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
Howard Hawks, Part 1

February 1—April 18

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 Totheroh, from the story “The Flight Commander” by John Monk Saunders; PROD Robert North. US, 1930, b&w, 108 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 chilblain 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 Aynsley Tait. US, 1932, b&w, 92 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 hypocratically 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 clash, 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, Seaton I. Miller, Keenan Wynn. US, 1932, b&w, 85 min. NOT RATED

CEILING ZERO

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

BARRBARY 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. Attracted to what she's become, she lies about her identity to pest/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 breathtaking cinematography. DIR Howard Hawks; SCR Ben Hecht, Charles MacArthur; PROD Samuel Goldwyn. US, 1935, b&w, 93 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 Murfin, Charles MacArthur; PROD Samuel Goldwyn. US, 1936, 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, one-handed captain Edward G. Robinson seeks revenge on his young bride Zita Johann and aboard a San Diego fishing trawler, one-handed captain Edward G. Robinson seeks revenge on his young bride Zita Johann and 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

CEILING ZERO

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 was his tour-de-force performance by Robinson. DIR/PROD Howard Hawks; SCR Dudley Nichols, Hugo Wilde. US, 1938, b&w, 102 min. NOT RATED

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
Futurist 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, Hugo Wilde. US, 1938, b&w, 102 min. NOT RATED

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 fast-paced screwball comedy. Broadway impresario Oscar Jaffe (Barrymore) recasts ingénue 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 Higham. US, 1934, b&w, 91 min. NOT RATED

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 combative wartime captain Warner Baxter in Howard Hawks' excellent WWII 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

THE ROAD TO GLORY

Fri, Mar 1, 5:05; Sat, Mar 2, 11:00 a.m.; Mon, Mar 4, 7:00; Tue, Mar 5, 5:15
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 Murfin, Charles MacArthur; PROD Samuel Goldwyn. US, 1936, b&w, 99 min. NOT RATED

Tickets & Full Schedule at AFI.com/Silver
**Howard Hawks, Part 1**

**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, Hemingway-esque 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 WWII, in Howard Hawks’ inspirational biopic. A hillbilly hellraiser turned God-fearing man—enlightened by a lightning strike—York’s faith led him to embrace nonviolence. 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 Alan Finkel, Harry Chandlee, Howard Koch, John Huston, from the diary of Alvin C. York, PROD Jesse L. Lasky, Hal B. Wallis. US, 1941, b&w, 132 min. NOT RATED

**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 an 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 Ula (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

**FI GS 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 lucks into a job as a model on Fifth Avenue, snakes-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

**PAID TO LOVE**

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, Satan I. Miller, Reginald Mons, Malcolm Stuart Boylan; PROD William Fox. US, 1929, b&w, 62 min. Silent with live accompaniment. NOT RATED

From the collection of George Eastman House.

**85th Anniversary!**

**A GIRL IN EVERY PORT**

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, Satan I. Miller, Benjamin Glazer, from a story by Harry Cau; 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 C. Medcraft, Norma Mitchell; PROD William Fox. US, 1927, b&w, 47 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 fey-spirited Frenchwoman (Greta Nissen), but their cultural differences threaten to drive them apart. DIR Howard Hawks; SCR Satan I. Miller, Philip Klein, from the play by Pierre Frondais; PROD William Fox. US, 1928, b&w, 88 min. Silent with musical track. NOT RATED
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 Ivanoff (Sig Ruman), Bujanoff (Felix Bressart)
and Kopolski (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 damnedest 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 his novel; PROD Alan Blakely. Sweden, 1935, b&w, 96 min. In Swedish with English subtitles. NOT RATED

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 Blakely. Sweden, 1953, b&w, 96 min. In Swedish with English subtitles. NOT RATED

40th Anniversary!
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 Barbara Streisand, two star-crossed
lovers whose passionate but rocky relationship crosses peaks and
valleys amid war and America’s mid-century history. Nominated for
six Oscars, with Marvin Hamlisch winning for both his score and
the title song (shared with lyrics Alan and Marilyn Bergman). DIR
Sydney Pollack; SCR Arthur Laurents; PROD Ray Stark. US, 1973, color, 118 min. RATED PG

The Silver Screen Romance Schedule

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.

Tickets & Full Schedule at AFI.com/Silver
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 postmodern 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, 118 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 mashup 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 Barro, Samuel Hadida, Steve Perry, Bill Unger. US, 1993, color, 120 min. RATED R

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 crosscountry 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 satirizing 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 Harmsley, 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 costarred 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 commandeered the RV of revered Harvey Keitel, whom they take hostage along with his kids Juliette Lewis and Ernest Liu. Hankering 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 Mike Taper, Garen纳税。US, 1996, color, 108 min. RATED R

KILL BILL: VOL. 1

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 bondman 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. 2

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 sets out for revenge—a dish best served cold—in Tarantino’s epic homage to martial arts movie madness. With her kill list

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 Exploiting 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, eyepatched Daryl Hannah. 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

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’s aknowing 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

Fri, Mar 8, 7:00; Sat, Mar 9, 9:15

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

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 bondman 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

DIR/SCR Quentin Tarantino; PROD Lawrence Bender. US, 1997, color, 154 min. RATED R

10th Anniversary!

Kill Bill: Vol. 1

10th Anniversary!

Kill Bill: Vol. 2

10th Anniversary!
The Roots of Django

**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 gut-punches. In Rodriguez's **PLANET TERROR**, Freddy Rodriguez and his stripper ex-girlfriend, Rose McGowan, fight off a biochemical weapon-infected zombie army. **DEATH PROOF** is Tarantino's take on drive-in carmageddon. Kurt Russell is the deranged Stuntman Mike, wreaking havoc and killing beautiful women with his souped-up muscle car, 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, 116 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 Basters," a group of hardbitten, mainly Jewish Americans recruited for the Nazi killin' business, while fugitive French/Jewish cinephile Melanie Laurent hatches her own plot to win the war. **DEATH RIDES A HORSE [Da uomo a uomo]**, **NAVJO 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 cromermanned onslaught." — Quentin Tarantino. "The best of all possible Burt Reynolds vehicles." — Alex Cox. **DIR** Sergio Corbucci; **SCR** Bruno Corbucci; **PROD** Sergio Corbucci; **PROD** Franco Di Leo, Piero Regnoli; **PROD** Sergio Corbucci; **PROD** Bruno Corbucci; **PROD** Alberto Grimaldi. Italy/Spain, 1966, color, 93 min. In Italian with English subtitles. NOT RATED

"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** Alberto Grimaldi. Italy/Spain, 1966, color, 87 min. In Italian with English subtitles. NOT RATED

**THE MERCENARY aka A PROFESSIONAL GUN**

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 Pacho (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: Trantetz Fanon for beginners with a bizarre sense of humor." — Christopher Frayling. **DIR**/**SCR** Sergio Corbucci; **SCR** Sergio Corbucci; **PROD** Sergio Corbucci; **PROD** Alberto Grimaldi. Italy/Spain, 1968, color, 110 min. In Italian with English subtitles. RATED PG-13

**THE GREAT SILENCE**

Fri, May 3, 7:30; Sat, May 4, 9:45; Mon, May 6, 9:30

"One of the finest Westerns ever." — Alex Cox, The New York Times

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

**THE HELLBENDERS aka THE CRUEL ONES**

Fri, May 10, 7:00; Sat, May 11, 9:45

A man on a mysterious mission, Django will confront murderous ex-Confederates, Klansmen, and bandits 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** Alberto Grimaldi. Italy/Spain, 1966, color, 87 min. In Italian with English subtitles. NOT RATED

**DEATH RIDES A HORSE [Da uomo a uomo]**

Fri, 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** Giule Petroni; **SCR** Luciano Vincenzoni; **PROD** Henry Chaisson, Alberto Sarno. Italy/Spain, 1967, color, 114 min. In Italian with English subtitles. NOT RATED

**THE MERCENARY aka A PROFESSIONAL GUN**

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 Pacho (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: Trantetz Fanon for beginners with a bizarre sense of humor." — Christopher Frayling. **DIR**/**SCR** Sergio Corbucci; **SCR** Sergio Corbucci; **PROD** Alberto Grimaldi. Italy/Spain, 1968, color, 110 min. In Italian with English subtitles. RATED PG-13

**NAVJO 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 cromermanned onslaught." — Quentin Tarantino. "The best of all possible Burt Reynolds vehicles." — Alex Cox. **DIR** Sergio Corbucci; **SCR** Bruno Corbucci; **PROD** Alberto Grimaldi. Italy/Spain, 1966, color, 93 min. In Italian with English subtitles. NOT RATED

**45th Anniversary!**

**THE MERCENARY aka A PROFESSIONAL GUN**

**45th Anniversary!**

Fri, May 3, 7:30; Sat, May 4, 9:45; Mon, May 6, 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 Pacho (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: Trantetz Fanon for beginners with a bizarre sense of humor." — Christopher Frayling. **DIR**/**SCR** Sergio Corbucci; **SCR** Sergio Corbucci; **PROD** Alberto Grimaldi. Italy/Spain, 1968, color, 110 min. In Italian with English subtitles. RATED PG-13

**THE GREAT SILENCE**

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 naive outlaws for profit. Venetta McGee, widowed by Kinski's murderousness, hires mute gunslinger Eli Roth and Mike Myers. **DIR/SCR** Quentin Tarantino; **PROD** Lawrence Bender. US/Germany, 2009, color, 153 min. RATED R

**NAVJO JOE [Un dollar a testa]**

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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.

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"One of the finest Westerns ever." — Alex Cox, The New York Times

"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

“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 Asby’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.

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

#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/SCR/PROD George Cukor; SCR Sidney Howard, from the novel by Margaret Mitchell; PROD David O. Selznick, US, 1939, color, 238 min plus 15 min intermission. NOT RATED

MR. BLANDING BUILDS HIS DREAM HOUSE
Sat, Feb 16, 3:00*; Tue, Feb 19, 5:15
With his cramped New York apartment cramping his style, advertising exec Jim Blandings (Cary Grant) decides to move his wife (Eve Arden), 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 W. S. Van Dyke; SCR/PROD Herman Pan, Nunnally Johnson, from the novel by E. C. Pedley; 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, through each is married to someone else. By the film’s conclusion, pairs have been rematched, 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

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. Embracingarranging 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 indescribably funny as the madcap Mame, as are Coral Browne as her bouncy 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

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 Crenna. 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 Quine, Lew Ayres; US, 1943, b&w, 104 min. NOT RATED

50th 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. Embracingarranging 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 indescribably funny as the madcap Mame, as are Coral Browne as her bouncy 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

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8 Daily Listings: 301.495.6700
**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 multilevel 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 MacW 20 years earlier in a competition judged by architect Marcel Breuer, among others. **DIR/PROD Richard Quine; SCR Evan Hunter, from his novel US, 1970, color, 112 min. RATED PG**

**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 naive 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’ overtly, white-woman family estate contrasting with the shadowy, well-worn apartment building in the 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/PROD Miles Mavrogenis Johnson, Harry Shawer; PROD Panagahi Zbaran. US, 1979, color, 99 min. RATED PG**

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**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.

**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

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**Tickets & Full Schedule at AFI.com/Silver**

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Mr. and Mrs. Hitchcock

February 3—April 10

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.

“Ibeg 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

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 adeadend 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.

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 meets a mysterious woman named “General” (Peter Lorre) and the beautiful Madeleine Carroll, a fellow agent assigned cover as his wife. Seeking to disrupt a German-Croatian 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 cracking screen entertainment.

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 him a job as a bookie, and intercontinental adventuring and romance ensues. Hitchcock teasingly told interviewers the script was inspired by his and Alma Reville’s own honeymoon cruise.

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 Filibarim (actress Betty in THE MAN WHO KNEW TOO MUCH), enamored of the dashing young fellow and convinced of his innocence, tags along. An underappreciated gem!

SABOTAGE
Fri, Feb 22, 5:15; Sun, Feb 24, 5:15; Mon, Feb 25, 5:15; Tue, Feb 26, 5:15
Suspending 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 twists 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.

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 mysterious brother-in-law Henry Travis, 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 smalltown life but, as Wright starts to suspect that her uncle is hiding a terrible secret, becomes a dark and terrifying film noir.

SUSPICION
Fri, Mar 15, 7:05; Sat, Mar 16, 11:00 a.m.; Tue, Mar 19, 9:30
Hitchcock’s followup to the blockbuster REBECCA once again sees Joan Fontaine marrying impulsively and coming to regret it. This time, it’s to charming playboy Cary Grant, who has become cold and distant. Rumors of his 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 Nunnally Johnson, Joan Harrison, Alma Reville, from the novel “Before the Fact” by Francis Bees. PROD Henry E. Dragon. US, 1941, 89 min. NOT RATED

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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 preblonde Madeleine Carroll, in one of her earliest roles) takes in an illegitimate child, while her cadish husband Sir Hugo Boycott (writer/director/star Miles Mander) is off courting 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.

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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 Travis, 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 smalltown life but, as Wright starts to suspect that her uncle is hiding a terrible secret, becomes a dark and terrifying film noir.
LEVIATHAN
Sat, Mar 23, 6:15
Set inside one of the world's most dangerous professions, the commercial fishing industry, this documentary takes on 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 sweep 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/Ar/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 Sion Sono, based on his novel; PROD Sarah Green, Nickolas Gonda. US, 2012, color, 112 min. In English, French, Russian, Italian and Spanish with English subtitles. 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 overstressed 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 Karsten Holdenhaus; PROD Pierre-Alain Meier, Thomas Rufus, Helmut Grasser. Switzerland/Germany/Austria, 2012, color, 91 min. In English, German and Mandarin with English subtitles. NOT RATED
Co-presented by the Embassy of Switzerland.

SHARKWATER
Sun, Mar 24, 3:30
In the prefecture of Nagashima (an amalgam of Japan’s nuclear trauma), two families are torn apart when an earthquake causes a nuclear meltdown. The government draws danger zones and defaces the land. 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

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. Co-director and actor Jason Carlford offers a demystified 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 Carlford; PROD/CO FAR Blend, Kristyna Szepietowski. US/Poland, 2012, color, 94 min. NOT RATED

THE LAND OF HOPE
Sun, Mar 24, 3:30
In the prefecture of Nagashima (an amalgam of Japan’s nuclear trauma), 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 is, and the younger ones evacuate. The film captures the often surreal ways the government exhibits denial through its policy, lies, while the Suzuki family evacuates. The film explores the work and struggle that goes into preparing food to be eventually enjoyed and eaten. DIR/SCR Jason Carlford; PROD/CO FAR Blend, Kristyna Szepietowski. US/Poland, 2012, color, 94 min. NOT RATED

Tickets & Full Schedule at AFI.com/Silver
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.
80th Anniversary!

ZOÖ 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 Sandothaz, Austria-Hungary), sumptuously shot by Lee Garmes. DIR/SCR Rowland V. Lee; SCR Dan Totherend, Louise Long; from the story by Alvah Bessie, Jack Kikland; 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 Keik) to run wild on the streets. After Mickey is injured in a traffic accident involving a milk truck, Letty sees 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 Grane; 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 Jack 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, 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 Atwood, Kathryn Scola; from the story by Anita Loos; PROD Louis H. Heder; US, 1933, b&w, 74 min. NOT RATED

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 Atwood, Kathryn Scola; from the story by Anita Loos; PROD Louis Heder; 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 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 thriller. DIR H. C. Potter; SCR Allen Rivkin, Laura Kerr, from the play “Juurakon Hulda” by Hella Jökull; PROD Doe Soren; 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 an unindicted 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 stired. DIR Norman Foster; SCR William Wellman, from the story “Rachel” by Howard Fast; PROD Richard H. Berke; US, 1948, b&w, 80 min. NOT RATED

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/PUB Gale Anne Hurd; US, 1984, color, 108 min. RATED R.

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Come to AFI Silver Theatre for these special educational screenings, each of which is followed by a discussion with a film professor from Montgomery College. Screenings are on Wednesdays. For students with valid ID, discount tickets are only $6.

AFI AND MONTGOMERY COLLEGE

SUMMER WITH MONIKA
Wed, Feb 13, 6:30

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

NEW AFRICAN FILMS FESTIVAL
MARCH 7–12

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<td><strong>New African Films Festival March 7–12 - See AFI.com/Silver for info</strong></td>
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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 (Carol Naisht) 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 Erle C. Kenton; SCR Edward T. Lowe, Jr.; PROD Paul Malvern. US, 1944, b&w, 71 min. NOT RATED

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

90th Anniversary!
THE HUNCHBACK OF NOTRE DAME
Live musical accompaniment by Gabriel Thibaudeau 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 megabudget prestige production for Universal Pictures, the enormous medieval Paris sets and extensive nighttime photography were unprecedented.

DIR Wallace Worsley; 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

Opera & Ballet
from emerging pictures
Filmed performances of live ballets and operas from Europe's top companies.
Ballet tickets $15; Opera tickets $20.

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

OPERA
"Don Carlos"
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