

AFI PREVIEW

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AFI SILVER THEATRE AND CULTURAL CENTER
FEBRUARY 6–APRIL 16, 2015

Leading Ladies

OF HOLLYWOOD'S GOLDEN AGE

Screen Valentines ★ Hollywood Exiles in Europe ★ Capra in the 1930s ★ Tim Burton, Part 2 ★ Ruben Östlund

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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: Norma Shearer, courtesy Pancho Barnes Trust Estate Archive, copyright Estate of George Hurrell

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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.

Special Engagements

Count Gore De Vol presents
FRANKENSTEIN MEETS THE WOLF MAN

Sat, Feb 7, 7:30


Local legend Count Gore De Vol (Dick Dyszel) returns to present a terrifying film in the spirit of the original broadcasts on CREATURE FEATURE, with interactive intermissions and lots of ghoulish good fun and surprises. FRANKENSTEIN MEETS THE WOLF MAN soldiers on in Universal's increasingly cheesy team-up/monster mash tradition. Lon Chaney, Jr., returns to the role of lonesome lycanthrope Larry Talbot, and vacates the role of the Frankenstein monster he played in THE GHOST OF FRANKENSTEIN. Bela Lugosi takes his turn as the monster — quite logically, as his character, Ygor, kindly donated his brain for transplant in the previous installment. DIR Roy William Neill; SCR Curt Siodmak; PROD George Waggner. US, 1943, b&w, 74 min. NOT RATED



THE LONG GOODBYE

Mon, Feb 9, 9:00; Tue, Feb 10, 7:10; Wed, Feb 11, 9:15

Resetting Raymond Chandler's Los Angeles detective classic from the 1940s to the 1970s may sound like a dubious proposition, but Robert Altman and company create a one-of-a-kind film that gleefully breaks all the rules. Elliott Gould plays Philip Marlowe as a shambles — a mumbling oddball who's nonetheless a lone voice for moral order in a corrupt world. Memorable turns include a Hemingwayesque Sterling Hayden, violent thug Mark Rydell and baseball pitcher/BALL FOUR author Jim Bouton as Marlowe's fugitive friend. With groundbreaking camerawork — constantly gliding, never still — from Vilmos Zsigmond. DIR Robert Altman; SCR Leigh Brackett, from the novel by Raymond Chandler; PROD Jerry Bick. US, 1973, color, 112 min. RATED R



FRANKENSTEIN (1931)

Original soundtrack augmented by live musical accompaniment by Gary Lucas

Fri, Feb 27, 9:30

Tickets \$15/\$12 AFI Members

"It's alive! It's alive!" Colin Clive's Henry Frankenstein determines to create life itself, but proper brain procurement proves the sticking point. James Whale's horror classic deviates wildly from Mary Shelley's source novel — and film history is all the better for it. Boris Karloff poignantly conveys the monster's own terror and humanity beneath Jack Pierce's memorably grotesque makeup. DIR James Whale; SCR Francis Edward Faragoh, Garrett Fort, from John L. Balderston's adaptation of the play by Peggy Webbing; PROD Carl Laemmle, Jr. US, 1931, b&w, 71 min. NOT RATED

No passes accepted.



Oscar Micheaux Silent Films

95th Anniversary!

THE SYMBOL OF THE UNCONQUERED aka THE WILDERNESS TRAIL

Silent film with live musical accompaniment by William Hooker

Fri, Feb 27, 7:15

One of pioneering black filmmaker Oscar Micheaux's earliest surviving films, this potent melodrama follows the intertwined stories of two light-skinned African Americans: Eve Mason, newly arrived in the Northeast from Selma, Alabama, to claim property inherited from her grandfather, and Jefferson Driscoll, self-hating, racist and passing as white. Jefferson turns Eve out of his hotel and later conspires with Klansmen to try to run Eve's neighbor Hugh Van Allen off his property, newly valuable for its oil deposits. But justice — and love — wins out. DIR/SCR/PROD Oscar Micheaux. US, 1920, b&w, 54 min. NOT RATED



90th Anniversary!

BODY AND SOUL (1925)


Silent film with live musical accompaniment by the William Hooker Quintet

Sat, Feb 28, 3:00

Tickets \$15/\$12 AFI Members

An escaped convict surfaces in Tateville, Georgia, where he passes himself off to the local populace as Rev. Isaiah T. Jenkins, and sets about bilking the congregation of their hard-earned money. The screen debut of Paul Robeson, who is magnetic in the dual role of not only the phony preacher but also his long-lost twin brother Sylvester, with whom he vies for the affections of an impressionable young congregant named Isabelle. DIR/SCR/PROD Oscar Micheaux. US, 1925, b&w, 102 min. NOT RATED

No passes accepted.



Screen Valentines: Great Movie Romances

February 6–March 4

In time for Valentine's Day, and continuing into March, AFI Silver offers a selection of great movie romances from across the decades, from 1930s screwball comedy to the quirky rom-coms of today.

BRIEF ENCOUNTER



70th Anniversary!

BRIEF ENCOUNTER (1945)

Fri, Feb 6, 3:00; Sat, Feb 7, 11:10 a.m.; Mon, Feb 9, 7:10

David Lean's international reputation was established with this study of unfulfilled passion and guilt — themes that were to recur in his later work. Critically debated, mocked, referenced and remade, this account of an unconsummated affair between a middle-class housewife (Celia Johnson) and a doctor (Trevor Howard), forced to meet at a railway station, retains a tight emotional grip on any contemporary audience. (Note courtesy BFI.) DIR David Lean; SCR/PROD Noël Coward. UK, 1945, b&w, 86 min. NOT RATED

ONE HOUR WITH YOU

Sat, Feb 7, 2:00; Thu, Feb 12, 7:15

Parisian couple Maurice Chevalier and Jeanette MacDonald's happy union becomes threatened by mutual infidelities. Chevalier's frequent asides to the audience make the film more direct in its leering innuendo than any other Lubitsch comedy of the '30s — a procession of *double entendres*, hidden meanings, mistaken assumptions and off-camera assignations. The final scene, with its relay of looks and pantomimed promptings, is one of the most delightful in the Lubitsch oeuvre. DIR/PROD Ernst Lubitsch (assisted by George Cukor); SCR Ernst Lubitsch, Samson Raphaelson, from the play "Only a Dream" by Lothar Schmidt. US, 1932, b&w, 84 min. NOT RATED

ONE HOUR WITH YOU



25th Anniversary!

PRETTY WOMAN

Wed, Mar 4, 6:30 (Montgomery College @ AFI Silver show)

"I want the fairytale." Just 22, Julia Roberts rocketed to superstardom, a Golden Globe win and an Oscar® nomination with this wildly successful Cinderella-story romance, where her hooker-with-a-heart-of-gold helps Richard Gere's corporate raider re-discover his soul. The double whammy of this film and 1989's WHEN HARRY MET SALLY... restored the moribund romantic comedy genre to top-billing in Hollywood for the duration of the 1990s. DIR Garry Marshall; SCR J. F. Lawton; PROD Arnon Milchan, Steven Reuther. US, 1990, color, 119 min. RATED R

SMILES OF A SUMMER NIGHT



60th Anniversary!

SMILES OF A SUMMER NIGHT [Sommarnattens leende]

Fri, Feb 13, 7:30; Sat, Feb 14, 11:00 a.m.

In frothy, *fin-de-siècle* Sweden, stage actress Eva Dahlbeck arranges a weekend at her mother's country estate. Guests include her former and current lovers, as well as the two men's ill-matched spouses and a moonstruck maid. After much wicked flirtation and romantic gamesmanship, the tangle of husbands, wives, old mistresses and new lovers resolves itself, gracefully, into four new couples. DIR/SCR Ingmar Bergman; PROD Allan Ekblad. Sweden, 1955, b&w, 108 min. In Swedish with English subtitles. NOT RATED

15th Anniversary!

IN THE MOOD FOR LOVE [花樣年華]

Fri, Feb 13, 9:45; Sun, Feb 15, 6:00


Wong Kar-Wai's most acclaimed film to date manages to be both arch and accessible, and perhaps the purest distillation of his romance with nostalgia. In 1962 Hong Kong, neighbors Maggie Cheung and Tony Leung Chiu-Wai discover that their spouses are having an affair. Their shared grief leads to close friendship, then temptation, then...? DIR/SCR/PROD Wong Kar-Wai. Hong Kong/France, 2000, color, 98 min. In Shanghaiese and Cantonese with English subtitles. RATED PG

15th Anniversary!

LOVE & BASKETBALL

Fri, Feb 20, 7:30; Wed, Feb 25, 9:30

Nextdoor neighbors Omar Epps and Sanaa Lathan grow up together in Los Angeles, bound together by a burning passion for basketball and tender feelings for each other. But the childhood sweethearts put romance on hold as they each pursue their own hoop dreams, through high school, college and the pros. Gina Prince-Bythewood's (THE SECRET LIFE OF BEES, BEYOND THE LIGHTS) debut feature has become a beloved cult classic for lovers of romance and sports drama alike. DIR/SCR Gina Prince-Bythewood; PROD Spike Lee, Sam Kitt. US, 2000, color, 124 min. RATED PG-13



HAROLD AND MAUDE

Sat, Feb 14, 10:00; Wed, Feb 18, 9:15

Hal Ashby's odd-couple countercultural fable has delighted audiences for decades with its quirky charm and cockeyed brilliance. Death-obsessed and repressed Harold (Bud Cort), the young scion of a wealthy and conservative family, forms an unlikely romantic attachment to free-spirited octogenarian Maude (Ruth Gordon). Soundtrack by Cat Stevens. DIR Hal Ashby; SCR/PROD Colin Higgins; PROD Charles Mulvehill. US, 1971, color, 91 min. RATED PG

JACK LEMMON
SHIRLEY MacLAINE
FRED MacMURRAY

"The Apartment"

ray walston edie adams



55th Anniversary!

THE APARTMENT

Sun, Mar 1, 7:15; Tue, Mar 3, 7:15

Motivated by vague promises of promotion, lowly insurance clerk Jack Lemmon lets his bosses use his apartment for their late-night assignations. When he falls for elevator operator Shirley MacLaine, the ex(fish)-girlfriend of boss Fred MacMurray, the moral dilemmas begin to mount. Ten Oscar® nominations and five wins, including Best Picture, Director and Screenplay for writer/director/producer Billy Wilder. DIR/SCR/PROD Billy Wilder; SCR I. A. L. Diamond. US, 1960, b&w, 125 min. NOT RATED

Leading Ladies of Hollywood's Golden Age

February 6–April 16

Glamour. Sophistication. Spirit. Style. In its prime, the Hollywood dream factory took in actresses from all over the world and made them into stars. Whether larger-than-life personalities whose powerful images incarnated desire, or plucky moderns who rolled with the punches of Depression-era America, the leading ladies of classic Hollywood still cast a long shadow on screen history. They don't make 'em like they used to.

Jean Arthur

A FOREIGN AFFAIR (1948)

Fri, Feb 20, 5:15; Sun, Feb 22, 7:00

Iowa Congresswoman Jean Arthur leads a factfinding mission to Berlin in the aftermath of VVWV to inspect rebuilding efforts and root out the corrupting influences of the black market and vice. Fellow Iowan and Army Captain John Lund, assigned to escort the inquisitive Congresswoman, winds up wooing her in a desperate bid to distract her from his own thriving black market dealings, not to mention his girlfriend, Marlene Dietrich, a nightclub singer whose alleged relationship to a prominent Nazi makes her a person of interest. A triumph of black comedy from director Billy Wilder. DIR/SCR Billy Wilder; SCR Richard Breen; PROD/SCR Charles Brackett. US, 1948, b&w, 116 min. NOT RATED



EASY LIVING (1937)

Sat, Feb 21, 11:45 a.m.; Mon, Feb 23, 5:15; Wed, Feb 25, 5:15; Thu, Feb 26, 9:30

A fur coat drops out of the Manhattan sky onto the head of working girl Jean Arthur, setting in motion a series of events that will rain further riches down upon her, thanks to a series of comic misunderstandings and endless angle-playing by hustlers high and low. Mitchell Leisen's splendorous screwball comedy combines witty wordplay with inventive, energetic slapstick. Arthur is a delight as the woman who finds herself the center of attention and perplexed by her good fortune; the ensemble cast includes Edward Arnold as the banker who tossed the coat, Ray Milland as his son, Winchelllike William Demarest and seen-it-all secretary Esther Dale. DIR Mitchell Leisen; SCR Preston Sturges, from a story by Vera Caspary; PROD Arthur Hornblow, Jr. US, 1937, b&w, 88 min. NOT RATED

Ingrid Bergman

CASABLANCA

Fri, Mar 6, 5:15; Sat, Mar 7, 7:30; Sun, Mar 8, 6:45; Mon, Mar 9, 12:45; Tue, Mar 10, 12:45; Wed, Mar 11, 6:30 (Montgomery College @ AFI Silver show)

Why is he in Casablanca? "I was misinformed," explains nightclub owner/war refugee Humphrey Bogart, who won't "stick his neck out for nobody" — until Ingrid Bergman walks in. The film evolved from an unproduced play to a Warner Bros. "B" melodrama to a Bogart/Bergman star vehicle to a multiple Oscar® winner — and finally, to the cultural icon it remains today. Dialogue was often handed to the cast minutes before shooting, and "As Time Goes By" almost didn't make it in. Just another movie — until the Allied invasion of North Africa right before the premiere made CASABLANCA a prequel to history. An American classic. DIR Michael Curtiz; SCR Julius J. Epstein, Philip G. Epstein, Howard Koch from the play by Murray Burnett and Joan Alison; PROD Hal B. Wallis. US, 1942, b&w, 102 min. NOT RATED



NOTORIOUS

Fri, Mar 6, 7:30; Tue, Mar 10, 7:00

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

Clara Bow

IT (1927)

Silent film with live musical accompaniment by Michael Britt Sat, Apr 11, 3:30

Clara Bow, forever after "The IT Girl," plays a shopgirl, a wise-cracking flapper who sets her sights on her wealthy employer Antonio Moreno. Moreno has lots of class, but Bow has lots of sass — or "it," helpfully explained by Cosmopolitan writer Elinor Glyn, playing herself, as, "self-confidence and indifference as to whether you are pleasing or not." DIR Clarence G. Badger, Josef von Sternberg; SCR Hope Loring, Louis D. Lighton, from a story by Elinor Glyn. US, 1927, b&w, 72 min. NOT RATED



Louise Brooks

BEGGARS OF LIFE

Silent film with live musical accompaniment by Donald Sosin Sat, Feb 21, 2:00

A boy on the road meets a girl in trouble — William Wellman works elemental magic in this railroad-riding romantic adventure, set during the Great Depression. Richard Arlen and Louise Brooks hop a freight train — he seeking his fortune, she escaping a bad home life and the knife she used on her lecherous stepfather. Hoping to remain incognito, Brooks dresses as a boy and the two keep a low profile among the hobo hordes riding the cars. But the promise of a reward leads to them being found out, with their fate now decided by the fearsome king of the tramps, Oklahoma Red (Wallace Beery). DIR William A. Wellman; SCR Benjamin Glazer, Jim Tully, from the novel "Apache Rising" by Julian Johnson; PROD Jesse L. Lasky, Adolph Zukor. US, 1928, b&w, 100 min. NOT RATED



Claudette Colbert

THE PALM BEACH STORY

Fri, Feb 6, 7:20; Sun, Feb 8, 7:45

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

IMITATION OF LIFE (1934)

Sat, Feb 7, 11:45 a.m.

Struggling to run her household after her husband's death, Bea (Claudette Colbert) hires Delilah (Louise Beavers) as a live-in housekeeper. Over time, the two women — one white, one black — become friends, raising their two daughters, Jessie and Peola, alongside each other, and building a successful business selling Delilah's family pancake recipe. But the two women's good fortune is taxed by great heartache: able to pass as white, the light-skinned Peola rejects her mother and her race. Jessie falls hard for her mother's beau (Warren William), forcing Bea to choose between her daughter and the man she loves. One of the all-time great tearjerkers. DIR John M. Stahl; SCR William Hurlbut, from the novel by Fannie Hurst; PROD Carl Laemmle, Jr. US, 1934, b&w, 111 min. NOT RATED

Joan Crawford



RAIN (1932)

Sat, Mar 28, 11:05 a.m.; Mon, Mar 30, 5:15; Thu, Apr 2, 5:15 Spiritual discipline vs. the pleasures of the flesh in exotic Pago Pago: missionary man Alfred Davidson (Walter Huston) preaches repentance to high-living prostitute Sadie Thompson (Joan Crawford), and when that doesn't work, coerces her conversion under the threat of exposure to the law. But the good reverend isn't immune to temptation himself. Previously adapted for the silent screen with Gloria Swanson as SADIE THOMPSON, this sound version bears the same title as the scandalously successful Broadway play, based on W. Somerset Maugham's short story, "Miss Thompson." DIR/PROD Lewis Milestone; SCR Maxwell Anderson, from the play by John Colton and Clemence Randolph, from a story by W. Somerset Maugham. US, 1932, b&w, 94 min. NOT RATED

MILDRED PIERCE (1945)

Sun, Mar 29, 11:00 a.m.; Mon, Mar 30, 7:10

A hybrid between film noir and the women's picture, MILDRED PIERCE allowed Joan Crawford, no longer an ingénue, to reinvent herself for the 1940s as the independent, career-oriented woman suffering in great luxury. It worked best here, winning her an Academy Award for Best Actress (which the "ill" Crawford accepted in bed). This remarkable story — about a housewife who turns waitress and later becomes a successful restaurant owner, but earns the enmity of her spiteful daughter when the two compete for the love of a playboy — was beautifully adapted for the screen by Ranaold MacDougall and Catherine Turney, capturing the intensity of James M. Cain's novel. DIR Michael Curtiz; SCR Ranaold MacDougall, Catherine Turney, based on a novel by James M. Cain; PROD Jerry Wald. US, 1945, b&w, 111 min. NOT RATED

Marion Davies

THE PATSY (1928)

Silent film with live musical accompaniment by Donald Sosin Sat, Feb 21, 4:30

Good girl Pat Harrington (Marion Davies) always rates second best to her vivacious older sister, Grace (Jane Winton), the favorite of their stern, social-climbing mother (Marie Dressler). But Pat is smitten by Grace's latest beau, Tony (Orville Caldwell), and determined to make her move. Hoping to impress Tony, Pat mimics screen divas Mae Murray, Lillian Gish and Pola Negri in this madcap romantic farce directed by King Vidor. DIR/PROD King Vidor; SCR Barry Connors, Agnes Christine Johnston, from the play by Connors; PROD Marion Davies, William Randolph Hearst. US, 1928, b&w, 77 min. NOT RATED

Bette Davis

THE LETTER (1940)

Fri, Mar 27, 5:15; Sun, Mar 29, 3:00; Tue, Mar 31, 7:15

"With all my heart, I still love the man I killed." Romantic intrigue leads to murder in exotic Malaysia, in one of William Wyler's best movies, featuring one of Bette Davis' greatest performances. The bravura opening sequence has shots ringing out in the tropical night, Davis with gun in hand, and her former lover dead on the ground. We know she did it, but will nobly suffering husband Herbert Marshall help her beat the rap? Seven Oscar® nominations, including Best Picture, Director and Actress for Davis. DIR William Wyler; SCR Howard Koch, from the play by W. Somerset Maugham; PROD Jack L. Warner, Hal B. Wallis. US, 1940, b&w, 95 min. NOT RATED

ALL ABOUT EVE

Sat, Mar 28, 7:15; Thu, Apr 2, 7:10

"Fasten your seatbelts, it's going to be a bumpy night!" zings Bette Davis, in her most iconic role, first lady of the theater Margo Channing. But it's Margo who gets bumped off, by her duplicitous protégée, the ambitious Eve Harrington (Anne Baxter), a young starlet who models herself on Davis only to supplant her in a win-at-all-costs rise to stardom. George Sanders is the sardonic theater critic who's seen it all; Marilyn Monroe shines in a small but head-turning role as his on-the-make date. Fourteen Oscar® nominations (a record not matched until TITANIC, 47 years later) and six wins, including Best Picture, Director and Screenplay for Joseph L. Mankiewicz. DIR/SCR Joseph L. Mankiewicz; PROD Darryl F. Zanuck. US, 1950, b&w, 138 min. NOT RATED.



Olivia de Havilland

THE HEIRESS

Sat, Mar 21, 11:10 a.m.; Mon, Mar 23, 7:00

Olivia de Havilland won the Best Actress Oscar® for her portrayal of Catherine Sloper, a painfully shy young woman from a wealthy, unhappy family in Gilded Age New York City. When Catherine's aunt (Miriam Hopkins) is charged with helping her navigate New York's high society, Catherine catches the eye of handsome Morris Townsend (Montgomery Clift), and a whirlwind romance leads to a proposal of marriage. But her father (Ralph Richardson) suspects the penniless suitor is a fortune hunter. Eight Oscar® nominations and four wins, including Best Art Direction, Costumes and Original Score for Aaron Copland. DIR/PROD William Wyler; SCR Ruth Goetz, Augustus Goetz, from their play and the novel "Washington Square" by Henry James. US, 1949, b&w, 115 min. NOT RATED



THE DARK MIRROR (1946)

Tue, Mar 24, 9:30; Thu, Mar 26, 9:30

Witnesses place Ruth Collins (Olivia de Havilland) at the scene of a grisly murder. When it's discovered she has a twin, Dr. Elliott (Lew Ayres) is brought in to psychologically evaluate them both. When the doc falls for one of them, the other becomes murderously jealous. Noir master Robert Siodmak deftly directs this Oscar®-nominated original story, guiding de Havilland through two sensational performances, as the sisters both sweet and sinister. Preservation funded by the Film Foundation. (Note courtesy of Film Noir Foundation.) DIR Robert Siodmak; SCR/PROD Nunnally Johnson. US, 1946, b&w, 85 min. NOT RATED

Marlene Dietrich

SHANGHAI EXPRESS (1932)

Sat, Mar 7, 11:10 a.m.; Mon, Mar 9, 3:00

"It took more than one man to change my name to Shanghai Lily." Befeathered Marlene Dietrich meets stoic Army man and ex-lover Clive Brook on the titular train, but their wistful reminiscing is interrupted when bandit Warner Oland demands an unscheduled stop, barking, "The white woman stays with me." Legendary cameraman Lee Garmes won an Oscar® for his striking cinematography. DIR Josef von Sternberg; SCR Josef von Sternberg; SCR Josef von Sternberg; SCR Jules Furthman, from a story by Harry Hervey; PROD Adolph Zukor. US, 1932, b&w, 82 min. NOT RATED

BLONDE VENUS

Sun, Mar 8, 11:10 a.m.; Tue, Mar 10, 3:00; Thu, Mar 12, 3:00

American Herbert Marshall and German Marlene Dietrich's marital bliss is derailed by Marshall's grave illness, requiring ex-cabaret singer Dietrich first to return to the stage, and then to become the mistress of wealthy playboy Cary Grant — all to save her marriage. Among the highlights is Dietrich singing "Hot Voodoo" in an ape suit. The only Dietrich-Sternberg collaboration set in the U.S. "allows a woman to make a mockery of sacrifice and to demonstrate that sacrifice can, after all, be a positive and liberating choice." —Jeanine Basinger. DIR/PROD Josef von Sternberg; SCR Jules Furthman, S. K. Lauren. US, 1932, b&w, 93 min. NOT RATED



Leading Ladies of Hollywood's Golden Age

Irene Dunne

I REMEMBER MAMA

Sat, Feb 28, 11:05 a.m.; Sun, Mar 1, 11:05 a.m.
Barbara Bel Geddes looks back at growing up in turn-of-the-century San Francisco with her Norwegian mama Irene Dunne (in a bravura performance that earned her a fifth and final Oscar® nomination). George Stevens' adaptation of the Broadway hit was the first film after his life-changing war experiences, and the first flowering of his later, more expansive style. Featuring San Francisco location shooting and a death scene by Oskar Homolka as Uncle Chris. **DIR/PROD** George Stevens; **SCR** DeWitt Bodeen from the play by John Van Druten and the book "Mama's Bank Account" by Kathryn Forbes. **US, 1948, b&w, 138 min. NOT RATED**



THE AWFUL TRUTH (1937)

Mon, Mar 2, 7:15; Wed, Mar 4, 9:30
Divorcing couple Cary Grant and Irene Dunne are both guilty of wandering ways, and the divorce becomes final if they are not reconciled within the year. As Grant dallies with showgirl Joyce Compton and Dunne goes a-courtin' with Ralph Bellamy, will the two realize they're made for each other, before it's too late? Director Leo McCarey's improvorientated approach created great comic spontaneity on set, and the zany results still zing on screen. Great support work from wisecracking Cecil Cunningham, meddlesome Esther Dale, unctuous Alexander D'Arcy and the antics of THE THIN MAN's dog, Asta (here "Mr. Smith")! Six Oscar® nominations, with McCarey winning Best Director. **DIR/PROD** Leo McCarey; **SCR** Vinia Delmar, from the play by Arthur Richman. **US, 1937, b&w, 92 min. NOT RATED**

Joan Fontaine

LETTER FROM AN UNKNOWN WOMAN

Sun, Mar 22, 11:10 a.m.; Tue, Mar 24, 5:10; Wed, Mar 25, 9:30; Thu, Mar 26, 5:10
"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 melancholic 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' true 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**



REBECCA

Sun, Mar 22, 8:30; Tue, Mar 24, 7:00
While he was working on GONE WITH THE WIND, producer David O. Selznick hired Alfred Hitchcock to begin work on an adaptation of the Daphne du Maurier novel "Rebecca." Joan Fontaine stars as the "second Mrs. de Winter," who, after a happy honeymoon with husband Laurence Olivier, has difficulty settling in at his gothic manor, and is not helped by the creepy housekeeper Judith Anderson, whose devotion to the departed Mrs. de Winter borders on madness. Eleven Oscar® nominations and two wins: Best Picture (Selznick's second in a row) and Cinematography. **DIR** Alfred Hitchcock; **SCR** Robert E. Sherwood, Joan Harrison, Philip MacDonald, Michael Hogan, from the novel by Daphne du Maurier; **PROD** David O. Selznick. **US, 1940, b&w, 130 min. NOT RATED**

Greta Garbo

NINOTCHKA

Fri, Apr 3, 7:20; Tue, Apr 7, 9:30
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 darnedest to have the same effect on stone-faced Ninotchka, but fails to crack her defenses — until he stumbles upon her funny-bone. **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**

FLESH AND THE DEVIL

Silent film with live musical accompaniment by Michael Britt
Sat, Apr 4, 3:30
The first of seven Greta Garbo films directed by Clarence Brown, as well as the first to pair her with "The Great Lover," John Gilbert. Army cadets John Gilbert and Lars Hanson are sworn blood brothers. Gilbert falls madly in love with the seductive Garbo, and, after killing her husband in a duel, is dispatched to Africa to avoid further scandal. He returns years later to find that Hanson, unaware of his friend's illicit romance with Garbo, has married her himself. William Daniels' masterly cinematography dazzles, most memorably during the climactic confrontation in the snow. **DIR** Clarence Brown; **SCR** Benjamin Glazer, from the play "The Undying Past" by Hermann Sudermann; **PROD** Irving Thalberg. **US, 1926, b&w, 112 min. NOT RATED**

Janet Gaynor

A STAR IS BORN (1937)

Sat, Apr 4, 6:00; Tue, Apr 7, 7:15
"Maybe I'll be that one!" Small-town girl Esther Blodgett dreams of screen stardom, despite the chorus of naysayers in her family. Backed only by grandmother Lettie (May Robson), who applauds her "pioneer spirit," Esther moves to Los Angeles to pursue her dreams. She can't catch a break with central casting, but a chance encounter with matinee idol Norman Maine (Fredric March) while waitressing at a fancy industry party leads to a bit part, then a big break and soon romance and marriage with Maine. Rechristened "Vicky Lester," Esther becomes America's sweetheart, even as her husband and mentor descends into alcoholic ruin. The original and best version of Hollywood's classic cautionary tale, twice remade. **DIR** William A. Wellman; **SCR** Dorothy Parker, Alan Campbell, Robert Carson, from a story by Wellman and Carson; **PROD** David O. Selznick. **US, 1937, color, 111 min. NOT RATED**



7TH HEAVEN (1927)

Silent film with live musical accompaniment by Michael Britt
Sun, Apr 5, 3:00
Janet Gaynor was awarded the firstever Oscar® for Best Actress in 1929 (in combination with SUNRISE and 1928's STREET ANGEL) for this box-office smash hit, directed by romance master Frank Borzage. Parisian sewer worker Charles Farrell woos street waif Gaynor, until the storm clouds of the First World War threaten their bliss. A big winner at the inaugural Oscars®, with five nominations and three wins, including Best Director and Best Writing (Adaptation). **DIR** Frank Borzage; **SCR** Benjamin Glazer, from a play by Austin Strong; **PROD** William Fox. **US, 1927, b&w, 110 min. NOT RATED**



Lillian Gish



THE WIND (1928)

Silent film with live musical accompaniment by Andrew Simpson
Sun, Mar 29, 5:30
Best remembered for his lead performance in Ingmar Bergman's WILD STRAWBERRIES, Swedish director Victor Sjöström was one of silent cinema's greatest filmmakers. THE WIND is the best of several excellent films he made during his sojourn in Hollywood, as "Victor Seastrom." Lillian Gish gives a haunting performance as a Southern belle from Virginia, living with family in the VWest Texas desert, where the harsh wind never stops blowing, shifting the sands and threatening to erase those brave or foolish enough to live there. Gish must choose between two suitors, courtly Lars Hanson and roughhewn Montagu Love, whose dueling attentions unleash surprising depths of passion from within her. **DIR** Victor Sjöström; **SCR** Frances Marion, from the novel by Dorothy Scarborough. **US, 1928, b&w, 75 min. Silent with live accompaniment. NOT RATED**

THE NIGHT OF THE HUNTER

Fri, Mar 27, 7:15; Wed, Apr 1, 6:30 (Montgomery College @ AFI Silver show); Thu, Apr 2, 9:50
Blending the mythological power of the Brothers Grimm fable with Southern Gothic creepiness, this is the story of two children guarding their dead father's stash of stolen money from a seemingly benevolent but secretly malicious preacher, played with unhinged gusto by Robert Mitchum. With expressionistic lighting effects and memorably stylized art design; Mitchum, usually the paragon of cool, here gives a flamboyantly over-the-top performance as the psychotic villain. Shelley Winters is heart-breaking as the children's weak-minded and ill-fated mother, while the indomitable Lillian Gish is an inspiration as their lion-hearted protectress. **DIR** Charles Lughton; **SCR** James Agee, from the novel by Davis Grubb; **PROD** Paul Gregory. **US, 1955, b&w, 93 min. NOT RATED**

Jean Harlow

BOMBSHELL

Sat, Mar 28, 1:10; Tue, Mar 31, 5:15
"The unsung prototype of the screwball comedy and one of the funniest inside-Hollywood movies ever." —Michael Sragow. Hollywood star Jean Harlow is surrounded by a personal entourage of hangers-on and deadbeat relations; her manic publicist, Lee Tracy, keeps making up crazy stories for the press; and if would-be paramour Franchot Tone seems too good to be true, he probably is. This pre-Code gem had some real-life resonance with Harlow's own life story, but even more so with the silent era's great sex symbol Clara Bow (Fleming's former fiancée) — with Harlow's nickname here, "The It Girl," a wink at Bow's famous sobriquet, "The It Girl." **DIR** Victor Fleming; **SCR** John Lee Mahin, Jules Furthman, from the play by Caroline Francke and Mack Crane; **PROD** Hunt Stromberg. **US, 1933, b&w, 96 min. NOT RATED**

RED DUST (1932)

Sun, Mar 29, 1:00; Tue, Mar 31, 9:15
Hard-working rubber plantation owner Clark Gable initially doesn't take a shine to Saigon hooker Jean Harlow, who's hitched a ride upriver with Gable's shiftless employee Donald Crisp. But just as he starts to warm to her wisecracking charm, surveyor Gene Raymond arrives with his society wife, Mary Astor, in tow. Gable falls hard for Astor, but Harlow's not giving up so easily. Shot on jungle sets previously used for TARZAN, this racy, pre-Code romp became the smash hit that propelled Clark Gable to stardom. "Harlow [delivers] her zingy wisecracks with a wonderful dirty humor. Directed by Fleming in a racy, action-packed style." —Pauline Kael. **DIR** Victor Fleming; **SCR** John Lee Mahin, from the play by Wilson Collison; **PROD** Hunt Stromberg, Irving Thalberg. **US, 1932, b&w, 83 min. NOT RATED**

Katharine Hepburn

THE PHILADELPHIA STORY

Sat, Feb 14, 1:15; Sun, Feb 15, 1:15
Nominated for six Academy Awards® and James Stewart's sole Oscar® win, this sparkling comedy marked Katharine Hepburn's return to the top of the Hollywood food chain. Hepburn plays a demanding socialite about to put her first marriage to arrogant playboy Cary Grant behind her with an impending marriage to boring but reliable self-made man John Howard. When Grant learns that Spy Magazine intends to scandalize her philandering father, he promises the editor the scoop of a lifetime on the wedding instead. Enter journalist James Stewart who also falls head over heels for Hepburn as the three men vie for her affections. **DIR** George Cukor; **SCR** Donald Ogden Stewart, from the play by Phillip Barry; **PROD** Joseph Mankiewicz. **US, 1940, b&w, 112 min. NOT RATED**

BRINGING UP BABY

Sat, Feb 14, 5:45; Sun, Feb 15, 11:00 a.m.; Tue, Feb 17, 7:20
Put-upon paleontologist Cary Grant is feeling the pressure: his brontosaurus is just one intercostal clavicle away from completion, he has an important meeting coming up with donor prospect May Robson, and his wedding to straitlaced Virginia Walker looms. Then he meets kooky free spirit Katharine Hepburn. Before he knows what hit him, he's searching for her escaped pet leopard, Baby, through the wilds of Connecticut and the missing dinosaur bone that her dog has buried — and falling in love. A legendary flop when first released, Howard Hawks' energetic masterpiece has come to be seen as the definitive screwball comedy. **DIR/PROD** Howard Hawks; **SCR** Dudley Nichols, Hagar Wilde. **US, 1938, b&w, 102 min. NOT RATED**



Carole Lombard

TWENTIETH CENTURY

Sat, Mar 7, 1:00; Mon, Mar 9, 7:00
Carole Lombard ascended to comedic stardom opposite an exquisitely hammy John Barrymore in this fast-paced 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**



NOTHING SACRED

Sun, Mar 8, 5:00; Wed Mar 11, 7:00
Former ace reporter Wally Cook (Fredric March), recently demoted after falling for a fraudulent story, thinks he's found his way back to the top: a profile of small-town Vermont beauty Hazel Flagg (Carole Lombard), doomed to die young from radiation poisoning. Hazel accepts Wally's offer to fly her to the Big Apple for the trip of her dwindling lifetime, where she becomes the toast of the town and a media sensation. The problem, in addition to the pair's growing infatuation with one another, is that Hazel hasn't been telling the truth — she's as healthy as a horse. A wicked romp from William Wellman, directing a sharp-witted script by former newsman Ben Hecht. **DIR** William A. Wellman; **SCR** Ben Hecht; **PROD** David O. Selznick. **US, 1937, color, 77 min. NOT RATED**

Myrna Loy

DOUBLE WEDDING

Sun, Feb 8, 1:00; Tue, Feb 10, 9:30
Margit Agnew (Myrna Loy) is the non-sense owner of a successful dress shop, and the guardian of her younger sister Irene (Florence Rice), whom she intends to marry off to Waldo Beaver (John Beal). But unruly passions are released after the two kids take acting lessons from bohemian free spirit and would-be Hollywood director Charlie Lodge (William Powell). Irene is infatuated with Charlie, Margit is infuriated with Charlie and Charlie is inspired by Margit's verve — a solid formula for comic hijinks and sparkling repartee in this underrated screwball comedy. **DIR** Richard Thorpe; **SCR** Jo Swerling, from the play "Great Love" by Ferenc Molnár; **PROD** Joseph L. Mankiewicz. **US, 1937, b&w, 87 min. NOT RATED**

Leading Ladies of Hollywood's Golden Age



AFTER THE THIN MAN
Fri, Feb 6, 5:00; Sun, Feb 8, 5:30
"This is a fine way to start the New Year," Nick Charles says as he bails his wife Nora out of jail. But it's Nora's cousin who's really in trouble, having been found standing over the body of her cheating husband with a smoking gun in her hand. Did she do it? Featuring James Stewart, in one of his earliest roles, as Nora's younger cousin. After the climactic reveal, Nora has one more surprise for unsuspecting Nick. DIR W. S. Van Dyke; SCR Albert Hackett, Frances Goodrich; PROD Hunt Stromberg. US, 1936, b&w, 113 min. NOT RATED

Colleen Moore
Restored DCPI
WHY BE GOOD?

Silent film with Vitaphone jazz soundtrack
Sun, Apr 12, 3:15; Thu, Apr 16, 7:00
Does it pay to be good or is it better to be bad? Long considered lost, Colleen Moore's final silent film has recently been restored. Moore plays Pert Kelly, a fun-loving flapper with a reputation as a party girl who's in fact quite down-to-earth and respectable. Late for her department store job after a wild night out, Pert gets fired — by the very man she was cavorting with the previous night, Winthrop Peabody, Jr. (Neil Hamilton)! This puts a wrinkle in the date they had made for the following night — but love finds a way. The original Vitaphone soundtrack features tracks by hot jazz greats Jimmy Dorsey, Phil Napoleon, Joe Venuti and Eddie Lang. DIR William A. Seiter; SCR Paul Perez, Carey Wilson; PROD John McCormick. US, 1929, b&w, 84 min. NOT RATED



THE POWER AND THE GLORY (1933)
Sat, Apr 11, 11:10 a.m.; Sun, Apr 12, 11:10 a.m.
Preston Sturges' first original screenplay, often cited as the first feature to employ flashback narrative technique, and a major, inadequately acknowledged influence on Orson Welles' CITIZEN KANE. Following the funeral of famed railroad tycoon Spencer Tracy, his best friend Ralph Morgan recounts how Tracy worked his way up from nothing, only to lose his happiness with first wife Colleen Moore in pursuit of everlarger dreams. Moore is especially good in one of her few sound pictures — her first part in four years, following a decade-plus of silent stardom. She would retire following 1934's THE SCARLET LETTER. DIR William K. Howard; SCR Preston Sturges; PROD Jesse L. Lasky. US, 1933, b&w, 76 min. NOT RATED

Mary Pickford
THE TAMING OF THE SHREW (1929)
Sun, Apr 5, 1:00
The first screen pairing of silent-era superstars and real-life couple Mary Pickford and Douglas Fairbanks was this early sound version of Shakespeare's farcical battle of the sexes, here pared down to barely an hour and with a notably higher quotient of slapstick. DIR/SCR Sam Taylor, from the play by William Shakespeare; PROD Mary Pickford. US, 1929, b&w, 63 min. NOT RATED



Ginger Rogers
THE MAJOR AND THE MINOR
Sun, Apr 5, 8:45; Mon, Apr 6, 7:20
Fed up with New York and nearly broke, working girl Ginger Rogers resolves to head home to Iowa. She masquerades as a 12-year-old to get a child's fare on the train, until a whistle-stop mishap maroons her at a Midwestern military school. The cadets are a little too fond of the new "girl," but Rogers keeps up the charade long enough to get to know schoolmaster Ray Milland. Billy Wilder's directorial debut features inspired comedic work from Rogers and Milland. DIR Billy Wilder; SCR Charles Brackett, Billy Wilder; PROD Arthur Hornblow, Jr. US, 1942, b&w, 100 min. NOT RATED
Restored print courtesy of UCLA Film & Television Archive.



TOP HAT
Fri, Apr 3, 5:15; Sat, Apr 4, 1:00; Mon, Apr 6, 5:15; Tue, Apr 7, 5:15
Fred Astaire is hard at work on some new dance steps in his hotel room. The racket disturbs Ginger Rogers in the room below, and when she charges upstairs to confront him, it's love at first fight. Though it features a record five dance numbers between the two, one of the real stars of this film is the original score, composed by Irving Berlin. Rogers insisted on wearing an elaborately feathered gown for their "Cheek to Cheek" dance, which Astaire hated (it shed profusely), and, in a rare instance, the two fought. A few days later, Rogers received a feathers-shaped gold charm (and a new nickname), along with this apology note: "Dear Feathers, I love ya! Fred." DIR Mark Sandrich; SCR Allan Scott, Dwight Taylor, from the play by Sándor Faragó and Aladar Laszlo. PROD Pandro S. Berman. US, 1935, b&w, 101 min. NOT RATED

Norma Shearer
THE DIVORCEE (1930)
Fri, Mar 20, 5:15; Sun, Mar 22, 11:00 a.m.; Mon, Mar 23, 5:15, 9:15
Norma Shearer won the Best Actress Oscar® for this scandalous pre-Code drama, playing a recently divorced society wife who, heartbroken by her cheating husband Chester Morris, discovers she has no shortage of admirers once back on the dating scene. DIR/PROD Robert Z. Leonard; SCR John Meehan, Zelda Sears, Nick Grinde, from the novel "Ex-Wife" by Ursula Parrott. US, 1930, b&w, 84 min. NOT RATED

THE WOMEN (1939)
Sat, Mar 21, 1:30
Hounded by gossip, Manhattan society woman Norma Shearer resolves not to give up her straying husband without a fight; egged on by her madcap friend Rosalind Russell, she screws up the courage to confront that home-wrecking shopgirl Joan Crawford. Director George Cukor nimbly guides the sprawling, all-female cast, featuring memorable turns by Paulette Goddard, Joan Fontaine and Marjorie Main (in a proto-Ma Kettle role) in this wicked and witty satire of what women want. Cedric Gibbons' stylish backdrops set the scenes. DIR George Cukor; SCR Anita Loos, Jane Murtin, from the play by Clare Boothe Luce; PROD Hunt Stromberg. US, 1939, b&w/color, 133 min. NOT RATED



Barbara Stanwyck
THE LADY EVE
Sat, Feb 14, 8:00; Mon, Feb 16, 5:15
"I need him like the axe needs the turkey." In Preston Sturges' masterpiece of *amour fou*, boyish herpetologist/brewery heir Henry Fonda seems like an easy mark for father-and-daughter con artists Charles Coburn and Barbara Stanwyck. But Stanwyck wasn't supposed to fall in love with Fonda after fleecing him. Now spurned by the burned Fonda, Stanwyck takes on the persona of "Lady Eve Sidwich" to win his heart again. DIR/SCR Preston Sturges; PROD Paul Jones. US, 1941, b&w, 94 min. NOT RATED



DOUBLE INDEMNITY
Sun, Feb 15, 8:00; Mon, Feb 16, 7:15; Wed, Feb 18, 6:30 (Montgomery College @ AFI Silver show)
Film noir at its black-hearted best, as jaded insurance man Fred MacMurray and bored housewife Barbara Stanwyck team up to murder her husband and collect on the policy. They fool ace insurance inspector Edward G. Robinson, but getting away with murder turns out to be a full-time job. Director Billy Wilder co-authored the Oscar®-nominated script with detective fiction great Raymond Chandler, adapted from James M. Cain's hardboiled novel. Seven Academy Award® nominations, including Best Actress, Picture and Director. DIR/SCR Billy Wilder; SCR Raymond Chandler, from the novel by James M. Cain. US, 1944, b&w, 107 min. NOT RATED

Gloria Swanson
MANHANDLED (1924)
Silent film with live musical accompaniment by Michael Britt
Sat, Apr 11, 1:15
Gloria Swanson called Allan Dwan her favorite director, and he called her "a clown if there ever was one." This silent film puts the actress's comedic gifts on abundant display. Squeezed between burly men on a NYC subway car, the diminutive actress wriggles, tumbles and mugs her way through a Chaplinesque *tour-de-force* of physical comedy. At work in a department store's discount basement, shopgirl Swanson does battle with hordes of rabid shoppers, employing ingenuity reminiscent of Harold Lloyd's in SAFETY LAST! And she's a real cut-up at parties with her zany impressions — antecedents for her memorable turn as Chaplin in SUNSET BLVD. DIR/PROD Allan Dwan; SCR Frank Tuttle, from a story by Arthur Stringer and Sidney R. Kent. US, 1924, b&w, 75 min. NOT RATED

SUNSET BLVD.
Sun, Apr 12, 1:00; Mon, Apr 13, 4:45; Tue, Apr 14, 4:45; Wed, Apr 15, 6:30 (Montgomery College @ AFI Silver show); Thu, Apr 16, 4:45, 9:00
"I am big! It's the pictures that got small!" Regarded by many as the best film ever made about Hollywood — and by others as audacious treachery. In flashback, recently deceased screenwriter/kept man Joe Gillis (William Holden) narrates his tormented, mutually exploitative affair with has-been star Norma Desmond (Gloria Swanson). Erich von Stroheim (Desmond's devoted valet in the film, and himself a former star/director familiar with the vicissitudes of Hollywood fame) came up with the memorable idea of having his character write the star's fan mail. Director Billy Wilder rejected his other suggestion: von Stroheim washing and ironing her panties. Nominated for 11 Oscars®, winning three including Best Screenplay. DIR/SCR Billy Wilder; SCR/PROD Charles Brackett; SCR D. M. Marshman, Jr. US, 1950, b&w, 110 min. NOT RATED



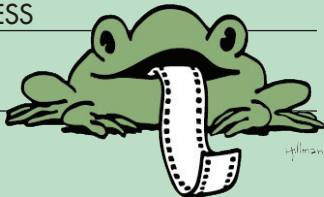
Mae West
I'M NO ANGEL
Sun, Mar 15, 11:10 a.m.; Mon, Mar 16, 9:40; Wed, Mar 18, 9:40
Mae West stars as the sideshow singer — and occasional lion tamer — for crooked circus boss Edward Arnold. Their show hits the big time and West attracts a higher class of sucker in the person of New York socialite Kent Taylor, causing Kirk's cousin Cary Grant to intervene on behalf of the family: Grant: You were wonderful tonight. West: Yeah, I'm always wonderful at night. Grant: Tonight, you were especially good. West: Well ... When I'm good, I'm very good. But, when I'm bad ... I'm better. DIR Wesley Ruggles; SCR Mae West, Harlan Thompson; PROD William LeBaron. US, 1933, b&w, 87 min. NOT RATED

SHE DONE HIM WRONG
Fri, Mar 13, 4:00; Sat, Mar 14, 11:10 a.m.; Tue, Mar 17, 9:40
"Haven't you ever met a man that could make you happy?" "Sure, lots of times." In Gay '90s New York, nightclub singer Mae West plies her trade at the Bowery saloon of Noah Beery, one of her many man friends. West uses her wiles to collect diamonds from her gentlemen callers, but Beery is involved in even shadier rackets. Can the upright Cary Grant from the city mission save West's soul? West's bawdy numbers include "Frankie and Johnny," "I Like a Man Who Takes His Time" and "I Wonder Where My Easy Rider's Gone." DIR Lowell Sherman; SCR Harvey F. Thew, John Bright, from Mae West's play "Diamond Lil." US, 1933, b&w, 66 min. NOT RATED



Environmental Film Festival in the Nation's Capital

March 17–29	
BLADE RUNNER (1982 Domestic Cut)	
Fri, Mar 20, 7:15; Wed Mar 25, 6:30 (Montgomery College @ AFI Silver show)	
BLADE RUNNER (1991 Director's Cut)	
Fri, Mar 20, 9:45	
BLADE RUNNER (2007 The Final Cut)	
Sat, Mar 21, 9:00	
GRAVE OF THE FIREFLIES	
Sat, Mar 21, 7:00	
POM POKO	
Sun, Mar 22, 1:00	
SACRO GRA	
Sun, Mar 22, 3:20	
COSTA DE MORTE	
Mon, Mar 23, 7:10	
THE NEW WILDERNESS	
Sat, Mar 28, 3:10	
MY NAME IS SALT	
Sat, Mar 28, 5:15	



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Co-presented with the National Gallery of Art



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THE DAY IS LONGER THAN THE NIGHT	Free!
Q&A with filmmaker Lana Gogoberidze Post-screening wine tasting sponsored by the Embassy of Georgia	
Sat, Feb 7, 4:00	
SOME INTERVIEWS ON PERSONAL MATTERS	Free!
Q&A with filmmaker Lana Gogoberidze	
Sun, Feb 8, 3:00	
THE PIPELINE NEXT DOOR	Free!
Q&A with filmmaker Nino Kirtadze	
Mon, Apr 13, 7:00	
DON'T BREATHE	Free!
Q&A with filmmaker Nino Kirtadze	
Tue, Apr 14, 7:00	

Frank Capra in the 1930s

February 6–April 16



Immigrating to the U.S. as a young boy with his Sicilian family, Frank Capra hustled his way into the movie business, from gag writer for Hal Roach and Mack Sennett to director of silent clown Harry Langdon's most successful films, to his long association with producer Harry Cohn and Cohn's upstart Columbia Pictures.

Awarded three Best Director Oscars® over the course of the 1930s, Capra established himself as the pinnacle filmmaker in the still-growing industry, guiding Columbia from poverty row to major studio respectability. Capra served four times as president of the Academy of Motion Pictures Arts and Sciences®, and three times as president of the Directors Guild of America, which he helped found.

In 1982, Capra was honored with AFI's Life Achievement Award, with the board of trustees stating: "Frank Capra has ennobled his audience as he has entertained them. His work has brought the meaning of the American dream alive for generations of moviegoers past and present."



PLATINUM BLONDE
Fri, Feb 6, 1:00; Sat, Feb 7, 11:00 a.m.; Tue, Feb 10, 5:15
Muckraking journalist Stew Smith (Robert Williams) falls for the debutante daughter (Jean Harlow) of the wealthy family whose dirty laundry he once aired in print. Now married rich and retired young, the ex-newshound finds that society life gets him down. He misses his old job — not to mention his best pal and fellow reporter, Gallagher (Loretta Young) — 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

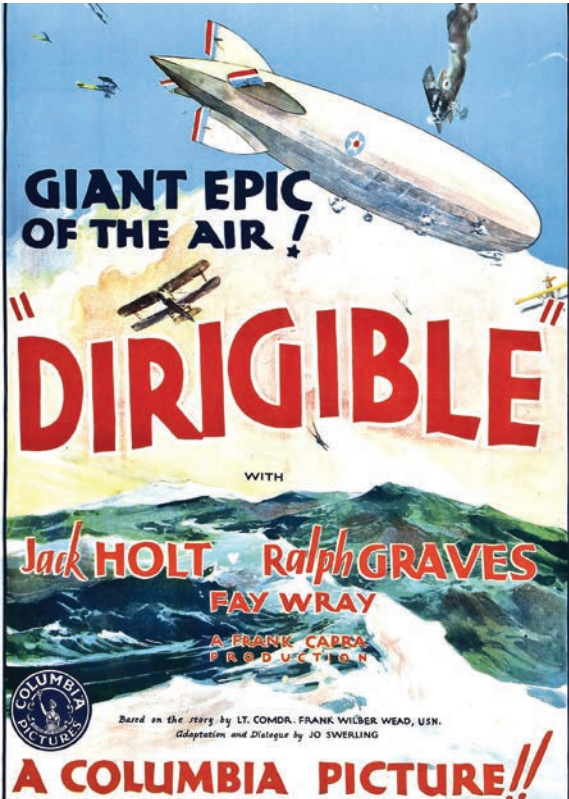
RAIN OR SHINE
Sun, Feb 8, 11:00 a.m.; Mon, Feb 9, 5:15
Broadway star Joe Cook does it all — juggles, walks the high wire, performs acrobatics and fast talks — in Capra's adaptation of the smash circus musical, along with fellow original stars Tom Howard and Dave Chasen (better known for his second career as a restaurateur, and the famous Hollywood eatery that bore his name), but without the show's most celebrated numbers "Rain or Shine" and "Happy Days Are Here Again" — here relegated to background music. The final sequence includes "dialogue which can only be described as proto-Beckett." —Elliott Stein, Village Voice. DIR/PROD Frank Capra; SCR Jo Swerling, Dorothy Howell, from the play by James Gleason and Maurice Marks; PROD Harry Cohn. US, 1930, b&w, 88 min. NOT RATED

IT HAPPENED ONE NIGHT
Fri, Feb 13, 5:15; Sat, Feb 14, 3:30; Tue, Feb 17, 5:15
The first film to sweep the major Oscars® — Best Picture, Director, Screenplay, Actor and Actress — remains one of Capra's brightest achievements. Rebellious heiress Claudette Colbert, seeking to escape her domineering father, jumps ship in Miami and boards a long-haul bus to NYC. But down-on-his-luck reporter Clark Gable spots the runaway debutante, and, knowing a scoop when he sees it, brokers an exclusive story in exchange for not turning her in. Shared motel rooms, traded barbs and the famous thumb vs. leg hitchhiking scene ensue, en route to rollicking romance. DIR/PROD Frank Capra; SCR Robert Riskin, from the story "Night Bus" by Samuel Hopkins Adams. US, 1934, b&w, 105 min. NOT RATED



AMERICAN MADNESS
Sat, Feb 21, 11:15 a.m.; Sun, Feb 22, 11:15 a.m.; Tue, Feb 24, 5:15
The first foray into "Capracorn" and the filmmaker's first direct engagement with the Great Depression: bank president Walter Huston insists on lending on "character" collateral, despite a straying wife, an embezzling cashier and a spectacular bank run, with machine-gun dialogue and precision editing. "One of the most beautifully assembled, lighted and photographed pictures of the 1930s...the main décor of the vast bank interior composes an incredible Temple of Babylon." —Elliott Stein, Village Voice. DIR/PROD Frank Capra; SCR Robert Riskin; PROD Harry Cohn. US, 1932, b&w, 75 min. NOT RATED

LADY FOR A DAY
Sun, Mar 1, 11:00 a.m.; Tue, Mar 3, 5:15
Gambler Dave the Dude (Warren William) and his motley band of guys and dolls and street characters turn May Robson's down-and-out street peddler into a society *grand dame* for the visit of her conventraised daughter. Adapted from Damon Runyon's Depression-era fable, the film earned four Oscar® nominations, including Capra's first for Best Director. DIR Frank Capra; SCR Robert Riskin, from the story by Damon Runyon; PROD Harry Cohn. US, 1933, b&w, 90 min. NOT RATED



DIRIGIBLE
Sat, Feb 28, 11:00 a.m.; Mon, Mar 2, 5:15
Navy fliers Jack Holt and Ralph Graves volunteer for a dangerous mission: help famed Antarctic explorer Hobart Bosworth reach the South Pole, by airship and biplane. But Graves' neglected wife Fay Wray is having none of it, and threatens to walk if her husband won't stop risking his life. Creative special effects and fascinating aerial photography distinguish this unique adventure film. "One of the most rousing adventure yarns ever filmed." —Elliott Stein, Village Voice. DIR Frank Capra; SCR Jo Swerling, Dorothy Howell, from a story by Frank Wead. US, 1931, b&w, 100 min. NOT RATED

BROADWAY BILL (1934)
Sat, Mar 14, 11:00 a.m.; Sun, Mar 15, 11:00 a.m.
Long unseen due to Capra's own 1950 remake RIDING HIGH, the filmmaker's poke at small-town stuffiness stars Warner Baxter as the wayward son-in-law of paper box mogul Walter Connolly, with the younger man much preferring racing thoroughbreds to managing the family's factory. Myrna Loy is his admiring sister-in-law and ally, with ace character actors Raymond Walburn, Margaret Hamilton and Clarence Muse along for the ride. "Racy, pacey direction with an irresistible blend of pathos and comedy." —Clive Hirshhorn. DIR/PROD Frank Capra; SCR Robert Riskin, from the story "Strictly Confidential" by Mark Hellinger. US, 1934, b&w, 104 min. NOT RATED



Newly Restored!
LOST HORIZON (1937)
Sat, Mar 28, 11:00 a.m.; Sun, Mar 29, 7:30
Diplomat Ronald Colman and his motley crew of fellow air travelers, skyjacked high above the Himalayas, stumble upon a lost city hidden in a mountain valley. This ambitious adaptation of James Hilton's bestseller was a sharp departure for apostle of Americana Capra, and a gamble for Harry Cohn and Columbia, with the film's \$2.6M budget quadrupling their previous high. This newly restored version recovers several minutes missing from the 1985 reconstruction, coming the closest yet to the film's premiere cut. Seven Oscar® nominations, with wins for Best Editing and Art Decoration. DIR/PROD Frank Capra; SCR Robert Riskin, from a novel by James Hilton. US, 1937, b&w, 132 min. NOT RATED



YOU CAN'T TAKE IT WITH YOU
Sat, Mar 21, 11:00 a.m.; Thu, Mar 26, 7:00
Lionel Barrymore is Grandpa Vanderhof, patriarch of a kooky household of free spirits, including prolifically unpublished playwright daughter Spring Byington and her pyromaniacal husband Samuel S. Hinds; dancer granddaughter Ann Miller and her xylophonist husband Dub Taylor; Russian layabout Mischa Auer and inventor friend Donald Meek. Then there's granddaughter Jean Arthur, the most daring of the bunch: she falls in love with James Stewart, son of corporate raider and arms dealer Edward Arnold. Only director Frank Capra could make corn like this pop, and he did, winning Best Picture and Best Director Oscars® among seven nominations. DIR/PROD Frank Capra; SCR Robert Riskin, from the play by George S. Kaufman and Moss Hart. US, 1938, b&w, 126 min. NOT RATED

MR. DEEDS GOES TO TOWN (1936)
Sat, Apr 4, 11:00 a.m.; Sun, Apr 5, 11:00 a.m.; Mon, Apr 6, 7:05
Gary Cooper is Longfellow Deeds, an unassuming man-child in Mandrake Falls, Vermont, who finds himself at the center of a media storm when he inherits a fortune. Whisked off to New York City, he's beset by scheming lawyers and scandal-mongering journalists — including Jean Arthur as broadsheet columnist Babe Bennett, undercover as meek Mary Dawson to get close to Deeds and dig up some dirt. Shaken by the city slickers' mean spirits, greed and duplicity, in time Deeds' decency, horse sense and homespun homilies carry the day. The second of Capra's three Best Director Oscars®. DIR/PROD Frank Capra; SCR Robert Riskin, from the story by Clarence Budington Kelland. US, 1936, b&w, 115 min. NOT RATED



MR. SMITH GOES TO WASHINGTON
Fri, Apr 10, 5:15; Sat, Apr 11, 11:00 a.m.; Sun, Apr 12, 5:00; Mon, Apr 13, 2:00; Tue, Apr 14, 2:00; Wed, Apr 15, 2:00; Thu, Apr 16, 2:00
A star-making role for James Stewart, here playing a good-hearted naif put up for a vacant Senate seat who wises up to the political machinery controlling him and fights for what's right. Jean Arthur sparkles as a seen-it-all Congressional secretary charmed by Stewart's decency. Nominated for 11 Oscars®, but a hard-luck loser to GONE WITH THE WIND in most categories. Claude Rains, Edward Arnold and Thomas Mitchell all shine in supporting roles. DIR/PROD Frank Capra; SCR Sidney Buchman, from a story by Lewis R. Foster. US, 1939, b&w, 129 min. NOT RATED

LADIES OF LEISURE
Sun, Mar 8, 1:00; Mon, Mar 9, 5:00
Party girl gold-digger Barbara Stanwyck changes her ways after meeting wannabe artist Ralph Graves, the scion of a well-to-do, old-money family. A star-making role for Stanwyck, only 22 at the time and recently transplanted to Hollywood from the New York stage. DIR/PROD Frank Capra; SCR Jo Swerling, from the play "Ladies of the Evening" by Milton Herbert Gropper; PROD Harry Cohn. US, 1930, b&w, 99 min. NOT RATED



THE BITTER TEA OF GENERAL YEN
*Book event with Victoria Wilson (Barbara Stanwyck biographer)
Sat, Mar 7, 3:00*; Tue, Mar 10, 5:00
Director Frank Capra's exotic adventure drops missionary Barbara Stanwyck into a chaotic and brutal China, run by dueling warlords and competing Western interests. Evacuated from Shanghai and rescued by General Yen (Swedish silent star Nils Asther, heavily made up and magnetic on screen), Stanwyck finds her Western preconceptions and naive idealism challenged by Yen's wit, and her defenses completely topple during one of the screen's most erotically charged dream sequences. DIR/PROD Frank Capra; SCR Edward E. Paramore, Jr., from the story by Grace Zaring Stone; PROD Walter Wanger. US, 1933, b&w, 88 min. NOT RATED



THE MIRACLE WOMAN
*Book event with Victoria Wilson (Barbara Stanwyck biographer)
Sat, Mar 7, 5:15*; Thu, Mar 12, 5:00
Fire-and-brimstone revivalist Barbara Stanwyck becomes a national sensation for her stirring oratory and miraculous powers of healing. But it's all a con cooked up by her manipulative promoters, who aren't above planting shills in the audience to fool the rubes. But when Stanwyck finds love with blind WWI veteran David Manners, she rediscovers the faith she had previously lost, and her fellow cons realize that their jig may be up. DIR Frank Capra; SCR Jo Swerling, Dorothy Howell, from the play "Bless You Sister" by John Meehan and Robert Riskin; PROD Harry Cohn. US, 1931, b&w, 90 min. NOT RATED



FORBIDDEN (1932)
Sun, Mar 8, 3:00; Wed, Mar 11, 5:00
Modern working girl Barbara Stanwyck has to work overtime to keep her illicit relationship and love child with politically ambitious DA Adolphe Menjou a secret — mainly from her prying boss, newshound Ralph Bellamy, who also longs for her affections. An uncredited adaptation of Fannie Hurst's "Back Street," which was filmed this same year by Universal with Irene Dunne, and later remade twice. DIR/SCR/PROD Frank Capra; SCR Jo Swerling; PROD Harry Cohn. US, 1932, b&w, 85 min. NOT RATED

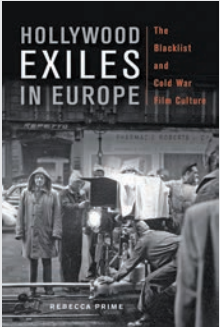
Hollywood Exiles in Europe

February 15–April 15

In the late 1940s, in the wake of political persecution and the Hollywood blacklist, a group of progressive American directors, screenwriters and actors became voluntary exiles, hoping to rebuild their lives and careers abroad. In the capitals of Europe, they formed a loose-knit community of support, carving out new career opportunities in the explosion of international co-productions in the 1950s and 1960s. While ultimately pursuing their own paths, they each drew on old and new aesthetic influences, including American film noir, neo-realism and modernist art cinema, to grapple with their experiences of loss, betrayal and exile.

In her new book "Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture," Rebecca Prime recounts the stories of these artists in exile for the first time. This series presents a selection of titles by this “lost generation” of American filmmakers, which, as Prime argues, helped lay the foundation for the emergence of a new postwar transnational cinema.

***Book Event: Rebecca Prime, author of "Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture," in person with RIFIFI Sat, Apr 4, 8:20**



RED HOLLYWOOD

Sun, Feb 15, 3:30
This revelatory essay film by Thom Andersen (LOS ANGELES PLAYS ITSELF) and film critic Noël Burch, which has been re-mastered and re-edited, examines the films made by the victims of the Hollywood Blacklist and offers a radically different perspective on a key period in the history of American cinema. The documentary draws on extensive research, includes intimate interviews with former blacklisted artists, and features clips from more than 50 films that span numerous genres and raise questions about war, race relations, class solidarity, women’s labor and the studio system itself. **DIR/SCR/PROD** Thom Andersen, Noël Burch. US, 1996, color/b&w, 118 min. NOT RATED

CHRIST IN CONCRETE aka GIVE US THIS DAY/ SALT TO THE DEVIL

Mon, Feb 23, 7:00
The first blacklisted exile production, this film was not the blow to the blacklist its makers intended. Set in New York’s Little Italy but filmed at Rank’s Denham Studios outside of London, the film’s remarkable depiction of the hardships endured by Italian-American construction workers was barely screened in the U.S., due to the efforts of the anti-Communist American Legion. **DIR/PROD** Edward Dmytryk; **SCR** Ben Barzman, from the novel by Pietro Di Donato; **PROD** Rod E. Geiger, Nat A. Bronstein. UK, 1949, b&w, 120 min. In English. NOT RATED

TIME WITHOUT PITY

Sun, Mar 1, 9:45; Tue, Mar 3, 9:45; Thu, Mar 5, 9:00
Director Joseph Losey saw a chance to step up to better productions while still making socially engaged films with this adaptation of a play by Emlyn Williams. At once a nerve-jangling thriller and a blistering attack on capital punishment (as well as the British class system), the story centers on an unstable father (Michael Redgrave) who has 24 hours to find evidence that will stop his son’s execution. **DIR** Joseph Losey; **SCR** Ben Barzman, from the play “Someone Waiting” by Emlyn Williams; **PROD** John Arnold, Anthony Simmons. UK, 1957, b&w, 88 min. In English. NOT RATED

ESCAPADE

Sat, Mar 7, 11:00 a.m.; Sun, Mar 8, 11:00 a.m.
A resourceful group of British schoolboys, led by the precocious son of a well-known pacifist, hatch a plan to bring about world peace. Officially credited under the pseudonym Gilbert Holland, screenwriter Donald Ogden Stewart mobilizes this earnest plot to craft a surprisingly sharp critique of empty political posturing, while director Philip Leacock infuses the proceedings with urgency and tension. **DIR** Philip Leacock; **SCR** Donald Ogden Stewart, from a play by Roger MacDougall; **PROD** Daniel M. Angel, Hannah Weinstein. UK, 1955, b&w, 87 min. In English. NOT RATED

HEADLINES OF DESTRUCTION

[Je suis un sentimental]
Mon, Apr 13, 9:20; Wed, Apr 15, 9:20
JE SUIS UN SENTIMENTAL marked director John Berry’s second film noir spoof starring Eddie Constantine, the American actor whose popular screen persona — as the hard-boiled detective Lemmy Caution — would later appear in Jean-Luc Godard’s ALPHAVILLE (1965). In a variation on this role, Constantine plays a callous journalist who discovers his conscience, while Berry slips in some class commentary between the wisecracks and action sequences. Presenting the English-dubbed version of the film, retitled HEADLINES OF DESTRUCTION. **DIR/SCR** John Berry; **SCR** Lee Gold, Tamara Hovey, Jacques-Laurent Bost; **PROD** Ray Ventura, Lucien Viard. France/Italy, 1955, b&w, 95 min. Dubbed in English. NOT RATED

EVE aka EVA

Mon, Mar 2, 9:15; Wed, Mar 4, 7:00
In Eve, Stanley Baker plays a sham novelist and outsider to Italy’s glittering expatriate milieu. Described by filmmaker Joseph Losey as “an intensely personal film” and a statement about the exile experience, it also marked his elevation from cinéaste maudit to the ranks of European auteurs such as Michelangelo Antonioni, to whom Losey pays homage in his choice of leading lady, Jeanne Moreau, and cinematographer, Gianni Di Venanzo. **DIR** Joseph Losey; **SCR** Hugo Butler, Evan Jones, from the novel by James Hadley Chase; **PROD** Robert Hakim, Raymond Hakim. France, 1962, b&w, 120 min. In English. NOT RATED



Courtesy of Kino Lorber

HELL DRIVERS

Mon, Mar 9, 9:00; Wed, Mar 11, 9:15
Produced by the Rank Organization, this film was a turning point for director Cy Endfield. Endfield (and Joseph Losey) regular Stanley Baker plays an ex-convict who takes a job as a truck driver at a gravel haulage company, but quickly grows outraged by the dangerous conditions and corruption he encounters. Filmed with brutal realism, the film combines suspense with social analysis and features a strong supporting cast. **DIR/SCR** Cy Endfield; **SCR** John Kruse; **PROD** Benjamin Fisz. UK, 1957, b&w, 108 min. In English. NOT RATED



THESE ARE THE DAMNED aka THE DAMNED (1963)

Fri, Mar 6, 9:45; Sat, Mar 7, 9:45
Originally put off by the science fiction elements of this work-for-hire project, director Joseph Losey emphasized more personal themes of violence, modernity and social control in telling the story of a cadre of radioactive children held prisoner at a secret military base. The result was a hit with British critics, until then cool to the American in their midst, setting the stage for Losey’s undisputed triumph with THE SERVANT (1963). **DIR** Joseph Losey; **SCR** Evan Jones, from the novel “The Children of Light” by H. L. Lawrence; **PROD** Anthony Hinds. UK, 1963, b&w, 87 min. In English. NOT RATED

RIFIFI [Du rififi chez les hommes]

Sat, Apr 4, 8:20*; Wed, Apr 8, 6:30 (Montgomery College @ AFI Silver show)
For his first effort as an exile, Jules Dassin won the prize for Best Director at the Cannes Film Festival. The film was originally assigned to director Jean-Pierre Melville, who would later pay homage to the film’s celebrated 33-minute silent robbery sequence in LE CERCLE ROUGE (1970). In the loyalty and respect that unites the film’s band of thieves, Dassin — who also co-stars — found expression for his feelings towards the blacklisted community. **DIR/SCR** Jules Dassin; **SCR** René Wheeler, Auguste Le Breton, from his novel; **PROD** René Bezdard, Henri Bérard, Pierre Cabaud. France, 1955, b&w, 122 min. In French with English subtitles. NOT RATED



STRANGER ON THE PROWL aka ENCOUNTER

Sat, Mar 28, 11:10 a.m.; Wed, Apr 1, 9:15
An independent production of the blacklisted exiles’ Riviera Films, STRANGER ON THE PROWL aka ENCOUNTER explores the affinities between film noir and Italian neo-realism. Paul Muni stars as a fugitive guilty of manslaughter, and director Joseph Losey uses the bombed Italian port city of Livorno to enhance the film’s account of postwar poverty and desperation. Threatened with a boycott by conservative groups, ENCOUNTER was renamed STRANGER ON THE PROWL for its U.S. release, and the names of Losey and screenwriter Ben Barzman were removed. **DIR** Joseph Losey; **SCR** Ben Barzman; **PROD** Noël Colaf. Italy/US, 1952, b&w, 82 min. In Italian with English subtitles. NOT RATED

THE INTIMATE STRANGER aka FINGER OF GUILT

Sun, Mar 29, 11:10 a.m.; Mon, Mar 30, 9:30
Of all the blacklisted exiles’ European films, this one provides the most direct allegory of their experience. Richard Basehart plays Reggie Wilson, a Hollywood director now working in England due to an undisclosed scandal. Howard Koch’s (as Peter Howard) screenplay abounds in noir tropes that resonate with the insecurities caused by blacklist and exile: Reggie is haunted by his past, is threatened by an informer and blackmailed by a femme fatale. Director Joseph Losey’s noir visuals add to the sense of entrapment. **DIR** Joseph Losey; **SCR** Howard Koch; **PROD** Alec C. Snowden. UK, 1956, b&w, 95 min. In English. NOT RATED

PARDON MY FRENCH aka THE LADY FROM BOSTON

Sat, Apr 4, 11:10 a.m.; Sun, Apr 5, 11:10 a.m.
Part of a short cycle of dual-language Franco-American co-productions, this film features Merle Oberon as a New England schoolmarm who inherits a French chateau run as a home for displaced war orphans by a bohemian musician (Paul Henreid). While the romance that ensues plays out in terms of cultural clichés, the evocation of France’s immediate postwar context reflects the blacklisted exiles’ commitment to social cinema. **DIR** Bernard Vorhaus; **SCR** Roland Kibbee; **PROD** Peter Cusick, André Sarrot. France/US, 1951, b&w, 82 min. In English. NOT RATED

IMPULSE (1954)

Sun, Mar 8, 9:05; Tue, Mar 10, 9:05
This film, which Cy Endfield directed (as Charles de Lautour) and co-wrote (as Jonathan Roche), throws its American protagonist into two foreign worlds: the provincial village where he lives with his English wife, and the London underworld to which he is lured by a femme fatale. A low-budget “B” production, the film succeeds in fusing classic noir themes with an outsider’s view of British society that Endfield credited to his still “alienated eye.” **DIR/SCR** Cy Endfield; **SCR** Lawrence Huntington; **PROD** Robert S. Baker, Monty Berman. UK, 1954, b&w, 80 min. In English. NOT RATED

THE VICTORS

Sun, Apr 5, 5:15
An explosive title sequence designed by Saul Bass sets the unsettling tone for director Carl Foreman’s groundbreaking approach to the WWII film. Following an army platoon from the fighting in Italy to after the fall of Berlin, Foreman emphasizes the human moments between the action to reflect a multivalent, multinational view of the conflict. Stark imagery and jarring juxtapositions accompany striking performances by an all-star cast, including George Peppard, Eli Wallach, Romy Schneider, Jeanne Moreau, George Hamilton, Peter Fonda, Elke Sommer and Albert Finney. **DIR/SCR/PROD** Carl Foreman, from the novel “The Human Kind” by Alexander Baron. US, 1963, b&w, 175 min. In English. NOT RATED



NIGHT AND THE CITY (1950)

Mon, Apr 6, 9:30; Wed, Apr 8, 9:30
Often considered the quintessential film noir, this film’s “man-on-the-run” narrative and dark mood resonate with the atmosphere of HUAC-era Hollywood. Director Jules Dassin uses London’s Blitz-scarred cityscape to accentuate the film’s fatalism. Without Dassin’s knowledge, Twentieth Century-Fox released different versions in the U.S. and the UK, the latter including retakes emphasizing Gene Tierney’s role and replacing Franz Waxman’s score with one by the British composer Benjamin Frankel. **DIR** Jules Dassin; **SCR** Jo Eisinger, from the novel by Gerald Kersh; **PROD** Samuel G. Engel. UK, 1950, b&w, 96 min. In English. NOT RATED



Courtesy of Rialto Pictures

ZULU

Sat, Mar 21, 4:15
The epic account of the 1879 Battle of Rorke’s Drift, in which a small regiment of British soldiers fought to defend a South African missionary outpost against thousands of native warriors. A hit in England — launching the career of Michael Caine, in the process — the film’s images of racial conflict and European colonialism did not play well in America, then at the height of the Civil Rights Movement. For its 50th anniversary, Rialto Pictures is releasing the film in a sabers-sharp DCP, including the original stereo soundtrack, with an early score by legendary composer John Barry. **DIR/SCR/PROD** Cy Endfield; **SCR** John Prebble; **PROD** Stanley Baker. UK, 1964, color, 138 min. In English. NOT RATED



One of the largest and most respected Jewish film festivals in North America, the Washington Jewish Film Festival (WJFF) is an international exhibition of cinema that celebrates the diversity of Jewish history, culture and experience through the moving image. **For advance tickets, visit WJFF.org or call 1.888.718.4253 (9:00 a.m.–9:00 p.m., Mon-Fri).**

No AFI Silver passes accepted.

Opening Night: MAGIC MEN
Thu, Feb 19, 6:30

Centerpiece Evening: THEODORE BIKEL: IN THE SHOES OF SHOLOM ALEICHEM
Sat, Feb 21, 6:45

24 DAYS
Sat, Feb 21, 9:15

IT ALWAYS RAINS ON SUNDAY
Sun, Feb 22, 11:00 a.m.; Mon, Feb 23, 9:15

THE MUSES OF ISAAC BASHEVIS SINGER
Sun, Feb 22, 1:00

APPLES FROM THE DESERT
Sun, Feb 22, 3:00

THE GO-GO BOYS
Sun, Feb 22, 5:00

NEXT TO HER
Mon, Feb 23, 7:15

Centerpiece Evening: HESTER STREET
In person: Carol Kane and Joan Micklin Silver
Tue, Feb 24, 7:15

LITTLE WHITE LIE
Wed, Feb 25, 7:15

THE GOLEM (1920)
Silent film with live musical accompaniment by Gary Lucas
Thu, Feb 26, 7:15

THE FAREWELL PARTY
Sat, Feb 28, 7:00

THE DOVE FLYER
Sat, Feb 28, 9:00

ABOVE AND BEYOND
Sun, Mar 1, 1:00

SECRETS OF WAR
Sun, Mar 1, 3:30

THE TRILOGY OF LOVE
Sun, Mar 1, 5:30

In Case of No Emergency: The Films of Ruben Östlund

January 15–February 17



Ruben Östlund began his career in the 1990s directing skiing films before moving on to narrative shorts and features that have been steadily collecting prizes and accolades on the festival circuit for the past 10 years. His new film, FORCE MAJEURE, took the Grand Jury Prize in the Un Certain Regard competition at the 2014 Cannes Film Festival. It is also his second film to be submitted by Sweden for the Best Foreign Language Film Oscar®.

This touring retrospective is produced by Comeback Company, in partnership with the Swedish Film Institute and Plattform Produktion and with additional support from the Barbro Osher Pro Suecia Foundation, the Embassy of Sweden in the U.S. and the Consulate General of Sweden in New York.

All films in Swedish with English subtitles. All film notes courtesy of Film Society of Lincoln Center.








PLAY
Mon, Feb 9, 7:00
"I want to make the audience active and reflective," Östlund has stated. He does just that with this controversial record, inspired by actual court cases, of five black teenagers harassing white and Asian youths. All violence is implied, but the graver implication (which inflamed critics) is that political correctness debilitates society, as "good people" stand by and do nothing for fear of being thought racist. Östlund, who won a Swedish Oscar® for Best Director and a "coup de cœur" prize at Cannes, imprisons his actors within a frame, not unlike social mores freezing people in place. Unabashedly impolite, the film offers food for thought and fuel for fury. DIR/SCR Ruben Östlund; SCR/PROD Erik Hemmendorff. Sweden/France, 2011, color, 118 min. NOT RATED

INVOLUNTARY [De ofrivilliga]
Thu, Feb 12, 9:00
Östlund's second feature examines group dynamics and the dark side of human nature in five tales of social discord. In one, a teacher sees a colleague carry discipline too far and mentions the act in the staff room, with startling consequences. In another, a party host, afraid of losing face, unwisely neglects an injury. Two parallel stories detail groupthink among young men and women, respectively. Cowritten with Östlund's long-time producer Erik Hemmendorff, and inspired by personal experiences, the film situates the viewer inside each social powder keg, where recognition and uneasy laughter coalesce. DIR/SCR Ruben Östlund; SCR/PROD Erik Hemmendorff. Sweden, 2009, color, 98 min. NOT RATED

Thanks to AFI Silver Sponsors



Repertory Program

FEBRUARY 6 – APRIL 16						Fri	Sat												
<div>The calendar lists all repertory dates and special events/programs as of press time. Always check AFI.com/Silver for updated daily showtimes and additional openings, and to register to become an AFI Insider. Insiders receive AFI Silver's weekly e-newsletter!</div> <div><div><div> Facebook.com/AFISilverTheatre</div><div> @AFISilver</div><div> Youtube.com/AFISilverTheatre</div><div> Foursquare.com/AFISilver</div></div><div>COLOR KEY</div><div><div><div>Screen Valentines: Great Movie Romances</div><div>Leading Ladies of Hollywood's Golden Age</div><div>Discovering Georgian Cinema</div><div>In Case of No Emergency: The Films of Ruben Östlund</div><div>Hollywood Exiles in Europe</div></div><div><div>Tim Burton: Melancholy, Mirth and Magic, Part 2</div><div>Frank Capra in the 1930s</div><div>Environmental Film Festival</div><div>Washington Jewish Film Festival</div><div>Special Engagements</div></div></div></div>						6	<div><div>PLATINUM BLONDE 1:00</div><div>BRIEF ENCOUNTER 3:00</div><div>AFTER THE THIN MAN 5:00</div><div>THE PALM BEACH STORY 7:20</div><div>EDWARD SCISSORHANDS 9:15</div></div>	7	<div><div>PLATINUM BLONDE 11:00 a.m.</div><div>BRIEF ENCOUNTER 11:10 a.m.</div><div>IMITATION OF LIFE (1934) 11:45 a.m.</div><div>ONE HOUR WITH YOU 2:00</div><div>THE DAY IS LONGER THAN THE NIGHT 4:00</div><div>Count Gore presents: FRANKENSTEIN MEETS THE WOLF MAN 7:30</div><div>PEE-WEE'S BIG ADVENTURE 10:30</div></div>										
Sun	Mon	Tue	Wed	Thu															
8	<div><div>RAIN OR SHINE 11:00 a.m.</div><div>DOUBLE WEDDING 1:00</div><div>SOME INTERVIEWS ON PERSONAL MATTERS 3:00</div><div>AFTER THE THIN MAN 5:30</div><div>THE PALM BEACH STORY 7:45</div><div>PEE-WEE'S BIG ADVENTURE 9:40</div></div>	9	<div><div>RAIN OR SHINE 5:15</div><div>PLAY 7:00</div><div>BRIEF ENCOUNTER 7:10</div><div>THE LONG GOODBYE 9:00</div></div>	10	<div><div>PLATINUM BLONDE 5:15</div><div>THE LONG GOODBYE 7:10</div><div>DOUBLE WEDDING 9:30</div></div>	11	<div><div>EDWARD SCISSORHANDS (Montgomery College show) 6:30</div><div>THE LONG GOODBYE 9:15</div></div>	12	<div><div>ONE HOUR WITH YOU 7:15</div><div>INVOLUNTARY 9:00</div></div>	13	<div><div>IT HAPPENED ONE NIGHT 5:15</div><div>SMILES OF A SUMMER NIGHT 7:30</div><div>IN THE MOOD FOR LOVE 9:45</div></div>	14	<div><div>SMILES OF A SUMMER NIGHT 11:00 a.m.</div><div>BATMAN (1989) 11:05 a.m.</div><div>THE PHILADELPHIA STORY 1:15</div><div>IT HAPPENED ONE NIGHT 3:30</div><div>BRINGING UP BABY 5:45</div><div>THE LADY EVE 8:00</div><div>HAROLD AND MAUDE 10:00</div></div>						
15	<div><div>BRINGING UP BABY 11:00 a.m.</div><div>BATMAN RETURNS 11:05 a.m.</div><div>THE PHILADELPHIA STORY 1:15</div><div>RED HOLLYWOOD 3:30</div><div>IN THE MOOD FOR LOVE 6:00</div><div>DOUBLE INDEMNITY 8:00</div></div>	16	<div><div>THE LADY EVE 5:15</div><div>DOUBLE INDEMNITY 7:15</div><div>BATMAN RETURNS 9:30</div></div>	17	<div><div>IT HAPPENED ONE NIGHT 5:15</div><div>BRINGING UP BABY 7:20</div><div>THE GUITAR MONGOLOID with short films 9:30</div></div>	18	<div><div>DOUBLE INDEMNITY (Montgomery College show) 6:30</div><div>HAROLD AND MAUDE 9:15</div></div>	19	<div><div>WJFF Opening Night: MAGIC MEN 6:30</div><div>BATMAN (1989) 9:15</div></div>	20	<div><div>A FOREIGN AFFAIR (1948) 5:15</div><div>LOVE & BASKETBALL 7:30</div><div>MARS ATTACKS! 10:00</div></div>	21	<div><div>BIG FISH 11:00 a.m.</div><div>AMERICAN MADNESS 11:15 a.m.</div><div>EASY LIVING 11:45 a.m.</div><div>BEGGARS OF LIFE 2:00</div><div>THE PATSY (1928) 4:30</div><div>WJFF Centrepiece Evening: THEODORE BIKEL: IN THE SHOES OF SHOLOM ALEICHEM 6:45</div><div>24 DAYS 9:15</div></div>						
22	<div><div>IT ALWAYS RAINS ON SUNDAY 11:00 a.m.</div><div>AMERICAN MADNESS 11:15 a.m.</div><div>THE MUSES OF ISAAC BASHEVIS SINGER 1:00</div><div>APPLES FROM THE DESERT 3:00</div><div>THE GO-GO BOYS 5:00</div><div>A FOREIGN AFFAIR (1948) 7:00</div><div>BIG FISH 9:20</div></div>	23	<div><div>EASY LIVING 5:15</div><div>CHRIST IN CONCRETE 7:00</div><div>NEXT TO HER 7:15</div><div>IT ALWAYS RAINS ON SUNDAY 9:15</div></div>	24	<div><div>AMERICAN MADNESS 5:15</div><div>WJFF Centrepiece Evening: HESTER STREET 7:15</div><div>MARS ATTACKS! 10:00</div></div>	25	<div><div>EASY LIVING 5:15</div><div>LITTLE WHITE LIE 7:15</div><div>LOVE & BASKETBALL 9:30</div></div>	26	<div><div>THE GOLEM (1920) 7:15</div><div>EASY LIVING 9:30</div></div>	27	<div><div>THE SYMBOL OF THE UNCONQUERED 7:15</div><div>FRANKENSTEIN (1931) 9:30</div></div>	28	<div><div>DIRIGIBLE 11:00 a.m.</div><div>I REMEMBER MAMA 11:05 a.m.</div><div>BODY AND SOUL (1925) 3:00</div><div>THE FAREWELL PARTY 7:00</div><div>THE DOVE FLYER 9:00</div></div>						
1	<div><div>LADY FOR A DAY 11:00 a.m.</div><div>I REMEMBER MAMA 11:05 a.m.</div><div>ABOVE AND BEYOND 1:00</div><div>SECRETS OF WAR 3:30</div><div>THE TRILOGY OF LOVE 5:30</div><div>THE APARTMENT 7:15</div><div>TIME WITHOUT PITY 9:45</div></div>	2	<div><div>DIRIGIBLE 5:15</div><div>THE AWFUL TRUTH (1937) 7:15</div><div>EVE 9:15</div></div>	3	<div><div>LADY FOR A DAY 5:15</div><div>THE APARTMENT 7:15</div><div>TIME WITHOUT PITY 9:45</div></div>	4	<div><div>PRETTY WOMAN (Montgomery College show) 6:30</div><div>EVE 7:00</div><div>THE AWFUL TRUTH (1937) 9:30</div></div>	5	<div><div>THE CURATORS VOLUME 1: A STORY OF INDEPENDENCE 6:30</div><div>EVE 7:00</div><div>TIME WITHOUT PITY 9:00</div></div>	6	<div><div>CASABLANCA 5:15</div><div>NOTORIOUS 7:30</div><div>THESE ARE THE DAMNED 9:45</div></div>	7	<div><div>ESCAPADE 11:00 a.m.</div><div>SHANGHAI EXPRESS (1932) 11:10 a.m.</div><div>TWENTIETH CENTURY 1:00</div><div>THE BITTER TEA OF GENERAL YEN 3:00</div><div>THE MIRACLE WOMAN 5:15</div><div>CASABLANCA 7:30</div><div>THESE ARE THE DAMNED 9:45</div></div>						
8	<div><div>ESCAPADE 11:00 a.m.</div><div>BLONDE VENUS 11:10 a.m.</div><div>LADIES OF LEISURE 1:00</div><div>FORBIDDEN (1932) 3:00</div><div>NOTHING SACRED 5:00</div><div>CASABLANCA 6:45</div><div>IMPULSE (1954) 9:05</div></div>	9	<div><div>CASABLANCA 12:45</div><div>SHANGHAI EXPRESS (1932) 3:00</div><div>LADIES OF LEISURE 5:00</div><div>TWENTIETH CENTURY 7:00</div><div>HELL DRIVERS 9:00</div></div>	10	<div><div>CASABLANCA 12:45</div><div>BLONDE VENUS 3:00</div><div>THE BITTER TEA OF GENERAL YEN 5:00</div><div>NOTORIOUS 7:00</div><div>IMPULSE (1954) 9:05</div></div>	11	<div><div>FORBIDDEN (1932) 5:00</div><div>CASABLANCA (Montgomery College show) 6:30</div><div>NOTHING SACRED 7:00</div><div>HELL DRIVERS 9:15</div></div>	12	<div><div>BLONDE VENUS 3:00</div><div>THE MIRACLE WOMAN 5:00</div></div> <div></div>	13	<div><div>SHE DONE HIM WRONG 4:00</div></div>	14	<div><div>BROADWAY BILL 11:00 a.m.</div><div>SHE DONE HIM WRONG 11:10 a.m.</div></div>						
15	<div><div>BROADWAY BILL 11:00 a.m.</div><div>I'M NO ANGEL 11:10 a.m.</div></div>	16	<div><div>I'M NO ANGEL 9:40</div></div>	17	<div><div>SHE DONE HIM WRONG 9:40</div></div>	18	<div><div>I'M NO ANGEL 9:40</div></div>	19	New African Film Festival – March 12–19										
					20	<div><div>THE DIVORCEE (1930) 5:15</div><div>BLADE RUNNER (1982 Domestic Cut) 7:15</div><div>BLADE RUNNER (1991 Director's Cut) 9:45</div></div>	21	<div><div>YOU CAN'T TAKE IT WITH YOU 11:00 a.m.</div><div>THE HEIRESS 11:10 a.m.</div><div>THE WOMEN (1939) 1:30</div><div>ZULU 4:15</div><div>GRAVE OF THE FIREFLIES 7:00</div><div>BLADE RUNNER (2007 The Final Cut) 9:00</div></div>											
New African Film Festival – See AFI.com/Silver for info						22	<div><div>THE DIVORCEE (1930) 11:00 a.m.</div><div>LETTER FROM AN UNKNOWN WOMAN 11:10 a.m.</div><div>POM POKO 1:00</div><div>SACRO GRA 3:20</div><div>REBECCA 8:30</div></div>	23	<div><div>THE DIVORCEE (1930) 5:15, 9:15</div><div>THE HEIRESS 7:00</div><div>COSTA DE MORTE 7:10</div></div>	24	<div><div>LETTER FROM AN UNKNOWN WOMAN 5:10</div><div>REBECCA 7:00</div><div>THE DARK MIRROR (1946) 9:30</div></div>	25	<div><div>BLADE RUNNER (1982 Domestic Cut) (Montgomery College show) 6:30</div><div>LETTER FROM AN UNKNOWN WOMAN 9:30</div></div>	26	<div><div>LETTER FROM AN UNKNOWN WOMAN 5:10</div><div>YOU CAN'T TAKE IT WITH YOU 7:00</div><div>THE DARK MIRROR (1946) 9:30</div></div>	27	<div><div>THE LETTER (1940) 5:15</div><div>THE NIGHT OF THE HUNTER 7:15</div><div>TOMMY 9:15</div></div>	28	<div><div>LOST HORIZON (1937) 11:00 a.m.</div><div>RAIN (1932) 11:05 a.m.</div><div>STRANGER ON THE PROWL 11:10 a.m.</div><div>BOMBSHELL 1:10</div><div>THE NEW WILDERNESS 3:10</div><div>MY NAME IS SALT 5:15</div><div>ALL ABOUT EVE 7:15</div><div>TOMMY 10:00</div></div>
29	<div><div>MILDRED PIERCE (1945) 11:00 a.m.</div><div>THE INTIMATE STRANGER 11:10 a.m.</div><div>RED DUST (1932) 1:00</div><div>THE LETTER (1940) 3:00</div><div>THE WIND (1928) 5:30</div><div>LOST HORIZON (1937) 7:30</div></div>	30	<div><div>RAIN (1932) 5:15</div><div>MILDRED PIERCE (1945) 7:10</div><div>THE INTIMATE STRANGER 9:30</div></div>	31	<div><div>BOMBSHELL 5:15</div><div>THE LETTER (1940) 7:15</div><div>RED DUST (1932) 9:15</div></div>	APRIL													
5	<div><div>MR. DEEDS GOES TO TOWN (1936) 11:00 a.m.</div><div>PARDON MY FRENCH 11:10 a.m.</div><div>THE TAMING OF THE SHREW (1929) 1:00</div><div>7TH HEAVEN (1927) 3:00</div><div>THE VICTORS 5:15</div><div>THE MAJOR AND THE MINOR 8:45</div></div>	6	<div><div>TOP HAT 5:15</div><div>MR. DEEDS GOES TO TOWN (1936) 7:05</div><div>THE MAJOR AND THE MINOR 7:20</div><div>NIGHT AND THE CITY (1950) 9:30</div></div>	7	<div><div>TOP HAT 5:15</div><div>A STAR IS BORN (1937) 7:15</div><div>NINOTCHKA 9:30</div></div>	8	<div><div>RIFI (Montgomery College show) 6:30</div><div>NIGHT AND THE CITY (1950) 9:30</div></div>	9		10	<div><div>MR. SMITH GOES TO WASHINGTON 5:15</div></div>	11	<div><div>MR. SMITH GOES TO WASHINGTON 11:00 a.m.</div><div>THE POWER AND THE GLORY (1933) 11:10 a.m.</div><div>MANHANDLED 1:15</div><div>IT (1927) 3:30</div></div>						
						Festival of New Spanish Cinema – April 9–12. See pragda.com for info													
12	<div><div>THE POWER AND THE GLORY (1933) 11:10 a.m.</div><div>SUNSET BLVD. 1:00</div><div>WHY BE GOOD? 3:15</div><div>MR. SMITH GOES TO WASHINGTON 5:00</div></div>	13	<div><div>MR. SMITH GOES TO WASHINGTON 2:00</div><div>SUNSET BLVD. 4:45</div><div>THE PIPELINE NEXT DOOR 7:00</div><div>HEADLINES OF DESTRUCTION 9:20</div><div>A GIRL WALKS HOME ALONE AT NIGHT 9:30</div></div>	14	<div><div>MR. SMITH GOES TO WASHINGTON 2:00</div><div>SUNSET BLVD. 4:45</div><div>DON'T BREATHE 7:00</div><div>A GIRL WALKS HOME ALONE AT NIGHT 9:30</div></div>	15	<div><div>MR. SMITH GOES TO WASHINGTON 2:00</div><div>SUNSET BLVD. (Montgomery College show) 6:30</div><div>HEADLINES OF DESTRUCTION 9:20</div><div>A GIRL WALKS HOME ALONE AT NIGHT 9:30</div></div>	16	<div><div>MR. SMITH GOES TO WASHINGTON 2:00</div><div>SUNSET BLVD. 4:45, 9:00</div><div>WHY BE GOOD? 7:00</div></div>										



Tommy

Your senses will never be the same.

Fri, Mar 27, 9:15
Sat, Mar 28, 10:00



A GIRL WALKS HOME ALONE AT NIGHT

A FILM BY ANA LILY AMIRPOUR

Mon, Apr 13, 9:30
Tue, Apr 14, 9:30
Wed, Apr 15, 9:30



THE BABADOOK

Fri, Apr 3, 9:45
Sat, Apr 4, 10:45



NEW AFRICAN FILM FESTIVAL

March 12-19

Check AFI.com/Silver in Feb for listings.



THE CURATORS

VOLUME 1

MARS: Mid-Atlantic Regional Showcase presents THE CURATORS VOLUME 1: A STORY OF INDEPENDENCE

Thu, Mar 5, 6:30

Inspired by the motivation to preserve hip-hop culture and its artists, this powerful documentary examines the lives of five dreamers seeking to make their mark on the music industry. DIR/SCR/PROD Jermaine Fletcher; DIR/PROD Jimmie Thomas. US, 2013, color, 67 min. NOT RATED



FESTIVAL OF NEW SPANISH CINEMA

AFI.com/Silver
pragda.com

CURATED AND ORGANIZED BY

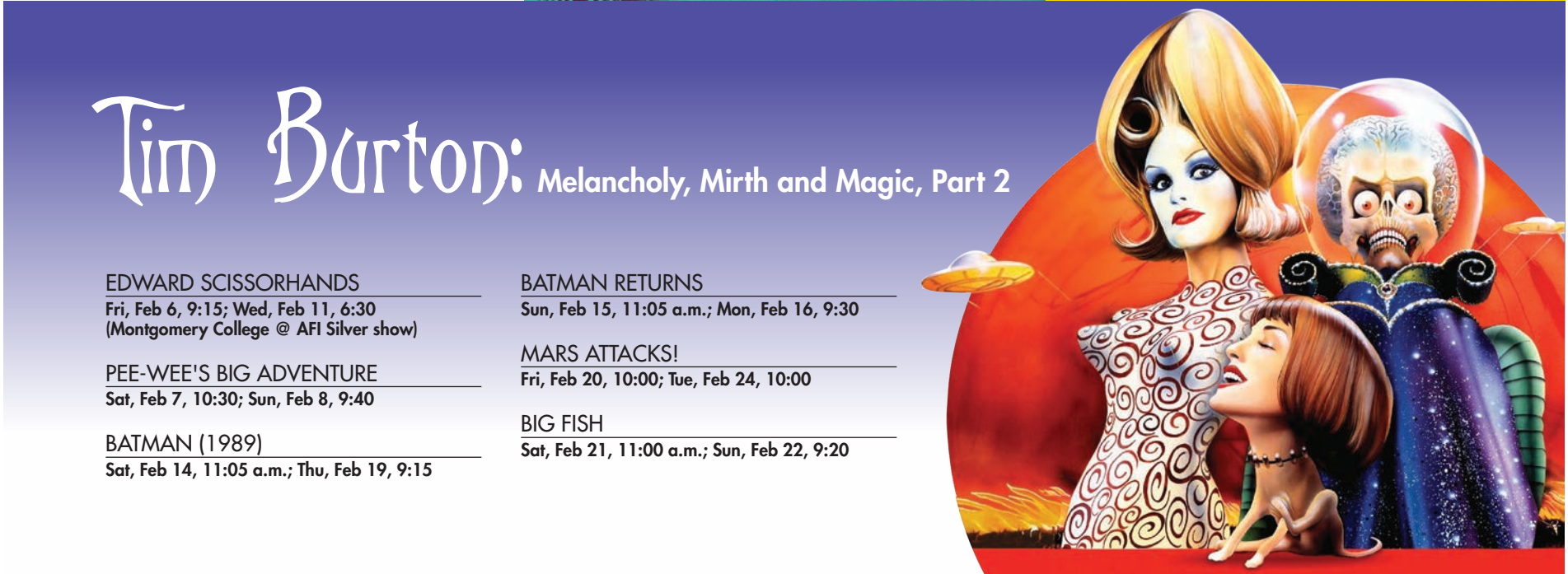
PRAGDA

The official traveling festival about the new trends in Spanish Cinema

APRIL 9-12, 2015

AFI SILVER THEATRE AND CULTURAL CENTER
Silver Spring, MD

SPAIN WITH A CULTURE



Tim Burton: Melancholy, Mirth and Magic, Part 2

<p>EDWARD SCISSORHANDS Fri, Feb 6, 9:15; Wed, Feb 11, 6:30 (Montgomery College @ AFI Silver show)</p> <p>PEE-WEE'S BIG ADVENTURE Sat, Feb 7, 10:30; Sun, Feb 8, 9:40</p> <p>BATMAN (1989) Sat, Feb 14, 11:05 a.m.; Thu, Feb 19, 9:15</p>	<p>BATMAN RETURNS Sun, Feb 15, 11:05 a.m.; Mon, Feb 16, 9:30</p> <p>MARS ATTACKS! Fri, Feb 20, 10:00; Tue, Feb 24, 10:00</p> <p>BIG FISH Sat, Feb 21, 11:00 a.m.; Sun, Feb 22, 9:20</p>
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