

**FOR IMMEDIATE RELEASE**  
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**AFI TO PRESENT FRENCH FILM FESTIVAL, JEANNE MOREAU  
IN CONJUNCTION WITH KENNEDY CENTER'S *FESTIVAL OF FRANCE*  
AT KENNEDY CENTER & AFI SILVER THEATRE  
JANUARY 23 – MARCH 4**

**Program Showcases Treasures of French Cinema:  
Gems from Legendary Actress Jeanne Moreau, New Wave Auteur  
Alain Resnais and New French Cinema Featured**

**Actress Jeanne Moreau, Director Arnaud Desplechin  
and Noted Critic Jean-Michel Frodon to Appear Live**

**Washington, DC, January 20, 2004**—The American Film Institute (AFI), as part of the John F. Kennedy Center for the Performing Arts' four-month Festival of France, in partnership with the Embassy of France and in conjunction with the French Film Board, presents a celebration of some of the best and most acclaimed films from the treasury of French cinema—including classics, rarities and the most riveting new pictures from France.

“No country has a richer film legacy than France,” said Murray Horwitz, director of the AFI Silver Theatre and Cultural Center. “AFI is proud to continue our fruitful collaborations with the Kennedy Center, the Embassy of France, and the French Film Board to bring this wonderful work to the Washington, DC area. As with most of the best movies, the films in this Festival of France are remarkable for their combination of artistic achievement and broad audience appeal.”

AFI's French Film Festival will showcase legendary star Jeanne Moreau; the titan of the New Wave, director Alain Resnais; and a selection of the best of new French cinema at both the AFI National Film Theater at the Kennedy Center from Wednesday, January 28 through Sunday February 15, and at AFI Silver Theatre and Cultural Center from Friday, January 23 through Thursday, March 4.

Mademoiselle Jeanne Moreau, world screen icon and the creator of the original femme fatale reinvented in Quentin Tarantino's *KILL BILL* (a martial arts remake of François Truffaut's *THE BRIDE WORE BLACK* starring Moreau) will appear live onstage at the Monday, February 2 Kennedy Center screenings of *BAY OF ANGELS* (6:30) and *DIARY OF A CHAMBERMAID* (8:10), and at the Tuesday, February 3 AFI Silver Theatre screening of *BAY OF ANGELS* (6:30). Mlle. Moreau has performed for an A list of renowned directors—including François Truffaut, Louis Malle, Luis Buñuel, Jacques Demy, Michelangelo Antonioni, Orson Welles, Tony Richardson, Joseph Losey, John Frankenheimer, Elia Kazan, Jean Renoir, Bertrand Blier, Werner Fassbinder and Wim Wenders. A press conference with Mlle. Moreau will precede the Monday, February 2 Kennedy Center screening in the AFI National Film Theater at the Kennedy Center from 5:30 to 6:00 p.m.

Also scheduled to appear live in the series are French Director Arnaud Desplechin (ESTHER KAHN, MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT) at a special AFI Silver Theatre screening of his new film LEO PLAYING IN THE COMPANY OF MEN on Saturday, January 31 at noon (t/b/c), and Jean-Michel Frodon, noted Le Monde critic and director of Cahiers du cinema, at selected screenings throughout the Festival.

The French Film Festival's program includes:

**JEANNE MOREAU SHOWCASE January 23 – February 5:**

**JULES AND JIM [Jules et Jim]. AFI Silver, Jan 23-Jan 29**

François Truffaut's classic ménage à trois, as best friends Henri Serre (the French "Jeem") and Oskar Werner (the Austrian "Jules") alternate in the affections of Jeanne Moreau before, during and after World War I. Based on the late Henri-Pierre Roché's autobiographical novel, written at age 74.

**CET AMOUR-LÁ. Kennedy Center, Wed, Jan 28, 6:30; Sun, Feb 1, 3:40**

Based on Yann Andréa's account of his 17-year relationship with novelist Marguerite Duras; Moreau starred in five film adaptations of Duras's work. Directed by Josée Dayan.

**LES PARENTS TERRIBLES [The Terrible Parents]. Kennedy Center, Wed, Jan 28, 8:40; Fri, Jan 30, 8:40; AFI Silver, Thu, Jan 29, 8:40; Sat, Jan 31, 8:40**

Domineering mother Nicole Garcia (LA PETITE LILI, MON ONCLE D'AMERIQUE) refuses to leave her husband, even when her husband and son fall for the same woman. Jeanne Moreau as spinster Aunt Léo concocts a plot to put things back in order. A classically dysfunctional Jean Cocteau family, adapted for television by the prolific Pacal Bonitzer and directed by Josée Dayan.

**LES AMANTS [The Lovers]. Kennedy Center, Thu, Jan 29, 6:30; Sat, Jan 31, 2:00; AFI Silver Theatre: Sun, Feb 1, 6:20; Mon, Feb 2, 6:40**

Jeanne Moreau has successfully married into high society, borne a daughter and acquired a polo-playing lover, but then decides to throw it all away after a night of love with visiting student Jean-Marc Bory. This censored "*succès de scandale*" vaulted Moreau into world stardom. Directed by Louis Malle.

**VIVA MARIA! Kennedy Center, Thu, Jan 29, 8:30; Sat, Jan 31, 4:00; AFI Silver Theatre, Sun, Feb 1, 4:00 & 8:00**

In this hilarious, sexy parody of action-adventure sagas, two gorgeous entertainers in 1900s Latin America, Brigitte Bardot (Maria II) teams up with French singer Jeanne Moreau's (Maria I) lively circus, accidentally inventing the striptease en route. Directed by Louis Malle.

**ELEVATOR TO THE SCAFFOLD [Ascenseur pour l'échafaud].** AFI Silver Theatre, Fri, Jan 30, 6:30; Sat, Jan 31, 4:40; Kennedy Center, Tue, Feb 3, 8:20; Wed, Feb 4, 6:30

Jeanne Moreau and her ex-paratrooper lover Maurice Ronet scheme to murder her husband by faking a suicide, but a forgotten rope and malfunctioning elevator conspire to complicate their plans. Directed by Louis Malle.

**DIARY OF A CHAMBERMAID [Le journal d'une femme de chambre]**  
Kennedy Center, Fri, Jan 30, 6:30; Sun, Feb 1, 5:30; Mon, Feb 2, 8:10;  
AFI Silver Theatre, Thu, Feb 5, 6:40

In director Luis Buñuel's unrelenting examination of the bourgeoisie, Parisian femme-de-chambre Jeanne Moreau's new provincial ménage includes a foot fetishist paterfamilias, Michel Piccoli's endlessly frustrated son-in-law, a frigid fussy daughter and Georges Géret's fascist roughneck groom. Directed by Luis Buñuel.

**EVA.** AFI Silver Theatre: Fri, Jan 30, 8:30; Sat, Jan 31, 2:20; Kennedy Center, Wed, Feb 4, 8:10; Thu, Feb 5, 8:20]

Stanley Baker seems to have it all: an international best seller, a hit film adaptation, an apartment in Rome, plus fiancée Virna Lisi—so why is he so bitter? *Then* he meets Jeanne Moreau, never more fatale or ironic, as she putters about a strange bedroom, listens to Billie Holiday, counts lire and smokes endless packs of cigarettes. A tour de force for Moreau. Directed by Joseph Losey.

**MADemoiselle** AFI Silver Theatre: Sat, Jan 31, 6:30; Sun, Feb 1, 2:00;  
Kennedy Center: Tue, Feb 3, 6:30; Thu Feb 5, 6:30

In a French village, lusty Italian logger Ettore Manni gets blamed for fires and floods even though he acts heroically to set things right. But is schoolteacher Jeanne Moreau's secret passion for him behind it all? Directed by Tony Richardson (TOM JONES).

**BAY OF ANGELS [La baie des anges].** Kennedy Center, Sat, Jan 31, 6:30; Sun, Feb 1, 2:00; AFI Silver Theatre: Tue, Feb 3, 6:30

Uptight Claude Mann's vacation gets diverted to Nice's Bay of Angels and a casino seat next to a blonde Jeanne Moreau. As Mann and Moreau conjoin at the hip to rollercoaster from scrounging for change to living it up (hotel suites, cars, haute couture), and back again, it seems life itself is just a game of chance for Moreau. Directed by Jacques Demy.

**THE BRIDE WORE BLACK [La mariée était en noir].** Kennedy Center, Sat, Jan 31, 8:30; Sun, Feb 1, 7:30; AFI Silver Theatre, Mon, Feb 2, 8:30; Thu, Feb 5, 8:40

In this exciting mix of suspense and entertainment, Jeanne Moreau tracks down and lures the five *salauds* who killed her husband on their wedding day. (Fans of Quentin Tarantino's KILL BILL will recognize the plot.) Director François Truffaut's ultimate homage to Master of Suspense Alfred Hitchcock.

**ALAIN RESNAIS SHOWCASE February 6 – February 11**

**PROVIDENCE. AFI Silver Theatre: Fri, Feb 6, 6:30; Kennedy Center: Mon, Feb 9, 6:30**

As seemingly dying novelist John Gielgud drinks and curses, we meet his hateful, dysfunctional family and friends: Dirk Bogarde, David Warner, Ellen Burstyn and Elaine Stritch. Now wait just a minute, is he writing a novel? And are they his characters? What are they *really* like?

**One screening only!**

**LAST YEAR AT MARIENBAD [L' Année dernière à Marienbad]. Kennedy Center: Fri, Feb 6, 8:30**

In the marble halls of a vast rococo grand hotel, Sacha Pitoëff tries time-after-time to lure Delphine Seyrig from Giorgio Albertazzi, recalling that time the year before—but *did* they? The ultimate puzzle film, with time shifts and flashbacks, real or imagined.

**SMOKING. AFI Silver Theatre: Fri, Feb 6, 8:40; Sat, Feb 7, 1:15; Kennedy Center: Sun, Feb 8, 3:45; Mon, Feb 9, 8:30**

In the first of a two-film adaptation of Alan Ayckbourn's eight-play cycle "Intimate Exchanges," a boozing English headmaster's unhappy wife decides to smoke a cigarette—but does she? With whom? This ultimate "what if" experience, with six variations of what might happen based on that smoking decision. Winner of five César Awards for both films, including Best Film, Director, Actor and Screenplay.

**NO SMOKING. AFI Silver Theatre: Sat, Feb 7, 5:50; Sun, Feb 8, 3:45; Kennedy Center: Tue, Feb 10, 8:10; Wed, Feb 11, 8:35**

In the second of the two-film adaptation of Alan Ayckbourn's "Intimate Exchanges," the boozing English headmaster's unhappy wife decides *not* to smoke a cigarette—but then what? Six more ramifications ensue, at intervals of five days, five weeks and five years. Five César Awards, as above.

**ALAIN RESNAIS DOCUMENTARIES. AFI Silver Theatre: Sat, Feb 7, 4:00; Kennedy Center: Sun, Feb 8, 6:15; Tue, Feb 10, 6:30**

**STATUES ALSO DIE [Les statues meurent aussi]:** An account of the degeneration of African art caused by the impact of Western culture. Prix Jean Vigo. Co-directed by Chris Marker—France, 1953, b&w, 30 min.; **ALL THE MEMORY OF THE WORLD [Toute la mémoire du monde]:** Striking camera tracking lends an element of mystery to this tour of the Bibliothèque Nationale—France, 1956, b&w, 21 min.; **NIGHT AND FOG [Nuit et brouillard]:** Color tracking shots through an empty, modern Auschwitz are intercut with newsreels in Resnais's most famous documentary.

**One Screening Only!**

**LA GUERRE EST FINIE [The War is Over]. AFI Silver Theatre, Sat, Feb 7, 8:30**

Spanish Communist operative Yves Montand barely gets through his identity check at the French border—a trip that flashbacks make clear he's made many times before.

Then, back in Paris, he finds it hard to go through the motions of intrigue, even as he dallies with Genevieve Bujold and Ingrid Thulin.

**THE SAME OLD SONG [On connaît la chanson]. Kennedy Center, Sat, Feb, 7, 2:00 & 8:30; AFI Silver Theatre, Sun, Feb 8, 1:15; Mon, Feb 9, 8:20**

Loved from afar by André Dusollier, tour guide Agnès Jaoui pines for slimy realtor Lambert Wilson, in this buoyant musical comedy where actors casually burst into snippets of French popular songs—Renaud's homage to Dennis Potter (THE SINGING DETECTIVE, PENNIES FROM HEAVEN).

**HIROSHIMA MON AMOUR [Hiroshima, My Love]. Kennedy Center, Fri, Feb 6, 6:30; Sat, Feb 7, 4:30; AFI Silver Theatre: Sun, Feb 8, 6:30; Mon, Feb 9, 6:30**

On location in Hiroshima for an anti-war film, actress Emmanuelle Riva's tortured memories of a wartime romance with a German soldier are intercut with her present-day affair with architect Eiji Okada (WOMAN IN THE DUNES), even as he repeatedly warns, "No, you have seen nothing in Hiroshima."

**MURIEL [Muriel, ou le temps d'un retour]. AFI Silver Theatre, Sun, Feb 8, 8:20; Kennedy Center, Wed, Feb 11, 6:30**

In 1962 Boulogne, Delphine Seyrig (Best Actress, Venice Festival for MARIENBAD) is visited for two weeks by an ex-lover with stories of Algeria—but then he always was a liar. And her stepson is haunted by real memories of that war.

**JE T'AIME, JE T'AIME. Kennedy Center, Sun, Feb 8, 8:00; AFI Silver Theatre, Tue, Feb 10, 6:30; Wed, Feb 11, 6:30**

In this almost-science-fiction excuse for an experiment in pure impressionism, Claude Rich (Best Actor, San Sebastian Festival) while recovering from a suicide attempt agrees to undergo a time travel experiment. When it goes sour, life starts coming back in fragmentary, random order—but a definite story *does* emerge.

**MON ONCLE D'AMERIQUE [My American Uncle]. Kennedy Center, Sat, Feb 7, 6:15; Sun, Feb 8, 1:30; AFI Silver Theatre, Tue, Feb 10, 8:30; Wed, Feb 11, 8:30**

Famed real-life behavioral scientist Henri Laborit lectures on his theories, using three stories as examples: blue-collar-worker-turned-manager Gérard Depardieu is stressed out as corporate downsizing looms; Nicole Garcia breaks it off with her lover now that his wife is dying; and writer/politician Roger Pierre finds his career-climbing has reached a turning point.

**NEW FROM FRANCE January 31 – February 15**

**LEO PLAYING 'IN THE COMPANY OF MEN' [Leo en jouant 'Dans la compagnie des hommes']. AFI Silver, Sat, Jan 31, 12:00**

Director Arnaud Desplechin (ESTHER KAHN, MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT) adapts Edward Bond's play, with nods to the traditions of both Shakespeare and American thrillers of the 1970s. Two powerful men—contemporary

princes—wage war and seek vengeance through stock-market bids, financial plots and buyouts, with the fate of a son in the balance. With music by *The Jam's* Paul Weller. 2003.

**VARIETE FRANCAISE. AFI Silver Theatre: Thu, Feb 12, 6:30; Fri, Feb 13, 6:30; Kennedy Center: Sat, Feb 14, 6:30; Sun, Feb 15, 2:00**

Prodigal son Eric is back in town to marry the beautiful Edith. Everything looks great—Eric's Père has even quit work to build them a house, even though Mother and Brother don't agree. And when Mother and Brother suddenly disappear, no one seems to care or notice. What began as a social comedy evolves into a suspenseful psychological drama. Directed by Frédéric Videau. 2003.

**ROBERTO SUCCO. AFI Silver Theatre: Thu, Feb 12, 8:20; Fri, Feb 13, 8:20; Kennedy Center: Sat, Feb 14, 2:00; Sun, Feb 15, 3:45**

Isild Le Besco's teenaged Léa has a creepy new boyfriend, while a host of murders, rapes, and robberies mount up nearby. Although it sounds like a Gallic version of HENRY, PORTRAIT OF A SERIAL KILLER, it's actually a very faithfully depicted account of the real late 1980s Roberto Succo case. Directed by Cédric Kahn. 2001.

**KEEP IT QUIET [Pas de scandale]. Kennedy Center: Thu, Feb 12, 6:30; Fri, Feb 13, 6:30; AFI Silver Theatre, Sat, Feb 14, 2:15; Sun, Feb 15, 6:30**

Businessman Fabrice Luchini (BEAUMARCHAIS) returns from a stint in prison. Yet as much as wife Isabelle Huppert tries to act as though nothing has changed, Luchini behaves like a child in a new world, constantly referring to his jail stint, mocking people in restaurants and—most destructively—starting up a flirtation with hairdresser Vahina Giocante. Directed by Benoît Jacquot. 1999.

**THE BUTTERFLY [ Le Papillon]. AFI Silver Theatre, Sat, Feb 14, 4:30; Kennedy Center, Sun, Feb 15, 6:15**

Crusty widower and butterfly aficionado Michel Serrault (LA CAGE AUX FOLLES, NELLY AND MONSIEUR ARNAUD) is on the hunt for the elusive short-lived "Isabella" when he realizes he's stuck with a stowaway—motor-mouthed, eight-year-old city-girl Claire Bouanich, whose single mom is already phoning the police. Warmly hilarious and dazzlingly scenic. Directed by Philippe Muyl. 2002.

**LA PETITE LILI**

**AFI Silver Theatre, Sat, Feb 14, 6:15; Kennedy Center, Sun, Feb 15, 8:00**

In a French country home, film star Nicole Garcia and director boyfriend Bernard Girardeau arrive to check out the little film her dreamy, idealistic son Robinson Stévenin made starring girlfriend Ludivine Savignier (THE SWIMMING POOL). Sound familiar? It's Chekhov's THE SEAGULL updated by director Claude Miller (ALIAS BETTY), with a modern films-within-a-film format. Directed by Claude Miller. 2003.

**American Premiere!!**

**THE MYSTERY OF THE YELLOW ROOM [Le mystère de la chambre jaune]. Kennedy Center, Thu, Feb 12, 8:30; Fri, Feb 13, 8:30; AFI Silver Theatre: Sat, Feb 14, 8:55; Sun, Feb 15, 1:30]**

Sabine Azéma is attacked in an inaccessible room—and reporter Denis Podalydès and cop Pierre Arditi are on the case. The fourth adaptation of the 1907 classic "locked room" mystery by Gaston Leroux (PHANTOM OF THE OPERA) is an often-comic jeux d'esprit. An incredible cast includes Claude Rich, Michel Lonsdale, and Olivier Gourmet. Directed by Bruno Podalydès. 2003.

**FAR AWAY [Loin]. Kennedy Center, Sat, Feb 14, 4:15 & 8:15; AFI Silver Theatre: Sun, Feb 15, 4:00 & 8:55**

During three days in Tangier, Jewish Lubna Azabal closes up the family hotel after the death of her mother. But her helpful servant Mohamed Hamaidi, who dreams of emigrating to Europe, throws a curve into the proceedings. Now will she reconcile with her ex, international truck driver Stéphane Rideau? Directed by André Téchiné. 2001.

**FRENCH FILMS AT AFI SILVER February 13 - March 4**

**New 35 mm print with new subtitles!**

**AU HASARD, BALTHAZAR. February 13 - 19**

A little donkey is suckled by its mother, then baptized as "Balthazar"; a little girl and boy say goodbye when he leaves at the end of the summer—both images of a vision of paradise. But after years have gone by, the now-teenaged Marie finds her and her friend's father at legal odds and herself drifting, seemingly without will, into more and more destructive situations. In the meantime, Balthazar moves from owner to owner—some cruel, some kind and some drunkenly careless. The voiceless Balthazar comes to symbolize the patient, long-suffering saint, with the devastating finale as his epiphany. Directed by Robert Bresson. 1966.

**The East Coast Premiere of the original 70mm version—now in a brand new print! PLAYTIME. February 20 - March 4**

A vast empty space begins to fill with disparate groups of people: is it a hospital or an airport waiting room? The great comedian Jacques Tati's Monsieur Hulot vainly goes from one modern steel-and-glass office building to another in vain pursuit of his appointment with Monsieur Giffard. But when Giffard finally rushes towards Hulot, he bounces off Hulot's reflection! American tourists are bussed amidst horrific traffic jams away from the scenic Paris they glimpse only in reflections in doors and windows, seeing soulless buildings instead. Finally, all converge at the Royal Garden nightclub—unfortunately opening one night too early, where deep-focus long-takes are thick with sublime gags. Directed by Jacques Tati. 1967.

**New 35mm print with all-new subtitles!**

**EYES WITHOUT A FACE (Les Yeux sans visage) February 27 – March 4**

A raincoated woman dumps a corpse in the river, then stalks a female student through Paris. A surgeon lectures on the "heterograft," then goes off to identify his daughter's body—or *is it*? And who's that facedown on her bed? Award-winning documentarian Georges Franju has invested a fiction script by Pierre Boileau and Thomas Narcejac (VERTIGO) with exquisite, dread images. Not for those squeamish about scalpels, graphic facial surgery, or angry dogs. Directed by Georges Franju. 1960.

**Screening dates and times are accessible online at [AFI.com/Silver](http://AFI.com/Silver).**

Tickets are \$8.50 for the general audience, \$7.50 for seniors, students and AFI members.

Tickets for AFI Silver Theatre screenings will be available online at [www.AFI.com/Silver](http://www.AFI.com/Silver) or at the AFI Silver Box Office starting at noon on weekends; 5:45 p.m. weekdays. For programming information, call 301.495.6700.

Tickets for Kennedy Center screenings are available at the AFI box office located in the Kennedy Center Hall of States, open at 5:30 p.m. on weekdays and 1:00 p.m. on weekends. **The box office is not open on days when no AFI screenings are scheduled.** For program information, call 202-785-4600; for general and ticket information, call 202-833-AFIT.

The AFI Silver is located in downtown Silver Spring, Maryland, at 8633 Colesville Road (between Georgia Avenue and Fenton Street). Conveniently located, the AFI Silver is two blocks from the Silver Spring Metro stop and easily accessible from the Capital Beltway (I-495), less than two miles from either the Georgia Avenue or Colesville Road exit. Phone: 301.495.6720. Web: <http://AFI.com/Silver>.

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