

MAY 1996

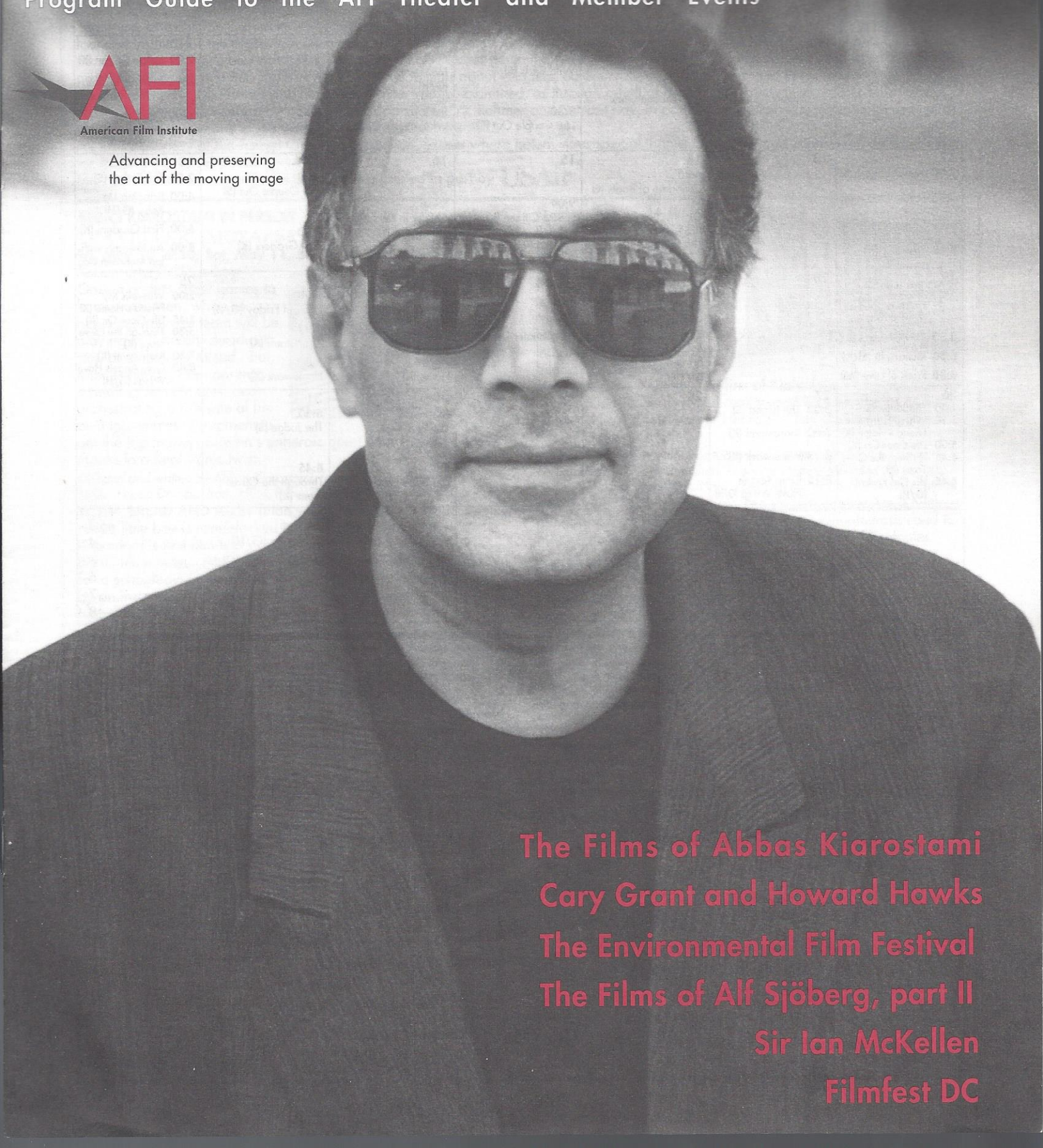
PREVIEW

Program Guide to the AFI Theater and Member Events



American Film Institute

Advancing and preserving
the art of the moving image



The Films of Abbas Kiarostami
Cary Grant and Howard Hawks
The Environmental Film Festival
The Films of Alf Sjöberg, part II
Sir Ian McKellen
Filmfest DC

SIR IAN MCKELLEN

On May 20, at a gala to benefit the Folger Shakespeare Library, Sir Ian McKellen will be the first recipient of **The Golden Quill**, the Sir John Gielgud Award for Excellence in the Dramatic Arts, presented by The Shakespeare Guild. Great stage performers—and Sir Ian's eighteen major awards, including the Olivier and the Tony, give evidence of his eminence—do not always translate to film, but his sporadic film appearances, from leading parts in **Priest Of Love** and **RICHARD III** to his arctically icy cameo in **Plenty**, show his equal mastery of both mediums. It is AFI's great pleasure to welcome him, again, to our stage for a brief retrospective and a sure-to-be-dynamic personal appearance

AN EVENING WITH SIR IAN MCKELLEN

Sat, May 18, 8:00

Sir Ian McKellen returns to the AFI stage after nine years—previously appearing unbilled after his Stephen Frears-directed TV film **Loving Walter**—on the occasion of his receiving the Gielgud Award, to view clips of his screen work, and to discuss—with John F. Andrews, President of The Shakespeare Guild—the performances of over a quarter of a century of greatness in theater, film, and TV.

RICHARD III

Sun, May 19, 6:30

Tanks crash through walls as tickertape spits out reports from the battlefield; planes strafe armored cars; a black-uniformed, jackbooted crowd hails a charismatic leader whose symbol is the boar; while a one-armed warrior delivers “Now is the winter of our discontent” into a microphone as a punning after-dinner speech to a partying



crowd of triumphant rebels: the concept of placing Shakespeare's melodrama of a body-climbing hunchback in a milieu of 30's British fascism proves visually dazzling; while a checklist of British stage greats provides the verbal music, immortalizing as well Ian McKellen's acclaimed Richard. The conception was his as well, bringing Shakespeare to those who would normally say “what is else playing”, with an homage to **White Heat** for the climax.

Directed by Richard Loncraine. Written by Ian McKellen and Loncraine, from the play by William Shakespeare. With: Ian McKellen, Annette Bening, Jim Broadbent, Nigel Hawthorne, Maggie Smith. UK, 1995, color, 104 minutes. Print courtesy of United Artists.

PRIEST OF LOVE

Sun, May 19, 8:30

“You will need a bigger book” tartly remarks Janet Suzman's Frieda to Ian McKellen's D.H. Lawrence when told he wants to get the woman's side of sex from her for his **LADY CHATTERLEY'S LOVER**. Two great performances key this chronicle—mostly filmed on the actual



locations—of the last decade of the writer's life: McKellen, his reserve accented by passionate outbursts, but always underscoring the fiery genius—among the most difficult of actor's tasks—within the frail shell; the impeccably-accented Suzman incarnating the raucously forceful and protective lover. “An unprecedented delight; I doubt that anyone has ever filmed a more intelligent or satisfying literary bio”—Gary Arnold, **The Washington Post**.

Directed by Christopher Miles. Written by Alan Plater, from the book by Harry T. Moore. With: Ian McKellen, Janet Suzman, Ava Gardner, Penelope Keith, John Gielgud. UK, 1981, color, 125 minutes. Print courtesy of Swank Motion Pictures.

THE FILMS OF ALF SJÖBERG, PART II

This conclusion of our complete retrospective of Alf Sjöberg's works is something of a **Godfather II**, bracketing the works of Part I—the years of international eminence—with his pathbreaking debut and the more difficult films of his later years. After his stunning beginning with **The Strongest**, the hidebound industry of the time confined him to the stage for a decade; while his commercial decline in the middle '50s—coinciding with the rise of Bergman—relegated some of his most interesting, if difficult films, to purely local distribution. This two-part retrospective allows American audiences to see at last the complete works one of Sweden's most distinctive talents, who, whatever the vicissitudes of his cinema career, remained one of the world's theatrical giants—the day he died, hit by a bus, he was, as usual bicycling to the theater.

Newly subtitled Alf Sjöberg film prints are made possible by the Swedish Ministry of Culture, Swedish Film Institute, Swedish Institute, Swedish National Council for Cultural Affairs, Swedish Ministry of Education, Consulate General of Sweden in New York, and Absolut Vodka.

WILD BIRDS (VILDFÅGLAR)

Sun, May 5, 8:15 and Wed, May 8, 6:30

Drunken seaman Per Oscarsson is befriended by hooker Ulla Sjöblom, and ends up in Ulf Palme's gang of petty crooks—but the love of sea captain's daughter Maj-Britt Nilsson beckons. A study in contrasts: passionate, tormented Oscarsson opposite low-keyed, authentic Nilsson (star of Bergman's **Summer Interlude**); intimations of metaphysical evil against atmospheric Göteborg locations; in even its spectacular set piece, an orgiastic crooks' bash, Sjöberg intercuts a frenzied, erotic dance with a drunken fist-fight. “Fiery eroticism more explicit than anything in Swedish cinema”—Peter Cowie.

Directed by Alf Sjöberg. Written by Bengt Anderberg and Sjöberg, from Nisse Bortom by Anderberg. With: Maj-Britt Nilsson, Per Oscarsson, Ulf Palme, Ulla Sjöblom. Sweden, 1955, b&w, 100 minutes, in Swedish with titles.

LAST COUPLE OUT (SISTA PARET UT)

Wed, May 8, 8:30 and Fri, May 17, 6:30

Björn Bjelvenstam just can't win. When mom Eva Dahlbeck's adultery is revealed, his diplomacy just makes things worse—and he gets scolded by mom's lover Jarl Kulle. Then when Harriett Andersson's parents can't be found to cool down an out-of-