

THE AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS



May 9 - June 15, 2003

AFI PREVIEW



R&B Blasts the Silver Screen

High Noon
The Legend Returns

This Is Europe:
European Cinema
East and West

The Quirky World of
Aki Kaurismaki

Stage Classics on Film from
American Film Theater

Also: Israel Turns 55,
They Might Be Giants,
Jazz on a Summer's Day



Thanks for the Membership



Murray Horwitz
Director and COO, AFI Silver

The grand opening of the AFI Silver Theatre and Cultural Center went off even better than we could have hoped (see p. 12). Thanks to you—our audiences—as well as to our public and private partners and the AFI staff in Maryland and Los Angeles, it was a remarkable experience. There were a few surprises: a couple of unfortunate ones (technical glitches, for which you were wonderfully patient), and some very delightful ones as well.

By far the most pleasant has been the large response to our Charter Membership drive. The outpouring of support for AFI and its work here at the Silver has been phenomenal—not only in Montgomery County and the whole National Capital region, but throughout the mid-Atlantic area and, indeed, from some surprisingly far-flung spots around the country.

We can't thank you enough for your support. Charter membership is a kind of leap of faith—several of you have asked what it all means. In addition to ticket discounts, theater passes, e-mail updates and mailing of these PREVIEW program guides, the large number of benefits to which members are entitled includes special events and recognition opportunities, and we're having a great time planning them. You will see more about them as the summer begins.

In the meantime, please take advantage of the great programming we have in store for you, described in this issue of PREVIEW. It takes you through June 15th, the week that SilverDocs—the AFI/Discovery Channel Documentary Festival—begins. You'll be getting more information about that, too.

For new members, your AFI membership card is on its way. Until you get it, just give your name at the box office to receive your discount.

Again, thanks so much for your interest and support. We look forward to the many good times we'll have together with you at the Silver.



Patrons in queue April 11, the first day of ticket sales.

THIS IS EUROPE

Girl
Hard Goodbyes: My Father
Knife in the Water
Pan Tadeusz
Passion
The Uncertainty Principle
Year of the Devil

FEATURED FILMS

High Noon
Beauty and the Beast
Only the Strong Survive
Gigantic

FILMS OF AKI KAURISMAKI

Drifting Clouds
Juha
Ariel
La Vie De Bohème
The Match Factory Girl

ISRAEL AT 55

Exodus
Blind Date
Broken Wings
Desperado Square
Foreign Sister
Giraffes

Provence United
Yellow Asphalt

CHOICE PIX

Safety Last
King of Hearts
Cremaster

CLASSICS ON FILM

Galileo
The Homecoming
The Iceman Cometh
In Celebration
Luther
The Maids
The Man in the Glass Booth

SPECIAL EVENT

Jazz on a Summer's Day

On the cover: Wilson Pickett in *Only the Strong Survive*

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

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THIS IS EUROPE

European Cinema East and West

On April 16, 2003 the European Union welcomed 10 countries from Eastern and Central Europe and the Mediterranean to join its ranks. The ceremony marked the beginning of a new era throughout Europe, a cause for celebrating shared history, heritage and culture. As a prelude to AFI's regular EU FILM SHOWCASE in November, we take this occasion to present a brief series of classic and contemporary films from "old" and "new" member states.

Girl [Meisje]

Mon, May 12, 6:40; Wed, May 14, 6:40

20 year-old Charlotte Vanden Eynde has made her move—leaving her parents, dumping her boyfriend, and leaving that sleepy village for Brussels, where she moves in with 37 year-old swinger Els Dottermans, who is hearing the biological clock ticking. But Charlotte's mom Frieda Pittoors sees her own forgotten girl's dream coming to life again. Somehow they all end up living in the same building in the big city...but do all their aspirations come to the same end? Sensitive psychological drama from first-feature director van den Berghe. Best Actress, Amiens; Youth Jury Award, Locarno Festivals.

Directed/co-written by Dorothée van den Berghe. Belgium/Flanders, 2002, color, 94 min. Dutch with titles.

HARD GOODBYES: MY FATHER

[Diskoli apocheretismi: O babas mou]

Tue, May 13, 6:40; Thu, May 15, 6:40

In 1969 Athens, 10 year-old Yorgos Karayannis (Best Actor, Locarno Film Festival) idolizes his traveling salesman father, somewhat to the annoyance of his mother and brother. But when it's clear that Dad's not coming back from his latest trip, Yorgos just can't accept that they won't be together to watch the Americans land on the moon. In the meantime, he amuses himself by writing letters in to Grandma in Dad's name ... but then the landing occurs ... A charming debut work by Panayotopoulou, in reminiscence of her own parents. "Beautifully and subtly acted—and a lovely, humane film" —Peter Bradshaw, *The Guardian Weekly*.

Directed/written by Penny Panayotopoulou. Greece, 2002, color, 113 min. Greek with titles.

Roman Polanski's KNIFE IN THE WATER [Nóż w wodzie]

Sun, May 11, 5:15

Sportswriter Leon Niemczyk and young wife Jolanta Umecka are distracted from their bickering en route to their lake holiday when they nearly run over hitchhiker Zygmont Malanowicz, then take him along on their boat. Macho power moves between the generations and between the classes ensue, highlighted by a switchblade-between-the-fingers game, until a moment of violence leads to a classic lady-or-the-tiger dilemma, visualized by an imported car, motionless at an intersection, undecided. Tense three-person drama led to an Oscar nomination, *Time* cover, and Polanski's international career.

Directed/co-written by Roman Polanski. Poland, 1962, b&w, 94 min.

PAN TADEUSZ

Sun, May 11, 7:30*; Mon, May 12, 8:40

Andrzej Wajda has taped an introduction for our screenings of his film.

*Alicja Bachleda-Curus has been invited to appear at this screening.

As poet Adam Mickiewicz (in exile in Paris in the 1830s), begins to recite his epic poem to friends, we're two decades back in the sunny Polish countryside with the gentry as a tender romance blossoms, patriots wait for Napoleon—and some decide to take on the bumbling Russian oppressors right away. Dazzling, sweeping, large-scale adaptation of the Polish national classic, done in the original rhymed couplets throughout (listen carefully!). Wajda regular Daniel Olbrychski plays the role of a lifetime as a bald, scarred retainer. Perhaps Andrzej Wajda's biggest production, capped by his 2000 honorary Oscar, and, even more amazingly, his first film post-near-mortal illness.

Directed/co-written by Andrzej Wajda. Poland, 1999, color, scope, 154 min. Polish with titles.



PASSION [Szenvedély]

Sun, May 11, 2:00; Wed, May 14, 8:40

In a frozen embrace, a man and a woman dance—at her watching husband's command. Dark, brooding, hypnotic version of James M. Cain's *THE POSTMAN ALWAYS RINGS TWICE*. Set in rural 30s Hungary, a garage-owner's wife and his assistant carry on an affair under hubby's nose, until murder is the only way out. But when the first attempt miscarries, the tension only increases. Three years in the making by the producer of Bela Tarr's *SATANSTANGO*, *PASSION* swept the awards at the 1998 Hungarian Film Week, taking Best Actor, Actress, Director, Cinematographer, Foreign Critics' Prize, and the Grand Prize. "A visually powerful and dramatically potent treatment of a timeless story"—*Variety*.

Directed/written by György Fehér. Hungary, 1998, b&w, 155 min. Hungarian with titles.

THE UNCERTAINTY PRINCIPLE

[O Principio da Incerteza]

Tue, May 13, 8:50; Thu, May 15, 8:50

Scion of the manor house, Ivor Canelas, and servant's son Ricardo Trêpa have been friends since childhood, until Trêpa's dream girl, Leonor Baldaque, marries Canelas for the money. But then the reversals keep coming—Canelas philanders with Trêpa's business partner (brothel keeper Leonor Silveira), while Baldaque fine tunes the saintliness and/or passive aggression. Casting nepotism: Baldaque is the granddaughter of original author Bessa-Luis, while Trêpa is Oliveira's grandson. Operatic melodrama intersperses with freewheeling

philosophic speculations in this stylized, hypnotic, satiric, enigmatic work from 93 year-old legend Oliveira. Cannes, New York festivals. Directed/written by Manoel de Oliveira. Portugal, 2002, color, 133 min. Portuguese with titles.

YEAR OF THE DEVIL

[Rok dábla]

Sat, May 10, 8:30

Legendary songwriter Jaromír Nohavica decides to team up with obscure folk band Czechomor (hoping they'll help cure him of alcoholism), his guitarist pal Karel Plíhal takes a year-long vow of silence, Dutch filmmaker Jan Prent tags along, Killing Joke frontman Jaz Coleman (arguably the craziest of them all) leads them to a "Native American" ritual in a Czech "desert," while ghosts and guardian angels loom. Certified zany Petr (BUTTONERS, *MNAGA-HAPPY END*) Zelenka's mock-rockumentary features Czech chartbusters playing themselves, with terrific concert footage. Best Film, Karlovy Vary Festival.

Directed/written by Petr Zelenka. Czech Republic, 2002, color, 88 min. Czech and English with titles.



Year of the Devil

FEATURED FILMS

The New 35mm Print of **HIGH NOON**

Fri–Thu, May 30–Jun 5, 6:30 & 8:15;
weekend matinees 12:45, 2:45, 4:45
[no 8:15 show on Sat, May 31]



“Do not forsake me, oh, my darlin,’ on this, our weddin’ day...” But there’s more than nuptials ahead for retiring sheriff Gary Cooper: the noon train is bringing Ian MacDonald’s revenge-minded Frank Miller back from the pen, with three gun-packing henchmen (including spaghetti western star-to-be Lee Van Cleef) as his welcoming committee. But, of course his Quaker bride Grace Kelly will know he’s got to stay and fight it out, and the townspeople he’s protected will stand with him at the showdown—or will they? On just about everybody’s check list for Greatest Western Ever Made, but also a biting metaphorical indictment of McCarthyism (“hotel clerk” Howland Chamberlain and screenwriter Carl Foreman were both blacklisted soon after). A scintillatingly suspenseful screen experiment in “real time,” the screen story spans only the same 85 minutes as the film, the effect reinforced by repeated close-ups of inexorably ticking clocks. And, in the cold sweat forming on the hero’s haggard face, Cooper the actor used the bleeding ulcer he suffered during the shoot to win his second Academy Award, achieving one of the screen’s starkest portraits of fear and loneliness. Seven Oscar nominations, including Best Film, Direction, and Screenplay, winning for Cooper, Editing, and the legendary score and Tex Ritter-performed song by thickly-accented Russian expat Dimitri Tiomkin. This brand-new 35mm print restores the “19th-century newsreel” look of Floyd Crosby’s photography, lost in high school classroom 16mm projection.

Directed by Fred Zinnemann. USA, 1952, b&w, 85 min.

At the AFI Silver and the
John F. Kennedy Center for the Performing Arts

The Restored 35mm Print of **BEAUTY AND THE BEAST** [La Belle et la bête]

With All-New Titles

AT THE SILVER: Fri–Thu, May 16–29, 6:45 & 8:45;
weekend matinees 12:45, 2:45, 4:45

AT THE KENNEDY CENTER: Fri–Sun, May 23–Jun 1,
6:45 & 8:45; weekend matinees 12:45, 2:45, 4:45

From Cocteau to Disney is ... but one step. Cocteau’s 1946 treatment of the folk tale of the village beauty who must give herself up to a fearsome beast as sacrifice for her father’s taboo transgression has long been a classic in its own right, striving through use of live-action and a minimum of special effects to achieve a “realism of the unreal”—Cocteau. Set in the seventeenth century of the story’s first telling, the magnificent sets and costumes evoke both Vermeer and Doré, while the subtle fast and slow motion effects of cameraman Henri Alekan reinforce a truly magical atmosphere. Cocteau’s use of dual roles adds another set of undertones to the tale; but



Jean Marais’s magnificent look as the Beast can induce disappointment when he changes to ... (Garbo reportedly demanded “Give me back my beast!”) This brand new 35mm print restores the lustrous b&w tones—so long unseen in inferior copies—that make the unreal real.

Directed/written by Jean Cocteau. France, 1946, b&w, 96 min. French with titles.

Washington-area premiere!

At the AFI Silver and the John F. Kennedy Center for the Performing Arts, May 9-22.

ONLY THE STRONG SURVIVE

Fri–Thu, May 9–22, 7:00 & 9:00;

weekend matinees 1:00, 3:00, 5:00

**[no 1:00 & 3:00 shows on Sun, May 18 at the Silver;
theatre dark on Wed, May 21 at the Kennedy Center]**

“Either you is, or you ain’t. Either you can, or you can’t,” barks Godfather of Memphis Soul, Rufus Thomas. But when his fellow performers are the greats of 1960s and ’70s soul music—Wilson Pickett, Sam Moore (Sam & Dave), Mary Wilson (the original Supremes), Isaac Hayes, The Chi-Lites, Ann Peebles, Carla Thomas (“Gee Whiz”), and “The Iceman” Jerry Butler—that implied question answers itself. Those chartbusters just keep coming—“I Can’t Stand the Rain,” “In the Midnight Hour,” “Soul Man,” “Walking the Dog,” “Night Time is the Right Time,” “For Your Precious Love,” “Have You Seen Her?,” “Someday We’ll Be Together”—and more from legendary performers recently filmed and recorded by equally legendary documentarists Chris Hegedus and D.A. Pennebaker (DON’T LOOK BACK, MONTERREY POP, DOWN FROM THE MOUNTAIN, COMPANY [original cast album], etc.) Working with co-producer Roger Friedman, who realized that no one had shot film of these artists in years, Hegedus and Pennebaker mix in archival footage, interviews—as well as bits from



Rufus Thomas’s hilarious radio show—with scorching live performances, vibrantly recorded in you-are-there 5.1 Surround Sound. And you can’t hear it better than at the state-of-the-art AFI Silver (At an April preview screening, Hegedus and Pennebaker proclaimed AFI’s sound “better than Cannes!”)

Directed by Chris Hegedus and D.A. Pennebaker. 2003, color and b&w, 95 min.

Selected showings will feature a videotaped discussion with the filmmakers and Sam & Joyce Moore, previously recorded at the AFI Silver.



**Direct From its
New York Theatrical Premiere**

GIGANTIC: A TALE OF TWO JOHNS

Fri–Sun, May 30–Jun 15, 7:00 & 9:15;

weekend matinees at 1:00, 3:00, 5:00

[no 1:00 and 3:00 shows on Sat, Jun 8]



“Everybody dies frustrated inside and that is beautiful.” Hmmm, rockumentary about John Flansburgh and John Linnell, the group They Might Be Giants—performance footage, talking heads, right? Yes, but also former Illinois Senator Paul Simon talking about Lincoln (the Johns met in grad school in Lincoln, Mass.); animation; vintage home video footage; famous friends (including members of Spinal Tap) delivering their lyrics as dramatic recitations; and talk about talking heads—Syd Straw’s incredible rants. But what to expect from a group whose early stunt was “Dial-A-Song”—run from a Flansburgh home answering machine—that writes lyrics about puppets, toupees, and nightlights... and whose fans picketed their show the first time they performed with a full band? From their Big Break-performing “Birdcage in Your Soul” with the Doc Severinsen orchestra on Johnny Carson’s Tonight Show, to “Boss of Me,” their theme for the hit TV show, “Malcolm in the Middle,” to their performance for this film at the Polish National Home in Brooklyn—TMBG have remained poetic and surreal, as is this rockumentary about them. Directed by AJ Schnack. USA, 2002, color, 102 min.

“Dry wit rules, sharp left turns are encouraged, absurd running jokes abound, and a goofy, vaguely avant-garde aesthetic colors the whole thing”

—JOAN ANDERMAN, [BOSTON GLOBE](#)

“Gigantic is big in all sorts of small ways.”

—PAUL SHERMAN, [BOSTON HERALD](#)

“Best undistributed film of the year”

—CARRIE RICKEY,
[PHILADELPHIA INQUIRER](#)

A FINNISH MASTER

Some Films Of Aki Kaurismäki

With three awards at the Cannes Festival, and Cesar, European Film, and Oscar nominations for his just-released *MAN WITHOUT A PAST*, Aki Kaurismäki has cemented his position as Finland's most celebrated director ever—and one of the world's most consciously, and hilariously eccentric. (Sample statements: "My last film [JUHA] was b&w and silent, which clearly shows that I am a man of business," and, "I'm just a medium class of director. I may never make a masterpiece, but if I make many quite good films, together they're something." Or, on an early work—"it's the worst film in the history of the cinema...") Masterful parodist of road films, film noir, rock musicals, and overripe opera plots, his humor is so deadpan it sometimes whizzes past the uninitiated, while his treatment of the poor and down-and-out is suffused as well with a deep tenderness. On the occasion of his widest US release, we look at two recent, previously-undistributed works, and some earlier classics.



The Exclusive DC Engagement of DRIFTING CLOUDS

[Kauas pilvet karkaavat]

Fri-Thu, May 23-29, 7:00 and 8:00; weekend matinees 1:00, 3:00, 5:00

Recession hits hard for Kati Outinen (Best Actress, Cannes, *MAN WITHOUT A PAST*) and hubbie Kari Väänänen: soon after he proudly presents her with the color TV he's bought on the installment plan (next to their still-unpaid-for sofa and bookcase), the restaurant where she's previously disarmed a knife-wielding cook closes, and he's fired by the streetcar company (everybody drives cars now). An unsentimentally tender and droll look at the lives of the desperate, with Kaurismäki's trademark stylization (when Väänänen demands his money back after a crummy movie, it's noted that he hadn't paid in the first place, and his dog is gravely handed back), topped by the most suspenseful restaurant opening in film history (hint: the 'Helsinki Workers' Wrestlers' make a reservation for 30). Bound at one end by the grief of *THE BICYCLE THIEF* and at the other by the joy of *IT'S WONDERFUL LIFE*, with "the Finnish reality" somewhere in between—AK. Prize of the Ecumenical Jury, Cannes; Audience Award, São Paulo Festival. Directed/written by Aki Kaurismäki. Finland, 1996, color, 96 min. Finnish with titles.

ARIEL

Sat, May 31, 6:50; Mon, Jun 2, 8:30; Thu, Jun 2, 8:30

An expected cataclysmic explosion becomes just a silent puff of smoke curling from an abandoned mine; a friend's suicide causes the blank lightup of a cigarette. Turo Pajala inherits a convertible—then can't get the top down in freezing weather; his instant romance with parking meter attendant Susanna Haavisto occasions: "Are you always this confident?" "No," he replies, "this is the first time." Obviously we're in the world of the king of deadpan, Aki Kaurismäki, topped by the clumsiest bank robbery in film history (don't drop the money!). Best Foreign Film, National Society of Film Critics.

Directed/written by Aki Kaurismäki. Finland, 1988, color, 73 min. Finnish with titles.

LA VIE DE BOHÈME

Fri, May 30, 8:30; Sat-Sun, May 31-Jun 1, 3:15

Playwright André Wilms refuses to cut down his 21-act masterpiece, composer Kari Väänänen's opus is obviously headed for the scrapheap, and Matti Pellonpää's artist "Rodolfo" romances Evelyne Didi's "Mimi": the lives of the artists unfold in Paris, until one suddenly realizes—with seeming ineptitude instantly turning into raucous deadpan—that this is the original of Puccini's opera, its floridly romantic 19th century dialogue being performed absolutely straight. With New Wave icon Jean-Pierre Léaud, and directors Louis Malle and Samuel Fuller in cameos. Pellonpää won Best Actor and Wilms Best Supporting Actor, European Film Awards.

Directed/written by Aki Kaurismäki. Finland, 1992, b&w, 105 min. Finnish with titles.

The US Theatrical Premiere of JUHA

Fri, May 30 6:45; Sat-Sun, May 31-Jun 1, 1:30, 5:15, and 8:30; Mon-Thu, Jun 2-5, 6:45

"In the cinema there should be fewer words. So now I have made a totally silent film"—Aki Kaurismäki. Farmer Juha (former Leningrad Cowboy Sakari Kuosmanen) leads an idyllic life with wife Kati Outinen ("they are as happy as children"), but then charismatic stranger-from-the-city André Wilms (*EUROPA,*



EUROPA; M. HIRE) arrives. In the fourth adaptation of the classic 1911 Juhani Aho novel of the eternal triangle ("few of them can beat JUHA for deepness of emotions and understanding of all three parties"—AK) Finnish lord of lowkey Kaurismäki reverts to purity in the primitive (or is it clarity in the cutting edge?) in this b&w silent with music. With Markku Peltola of *MAN WITHOUT A PAST*.

Directed/written by Aki Kaurismäki. Finland, 1999, b&w, 78 min. Silent with titles.

THE MATCH FACTORY GIRL [Tulitikkutehtaan tyttö]

Sun, Jun 1, 6:50; Tue, Jun 3, 8:30; Thu, Jun 5, 8:30

"A bottle of rat poison, please"... "Small or large?" is the minimalist response. It's about 15 minutes into the film before a word is said, but then in the world of assembly-line checker Kati Outinen (who has to rent her own room in Mom and Stepdad's flat), not much needs to be said. With offscreen actions often as important as those on, this is rivetting storytelling of seemingly the bleakest of lives, but since this is Kaurismäki, humor is always lurking... and Outinen can signal imminent hurling without twitching a muscle. When "romance" blossoms, the results are both dire ... and hilarious.

Directed/written by Aki Kaurismäki. Finland, 1989, color, 70 min. Finnish with titles.

NEW FILMS FROM ISRAEL

Israel at 55

Israel has already had a vigorous film industry out of all proportion to its size; but in recent years there's been an outburst of new filmmakers and award-winning films. New legislation expanding film funding? a new generation of filmmakers coming of age? For whatever reasons, there is a new excitement to Israeli films; what we're presenting is just a core sample. Our thanks to Arnona Shir-On of the Embassy of Israel, and Katriel Schory of the Israel Film Fund for their aid in making this series possible.

**The New
35mm
Print of**



EXODUS

Fri-Sat, May 16-24, 7:15; weekend matinee 2:00 [no 7:15 show on Sat, May 24]

Cyprus, 1947. Thousands of Jewish Displaced Persons are interned behind the British blockade... Sympathetic General Ralph Richardson starts to reconsider, while Haganah officer Paul Newman packs six hundred aboard the old freighter "Exodus" and begins a "the whole world is watching" hunger strike. The birth of Israel, as adapted from the bestseller by Leon Uris (who disavowed Preminger's adaptation), with romance amid the conflicts: between Newman and widowed American nurse Eva Marie Saint; and between fiery Irgun terrorist-with-a-terrible-secret (Oscar nominated) Sal Mineo and tragic waif Jill Haworth. And conflicts within as well as without: Newman's father, Lee J. Cobb, battles his own brother, David Opatoshu, over the use of terror in the cause of freedom. Preminger's sweeping, old-style widescreen epic was shot on spectacular locations in Cyprus and Israel, with its dramatic highpoint—the actual celebrated breakout from the Acre prison—filmed at the actual site. Dalton Trumbo's on-screen screenwriting credit was the first to break the blacklist. With an Oscar to Ernest Gold for his haunting, hit score.

Directed by Otto Preminger. USA, 1960, color, scope, 213 min.

BLIND DATE [Pgisha Iveret]

Tue, May 27, 8:30; Thu, May 29, 6:30

Back from his Paris posting, Israeli diplomat Yaron Fink finds Shiraz Tal's calling card at a Tel Aviv cafe. Soon after, film translator Tal starts receiving a series of anonymous postcards that—taken together—begin to mosaic a very definite picture with a beautiful story line. All intriguing enough that when an invitation to a Paris hotel arrives, Tal decides to take a chance. Does an unusual love affair ensue, or ... ?

Directed/written by Haim Bouzaglo. Israel, 2003, color, 106 min. Hebrew with titles.

Israeli films are unconfirmed at press time.

BROKEN WINGS [Knafayim Shvurot]

Thu, May 29, 8:30; Sat, May 31, 9:00

A year after their husband and father's death (from a bee sting!), Orly Zilbershatz Banai and her four children are still trying to pick up the pieces, especially teenage daughter Maya Maron. Can they go on? Maybe a new shock will provide the catalyst. Bergman's first feature was partly inspired by his being the child of divorced parents, with all the child actors *also* the product of broken homes: "It's much more than simple sadness, it's a film about being released from sadness"—Bergman. Nine Israeli Academy Awards, including Best Picture, Director, Screenplay, Actress and Supporting Actress.

Directed/written by Nir Bergman. Israel, 2002, color, 87 min. Hebrew with titles.

DESPERADO SQUARE [Kikar Ha-Halomot]

Sun, May 25, 8:30; Tue, May 27, 6:30

Despite their mother's objections a year after their father's death, brothers Nir Levy and Sharon Raginiano decide to reopen the neighborhood cinema Dad closed down three decades ago with the *ideal* opener, ancient Indian smash "Sangam." Only trouble is, the only print is held by their black sheep uncle, himself back after a 25 year absence. And tensions grow... As the premiere approaches, it becomes clear there's a family secret about to be revealed. Six Israeli Academy Awards, including Best Director, Music, and Supporting Actor.

Directed/written by Benny Torati. Israel, 2001, color, 98 min. Hebrew with titles.



Giraffes

FOREIGN SISTER [Ahot Zara]

Sun, May 25, 3:45; Wed, May 28, 8:30

Tamar Yerushalmi may seem to have it all—nice home, good job, husband and two children—but she can't help trying to *Do It All* ... with not too much aid from the family. When her mother-in-law starts to lose it, it's finally time to bring in some help, but when Yerushalmi begins to get to know the Christian Ethiopian illegal, Askala Marcus, whom she's hired to clean, her own problems start to seem ... *relative*. Both a feminist film and a hard look at Israel's illegal worker problem; filmed with "a documentarian's frankness and keen eye for detail; an incisive glimpse into one woman's inner transformation"—Leslie Camhi, *Village Voice*. Best Film, 2000 Jerusalem Film Festival.

Directed/written by Dan Wolman. Israel, 2000, color, 124 min. Hebrew, Amharic with titles.

GIRAFFES [Girafot]

Sat, May 24, 9:10*; Sun, May 25, 1:15

*Actress Liat Glick has been invited to attend this screening.

Artist Meital Dohan, actress Liat Glick, and journalist Tinkerbell are 20ish singles all living in the same apartment building in Tel Aviv. But mixups ensue one night when all are heading out: Glick ends up with Dohan's blind date, Tinkerbell gets driven to Glick's film set, and an apparently stood-up Dohan decides to just take a walk... When one gets involved in violence and death—and then disappears—the complications are only beginning. Eleven Israeli Academy Award nominations, including Best Film, Director, Actor and Actress, for Grad's debut work. Directed/written by Tzahi Grad. Israel, 2001, color, 115 min. Hebrew with titles.

PROVENCE UNITED [Beitar Provence]

Mon, May 26, 6:30; Wed, May 28, 6:30

Small town boy Itay Turgeman is nuts about soccer and nuts about Israel's top team, Maccabi Tel Aviv—only trouble is his Givat-Tzurim team is the cellar dweller of the third league. But guess who they draw for their opponents for the quarter-finals of the National Cup? Can hard-driving coach Zeev Revach get them to shape up in the ten days before the legendary Tal Banin and his teammates arrive in their dusty little town? An Israeli *HOOSIERS*? *Come and see*. Ten Israeli Academy Award nominations, with Revach and Turgeman winning as Best Actor and Best Supporting Actor.

Directed by Ori Inbar. Israel, 2002, color, 85 min. Hebrew with titles.

YELLOW ASPHALT [Asphalt Zahov]

Sun, May 25, 6:30; Mon, May 26, 8:30

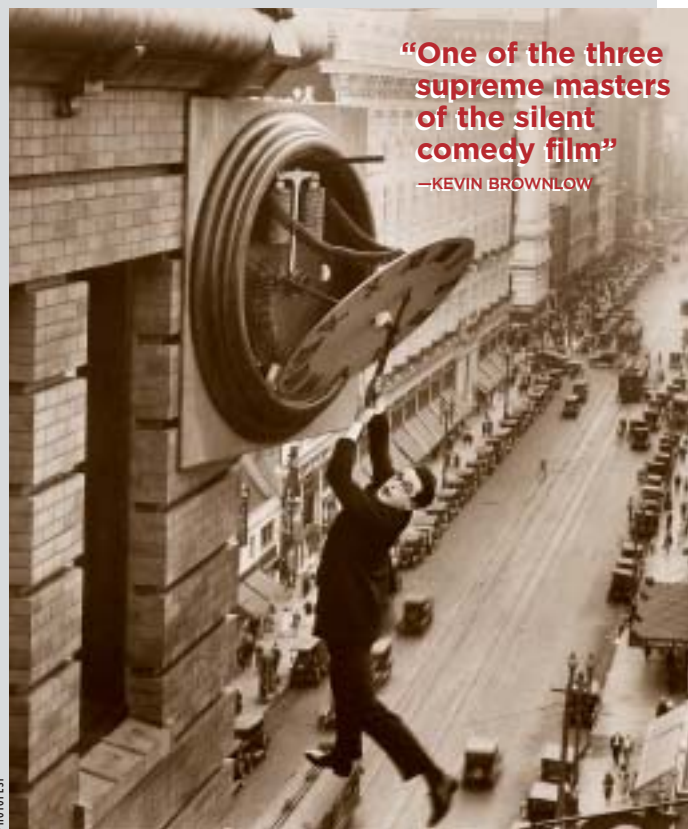
Three stories centering on Bedouin life in Israel—a sudden road accident with a Bedouin boy in the midst of the desert; the tragic love affair between a Bedouin woman and her Israeli boss and multiple betrayals that ensue; and "what happens" when a German woman finds her marriage with a Bedouin going sour... can she keep her children? Filmmaker Verete lived for several years among the Bedouin to earn the trust that made this film possible. Karlovy Vary, Edinburgh, and Mannheim Film Festivals.

Directed/written by Danny Verete. Israel, 2001, color, 87 min. Hebrew and Arabic with titles.

Israeli films are unconfirmed at press time.

The Silver Goes Silent

"The Man (in spectacles and skimmer) Hanging from the Clock," Harold Lloyd was a true icon of the 20s, making more films than Chaplin and Keaton combined, out-pacing both at the box office, and as for gags and laughs, "Few people have ever equaled him, nobody has ever beaten him"—James Agee.



"One of the three supreme masters of the silent comedy film"

—KEVIN BROWNLOW

Harold Lloyd in SAFETY LAST

Fri, May 9, 7:30; Sat, May 10, 2:30

Salesclerk Harold's "human fly" publicity stunt goes sour when (with the real climber on the run from a cop) he gets stuck climbing the building himself. Shot without trick photography but via high angles on a normal building set on a very high hill ("but who wants to fall three storeys?"), the oft-excerpted skyscraper climb is a deserved legend, but only the topper to a relentless succession of gags starting with the opening shot, a subtly deceiving visual pun. "To see it today with an audience alternately roaring with laughter and gasping is one of the greatest experiences of cinema"

—David Shipman.

Directed by Fred Newmeyer, Sam Taylor. USA, 1923, b&w, silent with titles.

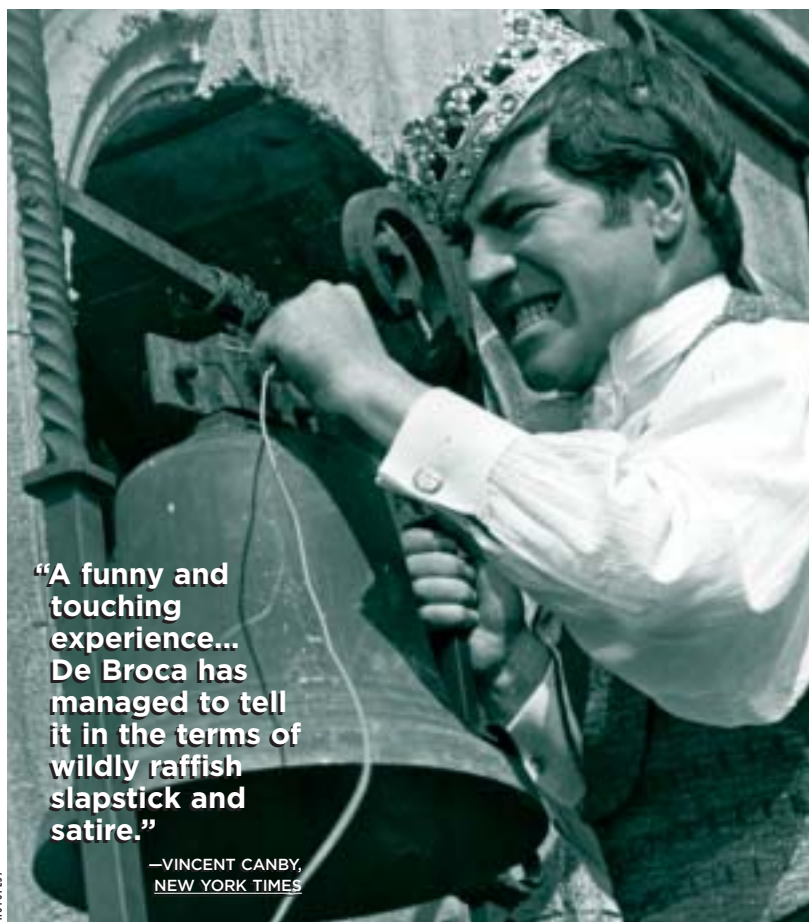
With Michael Britt on the AFI Silver Theatre organ

New 35mm Print!
Philippe de Broca's
KING OF HEARTS [Le roi du coeur]

Fri-Sun, Jun 6-15, 6:45 & 8:45;
 weekend matinees at 12:45, 2:45, 4:45

So who's really crazy in an insane world? Alan Bates' World War I Scottish soldier and carrier pigeon specialist Sgt. Charles Plumpick suddenly gets named explosives' expert and sent on a one-man mission to dismantle a time bomb left behind by Germans in a French village, its only remaining inhabitants the insane asylum's inmates—including Gallic titans Jean-Claude Brialy (CLAIRE'S KNEE), Micheline Presle (DEVIL IN THE FLESH), Michel Serrault (LA CAGE AUX FOLLES), and a very young Genevieve Bujold as a parasol-twirling tightrope-walker—who immediately crown him *Le roi du coeur* and create their own whimsical society. But with Bates' mission accomplished, the soldiers come back. Philippe De Broca's gently biting satire on the madness of war was a flop on first release here, but rebounded to become the ultimate cult classic, notching year-long runs in college town cinemas, its final image a naked man carrying a birdcage clamoring at the gates of the asylum—to get in. Featuring a haunting score by Georges Delerue and vibrant color and Scope cinematography by Pierre L'Homme.

Directed by Philippe de Broca. France, 1966, color, 102 min. French, German, and English with titles.



“A funny and touching experience... De Broca has managed to tell it in the terms of wildly raffish slapstick and satire.”

—VINCENT CANBY,
 NEW YORK TIMES

PHOTOFEST

The Complete 5-Film Cycle of CREMASTER

With All New 35mm Prints



Eight years in the making, installation artist Matthew Barney's mainly wordless symbolic epic (epically symbolic cycle?) encompasses genres as diverse as opera, Busby Berkeley, and football cheerleading—with Gaelic and Masonic arcana, motorcycle races and Norman Mailer thrown in for good measure... Shot on locations from Boise to Budapest, with Barney himself as an apprentice, a goat-boy, and Gary Gilmore. Macho Warhol? Lusher Kenneth Anger? Actually it's quite unlike anything else, and is only now being screened in the order in which it was conceived.

NOTE: Not suitable for children.

Cremaster Marathons: see the complete cycle, in order, on June 7 and 14, starting at 1:30.

CREMASTER 1

On a blue astro-turfed football field, one woman wields mini-Goodyear blimps, while others dance in geometric patterns.

Directed/written by Matthew Barney. USA, 1995, color, 40 min.

shown with CREMASTER 2

“Sprawling hallucinatory quilt work of gorgeously shot scenes and ominous organ music ... a world as strangely alternate as Lewis Carroll's” —Steven Henry Madoff, *Time*.

Directed/written by Matthew Barney. USA, 1999, color, 78 min.
 CREMASTER 1&2: Fri, Jun 6, 6:30 & 9:00; Sat, Jun 7, 1:30*; Mon, Jun 9, 6:30 & 9:00; Fri, Jun 13, 6:30 & 9:00; Sat, Jun 14, 1:30

CREMASTER 3

Sat, Jun 7, 5:10; Sun, Jun 8, 1:15 & 7:15; Tue-Wed, Jun 10-11, 7:15; Sat, Jun 14, 5:10; Sun, Jun 15, 1:15 & 7:15

Entered Apprentice Barney faces off against Chrysler Building architect Hiram Abiff (sculptor Richard Serra),

with the showdown coming at the Guggenheim Museum. “Endlessly fascinating... Barney's most hypnotic work yet.”—*New York Magazine*.

Directed/written by Matthew Barney. USA, 2002, color, 182 min.

CREMASTER 4

Barney tap dances as a goat-boy, while color-coded motorcycle teams circle the Isle of Man. “Surreal, slapstick fantasy; sexuality turned into a bizarre vaudeville”—Stephen Holden, *New York Times*.

Directed/written by Matthew Barney. USA, 1994, color, 42 min.

shown with CREMASTER 5

Ursula Andress is the sole spectator for a musical spectacle performed at a Budapest opera house, complete with live pigeons. “Ravishing stretch of cinema... rich and quite, quite strange”—David Frankel, *Artforum*.

Directed/written by Matthew Barney. USA, 1997, color, 55 min.

CREMASTER 4&5: Sat, Jun 7, 8:30; Sun, Jun 8, 5:10; Thu, Jun 12, 6:30 & 8:30; Sat, Jun 14, 8:30; Sun, Jun 15, 5:10

SILVERDOCS Is Coming!

SILVERDOCS: AFI/Discovery Channel Documentary Festival is an exciting new competitive Festival, created to celebrate, honor and showcase documentaries from around the world. SILVERDOCS has accepted over 1,000 entries from 68 countries in its inaugural year.

June 18 - 22

SILVERDOCS will present 60 of these provocative documentary films at the newly restored, state-of-the art AFI Silver Theatre and Cultural Center in downtown Silver Spring, MD. The festival will bring together filmmakers, international documentary professionals and the communities of the Greater DC Metropolitan area to debate issues raised by these documentary films and celebrate their art.

Every year, SILVERDOCS will include selected program strands on noteworthy topics. For 2003, the strands include:

World View

Life, Liberty and the Pursuit of Happiness
Inside Sports

SILVERDOCS is presented by the American Film Institute with the support of our sponsoring partner, the Discovery Channel. For more information on the festival schedule and ticket purchase, please go to www.SILVERDOCS.com.



www.SILVERDOCS.com

Don't Miss AFI On Television

The 6th in the series of AFI's celebration of the motion picture centennial:

AFI's 100 Years . . . 100 Heroes & Villains

Tuesday, June 3, on CBS • 8:00 - 11:00 p.m.

The 31st Life Achievement Award A Tribute to Robert De Niro

Monday, June 23, on USA • 9:00 - 11:00 p.m.

From the American Film Theater

In 1973, producer Ely Landau (**LONG DAY'S JOURNEY INTO NIGHT**, **THE PAWNBROKER**) launched a subscription series of films—tickets to be bought in advance, with only selected screenings—based on great plays, with top casts and directors.

Obviously, a project against all the odds, but for two years Landau brought it off, with often striking results. Long unavailable, a number of these films have been brought back, in new prints—plus **THE ICEMAN COMETH** in an original IB three-strip Technicolor print—to produce the experience Landau intended—great works of literature, with casts you'd never see on a stage.

GALILEO

Tue, May 13, 6:30; Wed, May 14, 9:15

"Lively script, colorful production, and strong supporting cast" (Michael Feingold, *Village Voice*) key this adaptation of Bertolt's Brecht's classic, with Topol (**FIDDLER ON THE ROOF**) as the legendary scientist and astronomer in conflict with the Inquisition. Directed by Joseph (THE GO-BETWEEN) Losey, nominal director of the original Brecht/Charles Laughton stage production. With Edward Fox and John Gielgud as Cardinals and Michel Lonsdale as the Pope.

Directed by Joseph Losey. UK, 1975, color, 145 min.

THE HOMECOMING

Sun, May 11, 8:15; Tue, May 13, 9:15

Philosophy teacher Michael Jayston brings wife Vivien Merchant home to meet the family—dad Paul Rogers (repeating his Tony Award-winning performance), creepy brothers Ian Holm and Terence Rigby, and weird uncle Cyril Cusack—big mistake! Tensely enigmatic and dreamlike adaptation of Harold Pinter's stage hit, with knight-to-be Peter Hall recreating his London and New York productions with four of the original cast. "Masterpiece"—Michael Feingold, *Village Voice*.

Directed by Peter Hall. UK, 1973, color, 111 min.



The Homecoming

THE ICEMAN COMETH

Sat, May 10, 6:45; Sun, May 11, 1:30;
Thu, May 15, 6:30

In Harry Hope's 1912 flophouse/saloon, down-and-outers live on their "pipe dreams" until Hickey the salesman's legendary monologue brings them back to reality—but is that an improvement? John (THE MANCHURAIN CANDIDATE) Frankenheimer's adaptation of Eugene O'Neill's giant masterpiece boasts a legendary cast—from Lee Marvin as



The Iceman Cometh

Hickey, Robert Ryan as an aging anarchist, guilt-ridden Jeff Bridges, Tom Pedi's bartender in the role he created, to Fredric March, boozily spry in the final role of a great career. "Dazzling array of performances"—Michael Feingold, *Village Voice*. Directed by John Frankenheimer. USA, 1973, color, 239 min.

IN CELEBRATION

Fri, May 9, 8:30; Wed, May 14, 6:30

Three brothers—Alan Bates, James Bolam, and Brian Cox (the first Hannibal Lecter, in *MANHUNTER*), back in their native coal mining town for their parents' 40th wedding anniversary, painfully thrash out their relationships while Mum Constance Chapman dithers. Strikingly adapted by Lindsay Anderson (*THIS SPORTING LIFE*) from his original stage production of the David Storey play. Directed by Lindsay Anderson. UK, 1975, color, 131 min.

LUTHER

Sat, May 10, 1:15; Mon, May 12, 9:15

As Martin Luther, "Stacy Keach's fire-breathing, sinewy performance is the glowing core" (Michael Feingold, *Village Voice*) of this adaptation of John Osborne's stage hit on the beginning of the Reformation. Guy Green's production moves freely in time and space within a single massive cathedral interior, with Hugh Griffith's sales pitch for indulgences a comic highlight.

Directed by Guy Green. UK, 1975, color, 112 min.



The Man in the Glass Booth

THE MAIDS

Fri, May 9, 6:30; Sun, May 11, 6:15

If there's one thing worse for Glenda Jackson and Susannah York than just being maids, it's having Vivien Merchant (then Mrs. Harold Pinter) as their Madame. But the employers



are away... they can try on clothes, trade vicious insults—but then...! Terrific acting by the stars in this biting adaptation of the play by Jean Genet.

Directed by Christopher Miles. UK, 1974, color, 95 min.

THE MAN IN THE GLASS BOOTH

Sat, May 10, 4:00; Mon, May 12, 6:30

Reclusive Jewish millionaire Maximilian Schell (Oscar nominated for Best Actor) subjects assistant Lawrence Pressman to paranoid rants, but then he's snatched by the Mossad and put on trial as a Nazi war criminal. Is he or isn't he? And if he isn't, why then...? Disturbing courtroom drama with a stunning final twist, adapted from the novel and play by superstar Robert (JAWS) Shaw.

Directed by Arthur Hiller. USA, 1975, color, 117 min.

SPECIAL EVENT!

"This is one of the most pleasurable of all concert films"

—PAULINE Kael



Newport Jazz Comes to Silver Spring



George Wein, jazz impresario, pianist, and founder of the Newport Jazz Festival (as well as the Newport Folk Festival and many others) in conversation with the AFI Silver's Murray Horwitz. Wein will sign copies of his memoir, *MYSELF AMONG OTHERS*, and introduce the film *JAZZ ON A SUMMER'S DAY*.

A co-production with Borders Books & Music. **BORDERS.**

JAZZ ON A SUMMER'S DAY

Sun, Jun 8, 2:00

"The 1958 Newport Jazz Festival, with Anita O'Day, Big Maybelle, Dinah Washington, Gerry Mulligan, Thelonious Monk, Chico Hamilton, Louis Armstrong and Jack Teagarden, and other joys. Bert Stern's camera style infectiously conveys the festival's happy, lazy-day atmosphere. The America's Cup observation trials, which are also going on, are an unstressed part of the film's visual texture. In the evening, when Mahalia Jackson, with her majestic chest tones, sings the word 'soul,' she defines it for all time. This is one of the most pleasurable of all concert films"—Pauline Kael.

Directed by Bert Stern. 1960, color, 85 min.

The Doors Re-Open: AFI Silver Theatre and Cultural Center

For nearly 20 years, the doors of the historic Silver Theatre were sealed, locking inside some five decades of memories: a gala 1938 opening, the Miss Silver Spring beauty pageants, and countless evenings of laughter, tears and romance. This spring, those doors opened again for the first time since 1985, adding a few more moments of magic to the rich treasure that is now the AFI Silver Theatre and Cultural Center.



All smiles: Ray Barry, Deputy Director, AFI Silver; Montgomery County Executive Doug Duncan; and Murray Horwitz, Director, AFI Silver



A Sterling Opening Night

7:00 P.M., APRIL 4, 2003. IT'S MAGIC HOUR ON Colesville Road, the evening of the Silver's second opening. Silver Springers gather spontaneously across the street. Camera crews, photographers and reporters vie for space along the red carpet carefully laid to welcome guests—including a silver screen legend known to all by his first name. He's scheduled to arrive at any moment to christen the celebration already humming inside.

The AFI Silver's marquee—nearly destroyed by the now-infamous wrecking ball—beams "GRAND OPENING" in gold letters against the night sky. A string of notables continues up the red carpet—Motion Picture Association of America President Jack Valenti; Montgomery County Executive Douglas M. Duncan, who spearheaded the effort to refurbish the Silver; former Secretary of Defense William Cohen; media luminary Cokie Roberts; others associated with the theatre's monumental rehabilitation project; and AFI trustees.

The air on Colesville suddenly grows thick with anticipation as police officers edge towards the theatre's entrance, and a black limousine pulls up. When a familiar silver head emerges, the crowd across the street calls out an affectionate welcome, "Clint, Clint... we love you!" Joined on the red carpet by AFI Director and CEO Jean Picker Firstenberg and AFI Silver Director Murray Horwitz, Clint Eastwood—AFI Silver's guest of honor—answers questions from the many reporters



AFI Director and CEO Jean Picker Firstenberg escorts Clint Eastwood on arrival.

who've stood outside for hours in the brisk April air for a Silver Spring word with the Hollywood legend. WRC TV's Arch Campbell, for years a Silver Theatre enthusiast, smiles as Clint approaches to chat for a moment before disappearing through the outer lobby door.

Following the reception, a hush falls over the crowd still gathered outside the theater as Montgomery County motorcycle officers close Colesville Road briefly to set the stage for the Silver's special opening moment. Inside, a full house watches as the theatre's state-of-the-art technology brings live video of a special "film cutting" ceremony to the screen. County Executive County Executive Duncan snips a wide strip of film held by Eastwood, Firstenberg, AFI Co-Director and COO James Hindman, and AFI Silver Deputy Director Ray Barry, as their image appears inside the magnificent 1938 Art Moderne theatre—officially inaugurating the AFI Silver Theatre and Cultural Center.

On stage, Horwitz pays tribute to representatives of the Silver Theatre's past seated in the front



In safe hands: Clint poses with Montgomery's finest. Media frenzy on the red carpet, right.



row—John “Jack” Clarke, a Silver Spring resident attending his *second* Silver Theatre opening as a follow-up to September 15, 1938’s opening night screening of *FOUR DAUGHTERS*—and former Silver Theatre ushers Bob Mitchell, Keith Pierce and Richard Player.

The magic continues with a special screening of one of Eastwood’s favorite films, now celebrating its 60th anniversary—*THE OX-BOW INCIDENT*—a film about the dangers of mob rule screened for this 2003 audience in its original 4/4 aspect ratio screen format. A conversation between Eastwood and noted *Time* film critic and Eastwood biographer Richard Schickel follows, concluding with a special preview of footage from Eastwood’s current directorial project, the Sean Penn/Tim Robbins co-starrer, *MYSTIC RIVER*.

Concluding the evening’s ceremony with yet another significant moment, Firstenberg honors

Eastwood with the first AFI Silver Legacy Award, which honors artists whose respect and appreciation for the heritage of the American film enriches their work and advances the moving image. To the AFI Silver, Eastwood gives a nod at parting: “This theatre is a work of art. I’m very pleased to have



Two-time opening night celebrant, John “Jack” Clarke

had the opportunity to come here and see this restoration.”

Honoring his own film legacy as a tough hero, Clint Eastwood pauses on his way out for a last photograph with the uniformed officers who kept the law on this historic night.



For Openers: County Executive Duncan cuts film with, left to right, James Hindman, Jean Picker Firstenberg, Clint Eastwood and Ray Barry.



Clint shares a laugh with Jack Valenti, left. The Silver wins approval from *Time* film critic Richard Schickel, above.

Special Opening Week Screenings

Notable film producers, directors, writers, actors and musical artists joined AFI on stage for a week of exciting (sometimes new, sometimes classic) sights and sounds in the Silver's state-of-the-art historic and newly created theatres. Special invitational screenings included:

ONLY THE STRONG SURVIVE

Journalist/producer Roger Friedman, musical film documentarians Chris Hegedus and D.A. Pennebaker (director of the Bob Dylan chronicle, *DON'T LOOK BACK*), soul icon Sam Moore (of "Sam and Dave" fame) and wife Joyce Moore joined Murray Horwitz in an on-stage discussion of this enthralling documentary of soul legends Jerry Butler, The Chi-Lites, Isaac Hayes, Sam Moore, Ann Peebles, Wilson Pickett and others, intercutting footage of their legendary past performances with stunning contemporary renditions of their standards. The AFI Silver audience gave Sam Moore a standing ovation for his on-screen heartfelt performance of *When Something Goes Wrong With My Baby*.

SINGIN' IN THE RAIN

National Public Radio Special Correspondent Susan Stamberg and Horwitz (who co-wrote Broadway's Fats Waller-inspired *Ain't Misbehavin'*) prepped the audience with background SINGIN' stories before a special big-screen presentation of this classic, perpetually-fresh American musical. Donald O'Connor's timeless sight gags evoked an enthusiastic audience response—so enthusiastic, in fact, you would have thought they were filmed yesterday.

A MIGHTY WIND

Director Christopher Guest, co-writer Eugene Levy and actor Michael McKean, who comprise half of a noted ensemble cast of "mockumentarians" (*BEST OF SHOW*, *WAITING FOR GUFFMAN*, *THIS IS SPINAL TAP*), brought their deadpan humor to the stage of the AFI Silver to warm the audience up for a special advance screening of *A MIGHTY WIND*, the new Guest/Levy "co-written" (well, slightly ad-libbed) mockumentary of aging folksingers reassembled for a stage tribute to a now-deceased folksinger from "back in the day."

LAST OF THE MISSISSIPPI JUKES

Silver Spring native and leading blues documentarian Robert Mugge graced the AFI Silver's public opening with a special advance screening of *LAST OF THE MISSISSIPPI JUKES*, a chronicle of Mississippi juke joints featuring the recollections of Mississippian Morgan Freeman and performances by current blues artists Vasti Jackson and Patrice Monsell. After the screening, Jackson and Monsell unleashed red-hot live performances on-stage that blew the audience away.

ROBERT MUGGE



The strong do survive.... Cast, crew & friends: left to right, Sam ("Soulman") & Joyce Moore, Ray Barry, D.A. Pennebaker, Murray Horwitz, Chris Hegedus and Roger Friedman.



MIGHTY WINDers Christopher Guest, Mike McKean and Eugene Levy blow into town.



Patrice Monsell sings the blues, left; Jukes director Robert Mugge, above

Silver Theatre

Tickets

Tickets are \$8.50 general admission/\$7.50 for AFI Members, students and seniors (65 and over). A current membership card is required for all member transactions. (Limit of two member-price tickets per show.)

Tickets may be purchased either online at www.AFI.com/Silver or at the AFI Silver box office. Both advance sale, and day-of-show purchases are available online or in-person. There is no service fee for online ticketing at the AFI Silver. The AFI accepts American Express, Visa, MasterCard and Discover.

Box Office

Box office opens one half-hour before the first scheduled show each day.

Information

Complete program information, including updates and changes, is available at www.AFI.com/Silver. Members receive AFI PREVIEW—our monthly program guide—by mail. For pre-recorded program information, call 301.495.6700.

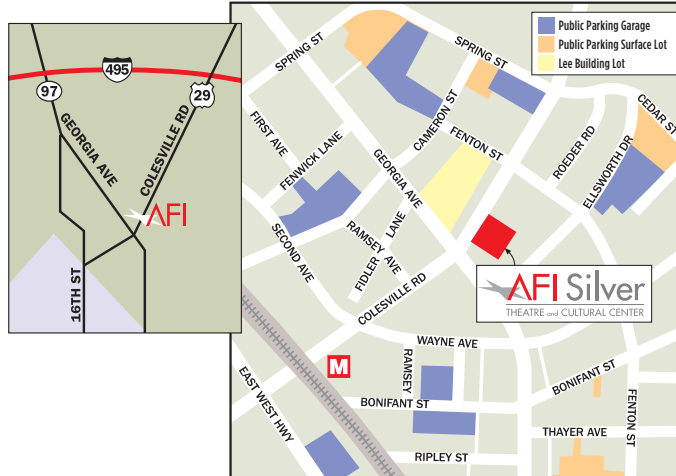
Concession & Café

The 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 and a variety of homemade sandwiches, appetizers and baked goods (including several vegetarian and vegan-friendly options).

Location and Directions

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

By Car: The AFI Silver Theatre is less than two miles south of Beltway exit 30 (Colesville Road) and exit 31



(Georgia Avenue). The theatre is also convenient to the Bethesda area via East-West Highway, and a short drive from downtown Washington via 16th Street, NW.

By Metro: The AFI Silver Theatre 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 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 (\$3.00 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 6:00pm (in front of the historic shopping center at the corner of Georgia and Colesville). The 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. The public

garages offer free parking on weekends and metered rates of 50¢ per hour weekdays.

Kennedy Center

Box Office

The AFI Box Office is located in the Kennedy Center Hall of States. Hours are 5:30–9:00 pm weekdays and 1:00–9:00 pm Saturday & Sunday. The box office is not open on days for which there is no scheduled screening. For pre-recorded program information call 202-785-4600.

Tickets

All tickets are \$8.50/\$7.50 for AFI Members, students and seniors (65 and over). The AFI accepts American Express, VISA and MasterCard. A current membership card required for all member transactions. (Limit of two member-price tickets per show.). For info call 202-888-AFIT.

Charter Membership RSVP

YES! I want to join as a Charter 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.

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STATE _____

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Check payable to AFI enclosed VISA
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Mail to: Charter Membership, AFI Silver Theatre and Cultural Center, 8633 Colesville Road, Silver Spring, MD 20910

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MAY 9 - JUNE 15 AT AFI

MAY

9	The Maids	6:30
	Only the Strong Survive	7:00, 9:00
	Safety Last	7:30
	In Celebration	8:30
10	Only the Strong Survive	1:00, 3:00, 5:00, 7:00, 9:00
	Luther	1:15
	Safety Last	2:30
	The Man in the Glass Booth	4:00
	The Iceman Cometh	6:45
	Year of the Devil	8:30
11	Only the Strong Survive	1:00, 3:00, 5:00, 7:00, 9:00
	The Iceman Cometh	1:30
	Passion	2:00
	Knife in the Water	5:15
	The Maids	6:15
	Pan Tadeusz	7:30
	The Homecoming	8:15
12	The Man in the Glass Booth	6:30
	Girl	6:40
	Only the Strong Survive	7:00, 9:00
	Pan Tadeusz	8:40
	Luther	9:15
13	Galileo	6:30
	Hard Goodbyes: My Father	6:40
	Only the Strong Survive	7:00, 9:00
	The Uncertainty Principle	8:50
	The Homecoming	9:15
14	In Celebration	6:30
	Girl	6:40
	Only the Strong Survive	7:00, 9:00
	Passion	8:40
	Galileo	9:15
15	The Iceman Cometh	6:30
	Hard Goodbyes: My Father	6:40
	Only the Strong Survive	7:00, 9:00
	The Uncertainty Principle	8:50
16	Beauty and the Beast	6:45
	Only the Strong Survive	7:00, 9:00
	Exodus	7:15
	Beauty and the Beast	8:45
17	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45
	Only the Strong Survive	1:00, 3:00, 5:00, 7:00, 9:00
	Exodus	2:00, 7:15
18	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45
	Exodus	2:00, 7:15
	Only the Strong Survive	5:00, 7:00, 9:00

19	Beauty and the Beast	6:45, 8:45
	Only the Strong Survive	7:00, 9:00
	Exodus	7:15
20	Beauty and the Beast	6:45, 8:45
	Only the Strong Survive	7:00, 9:00
	Exodus	7:15
21	Beauty and the Beast	6:45, 8:45
	Only the Strong Survive	7:00, 9:00
	Exodus	7:15
22	Beauty and the Beast	6:45, 8:45
	Only the Strong Survive	7:00, 9:00
	Exodus	7:15
23	Beauty and the Beast	6:45, 8:45
	Drifting Clouds	7:00, 9:00
	Exodus	7:15
24	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45
	Drifting Clouds	1:00, 3:00, 5:00, 7:00, 9:00
	Exodus	2:00
	Giraffes	9:10
25	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45
	Drifting Clouds	1:00, 3:00, 5:00, 7:00, 9:00
	Giraffes	1:15
	Foreign Sister	3:45
	Yellow Asphalt	6:30
	Desperado Square	8:30
26	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45
	Drifting Clouds	1:00, 3:00, 5:00, 7:00, 9:00
	Provence United	6:30
	Yellow Asphalt	8:30
27	Desperado Square	6:30
	Beauty and the Beast	6:45, 8:45
	Drifting Clouds	7:00, 9:00
	Blind Date	8:30
28	Provence United	6:30
	Beauty and the Beast	6:45, 8:45
	Drifting Clouds	7:00, 9:00
	Foreign Sister	8:30
29	Blind Date	6:30
	Beauty and the Beast	6:45, 8:45
	Drifting Clouds	7:00, 9:00
	Broken Wings	8:30
30	High Noon	6:30, 8:15
	Juha	6:45
	Gigantic	7:00, 9:15
	La vie de Bohème	8:30

31	High Noon	12:45, 2:45, 4:45, 6:30
	Gigantic	1:00, 3:00, 5:00, 7:00, 9:15
	Juha	1:30, 5:15, 8:30
	La vie de Bohème	3:15
	Ariel	6:50
	Broken Wings	9:00

JUN

1	High Noon	12:45, 2:45, 4:45, 6:30, 8:15
	Gigantic	1:00, 3:00, 5:00, 7:00, 9:15
	Juha	1:30, 5:15, 8:30
	La vie de Bohème	3:15
	The Match Factory Girl	6:50
2	High Noon	6:30, 8:15
	Juha	6:45
	Gigantic	7:00, 9:15
	Ariel	8:30
3	High Noon	6:30, 8:15
	Juha	6:45
	Gigantic	7:00, 9:15
	The Match Factory Girl	8:30
4	High Noon	6:30, 8:15
	Juha	6:45
	Gigantic	7:00, 9:15
	Ariel	8:30
5	High Noon	6:30, 8:15
	Juha	6:45
	Gigantic	7:00, 9:15
	The Match Factory Girl	8:30
6	Cremaster 182	6:30, 9:00
	King of Hearts	6:45, 8:45
	Gigantic	7:00, 9:15
7	King of Hearts	12:45, 2:45, 4:45, 6:45, 8:45
	Gigantic	1:00, 3:00, 5:00, 7:00, 9:15
	Cremaster 182	1:30
	Cremaster 3	5:10
	Cremaster 485	8:30
8	King of Hearts	12:45, 2:45, 4:45, 6:45, 8:45
	Cremaster 3	1:15, 7:15
	Jazz on a Summer's Day	2:00
	Cremaster 485	5:10
	Gigantic	5:00, 7:00, 9:15
9	Cremaster 182	6:30, 9:00
	King of Hearts	6:45, 8:45
	Gigantic	7:00, 9:15
10	King of Hearts	6:45, 8:45
	Gigantic	7:00, 9:15
	Cremaster 3	7:15

JUN

11	King of Hearts	6:45, 8:45
	Gigantic	7:00, 9:15
	Cremaster 3	7:15
12	Cremaster 485	6:30, 8:30
	King of Hearts	6:45, 8:45
	Gigantic	7:00, 9:15
13	Cremaster 182	6:30, 9:00
	King of Hearts	6:45, 8:45
	Gigantic	7:00, 9:15
14	King of Hearts	12:45, 2:45, 4:45, 6:45, 8:45
	Gigantic	1:00, 3:00, 5:00, 7:00, 9:15
	Cremaster 182	1:30
	Cremaster 3	5:10
	Cremaster 485	8:30
15	King of Hearts	12:45, 2:45, 4:45, 6:45, 8:45
	Gigantic	1:00, 3:00, 5:00, 7:00, 9:15
	Cremaster 3	1:15, 7:15
	Cremaster 485	5:10

At the Kennedy Center

MAY

9	Only the Strong Survive	7:00, 9:00
10-11	Only the Strong Survive	1:00, 3:00, 5:00, 7:00, 9:00
12-16	Only the Strong Survive	7:00, 9:00
17-18	Only the Strong Survive	1:00, 3:00, 5:00, 7:00, 9:00
19-20, 22	Only the Strong Survive	7:00, 9:00
	(May 21 Theatre dark)	

23	Beauty and the Beast	6:45, 8:45
24-25	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45
26-30	Beauty and the Beast	6:45, 8:45
31	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45
JUN		
1	Beauty and the Beast	12:45, 2:45, 4:45, 6:45, 8:45

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