenings in this year's Environmental Film Festival in the Nation's Capital. Since launching in 1993, the festival has pioneered a movement to advance environmental understanding through the power of film, and now serves as a model for environmental film festivals across the country and around the world.

Films listed here will screen at AFI Silver March 16-24; the full festival runs March 12-24. For a complete schedule, please visit dcenvironmentalfilmfest.org. All film notes courtesy of the Environmental Film Festival in the Nation's Capital, unless otherwise noted.

No passes accepted.

REVOLUTION

Sat, Mar 16, 5:15

This documentary (Rob Stewart's follow-up to his acclaimed SHARKWATER) seeks to inspire a revolution that will change the planet and save life on Earth. Searching for the secret to saving Earth's ecosystems, Stewart embarks on a life-threatening adventure, discovering that it's not only sharks that are in grave danger—it's humanity itself. From the coral reefs in Papua New Guinea and deforestation in Madagascar to the largest and most destructive environmental project in history in Alberta, Canada, he reveals that environmental degradation, species loss, ocean acidification, pollution and food/water scarcity are reducing the Earth's ability to house humans. How did this happen, and what will it take to change course? DIR/SCR/PROD Rob Stewart. Canada, 2012, color, 97 min. NOT RATED

MORE THAN HONEY

Sun, Mar 17, 4:45

Over the last decade, millions of bees have disappeared worldwide. Is this a one-time anomaly or a total system collapse? What separates this documentary from earlier films on the subject is that it proposes a possible solution. The filmmaker seeks to showcase the bees' story in a much larger context: the over-stressed and continually growing pyramid of the global economy, at the base of which are insects. From the Alps to the Arizona desert, bees have virtually become assembly line workers in a machine expected to function with the simple push of a button, like Chaplin's MODERN TIMES. DIR/PROD Markus Imhoof; SCR Kerstin Hoppenhaus; PROD Pierre-Alain Meier, Thomas Kufus, Helmut Grosser. Switzerland/Germany/Austria, 2012, color, 91 min. In English, German and Mandarin with English subtitles. NOT RATED

Co-presented by the Embassy of Switzerland.

NOW, FORAGER

Sun, Mar 17, 7:15

Lucien and Regina are a husband-and-wife team of foragers who make their living gathering wild mushrooms in the woodlands of New Jersey and selling them to New York City restaurants. The foraging lifestyle is unpredictable and financially unstable, however, and puts the couple's marriage—and ideals—to the test. Codirector and actor Jason Cortlund offers a de-romanticized take on the foodie movement and explores the work and struggle that goes into preparing food to be eventually enjoyed and eaten. DIR/SCR Jason Cortlund; DIR/PROD Julia Halperin; PROD Kit Bland, Krzysztof Szpetmanski. US/Poland, 2012, color, 94 min. NOT RATED

LEVIATHAN

Sat, Mar 23, 6:15

Set inside one of the world's most dangerous professions, the commercial fishing industry, this documentary takes to the high seas of the North Atlantic—Herman Melville territory—to capture this harsh, unforgiving world in all of its visceral, haunting, cosmic detail. Shot on a fishing boat 200 miles off the Massachusetts coast with waterproof digital cameras that were passed freely from film crew to ship crew, the result is a hallucinatory sensory experience quite unlike any other, as cameras swoop from below sea level to literal bird's-eye views. To paraphrase Francis Ford Coppola describing his APOCALYPSE NOW, LEVIATHAN isn't a movie about commercial fishing; it is commercial fishing. (Courtesy of the New York Film Festival) DIR/SCR/PROD Lucien Castaing-Taylor, Véréna Paravel. France/UK/US, 2012, color, 87 min. NOT RATED

TO THE WONDER

Sat, Mar 23, 8:15

A romantic drama centered on a man who reconnects with a woman from his hometown after his marriage to a European woman falls apart, this film is an exploration of love in its many forms. Ben Affleck plays Neil, who falls in love with a woman named Marina (Olga Kurylenko) in Paris. Together they visit Mont Saint-Michel, known in France as "the wonder of the Western world." After they move to Oklahoma, problems arise. Marina makes the acquaintance of a priest and fellow exile (Javier Bardem), while Neil, who has taken a job as an environmental inspector, renews his ties with a childhood girlfriend (Rachel McAdams). DIR/SCR Terrence Malick; PROD Sarah Green, Nicolas Gonda. US, 2012, color, 112 min. In English, French, Russian, Italian and Spanish with English subtitles. NOT RATED



Courtesy of pictures dept.

THE LAND OF HOPE

Sun, Mar 24, 3:30

In the prefecture of Nagashima (an amalgam of Japan's nuclear traumas), two families are torn apart when an earthquake causes a nuclear meltdown. The government draws danger zones across the area, with one line going right between the houses of two neighbors: the Onos and the Suzukis. The elder, Ono Yasuhiko, decides to stay in the "safe" zone where their home lies, while the Suzuki family evacuates. The film captures the often surreal ways the government exhibits denial through its policy, discriminates among its citizens and causes mass nuclear fear, all while telling a touching story of two families and their struggles to stay united. (Courtesy of Phillip Lorenzo) DIR/SCR Sion Sono, based on his novel; PROD Yuji Sadai, Mizue Kunizane, Yoko Shiomaki. Japan, 2012, color, 133 min. In Japanese with English subtitles. NOT RATED

Loretta Young Centennial

March 8—April 18

Courtesy of Everett Collection



One of Hollywood's most stunningly beautiful leading ladies, Loretta Young (born January 6, 1913) became a top-billed star at just 17 and worked furiously through the first half of the 1930s—starring in nine features in 1933 alone! Young enjoyed a long career in films as well as nearly a decade on television as the star of *THE LORETTA YOUNG SHOW* in the 1950s and 60s. But her best and boldest works are her early 1930s pre-Code films, made mainly for Warner Bros.' First National division, where her roles ran the gamut of Depression era types: flappers, molls, hard luck orphans, working girls and beautiful dreamers, paired memorably opposite James Cagney, Spencer Tracy and Cary Grant. In recognition of Young's centennial, AFI Silver presents a wide-ranging retrospective of this under-appreciated star's best films, including many forgotten gems.

AFI Member passes will be accepted at all screenings in the Loretta Young series.

THE BISHOP'S WIFE

Fri, Mar 8, 3:00; Sat, Mar 9, 11:00 a.m.; Sun, Mar 10, 11:00 a.m.; Thu, Mar 14, 4:45

Praying for divine intervention during the Christmas season to help him realize his dream of building a new cathedral, Bishop David Niven has his prayers answered in the person of angelic Cary Grant. But Grant's message isn't exactly what Niven wanted to hear: rather than a single-minded focus on collecting money to erect a bigger building, Niven ought to help needy people in his community and look after the resources he already has, not the least of which is his lovely but neglected wife, Loretta Young. Niven's a hardheaded sort, so Grant must show him how it's done—mounting a charm offensive on the parishioners and squiring Young around town. DIR Henry Koster; SCR Robert E. Sherwood, Leonardo Bercovici, from the novel by Robert Nathan; PROD Samuel Goldwyn. US, 1947, b&w, 109 min. NOT RATED



Courtesy of Sony Pictures Repertory

PLATINUM BLONDE

Fri, Mar 15, 3:00; Mon, Mar 18, 5:15; Tue, Mar 19, 5:15; Wed, Mar 20, 8:45

Re-titled to cash in on Jean Harlow's notoriety, *PLATINUM BLONDE* makes a lot more sense under its working title of "GALLAGHER," the name of Loretta Young's character, best pal and fellow reporter to ex-journalist Stew Smith (Robert Williams), who recently married rich to the debutante (Harlow) whose family's dirty laundry he previously aired. With high society life getting the old newshound down, Smith re-discovers what really makes him happy—including Gallagher, with whom he truly belongs. The first collaboration 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 and Douglas W. Churchill. US, 1931, b&w, 90 min. NOT RATED



80th Anniversary! EMPLOYEES' ENTRANCE

Wed, Mar 13, 6:30 (Montgomery College Show); Sun, Mar 17, 1:20; Wed, Mar 20, 7:10

New York department store manager Warren William runs a tyrannical but highly profitable operation, giving no quarter to competitors, suppliers or unproductive employees. But he is a man, after all, and steps out one evening to enjoy some female companionship with the lovely Loretta Young, who's hoping to land a job. Hired as a store model, Young wants to put the tawdry affair behind her, especially after she falls in love and marries plucky sales exec Wallace Ford. But the boss has other ideas, and he's devilishly good at getting his way. Racy and unrepentant pre-Code entertainment! DIR Roy Del Ruth; SCR Robert Presnell, from the play by David Boehm; PROD Lucien Hubbard. US, 1933, b&w, 75 min. NOT RATED
35mm print preserved by the Library of Congress.

80th Anniversary! GRAND SLAM

Sun, Mar 17, 3:00; Mon, Mar 18, 7:20

Serious-minded Paul Lukas waits tables in a Russian restaurant to pay the bills until he can finish his novel. With the craze for contract bridge in full swing, wife Loretta Young forces the unenthusiastic Lukas to play cards with her. Turns out he's quite good, and when he's recruited from waiter to partner at a table against bridge expert Ferdinand Gottschalk, whom he defeats, Lukas becomes an overnight sensation and a reluctant bridge pro. But can the happy couple be happy bridge partners? Not known for comedies, director William Dieterle displays a surprisingly deft hand for fast-paced antics in this early example of screwball comedy. DIR William Dieterle; SCR Erwin Gelsey, David Boehm, from the novel by B. Russell Herts; PROD Hal B. Wallis. US, 1933, b&w, 67 min. NOT RATED



Courtesy of Everett Collection

TAXI!

Sat, Mar 23, 11:30 a.m.; Mon, Mar 25, 5:15; Tue, Mar 26, 7:30

"Come out and take it, you dirty yellow-bellied rat!" Feisty New York cabbie James Cagney knows it's a dog-eat-dog world out there on the streets, especially with a crooked cab syndicate trying to stick it to independent hacks like him. But can he learn to tame his temper in order to woo the lovely Loretta Young? DIR Roy Del Ruth; SCR Kubec Glasman, John Bright, from the play by Kenyon Nicholson; PROD Robert Lord. US, 1932, b&w, 69 min. NOT RATED
35mm print preserved by the Library of Congress.

75th Anniversary! SUEZ

Sun, Mar 24, 11:00 a.m.; Thu, Mar 28, 7:30

French diplomat Ferdinand de Lesseps (Tyrone Power) loses the hand of his beloved Countess Eugenie de Montijo (Loretta Young) to Napoleon III (Leon Ames). Unlucky in love, he instead discovers a great cause in undertaking the construction of the Suez Canal between the Mediterranean and Red Seas, courting allies in Egypt and the UK while enjoying the ardent support of army brat-turned-personal secretary Toni Pellerin (Annabella). Allan Dwan's rousing historical adventure boasts landmark special effects, using matte paintings and process shots to imperil de Lesseps' precarious project with an impressive rock slide and a celebrated cyclone sequence. DIR Allan Dwan; SCR Philip Dunne, Julien Josephson. US, 1938, b&w, 98 min. NOT RATED



Courtesy of Sony Pictures Repertory

80th Anniversary! New 35mm Print! MAN'S CASTLE

Sat, Mar 30, 5:45; Mon, Apr 1, 7:00

Down-on-her-luck Loretta Young gets a lift from footloose Spencer Tracy in this romantic Depression-era delight. Tracy lives by his wits, but not by conventional codes of behavior, as he romances showgirl Glenda Farrell while shacking up with Young (literally shacking, in a Hooverville on the shores of the Hudson River). There's plenty of pre-Code naughtiness—the carefree attitude toward sex and violence is remarkable even by pre-Code standards—but director Frank Borzage goes to such extremes for exploration, not exploitation, lending "an aura to his characters, not merely through soft focus and a fluid camera, but through a genuine concern with the wondrous inner life of lovers in the midst of adversity." — Andrew Sarris. DIR Frank Borzage; SCR Jo Swerling, from the play by Lawrence Hazard. US, 1933, b&w, 75 min. NOT RATED

Special Engagements

MARS: Mid-Atlantic Regional Showcase



Courtesy of Adam Ametrua

World Premiere!

THE LEGEND OF COOL "DISCO" DAN

In person: filmmakers Joseph Pattisall, Roger Gastman, Iley Brown, Caleb Neelon and narrator Henry Rollins
Sat, Feb 23, 8:00

Discover the "other" Washington of the 1980s through the story of legendary graffiti artist Cool "Disco" Dan, a mysterious, ubiquitous presence during the height of gogo music, record crime rates and city-wide dysfunction. Few people knew every block of the city like Dan, and as intrigue about his identity grew, his illegal scrawl became a unifying force for a city on the verge of chaos. Narrated by DC native Henry Rollins and featuring interviews with "Mayor for Life" Marion Barry, civil rights activist Rev. Walter Fauntroy, punk rock historian and activist Mark Andersen and musicians Chuck Brown and Ian MacKaye, this documentary from filmmakers Joseph Pattisall and Roger Gastman (producer, EXIT THROUGH THE GIFT SHOP) tells a fascinating chapter of DC history. DIR Joseph Pattisall; PROD Roger Gastman. US, 2012, color and b&w, 90 min. NOT RATED

Screening in conjunction with the Corcoran Gallery of Art's exhibition, "Pump Me Up: D.C. Subculture of the 1980s," opening February 23, the first exhibition to explore the thriving underground of Washington, DC, during the 1980s, giving visual form to the raucous energy of graffiti, gogo music and a world-renowned punk and hardcore scene. For more information, visit corcoran.org.



THE TERMINATOR

Fri, Mar 1, 7:00; Wed, Mar 6, 10:00

"I'll be back." James Cameron's landmark sci-fi action movie features Arnold Schwarzenegger's career-defining role. A cyborg assassin from the future (Schwarzenegger) travels back in time to terminate Linda Hamilton, whose own future has somehow made her a target of unknown enemies. Also visiting from the future is Michael Biehn, sent to protect Hamilton from her assassin, and warn her of the coming apocalypse caused when a supercomputer called Skynet turns the power of the world's machines against man. DIR/SCR James Cameron; SCR/PROD Gale Anne Hurd. US, 1984, color, 108 min. RATED R

80th Anniversary!

ZOO IN BUDAPEST

Sun, Mar 31, 3:20; Mon, Apr 1, 8:45

Growing up entirely within the confines of the Budapest city zoo, oddball Gene Raymond is a sensitive type who prefers the company of animals to people. Hiding out after liberating a rich woman's fur coat, he discovers fellow fugitive Loretta Young, an orphan who's run away days before her 18th birthday to avoid becoming an indentured servant. At night among the animals, the two fall in love. Rowland V. Lee's romantic fantasy takes place on a backlot version of Budapest conjured by ace art director William S. Darling (born Wilmos Bela Sandorhaji in Sándorhaz, Austria-Hungary), sumptuously shot by Lee Garmes. DIR/SCR Rowland V. Lee; SCR Dan Tothorah, Louise Long; from the story by Melville Baker, Jack Kirkland; PROD Jesse L. Lasky. US, 1933, b&w, 83 min. NOT RATED



BORN TO BE BAD

Fri, Apr 5, 5:15; Sat, Apr 6, 6:00

An unwed mother at 15, Letty Strong (Loretta Young) has made ends meet on her own ever since, modeling and entertaining wealthy paramours, while allowing her spunky 7-year-old son Mickey (Jackie Kelk) to run wild on the streets. After Mickey is injured in a traffic accident involving a milk truck, Letty sues the wealthy dairy owner, Malcolm Trevor (Cary Grant), but gets declared an unfit mother instead. Amazingly, Trevor and his wife offer to take in young Mickey, allowing mother and son another shot at grifting the Connecticut couple. DIR Lowell Sherman; SCR Ralph Graves; PROD Darryl F. Zanuck. US, 1934, b&w, 62 min. NOT RATED

THE CALL OF THE WILD

Sun, Apr 7, 1:40; Thu, Apr 11, 7:00

William "Wild Bill" Wellman adapts the big screen version of Jack London's famous novella. Luckless Klondike prospector Clark Gable throws in with Jack Oakie, who's got a map and a hot tip on an unclaimed gold mine. While equipping their sleds, the partners rescue a half-wolf sled dog named Buck from a cruel Englishman, Reginald Owen. Out on the trail, they rescue greenhorn Loretta Young from a pack of wolves, and the motley crew now seeks their fortunes together, fending off the elements, claim jumpers, skullduggery and various animal instincts. DIR William Wellman; SCR Gene Fowler, Leonard Proskins, from the story by Jack London; PROD Darryl F. Zanuck. US, 1935, b&w, 95 min. NOT RATED

THE STRANGER

Fri, Apr 12, 5:30; Sat, Apr 13, 3:30; Sun, Apr 14, 11:00 a.m.; Wed, Apr 17, 9:00

More fittingly, "I MARRIED A NAZI," as Loretta Young discovers too late that her new husband, émigré professor Orson Welles, is not the man she thinks he is, but is in fact a wanted war criminal who has escaped to small town America and is living under an assumed name. Welles delivers the goods in this well-constructed noir thriller, featuring memorable performances by Young and Edward G. Robinson as a dogged Nazi hunter, cinematography by Russell Metty, and a justly famous climax atop the town clock tower. DIR Orson Welles; SCR Anthony Veiller; PROD Sam Spiegel. US, 1946, b&w, 95 min. NOT RATED



Courtesy of Everett Collection

80th Anniversary!

MIDNIGHT MARY

Sun, Apr 7, 5:45; Tue, Apr 9, 5:15; Thu, Apr 11, 5:15

While awaiting the jury's verdict in her murder trial, Mary Martin (Loretta Young) revisits in flashback the events that brought her there: a rough upbringing in an orphanage, jail time after a false conviction for theft, then falling in with dangerous gangster Leo (Ricardo Cortez). Despite all this, Mary went straight for a time, and enjoyed the love of a good man, lawyer Tom Mannering, Jr. (Franchot Tone), until her past caught up with her. Is this the end of Mary, or will love save the day? A stylish star turn by Young, here glammed up by MGM and directed with verve by William A. Wellman. DIR William Wellman; SCR Gene Markey, Kathryn Scola, from the story by Anita Loos; PROD Lucien Hubbard. US, 1933, b&w, 74 min. NOT RATED

THE FARMER'S DAUGHTER

Sat, Apr 13, 11:05 a.m.; Mon, Apr 15, 5:00; Tue, Apr 16, 5:15; Wed, Apr 17, 7:00

Loretta Young hopes to be the first in her Minnesota farming family to attend college, but after losing her savings to a no-good con man, settles for employment as a maid for a well-to-do politically influential family. There she ingratiates herself with formidable matriarch Ethel Barrymore, her Congressman son Joseph Cotten, and crusty butler Charles Bickford. Working her way through night school and inspired by her employers, Young runs for office herself—on the other party's ticket! Young won the Best Actress Oscar for her Swedish-accented performance in this warm-hearted, farcical and fun political fable. DIR H. C. Potter; SCR Allen Rivkin, Laura Kerr, from the play "Juurakon Hulda" by Hella Wuolijoki; PROD Dore Schary. US, 1947, b&w, 97 min. NOT RATED

35mm print preserved by the Library of Congress.

65th Anniversary!

RACHEL AND THE STRANGER

Tue, Apr 16, 7:30; Wed, Apr 17, 5:15; Thu, Apr 18, 5:15

In the Ohio backwoods, frontier homesteader William Holden, distraught after the death of his wife, and unable to raise his son Gary Gray on his own, purchases the bond of indentured servant Loretta Young, whom he then marries for the sake of propriety. Back at their cabin, days and weeks pass uncomfortably, with no romance blooming between Holden and Young, and Gray unwilling to accept her as a stepmother or take to his schooling. But when roving woodsman Robert Mitchum comes calling, the household comes to life with his songs and stories, and passions are stirred. DIR Norman Foster; SCR Waldo Salt, from the story "Rachel" by Howard Fast; PROD Richard H. Berger. US, 1948, b&w, 80 min. NOT RATED



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DEATH RIDES A HORSE Wed, Feb 27, 6:30
EMPLOYEES' ENTRANCE Wed, Mar 13, 6:30
SHADOW OF A DOUBT Wed, Mar 27, 6:30
STRANGERS ON A TRAIN Wed, Apr 10, 6:30

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SPRING DATES:
February 3 & 17, March 3 & 17, April 7 & 21, May 5

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Repertory Program

FEBRUARY 1 - APRIL 18

The calendar lists all repertory dates and special events/programs as of press time. Always check AFL.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!

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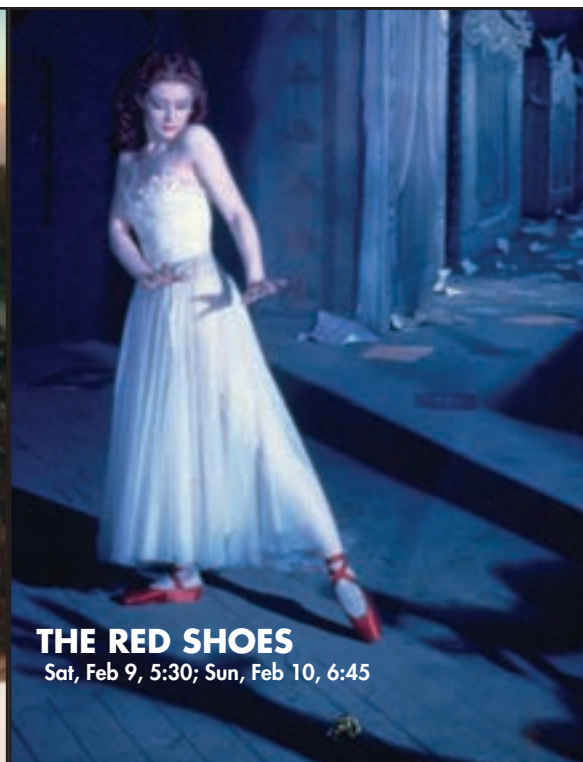
COLOR KEY

- Howard Hawks, Part 1
- Screen Valentines: Great Movie Romances
- Quentin Tarantino Retro
- Reel Estate: The American Home on Film
- Korean Film Festival DC
- Mr. and Mrs. Hitchcock
- Loretta Young Centennial
- Environmental Film Festival
- Special Engagements
- Opera & Ballet in Cinema

Sun	Mon	Tue	Wed	Thu	Fri	Sat
3 <ul style="list-style-type: none"> THE CRIMINAL CODE 1:00 NINOTCHKA 3:00 PSYCHO 5:15 "An Evening with Sol Leon and Paul Lightfoot" 7:30 	4 <ul style="list-style-type: none"> PSYCHO 5:15 "An Evening with Sol Leon and Paul Lightfoot" 7:00 DJANGO 9:45 	5 <ul style="list-style-type: none"> THE CRIMINAL CODE 5:15 PSYCHO 7:00 DJANGO 9:00 	6 <ul style="list-style-type: none"> THE DAWN PATROL 5:15 NINOTCHKA 7:00 DJANGO 9:00 	7 <ul style="list-style-type: none"> NINOTCHKA 5:15 PSYCHO 7:00 DJANGO 9:00 	1 <ul style="list-style-type: none"> THE CRIMINAL CODE 1:00 THE DAWN PATROL 3:00 NINOTCHKA 5:00 HOUSE OF FRANKENSTEIN w/ Count Gore De Vol 7:30 DJANGO 10:00 	2 <ul style="list-style-type: none"> THE DAWN PATROL 11:00 a.m. NINOTCHKA 6:30 GROUNDHOG DAY 8:45 DJANGO 11:00
10 <ul style="list-style-type: none"> SCARFACE (1932) 11:00 a.m. "Don Carlo" 1:00 RICH AND STRANGE 4:45 THE RED SHOES 6:45 THE GREAT SILENCE 9:20 	11 <ul style="list-style-type: none"> SCARFACE (1932) 5:15, 9:10 LETTER FROM AN UNKNOWN WOMAN 7:15 	12 <ul style="list-style-type: none"> MEET ME IN ST. LOUIS 7:15 THE HELLBENDERS 9:20 	13 <ul style="list-style-type: none"> SUMMER WITH MONIKA 6:30 (Montgomery College Show) NATURAL BORN KILLERS 9:15 	14 <ul style="list-style-type: none"> HIS GIRL FRIDAY 5:15 BRINGING UP BABY 7:10 LETTER FROM AN UNKNOWN WOMAN 9:15 	8 <ul style="list-style-type: none"> SCARFACE (1932) 5:15 LETTER FROM AN UNKNOWN WOMAN 7:15 THE HELLBENDERS 9:15 	9 <ul style="list-style-type: none"> SCARFACE (1932) 11:00 a.m. RICH AND STRANGE 1:00 MEET ME IN ST. LOUIS 3:00 THE RED SHOES 5:30 SUMMER WITH MONIKA 7:15 THE GREAT SILENCE 9:30
17 <ul style="list-style-type: none"> HIS GIRL FRIDAY 11:00 a.m. A MAN AND A WOMAN 1:00 CASABLANCA 3:15 SECRET AGENT 5:25 RESERVOIR DOGS 7:20 NAVAJO JOE 9:20 	18 <ul style="list-style-type: none"> CASABLANCA 5:15 BRINGING UP BABY 7:25 RESERVOIR DOGS 9:30 	19 <ul style="list-style-type: none"> "La Bayadere" 1:00 MR. BLANDINGS BUILDS HIS DREAM HOUSE 5:15 A MAN AND A WOMAN 7:15 RESERVOIR DOGS 9:20 	20 <ul style="list-style-type: none"> HIS GIRL FRIDAY 5:15 SECRET AGENT 7:15 NAVAJO JOE 9:20 	21	22 <ul style="list-style-type: none"> SABOTAGE 5:15 TWENTIETH CENTURY 7:00 PULP FICTION 9:00 	23 <ul style="list-style-type: none"> YOUNG AND INNOCENT 11:45 a.m. AUNTIE MAME 1:30 THE LEGEND OF COOL "DISCO" DAN 8:00 PULP FICTION 10:30
24 <ul style="list-style-type: none"> TWENTIETH CENTURY 11:00 a.m. THE WAY WE WERE 1:00 YOUNG AND INNOCENT 3:30 SABOTAGE 5:15 PULP FICTION 7:00 	25 <ul style="list-style-type: none"> SABOTAGE 5:15 THE WAY WE WERE 7:00 VALLEY GIRL 9:20 	26 <ul style="list-style-type: none"> SABOTAGE 5:15 TWENTIETH CENTURY 7:00 DEATH RIDES A HORSE 9:00 	27 <ul style="list-style-type: none"> DEATH RIDES A HORSE 6:30 (Montgomery College Show) VALLEY GIRL 9:30 	28 <ul style="list-style-type: none"> YOUNG AND INNOCENT 7:00 TWENTIETH CENTURY 8:45 	MARCH	
3 <ul style="list-style-type: none"> TIGER SHARK 11:00 a.m. GONE WITH THE WIND 3:00 THE UNBEARABLE LIGHTNESS OF BEING 7:30 	4 <ul style="list-style-type: none"> TIGER SHARK 5:15 THE CROWD ROARS 7:00 FROM DUSK TIL DAWN 9:00 	5 <ul style="list-style-type: none"> THE CROWD ROARS 5:15 BEFORE SUNRISE 7:00 TRUE ROMANCE 9:15 	6 <ul style="list-style-type: none"> TIGER SHARK 5:05 THE UNBEARABLE LIGHTNESS OF BEING 6:45 THE TERMINATOR 10:00 	7 <ul style="list-style-type: none"> TIGER SHARK 5:30 	1 <ul style="list-style-type: none"> TIGER SHARK 5:15 THE TERMINATOR 7:00 TRUE ROMANCE 9:30 	2 <ul style="list-style-type: none"> THE CROWD ROARS 11:00 a.m. BEFORE SUNRISE 1:00 GONE WITH THE WIND 3:30 TRUE ROMANCE 8:00 FROM DUSK TIL DAWN 10:30
10 <ul style="list-style-type: none"> THE BISHOP'S WIFE 11:00 a.m. THE HUNCHBACK OF NOTRE DAME w/ live accompaniment 1:30 ONCE 4:00 	11	12 <ul style="list-style-type: none"> "Notre-Dame de Paris" 12:30 	13 <ul style="list-style-type: none"> ONCE 4:45 EMPLOYEES' ENTRANCE 6:30 (Montgomery College Show) CEILING ZERO 8:45 	14 <ul style="list-style-type: none"> THE BISHOP'S WIFE 4:45 "Notre-Dame De Paris" 7:00 ONCE 9:30 	8 <ul style="list-style-type: none"> THE BISHOP'S WIFE 3:00 	9 <ul style="list-style-type: none"> THE BISHOP'S WIFE 11:00 a.m. CEILING ZERO 11:10 a.m. THE FIRST BORN (1928) w/ live accompaniment 1:30 THE MORE THE MERRIER 3:30
New African Films Festival March 7-12 - See AFL.com/Silver for info						
17 <ul style="list-style-type: none"> THE ROAD TO GLORY 11:10 a.m. EMPLOYEES' ENTRANCE 1:20 GRAND SLAM 3:00 MORE THAN HONEY w/ Director Marcus Imhoof 4:45 NOW, FORAGER 7:15 THIRST 9:00 	18 <ul style="list-style-type: none"> PLATINUM BLONDE 5:15 GRAND SLAM 7:20 THIRST 9:00 	19 <ul style="list-style-type: none"> PLATINUM BLONDE 5:15 THE ROAD TO GLORY 7:20 SUSPICION 9:30 	20 <ul style="list-style-type: none"> BARBARY COAST 5:15 EMPLOYEES' ENTRANCE 7:10 PLATINUM BLONDE 8:45 	21 <ul style="list-style-type: none"> BARBARY COAST 5:15 JACKIE BROWN 7:15 	15 <ul style="list-style-type: none"> PLATINUM BLONDE 3:00 BARBARY COAST 5:05 SUSPICION 7:05 JACKIE BROWN 9:15 	16 <ul style="list-style-type: none"> SUSPICION 11:00 a.m. BARBARY COAST 11:05 a.m. FIG LEAVES w/ live accompaniment 1:15 NO DOWN PAYMENT 3:00 REVOLUTION 5:15 KON-TIKI 7:20 JACKIE BROWN 9:45
24 <ul style="list-style-type: none"> SUEZ 11:00 a.m. "Tosca" 12:30 THE LAND OF HOPE 3:30 OLDBOY 6:30 YOUNG GUN IN THE TIME 9:00 	25 <ul style="list-style-type: none"> TAXI! 5:15 NAMELESS GANGSTER: RULES OF THE TIME 7:00 YOUNG GUN IN THE TIME 9:40 	26 <ul style="list-style-type: none"> SHADOW OF A DOUBT 5:15, 9:10 TAXI! 7:30 	27 <ul style="list-style-type: none"> SHADOW OF A DOUBT 6:30 (Montgomery College Show) "Tosca" 7:15 KILL BILL: VOL. 1 9:20 	28 <ul style="list-style-type: none"> SHADOW OF A DOUBT 5:15, 9:20 SUEZ 7:30 	22 <ul style="list-style-type: none"> COME AND GET IT 5:15 SHADOW OF A DOUBT 7:00 KILL BILL: VOL. 1 9:15 	23 <ul style="list-style-type: none"> COME AND GET IT 11:00 a.m. TAXI! 11:30 a.m. A GIRL IN EVERY PORT w/ live accompaniment 1:30 A SUMMER PLACE 3:30 LEVIATHAN 6:15 TO THE WONDER 8:15 KILL BILL: VOL. 1 10:45
31 <ul style="list-style-type: none"> STAGE FRIGHT 11:00 a.m. "Ballet's Greatest Hits—YAGP Gala" 1:20 ZOO IN BUDAPEST 3:20 BALL OF FIRE 5:15 LADY VENGEANCE 7:30 THE MERCENARY 9:45 	1 <ul style="list-style-type: none"> MAN'S CASTLE 7:00 ZOO IN BUDAPEST 8:45 	2 <ul style="list-style-type: none"> STRANGERS WHEN WE MEET 7:00 A COMPANY MAN 9:30 	3 <ul style="list-style-type: none"> BALL OF FIRE 7:00 A COMPANY MAN 9:20 	4 <ul style="list-style-type: none"> JSA: JOINT SECURITY AREA 7:00 THE MERCENARY 9:30 	29 <ul style="list-style-type: none"> THE MERCENARY 7:00 KILL BILL: VOL. 2 9:20 	30 <ul style="list-style-type: none"> BALL OF FIRE 11:00 a.m. PAID TO LOVE w/ live accompaniment 1:30 STRANGERS WHEN WE MEET 3:15 MAN'S CASTLE 5:45 STAGE FRIGHT 7:20 KILL BILL: VOL. 2 9:30
APRIL						
7 <ul style="list-style-type: none"> SERGEANT YORK 11:00 a.m. THE CALL OF THE WILD 1:40 STRANGERS ON A TRAIN 3:40 MIDNIGHT MARY 5:45 REAL LIFE 7:20 CONFESSION OF MURDER 9:20 	8 <ul style="list-style-type: none"> "La Fille Mal Gardee" 6:45 CONFESSION OF MURDER 9:20 	9 <ul style="list-style-type: none"> MIDNIGHT MARY 5:15 I'M A CYBORG, BUT THAT'S OK 7:00 REAL LIFE 9:15 	10 <ul style="list-style-type: none"> STRANGERS ON A TRAIN 6:30 (Montgomery College Show) I'M A CYBORG, BUT THAT'S OK 9:15 	11 <ul style="list-style-type: none"> MIDNIGHT MARY 5:15 THE CALL OF THE WILD 7:00 THE LANDLORD 9:00 	12 <ul style="list-style-type: none"> THE STRANGER 5:30 SLUMS OF BEVERLY HILLS 7:30 INGLOURIOUS BASTERDS 9:30 	13 <ul style="list-style-type: none"> SERGEANT YORK 11:00 a.m. THE CRADLE SNATCHERS with TRENT'S LAST CASE w/ live accompaniment 1:00 THE LANDLORD 3:30 BORN TO BE BAD 6:00 STRANGERS ON A TRAIN 7:30 GRINDHOUSE 9:45
14 <ul style="list-style-type: none"> THE STRANGER 11:00 a.m. "Eugene Onegin" 5:00 ONLY ANGELS HAVE WINGS 5:05 A WEREWOLF BOY 7:45 	15 <ul style="list-style-type: none"> THE FARMER'S DAUGHTER 5:00 A WEREWOLF BOY 7:10 OVER THE EDGE 9:30 	16 <ul style="list-style-type: none"> THE FARMER'S DAUGHTER 5:15 RACHEL AND THE STRANGER 7:30 SLUMS OF BEVERLY HILLS 9:15 	17 <ul style="list-style-type: none"> RACHEL AND THE STRANGER 5:15 THE FARMER'S DAUGHTER 7:00 THE STRANGER 9:00 	18 <ul style="list-style-type: none"> RACHEL AND THE STRANGER 5:15 ONLY ANGELS HAVE WINGS 7:00 POLTERGEIST 9:30 		



GROUNDHOG DAY
Sat, Feb 2, 8:45



THE RED SHOES
Sat, Feb 9, 5:30; Sun, Feb 10, 6:45



CASABLANCA
Sat, Feb 16, 7:15; Sun, Feb 17, 3:15; Mon, Feb 18, 5:15



HOUSE OF FRANKENSTEIN

In person: Count Gore De Vol
Fri, Feb 1, 7:30

TV personality Dick Dyszel introduced his alter ego Count Gore De Vol on Channel 20's CREATURE FEATURE 40 years ago on February 3, 1973. Dyszel, who already hosted local children's programming as Bozo the Clown and Captain 20, created the Count in an attempt to do something "more adult," and for his debut, presented 1944's HOUSE OF FRANKENSTEIN, a distant sequel to James Whale's landmark 1931 film, now a "monster rally" ensemble piece featuring, not only the Frankenstein monster (Glenn Strange), but Dracula (John Carradine) and the Wolf Man (Lon Chaney, Jr.), with a new mad scientist (perplexingly, the original FRANKENSTEIN star Boris Karloff) and his hunchback assistant (J. Carrol Naish) stirring up trouble. So bad-it's-good fun, which, paired with the Count's cheeky hosting, became something truly unique. In the spirit of the original broadcasts, this special, one-time-only celebration of an entertainment pioneer will feature the Count hosting on stage, with interactive intermissions and lots of ghoulish good fun and surprises in store. DIR Eric C. Kenton; SCR Edward T. Lowe, Jr.; PROD Paul Malvern. US, 1944, b&w, 71 min. NOT RATED



90th Anniversary!
THE HUNCHBACK OF NOTRE DAME

Live musical accompaniment by Gabriel Thibaudreau and ensemble

Sun, Mar 10, 1:30
Tickets: \$15/\$12 AFI Members
Starring the great Lon Chaney, "The Man of a Thousand Faces," this version of the Victor Hugo classic casts a long shadow on all others. Chaney gives a bravura performance in one of his signature roles, drawing equally on his transformative makeup techniques and his great emotive skills, to allow Quasimodo's sensitivity, pure heart and dignified humanity to shine through his grotesque physical deformities. A mega-budget prestige production for Universal Pictures, the enormous medieval Paris sets and extensive nighttime photography were unprecedented. DIR Wallace Worley; SCR Perley Poore Sheehan, Edward T. Lowe, Jr., from the novel by Victor Hugo; PROD Carl Laemmle, Irving Thalberg. US, 1923, b&w, 116 min. Silent with live accompaniment. NOT RATED
Generous support provided by the Italian Cultural Institute.

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OPERA

"Don Carlo"

Sun, Feb 10, 1:00

"Tosca"

Sun, Mar 24, 12:30; Wed, Mar 27, 7:15

"Eugene Onegin"

Sun, Apr 14, 5:00

BALLET

"An Evening with Sol Leon and Paul Lightfoot"

Sun, Feb 3, 7:30; Mon, Feb 4, 7:00

"La Bayadere"

Tue, Feb 19, 1:00

"Notre-Dame de Paris"

Tue, Mar 12, 12:30; Thu, Mar 14, 7:00

"Ballet's Greatest Hits — YAGP Gala"

Sun, Mar 31, 1:20

"La Fille Mal Gardee"

Mon, Apr 8, 6:45