

THE AMERICAN FILM INSTITUTE GUIDE  
TO THEATRE AND MEMBER EVENTS

AFI Silver  
THEATRE and CULTURAL CENTER

March 5 - April 22, 2004  
VOLUME 1 • ISSUE 9

# AFI PREVIEW

## Cinema from the **EAST**

Yasujiro Ozu & Hikokazu Kore-Eda

Plus: AU Journalism Film Festival,  
Ousmane Sembene Film Series,  
Bill Plympton Animations,  
Lars von Trier Film Series,  
Films by Buñuel and Dali

ANATOMY OF A MURDER CLERKS  
FIDDLER ON THE ROOF TOM JONES  
PINK PANTHER A SHOT IN THE DARK  
IN AMERICA THE QUIET MAN ORIANE  
POINT OF ORDER SOMETHING WILD

THE FALCON AND  
THE SNOWMAN



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Information is correct at press time. Films and schedule subject to change.  
Check [www.AFI.com/Silver](http://www.AFI.com/Silver) for updates.

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**45TH ANNIVERSARY!****Special Event!**

NPR's Andy Trudeau will appear live with AFI Silver Director Murray Horwitz to discuss Duke Ellington and film music at the Saturday, March 6 screening of:

**ANATOMY OF A MURDER**

Saturday, March 6, 5:00

Courtroom drama at its peak, daring when released, blending emotional pyrotechnics with nervously hilarious comic relief—all to the tune of a Grammy Award-winning Duke Ellington score. Seven Oscar nominations, including one for James Stewart, leading a distinguished cast as a small-town ex-prosecutor defending Ben Gazzara for the murder of wife Lee Remick's alleged rapist. With pungent turns from George C. Scott as the prosecutor, real-life McCarthy adversary Joseph N. Welch as the judge and Duke Ellington in a cameo as Pie Eye.

Directed/produced by Otto Preminger; written by Wendell Mayes. US, 1959, b&w, 160 min.

Andy Trudeau—film music expert for NPR's WEEKEND EDITION SUNDAY—will join AFI Silver Director Murray Horwitz to discuss Duke Ellington and film music Saturday, March 6 at 5:00. Passes will not be accepted for this special event.

*"Well-nigh flawless... The best courtroom drama I've ever seen."*

—BOSLEY CROWTHER, NEW YORK TIMES





### 100th Anniversary: Yasujiro Ozu

**Fri, March 5 through Sat, April 3**

The films of Yasujiro Ozu were long considered unexportable by the Japanese, perhaps because of—or in spite of—his status as their most honored and most “Japanese” director (Ozu won a total of six Kinema Junpo “Best One” awards—the Japanese Oscar). Yet when some of his

major classics finally found limited US release in the 1970s—a decade after his death—their artistry, humanity, and beyond-borders universality immediately vaulted him into the critical pantheon of the world’s greatest directors.



YASUJIRO OZU,  
DEC 12, 1903–DEC 12, 1963

What made Ozu one of the greatest of all time? His early films were stylistically varied, including gangster melodramas and college slapstick. Never one for costume drama, in time Ozu became the master of *shomingeki*—simple stories of everyday life. His special subject was always the family, his dominant tone the acceptance of life as it is, with all its joys and sorrows. Technically, his distinctive style evolved into one of the most eccentric, austere, stylized and yet transparent in world cinema: no camera movement, fades or dissolves, with straight cutting from scene to scene only. His camera angle remained unvarying, just below eye level, often using still-life shots without people as bridges between sequences.

On the occasion of Ozu’s centenary, a complete retrospective of the director’s surviving works has been traveling the globe and will now screen across three Washington, DC area locations: the AFI Silver Theatre ([www.afi.com/Silver](http://www.afi.com/Silver)), the National Gallery of Art ([www.nga.gov/programs/film.htm](http://www.nga.gov/programs/film.htm)) and the Freer Gallery ([www.asia.si.edu](http://www.asia.si.edu)). Check each institution’s website for other films’ schedules and details.

Enjoy this special opportunity to immerse yourself in the special world of Ozu: its three-dimensionality, its sense of life lived beyond the screen frame (even beyond the film’s own duration) and its sensitivity to the changing ways of life—all seen via the benevolent world-view of one of the most idiosyncratic and greatest of all filmmakers, Yasujiro Ozu.



LATE SPRING

**\*Special Michael Jeck introductions with selected screenings of:**

#### LATE SPRING [Banshun]

**Opens Friday, March 5\*, with daily shows through Thursday, March 11\*, including weekend matinees**

In Ozu’s first great postwar film and the perfect introduction to his world, widowed professor Chishu Ryu’s daughter Setsuko Hara is reluctant to leave her father by himself. But as Ryu’s sister Haruko Sugimura points out, it’s more than time for Hara to get married. As various candidates are considered—including one who looks just like Hara’s idol Gary Cooper (“especially his mouth... but not the top half”)—the dutiful daughter’s resistance seems to stiffen. There’s another possibility: in a classic sequence, wordless looks exchanged among Ryu, Hara and an attractive widow during a No theater performance raise the question—will Ryu himself

remarry? The first of Ozu’s three variations on the same theme over a 13-year period emphasizes the daughter’s story, with the legendary Hara at her most luminous. The second is LATE AUTUMN (National Gallery of Art, April 10); the third AN AUTUMN AFTERNOON (AFI Silver, March 26-April 1). The first of 14 Ozu collaborations with scripter Kogo Noda. Kinema Junpo “Best One” Award.

Directed/written by Yasujiro Ozu; co-written by Kogo Noda. Japan, 1949, b&w, 108 min.. Japanese with English subtitles.

**\*AFI programmer Michael Jeck will inaugurate the Ozu series with a special introduction Friday, March 5 at 6:20, prior to the 6:40 screening. He will also introduce the March 11, 8:50 screening.**

# CINEMA FROM THE EAST

## FEATURED SHOWCASE



### TOKYO STORY

[Tokyo Monogatari]

Opens Fri, March 12, with daily shows through Thu, March 18, including weekend matinees

Ozu's own favorite, but atypical in the austerity of its mood, TOKYO STORY tells the simple, wistful story of the generation gap (and a climactic death) in an everyday family. Aging parents Chishu Ryu and Chieko Higashiyama visit Tokyo to see their children—busy doctor So Yamamura (TORA, TORA, TORA) and hard-boiled hairdresser Haruko Sugimura—only to be shunted aside on sightseeing trips and Ryu's bender with old pals. Only their widowed daughter-in-law Setsuko Hara is sympathetic and attentive. Movingly, Hara smiles continually throughout everything, but when she stops, the effect is shattering. "There is treasure for everyone in TOKYO STORY, and the shame that we all had to wait so long for it."—Stanley Kauffman, *The New Republic* (on the film's 1972 New York premiere). Number 5 in *Sight and Sound's* 2002 Critics' Top Ten Films of All Time. Directed/written by Yasujiro Ozu; co-written by Kogo Noda; produced by Takeshi Yamamoto. Japan, 1953, b&w, 136 min.. Japanese with English subtitles.

### SPECIAL EVENT!

**Silents Double Feature, with live organ accompaniment by Ray Brubacher!**

**Saturday, April 3, 4:00 ONE SHOW ONLY!**

### THAT NIGHT'S WIFE

[Sono Yo no Tsuma]

After a penniless artist steals to pay for his daughter's medicine, he's caught in his apartment by a pursuing cop, but then the wife gets the gun. After a tense nighttime robbery sequence worthy of Lang and von

Sternberg (and as the three adults wait out the girl's crisis), Ozu sets himself up for an intricate technical feat: a forty-five minute single-set exercise in suspense so cleverly shot that the viewer never gets an overall view of the tiny apartment. Ozu: "I really wracked my brains about the continuity of this one."

Directed by Yasujiro Ozu; written by Kogo Noda. Japan, 1930, 66 min..

### PLUS: WOMAN OF TOKYO [Tokyo no Onna]

"Do you feel good if you slap me?" Student Ureco Egawa, complacently being supported by his sister Yoshiko Okada, reacts violently when girlfriend Kinuyo Tanaka tells him that the police suspect his sister's money comes from unlicensed prostitution. "Ozu never made another film like this one," raved J. Hoberman, who put it on his *Village Voice* 10 Best list after its 1982 New York premiere.

Directed by Yasujiro Ozu; written by Tadao Ikeda and Kogo Noda. Japan, 1933, b&w, 47 min..

No passes accepted



### AN AUTUMN AFTERNOON

[Samma no Aji]

Opens Friday, March 26, with daily shows through Thursday, April 1, including weekend matinees

As in LATE SPRING, benevolent widower Chishu Ryu must find a way to get his stay-at-home-with-dad daughter, the appealing Shima Iwashita (DOUBLE SUICIDE, and wife to director Masahiro Shinoda) out the door and into marriage and her own life. Here the emphasis is on the father—his encounters with joke-

loving childhood friends, war-time subordinate Daisuke Kato (SEVEN SAMURAI) and a young deadringer for his late wife (Kyoko Kishida of WOMAN IN THE DUNES). The Japanese title, TASTE OF MACKEREL, refers to the overall flavor the master hoped to convey in this work. No actual slice of mackerel ever appears on screen.

Directed/written by Yasujiro Ozu; co-written by Kogo Noda; produced by Shizuo Yamanouchi. Japan, 1962, color, 112 min.. Japanese with English subtitles.

## SPECIAL EVENT!

**Silent with live organ accompaniment by Ray Brubacher!**

### I WAS BORN, BUT... [Umarete wa Mita Keredo...]

Friday, March 19, 7:00; Saturday, March 20, 6:40

In one of the great silent comedies from any country, Tatsuo Saito's boys (the younger played by child star Tokkankozo) waste no time taking over their new suburban neighborhood, showing the boss's son who's #1, and enlisting the delivery boy to polish off the bully. But when they view their dad's boss's hilarious home

movie, they learn—despite their ensuing hunger strike—who's #1 in the adult world. This bittersweet comedy about power garnered the first of Ozu's three consecutive Kinema Junpo "Best One" awards.

Directed/written by Yasujiro Ozu; co-written by Akira Fushimi and Geibei Ibushiya. Japan, 1932, b&w, 100 min..

No passes accepted





DISTANCE

## Young Master: Hirokazu Kore-Eda POET OF LIFE AND DEATH

**Friday, April 2, through  
Thursday, April 15**

Already an established documentarian in Japan, writer/director Hirokazu Kore-Eda's recent move into fiction films establishes him as an artist and storyteller of uncommon grace and depth. AFI Silver presents three films by this young director that are utterly unique in conception, all guided by the same central question: How do we understand life and death?

### US Theatrical Premiere Engagement!

#### **DISTANCE**

**Opens Friday, April 2, with daily shows through Thursday, April 15, including weekend matinees**

A radio broadcast announces the third anniversary of the (fictional) Ark of Truth cult disaster—128 killed, thousands stricken by a virus introduced into the water supply. Four characters leave the bustle of Tokyo for a private memorial ceremony. But who is the single stranger already there? Hirokazu Kore-eda's latest film provides another near-complete change of pace, avoiding exposition (as in MABOROSI), while using a hand-held verité style and seemingly non-scripted dialogue. Through flashbacks, we discover we're actually seeing Kore-eda's take on the real-life Aum Shin Rikyo subway attack through the eyes of the loved ones of dead cult members (and even a surviving cultist), all still desperate to understand. But as the layers of reminiscence peel back, an unknown relationship is revealed, leading to a spectacular, enigmatic conclusion. Specially imported (without a US distributor), allowing AFI Silver audiences a rare opportunity to see the latest work of a director who appears to be a new Japanese master.

Directed/written by Hirokazu Kore-eda; produced by Masayuki Akieda. Japan, 2001, color, 132 min.. Japanese with English subtitles.

*"Brilliant, humorous,  
extraordinarily moving"*

—STEPHEN HOLDEN,  
NEW YORK TIMES

#### **AFTER LIFE [Wandafuru raifu]**

**Fri, April 9, 6:40; Sat, April 10, 1:40; Sun, April 11, 6:45; Mon, April 12, 6:40**

One memory for eternity: that's the choice for the deceased hovering between Earth and Heaven, depicted here as a drab office building where staff help the souls choose one memory from their lives, then recreate it on video. But when one man can't

*"A great film"*

—ROGER EBERT

*"A masterpiece"*

—JOHN ANDERSON,  
NEWSDAY

decide, heavenly staffman Arata discovers something about his own past. Hirokazu Kore-eda's unique, comically moving fantasy is told both by actors working from a script and real people and actors telling their own stories—all culled from 500 interviews.

Directed/written by Hirokazu Kore-eda; produced by Masayuki Akieda and Shiho Sato. Japan, 1998, color, 118 min.. Japanese with English subtitles.

#### **MABOROSI [Maboroshi no hikari]**

**Sat, April 10, 6:45; Sun, April 11, 1:40; Wed, April 14, 6:40**

A bell rings on a little boy's bike as a grandmother wanders off; a loving husband dies meaninglessly; an old man and his grandson doze in the sun in a beached boat; a crusty old fisherwoman laughingly shrugs off a briny brush with death; and a happily remarried woman at last purges her

*"EXQUISITELY BEAUTIFUL...  
a pictorial tone poem of  
astonishing visual intensity  
and emotional depth"*

—STEPHEN HOLDEN, NEW YORK TIMES

*"A REVELATION... Kore-eda's  
visual style yields images of  
almost rapturous beauty"*

—MICHAEL WILMINGTON,  
CHICAGO TRIBUNE

long-buried grief beside the sea. These dazzling visuals—shot in natural light throughout documentarian Kore-eda's first fiction feature—transcend words to create an impressionistic journey of the spirit. Best Director, Venice Film Festival.

Directed by Hirokazu Kore-eda; written by Yoshihisa Ogita, from the novel by Teru Miyamoto; produced by Naoe Gozu. Japan, 1996, color, 110 min.. Japanese with English subtitles.



MABOROSI



## Sean Penn— Front and Center

**Friday March 5 through  
Thursday, March 18**

Nominated for a Best Actor Oscar for his 2003 *MYSTIC RIVER* performance, Sean Penn commanded center stage in two ensemble casts this past year, with two full-bodied, challenging portrayals of typically complex, Pennesque characters. AFI Silver pays tribute to this mid-career master of nuanced performance by showcasing both his recent standout work and a taste of some of his memorable performances from the past.



21 GRAMS

### 21 GRAMS

**Opens Fri, March 5, with daily shows through Sun, March 14, including weekend matinees**

Mexican director/writer team Alejandro González Iñárritu and Guillermo Arriaga follow their remarkable *AMORES PERROS* success with their English language debut. Like its predecessor, it involves a tragic accident's impact on the disparate lives involved, including heart transplant recipient Sean Penn, grieving widow Naomi Watts and bible thumping ex-con Benicio del Toro.

Directed by Alejandro González Iñárritu; written by Guillermo Arriaga; produced by Alejandro González Iñárritu and Robert Solerno. US, 2003, color, 125 min.. Rated R

### MYSTIC RIVER

**Opens Fri, March 5, with daily shows through Thu, March 25, including weekend matinees**

Sean Penn, Kevin Bacon and Tim Robbins—childhood friends who share a childhood tragedy—now must cope with another disaster, the murder of Penn's daughter. Bacon, the police detective who investigates the death, must also assume his role as Penn's friend to contain the grieving father's desire for vengeance—particularly when all circumstances point toward Robbins as the prime suspect. The powerful, heart-rending climax carries one of Eastwood's favorite themes—the duality of revenge as the



MYSTIC RIVER

ultimate brand of American justice—one step further than his Western masterpiece, *UNFORGIVEN*.

Directed by Clint Eastwood; written by Brian Helgeland; produced by Clint Eastwood, Judie Hoyt and Robert Lorenz. US, 2003, color, 137 min.. Rated R

### FAST TIMES AT RIDGEMONT HIGH

**Fri, March 5, 11:00; Sat, March 6, 11:00; Sun, March 7, 12:00 noon**

Sex, drugs, and rock 'n' roll at a California high school, with Jennifer Jason Leigh rapidly coming of age as straight-arrow brother Judge Reinhold hovers, with Sean Penn stealing the show in his breakout role as crazy-haired perpetual stoner Spicoli. Ray Walston plays Ridgemont's favorite tough teacher, Mr. Hand. The quintessential 80s teen sex comedy and #81 on AFI's "100 Years... 100 Laughs" list.

Directed by Amy Heckerling; written by Cameron Crowe; produced by Irving Azoff and Art Linson. US, 1982, color, 90 min..

### THE FALCON AND THE SNOWMAN

**Sun, March 14, 1:45; Mon, March 15, 9:00**

Disillusioned All-American boy Timothy Hutton decides to funnel the secret documents he's guarding to the Soviets, aided by his childhood friend, scruffy drug dealer Sean Penn. A riveting thriller based on the real-life case of Christopher Boyce and Daulton Lee.

Directed by John Schlesinger; written by Steven Zaillian; produced by Gabriel Katzka and John Schlesinger. US, 1985, color, 131 min..

### SWEET AND LOWDOWN

**Sat, March 13, 2:00; Mon, March 15, 7:00**

30s jazz guitarist Sean Penn (who actually learned guitar for the role) hunts rats, watches passing trains, and is haunted by real-life great Django Reinhardt. He finds love and loses it—with Uma Thurman and mute Samantha Morton. Oscar nominations for Penn and Morton.

Directed/written by Woody Allen; produced by Jean Doumanian. US, 1999, color, 95 min..



SWEET AND LOWDOWN

### THE FALCON AND THE SNOWMAN



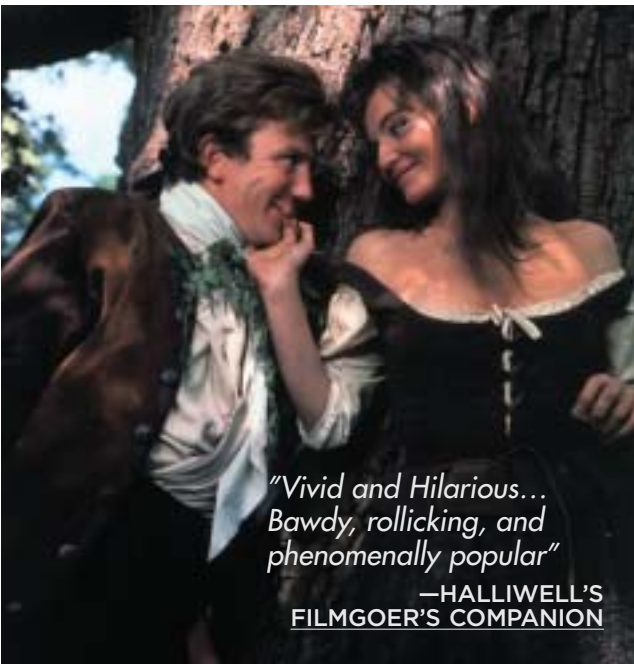
### CARLITO'S WAY

**Sun, March 14, 9:30; Tues, March 16, 9:00**

Back from a five-year stretch, ex-drug dealer Al Pacino decides to go straight, run a night club and rekindle a romance, but temptation keeps pulling him back in and his sleazy lawyer Sean Penn is no help. Penn's comeback from a three-year screen hiatus.

Directed by Brian De Palma; written by David Koepp; produced by Martin Bregman and Michael S. Bregman. US, 1993, color, 144 min..

# FEATURED FILMS



*"Vivid and Hilarious...  
Bawdy, rollicking, and  
phenomenally popular"*

—HALLIWELL'S  
FILMGOER'S COMPANION

**New 35mm Print!**

## **TOM JONES**

**Opens Friday, April 2, with daily shows through Thursday, April 15, including weekend matinees**

Albert Finney as the founding of Henry Fielding's classic 18th century novel roisters his way to the love of a glowing Susannah York and to his rightful inheritance through a succession of beds (among them, those of Diane Cilento, Joyce Redman, and Joan Greenwood). An exuberant change of pace from the leader of the Angry Young Man/kitchen sink school of British filmmaking—Tony Richardson—who here creates a bawdy comic tone with happy accidents (Hugh Griffith's real fall off his horse), speeded-up chases, silent movie parodies, asides to the screen and a then-steamy breakthrough in screen sensuality (tame by today's standards). Finney's lasciviously funny eating scene with Joyce Redman, now a legendary anthology piece, was entirely spliced together on a Sunday morning by editor Antony Gibbs. Screen debuts of Lynn Redgrave and David Warner. Ten Oscar nominations, including Acting (for Finney, Cilento, Redman, Griffith's lusty Squire Western, and Dame Edith Evans), with wins for Best Picture, Director, Screenplay, and Music. Unavailable—certainly in decent prints—for decades, cinematographer Walter Lassally's glowing evocation of the English countryside has been dazzlingly restored in this brand-new 35mm print, thanks to John Kirk of MGM/UA.

Directed/produced by Tony Richardson; written by John Osborne.  
UK, 1963, color, 129 min..

## CLASSIC PETER SELLERS COMEDIES

**In recognition of Blake Edwards' honorary Oscar at this year's Academy Awards, AFI proudly presents two of the director's comedies with Peter Sellers—both in brand new 35mm prints!**

### **The Debut of Inspector Clouseau!**

**New 35mm Print!**

## **THE PINK PANTHER**

**Opens Friday, April 16, with daily shows through Thursday, April 22, including weekend matinees**

It's the largest diamond in the world, containing the image of a panther. Claudia Cardinale owns it, and David Niven—titled playboy by day, legendary jewel thief The Phantom by night—is after it.

Hot on his trail is Peter Sellers' Inspector Clouseau. But the gem's also sought by Niven's nephew Robert Wagner, who plans to blame the theft on The Phantom—unaware he's his uncle. Is it any wonder Clouseau's confused? 2004 Oscar Winner Blake Edwards' slapstick classic introduced the now-familiar Henry Mancini score, spawned a cartoon series starring a (literal) Pink Panther, and launched Sellers (first choice was Peter Ustinov) on a series of sequels, cementing his apotheosis as the screen's dumbest detective, complete with the hilariously hokiest accent. This brand new 35mm print restores this classic's visuals for maximum enjoyment on the big screen—where all comedies should be seen first.

Directed/written by Blake Edwards; co-written by Maurice Richlin; produced by Martin Jurow. US, 1963, color, scope, 113 min..



**New 35mm Print!**

## **A SHOT IN THE DARK:**

**Opens Friday, April 16, with daily shows through Thursday, April 22, including weekend matinees**

The first "return of the Pink Panther" finds bumbling Inspector Clouseau (Peter Sellers) investigating a series of murders in which every clue points to the maid, knock-out bombshell Elke Sommer (who replaced the originally cast, but then ill Sophia Loren). Ever oblivious, Clouseau distrusts everyone except the obvious suspect, even notoriously accusing George Sanders of killing someone "in a rit of fealous jage." Adapted from stage plays by Harry Kurnitz (WITNESS FOR THE PROSECUTION) and Marcel Achard, the Pink Panther's comeback introduced the first appearance of franchise regulars Kato (Burt Kwouk) and Herbert Lom's Chief Inspector Dreyfus, who quips, "Give me ten men like Clouseau and I could destroy the world."

Directed/produced by Blake Edwards, written by William Peter Blatty and Blake Edwards. US/UK, 1964, color, 102 min.. Rated PG



# FILM SERIES FROM AFRICA

## Ousmane Sembene

Friday, April 16 through  
Wednesday, April 21

“One of the most remarkable artists in the world.”—Jack Kroll, *Newsweek*. Considered the father of African film, Ousmane Sembene (1923– ), booted out of school in Senegal in his early teens, joined the Free French during World War II, fighting across Africa, France and Germany. Post-war, he joined an African railroad strike, became a union activist in Marseilles, then started writing, earning recognition as a major African writer. Pushing forty and skeptical of literature’s impact in Africa, he entered film school, winning awards for his first cinematic efforts at festivals around the world. Since then, Sembene has written and directed some seven features, all remarkable for their humanism and commitment to political and social change. No filmmaker has been a sharper critic of modern Africa’s problems, nor a more passionate advocate of African pride and autonomy.

### MANDABI [The Money Order]

Fri, April 16, 6:45; Tue, April 20, 6:45

Unemployed illiterate Ibrahim Deng suddenly gets a windfall: a money order from his street-sweeper nephew in France for 20,000 francs (roughly \$100). But as friends, relations and debtors close in, he finds he can’t cash it without an identity card, which requires a proof of birth—ensnaring him in the proverbial bureaucratic “Catch 22.” A darkly humorous satire of Kafkaesque bureaucracy and corruption, Deng concludes in Sembene’s first color film, “Honesty is a sin in this country.” “A prodigious work.”—*New York Post*.

Directed/written by Ousmane Sembene; produced by Jean Maumy. Senegal, 1968, color, 90 min.. French and Wolof with English subtitles.



### XALA [The Curse]

Fri, April 16, 8:40; Sun, April 18, 1:15

El Hadji Abdoukadr Beye has it all—a flourishing business, two wives (one traditional and one Westernized), a white Mercedes—and now he’s appointed to the Chamber of Commerce. It’s time to add that third wife. But on the wedding night he fails to rise to the occasion. Could he be the victim of a *xala*? A savagely funny satire of the Senegalese post-independence ruling class, Sembene’s first comedy broke Senegal’s box office records despite government censorship.

Directed/written by Ousmane Sembene; produced by Paulin Vieyra. Senegal, 1974, color, 123 min.. French and Wolof with English subtitles.

### CAMP DE THIAROYE

Sat, April 17, 1:15; Sun, April 18, 3:40

“A magisterial critique of the colonial mentality”—J. Hoberman, *Village Voice*. Based on an actual 1944 incident, African infantrymen home from slugging it out with the Nazis and liberating Paris relax in a transit camp in Senegal. As they gag on inedible food and wonder what happened to their back pay, they start to wonder if “transit” should read “prison” and “war heroes” should read “uppity natives”—only to discover things could get worse.

Directed/written by Ousmane Sembene and Thierno Faty Sow; produced by Mustafa Ben Jemja, Ouzid Dahmane and Mamadou Mbengue. Senegal, 1987, color, 152 min.. French and Wolof with English subtitles.

### BLACK GIRL [La Noire de...]

Sat, April 17, 4:15; Mon, April 19, 8:50

Diouana’s babysitting for a French family in Dakar earns her an invitation to accompany the family to France, but once there, she discovers she’s now just “the black girl.” Based on an actual event, Sembene’s first feature combines neorealism with the New Wave, using flashbacks juxtaposing past and present (with Diouana only in voiceover) to unspoolingly attack neocolonial exploitation. The film that put African cinema on the map, featuring Sembene in a cameo as a schoolteacher.

Directed/written by Ousmane Sembene. Senegal/France, 1966, b&w, 60 min.. French with English subtitles.

#### PLUS:

**TAUW (1969)** A young man finds his pregnant girlfriend thrown out by her family and not accepted by his. 27 min..

#### PLUS:

**BOROM SARRET (1964)** Sembene’s first film, a day in the life of a poor cart driver. “A miniature BICYCLE THIEF.”—*Catholic News*. 20 min..

### GUELWAAR

Sat, April 17, 6:40; Wed, April 21, 8:50

Political activist Guelwaar (the noble one) has just died mysteriously, right after a mesmerizing opening speech—but where’s his body? Misidentified and buried in a Muslim cemetery? But wasn’t he a Catholic? The solution is obvious, but the family’s disinterment plans are rapidly derailed in a bitingly comic firestorm of red tape, intra-family disputes, and religious turf wars that threaten to escalate into mayhem. “Exceptional, tremendously

moving”—Georgia Brown, *Village Voice*.

Directed/written by Ousmane Sembene; produced by Jacques Perrin and Ousmane Sembene. Senegal, 1992, color, 115 min.. French and Wolof with English subtitles.

### FAAT KINE

Sat, April 17, 9:00; Sun, April 18, 6:40

Venus Seye’s single mother Faat Kiné—a brash, bawdy self-made entrepreneur—manages a gas station while supporting her mother and sending two kids through college. In true Sembene fashion, the Senegalese satirist again skewers social mores, combining easy-going comedy with outspoken social consciousness as everyone tries to make Kiné respectable by finding her a man.

Directed/written by Ousmane Sembene; produced by Wongue Mbengue. Senegal, 2000, color, 118 min.. In French and Wolof with English subtitles.

### CEDDO

Sun, April 18, 9:00; Tue, April 20, 8:40

Banned in Senegal, Sembene’s historical epic condenses two centuries of African history into a thriller of oppression and intolerance: In a 19th-century village, a princess is kidnapped, a Muslim imam struggles against a Catholic priest for religious and political control, while the *ceddo* (common people) try to hold on to their traditional ways. “Achieves an operatic orchestration of raw forces similar to Eisenstein’s ALEXANDER NEVSKY or Kurosawa’s SEVEN SAMURAI”—*Village Voice*.

Directed/written by Ousmane Sembene. Senegal, 1977, color, 120 min.. French and Wolof with English subtitles.

### EMITAI [God of Thunder]

Mon, April 19, 6:45; Wed, April 21, 6:45

In the film he dedicated to “all militants of the African cause,” Sembene recounts the story of World War II French troops coming to a Diola village to conscript the men and confiscate the rice. As village women hide the crop and the elders go into consultation with the gods, events slowly escalate to tragedy. Based on an actual incident (aging survivors offered sharp critiques at its village premiere), its final horrific image was blanked out due to French government pressure. Silver Medal, Moscow Film Festival.

Directed/written by Ousmane Sembene. Senegal, 1971, color, 101 min.. French with English subtitles.



# FEATURED FILMS/SPECIAL EVENT

## CELEBRATE ST. PATRICK'S DAY!

### THE QUIET MAN

Wed, March 17, 8:45; Sat-Sun, March 20-21, 1:20

Ex-boxer John Wayne, still haunted by memories of a death in the ring, just wants a quiet retirement in Ireland but finds romance with fiery Maureen O'Hara, whose brother Victor McLaglen just keeps throwing up roadblocks until it's time for the ultimate donnybrook. "My first love story"—acclaimed Western director John Ford. Oscars for on-location-in-Ireland photography and direction (Ford's sixth and last.)

Directed by John Ford; written by Frank S. Nugent; produced by Merian C. Cooper and John Ford. US, 1952, color, 129 min..



THE QUIET MAN

Celebrate America's Irish!

### IN AMERICA

Opens Wed, March 17, with daily shows through Thu, March 25, including weekend matinees

This modern immigrant's tale finds Paddy Considine and Samantha Morton following in the footsteps of a past Irish generation and resettling in the States, landing in a not-so-friendly walk-up in Hell's Kitchen New York with two elementary school-aged daughters in tow. Amidst the transvestites and drug dealers, the family befriends fellow immigrant Djimon Hounsou, a temperamental and mysterious artist. Based on the real-life experiences of director Jim Sheridan, and co-written by his daughters, IN AMERICA serves as a reminder of the struggles involved in weaving the multi-cultural fabric that defines the United States. Three Oscar nominations: Hounsou (supporting actor), Morton (supporting actress), and Sheridan (screenplay).

Directed/written/produced by Jim Sheridan; co-written by Naomi and Kirsten Sheridan; co-produced by Arthur Lappin. US/Eire/UK, 2002, color, 107 min.. Rated PG-13



IN AMERICA

### Kevin Smith

As filmmaker Kevin Smith, the voice of Generation X, releases the much-anticipated JERSEY GIRL, AFI Silver recognizes the 10-year milestone of the release of his stunning debut film, CLERKS.

### CLERKS

Opens Friday, March 19, with daily shows through Thursday, March 25

A day in the life of a convenience store clerk and his video store friend authentically captures a moment of post-modern slacker ennui, made genuine by its low production values and the fact that it was shot during off-hours at the actual store where Smith himself clerked. The dialogue is so vividly graphic that the MPAA originally slapped the film with an NC-17

rating before Miramax hired noted attorney Alan M. Dershowitz to petition the MPAA to lower its rating to R, without cuts. Financed largely with credit cards and money borrowed from family and friends, Smith even put his own comic book collection in hock to make the film.

Directed/written by Kevin Smith; produced by Scott Mosier and Kevin Smith. US, 1994, b&w, 92 min.. Rated R for strong language.

*"Much has been written about Generation X and the films about it. CLERKS is so utterly authentic that its heroes have never heard of their generation."*

—ROGER EBERT

## SPECIAL EVENT!

### THE PAUL ROBESON AWARDS

April 8th, 7:30PM

The Paul Robeson Awards Competition, created by Howard University's Department of Radio, Television and Film in the early 1990s, recognizes exemplary artists in the field of entertainment. As a tribute to renowned actor, singer and human rights activist Paul Robeson (1898-1976), the award honors the legendary singer's artistic commitment and political legacy.

On April 8, screenwriter Gregory Allen Howard (REMEMBER THE TITANS, ALLI) joins the ranks of past honorees Harry Belafonte, Spike Lee, Gordon Parks, Sr., Charles Burnett, Ernest Dickerson, Russell Williams, Carl Franklin, Euzhan Palcy, Haile Gerima, Al Freeman, Jr. and Orlando Bagwell as he receives this year's PAUL ROBESON AWARD at AFI Silver Theatre.

The ceremony also features the presentation of Paul Robeson Awards to students from both the graduate and undergraduate programs in Howard University's School of Communications, Department of Radio, Television & Film. Past student award-winners have gone on to write, produce and direct productions that have garnered such honors as the Princess Grace Award, ABC Entertainment Television's New Talent Development Award and Paramount Pictures/Eddie Murphy Screenwriting Fellowship.





★ SHATTERED GLASS + Panel 3:15  
★ ALL THE PRESIDENT'S MEN  
+ Speakers 7:15

**3**  
TOM JONES 1:30, 6:30, 9:00  
**KOR**  
DISTANCE 1:15, 3:50, 6:40, 9:15  
**LVT**  
THE KINGDOM II PT I 1:00  
THE KINGDOM II PT II 3:40  
THE FIVE OBSTRUCTIONS 7:00  
DANCER IN THE DARK 8:50

**OZU**  
★ Double Feature:  
★ THAT NIGHT'S WIFE &  
★ WOMAN OF TOKYO with live  
organ accompaniment 4:00

**10**  
TOM JONES 1:30, 6:30, 9:00  
**KOR**  
AFTERLIFE 1:40  
DISTANCE 4:10, 9:10  
MABOROSI 6:45  
★ MP'S All Stars (FREE) 4:00

**2**  
TOM JONES 6:30, 9:00  
**KOR**  
DISTANCE 6:40, 9:15  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
BREAKING THE WAVES 8:50

**9**  
TOM JONES 6:30, 9:00  
**KOR**  
AFTERLIFE 6:40  
DISTANCE 9:10

**17**  
**PIN**  
THE PINK PANTHER 12:30, 4:40,  
9:00  
A SHOT IN THE DARK 2:40, 6:55  
**SEM**  
CAMP DE THIAROYE 1:15  
BLACK GIRL + Shorts 4:15  
GUELWAAR 6:40  
FAAT KINE 9:00

**1**  
**OZU**  
AN AUTUMN AFTERNOON 6:30, 8:45  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
DANCER IN THE DARK 8:55  
★ FIDDLER ON THE ROOF  
Sing Along 7:30

**8**  
TOM JONES 6:30, 9:00  
**KOR**  
DISTANCE 6:40, 9:15  
★ The Paul Robeson Awards 7:30

**15**  
TOM JONES 6:30, 9:00  
**KOR**  
DISTANCE 9:10  
★ SOMETHING WILD (Montgomery  
College Film Series) 6:15

**31**  
**OZU**  
AN AUTUMN AFTERNOON 6:30, 8:45  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
KINGDOM I PT II 8:55  
**AUM**  
SHATTERED GLASS 6:40, 8:35

**7**  
TOM JONES 6:30, 9:00  
**KOR**  
DISTANCE 6:40, 9:15  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
THE KINGDOM II PT II 8:50

**14**  
TOM JONES 6:30, 9:00  
**KOR**  
MABOROSI 6:40  
DISTANCE 9:10

**30**  
**OZU**  
AN AUTUMN AFTERNOON 6:30, 8:45  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
THE IDIOTS 8:55  
**AUM**  
SHATTERED GLASS 6:40, 8:35

**6**  
TOM JONES 6:30, 9:00  
**KOR**  
DISTANCE 6:40, 9:15  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
★ AT HOME AND ASEA (MARS)  
8:50

**13**  
TOM JONES 6:30  
**KOR**  
DISTANCE 9:10

**29**  
**OZU**  
AN AUTUMN AFTERNOON 6:30, 8:45  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
THE KINGDOM I PT I 8:55  
**AUM**  
SHATTERED GLASS 6:40, 8:35

**5**  
TOM JONES 6:30, 9:00  
**KOR**  
DISTANCE 6:40, 9:15  
**LVT**  
THE FIVE OBSTRUCTIONS 7:00  
THE KINGDOM II PT I 8:50

**12**  
TOM JONES 6:30, 9:00  
**KOR**  
AFTERLIFE 6:40  
DISTANCE 9:10

**28**  
**OZU**  
AN AUTUMN AFTERNOON 2:00, 4:15,  
6:30, 8:45  
**LVT**  
THE KINGDOM I PT I 1:00  
THE KINGDOM I PT II 3:40  
THE FIVE OBSTRUCTIONS 7:00, 9:30  
ZENTROPA 8:55  
**AUM**  
★ THE KILLING FIELDS + Speakers  
12:00  
★ UNDER FIRE + Panel 3:30  
★ THE YEAR OF LIVING DANGEROUSLY  
7:10

**4**  
TOM JONES 1:30, 4:00, 6:30, 9:00  
**KOR**  
DISTANCE 1:40, 4:10, 6:40, 9:15  
**LVT**  
THE KINGDOM II PT I 1:00  
THE KINGDOM II PT II 3:40  
THE FIVE OBSTRUCTIONS 7:00  
THE IDIOTS 8:50

**11**  
TOM JONES 1:30, 4:00, 6:30, 9:00  
**KOR**  
MABOROSI 1:40  
DISTANCE 4:10, 9:10  
AFTERLIFE 6:45

**20**  
**PIN**  
A SHOT IN THE DARK 6:55  
THE PINK PANTHER 9:00  
**SEM**  
MANDABI 6:45  
CEDDO 8:40

**19**  
**PIN**  
A SHOT IN THE DARK 6:55  
THE PINK PANTHER 9:00  
**SEM**  
EMITAI 6:45  
BLACK GIRL + Shorts 8:50

**21**  
**PIN**  
A SHOT IN THE DARK 6:55  
THE PINK PANTHER 9:00  
**SEM**  
EMITAI 6:45  
GUELWAAR 8:50

**22**  
**PIN**  
A SHOT IN THE DARK 6:55  
THE PINK PANTHER 9:00  
★ POINT OF ORDER (Montgomery  
College Film Series) 7:30

Information is correct at press time. Films and  
schedule subject to change.  
Check [www.AFI.com/Silver](http://www.AFI.com/Silver) for updates.

# ABOUT AFI

## AFI Silver

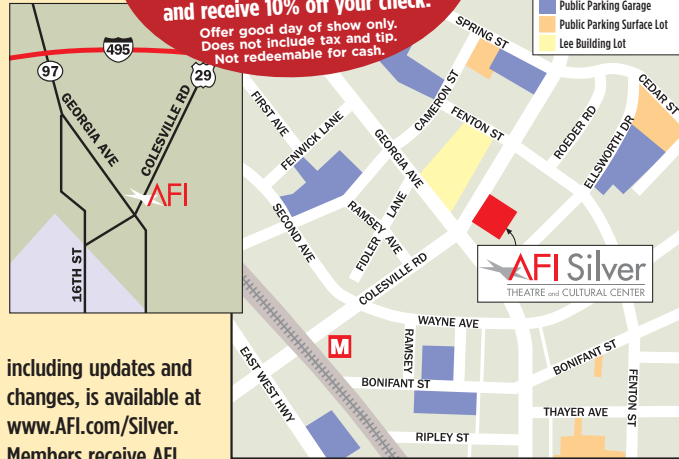
### Tickets

Tickets are \$8.50 general admission/\$7.50 for AFI Members, students and seniors (65 and over) unless otherwise noted. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability (passes excluded at Special Events).

Tickets may be purchased online at [www.AFI.com/Silver](http://www.AFI.com/Silver), at the AFI Silver box office, or at the new ticket kiosk in the lobby. Tickets that are purchased online must be retrieved at the box office. The same credit card used to reserve online must be presented to the cashier for tickets. Both advance sale and day-of-show purchases are available online or in-person. THERE IS NO SERVICE FEE FOR ONLINE TICKETING AT AFI SILVER. AFI accepts American Express, Visa, MasterCard and Discover.

### Information

Complete program information,



including updates and changes, is available at [www.AFI.com/Silver](http://www.AFI.com/Silver). Members receive AFI PREVIEW—the monthly program guide—by mail. For general information call 301.495.6720. For pre-recorded program information, call 301.495.6700.

### Box Office

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 domestic and imported beer, delicious coffee drinks, a variety of pizzas and gourmet stuffed pretzels. Please see daily menu.

### 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.

**By Metrobus:** The Silver Spring station is served by Metrobus routes 70, 71, J5, F4, F6, JH1, J2, J3, J4, Q2, S2, S4, Y8, Z5.

### Parking

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

### Box Office

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.

### Tickets

All tickets are \$8.50/\$7.50 for AFI Members, students and seniors (65 and over). AFI accepts American Express, Visa and MasterCard. A current membership card is required for all member transactions. For general info and ticket purchase call 202.833.AFIT.

### AFI Silver Theatre and Cultural Center Staff

Linda Barrett	Silas Lesnick
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### SILVERDOCS Staff

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Patricia Finneran  
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EDITOR	Joan Kirby
COPY EDITORS	Michele Brown Todd Hitchcock
DESIGNER	Sharri Wolfgang, AURAS Design

### THANKS TO OUR SPONSORS



• TO ORDER TICKETS: WWW.AFI.COM/SILVER •

## Membership RSVP YES! I want to join as a Member and support the AFI Silver Theatre and Cultural Center.

### FRIEND \$50

Four free screening passes (\$32 value), \$1 discount for two to all regular screenings, members-only screenings, AFI PREVIEW calendar mailings, *American Film* members magazine, access to the online *AFI Catalog of Feature Films*, voting for the annual AFI's 100 Years series and much more.

### CONTRIBUTOR \$100

All above benefits, plus: sneak preview screenings, priority ticketing for select screenings, \$1 discount on up to four tickets, four more screening passes for a total of eight (\$64 value) and more.

NAME \_\_\_\_\_

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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE (INCLUDE AREA CODE) \_\_\_\_\_ E-MAIL (ESSENTIAL FOR ONLINE BENEFITS) \_\_\_\_\_

### PAYMENT

Check payable to AFI enclosed  Visa  MasterCard  Discover  AmEx

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SIGNATURE \_\_\_\_\_

Mail to: Membership, AFI Silver Theatre and Cultural Center,  
8633 Colesville Road, Silver Spring, MD 20910

Call 800.774.4AFI



## SPECIAL EVENT!

AFI Silver, in conjunction with the DC Environmental Film Festival, presents:

## An Evening with Animator Bill Plympton Live On-Stage

Friday, March 19, 9:00

Bill Plympton's off-beat and distinctive short animations, first popularized on MTV, have become a staple of the independent film world. His quirky shorts continue to screen at festivals around the world. Plympton's work also includes animated features **THE TUNE** and

**MUTANT ALIENS**, with a forthcoming feature, **HAIR HIGH**—a debut at Slamdance in Park City, Utah in January—ready for release.



### INCLUDED SHORTS (among others to be announced):

**PARKING (2002)** A single blade of grass in an otherwise pristine parking lot sparks an escalating war of wills. Featured in **THE ANIMATION SHOW** at AFI Silver last year. 6 min.

**LUCAS THE EAR OF CORN (1977)** Colorfully charming in cut-out animation, Lucas, a young ear of corn, learns about growing up and the meaning of life in this children's story with a "hard and humorous" ending. 4 min.

**SMELL THE FLOWERS (1996)** A busy executive is visited by a nature-loving bird that introduces the harried office worker to the joys of flora and fauna, with a surprise ending. 2 min.

**THE EXCITING LIFE OF A TREE (1998)** Inspired by a trip through historic French battlefields, this politically sensitive short chronicles the point-of-view (POV) of a tree throughout centuries of human and animal events. 7 min.

**25 WAYS TO QUIT SMOKING (1989)** A few of the demonstrated smoking "cures" highlighted: wear a heat-seeking missile hat, hire a sumo wrestler to jump on your head and use a flame-thrower as a lighter. The director claims that his mother, who smoked for 40 years, quit after seeing this film. 5 min.

Package directed/written/produced by Bill Plympton. US, color, approx. 90 min.

**A live on-stage discussion with Bill Plympton will follow the screenings. No passes accepted.**

## SALVADOR DALI CENTENNIAL

## Two films by Buñuel & Dalí

New 35mm Print!

### L'AGE D'OR

Opens Friday, March 19, with daily shows through Thursday, March 25, including weekend matinees

A man's face covered with flies; a blind man being kicked; a pseudo-documentary on scorpions; clerically-garbed skeletons on rocky cliffs; a pompous foundation-laying ceremony interrupted by a man and a woman coupling

in mud. Buñuel & Dalí's second collaboration was financed by the Vicomte de Noailles as his wife's annual birthday gift (a previous *cadeau*: Jean Cocteau's **BLOOD OF A POET**). Right-wingers trashed the premiere, the cops banned it, and Noailles was kicked out of the Jockey Club. If brutal assaults on religious, political, and social establishments no longer constitute the novelty they posed in 1930, Buñuel's first sound film remains perhaps the screen's greatest ode to Surrealism, and a checklist of the obsessions that would mark the rest of his long career.

Directed/written by Luis Buñuel; co-written by Salvador Dalí; produced by Le Vicomte de Noailles. France, 1930, b&w, 60 min.. French with English subtitles.

### PLUS:

#### 75TH ANNIVERSARY

### UN CHIEN ANDALOU

Buñuel & Dalí's first collaboration—which deliberately rejected rational sense—starts off with one of the screen's most horrific images, then keeps on coming: hands swarming with ants, breasts

transforming into buttocks, a donkey corpse on top of a grand piano, with a bound priest in tow, etc. etc. Not without humor: a man dressed in a nun's veil falling over on his bicycle was later emulated in American comedy, most notably on **LAUGH-IN**. Buñuel & Dalí's Dada creation, with the depth (or lack thereof) of its meaning allegedly intended as a joke on pseudo-intellectuals. Seventy-five years later, still required film school viewing!

Directed/produced by Luis Buñuel; written by Salvador Dalí and Luis Buñuel. France, 1929, b&w, 16 min..



UN CHIEN ANDALOU

Double Feature!

*"The most scandalous of all Buñuel's films. Surreal, dreamlike, and deliberately, pornographically blasphemous."*

—PAULINE KAEL

## American University Reel Journalism Film Festival

Co-sponsored by AFI, the Newseum and The Washington Post

Friday, March 26 through Sunday, March 28

The American University School of Communication, in partnership with the American Film Institute, the Newseum and The Washington Post, presents a weekend of exceptional films depicting the world of journalism—from the newsrooms to the battlefields—featuring special panel discussions by leading journalists and distinguished American University alumni. How accurately does Hollywood tell the reporter's tale? Panel topics include: "Hollywood's Portrayal of the Media: Fact or Fiction?" and "Journalists at War." Featured journalists include The New Republic former editor Charles Lane; CBS News' Susan Zirinsky; former New York Times war correspondent and Pulitzer Prize winner Sydney Schanberg; Joe Saltzman, director of the Norman Lear USC Annenberg School for Communication project, "The Image of the Journalist in Popular Culture"; author and Chicago Tribune columnist Nell Minow; and The Washington Post's Len Downie, Dession Thomson and Rita Kempley.

## OPENING EVENT!

**Special Event!**  
Susan Zirinsky—the inspiration for Holly Hunter's character—live on-stage with:

### BROADCAST NEWS

Friday, March 26, 7:00 p.m.

It's a classic triangle in a Washington TV network news bureau: hyper-driven producer Holly Hunter, good-looking but empty-headed budding anchor William Hurt, and Albert Brooks as the crack journalist who suffers from "flop sweat" when he gets a chance to anchor. But first Joan Cusack has to get a crucial tape from the editing room to the control room. *Seriously funny*, in the best James L. Brooks (AS GOOD AS IT GETS, TERMS OF ENDEARMENT, THE SIMPSONS, etc.) tradition. Based on real-life events in CBS News Executive Producer Susan Zirinsky's journey to the top. Seven Oscar nominations.

Directed/written/produced by James L. Brooks. US, 1987, color, 127 min..

#### AFTER THE SCREENING:

**9:00 p.m.** A special audience Q&A session with Susan Zirinsky—AU alumna, Executive Producer of CBS News' 48 HOURS INVESTIGATES and the inspiration for BROADCAST NEWS' leading character.

**9:30 p.m.** A reception co-sponsored by the AU School of Communication Graduate Student Council will follow in the AFI Silver Gallery.

No passes accepted.



## Hollywood's Portrayal Of The Media: Fact Or Fiction?

Saturday, March 27

### THE FRONT PAGE

Sat, March 27, 11:00 a.m.

The first, arguably the most cinematic, and closest-to-the-original adaptation of Ben Hecht and Charles MacArthur's newsroom stage classic. Lewis Milestone's camera relentlessly prowls the funkier of press rooms while editor Walter Burns (Adolphe Menjou) schemes to keep reporter Hildy Johnson (Pat O'Brien) from quitting to get married and focused on finding a bumbling prison escapee—who turns out to be right under the reporters' noses. Who gets the scoop? Will Hildy take the better paying job in advertising?

Directed/produced by Lewis Milestone; written by Bartlett Cormack and Charles Lederer. US, 1931, b&w, 101 min..

## ACE IN THE HOLE [aka THE BIG CARNIVAL]

Saturday, March 27, 1:00 p.m.

Ruthless reporter Kirk Douglas—and everybody else—exploit a doomed man trapped in a cave in Billy Wilder's most venomous attack on American greed. (Jan Sterling on why she isn't praying for her trapped husband: "Kneeling bags my nylons.") Noteworthy are belted and suspended Porter Hall as the Only Decent Man and arguably the most amazing focus-pull in screen history at the climax. Based on the 1925 Floyd Collins case—the real reporter won a Pulitzer Prize.

Directed/produced by Billy Wilder; written by Walter Newman, Lesser Samuels and Billy Wilder. USA, 1951, b&w, 111 min..



ACE IN THE HOLE



*"The most entertaining movie about journalism since ALL THE PRESIDENT'S MEN"*—GLENN KENNY, PREMIERE

## SHATTERED GLASS

Saturday, March 27, 3:15; Monday-Wednesday, March 29-31, 6:40 & 8:35

This fictionalized account chronicling the downfall of real-life wunderkind Stephen Glass, whose meteoric rise to the top as staff writer for The New Republic and contributor to George, Rolling Stone and Harper's is, in fact, adapted from a Vanity Fair article by Buzz Bissinger. Glass's celebrated stories covered topics ranging from the misdeeds of young Republican delegates at the National Convention to companies that hired superstar teenage cyber-hackers to shore-up their internet security. Not unlike the more recent case of Jayson Blair, it turns out that 27 of Glass's 41 published stories were either partially or completely fabricated. Hayden Christensen delivers a complex performance as the likable, albeit troubled Glass, and Peter Sarsgaard earned a Golden Globe nomination for his role as editor Charles Lane, Glass's curiously un-engaging nemesis who reluctantly cracks the case.

Directed/written by Billy Ray; produced by Craig Baumgarten, Marc Butan and Tove Christensen. US, 2003, color, 95 min.. Rated PG-13.

**No passes accepted.**



## SPECIAL EVENT!

Journalists discuss "Hollywood's Portrayal of the Media: Fact or Fiction?" after a special screening of:

### SHATTERED GLASS

Saturday, March 27, 3:15

Following the film, journalists Charles Lane (former editor of The New Republic), Desson Thomson and Rita Kempley (film critics for The Washington Post), Joe Saltzman, (award winning broadcast journalist and USC professor), and Nell Minow (author and Chicago Tribune columnist) will participate in a live panel discussion: "Hollywood's Portrayal of the Media: Fact or Fiction?" The panel will be moderated by Margaret Engel (Newseum).

## SPECIAL EVENT!



## Special Event!

A panel discussion following:

### ALL THE PRESIDENT'S MEN

Saturday, March 27, 7:15 p.m.

"Not until this riveting screen adaptation of the Watergate book has any film come remotely close to being an accurate picture of American journalism at its best. A spellbinding detective story about two Washington Post reporters who helped break the Watergate scandal, a breathless adventure, and a vivid footnote to contemporary American history."—Vincent Canby, New York Times.

Directed by Alan J. Pakula; written by William Goldman; produced by Walter Coblenz. US, 1976, color, 138 min..

#### AFTER THE SCREENING:

**Leonard Garment, former special counsel to President Richard Nixon; Charles Lewis, founder and executive director of The Center for Public Integrity; and Len Downie, executive editor of The Washington Post will be joined by other invited journalists to participate in a live, on-stage audience Q&A. The panel will be moderated by Prof. John Watson (AU SOC).**

**No passes accepted.**

## Journalists At War Sunday, March 28

### THE YEAR OF LIVING DANGEROUSLY

Sun, March 28, 7:10 p.m.

1965, Indonesia: Australian journalist, Guy S. Hamilton (Mel Gibson) sees his routine assignment turn hot as conspiracy brews, complicated by his affair with British diplomat Jill Bryant (Sigourney Weaver), highlighted by a nighttime drive through the fringes of a political coup. Linda Hunt won the Best Supporting Actress Oscar for her convincing portrayal of Billy Swan, the man manipulating Hamilton for his own purposes.

Directed/written by Peter Weir; co-written by C.J. Koch and David Williamson; produced by Jim McElroy. Australia, 1982, color, scope, 127 min..



THE YEAR OF LIVING DANGEROUSLY

## SPECIAL EVENT!

### THE KILLING FIELDS

Sun, March 28, 12:00 noon

It's chaos in Phnom Penh as the Khmer Rouge take over Cambodia. While *New York Times* reporter Sydney Schanberg (Sam Waterston) gets out, his local assistant Dith Pran (the late Haing S. Ngor) does not. Based on the real-life saga, the film earned seven Oscar nominations, winning for Photography, Editing, and Ngor's Supporting Actor role—his first acting effort.

Directed by Roland Joffé; written by Bruce Robinson; produced by David Puttnam. UK, 1984, color, 141 min.. English, French, Khmer with English subtitles.

**Former *New York Times* correspondent Sydney Schanberg will participate in a live, on-stage discussion after the film.**

**No passes accepted.**

**Former *New York Times* Correspondent Sydney Schanberg Live On-Stage!**



## SPECIAL EVENT!

### UNDER FIRE

Sun, March 28, 3:30

Photographer Russell Price (Nick Nolte), a radio journalist (Joanna Cassidy), and a *TIME* reporter (Gene Hackman) all converge on the revolt in Nicaragua. As the bullets fly, sexual politics take second place to revolutionary ones, as Price must choose between journalistic ethics and his conscience.

Directed by Roger Spottiswoode; written by Clayton Frohman and Ron Shelton; produced by Jonathan T. Taplin. US, 1983, color, 123 min..

**Following the film, a panel of journalists featuring war photographers Molly Bingham, Joe Galloway (WE WERE SOLDIERS), chief photographer Lois Raimondo and AU Journalism Professor Emeritus Laird Anderson will discuss "Journalism, Ethics and War." The panel will be moderated by Murray Horwitz (AFI).**

**No passes accepted.**



**War photographers Molly Bingham, Joe Galloway, Lois Raimondo and AU's Laird Anderson Live, On-Stage!**



## Lars von Trier— The Great Dane

**Friday, March 26 through  
Thursday, April 8**

“How could the once so passionate love affairs between filmmakers and their products shrink into marriages of convenience? What happened to these old men? The answer is simple. Misunderstood desire to please... massive fear of self-exposure. These have made them abandon the very thing which once gave life to their relationships: fascination. We won’t settle for ‘well meaning films with a humanistic message.’ We want more—the real thing, the fascination, the experience—childlike and pure as true art.”—Lars von Trier.

What more is there to say? In the wake of the release of *DOGVILLE*, perhaps it’s a good time to look back at the major releases of the Danish *enfant terrible*, as provocative and imaginative as any filmmaker working today.

**Washington Area  
Theatrical  
Premiere  
Engagement!**

**THE FIVE OBSTRUCTIONS  
[aka THE FIVE ELEMENTS/  
De Fem benspænd]**

Opens Friday, March 26, with daily shows through Wednesday, April 7

“There are just a few areas on which I think I’m an expert. One of them is Jørgen Leth.”—Lars von Trier. That crazy von Trier sets up a Duel of the Titan Directors as he gives his hero—esteemed documentarian Leth (AFI Silverdocs 03, NEW SCENES FROM AMERICA)—a tough assignment. First they’ll watch his 1967 short *THE PERFECT HUMAN*, then Leth must remake it subject to von Trier’s obstructions. The first set of variations: on location in Cuba, there will be no sets and no shot longer than twelve frames (half a second). After Leth comes through triumphantly, von Trier challenges him with four more increasingly cuckoo sets of obstructions for

succeding remakes, including an animated version—despite each filmmaker’s expressed loathing for the genre. Not surprisingly, the byplay between the two auteurs is as fascinating, funny, and revealing as the ensuing short films in this meditation on the process of filmmaking, intriguing intellectual exercise, and probing self-portrait—but of whom? Directed/written by Jørgen Leth, Lars von Trier; produced by Carsten Holst. Denmark/Switzerland/Belgium/France, 2003, b&w/color, 90 min.. Danish, Spanish, English and French with English subtitles.

### ZENTROPA [EUROPA]

**Fri, March 26, 8:55; Sun, March 28, 8:55**

Jean-Marc Barr is a nonaligned German American in post-war Germany whose influential American uncle scores him a job as a sleeping car conductor aboard the Zentropa railway. But Barr falls for boss’s daughter Barbara Sukowa, the boss’s daughter, and before he knows it, he’s at the center of a quagmire of suspense and intrigue involving Nazi loyalists. In his breakthrough film, von Trier pays homage to the spirit of German Expressionism with stylistic flourishes and clever use of rear projection, color and black & white intercuts. Featuring narration by Max von Sydow.

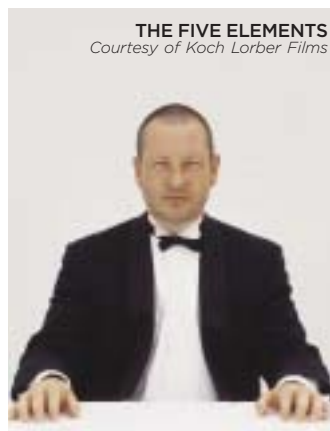
Directed/written by Lars von Trier; co-written by Niels Vørsel; produced by Bo Christensen and Peter Aalback Jensen. Sweden, 1991, b&w and color, 112 min.. In English and German with English subtitles. Rated R

### THE KINGDOM [Riget]

**Part 1: Sat-Sun, March 27-28, 1:00;  
Mon, March 29, 8:55**

**Part 2: Sat-Sun, March 27-28, 3:40;  
Wed, March 31, 8:55**

ER crossed with *TWIN PEAKS*? In a Copenhagen hospital so immense it’s nicknamed “the kingdom,” an arro-



gant Swedish neurosurgeon and his anesthetist sweetheart Ghita Norby (HAMSUN) spend much of the film covering up a little medical mishap while a hypochondriacal patient holds séances in her room and energetically pursues an elevator ghost. “As events become increasingly far-fetched and the far-fetched turns ludicrous, the film never forsakes its tone of deadpan earnestness.”—Stephen Holden, *New York Times*.

Directed/written by Lars von Trier; co-written by Neils Vørsel; produced by Sven Abrahamsen, Philippe Bober, Peter Aalback Jensen, Ole Reim and Ib Tardini. Denmark, 1994, color, 279 min.. Danish and Swedish with English subtitles.

(SEE BELOW FOR THE SEQUEL, **THE KINGDOM II.**)

### BREAKING THE WAVES

**Sat, March 27, 8:55; Fri, April 2, 8:50**

“God, it’s me, Bess.” Emily Watson in her debut film role emerged as a star in this stunning, emotionally draining work that cemented von Trier’s reputation as international cinema’s bad-boy provocateur. Born into a remote and devout Scottish village, Watson is the loyal wife to oil rig worker Stellen Skarsgård, who suffers a debilitating injury. Bedridden and paralyzed, he sends Watson on kinky sexual escapades and demands that she return to report the details. Oscar nomination for Watson, Cannes Festival Jury Grand Prize for von Trier.

Directed/written by Lars von Trier; co-written by Peter Asmussen; produced by Peter Aalback Jensen and Vibeke Windeløv. Denmark, Sweden, France, Netherlands, Norway, 1996, color, 153 min.. Rated R

### DANCER IN THE DARK

**Thu, April 1, 8:55; Sat, April 3, 8:50**

Björk mesmerizes as Selma Jezkova, a myopic East European immigrant working in a Pacific Northwest factory. Toiling away on the assembly line, she daydreams of Hollywood musicals, because “in a musical, nothing dreadful ever happens.” The original musical numbers by Björk (including the Oscar-nominated *I’ve Seen It All*) chronicle Selma’s gloomy story, ultimately landing her on the executioner’s gallows. With notable appearances by musical veterans Joel Grey (*CABARET*) and Catherine Deneuve (*THE UMBRELLAS OF CHERBOURG*, *THE YOUNG GIRLS OF ROCHEFORT*). Due to his alleged phobia of flying, von Trier shot the film entirely in Sweden, doubling for Washington state.

Directed/written by Lars von Trier; produced by Vibeke Windeløv.

Denmark, Germany, Netherlands, US, UK, France, Sweden, Finland, Iceland, Norway, 2000, color, 140 min.. Rated R

### THE IDIOTS: Dogme #2

**Tue, March 30, 8:55; Sun, April 4, 8:50**

THE IDIOTS showcases von Trier at his naughty best. The premise is simple: a group of disaffected social activists decide to challenge society by committing a series of “JACKASS”-style stunts by going to public places and acting mentally unbalanced. The intention is to channel their own inner idiot and to wreak havoc by annoying, disturbing, ridiculing, shocking and upsetting the norms of the mainstream bourgeoisie. The subject of the engaging making-of documentary *THE HUMILIATED*, THE IDIOTS also marked von Trier’s first application of the wink-wink Dogme production rules he co-created.

Directed/written by Lars von Trier, produced by Svend Abrahamsen and Vibeke Windeløv. Denmark, Sweden, France, Netherlands, Italy, 1998, color, 117 min.. Danish with English subtitles. Rated R

**Washington Area  
Theatrical  
Premiere  
Engagement!**

### THE KINGDOM II [Riget II]

**Part 1: Sat-Sun, April 3-4, 1:00;  
Mon, April 5, 8:50**

**Part 2: Sat-Sun, April 3-4, 3:40;  
Wed, April 7, 8:50**

Like *TWIN PEAKS*, THE KINGDOM’s (see note at left) over-the-top finale introduced as many questions as it answered. Thankfully there’s a KINGDOM II: between creepy Udo Kier’s memorable “arrival,” zombie experiments, the phantom taxi, clairvoyant dishwashers and those Swede-Dane in-jokes, there’s plenty more to laugh and squirm at. Once again, von Trier gets in touch with his devilish, mischievous side, creating a relentless melodrama that is as turns shocking, hilarious and completely original.

Directed by Lars von Trier and Morten Arnfred, written by Lars von Trier and Niels Vørsel; produced by Martin Bregman, Michael S. Bregman and Willi Bär. Denmark, Sweden, France, Italy, Germany, Norway, 1997, color, 286 min.. In Danish and Swedish with English subtitles.



## Montgomery College Series

AFI Silver and Montgomery College continue their presentation of selections from the College's spring semester film curriculum with notable films introduced by a Montgomery College course instructor and followed by an instructor/audience discussion of the film. AFI Silver encourages the general public to continue to participate in this exceptional opportunity for lively discussion of cinema greats. Tickets are \$5 for Montgomery College Students with I.D. (plus one guest at \$5) and standard admission for all others.



THE HOSPITAL

### THE HOSPITAL

Thursday, March 11, 6:15

And you thought HMOs were bad! Suicidally depressed doctor George C. Scott violently couples with Indian-loving hippie Diana Rigg and contends with an epidemic of patient deaths via hospital botches. Is there a killer here?

Or just standard operating procedure? Oscar nomination for Scott; Screenplay Oscar for Paddy Chayevsky.

Directed by Arthur Hiller; written by Paddy Chayevsky; produced by Howard Gottfried. US, 1971, color, 103 min..

### THE BLACK CAT

Thu, March 25, 6:15

"Are we not both the living dead?" In his Bauhaus-gone-mad mansion built on the ruins of the corpse-crammed fort he betrayed during WWI, Boris Karloff slates honeymooner Julie Bishop for sacrifice in a black mass. But Bela Lugosi, back from 15 years in a Russian slammer and widowerhood thanks to



SOMETHING WILD

Boris, has plans for a skin game of his own. The first teaming of the terror titans in B-movie *auteur* titan Edgar Ulmer's stylish sole big studio work. Directed by Edgar Ulmer; written by Peter Ruric. US, 1934, b&w, 65 min..

### SOMETHING WILD

Thu, April 15, 6:15

Free-spirited Melanie Griffith, sporting a Louise "Lulu" Brooks wig at the outset (an homage to PANDORA'S BOX), jostles straight-laced yuppie Jeff

Daniels from his secure life and takes him on a wild, liberating ride. Things get ugly when they run into her ex-boyfriend, ex-con Ray Liotta in his breakout role. Directors John Waters and John Sayles add even more flavor with their cameos in Jonathan Demme's stylish, spicy Cajun gumbo.

Directed by Jonathan Demme; written by E. Max Frye; produced by Jonathan Demme and Kenneth Utt. US, 1986, color, 113 min.. Rated R

## SPECIAL EVENT!

### Legendary journalists Daniel Schorr and George Herman live at AFI Silver!

The two men who anchored CBS Radio's coverage of the Army-McCarthy hearings—George Herman and NPR Senior News Analyst Daniel Schorr—will appear live on stage at the AFI Silver at the POINT OF ORDER screening Thursday, April 22nd, the 50th anniversary of the first day of the hearings. Moderated by AFI's Murray Horwitz, these award-winning newsmen will answer audience questions and describe what it was like in Washington a half-century ago.

### POINT OF ORDER

Thursday, April 22, 7:30

(film continues through April 29th)

"Have you no sense of decency, sir? At long last, have you left no sense of decency?" As the menacing Senator Joseph McCarthy, backed by henchman Roy Cohn, mesmerizingly intones doomsday scenarios of Commie infiltration, the 1954 Army-McCarthy hearings daily glue viewers to TV screens over a 36-day, 188-hour marathon. In 1964, documentarian Emile de Antonio culled them into a riveting drama of Shakespearean proportions, with the English language used as both bludgeon and rapier as McCarthy raises incessant points of order. The slight, bald, bow-tied 60ish counsel for the



Army, Boston lawyer Joseph N. Welch, repeatedly goads him with piercing shafts of dry, biting wit until a final speech, delivered in sorrow and anger, causes one of America's gravest internal menaces to implode before our eyes. It was said at the time that "you can't write this stuff"—and nobody has topped it since.

Directed by Emile de Antonio; produced by Daniel Talbot and de Antonio. US, 1964, b&w, 93 min..

**No passes accepted.**

## Free Special Event! Montgomery County Public Schools' 2004 Media Festival Showcase

Sat, April 10, 4-6p

Join the AFI Silver in celebrating the creativity of Montgomery County's students at the annual Media Festival Showcase. This FREE community event features the best student video, animation, photography and graphic design.

For more information about the MCPS Media Festival: [www.mcsmf.org](http://www.mcsmf.org). Tickets for this event are available at [www.AFI.com/Silver](http://www.AFI.com/Silver), or during regular business hours at the AFI Silver box office.

## Mid-Atlantic Regional Showcase (MARS)

AFI continues its monthly showcase of independent films, in conjunction with the DC Independent Film Festival and the Montgomery College Film Department. Showcases are held the first Tuesday of every month. A casual "Meet and Greet" with filmmakers in the AFI Silver café begins an hour before showtime.

APRIL MARS

### TWO FILMS BY MARK STREET

Tue, April 6, 8:50

**AT HOME AND ASEA** Director Mark Street uses documentary and fictional elements to unfold a story of displacement and isolation in the modern landscape with a series of unsettling and poignant vignettes centered on five characters who piece together lives in Baltimore. Among the vignettes: an African-American man sifts through his father's suburban home looking for keys to a seemingly opaque life; a recent college grad drinks beer on rooftops and wanders the blighted cityscape as he considers a move to California; and three single mothers struggle to keep their dreams alive in the face of oppressive extended family dynamics. Street creates a stylistic imprint by blending direct addresses, interviews and dramatic scenes to evoke the voices of his characters. **Directed/written/produced by Mark Street. US, 2002, color, 70 min..**

### PLUS:

**GUIDING FICTIONS** An experimental short that bridges the schism between the country and city. **Directed/written/produced by Mark Street. US, 2002, color, 5 min..**



AT HOME AND ASEA

*"Street's amalgam of documentary and fiction is poignant and anxiety-provoking. It's also a subtly crafted portrait of an economically blighted city, pulled between North and South and central to neither."*

—AMY TAUBIN, VILLAGE VOICE

## Cine Latino

AFI Silver continues its partnership with Cine Latino's Carol Bidault to present the best films from Latin America.

### ORIANE

Tuesday, March 16, 6:50

When her late aunt bequeaths the family's Venezuelan hacienda to her, Frenchwoman Doris Wells and her husband travel to inspect the rundown estate, intending simply to sell the property. Upon arrival, a flood of childhood memories wash over her. Featuring Mirta Borges, Asdrubal Melendes, Maya Oloe, Philippe Rouleau and Daniela Silverio, this atmospheric debut from Venezuelan filmmaker Fina Torres (*WOMAN ON TOP*, *CELESTIAL CLOCKWORK*) won the Camera d'Or at the 1985 Cannes Film Festival.

**Directed/written/produced by Fina Torres; co-written by Antoine Lacomblez. Venezuela, 1985, 87 min..**



**Save the Dates!**

AFI/Discovery Channel  
DOCUMENTARY FESTIVAL  
JUNE 15-20  
2004  
SILVERDOCS.COM

# SPECIAL PRESENTATION

## The Sing-Along Print of: **FIDDLER ON THE ROOF**

**Thursday, April 1, 7:30**

Follow the words on screen from Anatevka to America! Raise your voice in *Tradition, Matchmaker, Matchmaker, If I Were a Rich Man, To Life, Sunrise, Sunset* and the rest of Jerry Bock and Sheldon Harnick's glorious score.

Joseph Stein's stunning adaptation of Sholom Aleichem's *Tevye Stories* became the longest-running Broadway musical of all time, and it was Stein who wrote the wonderfully evocative screenplay. With violin solos by Isaac Stern—some fiddler! Eight Oscar nominations, including Best Picture, Director and Actor (Topol), with wins for Cinematography (Oswald Morris), Music Adaptation (John Williams) and Sound. Golden Globe Awards for Topol and for Best Picture (Musical or Comedy). Bring the family and sing out! *L'chaim!*

Directed/produced by Norman Jewison; written by Joseph Stein, Sheldon Harnick (lyrics) and Jerry Bock (music). US, 1971, color, scope, 181 min..

**Lyricist Sheldon Harnick has been invited to introduce the Thursday, April 1 screening of FIDDLER ON THE ROOF. Check online at [www.AFI.com/Silver](http://www.AFI.com/Silver) or see newspaper listings for updates.**



*"An absolutely smashing movie... The most powerful movie musical ever made."*

—PAULINE Kael,  
THE NEW YORKER

**AFI Silver**  
THEATRE and CULTURAL CENTER

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