

THE AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS

AFI Silver
THEATRE and CULTURAL CENTER

October 29 - December 11, 2003
VOLUME 1 • ISSUE 6

AFI PREVIEW

European Union Film Showcase

Oct 29 - Nov 9

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NEW SUIT MELVIN GOES TO DINNER
BETTER HOUSEKEEPING HUKKLE
THE ADVENTURES OF ROBIN HOOD
SWEET SMELL OF SUCCESS

**New Documentaries
from New Filmmakers**

Also: Woody Allen Classics, Old & New from Bill Murray,
Films from Down Under, Iranian Film Festival

Much More!



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THE LAST SAMURAI

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Information is correct at press time. Films and schedule subject to change.
Check www.AFI.com/Silver for updates.

AFI PREVIEW (ISSN-0194-3847) is published every six weeks by the American Film Institute's office at 8633 Colesville Road, Silver Spring, MD. Signed articles do not necessarily reflect the official institute policy. © 2003 American Film Institute. All rights reserved. Reproduction in part or whole without permission is prohibited. Editorial, publishing and advertising offices: AFI Silver Theatre and Cultural Center, 8633 Colesville Rd., Silver Spring, MD 20910 (301.495.6720). Subscription price: \$50.00 per year. All subscriptions also include membership in the American Film Institute. Send all remittances and correspondences about subscriptions, undelivered copies and address changes to: American Film Institute, 2021 N. Western Ave., Los Angeles, CA 90027, Attention: Membership. Periodicals postage paid at Silver Spring, Maryland and at additional mailing offices. Postmaster: Send address changes to AFI PREVIEW at American Film Institute, Membership Department, 2021 N. Western Avenue, Los Angeles, CA 90027.

2003 European Union FILM Showcase

Wednesday, October 29 -
Sunday, November 9

Welcome to the 16th European Union Film Showcase which, for the first time, is being held at both the AFI National Film Theater at the Kennedy Center and AFI Silver Theatre and Cultural Center. AFI again presents an outstanding selection from the original 15 members, and now welcomes selections from some of EU's new members. US premieres, international festival award winners and box office hits highlight the wide range of subject matter and styles in today's European filmmaking. AFI thanks the Cultural Counselors of the member states of the European Union for their support of this project.

*Denotes first opening location.



PIERO DOMENEGG

POPPITZ

AUSTRIA POPPITZ

AFI Silver Theatre: Mon, Nov 3, 6:30; Tue, Nov 4, 6:30

*Kennedy Center: Sat, Nov 1, 4:00

Hotshot Austrian car salesman Roland Düringer (*THE HOLDUP*, EU 2001) sure could use a vacation—his wife's been in therapy for two years, his into-punk daughter is classically alienated, and who's that German guy Poppitz the boss has been talking to so much lately? Now's the time to take off for that "all-inclusive vacation paradise" Cosamera. But when he arrives, where's the luggage? Are those *cockroaches*? And just who are those other guests?! Frenetic comedy from the star/director/co-scenarist Düringer/Sicheritz team (*WANTED*, EU 2000, *HINTERHOLZ 8*, EU 1999).

Directed/co-written by Harald Sicheritz. Austria, 2002, color, 90 min. German with English subtitles.



ANY WAY THE WIND BLOWS

BELGIUM ANY WAY THE WIND BLOWS

AFI Silver Theatre: Thu, Nov 6, 9:00; Sat, Nov 8, 2:30

*Kennedy Center: Thu, Oct 30, 8:30

It's Antwerp, early June. On a sweltering Friday afternoon, eight people dream of a different life. With director/writer Tom Barman's stated intent—"make a film that swings, rocks, stutters, blows back and forth, and shamelessly lacks climax... does not try to explain anything"—*ANY WAY THE WIND BLOWS* follows eight characters' experience with wind and music, police and paranoia, hints and allegations, an ancient virus, a wandering Frisbee, a dead horse, and—drifting through town—an enigmatic phenomenon called Windman, who feels the pain of everyone but can't seem to help himself. And at night, a party welcomes all. A compelling soundtrack features music by Herbie Hancock, Squarepusher, Queens of the Stone Age, Charles Mingus, Yazoo, Magnus and many others.

Directed/written by Tom Barman, produced by Kaat Camerlynck, Alex Stockman and Christian Pierre. Belgium, 2003, color, scope, 127 min. Dutch, French and English with English subtitles.

BELGIUM KASSABLANKA

*AFI Silver Theatre: Thu, Oct 30, 9:00; Sat, Nov 1, 3:45

Kennedy Center: Thu, Nov 6, 6:30

The story of forbidden multi-cultural love between 17-year-old Leilah, a smart girl from a conservative Muslim family, and her 19-year-old neighbor Berwout, the son of a neo-fascist Flemish nationalist—both fighting to escape the respective trappings of their families. Set in the Kassablanka district of Antwerp against an unprecedented shift towards the extreme right, *KASSABLANKA*'s backdrop reflects the outcome of recent communal elections.

Directed by Ivan Boeckmans and Guy Lee Thys, written/produced by Guy Lee Thys. Belgium, 2002, color, 100 min. Dutch with English subtitles.



KASSABLANKA

CZECH REPUBLIC ONE HAND CAN'T CLAP

[*Jedna ruka netleská*]

Kennedy Center: Sun, Nov 2, 6:00; Tue, Nov 4, 8:30; Wed, Nov 5, 6:30

Things are going well for Ivan Trojan (who co-scripted): his loving wife Klára Pollertová-Trojanová is ecologically minded, his well-behaved kids are actually studious and he runs his own restaurant. The only trouble is he owes a bundle to screwball ex-employee Jirí Macháček, who, just out of the pen, thinks things can only look up. But then Macháček (who also co-scripted) hooks up with even screwier Marek Tačlik. As their mutual bad luck expands exponentially, it looks like a train wreck is heading Trojan's way. Recent (September 18 premiere) Czech comic smash from the director of *LONERS*.

Directed/co-written by David Ondříček. Czech Republic, 2003, color, 100 min. Czech with English subtitles.

DENMARK THE GREEN BUTCHERS

[*De Grønne slagtere*]

*AFI Silver Theatre: Wed, Oct 29, 8:30; Fri, Oct 31, 6:45

Kennedy Center: Mon, Nov 3, 8:15

Fed up with their annoying boss Ole Thestrup, two buddies—perpetually pot-smoking Nikolay Lie Kaas and perpetually sweating Mads Mikkelsen (owner of the world's biggest and wettest forehead)—decide to set up their own butcher shop. But the grand opening fizzles, and Mikkelsen locks the electrician in the freezer overnight. In the wake of Mikkelsen's unusual corpse disposal, business suddenly goes through the roof; as the lines form, more people start disappearing. Then there's Kaas's idiot brother (and Kaas) to contend with. This hilarious, not for the squeamish, blacker-than-black comedy is from the director of EU 2001's *FLICKERING LIGHTS*, with the same stars.

Directed/written by Anders Thomas Jensen. Denmark, 2002, color, 100 min. Danish with English subtitles.

FINLAND UMUR

AFI Silver Theatre: Fri, Nov 7, 6:30

*Kennedy Center: Thu, Oct 30, 6:30; Tue, Nov 4, 6:30

In remote Northern Finland, border guard Heikki Rantanen catches a glimpse of Umur (Minna Turunen)—and he never forgets her. As he grows accustomed to his new job and the changing of the seasons, Umur drifts back into his life—then back out again. In between enigmatic discussions with Umur's parents, she lives with him for a brief period. But after he quits his job to travel, she keeps him at arm's length. Will he ever find out why she continues to push him away? Lyrical evocations of magnificent Finnish landscapes, Rantanen's impassioned voiceovers and Turunen's enigmatic looks infuse this sensitive character study by tough guy (the *RAID* series) actor Lehtinen.

Directed/co-written by Kai Lehtinen. Finland, 2002, color, 96 min. Finnish with English subtitles.

FINLAND
THE HANDCUFF KING

[Kahlekuningas]

AFI Silver Theatre:
Sat, Nov 8, 4:00;
Sun, Nov 9, 1:15 & 6:00

On Finland's Swedish border in the 1970s, 12-year-old Miiikka Enbuske has it tough—Dad hurts his knee, loses his job and hits the sauce; Mom almost stalks off; ever-silent Grandpa soils himself on a wartime anniversary; and Miiikka's pals boycott him after a lie he tells gets them in trouble. But in his fantasy life, he's re-fighting World War II with the real-life bullies as Nazis. And across the railroad bridge in real-life Sweden, he makes friends with bald Emil Lundberg, who idolizes Harry Houdini. But can he pull off his own escape trick for the winter festival? A comic, poignant feature debut for Koskinen—with a powerful finale.

Directed/written by Arto Koskinen. Finland, 2002, color, scope, 89 min. Finnish and Swedish with English subtitles.



FRANCE
THE FLOWER OF EVIL

[La Fleur du mal]

AFI Silver Theatre: Wed, Oct 29, 8:45

Town councilwoman Nathalie Baye is running for mayor, and things look good until a pamphlet alleging Nazi collaboration and murder in her family starts circulating—could it be the work of her slime-ball husband Bernard Lecoq? Could octogenarian Aunt Line (Suzanne Flon, in films since 1947) have a story to tell? And what's with the relationship between her children (by different fathers) Mélanie Doutey and Benoît Magimel (Best Actor, Cannes, THE PIANO TEACHER)? Starting with a mysterious corpse glimpsed briefly at the opening, this is classic flay-the-bourgeoisie from New Wave thriller-titan Chabrol.

Directed/co-written by Claude Chabrol. France, 2002, color, 104 min. French with English subtitles.

GERMANY
WOLFSBURG

AFI Silver Theatre: Sat, Nov 8, 2:00 & 6:00; Sun, Nov 9, 3:20

Late at night on a desolate short cut to Wolfsburg, while arguing on his cell phone, Benno Fürmann runs over a child—then drives on. By the time the child comes out of his coma, the cops are looking for somebody else. When the child finally dies, mom Nina Voss starts her own manhunt that ultimately leads her nowhere, leaving her shattered. Her only comfort is the support of the stranger she's just met—Benno Fürmann! Vintage suspense—without music until the final minutes—from the director of SOMETHING TO REMIND ME (EU 2002) and THE STATE I AM IN (EU 2001). Recipient of the Berlin Festival's FIPRESCI Award.

Directed/written by Christian Petzold. Germany, 2002, color, 93 min. German with English subtitles.

GREECE
LOSER TAKES ALL

[O Hamenos ta pairnei ola]

***AFI Silver Theatre: Fri, Oct 31, 8:45; Sun, Nov 2, 3:00**

Kennedy Center: Fri, Nov 7, 8:15; Sun, Nov 9, 6:00

Thrown out by his wife with only his canary Belafonte for company, Yannis Aggelakas staggers off to the home of an old girlfriend with beer, cigarettes, pills and cops on his back—and then things get complicated. Hurling through seedy bars, strip joints, manhunts and murders, Aggelakas starts to amass an entourage of outsiders-who-love-losers, including a 19-year-old kid and characters named Elsa, Miss Raspberry and Black Beauty, then takes off for an island off the coast of Peru. Raucous, bawdy adventure highlighted by an uncharacteristically moody and mysterious score by the star of Greece's top rock band Trypsis (the Holes).

Directed/written by Nikos Nikolaidis. Greece, 2002, color, 121 min. Greek with English subtitles.

HUNGARY
A KIND OF AMERIKA

***AFI Silver Theatre: Sun, Nov 2, 5:30; Mon, Nov 3, 8:40**

Kennedy Center: Sun, Nov 9, 8:15

In this Hungarian comedic spin on how to score a Hollywood deal, Budapest commercials-and-music-videos director Tamás, whose dream is to direct a movie from his script THE GUILTY CITY, enlists brothers Ákos and András to pose as co-producers to make a winning impression on Hollywood producer Alex Brubeck (who keeps his Hungarian origins a secret). Brubeck has a trick or two up his sleeve (including revealing where he was really born) but then so do the brothers' wives. Featuring performances by Csaba Pimdroch, Gyozo Szabo, Ferenc Hujber and Tibor Szerveth.

Directed by Gabor Herendi/co-written by Gabor Herendi and Gyula Marton, produced by Gabor Herendi and Gabor Kalomista. Hungary, 2001, color, 115 min. Hungarian with English subtitles.

HUNGARY
BANK BÁN

AFI Silver Theatre: Sun, Nov 9, 8:00

***Kennedy Center: Thu, Nov 6, 8:30**

The national epic opera of Hungary gets the big-screen treatment in first-time director Csaba Kael's BANK BÁN. Oscar-winning cinematographer Vilmos Zsigmond (THE DEER HUNTER, DELIVERANCE), shooting in his native country for the first time, captures stunning location footage of the Hungarian countryside and its Gothic castles. The opera: 19th century Hungarian maestro Ferenc Erkel's melodramatic masterpiece of Middle Ages Hungary blends native folk styles with the dynamics of Verdi, with plenty of love, lust, betrayal and revenge. While Bán (Sir) Bán's away on court business, the scheming Queen Gertrud makes a power play that includes her brother Otto's attempted seduction of Bán's beloved Melinda.

Directed by Csaba Kael, written by Gábor Mészöly from the opera by Ferenc Erkel, book by Béni Egresi, after the play by József Katona, produced by András Wermer, director of photography Vilmos Zsigmond. Hungary, 2001, color, 118 min. Hungarian with English subtitles.

2003
European
Union
Film
Showcase



INCANTANTO

ITALY
INCANTANTO

[Enchanted]
[AKA A HEART ELSEWHERE/Il cuore altrove]

AFI Silver Theatre: Thu, Oct 30, 8:45

*Kennedy Center: Wed, Oct 29, 8:30

In 1920s Italy, lusty Roman Giancarlo Giannini, tailor to three Popes, dispatches his 30-year-old still-a-virgin bookworm son Neri Marcorè to a teaching job in Bologna and—who knows—maybe a woman. But while Marcorè's a smash at teaching, he's still a fizzle at romance until he meets the dazzling Vanessa Incontrada at a home-for-the-blind dance. But as their unlikely romance blossoms, Marcorè learns she has a past. Sensitive performances by comedian Marcorè and the debuting Incontrada highlight this touching work by the director of MIDSUMMER NIGHT'S DANCE (EU 2000) and THE BEST MAN (EU 1998). Best Director, Italy's Oscar-equivalent David di Donatello Award.

Directed/written by Pupi Avati. Italy, 2003, color, 106 min. In Italian with English subtitles.

Pupi Avati has been invited to attend the Wed, Oct 29 screening.

LUXEMBOURG
**ALWAYS WANTED TO BE
A SAINT [J'ai toujours voulu être une sainte]**

*AFI Silver Theatre: Thu, Oct 30, 7:00; Sat, Nov 1, 1:45

Kennedy Center: Mon, Nov 3, 6:30

Unable to express her admittedly unreasonable guilt for being abandoned by her mother as a baby, 17-year-old Marie Kremer finds refuge in fantasy, inventing a friendship with Marcuse, a racecar driver killed in an accident she sees on television. As her imaginary friend becomes her mentor and protector, she starts wanting to become a saint—helping everyone in what she perceives as a cold world. But then her maternal grandmother gives her two gifts: a small inheritance and her mother's address. Guess it's time to bury those ghosts—both Marcuse and her mother. Golden Zenith, Best First Feature, Montreal Festival. Directed/co-written by Geneviève Mersch. Luxembourg, 2003, color, 92 min. French with English subtitles.

POLAND
SQUINT YOUR EYES

[Zmruz oczy]

*AFI Silver Theatre: Sun, Nov 2, 8:00; Mon, Nov 3, 8:30

Kennedy Center: Sat, Nov 8, 6:30

While bearded Warsaw expatriate Zbigniew Zamachowski (star of Kieslowski's WHITE) phlegmatically presides over his "watchman" job at a warehouse in the sticks, quirky things happen—Andrzej Mastalerz practices hexameters on concrete and feeds mice to a captive hawk, Zamachowski's hip pals from the capital drop by for a visit with the "artist rebel," a dramatic shave and haircut take place, a statuesque blonde has her burning dress torn off, and nine year-old Ola Prószynska holes up for a prolonged stay to teach those parents a lesson. The charming Zamachowski/Prószynska chemistry, the abrupt (often absurdist)

dialogue, the impressionistic jump-cut editing and striking photography all intermingle in this auspicious Jakimowski debut.

Directed/written by Andrzej Jakimowski. Poland, 2003, color, 88 min. Polish with titles.

PORTUGAL
THE STONE RAFT

[A Jangada de Pedra]

AFI Silver Theatre: Tue, Nov 4, 8:30; Thu, Nov 6, 6:30

*Kennedy Center: Fri, Oct 31, 8:30

When a crack separates the Iberian Peninsula from Europe and sends it careening toward the Azores, the panicked population flees from the impending collision—all but five people, that is, who, jammed in a Citroen 2CV, go in the other direction, where strange things happen: Gabino Diego is followed everywhere by a flock of birds, Ana Padrão can't erase a line she's drawn in the earth, Diogo Infante sees a heavy stone bounce over the ocean, Iciar Bollaín can't unravel a blue sock and Federico Luppi feels the earth quake when no else does. Magical realism and biting satire characterize this George Sluizer (THE VANISHING) adaptation of Nobel laureate José Saramago's novel.

Directed/co-written by George Sluizer. Portugal/Spain/Netherlands, 2002, color, 117 min. Portuguese and Spanish with English subtitles.



ALWAYS WANTED
TO BE A SAINT

2003 European Union Film Showcase

SPAIN

WE ARE BEING WATCHED

[Nos miran]

AFI Silver Theatre:
Fri, Nov 7, 8:40

*Kennedy Center: Fri, Oct 31, 6:30

Cop Carmelo Gomez (SECRETS OF THE HEART, DOG IN THE MANGER, EU 1998; TIERRA, EU 1997), happily married to Iciar Bollain, gets handed a cold case: the disappearance of a businessman three years ago. When he investigates, he discovers that thousands of people have disappeared from Spain in the last 20 years and that the cop on the case before him is now in the nuthouse, muttering only, "We are being watched!" As he delves deeper, he finds himself confronting a painful secret from his own past. Creepily low-key thriller in a now uniquely Spanish genre. Critics Award, Fantasporto Festival.

Directed by Norberto López. Spain, 2002, color, 104 min. Spanish with English subtitles.



SWEDEN

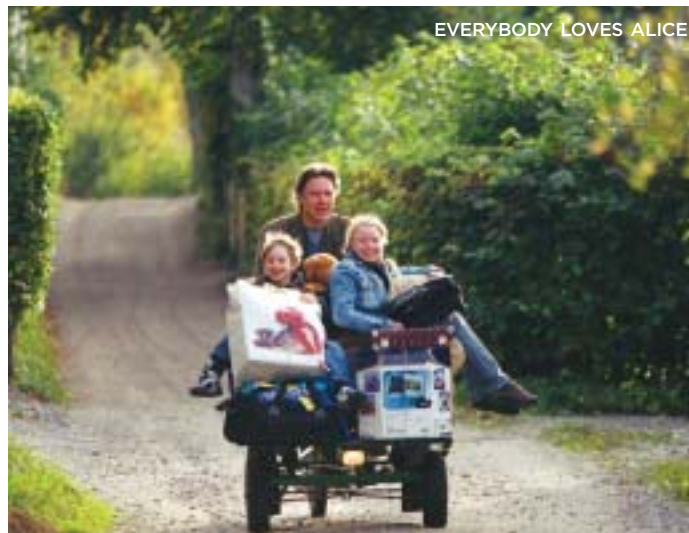
EVERYBODY LOVES ALICE

[Alla älskar Alice]

AFI Silver Theatre: Sat, Nov 8, 8:00

*Kennedy Center: Sat, Nov 1, 9:00; Sun, Nov 2, 8:00

Twelve-year-old Natalie Björk has loving parents in Lena Endre (FAITHLESS) and Mikael Persbrandt (Gunvald Larsson in the Martin Beck detective series).



Unfortunately, they're headed straight for divorce when Persbrandt falls for Marie Richardson. Björk's only real solace is her budding romance with Richardson's son as they team up to end the new affair, but then a potentially fatal accident throws them a curve. Sensitive and balanced nobody's-all-good-or-all-bad view of the breakup of a family, seen from the child's point of view. Lena Endre won Best Actress at the Sochi Festival, with a Special Mention for the debuting Björk.

Directed/written by Richard Hobert. Sweden, 2002, color, 119 min. Swedish with English subtitles.

Mikael Persbrandt has been invited to attend the Sat, Nov 8 screening.

SWEDEN

REUNION

[Klassfesten]

*AFI Silver Theatre: Thu, Oct 30, 6:30; Sat, Nov 1, 6:00

Kennedy Center: Sat, Nov 8, 8:15

Who needs a high school reunion? Not Björn Kellmann—good job, beautiful wife Cecilia Frode and a nice kid. But then his younger self, Oscar Taxén, keeps goading him—what if his teenage crush Sacha Baptiste shows up? Throughout the ensuing disaster, they all assume their old roles, even as they interact in the present with their respective younger selves (young Taxén keeps urging grownup Kellmann to be cooler)—with a switcheroo post-reunion epilogue. Smash hit, bittersweet comedy from the popular Swedish writing/directing team. Goldbug (Sweden's Oscar) Award for Supporting Actress to Frode.

Directed/written by Männes Hergren and Hannes Holm. Sweden, 2002, color, 105 min. Swedish with English subtitles.

UNITED KINGDOM

THE GIRL WITH A PEARL EARRING

*AFI Silver Theatre:

Wed, Oct 29, 6:45;

Sat, Nov 1, 8:15

Kennedy Center:

Wed, Nov 5, 8:30;

Fri, Nov 7, 6:30

In 17th century Holland, Scarlett Johansson works in the household of painter Johannes Vermeer (Colin Firth), ruled by the iron hand of his mother-in-law, Judy Parfitt. When the master Vermeer eventually allows Johansson to assist in his studio, rich patron Tom Wilkinson picks her as the subject of the portrait he's commissioning. This low-key, sparsely dialogued adaptation of Tracy Chevalier's novel by director Peter Webber features quietly intense performances by Firth and Johansson—with Eduardo Serra's visually dazzling photography—evoking that distinctive Vermeer lighting throughout.

Directed by Peter Webber, written by Olivia Hetreed from the novel by Tracy Chevalier. UK, 2003, color, 95 min.



Advancing the Film Image

The mission of the American Film Institute is “advancing and preserving the art of the moving image.” In this issue of **PREVIEW**, you’ll find an increased emphasis on the first of those two gerunds. We invite you to discover with us some of the newest American independent fiction and documentary films—along with some wonderful classics and contemporary foreign features—as we launch our Mid-Atlantic Regional Showcases and Producers Club of Maryland/Sundance Labs screenings for emerging filmmakers. Here’s hoping you’ll see some of the new films people will be talking about before they start talking about them.

—Murray Horwitz, Director, AFI Silver

CONTINUING

New 35 mm Print, New Subtitles
TOUCHEZ PAS AU GRISBI
[Don't Touch the Loot]

Wed, Oct 29 & Thu, Oct 30, 6:40, 8:40

Gangland buddies Jean Gabin and René Dary team up to heist a million franc grisbi (argot for loot), but then...? Jacques Becker's thriller boasts the requisite gunplay, climaxed by a duel by machine gun and grenade as cars meet on a deserted country road. But it also set the standard for the nascent postwar gangster genre by concentrating on the theme of friendship (Gabin sacrificing his fortune for his friend) and character study (the middle-aging gangster digging in to a paté midnight snack with Dary while talking about retirement). Gabin's portrayal of “Max le menteur” marked his decisive change from pre-war to post-war image, winning him Best Actor at Venice, while then stage-star Jeanne Moreau's turn as Dary's two-timing moll and ex-wrestler Lino Ventura's portrait of a drug-dealing slimeball marked steps toward their eventual superstardom. Jean Wiener's harmonica theme proved a worldwide hit. New subtitles by Lenny Borger capture the flavor and irony of the crackling dialogue.

Directed/co-written by Jacques Becker. France, 1953, b&w, 94 min. French with English subtitles.

New Reality Films: The Young & Uncommon

Exclusive Washington Area Premiere Engagement

GIRLHOOD

Opens Fri, Oct 31 with daily shows through Sun, Nov 9, including weekend matinees

Academy Award-nominated director Liz Garbus follows up *THE FARM* and *JUVIES*, her previous documentary explorations of prison life, with this probing look into the lives of two troubled young girls, Shanae and Megan. Shanae, the victim of a violent gang rape at age 10, stabbed a friend to death a year later. Megan, whose heroine-addicted mother abandoned her to turn tricks, attacked a fellow foster child with a box cutter. Both girls have ended up in the Waxter Juvenile Facility, home to Maryland's most violent juvenile offenders, where this riveting tale begins. With



unprecedented access to the system and the complex interior lives of the protagonists, Garbus follows Shanae and Megan for three years as they struggle to come to terms with their crimes, troubled pasts and futures. A story of mothers and daughters, crime and its consequences, and ceaseless striving in the face of inconceivable adversity, *GIRLHOOD* is a compelling picture of the struggles of two young girls trying to grow up against nearly insurmountable odds.

Directed/written by Liz Garbus. US, 2003, color, Digital Video, 88 min.

Exclusive Washington Area Premiere Engagement

THE BACKYARD

“Astounding”

—DAVID KEHR, NEW YORK TIMES

Opens Fri, Oct 31
 with daily shows through Sun, Nov 9,
 including weekend matinees



“Imagine *JACKASS* antics done WWF-style with baseball bats wrapped in barbed wire and no EMT standing by. That's backyard wrestling. It's both horrifying and hilarious... Get reeeeeady to wince.” —E! ONLINE

A you've-gotta-see-it-to-believe-it look into the dangerous and shocking world of kids who ignore the warning, “Do not try this at home!” These kids are at home. A graphic, hard-hitting, slam-bang exploration of

backyard wrestling that covers down-home wrestlers from across the globe—from a remote southwestern town where two brothers stage elaborate Oedipal storylines, to the UK's bloodied kids drinking tea as they de-construct video playbacks of their latest matches, to a small upstate New York community's local school board that even chips in to support this theatrical extravaganza. The Lizard, Scar, Chaos, Heartless, Bongo and The Retarded Butcher are just a few of the aspiring performers who engage in outrageous (albeit choreographed) battles involving light bulbs, fire, barbed wire, mousetraps, staple guns, thumbtacks and broken glass. GRAPHIC FOOTAGE—NOT SUITABLE FOR CHILDREN

Directed/written by Paul Hough. US/UK, 2002, color, Digital Video, 80 min.



"One of the year's funniest movies!"

—CLAY SMITH, ACCESS HOLLYWOOD

Exclusive Washington Area Premiere

NEW SUIT

Opens Fri, Nov 7, with daily shows through Thu, Nov 13, including weekend matinees

Here's the pitch: THE PLAYER meets MEET JOHN DOE crossed with SWIMMING WITH SHARKS and a splash of SWINGERS. Jordan Bridges—son of Beau and grandson of Lloyd, delivers an impressive star-making turn that honors his pedigree. He plays an aspiring screenwriter turned cynical coffee (and hooker-fetching) lackey to Dan Hadaya (BLOOD SIMPLE, DICK), a once big-time producer looking to save his waning career with a big project. Fed up with the sycophantic scheming of his nodding-sheep colleagues, Jordan concocts a title for a nonexistent script called THE NEW SUIT, by a fictitious screenwriter. But before there's even a page of script, everyone is buzzing about the hot new property (described by the clueless masses as anything from STAR WARS meets THE FULL MONTY to a sci-fi epic featuring the T2 shape-shifter—"but for kids"), with opportunistic ex-girlfriend Marisa Coaglin claiming to rep the nonexistent writer. A clever, sharp and satiric Hollywood twist on the tale of *The Emperor's New Clothes*.

Directed by Francois Velle, written by Craig Sherman.
US, 2003, color, Digital Video, 93 min. Rated R.

"An appealing Hollywood satire"

—NICK LASALLE,
SAN FRANCISCO CHRONICLE

"I love this dirty town!" "I'd hate to take a bite out of you, Sidney. You're a cookie full of arsenic."

SWEET SMELL OF SUCCESS

Opens Fri, Nov 14, with daily shows through Thu, Nov 20, including weekend matinees

One
Week
Only!

"Match me, Sidney," barks sanctimonious columnist J.J. Hunsecker (Burt Lancaster in a role based on Walter Winchell) at sycophantic publicist Sidney Falco (Tony Curtis) in the quintessential portrait of the rancid underside of Great White Way New York. The ultra-stylized dialogue by Clifford Odets and Ernest Lehman is now legendary, as are Elmer Bernstein's all-jazz score and James Wong Howe's lustrous all-location b&w cinematography—with midtown late 1950s New York in the minutest of detail—all more vivid in this gorgeous new 35mm print. "Extraordinary for its depiction of a now-vanished New York, for the spiraling viciousness of Burt Lancaster and Tony Curtis, and for the plot, which hinges on a smear campaign." —Stuart Klawans, *New York Times* (2001).

Directed by Alexander Mackendrick, written by Clifford Odets and Ernest Lehman. US, 1957, b&w, 96 min.



PHOTO: FEST

"The funniest, most unabashedly goofy indie film to come out in quite some time."

—MERLE BERTRAND,
FILM THREAT ON-LINE MAGAZINE

Exclusive Washington Area Premiere **AMERICAN CHAI**

Opens Fri, Nov 14, with daily shows through Tue, Nov 25, including weekend matinees; NOTE: No shows on Mon, Nov 24



The heartfelt coming-of-age story of Sureel (Alook Metha), a first generation Indian-American college boy who just wants to be like his American friends. But his strict immigrant parents' tight rein on his life—no dating, no staying out late, no music, no R-rated movies or prime-time TV—make for a life of duality. Now in his senior year, Sureel's deceptive ways have reached an all-time low. His parents believe he's graduating pre-med, but he's really a music major following his rock-and-roll dreams. Drawing favorable comparisons to the art-house hit *BEND IT LIKE BECKHAM*, *AMERICAN CHAI* received numerous festival honors, including Audience Awards at the Slamdance and Gen Art

film festivals. In addition to original songs by lead actor Aalok Mehta, the soundtrack features songs by Jeff Buckley, Fathead and California-based South-Asian underground artists Rukus Avenue.

Directed/written by Anurag Metha. US, 2001, color, 35mm, 92 min.

"In its understanding, often funny way, AMERICAN CHAI tells a story whose restatement is validated by the changing composition of the nation."

—LAWRENCE VAN GELDER,
NEW YORK TIMES

The new 35mm print of **THE ADVENTURES OF ROBIN HOOD**

Opens Fri, Nov 21, with daily shows through Wed, Dec 3, including weekend matinees and additional Thanksgiving weekend shows; NOTE: No shows on Mon, Nov 24

Nobody could sling a deer across his shoulders with more aplomb than Errol Flynn, here entering swashbuckling heaven as the Greatest Bandit of Them All, supported by the most hateful villains (Basil Rathbone, Claude Rains), the most demure heroine (Olivia de Havilland) and the merriest of men (Alan Hale, Eugene Pallette, Patrick Knowles). In some ways the result is a series of accidents—

James Cagney was announced for the role but left the studio in a contract dispute; director William Keighley began the film but was superseded by action expert Curtiz when he fell behind schedule; and composer Erich Wolfgang Korngold (who first passed on composing the score) won an Academy Award. For its new print, Warner Bros. used digital technology to perfectly register *ROBIN HOOD*'s original Technicolor negatives, restoring the full vibrancy of its magnificent color, as well as the full range of its stirring soundtrack.

Directed by Michael Curtiz and William Keighley, written by Norman Reilly Raine and Seton I. Miller. US, 1938, color, 105 min.

"One of the most splendid entertainments ever devised."

—DAVID SHIPMAN



"An intelligent seriocomic film that, at its best, reminds me of what Woody Allen used to deliver." —VARIETY

Exclusive Washington Area Premiere **MELVIN GOES TO DINNER**

Opens Fri, Nov 21, with daily shows through Wed, Dec 3, including weekend matinees and additional Thanksgiving weekend shows;
NOTE: No shows on Mon, Nov 24



A premise seen before—a dinner conversation between four near-strangers—but spinning an original, witty and insightful work that probes issues as wide-ranging as fate, pornography, infidelity, fetishes, ghosts, depravity and faith. While comparisons to MY DINNER WITH ANDRE are inevitable, MELVIN GOES TO DINNER distinguishes itself from its predecessor by freeing itself from its restaurant setting in a series of flashbacks and forays into the circumstances that brought this unlikely dinner party together. Snappily directed by MR. SHOW's Bob Odenkirk (who drops in with a hilarious cameo as a motivational speaker), from the screenplay by Michael Blieden (adapted from his stage play *Phyro-Giants*), who also stars as Melvin. Featuring music by Michael Penn and memorable cameos by David Cross and Maura Tierney, as well as a jovial schizophrenic listed in the credits as "El Diablo the Uncredited"—though most suspect that he is, in fact, SCHOOL OF ROCK's Jack Black.

Directed by Bob Odenkirk, written by Michael Blieden. US, 2003, color, Digital Video, 84 min.

"Movie comedy is so star-driven that low-budget, independently made comedies rarely reach local screens. MELVIN GOES TO DINNER... makes you wonder what else we've been missing."

—PAUL SHERMAN, THE BOSTON HERALD



PHOTO: FEST

CHINATOWN

Opens Wed, Nov 26, with one show daily through Wed, Dec 3, including weekend matinees and additional Thanksgiving weekend shows; NOTE: No shows on Mon, Nov 24



"Forget it, Jake, it's Chinatown." In drought-ridden 1930s Los Angeles, divorce-specializing private eye Jack Nicholson gets his nose re-arranged—by director Polanski in a memorable cameo—after sticking it into the schemes of family-loving mogul John Huston and his mysterious daughter Faye Dunaway. Polanski created both an homage to, and a classic of, film noir mystery, as well as an examination of the birth of Los Angeles—with the stolen water rights of the actual Owens Valley War the catalyst. Amid multiple Oscar nominations (11, including Best Film, Director, Actor, Actress, Cinematography, Music), the screenplay was the only winner, despite—or perhaps because of—Polanski's revision of the ending over Towne's violent objections. In Towne's version, Dunaway tragically achieved her own justice. Paramount Classics has now restored CHINATOWN's golden-tinged evocation of long-lost Los Angeles.

Directed by Roman Polanski, written by Robert Towne. US, 1974, color, 131 min.

"If you're attracted to pure, exquisitely photographed cinematic depictions of the world, you could almost lie down in HUKKLE as if it were a meadow and soak in its sun-drenched atmosphere."

—STEPHEN HOLDEN, NEW YORK TIMES



Exclusive Washington Area Premiere
HUKKLE

Opens Fri, Dec 5, with daily shows through Thu, Dec 11, including weekend matinees

Employing elaborate tracking shots, inventive never-seen-before perspectives and a probing camera that seems oblivious to the technical constraints of filmmaking, HUKKLE follows the lives of the residents and animals of a sleepy remote Hungarian village where something mysterious—perhaps unspeakable—is going on. Though the film is strikingly visual, painstakingly choreographed and stunningly photographed, it would be a mistake to call it an homage to silent filmmaking—despite its limitation to a few audible words. Punctuated by a cacophony of sounds cobbled together from daily life, HUKKLE's soundtrack is as elaborately orchestrated as its visuals. In fact, the title itself is an attempt to capture the sound of a hiccup. Director György Pálfi was honored with the European Discovery of the Year Award at the European Film Awards for this stunning directorial debut. Directed/written by György Pálfi. Hungary, 2002, color, 75 min. Hungarian with English subtitles.

Exclusive Washington Area Premiere

BETTER HOUSEKEEPING
[aka GOOD HOUSEKEEPING]

Opens Fri, Dec 5, with daily shows through Thu, Dec 11, including weekend matinees and special Thanksgiving weekend shows

A family satire in the John Waters mode, BETTER HOUSEKEEPING is an over-the-top comedy that finds Don and Donatella living under the same roof, pending the finalization of their divorce. Don is a self-employed action figure trader who spends his days drinking with friends. Meanwhile, his forklift-driving, bread-winning wife Donatella berates him so incessantly he builds a wall dividing the house in half. The battle lines drawn, their dispute builds into a depraved (and hilarious) series of conflicts—



"The movie is... very funny as you peek at it through the fingers in front of your eyes."

—ROGER EBERT, CHICAGO SUN-TIMES

including the inevitable boom-box show-downs escalating into infidelity,

the use of their son as a custody pawn, a decidedly low-tech car crash and a rocket-launcher mishap. Like watching the anatomy of an episode of COPS from the inside of the fence, BETTER HOUSEKEEPING laughs with its characters as they create an absurd mess of themselves.

Directed/written by Frank Novak. US, 2000, color, 90 min.

OCT 29 - DEC 11

AT AFI SILVER & KENNEDY CENTER



OCT 29 - DEC 11 AT AFI SILVER & KEN

SUN MON TUE WED THU FRI SAT

SERIES KEY:
 ★ AFI Silver MEMBERS ONLY EVENT p. 21, back cover
 ● AFI Silver SPECIAL EVENT
 EU European Union Festival pp. 2-6
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 IL ILEX Iranian Film Showcase pp. 16-17
 PC Producer's Club p. 18
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 BM Bill Murray p. 20
 MC Montgomery College Film Series p. 22
 LR Leni Riefenstahl p. 23

TIMES that are underlined denote final/only show of an engagement.

2 GIRLHOOD 1:15, 3:15, 5:15, 7:15, 9:15 THE BACKYARD 2:15, 4:00, 5:45, 7:30, 9:30 AFI 100 ANNIE HALL 12:30 EU LOSER TAKES ALL 3:00 A KIND OF AMERIKA 5:30 SQUINT YOUR EYES 8:00 EU @ KENNEDY CENTER ONE HAND CAN'T CLAP 6:00 EVERYBODY LOVES ALICE 8:00	3 GIRLHOOD 7:15, 9:15 AFI 100 ANNIE HALL 6:30 EU POPPITZ 6:30 SQUINT YOUR EYES 8:30 A KIND OF AMERIKA 8:40 EU @ KENNEDY CENTER I ALWAYS WANTED TO BE A SAINT 6:30 THE GREEN BUTCHERS 8:15	4 GIRLHOOD 7:15, 9:15 THE BACKYARD 7:30 ● MARS: MID-ATLANTIC REGIONAL SHOWCASE 9:30 EU POPPITZ 6:30 THE STONE RAFT 8:30 EU @ KENNEDY CENTER UMUR 6:30 ONE HAND CAN'T CLAP 8:30	5 GIRLHOOD 7:15 THE BACKYARD 7:30 EU @ KENNEDY CENTER ONE HAND CAN'T CLAP 6:30 THE GIRL WITH A PEARL EARRING 8:30	6 GIRLHOOD 7:15, 9:15 THE BACKYARD 9:30 EU THE STONE RAFT 6:30 ANYWAY THE WIND BLOWS 9:00 EU @ KENNEDY CENTER KASSABLANKA 6:30 BANK BÀN 8:30	7 NEW SUIT 7:00, 9:00 GIRLHOOD 7:15, 9:30 EU UMUR 6:30 WE ARE BEING WATCHED 8:40 EU @ KENNEDY CENTER THE GIRL WITH A PEARL EARRING 6:30 LOSER TAKES ALL 8:15	8 NEW SUIT 5:00, 7:00, 9:00 GIRLHOOD 12:15, 2:15, 7:15 BACKYARD 5:15, 9:30 EU WOLFSBURG 2:00, 6:00 ANYWAY THE WIND BLOWS 2:30 THE HANDCUFF KING 4:00 EVERYBODY LOVES ALICE 8:00 EU @ KENNEDY CENTER SQUINT YOUR EYES 6:30 REUNION 8:15
9 NEW SUIT 1:00, 5:00, 7:00, 9:00 GIRLHOOD 3:15, 7:15 THE BACKYARD 5:15, 9:30 ● ALL QUIET ON THE WESTERN FRONT 2:30 AFI 100 MANHATTAN 12:30 EU THE HANDCUFF KING 1:15, 6:00 WOLFSBURG 3:20 BANK BÀN 8:00 EU @ KENNEDY CENTER LOSER TAKES ALL 6:00 A KIND OF AMERIKA 8:15	10 NEW SUIT 7:00, 9:00 LR THE WONDERFUL HORRIBLE LIFE OF LENI RIEFENSTAHL 6:45 AFI 100 MANHATTAN 6:30, 9:00	11 NEW SUIT 7:00, 9:00 LR OLYMPIA 6:45 ● ALL QUIET ON THE WESTERN FRONT 7:30	12 NEW SUIT 7:00, 9:00 AU THE MAN WHO SUED GOD 6:45 LA SPAGNOLA 9:30 MC LOVE ME TONIGHT 6:30 LR THE BLUE LIGHT 8:45	13 NEW SUIT 7:00, 9:00 AU RADIANCE 6:30 MULLET 8:30 LR THE WONDERFUL HORRIBLE LIFE OF LENI RIEFENSTAHL 6:45	14 SWEET SMELL OF SUCCESS 6:45, 9:00 AMERICAN CHAI 7:15, 9:15 AU YOUNGU BOY 6:30 BETTER THAN SEX 8:30	15 SWEET SMELL OF SUCCESS 12:15, 2:30, 4:45, 9:00 AMERICAN CHAI 1:15, 3:15, 5:15, 7:15 AU FLOATING LIFE 12:45 RADIANCE 2:45 YOUNGU BOY 5:00 MULLET 7:00 THE MAN WHO SUED GOD 9:15 ● THE PHANTOM EXPRESS 7:00 ● MUSIC VIDEO SHOWCASE 9:30

OCT

NOVEMBER

16 SWEET SMELL OF SUCCESS 12:15, 2:30, 4:45, 6:45, 9:00
 AMERICAN CHAI 3:15, 5:15, 7:15, 9:15
AFI 100
 CRIMES AND MISDEMEANORS 12:30
AU
 LA SPAGNOLA 12:45
 FLOATING LIFE 2:45
 THE MAN WHO SUED GOD 5:00
 BETTER THAN SEX 7:30
 RADIANCE 9:30

17 SWEET SMELL OF SUCCESS 6:45, 9:00
 AMERICAN CHAI 9:15
AFI 100
 CRIMES AND MISDEMEANORS 6:30
PC
 LIFT 7:30
 MUDGE BOY 9:30

18 SWEET SMELL OF SUCCESS 6:45, 9:00
 AMERICAN CHAI 7:15, 9:15
 ● CINE LATINO: LOVE HURTS 6:30
PC
 THINGS YOU CAN TELL JUST BY LOOKING AT HER 9:00

19 SWEET SMELL OF SUCCESS 6:45, 9:00
 AMERICAN CHAI 7:15, 9:15
MC
 THE LONG RIDERS 6:30
PC
 LIFT 9:15

20 SWEET SMELL OF SUCCESS 6:45, 9:00
 AMERICAN CHAI 7:15, 9:15
PC
 THINGS YOU CAN TELL JUST BY LOOKING AT HER 6:45
 MUDGE BOY 9:30

21 THE ADVENTURES OF ROBIN HOOD 6:30, 8:45
 MELVIN GOES TO DINNER 7:30, 9:30
 AMERICAN CHAI 7:15, 9:15

22 THE ADVENTURES OF ROBIN HOOD 1:45, 4:00, 6:30, 8:45
 MELVIN GOES TO DINNER 1:30, 3:30, 5:30, 7:30, 9:30
 AMERICAN CHAI 1:15, 3:15, 5:15
IL
 OUR TIMES 7:00
 UNDER THE SKIN OF THE CITY 9:15

23 THE ADVENTURES OF ROBIN HOOD 1:45, 6:30, 8:45
 MELVIN GOES TO DINNER 3:30, 5:30, 7:30, 9:30
 AMERICAN CHAI 7:15, 9:15
AFI 100
 BANANAS 1:30
IL
 IRANIAN WOMEN FILMMAKERS 1:00
 NARGESS 2:30
 THE BLUE VEILED 4:45

24 ★ THE LAST SAMURAI 8:00

25 THE ADVENTURES OF ROBIN HOOD 6:30, 8:45
 MELVIN GOES TO DINNER 7:30, 9:30
 AMERICAN CHAI 7:15, 9:15

26 CHINATOWN 7:15
 THE ADVENTURES OF ROBIN HOOD 6:30, 8:45
 MELVIN GOES TO DINNER 7:30, 9:30

27 CHINATOWN 7:15
 THE ADVENTURES OF ROBIN HOOD 6:30, 8:45
 MELVIN GOES TO DINNER 7:30, 9:30

28 ● PICCADILLY 2:00
 CHINATOWN 4:15, 7:15
 THE ADVENTURES OF ROBIN HOOD 1:45, 4:00, 6:30, 8:45
 MELVIN GOES TO DINNER 1:30, 3:30, 5:30, 7:30, 9:30

29 ● PICCADILLY 2:00
 CHINATOWN 4:15, 7:15
 THE ADVENTURES OF ROBIN HOOD 1:45, 4:00
 MELVIN GOES TO DINNER 1:30, 3:30, 5:30, 7:30, 9:30
IL
 LETTERS IN THE WIND 7:30
 FIFTH REACTION 9:15

30 ● PICCADILLY 2:00
 CHINATOWN 4:15, 7:15
 THE ADVENTURES OF ROBIN HOOD 1:45, 8:45
 MELVIN GOES TO DINNER 3:30, 5:30, 7:30, 9:30
AFI 100
 SLEEPER 1:30
IL
 LETTERS IN THE WIND 3:45
 THE FIFTH REACTION 5:45

1 CHINATOWN 7:15
 THE ADVENTURES OF ROBIN HOOD 8:45
 MELVIN GOES TO DINNER 7:30, 9:30
AFI 100
 SLEEPER 6:30

2 CHINATOWN 7:15
 MELVIN GOES TO DINNER 7:30, 9:30
 ● MARS: MID-ATLANTIC REGIONAL SHOWCASE 9:30

3 CHINATOWN 7:15
 THE ADVENTURES OF ROBIN HOOD 8:45
 MELVIN GOES TO DINNER 7:30, 9:30
MC
 TO BE OR NOT TO BE 6:30

4 ★ THE LORD OF THE RINGS: THE RETURN OF THE KING 8:00

5 HUKKLE 7:00, 8:45
 BETTER HOUSEKEEPING 7:15, 9:15
BM
 LOST IN TRANSLATION 6:45
 GROUNDHOG DAY 9:00

6 HUKKLE 1:00, 3:00, 5:45,
 BETTER HOUSEKEEPING 1:15, 3:15, 5:15, 9:15
BM
 SPACE JAM 12:30
 RUSHMORE 2:30
 THE ROYAL TENENBAUMS 4:15
 LOST IN TRANSLATION 6:45
 KINGPIN 9:00
IL
 SILENCE BETWEEN TWO THOUGHTS 7:30
 DANCING IN THE DUST 9:30

7 HUKKLE 7:00, 8:45
 BETTER HOUSEKEEPING 1:15, 3:15, 5:15, 7:15, 9:15
BM/AFI 100
 GHOSTBUSTERS 12:30
 MENTALS 2:15
 STRIPES 4:15
 LOST IN TRANSLATION 6:45
 QUICK CHANGE 9:00
IL
 SILENCE BETWEEN TWO THOUGHTS 2:45
 DANCING IN THE DUST 4:45

8 HUKKLE 7:00, 8:45
 BETTER HOUSEKEEPING 7:15, 9:15
BM/AFI 100
 CADDYSHACK 6:45
 TOOTSIE 9:00

9 HUKKLE 7:00, 8:45
 BETTER HOUSEKEEPING 7:15, 9:15
BM
 LOST IN TRANSLATION 6:45
 THE RAZOR'S EDGE 9:00

10 HUKKLE 7:00, 8:45
 BETTER HOUSEKEEPING 7:15, 9:15
BM
 LOST IN TRANSLATION 6:45
 MAD DOG AND GLORY 9:00

11 HUKKLE 7:00, 8:45
 BETTER HOUSEKEEPING 7:15, 9:15
BM
 LOST IN TRANSLATION 6:45
 HAMLET 9:00

Information is correct at press time. Films and schedule subject to change.
 Check www.AFI.com/Silver for updates.

ABOUT AFI

AFI Silver

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AFI Silver box office opens at 5:45 p.m. on weekdays, 12:15 p.m. weekends or 30 minutes before the first show.

Concession & Café

AFI Silver's concession and café offer a wide range of gourmet fare in addition to the full range of traditional theatre treats. Enjoy candy and popcorn (topped with real butter!), as well as delicious coffee drinks, a variety of pizzas, homemade sandwiches, appetizers and baked goods (including several vegetarian and vegan-friendly options).

Location and Directions

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

By Car: AFI Silver is less than two miles south of Beltway exit 30 (Colesville Road) and exit 31 (Georgia Avenue). The theatre is also convenient to Bethesda via East-West Highway, and a short drive from downtown Washington via 16th Street, NW.

By Metro: AFI Silver is located on Colesville Road, just two blocks north of Metro's Red Line station in Silver Spring.

By Ride-On Bus: The Silver Spring Metro station is served by Ride-On routes 1, 2, 3, 4, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 28.

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Convenient parking is available to AFI patrons behind the Lee Building at the corner of Colesville Road and Georgia Avenue (\$3 for the entire evening). The lot can be entered from either Georgia Avenue or Fenton Street. In addition, parking is available at Gateway Plaza after 6:00 p.m. (in front of the historic shopping center at the corner of Georgia and Colesville). AFI Silver is also within easy walking distance of several public parking decks. The closest is one-and-a-half blocks from the theatre at Colesville Road and Spring Street. Public garages offer free parking on weekends and meter rates of 50¢ per hour weekdays.

Kennedy Center

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The AFI box office is located in the Kennedy Center Hall of States and open one half-hour before screenings. The box office is not open on days when no screening is scheduled. For program information call 202.785.4600.

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They don't only raise kangaroos Down Under—an exciting new crop of filmmakers is revivifying Australian cinema. The seven films in this series represent a core sample of the significant work being done by the latest generation. AFI Silver thanks the Embassy of Australia for making this series possible.



LA SPAGNOLA

THE MAN WHO SUED GOD

Wed, Nov 12, 6:45; Sat, Nov 15, 9:15; Sun, Nov 16, 5:00

It's an "Act of God," point out the insurance companies when ex-lawyer/fisherman Billy Connolly's boat is spectacularly destroyed by lightning—so they don't have to pay. Amid hilarious Scottish-accented profanity, Connolly calls on that legal training he disdains (disgusted with the system) to sue. And, although ex-wife Wendy Hughes thinks he's nuts, journalist Judy Davis makes him a front-page popular hero. Amazingly, reportedly based on an actual case, THE MAN WHO SUED GOD alternates hairy storm sequences with courtroom drama, slapstick pratfalls, oddball Connolly/Davis chemistry and thoughtful discussions of legal and theological issues.

Directed by Mark Joffe, written by Don Watson from an original screenplay by John Clarke. Australia, 2002, color, scope, 98 min.

LA SPAGNOLA

Wed, Nov 12, 9:30; Sun, Nov 16, 12:45

It's 1960 in a dusty Australian industrial town, and even though the "Spanish woman" of the title, Lola Marcelli, throws herself on his car, she can't keep her philandering husband from running off with a blonde Australian. Now how will she support herself and 14-year-old daughter Alice Ansara when he's taken all the money too? Will her job as an Italian-Spanish interpreter for a local doctor keep the huervos on the table? Based on producer/scenarist Anna Maria Monticelli's own experiences, but interpreted here as raucous black farce as both mother and daughter hatch alternate revenge schemes. Debut work for erstwhile actor Jacobs. Eleven nominations for Australian Film Institute Awards, winning for Best Score.

Directed by Steve Jacobs, written by Anna Maria Monticelli. Australia, 2001, color, 90 min.

RADIANCE

Thu, Nov 13, 6:30; Sat, Nov 15, 2:45; Sun, Nov 16, 9:30

Amidst the beautifully photographed coastal landscapes of Hervey Bay, Queensland, three Aboriginal sisters—fun-loving Deborah Mailman, successful opera singer Rachel Maza, and stay-at-home caretaker Trisha Morton-Thomas—assemble for their hard-drinking mother's funeral... and then old issues are revived and the home truths start coming. As operatic arias play on the soundtrack, biting remarks and stinging comebacks fly in this powerful chamber piece for three, adapted by Louis Nowra from his play, with a final revelation as the climax. International awards for Perkins' debut work, topped by Mailman's Best Actress awards from the Film Critics Circle of Australia and the Australian Film Institute.

Directed by Rachel Perkins, written by Louis Nowra from his play. Australia, 1998, color, 83 min.



YOLNGU BOY



THE MAN WHO SUED GOD

MULLET

Thu, Nov 13, 8:30; Sat, Nov 15, 7:00

Back after three years—during which rumors swirl that he's become a football or film star—Ben Mendelsohn returns to his coastal town, and he's just the same! Content just to catch the fish of the title (hence his nickname), he's not exactly welcomed by disappointed parents who don't even speak to each other, or by Susie Porter, the girlfriend he walked out on who's now married to his cop brother Andrew S. Gilbert, or even by sister Peta Brady, who goes as far as knocking him off his bar stool. Low-key, warmly humorous mood piece with evocative scope photography. Best Director, Shanghai Film Festival; Best Screenplay, Supporting Actor (Gilbert), Film Critics Circle of Australia.

Directed/written by David Caesar. Australia, 2001, scope, 86 min.

YOLNGU BOY

Fri, Nov 14, 6:30; Sat, Nov 15, 5:00

"Three boys, two laws, one land." Three teenage Aboriginal (pronounced 'Yolnoo') friends—glue-sniffing Sean Mununggurr, Aussie football-crazed Nathan Daniels and searching-but-attracted-to-the-traditional-life John Sebastian Pilakui—contend with the pull of two disparate cultures. But when Mununggurr gets in real trouble, they must call on half-remembered outback skills to trek hundreds of miles to Darwin and the judgment of a tribal elder. A 10-year project for

first-time director Johnson, with a non-professional cast and spectacular scenery. Best Young Actor, Australian Film Institute Award to Pilakui.

Directed by Stephen Michael Johnson, written by Chris Anastassiades. Australia, 2000, color, 85 min.

BETTER THAN SEX

Fri, Nov 14, 8:30; Sun, Nov 16, 7:30

David Wenham's a London-based wildlife photographer back home in Australia for a few days, and Susie Porter's a designer with a trendy apartment. On the morning after their one-night stand, they tell the audience how they hooked up and what happened afterwards. Between frank scenes of lovemaking, the straight-to-the-screen interjections (from friends too) continue, even as actual feelings arise while that scheduled flight back to London looms—with taxi driver Kris McQuade playing the Greek chorus throughout. Eight nominations, Australian Film Institute Awards, including Best Film, Director, Actor, Actress. "Pretty raunchy... funny and honest" —Kevin Thomas, Los Angeles Times.

Directed/written by Jonathan Teplitzky. Australia, 2000, color, 90 min.

FLOATING LIFE

Sat, Nov 15, 12:45; Sun, Nov 16, 2:45

"You're here as migrants, not to enjoy life," barks Aussified Annie Yip to her just-arrived Chinese parents and younger brothers, as they dazedly contemplate their shift from teeming Hong Kong to sun-splashed Down Under suburbia while being cautioned against skin cancer, wasps, spiders and burning incense in a wooden house. Clara Law's (herself now an Australian immigrant) family portrait progresses from farce to a moving depiction of displacement when her Germany-based daughter Annette Shun Wa asks, "Who am I?" Silver Leopard, Locarno; Best Director, Gijón Festival.

Directed/co-written by Clara Law. Australia, 1996, color, 92 min.

Iranian Voices

Sat, Nov 22 - Sat, Dec 20

This Festival of Films from Iran, sponsored by the ILEX Foundation and presented with the assistance of Niloo Fotouhi of the ILEX Foundation, Bo Smith of the Museum of Fine Arts Boston, and Renée Wright of Lens to Lens, Inc., includes some of the latest personal and political dramas from a changing Iran. Iran's most accomplished female film artist and recipient of the fourth annual ILEX Foundation Award for Excellence in Iranian Cinema, Rakhshan Bani-Etemad, will be at the AFI Silver on November 22 to present her most recent film, **OUR TIMES**.

All films are in Persian with English subtitles, except as noted.

IRANIAN WOMEN FILMMAKERS

Sun, Nov 23, 1:00

Iran produces some of the world's most exciting cinema. Ironically, in contrast to the post-revolution status of women in that country, the number of women filmmakers who produce exceptional works is constantly on the rise. Is there an explanation for this contradictory phenomenon? To find the answer, IRANIAN WOMEN FILMMAKERS combines conversations with some of Iran's best-known women directors and actors (including Rakhshan Bani-Etemad, Tahmineh Milani, Samira Makhmalbaf, Fatemeh Motamed Aria and Niki Karimi) with clips from their films. (From the World Film Festival of Montreal program.)

Directed by Hamid Khairolkhin and Majid Khabazan. Iran, 2003, color, 60 min.

NARGESS

Sun, Nov 23, 2:30

When young thief Adel meets Nargess, a beautiful girl from a very poor family, he decides to go straight to be with her. But his change of strategy fails to amuse his *current* lover and criminal compatriot, whose beauty is a thing of the past. Once Adel realizes the straight life is difficult, the temptation to pull off one final really big robbery proves too great. A haunting and provocative examination of crime, poverty and marginalization in a culturally-ingrained, codified society.

Directed by Rakhshan Bani-Etemad, written by Rakhshan Bani-Etemad and Fereydu Jirani. Iran, 1992, color, 100 min.

SPECIAL EVENT!

OUR TIMES

[Rooze Ghar-e-ma]

Sat, Nov 22, 7:00

Bani-Etemad's 2002 documentary provides both a fascinating glimpse into the recent Iranian presidential elections and a devastating portrait of the role of women in society, first following a group of 22-year-old college girls who open a campaign office for a successful reformist candidate, then exploring the life of an unsuccessful presidential candidate (of 711 candidates, 48 were women). Real-life heroine Arezoo Bayat, a 25-year-old divorced mother who's been evicted from her home then fired from her job, picks herself up and decides to run for president. Outspoken director Rakhshan Bani-Etemad (*UNDER THE SKIN OF THE CITY*) paints an unforgettable picture of women's determination to have a voice in politics in today's Iran, despite the cards stacked against them.

Directed/written by Rakhshan Bani-Etemad. Iran, 2002, color, 78 min.

Rakhshan Bani-Etemad will introduce the film and participate in a post-screening audience discussion.

UNDER THE SKIN OF THE CITY

[Zir-E Poust-E Shah]

Sat, Nov 22, 9:15

Rakhshan Bani-Etemad returns to the hard-hitting drama of her early films with this realistic depiction of a beleaguered lower-class family. Tuba, a factory worker and mother of four, rises to the challenge when her family and way of life are threatened. Her son attempts to better the family's lot by working for a visa; when his plans fall apart however, Tuba is forced to take drastic measures. Without provoking pity for these no-nonsense people whose philosophical approach to problems is "That's life," the film was a box-office smash in Iran, a sign that Bani-Etemad's straight talk about the underside of life—including such taboo topics as prostitution, drugs and corruption—has found a receptive audience.

Directed by Rakhshan Bani-Etemad, written by Rakhshan Bani-Etemad and Farid Mostafavi. Iran, 2000, color, 92 min.

Rakhshan Bani-Etemad will introduce the film and participate in a post-screening audience discussion.

THE BLUE-VEILED

[Rusari Abi]

Sun, Nov 23, 4:45

Fatemeh Motamed-Aria stars as a kind widower and plantation owner who falls in love with one of his field hands, a strong-willed woman who lives in poverty while supporting a mother and two younger siblings. But their relationship faces tough obstacles—differences in age and social class, and the objections of Motamed-Aria's adult daughters. Based on Bani-Etemad's research into working-class Iranian women, *THE BLUE-VEILED* has won prizes at festivals worldwide.

Directed/written by Rakhshan Bani-Etemad. Iran, 1995, color 85 min.

LETTERS IN THE WIND

[Namehay Bad]

Sat, Nov 29, 7:30; Sun, Nov 30, 3:45

Newcomer Ali Reza Amini's debut feature creates an artful microcosm of contemporary Iranian society, drawing on conscription and life in the military barracks as a metaphor. A group of soldiers from remote corners of the country, mobilized to a camp near Teheran, struggle to find ways to coexist under extremely harsh and isolating conditions. On the surface a simple story, but with underlying insights into these soldiers' desires and human connections, as well as a significant account of the present state of the Iranian spirit. (From the Toronto Film Festival program.)

Directed by Ali Reza Amini, written by Bayram Fazli. Iran, 2001, color, 73 min.



Director Rakhshan Bani-Etemad in person!



LETTERS IN THE WIND

THE FIFTH REACTION [Vakonesh-e Panjom]

Sat, Nov 29, 9:15; Sun, Nov 30, 5:45

A taut and suspenseful drama featuring Niki Karimi (TWO WOMEN) as Fereshteh, a widowed high school teacher who tries to escape with her children from the dictates of her wealthy, autocratic and disapproving father-in-law Hadji (Jamshid Hashempour). With the help of women friends, Fereshteh and her children try to cross Iran while being pursued by every truck driver in the country. Director Milani, whose outspoken feminism has landed her an international audience but also in jail, continues her exploration of women living in a theocracy and their conflicts in contemporary Iran. "Impassioned and suspenseful" —*Los Angeles Times*.

Directed by Tahmineh Milani. Iran, 2003, color 106 min.

SILENCE BETWEEN TWO THOUGHTS

Sat, Dec 6, 7:30; Sun, Dec 7, 2:45

In SILENCE BETWEEN TWO THOUGHTS—the quiet moment of indecision a person faces when recognizing the cracks in his belief system—an anonymous prison guard and executioner for a fundamentalist religious figure is ordered to execute a young woman for an undisclosed crime. He's initially prevented from carrying out the execution, but then hesitates on his own volition—with anarchistic results. Inspired in part by the Taliban's rule in Afghanistan, the film is set in an unnamed country, but could be anywhere where such a brand of fundamentalism rules. Evoking the premise that devotion can take many forms, the film suggests that the strictest interpretation of scripture is only one of them. That the film exists at all is a tribute to Payami's dedication and perseverance—three months ago his negative was seized by government officials. This version was reconstructed based on computer files. (From the Toronto Film Festival program.)

Directed/written by Babak Payami. Iran, 2003, color, video, 95 min.

DANCING IN THE DUST [Raghs Dar Ghobar]

Sat, Dec 6, 9:30; Sun, Dec 7, 4:45

Two outcasts—a silent old man and loudmouthed Azerbaijan youth Nazar—set out to catch poisonous snakes in the desert in this eye-catching first film by Asghar Farhadi. Obsessed with paying his fiancée's marriage contribution (which he can't



SILENCE BETWEEN TWO THOUGHTS

afford) Nazar attempts to make money by catching poisonous snakes. Married and madly in love with young bride Reyhaneh, Nazar is forced to divorce her when his family hears rumors that her mother is a prostitute. The film's theme—love and the sacrifices it demands—is beautifully illustrated in the story's final, satisfying twist.

Directed by Asghar Farhadi, written by Alireza Basrafshan, Asghar Farhadi and Mohammad Reza Fazeli. Iran, 2003, color, 95 min.

THE MAY LADY [Banooye Ordibehešt]

Sat, Dec 13, TBA; Sun, Dec 14, TBA

"Rakhshan Bani-Etemad, Iran's foremost female auteur, has produced her most personal film in this haunting film. Telling the tale of a divorced 42-year-old woman director who wages a war of nerves with her teenage son concerning her desire to date, the film is a beautifully shaded mood piece that provocatively, movingly connects the outer and inner lives of women, and recognizes their awareness of difficulty. While Bani-Etemad's method recalls the coolly distanced views of Godard, Akerman and Duras, it also emerges organically from the director's own background as a socially engaged documentarian. What's added here is a personal emotional dimension that most documentaries forgo, and that is beautifully, carefully rendered in sharp images and introspective monologues." —*Variety*.

Directed/written by Rakhshan Bani-Etemad. Iran, 1997, color, 85 min.

THE TWILIGHT [Gagooman]

Sat, Dec 13, TBA; Sun, Dec 14, TBA

This authentic prison drama blurs the boundaries between fact and fiction by casting prisoners, their families,

the guards and the warden as themselves—reenacting a real-life event. When a well-intentioned warden decides to conduct his own brand of prison reform by facilitating a marriage between a male and female inmate, he inadvertently complicates their already sad, hard lives. Shot on location in the western Iranian province of Loristan, the film combines the new Iranian cinema's hyper-realism with a powerful sense of melodrama. (From a Mill Valley Film Festival description.)

Directed by Mohammad Rasoulof. Iran, 2002, color, 79 min.

BLACK TAPE: A TEHRAN DIARY—THE VIDEOTAPE FARIBORZ KAMKARI FOUND IN THE GARBAGE

[Ravaryete Makdus]

Sat, Dec 13, TBA; Sun, Dec 14, TBA

Adding to a growing body of films about the Kurdish people, this underground experimental film provides a harrowing account of a fictitious 18-year-old Kurdish "trophy wife" married to her former torturer. Director Fariborz Kamkari shoots the entire film from the point of view of Goli's camcorder (a gift from her much-older husband), conveying the idea of her circumscribed world—a prison of sorts—in which she lives cut off from her family, people and language.

Directed by Fariborz Kamkari. Iran, 2002, Iran, DV to 35mm, 83 min. In Persian and Kurdish with English subtitles.

IRAN, VEILED APPEARANCES [Iran Sous Le Voile Des Apparences]

Sat, Dec 20, TBA; Sun, Dec 21, TBA

Defying images of Iran presented by US media, social critics and politicians, Thierry Michel's film is an

insightful documentary on life in contemporary Iran. Belgian director Michel (MOBUTU, KING OF ZAIRE) gained access to both the inner machinations of Iran's paramilitary religious sects and the increasingly modernized youth culture, giving viewers a rare glimpse into a country that seems destined for change—or perhaps not. Deeply troubling and "among the most important documentaries to be shown in this year's Sundance Film Festival, [the film] should be seen by anyone still wondering why September 11 happened, and where lies the fate of the world." —Sundance Film Festival.

Directed/written by Thierry Michel. Belgium, 2002, color, 94 min.

DEEP BREATH [Nafas-e amigh]

Sat, Dec 20, TBA; Sun, Dec 21, TBA

Two young men from different backgrounds in present day Tehran—university student Kamran and casual thief/vandal Mansour—become best friends. When Mansour is evicted, Kamran, disinterested in life at the university, scrapes together enough money for the two of them to share a cheap hotel room. They ramble through life aimlessly, cruising around in a stolen car, until one day the two offer a lift to Ayda, a student whose free and easy spirit captivates Mansour. A spark of hope brightens his empty life, even as Kamran continues to descend into destructive self-pity.

Directed/written by Parviz Shahbazi. Iran, 2002, color, 86 min.

CRIMSON GOLD [Talaye Sorgh]

Sat, Dec 20, TBA; Sun, Dec 21, TBA

An intimate and absorbing drama about how the hypocrisies and slights of daily life can push otherwise reasonable people over the edge. Based on true events and written by acclaimed director Abbas Kiarostami, the film tells the story of Hussein, a humble pizza deliveryman who feels humiliated by the injustices he sees around him. Incidents born of a society with great economic disparities ultimately lead to a shocking act of violence. Director Panahi uses Hussein's job as a delivery driver to shoot inside houses and behind closed doors, revealing places rarely seen by Western audiences. The outcome is a daring interrogation of Iranian society and a universal tale of urban alienation and inequality.

Directed by Jafar Panahi, written by Abbas Kiarostami. Iran/France/Italy, 2003, color, 97 min.

SHOWCASING NEW FILMMAKERS

SPECIAL PRESENTATION

Producers Club Of Maryland/Sundance Labs Fellowship Films

The Producers Club of Maryland, Inc., has raised hundreds of thousands of dollars to support the economic development work of the Maryland Film Office and Baltimore Film Commission. In addition, it serves as the organizing entity of the annual Maryland Film Festival. Partnering with Sundance Labs, The Producers Club annually funds and administers the Filmmakers Fellowship. AFI Silver and The Producers Club of Maryland are proud to present three films by recipients of the Maryland Producer's Club Fellowship—all of which premiered at Sundance Film Festivals and have played extensively on the festival circuit.

"LIFT teems with life."

—ELVIS MITCHELL,
NEW YORK TIMES

LIFT

(1998 Recipient)

Mon, Nov 17, 7:30; Wed, Nov 19, 9:15

In this co-directed crime drama, Kerry Washington stars as Niecy, a young African-American woman who lives in inner-city Boston but works at upscale department store Kennedy's. Landing a job at a fashionable clothing store was no accident—Niecy is ambitious, intelligent and stylish, and complete with a taste for the finer things in life. But to get them, she becomes a startlingly proficient shop-lifter who filches clothes and credit cards with equal aplomb. When she's lured by a local gang into a risky scheme to steal a small fortune in diamonds, she discovers that life as a criminal may not be her best choice. A smart and sharp satire that takes the urban crime genre in a new direction.

Co-directed/co-written by DeMane Davis and Khari Streeter. US, 2001, 86 min.



LIFT



THE MUDGE BOY

THE MUDGE BOY

(2001 Recipient)

Mon, Nov 17, 9:30; Thu, Nov 20, 9:30

A delicate but oddly blunt tale of a young boy growing up quickly in rural Vermont following the death of his mother. Young Duncan Mudge (Emile Hirsch, *THE DANGEROUS LIVES OF ALTAR BOYS*) has no alternative but to cope with the world around him. Facing the challenge of finding his own place amongst the other children of rural Vermont, Mudge is also called upon to provide some comfort for his distant and now emotionally damaged father. Protected in the process by the unqualified devotion of his pet chicken, Duncan bravely confronts a variety of puzzles and obstacles. Produced with the help of actor/director Stanley Tucci, *THE MUDGE BOY* competed in the 2003 Sundance Film Festival.

Directed/written by Michael Burke. US, 2002, color, 90 min.

THINGS YOU CAN TELL JUST BY LOOKING AT HER

(2000 Recipient)

Tue, Nov 18, 9:00; Thu, Nov 20, 6:45

A stunning ensemble cast—Holly Hunter, Calista Flockhart, Cameron Diaz, Glenn Close, Amy Brenneman and Kathy Baker—star in Rodrigo Garcia's (son of author Gabriel Garcia Marquez/AFI Conservatory alumnus) directorial debut featuring interweaving stories of five women whose lives become entangled, eroded, enriched and ultimately changed forever. In "This Is Dr. Keener," a visit by a tarot card reader forces divorced doctor Glenn Close to come to



THINGS...

grips with her loneliness. In "Fantasies About Rebecca," on-the-verge-of-40 bank manager Holly Hunter (Rebecca) meets a disturbed homeless woman determined to share some harsh insights into Rebecca's life. "Someone for Rose" features Kathy Baker as a divorced mom who manages to rekindle long-subdued sexual yearnings when a "little man" moves into the house across the street. In "Good Night, Lilly, Good Night, Christine," Calista Flockhart's Christine cares for her dying girlfriend, reminiscing about their past and worrying about her future without Lilly. And in "Love Waits for Kathy," detective Amy Brenneman, living a life of duty with a blind sister, reevaluates her choices after finding a former classmate dead from an apparent suicide. The terrific supporting cast, which includes Valeria Golino and the late Gregory Hines—plus the evocative score and penetrating script—all point to Garcia as a directorial talent to watch.

Directed/written by Rodrigo Garcia, produced by Jon Avnet, Chair, AFI Board of Directors, AFI Conservatory alumnus. US, 2001, color, 109 min.

Mid-Atlantic Regional Showcase (MARS)

Showcase Screenings: November 4 and December 2

AFI Silver is partnering with the DC Independent Film Festival and the Montgomery College Film Department to present a new monthly series showcasing independent filmmaking from the Mid-Atlantic region. Programs will be selected from submissions by local and regional filmmakers. (See below for application information.) Beginning November 4, this monthly showcase will take place on the first Tuesday of every month.

Tue, Nov 4 & Tue, Dec 2 8:00 – 9:30 p.m. Meet & Greet Filmmakers, AFI Silver Café
9:30 p.m. Film Presentation

MARS accepts entries for its ongoing program and is open to film/video productions shot on all formats. Screenings are in the following formats: 35mm, Beta SP, MiniDV, DVD & VHS. The Showcase is primarily looking for film shot in the mid-Atlantic Region. *Works in progress are welcome.*

To submit: Send cover letter, a VHS copy, press info and registration form to: "MARS" c/o DCIFF, 2950 Van Ness Street, NW, Washington, DC 20008, Phone: 202.537.9493; www.dciiff.org.



ANNIE HALL

AFI's 100 Years... 100 Movies

Here's Woody

Few directors have amassed a body of work as consistently entertaining and meaningful as Woody Allen. Working at a pace of a film per year for over 30 years, Allen has earned one Oscar for direction (ANNIE HALL), two for writing (ANNIE HALL, HANNAH AND HER SISTERS) and 13 nominations for writing. He has shepherded Oscar-winning performances from Diane Keaton, Dianne Wiest (twice), Mira Sorvino and Michael Caine. AFI Silver's sampling of films from his expansive body of work includes five of Allen selections recognized by AFI's 100 Years... 100 Laughs series.

ANNIE HALL

(#31 Movies, #4 Laughs)

Sun, Nov 2, 12:30; Mon, Nov 3, 6:30

The definitive "Woody Allen Film," ANNIE HALL dissects the anatomy of the relationship between Allen's alter ego—neurotic New York City stand-up comic Alvy Singer—and Diane Keaton's la-de-da Chippewa Falls *shiksa*. The fusion of the comic with the personal set against the backdrop of New York City (and Los Angeles) earned Allen Oscars for Best Picture and Best Director, and Best Actress for Keaton. Hilarious cameos featuring Shelley Duvall, Carol Kane, Paul Simon, Christopher Walken and Marshall McLuhan, as well as Jeff Goldblum and Sigorney Weaver.

Directed by Woody Allen, written by Woody Allen and Marshall Brickman. US, 1977, color, 94 min.

MANHATTAN

(#46 Laughs)

Sun, Nov 9, 12:30; Mon, Nov 10, 6:30, 9:00

After his 1978 Ingmar Bergman homage, INTERIORS, Allen returned to form with the darkly comedic MANHATTAN. Allen again stars as a neurotic New York comedy writer who, while dating 17-year-old schoolgirl Mariel Hemingway, falls for Diane Keaton. Meryl Streep plays the ex-wife who left him for another woman. New York City—elegantly shot in wide-screen black and white by Gordon Willis, with Gershwin's *Rhapsody in Blue* as the score—has never been presented more affectionately.

Directed by Woody Allen, written by Woody Allen and Marshall Brickman. US, 1979, b&w, 96 min.

CRIMES AND MISDEMEANORS

Sun, Nov 16, 12:30; Mon, Nov 17, 6:30

"If it bends, it's funny. If it breaks, it's not funny." Silly words of "wisdom" from self-important television producer Alan Alda, who also spouts aphorisms like "Comedy is tragedy, plus time" to impress Mia Farrow, much to the chagrin of documentary filmmaker and Farrow-suitor Woody Allen (Clifford Stern). Martin Landau, as a successful, albeit philandering ophthalmologist, contemplates knocking off his neurotic mistress Anjelica Huston when she threatens to ruin his domestic life. A decade (plus) later, Woody Allen's ambitious meditation on morality and fate in modern Manhattan remains one of his richest works in which both tragic and comic elements resonate.

Directed/written by Woody Allen. US, 1989, color, 107 min.

BANANAS

(#69 Laughs)

Sun, Nov 23, 1:30

A humorous look at a Latin American revolution finds Allen in fine comedic form as Fielding Mellish, a products tester who becomes the unlikely president of a banana republic to impress political activist Louise Lasser. Memorable moments include Howard Cosell giving a blow-by-blow description of a bedroom scene and Sylvester Stallone appearing as a subway thug. Allen even tosses in an homage for

film scholars to Russian revolutionary filmmaker Sergei Eisenstein.

Directed by Woody Allen, written by Woody Allen and Mickey Rose. US, 1971, color, 82 min.



SLEEPER

SLEEPER

(#80 Laughs)

Sun, Nov 30, 1:30; Mon, Dec 1, 6:30

Health food store owner Allen awakens 200 years in the future after going to the hospital for a simple procedure. Hedonism reigns supreme in this modern utopian society—a thorough skewering—and a look at the logical conclusion of "me generation" morality: with the Orgazmatron (a new-age sex machine), robot servants and animatronic dogs ("Woof woof woof, hello my name is Rags!"). Joining a group of bandit rebels, Allen and Keaton set out to thwart plans to clone their fearless leader from his postmortem remains—his *nose*.

Directed by Woody Allen, co-written by Woody Allen and Marshall Brickman. US, 1973, color, 88 min.



BANANAS

FILM SERIES

Bill Murray: Found In Translation

Fri, Dec 5 – Thu, Dec 11

Of all the original—and subsequent—SATURDAY NIGHT LIVE “Not Ready For Primetime Players,” it can be argued that Bill Murray has best negotiated the transition from short-form sketch comedian into full-fledged film actor. Starting his film career with decidedly light fare like MEATBALLS and STRIPES, Murray never shied away from bold career decisions, like his out-on-a-limb turn as Hunter S. Thompson in WHERE THE BUFFALO ROAM or his somber dramatic effort in the remake of THE RAZOR’S EDGE. Murray’s willingness to try something different ultimately led him to such memorably offbeat roles as Bunny Breckinridge in ED WOOD and stand-out performances in the distinguished ensemble pieces of Wes (THE ROYAL TENENBAUMS) Anderson. AFI Silver’s series examines the evolution—so far—of his ever-more-notable career.

LOST IN TRANSLATION

Fri, Dec 5 - Thu, Dec 11, 6:45 (no screening Mon, Dec 9 & no weekend matinees)

Murray, a washed-up movie star on location in Tokyo to shoot a whiskey ad, meets his kindred spirit in young disillusioned American Scarlett Johansson.

Directed/written by Sofia Coppola. US, 2003, color, 97 min.

GROUNDHOG DAY

(AFI 100 Laughs # 34)

Fri, Dec 5, 9:00; Mon, Dec 15, 6:45

“I got you, Babel!” It’s déjà vu all over again as disgruntled weatherman Bill Murray must relive the same day until he gets it right. With Andie MacDowell and Chris Elliott.

Directed by Harold Ramis, written by Danny Rubin. US, 1993, color, 101 min.

SPACE JAM

Sat, Dec 6, 12:30; Sat, Dec 13, 2:45

Bill Murray and Michael Jordan team up with Bugs Bunny and the Looney Toons gang to battle it out on the basketball court against alien invaders. A mix of live action and animation—a delight for young and old alike.

Directed by Joe Pytka, written by Leonardo Benvenuti and Steve Rudnick. US, 1996, color, 81 min.

RUSHMORE

Sat, Dec 6, 2:30; Tue, Dec 16, 6:45

Murray plays Herman J. Blume, an eccentric millionaire who befriends Jason Schwartzman, a precocious prep school pupil in love with his teacher. This was Murray’s first collaboration with Wes Anderson.

Directed by Wes Anderson, co-written by Wes Anderson and Owen Wilson. US, 1998, color, 93 min.

THE ROYAL TENENBAUMS

Sat, Dec 6, 4:15; Sat, Dec 13, 9:00

Joining a stellar ensemble featuring Gene Hackman, Anjelica Huston, Gwyneth Paltrow, Ben Stiller, Luke and Owen Wilson, and Danny Glover, Murray plays research scientist Raleigh St. Clair in his second collaboration with quirky cult-director Wes Anderson in an off-beat deconstruction of the J.D. Salinger-esque Tenenbaum family.

Directed by Wes Anderson, co-written by Wes Anderson and Owen Wilson. US, 2001, color, 109 min.

KINGPIN

Sat, Dec 6, 9:00; Mon, Dec 15, 9:00

Woody Harrelson plays the one-handed bowler who discovers Amish prodigy Randy Quaid, with Murray as Eddie McCracken, the obnoxious combed-over rival they must defeat in the final tourney.

Directed by Bobby and Peter Farrelly, written by Barry Fanaro and Mort Nathan. US, 1996, color, 117 min.

GHOSTBUSTERS

(AFI 100 Laughs # 28)

Sun, Dec 7, 12:30; Sat, Dec 13, 12:30

When there’s something strange in the neighborhood, who you gonna call? This supernatural comedy broke box office records upon its original release.

Directed by Ivan Reitman, written by Dan Aykroyd and Harold Ramis. US, 1984, color, 107 min.



PHOTO FEST

LOST IN TRANSLATION

MEATBALLS

Sun, Dec 7, 2:15; Sun, Dec 14, 4:45

Murray plays a camp counselor in the CITIZEN KANE of summer camp movies.

Directed by Ivan Reitman, written by Janis Allen and Len Blum. US, 1979, color, 99 min.

STRIPES

Sun, Dec 7, 4:15; Tue, Dec 16, 9:00

Bill Murray and Harold Ramis quit their jobs and join the Army, with hilarity ensuing.

Directed by Ivan Reitman, written by Len Blum and Daniel Goldberg. US, 1981, color, 101 min.

QUICK CHANGE

Sun, Dec 7, 9:00; Sat, Dec 13, 4:30

Bill Murray co-directs as he and his bank-robbing cohorts Randy Quaid and Geena Davis try to get out of New York after the big heist.

Directed by Bill Murray and Howard Franklin, written by Howard Franklin. US, 1990, color, 89 min.

CADDYSHACK

(AFI 100 Laughs # 71)

Mon, Dec 8, 6:45; Sun, Dec 14, 12:30

Class warfare on the golf course features standout performances by Rodney Dangerfield and Ted Knight. But it’s Murray’s epic battle with a gopher that drives the fairway.

Directed by Harold Ramis, written by Brian Doyle-Murray and Harold Ramis. US, 1980, color, 99 min.

TOOTSIE

(AFI 100 Laughs # 2)

Mon, Dec 8, 9:00; Wed, Dec 17, 6:45

Bill Murray appears un-credited as a buddy of Dustin Hoffman, a struggling actor so desperate for his big break he assumes a female persona.

Directed by Sydney Pollack, written by Larry Gelbart and Murray Schisgal. US, 1982, color, 116 min.

THE RAZOR’S EDGE

Tue, Dec 9 & Sun, Dec 14, 9:00

Remake of the 1946 original features Murray in the Tyrone Power role as a World War I pilot who returns home and questions the meaning of life.

Directed by John Byrnum, written by John Byrnum and Bill Murray. US, 1984, color, scope, 128 min.

MAD DOG AND GLORY

Wed, Dec 10, 9:00; Sun, Dec 14, 6:45

Fascinating love triangle of a cop who wants to be a photographer (AFI’s 2003 Life Achievement Award recipient Robert DeNiro), a mob boss who wants to be a comedian (Murray—holding his own against DeNiro) and Uma Thurman as the girl in the middle.

Directed by John McNaughton, written by Richard Price. US, 1993, color, 97 min.

HAMLET

Thu, Dec 11 & Thu, Dec 18, 9:00

Modern day update of Shakespeare’s tragedy set in corporate New York, with a video camera-wielding Ethan Hawke in the title role and Bill Murray as Polonius.

Directed/adapted by Michael Almereyda. US, 2000, color, 112 min.

ED WOOD

Fri, Dec 12 & Wed, Dec 17, 9:00

A tasteful look into the passion and life of the director credited with making the worst movies ever. Johnny Depp shines in the title role, while Martin Landau scored an Oscar for his depiction of the tragic Bela Lugosi, and Murray delights as cross-dresser Bunny Breckinridge.

Directed by Tim Burton, written by Scott Alexander. US, 1994, b&w, 127 min.

SCROOGED

Sun, Dec 14, 2:30; Thu, Dec 18, 6:45

Murray is Francis Xavier Cross, a modern day Ebenezer Scrooge, in this contemporary re-telling of Dickens’ classic *A Christmas Carol* (co-written by SNL’s “Mr. Mike,” Michael O’Donoghue).

Directed by Richard Donner, written by Mitch Glazer and Michael O’Donoghue. US, 1988, color, 101 min.

MEMBERS ADVANCE SCREENINGS



Members Red Carpet Advance Screening and Meet the Artist Event

THE LAST SAMURAI starring Tom Cruise

Monday, November 24, 8:00 p.m.

1876. Civil War vet Captain Nathan Algren (Tom Cruise) thought he fought for honor and country, but his experiences in the Western Territories' bloody Indian Campaigns have left him shaken, sad and disillusioned. Looking for a new start, he opts to travel further west—all the way to the Far East. Hired by the Emperor of Japan to train Japan's first modern army, Algren hopes to rediscover his soldier's honor in a foreign land. When his new taskmasters charge him with the eradication of the Samurai—seen as obstacles to progress by the forces of modern Japan—Algren's quest becomes complicated. Will he find honor by leading the Emperor's new army to victory? Or is it the Samurai, still loyal to a vanished era, who fight with the honor and courage Algren aspires to? East meets West and the Western meets Samurai cinema (again!) in a film by Ed Zwick (GLORY, LEGENDS OF THE FALL), co-scripted by GLADIATOR's John Logan.

Directed by Edward Zwick; written by John Logan, Marshall Herskovitz & Edward Zwick; produced by Edward Zwick & Marshall Herskovitz; director of photography: John Toll, A.S.C.; music by Hans Zimmer; cast: Tom Cruise, Timothy Spall, Billy Connolly, Tony Goldwyn, Ken Watanabe, Hiroyuki Sanada, Koyuki. US, 2003, color, Approx. 125 min.

Featuring an introduction and post-screening Q&A with director/writer/producer Ed Zwick and writer/producer Marshall Herskovitz, AFI Board of Trustee members and graduates of AFI Conservatory

Complimentary popcorn and soda, Tickets \$35



PIERRE VINET / ©2003 NEW LINE PRODUCTIONS

Members Red Carpet Advance Screening

THE LORD OF THE RINGS: THE RETURN OF THE KING

Thursday, December 4, 8:00 p.m.

Peter Jackson's thrilling adaptation of J.R.R. Tolkien's *The Lord of the Rings* saga culminates with the trilogy's final installment, THE RETURN OF THE KING. The Fellowship of the Ring now stands as a true alliance: Fighting beside the men of Rohan and the elves of Rivendell, the Fellowship has already turned back Saruman's Uruk-hai army at the Battle of Helm's Deep and enlisted the might of the Ents at the siege of Isengard. But the ultimate battle with Sauron's forces awaits in Gondor, where a king must be crowned. And all the while the fate of Middle Earth rests in the hands of a certain Hobbit, whose mission to Mount Doom in darkest Mordor will decide whether it's victory or defeat.

Directed by Peter Jackson; written by Fran Walsh, Philippa Boyens & Peter Jackson from the novel by J.R.R. Tolkien; produced by Peter Jackson, Barrie M. Osborne & Fran Walsh; executive produced by Bob Weinstein, Harvey Weinstein, Michael Lynne & Mark Ordesky; director of photography, Andrew Lesnie; music by Howard Shore; cast: Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Liv Tyler, Orlando Bloom, John Rhys-Davies, Christopher Lee, Cate Blanchett, Miranda Otto, Andy Serkis. US, 2003, color, Approx. 195 min. at press time.

Complimentary popcorn and soda, Tickets \$35

Tickets for THE LAST SAMURAI and THE LORD OF THE RINGS: THE RETURN OF THE KING go on sale online and at the AFI Silver Box Office at 5:45 Monday, November 10 for AFI members only, limit two tickets per member.

Montgomery College Film Series

Presented in conjunction with Montgomery College film courses, AFI Silver continues its fall curriculum of exceptional films from the expanse of film history. Each film will be introduced by a Montgomery College course instructor from either Introduction to Film, Film History to 1950, Screenwriting or Basic Movie Production, and followed by an instructor/audience discussion of the film. The general public is once again invited to join in these lively discussions. Tickets are \$5 for Montgomery College students with I.D. (plus one guest at \$5) and standard admission for the general audience.

THE MIRACLE OF MORGAN'S CREEK

Wed, Oct 29, 6:30

On the homefront during World War II, cop's daughter Trudy Knockenlocker (Betty Hutton) comes back pregnant from a date with a soldier, but it's okay because she actually married Private Ratsky-Watsky! Crusty dad William Demarest enlists her perennially hapless swain Eddie Bracken to the rescue in Preston Sturges' frenetically hilarious small town version of the Immaculate Conception—except this time it's how many tuplets?

Directed/written by Preston Sturges. US, 1944, b&w, 99 min.



PHOTO FEST

TO BE OR NOT TO BE

LOVE ME TONIGHT

Wed, Nov 12, 6:30

"The son of a gun is nothing but a tailor," grumpily sings venerable C. Aubrey Smith, but Maurice Chevalier carries off his aristocratic masquerade long enough to beguile princess Jeannette McDonald, all to the tunes of Rodgers and Hart, with *Isn't It Romantic?* passed along from Parisian pedestrians to train passengers to marching soldiers to McDonald at her chateau. The memorable opening with the sounds of Paris waking—blended into a complex rhythm—was shot to a metronome, complete with smoke from chimneys coming in "musical" puffs. "If there is a better musical of the Thirties, one wonders what it can be." —John Baxter.

Directed by Rouben Mamoulian, written by Samuel Hoffenstein, George Marion, Jr. and Waldemar Young. US, 1932. b&w, 96 min.

THE LONG RIDERS

Wed, Nov 19, 6:30

The story of the Jesse James gang, with the various brothers played by real-life brothers: the James brothers by the Keach brothers (James and Stacy), the Younger brothers by the Carradine brothers (David, Keith and Robert), the Miller brothers by the Quaid brothers (Randy and Dennis), and the murdering Ford brothers by the Guest brothers (Nicholas and Christopher). Highlights include David Carradine's knife fight with James Remar and the Ry Cooder score.

Directed by Walter Hill, written by Bill Bryden, Steven Smith, Stacy Keach and James Keach. US, 1980, color, 99 min.

TO BE OR NOT TO BE

Wed, Dec 3, 6:30

And now for the greatest Dane of them all—Jack Benny in the role of a lifetime as Joseph Tura ("that great, great Polish actor"). "So they call me Concentration Camp Erhardt?" gloats Gestapo Sig Rumann to a masquerading Benny, then proceeds to criticize Jack's Hamlet: "What we are doing to Poland, you did to Shakespeare." With Carole Lombard in her last role as Benny's wife (Ophelia), Lubitsch's comedy masterpiece, excoriated in its time for bad taste, is now enshrined as a belly-laughing classic.

Directed by Ernst Lubitsch, written by Edwin Justus Mayer. US, 1942, b&w, 99 min.

Tribute to the Armistice

Honoring the 85th anniversary of the World War I Armistice on Veteran's Day, November 11, 2003, AFI Silver presents Lewis Milestone's *ALL QUIET ON THE WESTERN FRONT* (#54 on AFI's 100 Years... 100 Movies list). Since its original release, the film has been cut substantially and often screened-cropped, chopped and incomplete. Through the efforts of the Library of Congress, AFI Silver is able to present a fully restored print of this vivid and deeply moving film.

ALL QUIET ON THE WESTERN FRONT

Sun, Nov 9, 2:30; Tues, Nov 11, 7:30

ALL QUIET ON THE WESTERN FRONT follows through the Great War a group of German schoolboys urged to enlist by a jingoistic teacher. Told entirely through the experiences of these young German recruits, the film challenges the traditional glorification of war and the tendency to demonize the opposition by highlighting the tragedy of war through the eyes of the enemy. This early sound masterpiece showcases the brutality and bewilderment of war,



ALL QUIET ON THE WESTERN FRONT

systematically tracking the squad from their enthusiastic World War I sign-up in 1914 to the death of the last survivor in 1918 on a day so still that the German military reports read simply: "All quiet on the Western front." As poetic and lyrical as it is tragic. Winner of numerous Academy Awards in 1931, including Best Picture and Best Director.

Directed by Lewis Milestone, written by Maxwell Anderson, George Abbott and Del Andrews from the novel by Erich Maria Remarque. US, 1930, b&w, 133 min.

Cine Latino

The third Tuesday of every month at 6:30, the AFI Silver will present *Cine Latino*, a monthly series presenting new Latino Films with guest speakers and visiting filmmakers. There will be a bilingual moderator and a discussion following each *Cine Latino* program. AFI Silver thanks Carol Bidault, executive director of *Cine Latino*; and Ignacio Duran, Minister of Culture, Embassy of Mexico, for making this series possible.

FROM MEXICO

LOVE HURTS [AMAR TE DUELE]

Tue, Nov 18, 6:30

A modern take on the cross-cultural love story, with the pampered daughter of a rich middle-class Caucasian family falling for a native Mexican son from the wrong side of the tracks. The young couple soon learns that class and racial prejudices are still strong in modern Mexico. Featuring Luis Fernando Peña, Martha Higadera, Daniela Torres and Patricia Bernal. Competed at the 2003 Cartagena, Mar Del Plata, Montreal World and Quebec festivals.

Directed by Fernando Sariñana, written by Carolina Rivera, produced by Fernando Sariñana, Eckehardt Von Damm, & Francisco G. Compean. Mexico, 2003, color, 108 min. Spanish with English subtitles.

Director Fernando Sariñana has been invited to attend.

Special Filmmaker Appearance!

Remembering Leni Riefenstahl

On September 8, 2003, controversial director Leni Riefenstahl died at the age of 101. Best known as Hitler's moviemaker and hailed by the *New York Times* as "one of the greatest woman filmmakers," Riefenstahl certainly remains among the most influential and controversial figures in film history—indelibly remembered for creating the masterpiece of propaganda, *TRIUMPH OF THE WILL*. Her best work, though, can be found in the silent narrative masterpiece *THE BLUE LIGHT*, and in *OLYMPIA*, her comprehensive two-part documentary on the 1936 Berlin Olympic games. This extraordinary film introduced techniques that established the standard for sports reportage still observed today—tracking shots alongside sprinters, "blimp" shots over the stadium (from lightweight cameras on weather balloons) and poetic slow motion replays and low-angle shots of long jumpers. AFI Silver looks back on her often-shameful career by showcasing these two great films, book-ended with an insightful and comprehensive documentary whose title—*THE WONDERFUL, HORRIBLE LIFE OF LENI RIEFENSTAHL*—speaks volumes.

"Staggering. The most fascinating, weirdly engaging monster ever recorded on film."

—JOAN JULIET BUCK,
VOGUE, 1993

THE WONDERFUL HORRIBLE LIFE OF LENI RIEFENSTAHL

Mon, Nov 10, 6:45; Thu, Nov 13, 6:45

A spellbinding account of the career of the most renowned female director. In this remarkable documentary, Leni Riefenstahl addresses her past on camera for the first time. Though she never joined the Nazi Party, as the creator of the single most effective propaganda film ever made (*TRIUMPH OF THE WILL*), Riefenstahl spent much of her life trying to live down her association with the Third Reich. Her personal relationship with Hitler remains the subject of heated debate. Feisty and charismatic at 91 when this documentary was shot, Riefenstahl revisits the landmarks of her turbulent life—her beginnings as a daredevil actress in German "mountain films," her direction of narratives *THE BLUE LIGHT* (1932) and *TIEFLAND* (1940s, released in 1954), her infamous documentaries *TRIUMPH OF THE WILL* (1935) and *OLYMPIA* (1938) and her

photographs of the now extinct Nuba tribes in Africa. The film features Riefenstahl discussing her passions—scuba diving and shooting films of exotic aquatic life. An altogether riveting story that leaves the viewer in awe of its controversial subject.

Directed/written by Ray Müller. Germany, 1993, color and b&w, 180 min. In English and German w/English subtitles.

OLYMPIA [OLYMPISCHE SPIELE 1936]

Tue, Nov 11, 6:45

In Riefenstahl's renowned film of the 1936 Olympics, divers are rhythmically edited into aerial pirouettes, torch-bearing naked runners emerge from ancient temples, black American high jumpers refuse to doff their sweats until all others are eliminated and US decathlon competitor Glenn Morris runs on into the night. Carried away by the esthetics of the material, Riefenstahl transformed what was originally intended as a simple record of what later became known as the "Jesse Owens" Olympics into "a great lyric spectacle... [one of] the two greatest films ever directed by a woman." —Pauline Kael. (The other was Riefenstahl's *TRIUMPH OF THE WILL*.)

Directed by Leni Riefenstahl. Germany, 1938, b&w, 225 min.

THE BLUE LIGHT [Das Blaue Licht]

Wed, Nov 12, 8:45

Wandering painter Mathias Wieman saves dreamy mountain girl Leni Riefenstahl from superstitious villagers who believe she's a witch. When she somnambulistically wanders under a full moon up the mountain to an inaccessible field of mysterious crystals, climbing accidents occur. But Wieman's intervention and discovery of a new route up the peak inadvertently destroy her vision of innocence and purity. After a parting of the ways with her mentor Arnold Fanck, master of the mountain film, former dancer/actress Riefenstahl sets out her own directorial vision here on a shoestring budget, subtly evoking that archetypal symbol of 19th century romanticism, the blue flower, in a strange and uniquely poetic work. With Leni Riefenstahl, Mathias Wieman and Max Holzboer.

Directed by Leni Riefenstahl, written by Riefenstahl and Bela Balázs. Germany, 1932, b&w, 60 min. In German with English subtitles.

Classic Silent with Ray Brubacher at the Organ! THE PHANTOM EXPRESS (1925)

Sat, Nov 15, 7:00

"Why don't you get your *own* trains to play with?" young John Lane Jr. asks Dad (George Periolat) after the former crack-engineer is reduced to watching electric trains spin around the parlor floor. Distraught since the evening he was at the throttle of the premier Phantom Express when it crashed head-on into a westbound freight, John Senior has everyone at the Waynesville & Northeastern railroad waiting for the mystery to be solved. Fortunately, the restoration of this previously lost film provides an answer. Discovered by a local chapter of the National Railway Historical Society and preserved by the American Film Institute, AFI Silver presents the restored color-tint print of this silent classic. With performances by George Periolat, David Butler, Ethel Shannon and Frankie Darro.

Directed By John Adolphi, written by Tom Hopkins. US, 1925, b&w color-tinted film, 58 min.

PLUS PERILOUS ESCAPES

A compilation of near misses, direct hits and general craziness with trains, cars and trolleys, from the Silent era.

Director/writer uncredited. US, b&w, 15 min.

Indie Music Video Festival

Sat, Nov 15, 9:30

AFI Silver and the IMVF co-present the second annual Indie Music Video Festival, a stellar array of international music videos spanning rock, pop, punk, alternative country, electronica, goth, screamo, psychedelia, and avant-garde.

This international showcase of music videos from Indie bands showcases the D.I.Y. (do it yourself) ethic of independent artists and grassroots music scenes worldwide. IMVF 2003 will feature dozens of international videos from bands like: Atom Hockey (Germany), Beangrowers (Malta), The Bellrays (USA), BOY (Canada), Bright Eyes (USA), Bubble (USA), Carolyn Mark & NoThe Room-mates (Canada), Classified w/D-Sisive and Dan-e-o (Canada), D.O.A. (Canada), The Eines (Canada), Evan Symons (Canada), The Faint (USA), FEYD (Germany), Fingathing (United Kingdom), The Frenetics (Canada), Full Fathom Five (Australia), The Get up Kids (USA), GOD the Band (USA), Groovie Ghoulies (USA), KinZaZa (Canada), Leah Stargazing (USA), Machine Translations (Australia), Mythos (Canada), New Maximum Donkey (USA), Pilate (Canada), The Planet Smashers (Canada), Removal (Canada), Run Chico Run (Canada), Sahara Hotnights (Canada), The Salteens (Canada), The Sno-Mans (USA), Spookey Reuben (Canada), Springerzinger (Canada), Sushirobo (USA), Swimming Pool (Germany), 3 Inches of Blood (Canada), Tijuana Bibles (Canada). NOTE: Due to time restrictions, program will not necessarily include all bands listed. This program is co-presented by Justice Through Music.



FULL SPIRAL

SPECIAL EVENTS

With live organ accompaniment!

Washington Area Premiere of the Newly Restored Anna May Wong Classic

PICCADILLY

**3 shows! Thanksgiving weekend only:
Fri, Nov 28 – Sun, Nov 30, 2:00**

A hit at the 2003 New York Film Festival, this 1929 silent masterpiece recently restored by the British Film Institute stars the sultry Anna May Wong in her breakthrough film role. Like Louise Brooks, another silent film beauty who left the US and flourished in the morally complex roles she was offered by the European film community, Wong found her greatest success once she left the States. **PICCADILLY** showcases her electric, sexually charged performance as Sasho, a Chinese scullery maid at a Piccadilly nightclub who overnight becomes the toast of London—and an object of desire to all around her. Featuring appearances by Charles Laughton, Gilda Gray, Jameson Thomas and Cyril Ritchard, this gorgeous restoration—the first US release of this film since 1929—showcases Wong's beauty against Alfred Junge's astonishing set design.

Directed by E.A. Dupont, written by Arnold Bennett. UK, 1929 (restored 2003), b&w with color tinting, 35mm, 108 min.



**COMING SOON:
IT'S A MAD, MAD,
MAD, MAD WORLD**

40th Anniversary Special Edition Print in 70mm and, for the first time, in digital sound with the legendary intermission and "police calls" voiced by Spencer Tracy and William Demarest.

In the fall of 1963, Stanley Kramer created the ensemble kitchen-sink-and-all comedy **IT'S A MAD, MAD, MAD, MAD WORLD**. This holiday season, the AFI Silver will continue its ongoing 70mm showcase with the newly struck, 40th Anniversary Special Edition print of this all-time favorite, featuring Spencer Tracy, Jonathan Winters, Milton Berle, Sid Caesar, Buddy Hackett and more....

Look for it in the next edition of PREVIEW!

 **AFI Silver**
THEATRE and CULTURAL CENTER

**8633 Colesville Rd.
Silver Spring, MD 20910**