

AFI PREVIEW

AFI Silver

PROGRAMMING GUIDE AND MOVIE CALENDAR

APRIL 28 - JULY 6, 2006

ROBERT ALTMAN: *american original*

Sir SEAN CONNERY:
34th AFI Life
Achievement Award

Hou Hsiao-hsien's
THREE TIMES



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LOOK FOR THE  Member passes accepted for designated screenings. To find out how to become a Member of AFI, see page 12.

The AFI PREVIEW is published by the American Film Institute.

Editorial, publishing and advertising offices:
American Film Institute
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: Robert Altman, courtesy of Photofest
Editor: Annie Collier Rehill
Production Coordinator: Marie Figueredo
Designer: Julie Super, The Gazette
Information is correct at press time. Films and schedule subject to change.
Check www.AFI.com/Silver for updates.



It's Back!

May 9 - 12, 7:00 & 9:30
Best of: May 25, 7:00 & 9:30

The 6th Annual 48 Hour Film Project:
A competition for do-it-yourself filmmakers.
We give you a genre, a prop, a character and a line of dialogue—the rest is up to you.

Purchase tickets early, as all shows are expected to SELL OUT. Advance tickets are available without a service fee at the AFI Silver Web site: www.AFI.com/Silver. For more information about the project, visit www.48hourfilm.com.



AFI Silver gratefully acknowledges Occasions Caterers for their sponsorship of THE AMERICAN RULING CLASS Washington, DC, Premiere.

Talk Cinema

It's not too late to sign up for a pro-rated subscription to Talk Cinema. The Spring 2006 season kicked off with advance screenings of power-packed titles like: TSOTSI, JOYEUX NOEL and MARILYN HOTCHKISS' BALLROOM DANCING AND CHARM SCHOOL.

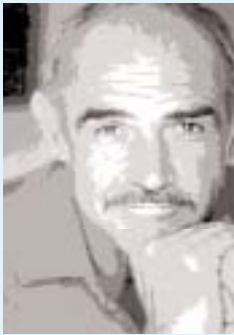
Don't miss the next screening on Sunday, May 7. Walk-ins welcome.

Information at www.talkcinema.com

SIR SEAN CONNERY

AFI LIFE ACHIEVEMENT AWARD: SIR SEAN CONNERY

May 26 - July 6



The American Film Institute's Board of Trustees has selected Sir Sean Connery to receive the 34th AFI Life Achievement Award, the highest honor for a career in film.

Through five decades of superstardom, Connery not only created James Bond, one of the most popular characters in cinema, but has also broadened his persona beyond typecasting to create a career as extraordinary as 007 himself. Connery's wide-ranging career has encompassed

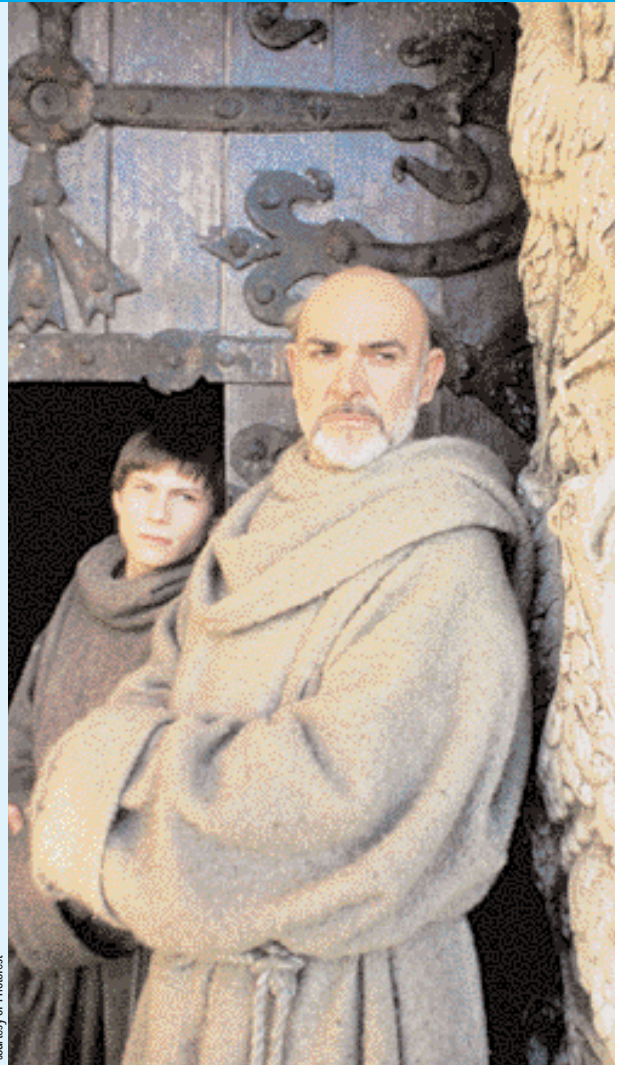
widescreen historical epics (note the number of Cinemascope films in this series), hardboiled police dramas, cult fantasies and science fiction. He stole the show in the final installment of the *INDIANA JONES* trilogy. Always a powerful presence on screen, Connery blends virile masculinity with twinkle-in-the-eye humor, an ability that redefined action stars.

Enjoy this retrospective focusing on Sir Sean Connery's work outside the Bond franchise, and tune into the AFI Life Achievement Award telecast on the USA Network in June. A James Bond series will run later this year at the AFI Silver.



AFI Member Passes will be accepted at all screenings in the Sean Connery Series.

courtesy of Photofest



THE NAME OF THE ROSE

THE UNTOUCHABLES

Friday, May 26, 7:00; Monday, May 29, 8:50;
Tuesday, May 30, 9:30

An Oscar went to Connery for Best Supporting Actor as the Irish patrolman who teaches idealistic Elliot Ness the facts of Chicago life ("That's the *Chicago* way"). During Prohibition, federal agent Kevin Costner goes all out to bring down Robert de Niro's Capone. Ness assembles a team that, amid police corruption, is untouchable. The action highlight is De Palma's staircase homage to Eisenstein's *POTEMKIN*. **DIR/SCR Brian De Palma; SCR David Mamet; PROD Art Linson.** US, 1987, color, scope, 119 min.

RATED R 

THE NAME OF THE ROSE


Saturday, May 27, 1:00; Sunday, May 28, 1:00;
Thursday, June 1, 9:15

Big-scale adaptation of Umberto Eco's medieval mystery bestseller. As monks begin mysteriously dying, Franciscan monk Sean Connery must determine whether the deaths are murder or suicide. If he doesn't find the answer in time, the Grand Inquisitor (F. Murray Abraham, in his first post-Oscar role) may burn the monastery to the ground. **DIR Jean-Jacques Annaud; SCR Howard Franklin, Gerard Brach, Andrew Birkin and Alain Godard, based on the novel by Umberto Eco; PROD Thomas Schuhly, Jake Eberts and Bernard Eichinger.**

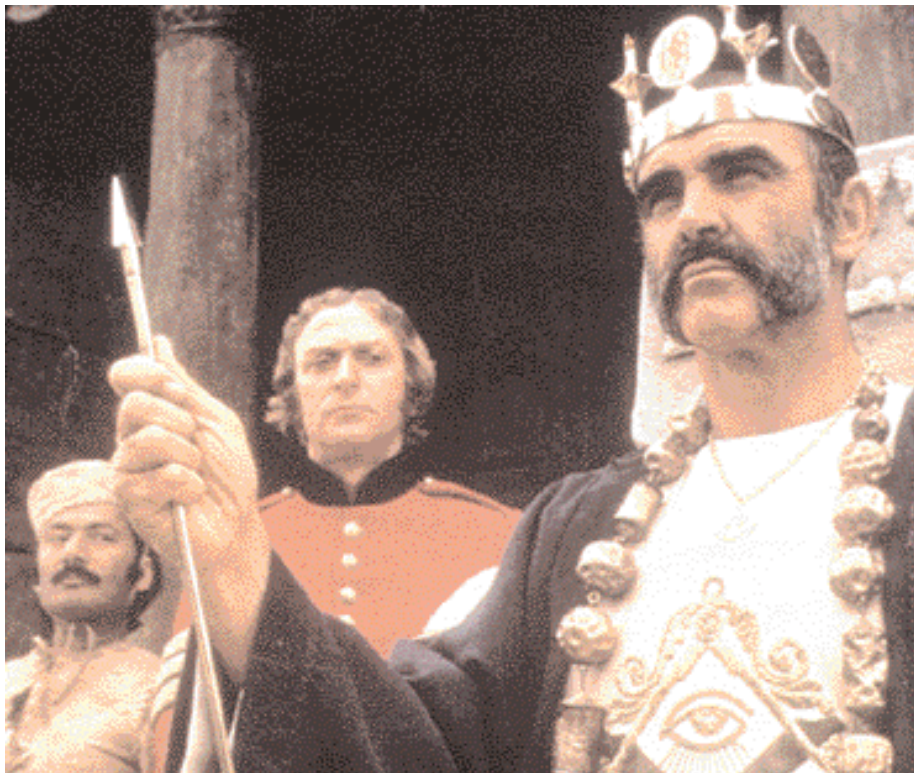
France/Italy/West Germany, 1986, color, 130 min. RATED R 

THE MOLLY MAGUIRES

Saturday, June 3, 1:45; Monday, June 5, 9:20;
Thursday, June 8, 6:45

Unsuccessful through strikes, oppressed Pennsylvania miners of the 1870s turn to violence. But who leads them? Is it Sean Connery who heads feared Irish secret society the Molly Maguires? To find out, Pinkerton man Richard Harris infiltrates—and feels conflicting loyalties. Based on a true story, filmed in a real Pennsylvania mining town, with a wordless opening. **DIR Martin Ritt; SCR/PROD Walter Bernstein, from the novel by Arthur H. Lewis.** US, 1970, color, scope, 124 min. RATED PG 

SIR SEAN CONNERY



Photos courtesy of Photofest

THE MAN WHO WOULD BE KING

"Swashbuckling adventure, pure and simple, from the hand of a master."

THE MAN WHO WOULD BE KING

Saturday, June 3, 6:45; Sunday, June 4, 1:00;
Tuesday June 6, 6:45

This big-budget masterpiece was shot on location in Morocco and Chamonix. John Huston had dreamed for decades of adapting Rudyard Kipling's classic, with Gable and Bogart his intended stars. Instead, real-life buddies Sean Connery and Michael Caine came close to perfection as reprobate British soldiers who set out for the wilds of Kafiristan, where they plan to win a kingdom for themselves. Christopher Plummer (as Kipling) listens to Caine's playback of the story. **DIR/SCR John Huston; SCR Gladys Hill, based on the short story by Rudyard Kipling; PROD John C. Foreman. UK/US, 1975, color, scope, 129 min. RATED PG**

ZARDOZ

Saturday, June 10, 12:30; Sunday, June 11, 7:30

Challenging audiences with his unique, deliberate vision has always been an essential part of John Boorman's films, as this uncompromising science fiction epic shows. Sean Connery is Zed, an exterminator in the primitive society of the Brutals in the year 2293. He becomes a liberator upon discovering that the huge stone god of the title is an imposing cover for a brilliant—and emotionless and apathetic—super race that is the end result of a utopian society. "A complex philosophical statement."—National Film Theatre, London. **DIR/SCR/PROD John Boorman. UK/Ireland, 1974, color, scope, 105 min. RATED R**

THE ANDERSON TAPES

Tuesday, June 20, 7:00; Monday, June 26, 9:30;
Wednesday, June 28, 9:35

Sidney Lumet directs as Sean Connery, fresh from the pen, hooks up with former girlfriend Dyan Cannon. He decides to clean out her apartment building over Labor Day weekend, with a team that includes gay antiques dealer Martin Balsam and electronics expert Christopher Walken. Connery reminds everyone of their actions' social utility—with no idea that everything he says is being taped. **DIR Sidney Lumet; SCR Frank Pierson, based on the short story by Lawrence Sanders; PROD Robert M. Weitman. US, 1971, color, 98 min. RATED PG**



THE ANDERSON TAPES

THE OFFENCE

Thursday, June 22, 7:00;
Friday, June 23, 6:00; Thursday, June 29, 9:30

Connery's self-generated project was part of his price to come back as Bond in DIAMONDS ARE FOREVER. "One hundred percent right!" blusters the veteran third-string detective in a great performance. Neither colleagues nor superiors are listening, but after he starts interrogating a possible child molester—against orders—sardonic suspect Ian Bannen understands him only too well. Inspector Trevor Howard cleans up the mess. **DIR Sidney Lumet; SCR John Hopkins; PROD Dennis O'Dell. UK/US, 1973, color, 112 min. RATED R**

SIR SEAN CONNERY



MARNIE

MARNIE

Saturday, June 24, 5:45; Sunday, June 25, 6:15;
Wednesday, June 28, 7:00

Even though Tippi Hedren is a compulsive kleptomaniac, wealthy publisher Sean Connery marries her. “Talk about dream worlds! You’ve got a pathological fix on a woman who’s not only a criminal, but who screams if you come near her.” But the real surprises start on the wedding night.

With a very young Bruce Dern in a “memorable” cameo. **DIR/PROD Alfred Hitchcock; SCR Jay Presson Allen, based on the novel by Winston Graham. US, 1964, color, 130 min. RATED PG**

THE HILL

Sunday, June 25, 3:45; Monday, June 26, 7:00;
Tuesday, June 27, 9:30

Connery’s insubordinate inmate was his first



Photos courtesy of Photofest

OUTLAND

mustachioed role, designed to distance himself from Bond. A WWII British military stockade sits in the middle of the North African desert. To enforce discipline, chief jailer Harry Andrews allows the sadist Ian Hendry to run “offenders” up a manmade hill—in full pack, under the midday sun. Sidney Lumet’s filming with successively wider-angled lenses turned a hard-hitting prison drama into a visual tour-de-force. With Ossie Davis, Ian Bannen and Sir Michael Redgrave. Best Screenplay, Cannes Festival. **DIR Sidney Lumet; SCR Ray Rigby and R. S. Allen, after their play; PROD Kenneth Hyman. UK, 1965, b&w, 123 min. NOT RATED**

Rare archival print

OUTLAND

Friday, June 30, 6:00; Sunday, July 2, 1:10;
Wednesday July 5, 9:30; Thursday, July 6, 9:30

On one of Jupiter’s moons, miners are both setting productivity records and dying. Marshal Sean Connery discovers rampant drug-dealing at the core and follows it to the top: up the corporate ladder. By the time help arrives from the home office, he has few allies left. But among

them is gutsy resident doctor Frances Sternhagen. **DIR/SCR Peter Hyams; PROD Richard A. Roth. UK, 1981, color, scope, 109 min. RATED R**

INDIANA JONES AND THE LAST CRUSADE

Saturday, July 1, 6:40; Sunday, July 2, 3:25;
Monday, July 3, 1:00 & 6:05;
Tuesday, July 4, 1:00 & 6:05

River Phoenix plays the young Indy who gets his nickname and the signature hat. His father, medievalist professor Sean Connery, is obsessed with beating the Nazis to the Holy Grail. “Jeffrey Boam’s script dabbles with themes of neglect and reconciliation, but there’s nothing ponderous about the duo’s near-death scrapes and lighthearted tussles over the same blonde Fraulein.”—critic Colette Maude. **DIR Steven Spielberg; SCR Menno Meyjes, Jeffrey Boam and Chris Columbus, based on characters created by George Lucas and Philip Kaufman; PROD Robert Watts and Kathleen Kennedy. US, 1989, color, scope, 127 min. RATED PG-13**

ROBERT ALTMAN

ROBERT ALTMAN: AMERICAN ORIGINAL

May 26 - July 6



Photo courtesy of Prohibit

A signature stylist in American filmmaking, Robert Altman is known as an innovator and iconoclast. With the upcoming re-release of *A PRAIRIE HOME COMPANION* in

June, he's also, once again, riding high. Altman's work helped to define the 1970s. He may have slowed down in the 1980s, but he reemerged in the 1990s (more than once) with some of his best work.

The hallmarks of Altman's celebrated style—overlapping dialogue, improvisational acting, mobile camera and zooms, subversive humor—have been displayed since the career-making *M*A*S*H* in 1970. (Ironically, it might have never been: his unorthodox methods so puzzled co-stars Donald Sutherland and Elliott Gould that they tried to have him removed from the picture!)

Looking back nearly 40 years later, his films have lost none of their vitality. They've also greatly influenced younger filmmakers like Paul Thomas Anderson and Wes Anderson. Altman has received five Academy Award nominations for Best Director and never won, but the Academy awarded him an honorary Oscar this year. With *A PRAIRIE HOME COMPANION*, he may find himself again in the running.



AFI Member Passes will be accepted at all screenings in the Robert Altman Series.



THE LONG GOODBYE

THE PLAYER

Friday, May 26, 9:25; Saturday, May 27, 6:20; Sunday, May 28, 6:20; Monday, May 29, 6:20; Thursday, June 1, 6:45

Don't bite the hand that feeds you? Robert Altman's 1992 sendup of Hollywood and its strivers did exactly that. Studio exec Tim Robbins fights boardroom threats from hotshot rival Peter Gallagher, but his fight in the parking lot with embittered screenwriter Vincent D'Onofrio results in the latter's accidental death. It turns out that getting away with murder is a useful skill for the rising Hollywood exec. **DIR Robert Altman; SCR/PROD Michael Tolkin, after his novel; PROD Nick Wechsler, William S. Gilmore and David Brown. US, 1992, color, 124 min. RATED R**

GOSFORD PARK

Saturday, May 27, 3:35; Sunday, May 28, 3:35; Monday, May 29, 3:35; Tuesday, May 30, 6:45

Just as *MATCH POINT* refreshed Woody Allen's fortunes, Robert Altman's late-career trip to the UK did wonders for his creativity. A classic English murder mystery, complete with country house and upstairs-downstairs intrigue, proves a great fit for Altman's sprawling-cast-with-overlapping-dialogue dynamic. Some of Britain's best actors light up the screen, includ-

ing Maggie Smith, Helen Mirren, Michael Gambon, Emily Watson, Alan Bates and Clive Owen. Seven Oscar nominations, including Altman's fifth as director, with Julian Fellowes winning for Best Original Screenplay.

DIR/PROD Robert Altman; SCR Julian Fellowes, based on an idea from Robert Altman and Bob Balaban; PROD Bob Balaban and David Levy. UK/US/Germany/Italy, 2001, color, scope, 137 min. RATED R

BUFFALO BILL AND THE INDIANS, OR SITTING BULL'S HISTORY LESSON

Sunday, May 28, 8:50; Monday, May 29, 1:00; Wednesday, May 31, 9:20


Paul Newman chews the scenery as Buffalo Bill Cody, a drunk and skirt-chaser who, thanks to Burt Lancaster's mythmaking reportage, has become a national hero and hugely successful entertainer. Plied with liquor and flattery by press agent/handler Joel Grey, he just about keeps it together long enough to perform in his Wild West Show. But the introduction of Chief Sitting Bull gets under Bill's skin . . . right before President Cleveland is due to attend.

DIR/SCR/PROD Robert Altman; SCR Alan Rudolph, based on the play by Arthur L. Kopit. US, 1976, color, scope, 123 min. RATED PG

ROBERT ALTMAN

M*A*S*H


Friday, June 2, 9:20; Saturday, June 3, 4:15;
Sunday, June 4, 8:00; Monday, June 5, 7:00;
Wednesday, June 7, 9:30

#7 on AFI's 100 Years . . . 100 Laughs. Army surgeons "Hawkeye" Pierce (Donald Sutherland) and "Trapper John" McIntyre (Elliott Gould) use hi-jinks to keep their sanity amid the madness of the Korean War. The comedy is black, at times brutal, and the depictions of field surgery frank in their bloodiness. But this unorthodox blend struck the right chord with Vietnam-era audiences, giving Altman a smash hit and launching his career. Palme d'Or, 1970 Cannes Film Festival, and five Oscar nominations including a win for Ring Lardner, Jr.'s screenplay. **DIR Robert Altman; SCR Ring Lardner, Jr., based on the novel by Richard Hooker; PROD Ingo Prelinger.** US, 1970, color, scope, 116 min. **RATED R** 

MCCABE & MRS. MILLER


Friday, June 9, 7:00; Saturday, June 10, 2:40 &
7:35; Sunday, June 11, 12:30, 5:10

As a braggart gambler and an opium-addicted whore, Warren Beatty and Julie Christie display terrific chemistry as they set up a bordello in a frontier town named Presbyterian Church. Their successful operation draws the interest of the mining company, who wants to buy them out. Vilmos Zsigmond's gorgeous wide-screen photography, Leonard Cohen's moody balladry and a complex sound design make this classic a must-see on the big screen.

DIR/SCR/PROD Robert Altman; SCR Brian McKay, based on the novel by Edmund Naughton; PROD Mitchell Brower and David Foster. US, 1971, color, scope, 120 min. **RATED R** 

THE LONG GOODBYE

Friday, June 9, 9:30; Saturday, June 10, 5:10,
10:00; Sunday, June 11, 2:55 & 9:35

Resetting Raymond Chandler's 1940s detective classic in the 1970s should not have worked, but Altman and company created 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 missing friend. Groundbreaking camera-work—constantly gliding, never still—from Vilmos Zsigmond. **DIR Robert Altman; SCR Leigh Brackett, based on the novel by Raymond Chandler; PROD Jerry Bick.** US, 1973, color, scope, 112 min. **RATED R** 


CALIFORNIA SPLIT

Saturday, June 3, 9:20; Sunday, June 4, 3:30;
Tuesday, June 6, 9:20; Wednesday, June 7, 7:00;
Thursday, June 8, 9:15

For many, this is *the* movie about gambling. Elliott Gould and George Segal become fast friends after meeting at a California poker parlor.



CALIFORNIA SPLIT

Their spree takes them to Vegas and a shot at a big-money game. By turns funny and poignant, CALIFORNIA SPLIT captures the highs of gambling and its mania, while Gould and Segal are at the top of their games as the gambling buddies. **DIR/PROD Robert Altman; SCR Joseph Walsh; PROD Aaron Spelling, Joseph Walsh and Leonard J. Goldberg.** US, 1974, color, scope, 108 min. **RATED R** 

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN


Tuesday, June 20, 9:05; Thursday, June 22, 9:20;
Sunday, June 25, 8:50

Twenty years after James Dean came to their small Texas town to shoot GIANT, the Disciples of James Dean fan club reunites at Woolworths. They share stories and secrets, while elegantly constructed flashbacks unfold in the background. Great performances from Sandy Dennis, who believes James Dean is the father of her son; Cher as a small-town sexpot; and Karen Black



M*A*S*H

ROBERT ALTMAN

as a mystery woman whom no one recognizes. **DIR** Robert Altman; **SCR** Ed Graczyk, based on his play; **PROD** Scott Bushnell. US, 1982, color, 109 min. **RATED PG** 



SHORT CUTS

SHORT CUTS

Friday, June 23, 8:30;
Saturday, June 24, 2:00 & 8:30

Altman's kaleidoscopic adaptation of Raymond Carver short stories merges the visions of two great American artists. Twenty-two characters struggle to find solace and meaning in contemporary Los Angeles. The extraordinary cast includes Tim Robbins, Julianne Moore, Robert Downey, Jr., Jack Lemmon and Jennifer Jason Leigh, all giving fearless performances in one of Altman's most compassionate creations (note courtesy of the Criterion Collection).

DIR/SCR/PROD Robert Altman; **SCR** Frank Barhydt, based on short stories by Raymond Carver; **PROD** Cary Brokaw. US, 1993, color, scope, 187 min. **RATED R**



VINCENT & THEO

Sunday, June 25, 1:00; Tuesday, June 27, 6:45; Thursday, June 29, 6:45

Robert Altman emerged from his long slump of the 1980s with this fascinating examination of the relationship between painter Vincent van Gogh and his art-dealer brother, Theo. The ups and downs of Altman's career made him uniquely qualified for a movie that examines the compromises that art and commerce must make for each other. Tim Roth



VINCENT & THEO

shines as the troubled painter. **DIR** Robert Altman; **SCR** Julian Mitchell; **PROD** Ludi Boeken. Netherlands/UK/France, 1990, color, 138 min. **RATED PG-13** 

"The funniest epic version of America ever to reach the screen."

—CRITIC PAULINE KAEI

NASHVILLE

Friday, June 30, 8:30; Saturday, July 1, 3:30 & 9:15; Sunday, July 2, 8:30; Monday, July 3, 8:40; Tuesday, July 4, 8:40

Altman's masterpiece: 24 characters and storylines surround a Nashville political rally and music festival, with the actors developing much of their own dialogue in rehearsal and co-authoring songs with music director Richard Baskin. Standout performances include Lily Tomlin, luminous in her screen debut; Ronee Blakley as Barbara Jean, the first lady of country music and a crackup waiting to happen; and Henry Gibson as sanctimonious crooner Haven Hamilton. **Five Oscar nominations and a win for Best Song, I'm Easy — #81 on AFI's 100 Years . . . 100 Songs.** **DIR/PROD** Robert Altman; **SCR** Joan Tewkesbury; **PROD** Martin Starger, Jerry Weintraub and Scott Bushnell. US, 1975, color, scope, 159 min.

RATED R 



Photo courtesy of PhotoFest


3 WOMEN

"A riveting experience, magnificently acted and shot."

—CRITIC RICHARD ROUD


3 WOMEN

Sunday, July 2, 6:00; Monday, July 3, 3:35;
Wednesday, July 5, 7:00

Reputedly, Altman's most enigmatic movie came to him in a dream. When shy teenager Sissy Spacek takes a job in a California desert town nursing home, she falls under the influence of Shelley Duvall's self-styled, would-be sophisticate. Seemingly a blank slate, Spacek adopts Duvall as role model, then appropriates her personality—and possessions. Artist Janice Rule is the third woman, pregnant with the child of her womanizing bartender husband. Her childbirth induces another round of personality swapping. **DIR/SCR/PROD** Robert Altman. US, 1977, color, scope, 124 min. **RATED PG** 

A WEDDING

Saturday, July 1, 1:00; Tuesday, July 4, 3:35;
Thursday, July 6, 7:00

The bride's nouveaux riches Southerners are united with the groom's old money Midwest gentry at this big wedding in suburban Chicago. Robert Altman chose the stunt of doubling his record Nashville cast, stuffing 48 roles into a sprawling farce. Standouts include Carol Burnett as the mother of the bride and Mia Farrow as the sister; plus Lillian Gish, Vittorio Gassman and Altman regulars Geraldine Chaplin, Bert Remsen and Nina Van Pallandt. **DIR/SCR** Robert Altman; **SCR** John Considine and Allan Nicholls; **PROD** Tommy Thompson. US, 1978, color, scope, 125 min. **RATED PG** 

ELAINE MAY

DIRECTED BY ELAINE MAY

May 5 - 7



A genius of modern American comedy, Elaine May has directed four brilliantly hilarious films: *A NEW LEAF*, in which she starred opposite Walter Matthau; the devastatingly funny Neil Simon adaptation *THE HEARTBREAK KID*; the legendary *MIKEY AND NICKY*, starring John Cassavetes and Peter Falk; and the wondrous and unfairly maligned *ISHTAR*, starring Warren Beatty and Dustin Hoffman. Recently, Lincoln Center paid tribute to the multi-talented May, a great comic actress

(*CALIFORNIA SUITE*, *SMALL TIME CROOKS*), playwright (*Adaptation*) and screenwriter (*HEAVEN CAN WAIT*, *THE BIRDCAGE*) who formed a revolutionary comedy team in 1957 with Mike Nichols. The Elaine May tribute was presented earlier this year as part of the Film Society of Lincoln Center's Film Comment Selects program, curated by Gavin Smith.



AFI Member Passes will be accepted at all screenings in the Elaine May Series.



THE HEARTBREAK KID

MIKEY & NICKY

Friday, May 5, 7:10 & 9:30; Saturday, May 6, 2:45 & 9:30; Sunday, May 7, 3:10

The saga behind the making of this film is legendary: 1 million feet were shot to get spontaneous raw drama; 18 months in the editing room; May and star Peter Falk purloined the footage to keep it from prying studio execs. After a botched release, May's preferred version (the one being shown) saw the light of day a decade later. John Cassavetes is the small-timer with a contract out on him; Ned Beatty, in one of his best roles, is the hit man. Cameos by legendary acting teachers Sanford Meisner and William Hickey playing mob bosses. **DIR/SCR Elaine May; PROD Michael Hausman. US, 1976, color, 119 min. RATED R**

ISHTAR

Saturday, May 6, 12:30; Sunday, May 7, 8:00

From the musical numbers to the blind camel, every comic moment is perfectly realized in this film—even though critics disagreed at the time. Dustin Hoffman and Warren Beatty, an awful musical comedy team, get a gig in the fictional nation of Ishtar, where they become embroiled with the local revolution—and revolutionary Isabelle Adjani. CIA agent Charles Grodin enlists one of the boys, rationalizing the low salary with: "You can't really put a price on democracy, can you?" **DIR/SCR Elaine May; PROD Warren Beatty. US, 1987, color, 107 min. RATED PG-13**



A NEW LEAF

New 35mm print

A NEW LEAF

Saturday, May 6, 5:10; Sunday, May 7, 5:45

One of the finest and funniest directorial debuts in Hollywood history. Walter Matthau, old-money and bankrupt, laments: "All I am—or was—is rich. It's all I wanted to be." May is a ditzy heiress in whom Matthau sees his financial salvation. "Miss May's film . . . belongs oddly to what I think of as Depression Comedy," wrote critic Vincent Canby, who rejoiced at her expert

mixture of screwball and slow burn. **DIR/SCR Elaine May, story by Jack Ritchie; PROD Hillard Elkins, Howard W. Koch and Joseph Manduke. US, 1971, color, 102 min. RATED G**

New 35mm print

THE HEARTBREAK KID

Saturday, May 6, 7:20; Sunday, May 7, 1:00

An upwardly mobile New York Jewish boy (Charles Grodin) marries within the faith, only to meet the *shiksa* of his dreams (Cybill Shepherd) on his Miami honeymoon. This film wouldn't have been possible without May's daughter (Jeannie Berlin) as the gauche, grating and pitiful Lila. Few directors would dare to cast their own child in such a role, and few actresses could bring so much life to a character who embodies bad luck. **DIR Elaine May; SCR Neil Simon, based on story by Bruce Jay Friedman; PROD Edgar J. Scherick. US, 1972, color, 106 min. RATED PG**

New print courtesy of Academy Film Archive, Academy of Motion Picture Arts and Sciences

Independent Thinkers Welcome



SILVERDOCS

AFI/Discovery Channel DOCUMENTARY FESTIVAL

"Non-fiction Nirvana"

—VARIETY

JUNE 13 – 18, 2006

SILVERDOCS: AFI/Discovery Channel Documentary Festival brings the best new documentaries to Washington, DC, audiences, with six days of programming showcasing nearly 100 films. In just three years, SILVERDOCS has built a reputation for presenting compelling and engaging films that connect with audiences in theaters—and beyond. Now in its fourth year, SILVERDOCS is the most talked-about documentary festival in the United States. The 2005 edition of SILVERDOCS screened sold-out shows to more than 19,000 participants who viewed 89 of the world's best documentary films and experienced free outdoor screenings and performances, panel discussions and many special events with such Festival guests as Fred Willard, Gilbert Gottfried, Werner Herzog, Richard Dreyfuss, Penelope Spheeris and Paul Provenza.

Washington, DC, is the third-largest film market, and SILVERDOCS goes beyond screenings to provide business and creative connections for more than 450 filmmakers, broadcasters, distributors and funders from both established and emerging media markets at the concurrent International Documentary Conference. From June 15 through 17, 2006, Conference programs will explore the "Future of Real" at a moment when distribution technologies are radically altering the financial, marketing and storytelling models of the documentary world.

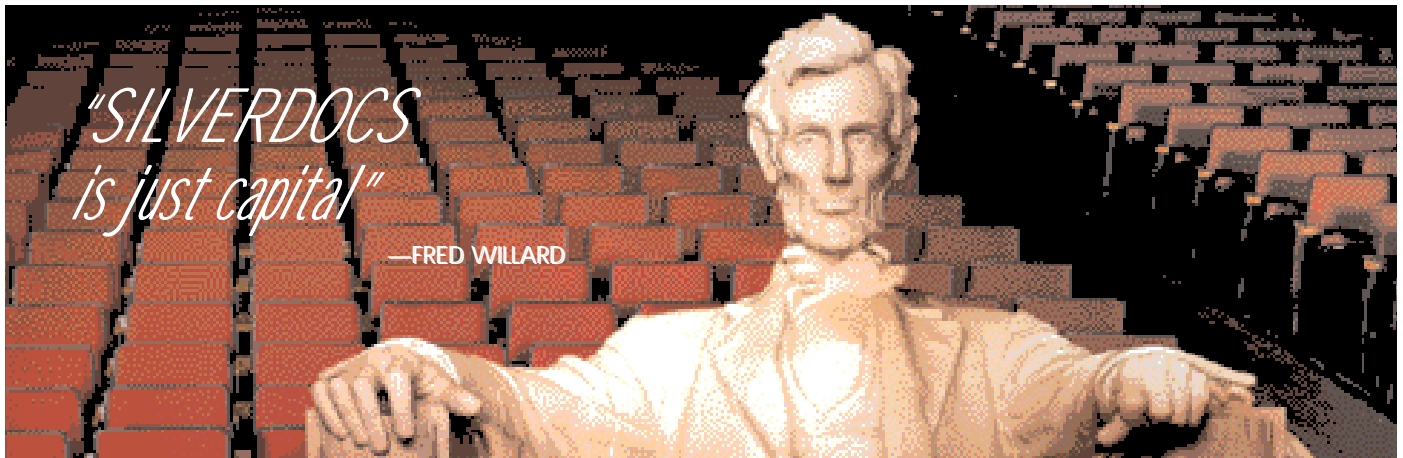
**GUGGENHEIM
SYMPOSIUM HONORS
MARTIN SCORSESE**



IN PERSON

The Festival's signature program, the Charles Guggenheim Symposium, honors the legacy of artistic excellence, profound respect for humanity and democratic values of the late four-time Academy Award-winning Washington filmmaker. In 2006, the Symposium will honor the legendary Martin Scorsese for his extraordinary body of documentary work, ranging from his first documentary, 1974's *ITALIANAMERICAN*, to *A PERSONAL JOURNEY WITH MARTIN SCORSESE THROUGH AMERICAN MOVIES*, to *THE LAST WALTZ*, to *MARTIN SCORSESE PRESENTS: THE BLUES* and last year's *NO DIRECTION HOME: BOB DYLAN*.





SPECIAL PROGRAMS

Along with the annual Sterling Award feature film competition, the Festival features special thematic programs. **DOCS Rx: A World of Documentaries on Global Health** showcases documentaries that illuminate complex issues in public health, using the best of cinematic storytelling. A Who's Who of global health professionals is lending support and advice to help guide the program and extend its impact.



Above: SILVERDOCS DOCS Rx Program to present WORLD PREMIERE of Linda Pattillo's **BREAST CANCER DIARIES**.

Left: GAO JUN from the World Premiere of **BLOOD OF THE YINGZHOU DISTRICT** directed by Ruby Yang

Celebrate South Africa! In collaboration with Artists for a New South Africa and Encounters—the leading South African documentary festival—SILVERDOCS will feature the best new films from this rapidly emerging media market.



BEYOND FREEDOM: THE SOUTH AFRICAN JOURNEY
Jacquie Trowells documentary animation is the collaborative product from artists and animators in South Africa to show the rich spectrum of South African culture, flourishing under peace and democracy after Apartheid.

SPECIAL SCREENING



WORDPLAY, by Patrick Creadon

More than 50 million Americans do crossword puzzles each week, and no puzzles are as respected as those in the *New York Times*, edited by Will Shortz. **WORDPLAY** intercuts profiles of puzzle constructors and the history of the crossword since 1942, interviewing celebrity crossword addicts such as Bill Clinton, Bob Dole, Jon Stewart, Ken Burns and the Indigo Girls. For dramatic tension, the filmmaker tracks the annual Crossword Puzzle Tournament, founded by Shortz. What separates **WORDPLAY** from other documentaries on spelling bees or Scrabble is its affectionate portrayal of an everyday American institution and the people who love it.

DIR Patrick Creadon; **PROD** Christine O'Malley. US, 2005, color, 90 min.

Join Will Shortz and director Patrick Creadon for a unique SILVERDOCS-related crossword, Sunday, June 18, following the screening.

Members' Benefits

SILVERDOCS

offers pass and ticket

discounts to AFI members and will host a members' reception during the Festival.

For more information, please visit www.AFI.com.

MEMBER NEWS

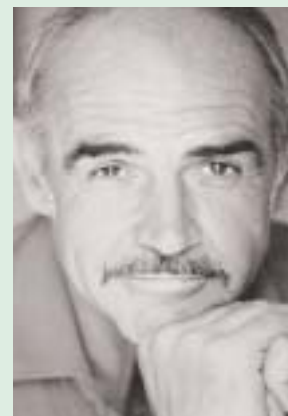
SPECIAL MEMBERS EVENT FOR CONTRIBUTOR LEVEL AND ABOVE

34th AFI LIFE ACHIEVEMENT AWARD TELECAST honoring Sir Sean Connery

Wednesday evening, June 21

Join AFI Silver for a special members' screening of the 2006 AFI Life Achievement Award honoring film icon Sir Sean Connery. This special telecast will be hosted by AFI Silver Director Murray Horwitz. Enjoy complimentary drinks and popcorn while watching the highest honor given for a career in film. Established in 1973, the AFI Life Achievement Award is presented each year to a single honoree whose talent has in a fundamental way advanced the art of film.

Attendance is limited to Contributor level members and above. One guest per member. Tickets for this event are free and will be distributed on a first-come, first-served basis. Members may RSVP to silvarevents2@AFI.com or to 301.495.6760.



EXCLUSIVE! AFI SILVER DIRECTOR'S RECEPTION HIGH SOCIETY

Special Event for Affiliate Level Members & Above

Monday, May 8, 6:30

AFI Silver members at the Affiliate level and above are invited to a special annual event, the AFI Silver Director's Reception, with Murray Horwitz. This year the event will celebrate the 50th anniversary of Cole Porter's classic MGM musical HIGH SOCIETY, with a champagne reception featuring live Porter music, a screening of selected clips and a full showing of the film starring Bing Crosby, Grace Kelly, Louis Armstrong and Frank Sinatra.

Library of Congress Senior Music Specialist Mark Horowitz cataloged the entire Cole Porter collection. He will join Murray Horwitz in a discussion about Porter, one of America's most brilliant songwriters, and about the luminary musical stars of the film.

DIR Charles Walters; **SCR** John Patrick, based on the play *The Philadelphia Story*, by Philip Barry; **PROD** Sol Siegel. US, 1956, color, 111 min. NOT RATED

ATTENDANCE IS STRICTLY LIMITED. INVITATIONS WILL BE SENT TO AFFILIATE LEVEL MEMBERS AND ABOVE.

For inquiries about AFI Silver Affiliate and above membership, please contact 301.495.6760 or e-mail: membership@AFI.com.

Membership RSVP

FRIEND \$50 Four free screening passes (\$37 value), \$1.75 each discount for a pair of tickets to all regular screenings, members-only screenings, AFI Preview calendar mailings, *American Film* members magazine, access to the online *AFI Catalog of Feature Films*, voting for the annual *AFI's 100 Years . . .* series and much more.

CONTRIBUTOR \$100 All above benefits, plus: sneak preview screenings, priority ticketing for select screenings, \$1.75 discount on up to four tickets, four more screening passes for a total of eight (\$74 value) and more.

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CITY _____

STATE _____ ZIP _____

PHONE (INCLUDE AREA CODE) _____

E-MAIL (ESSENTIAL FOR ONLINE BENEFITS) _____

Check payable to AFI enclosed Visa Mastercard Discover AmEx

CARD NUMBER _____

EXPIRATION _____

SIGNATURE _____

YES! I want to join as a Member and support AFI Silver Theatre and Cultural Center

FOR MEMBERSHIP AT OTHER LEVELS, PLEASE VISIT
www.AFI.com/Silver OR CALL 1.800.774.4234

SPECIAL ENGAGEMENTS




OVERLORD

New 35mm Print

OVERLORD

Coming in June

This remarkable film enjoyed high critical praise and won a Silver Bear at the 1975 Berlin Film Festival. An ordinary British soldier prepares for D-Day during the 1944 Allied invasion of Europe, codenamed Overlord. Dramatic footage and the real thing are interwoven seam-

lessly, creating a poetic balance between documentary, narrative and experimental modes. Co-produced by London's Imperial War Museum and shot by cinematographer John Alcott, Stanley Kubrick's favorite (information courtesy of Telluride and London Film Festivals). **DIR/SCR Stuart Cooper; SCR Christopher Hudson; PROD James Quinn. UK, 1975, b&w, 85 min. NOT RATED** 

"Slow Food on Film" 2006 USA Tour

Friday, June 2, 7:00; Saturday, June 3, 11:30 A.M.; Sunday, June 4, 5:45

Slow Food on Film aims to increase awareness of eco-gastronomy and the culture of food, presenting short fiction and documentary films that showcase innovative approaches to these topics. In partnership once again with the Washington branch of Slow Food USA, AFI Silver presents selections from Italy's CINEMA CORTO IN BRA International Slow Food on Film festival.

The 2006 USA Tour will be launched at AFI Silver on June 2, 3 and 4; Slow Food on Film then travels to Chattanooga, Philadelphia, Cleveland, Pittsburgh, Santa Fe, Iowa City, Chicago, Napa, Vancouver, San Francisco and more.



Slow Food
Washington D.C.


The three-day AFI event features films from all over the world. Visit http://www.slowfoodonfilm.it/welcome_eng.lasso for more information.

Produced by Slow Food Washington, DC, with the support of Route 11 Potato Chips, Agraria LLC, Clyde's, Council of Insurance Brokers and E. Broadhead.

Special FREE pre-broadcast screening!

THE DEVIL'S MINER

Presented by Maryland Public Television, ITVS and AFI
Saturday, May 6, 11:00 A.M.

Living in poverty with their mother in the mountains of Bolivia, 14-year-old Basilio and his 12-year-old brother, Bernardino, work long shifts in the Cerro Rico silver mines, where they brave deadly conditions to earn enough money to attend school. THE DEVIL'S MINER follows the brothers into the underground mining tunnels as they tempt fate in order to gain a better life. **DIR/SCR/PROD Kief Davidson and Richard Ladkani. US/Germany, 2005, color, 82 min. NOT RATED** 

The film will be followed by a discussion. RSVP to itvs.cinema@gmail.com to ensure a seat.

MID-ATLANTIC REGIONAL SHOWCASE (MARS)

AFI continues its ongoing showcase of independent local and regional films with Washington, DC, filmmaker Brian Liu's DISARM.

Filmmakers Brian Liu and Mary Wareham will be joined for a post-screening Q&A by Nobel Peace laureate Jody Williams and Steve Goose of Human Rights Watch. Tickets for this event are \$5.

DISARM

Wednesday, May 31, 7:00

Visually stunning, DISARM spans a dozen countries to see how, despite a global ban, millions of antipersonnel mines continue to claim victims daily. A contemporary, intelligent and critical investigation into how weapon systems, war and the way it is waged are being redefined with devastating consequences in the 21st century. **DIR Brian Liu; SCR/PROD Mary Wareham. US, 2005, color, 67 min. NOT RATED**



DISARM

ABOUT AFI



AFI Silver is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic program of international first-run and repertory cinema, AFI Silver connects audiences to the most advanced movie-going experience in the Washington, DC, area, right in the heart of Silver Spring.

TICKETS

\$9.25 General Admission

\$7.50 AFI Members, students with valid I.D., children (12 and under) and seniors (65 and over)

\$6.75 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

FREE ONLINE TICKETING at

www.AFI.com/Silver


- Pick up tickets purchased online, with the same credit card, at the Box Office or at the ticket kiosk in the lobby.
 - Box Office opens one-half hour before the first show.
 - All major credit cards accepted.
- For more information, call 301.495.6700.

CAFE

Open daily.

Full menu changes daily, beer and wine are also served.

MEMBERSHIP

Join AFI! Enjoy AFI Silver discounts and special events—as well as national benefits such as online access to the acclaimed *AFI Catalog of Feature Films*. Visit www.AFI.com for full listing of benefits. Member passes  are valid for most screenings but are subject to restrictions. Check AFI Web site or daily newspaper listings for restrictions. Please present your member card at the box office for all member transactions.

NEWS

Visit www.AFI.com/Silver and sign up for AFI Silver's FREE weekly e-Newsletter with announcements of upcoming films, events and program updates.

DIRECTIONS

AFI Silver is located at 8633 Colesville Road—the intersection of Colesville Road and Georgia Avenue—in the heart of downtown Silver Spring.

FREE Parking

At the Wayne Avenue Garage: Saturdays and Sundays, weekdays after 8:00 p.m.

By Car

From Downtown DC, take 16th Street NW, turn right on Colesville Road.

From Bethesda via East-West Highway, turn left on Colesville Road.

From 495, exit 30, Colesville Road toward Silver Spring.

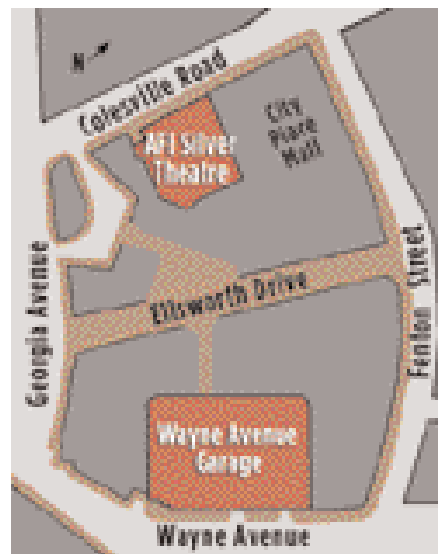
By Mass Transit

AFI Silver is located two blocks north of Metro's Red Line Silver Spring station. Also served by Ride-On Bus and Metrobus routes. (Visit www.wmata.com for schedules.)



AMERICAN FILM INSTITUTE (AFI)

Offering the finest in film exhibition, innovative screen education programs and the ongoing celebration of excellence in film, television and digital media, AFI connects audiences to the best the art form has to offer. Learn more about the wide range of all of AFI's programs and events at www.AFI.com.



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REPERTORY PROGRAM

April 28 – July 6 at AFI Silver

Go to www.AFI.com/Silver for current showtimes

Calendar lists all repertory dates and Special Events/Programs as of press time. Always check Web site and local listings for daily show times. Visit www.AFI.com/Silver for additional openings and register for AFI Silver's weekly e-blast to receive up-to-the-minute program information.

- ELAINE MAY
- SEAN CONNERY
- ROBERT ALTMAN
- THREE TIMES
- SLOW FOOD
- SILVERDOCS
- SPECIAL ENGAGEMENT

SUN	MON	TUES	WED	THURS	FRI	SAT
					APRIL	28 ■ THREE TIMES OPENS TODAY- ONE WEEK ONLY Check online at www.afi.com/silver for daily showtimes
	MAY	1 ■ THREE TIMES ONE WEEK ONLY Check online at www.afi.com/silver for daily showtimes	2 ■ THREE TIMES ONE WEEK ONLY Check online at www.afi.com/silver for daily showtimes	3 ■ THREE TIMES ONE WEEK ONLY Check online at www.afi.com/silver for daily showtimes	4 ■ THREE TIMES ONE WEEK ONLY Check online at www.afi.com/silver for daily showtimes	5 ■ MIKEY & NICKY 7:10, 9:30
30 ■ THREE TIMES ONE WEEK ONLY Check online at www.afi.com/silver for daily showtimes						6 ■ ITVS: THE DEVIL'S MINER 11:00 A.M. ■ MIKEY & NICKY 2:45, 9:30 ■ A NEW LEAF 5:10 ■ THE HEARTBREAK KID 7:20
7 ■ THE HEARTBREAK KID 1:00 ■ MIKEY & NICKY 3:10 ■ A NEW LEAF 5:45 ■ ISHTAR 8:00	8 ■ DIRECTOR'S RECEPTION 6:30	9 ■ 48 HOUR FILM FESTIVAL Check online at www.afi.com/silver for daily showtimes	10 ■ 48 HOUR FILM FESTIVAL Check online at www.afi.com/silver for daily showtimes	11 ■ 48 HOUR FILM FESTIVAL Check online at www.afi.com/silver for daily showtimes	12 ■ 48 HOUR FILM FESTIVAL ■ ARMY OF SHADOWS OPENS TODAY- Check online at www.afi.com/silver for daily showtimes	13 ■ ARMY OF SHADOWS Check online at www.afi.com/silver for daily showtimes
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28 ■ THE NAME OF THE ROSE 1:00 ■ GOSFORD PARK 3:35 ■ THE PLAYER 6:20 ■ BUFFALO BILL 8:50	29 ■ BUFFALO BILL 1:00 ■ GOSFORD PARK 3:35 ■ THE PLAYER 6:20 ■ THE UNTOUCHABLES 8:50	30 ■ GOSFORD PARK 6:45 ■ THE UNTOUCHABLES 9:30	31 ■ MARS presents: DISARM 7:00 ■ BUFFALO BILL 9:20	JUNE	1 ■ THE PLAYER 6:45 ■ THE NAME OF THE ROSE 9:15	2 ■ SLOW FOOD 7:00 ■ M*A*S*H 9:20
						3 ■ SLOW FOOD 11:30 ■ THE MOLLY MAGUIRES 1:45 ■ M*A*S*H 4:15 ■ THE MAN WHO WOULD BE KING 6:45 ■ CALIFORNIA SPLIT 9:20
4 ■ THE MAN WHO WOULD BE KING 1:00 ■ CALIFORNIA SPLIT 3:30 ■ SLOW FOOD 5:45 ■ M*A*S*H 8:00	5 ■ M*A*S*H 7:00 ■ THE MOLLY MAGUIRES 9:20	6 ■ THE MAN WHO WOULD BE KING 6:45 ■ CALIFORNIA SPLIT 9:20	7 ■ CALIFORNIA SPLIT 7:00 ■ M*A*S*H 9:30	8 ■ THE MOLLY MAGUIRES 6:45 ■ CALIFORNIA SPLIT 9:15	9 ■ MCCABE & MRS. MILLER 7:00 ■ THE LONG GOODBYE 9:30	10 ■ ZARDOZ 12:30 ■ MCCABE & MRS. MILLER 2:40, 7:35 ■ THE LONG GOODBYE 5:10, 10:00
11 ■ MCCABE & MRS. MILLER 12:30, 5:10 ■ THE LONG GOODBYE 2:55, 9:35 ■ ZARDOZ 7:30	12	13 ■ SILVERDOCS	14 ■ SILVERDOCS	15 ■ SILVERDOCS	16 ■ SILVERDOCS	17 ■ SILVERDOCS
18 ■ SILVERDOCS	19	20 ■ THE ANDERSON TAPES 7:00 ■ COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN 9:05	21 ■ AFI LIFE ACHIEVEMENT AWARD TELECAST	22 ■ THE OFFENCE 7:00 ■ COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN 9:20	23 ■ THE OFFENCE 6:00 ■ SHORT CUTS 8:30	24 ■ SHORT CUTS 2:00 ■ MARNIE 5:45 ■ SHORT CUTS 8:30
25 ■ VINCENT & THEO 1:00 ■ THE HILL 3:45 ■ MARNIE 6:15 ■ COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN 8:50	26 ■ THE HILL 7:00 ■ THE ANDERSON TAPES 9:30	27 ■ VINCENT & THEO 6:45 ■ THE HILL 9:30	28 ■ MARNIE 7:00 ■ THE ANDERSON TAPES 9:35	29 ■ VINCENT & THEO 6:45 ■ THE OFFENCE 9:30	30 ■ OUTLAND 6:00 ■ NASHVILLE 8:30	JULY
						1 ■ A WEDDING 1:00 ■ NASHVILLE 3:30, 9:15 ■ INDIANA JONES AND THE LAST CRUSADE 6:40
2 ■ OUTLAND 1:10 ■ INDIANA JONES AND THE LAST CRUSADE 3:25 ■ 3 WOMEN 6:00 ■ NASHVILLE 8:30	3 ■ INDIANA JONES AND THE LAST CRUSADE 1:00, 6:05 ■ 3 WOMEN 3:35 ■ NASHVILLE 8:40	4 ■ INDIANA JONES AND THE LAST CRUSADE 1:00, 6:05 ■ A WEDDING 3:35 ■ NASHVILLE 8:40	5 ■ 3 WOMEN 7:00 ■ OUTLAND 9:30	6 ■ A WEDDING 7:00 ■ OUTLAND 9:30		

COMING SOON

Exclusive Washington Engagement!

Hou Hsiao-hsien's

THREE TIMES
[Zuidhaode Shiguang]

Opens Friday, April 28

"One of the most perfect pieces of cinema I have ever seen."

—JIM JARMUSCH



THREE TIMES

Taiwanese master Hou Hsiao-hsien (*FLOWERS OF SHANGHAI, THE PUPPETMASTER*) has delivered one of the most rapturously beautiful movies of the year. Told as three love stories in different eras of Taipei—a 1966 pool hall ("A Time for Love"), a 1911 brothel ("A Time for Freedom") and today's metropolis ("A Time for Youth")—the film stars the same actors throughout. Shu Qi (Hou's *MILLENNIUM MAMBO, THE TRANSPORTER*) variously plays a girlish hostess, queenly courtesan and pop singer. Chang Chen (*A BRIGHTER SUMMER DAY; CROUCHING TIGER, HIDDEN DRAGON*) is a soldier, elite member and fashion photographer. Lensed by regular Hou collaborator Mark Lee Ping-bin (who also photographed Wong Kar-wei's *IN THE MOOD FOR LOVE*), each episode speaks with its own visual poetry. **DIR** Hou Hsiao-hsien; **SCR** Chu Tien-wen; **PROD** Chang Hua-fu. Taiwan, 2005, color, 135 min. In Mandarin with English subtitles. NOT RATED

Restored 35mm Print
Never Before Released in the US!

ARMY OF SHADOWS

Opens Friday, May 12

France, 1942: an escape from the Gestapo, so hairsbreadth as to leave even the toughest gasping with icy relief. Two brothers remain unaware, to the end, of each other's clandestine activities. New Wave precursor and French gangster-film legend Jean-Pierre Melville (*BOB LE FLAMBEUR, LE CERCLE ROUGE*) realized a longtime dream in adapting "the book of the Resistance," written in 1943 by Joseph Kessel (author also of *Belle de Jour*, the source novel for Luis Bunuel's notorious film). Melville, who served underground for years, turned the unblinking gaze of his film noir classics on memories of his youth-, adding jarring final lines and producing a finale so uncompromising that even Kessel sobbed. Original cinematographer Pierre Lhomme personally supervised this superb new restoration. Starring gallic icon Lino Ventura (*ELEVATOR TO THE GALLOWS, CLASSE TOUS RISQUES*) and Simone Signoret. **DIR/SCR** Jean-Pierre Melville, after the novel by Joseph Kessel; **PROD** Jacques Dorfmann. France/Italy, 1969, color, 145 min. In French with English subtitles. NOT RATED

AFI Silver
THEATRE and CULTURAL CENTER

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