

THE AMERICAN FILM INSTITUTE GUIDE  
TO THEATRE AND MEMBER EVENTS

AFI Silver  
THEATRE and CULTURAL CENTER

June 21-July 29, 2004

VOLUME 1 • ISSUE 11

# AFI PREVIEW

**Featured  
Showcase**  
**Ingmar  
Bergman**  
**FANNY AND  
ALEXANDER  
CRIES AND  
WHISPERS  
PERSONA  
And Many More**

**Plus:**  
**Orson Welles Retrospective**

**AFI Life Achievement  
Award Recipient  
Meryl Streep Showcase**

**Marx Brothers Romp**

**British Horror Films**



**ORWELL ROLLS IN HIS GRAVE**

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On the cover: Bertil Guve and Pernilla Allwin in *FANNY AND ALEXANDER*

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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*"Skewers the news media and its owners in a way that chills and disturbs, and is the best rabble rousing piece of its kind I've ever seen."*

—Jeffrey Wells, [HOLLYWOOD ELSEWHERE](#)

## US Theatrical Premiere Engagement!

## ORWELL ROLLS IN HIS GRAVE

Opens Friday, June 25

"WAR IS PEACE," "FREEDOM IS SLAVERY," "IGNORANCE IS STRENGTH..." Has America entered an Orwellian world of double-speak where outright lies can pass for the truth? Are its citizens being sold a bill of goods by a handful of transnational media corporations and political elites whose interests have little in common with the interests of the American people? Director Robert



GEORGE ORWELL

Kane Pappas uses searing testimony from the best and the brightest to suggest this is the case. Pappas asks some troubling questions about the size of media monopolies, how they got that way, who decides what airs and what doesn't, and why some news



MICHAEL MOORE

stories go unreported (or underreported) by the mainstream media. Featuring interviews with Congressman Bernie Sanders, Charles Lewis, Mark Crispin Miller, Vincent Bugliosi, Robert McChesney and an appearance by Michael Moore, *ORWELL ROLLS IN HIS*

*GRAVE* questions whether Americans are being given the information a democracy needs or whether they've been electronically lobotomized into loving Big Brother.

Directed, written and produced by Robert Kane Pappas. US, 2004, color, 95 min.

*"A marvel of passionate succinctness... refrains from preaching to the choir."*

—Ronnie Scheib, [VARIETY](#)



## Celebrating Meryl

June 23 through July 4  
**MERYL STREEP:  
 32ND AFI LIFE  
 ACHIEVEMENT  
 AWARD RECIPIENT**

Arguably the definitive American actor of our time, Meryl Streep's unique empathy for a variety of women has led us into the lives of some of the most memorable characters on film. She has brought to life the rich textures of a sweeping range of intricate women—on the plains of Africa, in the Outback of Australia, in a Manhattan courtroom, an Iowa farmhouse, a nuclear production line and a Nazi concentration camp—all with authenticity, honesty and intelligence that remain unparalleled. Beyond her uncanny ability to make audiences laugh, cry, think and feel, she can *sing*. In celebration of the 32nd AFI Life Achievement Award, AFI Silver proudly presents a half-dozen of the greatest roles of this legendary two-time Academy Award winner and recipient of a record thirteen Oscar nominations.

In the words of AFI Board Chairman Sir Howard Stringer, "Meryl Streep is one of the great artists in the history of American film. Her talent, range and determination to master her craft bring out performances that sometimes border on the ethereal. In that sense, she is truly peerless. It is AFI's great honor to present its Life Achievement Award to this truly gifted actor."

### THE FRENCH LIEUTENANT'S WOMAN

Wednesday, June 30, 8:50;  
 Saturday, July 3, 4:00

In 19th century England, affianced Jeremy Irons loses himself in a passionate affair with fallen woman Meryl Streep—even as we see the actors portraying them engage in an off-screen affair. Harold Pinter's adaptation of John Fowles' "unfilmable" bestseller presents a complicated interweaving of past and present. Five Oscar nominations, including Best Actress.

Directed by Karel Reisz; written by Harold Pinter from the book by John Fowles; produced by Leon Clore. UK, 1981, color, 127 min. Rated R

### SOPHIE'S CHOICE

Thursday, July 1, 8:40; Sunday, July 4, 1:00

In postwar New York, budding writer Peter MacNichol befriends "utterly, fatally glamorous," yet volatile Kevin Kline and his Polish girlfriend Meryl Streep—but they've both got past secrets that haunt the present. Streep often returns in her mind to the camps of the Final Solution and relives the worst choice a mother can be forced to make. A Best Actress Oscar, among five total nominations.

Directed/written/produced by Alan J. Pakula; adapted from the novel by William Styron; co-produced by Keith Barish. US, 1982, color, 150 min. English, German, and Polish with English subtitles. Rated R

### OUT OF AFRICA



### OUT OF AFRICA

Friday, July 2, 8:40; Saturday, July 3, 1:00

In colonial Kenya circa 1913-1931, Danish noblewoman Meryl Streep struggles to run a coffee plantation in the absence of husband-of-convenience Klaus Maria Brandauer, while



SOPHIE'S CHOICE

finding love with hunter Robert Redford. This sweeping adaptation of Isak Dinesen's memoir garnered seven Oscars, including Best Picture, Direction, Photography, Screenplay and Music; with Streep and Brandauer nominated.

Directed/produced by Sydney Pollack; written by Kurt Luedtke. US, 1985, color, 150 min. Rated PG

### THE BRIDGES OF MADISON COUNTY

Saturday, July 3, 8:45; Sunday, July 4, 8:45

Just when life couldn't seem more monotonous for Italian-American Iowa housewife Meryl Streep, who should drive up but... Clint Eastwood! Streep, impeccably accented as always, shows a longing sensuality that blossoms with the arrival of her weekend visitor. One of her best performances, with Eastwood matching her as the emotional temperature rises. "Leanness and surprising decency, a moving, elegiac love story"—Janet Maslin, *New York Times*.

Directed/produced by Clint Eastwood; written by Richard LaGravenese, from the book by Robert Waller; co-produced by Kathleen Kennedy. US, 1995, color, 135 min. Rated PG-13

### KRAMER VS. KRAMER

Wednesday June 23, 6:45;  
 Thursday June 24, 6:45

Ill-equipped for motherhood and matrimonial bliss, a twenty-something Meryl Streep walks out on husband Dustin Hoffman and young son Justin Henry, but returns later for a climactic custody battle featuring courtroom scenes re-tooled by Streep herself. Glenda Jackson and Jane Fonda turned down the role, opening the way for Streep's first Oscar win. Four other statuettes for the film included Best Picture and Best Actor.

Directed/written by Robert Benton; produced by Stanley R. Jaffe. US, 1979, color, 105 min. Rated PG

### SILKWOOD

Wednesday June 23, 8:55;  
 Thursday June 24, 8:55

Based on the real-life events of nuclear plant worker Karen Silkwood, Streep's portrayal of the Oklahoma whistleblower who disappeared under mysterious circumstances earned the actor her fifth Oscar nomination in six years. Four other Oscar nominations, including a Best Supporting nod for Cher, and one for then-novice screenwriter Nora Ephron.

Directed by Mike Nichols; written by Alice Arlen and Nora Ephron; produced by Mike Nichols and Michael Hausman. US, 1983, color, 131 min. Rated R

## The Films Of Orson Welles

June 23 through July 13

By the time he was 26, Orson Welles [1915-1985] had mastered the stage, radio and cinema and was already a **TIME** cover boy—and he spent the rest of his life trying to top himself. Lean or fat, broke or in the money, pitching wine in TV commercials or plumbing the depths of such characters as Kane, Othello and Harry Lime, Welles dominated every project, defining FILMMAKER in the public mind like no one else. As the complete film auteur, his lush dynamic visuals, deep-focus long takes, sweeping camera movements and scintillating editing created a signature style so bold it was considered revolutionary at the time—and still is. His dominant themes: vanished innocence, the heavy hand of time, the changing of eras, and ultimately, loss. Of Welles's journey to producing a body of work that earned him recognition as one of the world's greatest directors, collaborator Herman Mankiewicz once said, "There but for the grace of God goes God."



THE LADY FROM SHANGHAI

### FEATURED FILM

"One great scene after another! One great shot after another! I've seen it 50 times and it's still magic"—ROGER EBERT



"Quite simply one of the finest films ever made!"—ELVIS MITCHELL, **NEW YORK TIMES**

**New 35mm Print!**  
**THE THIRD MAN**

Opens Wednesday, June 23, with daily shows through Tuesday, June 29

In rubble-strewn post-World War II Vienna, Joseph Cotten's pulp-Western writer Holly Martins arrives to meet up with old friend Harry Lime, only to find he's been killed in an accident. But who was that nameless *third* man at the scene? With Viennese locations including the gigantic Prater Ferris wheel and the dripping sewers, Carol Reed/Graham Greene's noir thriller is a triumph of atmosphere with its tilted camera angles, looming shadows and unforgettable Anton Karas zither theme. With its stars in their most iconic roles: Trevor Howard at his most Britishly military; Alida Valli, enigmatic and Garboesque; and Orson Welles's Harry Lime in one of the greatest star entrances ever. Three Oscar nominations, winning for Cinematography; Grand Prize at Cannes. The only film on both the AFI and BFI top 100 lists of the greatest American and British films.

Directed/produced by Carol Reed; written by Graham Greene. UK, 1949, b&w, 104 min.

**New 35mm Print!**  
**THE LADY FROM SHANGHAI**

Friday, July 2, 6:45;  
Monday, July 5, 1:00 & 8:55

Footloose Irish sailor Orson Welles gets mixed up in murder with crooked and disabled lawyer Everett Sloane and his sultry wife Rita Hayworth (then Mrs. Welles). Byzantine plot complications ensue—

including would-be-lovers discussing a murder plot as a shark in an aquarium swims behind them—highlighted by a now-legendary hall-of-mirrors shootout finale.

Directed/written/produced by Orson Welles. US, 1947, b&w, 86 min.



OTHELLO

**OTHELLO**

Thursday, July 1, 6:45; Monday, July 5, 3:00;  
Wednesday, July 7, 7:00

As Othello lies dead, a horrified Iago is hoisted above the crowd in an iron cage—and then the play begins. Shakespeare's classic tale of jealousy and retribution may well be Welles's most dazzlingly visual work, from its baroque Venetian beginning to the windy, sun-splashed battlements of Mogador and the riveting murder in a Turkish bath. Despite perhaps Welles's most chaotic shooting schedule, it won the Grand Prize at Cannes.

Directed/written/produced by Orson Welles. US/France, 1952, b&w, 91 min.

**New 35mm Print!**  
**THE MAGNIFICENT AMBERSONS**

Friday, July 9, 7:00; Saturday July 10, 1:30 & 9:15; Sunday, July 11, 6:45

Joseph Cotten pursues lost love Dolores Costello, despite her whipper-snapper son Tim Holt, amidst lavish balls in elegant mansions and sleigh rides through Currier & Ives landscapes at the turn of the century. The only one of Welles's films in which he did not appear chronicles the decline of a family and the end of an era, highlighted by dazzling sets, photography and Agnes Moorehead's award-winning performance—despite studio-shearing of nearly an hour. "Even in this truncated form, it's amazing and memorable"—Pauline Kael.

Directed/produced/written by Orson Welles. US, 1942, b&w, 88 min.

**The 1998 Restoration Print!**  
**TOUCH OF EVIL**

Saturday, July 3, 6:30; Sunday, July 4, 6:30;  
Monday, July 5, 6:30; Tuesday, July 6, 8:55

Police corruption and murder on the Mexican border, starting with a brilliant opening crane shot that follows the actors for blocks, continuing with a dark-wigged Marlene Dietrich's



greeting to Welles's memorably bloated police chief: "You a mess, honey. You've been eating too much candy," and concluding with an elaborately intercut chase by Mexican detective Charlton Heston over, under, around and through the canals of Venice, California. Welles's first American film in a decade—and his last ever. A festival of bizarre camera angles, mile-long shots, and baroque lighting.

Directed/written by Orson Welles, produced by Albert Zugsmith. US, 1958, b&w, 112 min.



### Restored Director's Cut of **MACBETH**

Sunday, July 4, 4:00; Wednesday, July 7, 8:55

In the gloomy, claustrophobic atmosphere of a studio-shot primitive world, a feudal lord decides to go for the kingship, with horrifically fated results. Welles described his version of the Shakespeare classic as "a violently sketched charcoal drawing of a great play." Shot in three weeks, then mutilated by the studio, its Scottish brogues were dubbed into American, but are here fully restored by the UCLA Film and Television Archive. "Pure cinema"—Geoff Andrew, *TimeOut*.

Directed/written/produced by Orson Welles. US, 1948, b&w, 107 min.

### THE IMMORTAL STORY [Histoire Immortelle]

Monday, July 5, 5:00; Saturday, July 10, 3:30; Sunday July 11, 3:30

To make the perennial tall tale of the title come true, aging Macao merchant Welles hires a handsome sailor to sleep with his (also hired) wife Jeanne Moreau. But then the elaborate setup starts to take on a life of its own. Welles' first color film, adapted from an Isak Dinesen story, with music by Erik Satie.

Directed/written by Orson Welles; co-written by Louise de Vilmorin; produced by Micheline Rozan. France, 1968, color, 58 min.

### New 35mm Print! **THE STRANGER**

Tuesday, June 29, 9:25; Wednesday, June 30, 6:45

War Crimes Commissioner Edward G. Robinson tracks the supposed mastermind of the Final Solution to a quiet Connecticut village, the home of boys' school professor Orson Welles and his all-American bride Loretta Young, as well as a looming 124-foot tall clock tower—the scene of the hair-raising climax. Welles' directorial return after his firing from RKO produced his only "very profitable" film.

Directed by Orson Welles; written by Anthony Veiller; produced by Sam Spiegel. US, 1946, b&w, 95 min.

### New 35mm Print! **F FOR FAKE**

Tuesday, July 6, 7:00; Thursday, July 8, 7:00

A skilled magician in real life, Welles the filmmaker keeps the rabbits coming in this documentary extolling fraud and fakery, starting with footage by François Reichenbach of art forger Elmyr de Hory (who effortlessly tosses off a Picasso drawing on screen) and Howard Hughes's "memoirs" hoaxer Clifford Irving, with Welles adding his own visual and verbal sleight-of-hand. "One of the most dazzling, equivocal and personal films ever made"—Jack Kroll, *Newsweek*.

Directed/written by Orson Welles; produced by François Reichenbach. France/Iran/West Germany, 1973, color, 85 min.

### MR ARKADIN [CONFIDENTIAL REPORT]

Monday, July 12, 6:45; Tuesday, July 13, 6:45

CITIZEN KANE in reverse, as drifter Robert Arden is recruited by mysterious zillionaire Orson Welles to research his past. The witnesses provide a memorable procession of grotesques, from Mischa Auer's flea



circus magnate and Michael Redgrave's swish antique dealer to Katina Paxinou's retired crime boss. The only trouble is, they all wind up dead!

Directed /written by Orson Welles, produced by Louis Dolivet. France/Spain/Switzerland, 1955, b&w, 99 min.

### THE TRIAL [LE PROCES]

Thursday, July 8, 8:55; Sunday, July 11, 1:00; Tuesday, July 13, 8:45

Anthony Perkins as Joseph K enters a nondescript door and an immense crowd rises to its feet. Two detectives beat a third in a tiny room lit by a single, swinging bulb. In a gigantic office the desks stretch on and on... Welles's idiosyncratic view of the classic Kafka tale of meaningless persecution ("I consider him guilty"—Welles) unfolds against locations in Zagreb and in the vast, deserted Parisian Gare d'Orsay.

Directed/written by Orson Welles, produced by Alexander and Michael Salkind. France/Italy/Germany, 1962, b&w, 120 min.

### CITIZEN KANE

Friday, July 9, 8:50; Saturday July 10, 6:45; Sunday, July 11, 8:45; Monday, July 12, 8:45

From its Gothic opening at looming Xanadu to its legendary final line, this is the most electrifying directorial debut in screen history, named by AFI as the greatest movie of the 20th Century (number 1 on **AFI's 100 Years... 100 Movies** list) and an acknowledged inspiration to a variety of filmmakers. As brilliant and startling today as in 1941, it remained both Orson Welles's masterpiece and his nemesis. "More fun than any great movie I can think of"—Pauline Kael.

Directed/produced/written by Orson Welles; co-written by Herman J. Mankiewicz. US, 1941, b&w, 119 min.

### JOURNEY INTO FEAR

Saturday, July 10, 5:00; Sunday July 11, 5:00

In between looking for an overcoat and complaining about being unable to phone his wife, Joseph Cotten's armaments expert is saved from murder by his disappearance during a magic act, trapped on a blacked-out ship with his nemesis (Welles's manager, who accepted the part on condition of remaining mute), then held at gunpoint on a window ledge in a driving rain. This sometimes bizarre semi-spoof of vintage Eric Ambler intrigue was partially directed by Welles to conclude his RKO contract.

Directed by Norman Foster (and uncredited, Orson Welles); written by Joseph Cotten. US, 1942, b&w, 71 min.



# FEATURED SHOWCASE

## The Films Of Ingmar Bergman A City-Wide Retrospective

July 14 through July 29

Perhaps the most pivotal event in the life of Ingmar Bergman [born 1918] occurred at age 10, when he traded half his toy soldiers for a movie projector. From his earliest youth, Bergman has been among the most hardened of film buffs, and from his university days, an enfant terrible of the theater. He achieved his ambitions early, having a screenplay produced by Sweden's top director and heading a major European theater by 26 and making his first film by 28. An overview of the progression of his brilliant career in cinema might read: from an early focus on tormented, sensitive male protagonists, he moved to strong female leads, to a series of God-haunted works, to island-location "chamber" works, to powerfully scathing examinations of intimate relationships (with romantic comedies interspersed throughout), ending with the warmth and charm of his later films, *THE MAGIC FLUTE* and *FANNY AND ALEXANDER*. Bergman's work with his stock company made him arguably the greatest director of actors in the history of the medium. His overall technical mastery, brutal honesty and relentless search for truth have earned him international acclaim as one of the greatest artists of the 20th century.

The Ingmar Bergman retrospective will be presented at four Washington, DC-area locations: The AFI Silver Theatre ([www.AFI.com/silver](http://www.AFI.com/silver)); the AFI National Film Theater at the Kennedy Center (same website); the National Gallery of Art ([www.nga.gov/programs/films.htm](http://www.nga.gov/programs/films.htm)); and the National Museum of Women in the Arts ([www.nmwa.org](http://www.nmwa.org)). Check websites and newspaper listings for film schedules and ticket information.

All films in the retrospective are in Swedish with English subtitles.

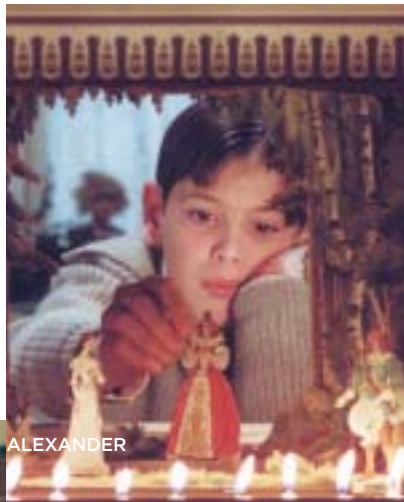
RETROSPECTIVE  
OPENS ON JULY 14TH,  
INGMAR BERGMAN'S  
BIRTHDAY!

### New 35mm Print! **FANNY AND ALEXANDER** [Fanny och Alexander]

AFI Silver: Opens Wednesday, July 14, with daily shows through Sunday, July 18

Kennedy Center: Opens Monday, July 19, with daily shows through Thursday, July 22

It's Christmas at the pleasure-loving Ekdahls, circa 1907. The brother and sister of the title spectate as their clan gathers for one of the cinema's greatest-ever holiday celebrations. But after their theater-manager father dies and their actress mother Ewa Fröling marries bishop Jan Malmström, their world constricts to stern family terrors. A tale of two families: one theatrical, warm, loving, hedonistic; the other clerical, mean-spirited, cold, self-righteous and vain. But there's a secret friend to the rescue, Erland Josephson's Jewish antique dealer, bringing with him a taste of the supernatural. A dazzling period recreation highlighted by Sven Nykvist's sumptuous photography. A gigantic world-wide success and one of Bergman's warmest and most autobiographical works. Oscars for Best Foreign Film, Cinematography, Art Direction,



FANNY AND ALEXANDER

Costumes, and nominations for direction and screenplay. "If, as announced, this is the master's last film, he leaves us in a blaze of glory"—David Shipman, *The Story of the Cinema*.

Directed/written by Ingmar Bergman. Sweden, 1983, color, 188 min.

### THROUGH A GLASS DARKLY [Såsom I En Spel]

AFI Silver: Monday, July 19, 7:00; Wednesday, July 21, 9:10

Kennedy Center: Sunday, July 25, 2:00; Tuesday, July 27, 8:15

During a family's island summer holiday, schizophrenic daughter Harriet Andersson (in arguably the greatest performance in Bergman's entire oeuvre)

inexorably descends into outright madness. Even so, father Gunnar Björnstrand tells his son, "God is love; love is God." With a four-person cast that includes Max von Sydow, this is the first of Bergman's "chamber" films and the first of his "God and Man" trilogy. Oscar for Best Foreign Film, plus a nomination for screenplay.

Directed/written by Ingmar Bergman. Sweden, 1961, b&w, 89 min.

### WINTER LIGHT / THE COMMUNICANTS [Nattvardsgästerna]

AFI Silver: Monday, July 19, 9:10; Tuesday, July 20, 7:00

Kennedy Center: Wednesday, July 28, 6:30

A day in the life of rural pastor Gunnar Björnstrand battling with his own loss of faith—from morning services through his failure to comfort a suicidal Max von Sydow, to his anguished encounter with mistress Ingrid Thulin (highlighted by her monologue in tight closeup) and an evening high mass. Number two in the "God and Man" trilogy. "Masterly even by Bergman's own standards"—David Shipman.

Directed/written by Ingmar Bergman. Sweden, 1963, b&w, 80 min.

### THE RITE [Riten]

AFI Silver: Tuesday, July 20, 9:10; Sunday, July 25, 7:30

Kennedy Center: Thursday, July 29, 6:30

Powerfully intense (even by Bergman's standards) chamber play on the interaction of critics, the audience and the artist. When actors Ingrid Thulin, Gunnar Björnstrand and Anders Ek are brought in for questioning on an obscenity charge, magistrate Erik Hell subjects them to group and individual interrogations. As a response, the troupe performs their "act" for him, with mortal results. Bergman's first original work for TV was released in theaters abroad. The priest in the confessional is none other than Bergman himself.

Directed/written by Ingmar Bergman. Sweden, 1969, b&w, 72 min.

### THE SILENCE [Tystnaden]

AFI Silver: Wednesday, July 21, 7:00; Thursday, July 22, 9:25

Kennedy Center: Wednesday, July 28, 8:00

In a stiflingly hot foreign city seemingly on the brink of war, sisters Ingrid Thulin and Gunnel Lindblom, haunted by the loss of their father, are trapped in a hotel (deserted except for a dwarf troupe), unable to speak the language or bear each other's presence. The most overtly allegorical of Bergman's works (Mind vs. Body? Father-God?) and a tour de force of sound effects orchestration. The final







THE PASSION OF ANNA

statement of the “God and Man” trilogy: “God’s silence—the negative impression.” Despite (or because of) its censorship difficulties for overt eroticism, a giant boxoffice success. Directed/written by Ingmar Bergman. Sweden, 1963, b&w, 96 min.

## PERSONA

AFI Silver: Saturday, July 24, 7:00; Sunday, July 25, 9:10

Kennedy Center: Tuesday, July 27, 6:30; Thursday, July 29, 8:00

Nurse Bibi Andersson’s increasing frustration with mute actress Liv Ullmann (in her Bergman debut), under her care after an on-stage breakdown, leads to deeply personal confessions—including “one of the rare, truly erotic sequences in movie history” (Pauline Kael) and to an identification with the patient, particularly in the shot where their faces fuse into one. This print from the Swedish negative includes the explicit opening title sequence, cut on its first US release. “Bergman at his most brilliant... an infinitely rewarding film.”—Tom Milne, *Time Out*. National Society of Film Critics’ Awards—Best Film, Director and Actress (Andersson). Directed/written by Ingmar Bergman. Sweden, 1966, b&w, 84 min.

## HOOR OF THE WOLF [Vargtimmen]

AFI Silver: Monday, July 26, 7:00; Tuesday, July 27, 9:10

Kennedy Center: Sunday, July 25, 6:30

“Four in the morning, the hour when most people die and most babies are born.” High Gothic from Bergman: sandwiched between to-the-camera explanations by wife Liv Ullmann, vanished artist Max von Sydow’s diary reveals that he has been haunted by phantoms, including a spectral dinner party. But Ullmann notes she has seen them too. “Dazzling flow of surrealism, expressionism, and full-

blooded Gothic horror”—Tom Milne. National Society of Film Critics’ Award—Best Director.

Directed/written by Ingmar Bergman. Sweden, 1968, b&w, 89 min.

## SHAME [Skammen]

AFI Silver: Monday, July 26, 9:10

Kennedy Center: Saturday, July 24, 4:30; Sunday, July 25, 8:15

Bergman’s scathing look at the disintegration of humanity in war. In the backwash of a seemingly endless conflict, the marriage of musicians Max Von Sydow and Liv Ullmann has already grown rocky—then the enemy army invades! The only way out is to deal with quisling Gunnar Björnstrand. “It ends with one of the cinema’s most awesomely apocalyptic visions. A masterpiece.”—Tom Milne. “One of Bergman’s greatest films”—Pauline Kael. National Society of Film Critics’ Awards for Best Film, Director, and Actress.

Directed/written by Ingmar Bergman. Sweden, 1968, b&w, 102 min.

## THE PASSION OF ANNA / A PASSION [En Passion]

AFI Silver: Tuesday, July 27, 7:00

Kennedy Center: Saturday, July 24, 8:30; Sunday, July 25, 3:45

On the island of Fårö, reclusive Max von Sydow finds himself involved with cynical couple Bibi Andersson and Erland Josephson and high-strung widow Liv Ullmann. Menacing innuendos are exchanged at a dinner party, even as seemingly major happenings transpire off-screen and a mysterious predator is killing the island livestock. Bergman intercuts this post-modern meditation on identity with the actors’ opining on their roles to the camera. Relatively unsung, one of Bergman’s greatest works: “sublimely beautiful”—Joseph Morgenstern, *Newsweek*. National Society of Film Critics’ Award for Best Director.

Directed/written by Ingmar Bergman. Sweden, 1969, color, 101 min.

## New 35mm Print! CRIES AND WHISPERS [Viskningar och Rop]

AFI Silver: Wednesday, July 28, 9:10

Kennedy Center: Saturday, July 24, 6:30; Monday, July 26, 8:20

Amidst the blood-red backgrounds of a turn-of-the-century mansion and the atmosphere of a dream, Liv Ullman and Ingrid Thulin keep a death-watch over spinster sister Harriet Andersson. Flashbacks tell their story of disappointed lives, meaningless marriages and sisterly conflicts—with a final moving image suggesting what has been lost. “A self-portrait (in composite) of the great beloved of my childhood.”—

Ingmar Bergman. “Reduces almost everything else you’re likely to see this season to the size of a small cinder”—Vincent Canby, *New York Times*. Awarded an Oscar for Cinematography and nominated for Best Film, Director, Screenplay and Costumes.

Directed/written by Ingmar Bergman. Sweden, 1972, color, 91 min.

## ORIGINAL, FULL LENGTH VERSION! SCENES FROM A MARRIAGE

### [Scener ur ett Äktenskap]

AFI Silver Only

Part 1: Friday, July 23, 7:30;

Saturday, July 24, 1:00

Part 2: Saturday, July 24, 4:30;

Sunday, July 25, 1:00

Bergman chronicles some ten years in the relationship of Liv Ullmann and Erland Josephson, beginning with their seemingly perfect two-career, two-children marriage—contrasted with Jan Malmjö and Bibi Andersson’s bickering—progressing through an extramarital affair and blunted reconciliations and remarriages to a final peace. “Bergman has never before made such an exhilarating film about grownup love, with all its twists, rituals, and benedictions”—Penelope Gilliatt, *The New Yorker*.

Directed/written by Ingmar Bergman. Sweden, 1973, color, video, 282 min.

## New 35mm Print! THE MAGIC FLUTE [Trollflöjten]

Kennedy Center Only: Friday, July 23, 8:20;

Saturday, July 24, 2:00

Prince Tamino must rescue the fair Princess Pamela, daughter of the Queen of Night. To do so, he must enter Sarastro’s Temple of Wisdom. In a characteristic twist, Bergman made Sarastro and the Queen husband and wife. Shot on a replica of the 18th



THE MAGIC FLUTE

century Drottningholm Court Theater, Bergman dispenses with theatrical illusion to show the working parts of this production, including a youthful extra killing time with a comic book. A dream of Bergman’s since his childhood marionette theater, making it “the best time of my life.” “A wonderful bit of sorcery—passionate, elegant and lighthearted... the most beguiling offering of the year”—Jay Cocks, *TIME*.

Directed by Ingmar Bergman, from *Die Zauberflöte* by Mozart and Schikaneder. Sweden, 1975, color, 135 min.

## New 35mm Print! AUTUMN SONATA [Höstsonaten]

Kennedy Center: Friday, July 23, 6:30; Monday, July 26, 6:30

AFI Silver: Wednesday, July 28, 7:00

In a long-planned collaboration, Ingrid Bergman (in an Oscar-nominated performance) returned to Swedish cinema after forty years for her last feature role, a concert pianist returning home to an anguished reunion with neglected daughter Liv Ullman. “The best Bergman film in years, filled with his liberating mixture of violence and tenderness that is the sign of emotional truth”—Jack Kroll, *Newsweek*.

Directed/written by Ingmar Bergman. Sweden, 1978, color, 93 min.



AUTUMN SONATA

# JUNE 21 - JULY 29 AT AFI SILVER AND KENNEDY CENTER

## FEATURE PRESENTATIONS

Visit [www.afi.com/silver](http://www.afi.com/silver) for additional openings and register for AFI Silver's weekly e-blast to receive up to the minute program information. Link at "Register for E-mail" at [www.afi.com/silver](http://www.afi.com/silver). Always check local listings for daily show times.



### ORWELL ROLLS IN HIS GRAVE

Opening June 25

### THE THIRD MAN

One week only! June 23-29

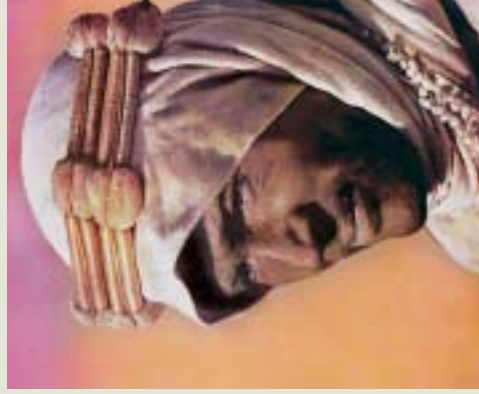


### ORWELL ROLLS IN HIS GRAVE

Opening June 25

### THE THIRD MAN

One week only! June 23-29



### LAWRENCE OF ARABIA

Coming in July!

**NEW!**  
AFTER-WORK  
WEEKDAY SPECIALS!  
5:00/5:15 SHOWS  
FOR \$5.00

## REPERTORY PROGRAM

Calendar lists all repertory dates and Special Events as of press time.

| SUN                              | MON   | TUE                                  | WED   | THU  | FRI   | SAT  |
|----------------------------------|---|--------------------------------------|---|--|---|--|
| 27<br>MB<br>DUCK SOUP 1:00, 7:00 | 28<br>MB<br>DUCK SOUP 5:15, (\$5.00)  | 29<br>MB<br>COCOANUTS 5:15, (\$5.00) | 30<br>MB<br>ANIMAL CRACKERS 5:15, (\$5.00)  | 1<br>MB<br>MONKEY BUSINESS 5:15, (\$5.00)  | 2<br>OW<br>THE LADY FROM SHANGHAI 6:45  | 3<br>OW<br>TOUCH OF EVIL 6:30  |
|                                  | Information is correct at press time.<br>Films and schedule subject to change.<br>Check <a href="http://www.AFI.com/Silver">www.AFI.com/Silver</a> for updates. |                                      | 23<br>MB<br>DUCK SOUP 5:15 (\$5.00), 8:45<br>ROOM SERVICE 7:00<br>OW<br>THE THIRD MAN 5:00, 7:10, 9:15<br>MS<br>KRAMER VS. KRAMER 6:45<br>SILKWOOD 8:55 | 24<br>MB<br>A DAY AT THE RACES 5:15 (\$5.00), 9:30<br>A NIGHT AT THE OPERA 7:30<br>OW<br>THE THIRD MAN 5:00, 7:10, 9:15<br>MS<br>KRAMER VS. KRAMER 6:45<br>SILKWOOD 8:55 | 25<br>MB<br>ROOM SERVICE 5:15 (\$5.00)<br>DUCK SOUP 7:00<br>A NIGHT AT THE OPERA 8:35<br>OW<br>THE THIRD MAN 5:00, 7:10, 9:15 | 26<br>MB<br>DUCK SOUP 1:00<br>ROOM SERVICE 2:35<br>A DAY AT THE RACES 4:45<br>A NIGHT AT THE OPERA 9:10<br>OW<br>THE THIRD MAN 12:45, 2:50, 5:00, 7:10, 9:15 |

# JUNE

JUNE 21 - JULY 29 AT AFI SILVER AND KENNEDY CENTER





# 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 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 6:00 p.m. on weekdays, 12:15 p.m. week-ends 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.

**DINNER AND A MOVIE SPECIALS!**  
 Bring in your AFI SILVER ticket stub to MAYORGA's Silver Spring location and receive 20% off your check.  
 Plus, AFI members receive a free cup of coffee every day with membership card.  
 Bring your AFI SILVER ticket stub to AUSTIN GRILL's new Silver Spring location and receive 10% off your check.  
 All offers good day of show only, unless noted otherwise. Does not include tax and tip. Not redeemable for cash.

**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, Y5.

### 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. Just open: the new Wayne Avenue parking garage in the New Downtown Silver Spring. Located directly behind the AFI Silver Theatre, and in the center of the vibrant new shopping and entertainment center, the Wayne Avenue Garage offers FREE PARKING after 6:00pm on weekdays and all day on weekends. VALET PARKING is also available evenings at Gateway Plaza (in front of the historic shopping center at the corner of Georgia and Colesville).



**WAYNE AVENUE GARAGE**

**IS NOW OPEN!**

FREE PARKING after 6:00pm on weekdays and all day on weekends

## 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

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**VALET PARKING NOW AVAILABLE AT GATEWAY PLAZA!**

| AFI PREVIEW          |  |
|----------------------|--|
| CONTRIBUTING WRITERS | Michael Jeck<br>Gabriel Wardell<br>Todd Hitchcock<br>Murray Horwitz<br>Mary Kerr |
| EDITOR               | Joan Kirby   |
| COPY EDITORS         | Michele Brown<br>Todd Hitchcock  |
| DESIGNER             | Sharri Wolfgang,<br>AURAS Design   |

THANKS TO OUR SPONSORS

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

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



# FILM SERIES

## On Your Marx... The First AFI Silver Marx Brothers Revue

June 23 to July 1

Do we need an excuse? It's summertime, school's out and you can celebrate by seeing some of the funniest movies ever made. Some 70 years later, new audiences are still rocking with laughter to the satire, slapstick, wit, wordplay and wisdom of the greatest film comedy team of all time. If "swordfish," "sanity clause," "Why a duck?" and "Get your Tootsie-Frootsie Ice Cream!" mean nothing to you, then here's your chance to tap into the mother lode of American film comedy. And if you do know these films, well, share them again with someone you love—very much.

### ANIMAL CRACKERS

Monday, June 28, 7:15; Wednesday, June 30, 5:15; Thursday, July 1, 9:15

"Hooray for Captain Spaulding!" sing society revelers welcoming daring explorer Groucho Marx to Rittenhouse Manor—the estate presided over by the ever-gracious Margaret Dumont. Soon it's time to play peek-a-boo with that stolen painting, even as Lillian Roth pines, "Why Am I So Romantic?"

Directed by Victor Heerman; written by George S. Kaufman and Morrie Ryskind; songs by Bert Kalmar and Harry Ruby. US, 1930, b&w, 98 min.



A DAY AT THE RACES

### DUCK SOUP

Wednesday, June 23, 5:15 & 8:45; Friday, June 25, 7:00; Saturday, June 26 1:00; Sunday, June 27, 1:00 & 7:00; Monday, June 28, 5:15

When the Sylvanian ambassador insults Groucho's Rufus T. Firefly (the President of Freedonia), the country goes to war—and so does Harpo's lemonade surfer, Chico's peanut-hawking "Chicolini," Zeppo, and, of course, Margaret Dumont, in "the most perfect of Marxian masterpieces" (*TimeOut*)—and the most surrealistic—complete with the classic mirror routine.

Directed by Leo McCarey; written by Bert Kalmar and Harry Ruby. US, 1933, b&w, 72 min.



DUCK SOUP

### MONKEY BUSINESS

Sunday, June 27, 4:55; Monday, June 28, 9:10; Wednesday, June 30, 9:10; Thursday, July 1, 5:15

In pursuit of blonde Thelma Todd, Groucho and siblings stow away on a luxury liner, then attempt to get past immigration by each claiming (in succession) to be Maurice Chevalier. And there's a society party to crash: "You call this a party? The beer is warm and the women are cold!"

Directed by Norman Z. McLeod; written by S.J. Perelman and Will B. Johnstone. US, 1931, b&w, 77 min.



ANIMAL CRACKERS

### ROOM SERVICE

Wednesday, June 23, 7:00; Friday, June 25, 5:15; Saturday, June 26, 2:35

It's a race against time as impeccable producer Groucho must get backing for Frank Albertson's play before irate hotel manager Cliff Dunstan can evict the cast: "Hello? Room Service. Bring up enough ice to cool a warm body." Featuring a very young Lucille Ball and Harpo chasing a turkey.

Directed William A. Seiter; written by Morrie Ryskind, from the play by Allen Boretz and John Murray; produced by George Abbott. US, 1938, b&w, 78 min.

### THE COCOANUTS

Sunday, June 27, 2:55; Tuesday, June 29, 5:15; Thursday, July 1, 7:15

"Why a duck?" Groucho's Mister Hammer auctions off Florida real estate ("Boy, can you get stucco") and runs a Florida fleabag hotel. Times are so tough that in search of a buck he'll even romance Margaret Dumont! The Brothers' first film, from their Broadway hit.

Directed by Robert Florey and Joseph Santley; written by Morrie Ryskind; produced by Monta Bell. US, 1929, b&w, 96 min.

### A NIGHT AT THE OPERA

Thursday, June 24, 7:30; Friday, June 25, 8:35; Saturday, June 26, 9:10

Chaos ensues as the Brothers promote Allan Jones's musical career, setting new records for stateroom occupancy. And as Chico sells peanuts in the aisles and the orchestra breaks into *Take Me Out to the Ball Game*, the boys manage to wreck splenetic impresario Sig Ruman's production of *Il Trovatore*.

Directed by Sam Wood; written by George S. Kaufman and Morrie Ryskind. US, 1935, b&w, 92 mins.

### A DAY AT THE RACES

Thursday, June 24, 5:15 & 9:30; Saturday, June 26, 4:45

"Either this man is dead or my watch has stopped." Maureen O'Sullivan's sanatorium is in desperate need of a grant from wealthy hypochondriac Margaret Dumont, but she demands the attentions of Groucho's Doctor Hugo Z. Hackenbush (who's actually a veterinarian!). Highlights include Chico's race tip hawking and the incessantly interrupted "seduction" scene.

Directed/produced by Sam Wood; written by Robert Pirosh, George Seaton and George Oppenheimer. US, 1937, b&w, 111 min.

### HORSE FEATHERS

Sunday, June 27, 9:00; Wednesday, June 30, 7:15

"Whatever it is, I'm against it!" declares Groucho's Professor Quincy Adams Wagstaff, the new president of Huxley College, as recruited from a-speakeasy football ringers Chico and Harpo rewrite the rule book to help win the Big Game. "The Brothers have never been so chaotic or so aggressively funny"—Geoff Brown, *TimeOut*.

Directed by Norman McLeod; written by Will B. Johnstone, Bert Kalmar, S.J. Perelman and Harry Ruby. US, 1932, b&w, 68 min.

## Bloody Hell: British Horror Films

July 17 through  
August 22

Led by Hammer Films, British horror films have long set the standard for delivering the right mix of fright and fun to audiences. Reworking endless variations on the Dracula and Frankenstein myths, typically starring workhorses Christopher Lee and/or Peter Cushing, Hammer became the name most trusted for a gory good time. This series includes classic Hammer titles alongside several cult favorites from the fellow-traveler Tigon and Amicus studios. Ranging from the late 1950s to the early 1970s (plus Ken Russell's 1980s throwback *LAIR OF THE WHITE WORM*, starring a young Hugh Grant), the films run the gamut from straight-ahead gothic thriller to psychotronic social allegory. When art film meets exploitation cinema, the results are doubly scary!

Series originally programmed by BAM Cinematek. Special thanks to Jake Perlin, BAM Cinematek. Original film notes courtesy Jeff Cashvan/filmfancy.com & Chris Wood/britishhorrorfilms.co.uk.

More titles coming in August!

**CAPTAIN KRONOS: VAMPIRE HUNTER**  
**VAMPYRES**  
**THE STRANGLERS OF BOMBAY**  
**THE LEGEND OF THE SEVEN GOLDEN VAMPIRES**  
**SCREAM OF FEAR [aka TASTE OF FEAR]**  
**CORRUPTION**  
**THE REVENGE OF FRANKENSTEIN**  
**THE CREEPING FLESH**

### LAIR OF THE WHITE WORM



### LAIR OF THE WHITE WORM

Saturday, July 17, 10:30; Sunday, July 18, 6:30

An archaeological dig unearths a giant snake skull amid rumors of blood cults and worm-worship. Mysterious Lord Hugh Grant must battle the forces of evil while resisting the charms of snaky Amanda Donohue. Maverick director Ken Russell's loving send-up of Hammer Films balances camp with a fair amount of nasty gore and genuine horror.

Directed/written/produced by Ken Russell; from the novel by Bram Stoker. UK, 1988, color, 93 min.

### HORROR OF DRACULA

Saturday, July 17, 4:30; Sunday, July 18, 4:30

In "the one that started it all," Christopher Lee's Dracula and Peter Cushing's Van Helsing (the duo's first pairing, to be reprised dozens of times) battle it out Hammer style. Featuring sumptuous color, a pounding score by James Bernard, free-flowing fake blood and a bevy of vampire brides. Maybe not as extreme as it seemed in its day, but its stylishness remains undiminished.

Directed by Terence Fisher; written by Jimmy Sangster, from the novel by Bram Stoker; produced by Anthony Hinds. UK, 1958, color, 82 min.

### THE SORCERERS

Saturday, July 24, 10:30; Sunday, July 25, 5:30

The first great film by the late Michael Reeves, who was well on his way to a major career when he died from a drug-induced suicide. A kindly old scientist (Boris Karloff) and his wife have developed a mind-control device—complete with psychedelic light show—that allows them to "merge" with a swinging-London lad. They are soon vicariously experiencing the tawdry thrills of the

younger, hedonistic generation.

Things take a turn when the scientist discovers that his once-sweet wife has developed a taste for murder. "This psychedelic horror film deals with the apparatus of cinema, and still puts the mind in a spin." —*TimeOut* (London).

Directed/written/produced by Michael Reeves; co-written by Tom Baker and John Burke; co-produced by Patrick Curtis and Tony Tenser. UK, 1967, color, 87 min.

### WITCHFINDER GENERAL [aka THE CONQUEROR WORM]

Saturday, July 24, 8:45; Sunday, July 25, 3:30

Evil spreads across the English countryside as witch-hunter Vincent Price literally needles confessions out of suspected witches while collecting money from local magistrates. Burnings, drownings and hangings are all in a day's work, as Price gives his most brutal, scornful, and bullying performance, drained of camp. "Quite possibly the greatest British horror film ever made"

—[www.britishhorrorfilms.co.uk](http://www.britishhorrorfilms.co.uk)

Directed/written by Michael Reeves; co-written by Tom Baker and Ronald Basset, after the poem by Edgar Allan Poe; co-produced by Louis M. Heyward, Arnold L. Miller and Philip Waddilove. UK, 1968, color, 87 min.

## SPECIAL SCREENING

*BEFORE SPIDER-MAN 2, DIRECTOR SAM RAIMI MADE*

### EVIL DEAD 2: DEAD BY DAWN

Friday, July 2, 11:00;  
Saturday, July 3, 11:00;  
Sunday, July 4, 11:00

Before he helmed summer blockbusters like *SPIDER-MAN* and *SPIDER-MAN 2*, Sam Raimi made schlocky splatter-fest movies like *EVIL DEAD 2*. Not so much a sequel to *EVIL DEAD* as it is a

bigger budget remake, *EVIL DEAD 2: DEAD BY DAWN* takes the premise of Raimi's original zombie film to such outlandish slapstick extremes

that it was branded with an X rating for excessive violence and gore. Even toned down to an R, this hybrid film—equal parts *Three Stooges*, *Herschell Gordon Lewis* and *George Romero*—delivers a cinematic wallop worthy of its cult reputation.



Directed by Sam Raimi; written by Sam Raimi and Scott Spiegel; produced by Robert G. Tapert and Bruce Campbell. US, 1987, color, 85 min. Rated R



# SCREENINGS & FEATURES

## MEMBERS ADVANCE SCREENING

### THE BOURNE SUPREMACY

Thursday July 22,  
7:00 pm

Matt Damon returns as assassin Jason Bourne (or is it David Webb?), joined by Franka Potente and Julia Stiles in this sequel to the sleeper hit *BOURNE IDENTITY*, an espionage thriller par excellence, adapted from the Robert Ludlum novels.



With a wealth of exotic worldwide locales, Damon navigates through CIA plots, turn-coat agents, and ever-shifting cover alliances in search of answers to his own mysterious past.

Directed by Paul Greengrass; written by Tony Gilroy from the book by Robert Ludlum; executive produced by Matt Jackson, Doug Limon and Henry Morrison; produced by Frank Marshall, Patrick Crowley, and Paul L. Sandberg; original music by John Powell; cinematography by Oliver Wood; starring Matt Damon, Franka Potente and Joan Allen. US/Germany, 2004, color, approximately 120 min.

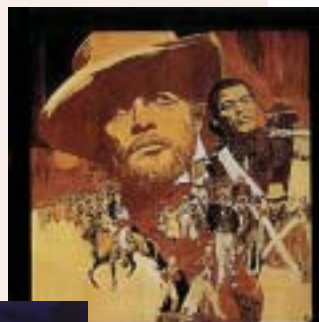
Member tickets are \$7.50 each. Seating is limited. No passes accepted. (Any tickets not sold by the day of performance may be made available to the general public at \$8.50 per ticket.) Members may purchase tickets online or at the box office. Tickets reserved online must be retrieved at the box office. The same credit card used online must be presented to the cashier. Member cards must be shown when picking up tickets to this event.

## COMING SOON!

### QUEIMADA [aka BURN]

Opens This Summer!

Directed by Gillo Pontecorvo and starring Marlon Brando.



# &

### LA DOLCE VITA

Opens This Summer!

Directed by Federico Fellini and starring Marcello Mastroianni and Anita Ekberg.

Back by popular demand! In 70mm!

## LAWRENCE OF ARABIA

Opening in July

Check [www.AFI.com/Silver](http://www.AFI.com/Silver) or newspaper listings for dates and times

WWI in the Middle East, and British Colonel T.E. Lawrence leads the Arab revolt, Even so, sheik Anthony Quinn still grouses, "He is not perfect." David Lean's epic—still the standard by which others are measured—delivers both spectacular action and, in then-nearly-unknown Peter O'Toole's title performance (the first of his seven non-winning Best Actor Oscar nominations), one of the most complex and enigmatic character studies in the cinema, summed up in the haunting, final shot. With stunning cinematography only experienced fully on the big screen. "One of the peaks of narrative cinema—traditional movie storytelling raised to its highest form"—Stephen Farber. Seven Oscars, including Best Picture, Director, Photography (the first of Freddie Young's three Oscar-winning collaborations with Lean), and Score (Maurice Jarre's first-of-four collaborations with Lean). Plus Robert Bolt's first-of-three screenplays for Lean and Omar Sharif's English language debut—coming out of a mirage.

Directed by David Lean. UK, 1962, color, 70mm, 226 min.



• TO ORDER TICKETS: [WWW.AFI.COM/SILVER](http://WWW.AFI.COM/SILVER) •

# SPECIAL EVENTS

## Slow Food On Film Festival

Thursday, July 15, 9:15 pm;  
Saturday, July 17, 5:00 pm;  
Sunday, July 18, 5:00 pm



In partnership with the Washington branch of Slow Food USA, AFI Silver showcases

selections from Italy's CINEMA CORTO IN BRA International Festival of Slow Food on Film. The Slow Food on Film Festival features short narrative and documentary films that promote the cultural element of food through the freest, most daring and experimental form of cinematic expression: short films.

The first festival was shown in 2002 at the International Short Film Festival in Bra, Italy. This program, the first of its type to screen in the US, features selections culled from the second festival, which un-spoiled this spring in Bra.

The three-day event features programs of short narrative, animated and documentary works about food from all over the world. Slow Food's Washington branch plans to host many delectable food-related events around the Festival. Visit [www.slowfood.com](http://www.slowfood.com) for more information.



### Thursday, July 15, 9:15 pm SLOW FOOD PROGRAM 1

**HETEROGENIC** An animated film about a special corn made by a mad scientist. Italy, 2003, Beta, 9 min., dir. Raimondo Della Calce, Primo Dreossi.

**IDOLE MIO** An animated short about a woman chasing ideal beauty. Germany, 1991, 16mm, 7 min., dir. Barbara Marheineke.



**FISHTALE** A boy catches his first fish, but is not prepared to prepare it. Ireland, 2003, 16mm, 8 min., dir. Paul Glynn.

**TUNANOODA** An animated film about a big fish tale. US, 2002, 16mm, 10 min., dir. David Sackin.

**OYSTER GUANACA** A Salvadorean dishwasher in a DC restaurant purchases six dozen oysters for his wife as a gift and is taunted and teased by his coworkers. US, 1992, 16mm, 11 min., dirs. Sarah Cohen and Jennifer Bishop.

**YUM YUM YUM** Doc master Les Blank's exploration of Cajun and Creole culture and cooking. US, 1990, 16mm, 30 min., dir. Les Blank.



### Saturday, July 17, 5:00 pm SLOW FOOD PROGRAM 2

**SAVING SEEDS** Documentary about a bean and tomato farmer fighting big business while farming the old fashioned way. US, 2003, DV, 20 min., dirs. Joe York and Mat Bruder.

**DE CHINESE MUUR [THE CHINESE WALL]** Get to know Aagt as she sits at her usual table in a Chinese restaurant. Holland, 2001, 35mm, 11 min., dir. Sytskey Kok.

**PORK CHOP** No one in Hong Kong loves pork chops more than Miyuki! China, Hong Kong, 2002, 35mm, 11 min., dir. Tim Barnes.

**DESALINDA** A mixed salad and a trout meet in a restaurant cold store. Spain, 2001, 35mm, 20 min., dir. Gustavo Salmerón.

**DE LA TETE AUX PIEDS [FROM HEAD TO TOE]** A culinary competition during the Second World War. France, 2002, 35mm, 18 min., dir. Pascal Lahmani.

**EASY AS PIE** Charlotte Baker's sick and tired of finishing second to her sister in the All American Grand Prix Bakeoff! US, 2003, 35mm, 17 min., dir. Jon Berkowitz.

### Sunday, July 18, 5:00 pm SLOW FOOD PROGRAM 3

**CRAPA PANSA** To avoid ruining the annual Christmas feast, someone has to keep a secret, but just until the pudding comes. Italy, 2003, DV, 15 min., dirs. Francesco Barbieri and Andrea Canepari.

**VOCI DELLA MONTANA [VOICES OF THE MOUNTAIN]** Cinematic anthropological study of the lives of shepherds Francesco and Luigi Carta. Italy, 1998, Beta SP, 18 min., dir. Antonello Carboni.

**LA ZUPPA DI ZIO LUIGI E ALTRE RICETE [UNCLE LUIGI'S SOUP AND OTHER RECIPES]** Italy during World War II, as described by those who fought as well as those who waited at home. "That's what life was like. It was a hunt for food." Italy, 2003, DV 20 min., dir. Gruppo Mannamanna.

**DIOCHLANDA** The musical journey of an ethno-rock band touring Calabrian restaurants in Germany. Italy, 2003, Betacam, 45 min., dir. Giuseppe Gagliardi.





# SPECIAL EVENTS

## SCIENCE IN THE CINEMA

**FREE SERIES!**



**AFI Silver continues to host The National Institutes of Health (NIH) Office of Science Education (OSE)'s exciting public program—Science in the Cinema, a FREE film series. The July program again features a film with a medical science-related theme, MISS EVERS' BOYS. Following the screening, a guest speaker with expertise in the scientific aspect of the film will comment and participate in a Q & A session with the audience. The film will be shown with open captions, and an American sign-language interpreter will be available for the post-film discussions.**

Science in the Cinema is open to the general public and is intended for a broad range of individuals who enjoy movies and have an interest in science and medicine.

Those requiring other reasonable accommodations to participate in this activity should contact OSE at least 5 days prior to the event at (E-mail: [moorec@mail.nih.gov](mailto:moorec@mail.nih.gov), Voice: 301-402-2470, or TTY: 301-496-9706.) For further information about Science in the Cinema, visit OSE's website at <http://science.education.nih.gov/cinema>.

Tickets are free and are available on a first-come, first-served basis through the AFI Silver box office on day of show only.

## MISS EVERS' BOYS

**Tuesday, July 13, 7:00**

Based on the shocking true story, MISS EVERS' BOYS exposes the 40-year US government-backed medical human research effort that led to tragic consequences. In 1932, devoted Nurse Eunice Evers (Alfre Woodard) accepts an invitation to work with Joe Dr. Brodus (Joe Morton) and Dr. Douglas (Craig Sheffer) on a federally funded Alabama program to treat syphilis patients. The program offers free treatment to those who test positive for the disease, including Caleb Humphries (Laurence Fishburne) and Willie Johnson (Obba Babatundé). But when the government withdraws its funding, money is offered for what will become known as "The Tuskegee Experiment," a study of the effects of syphilis on patients who *don't* receive treatment and are led to believe they are being "cared for" when they're actually being denied medicine that could cure them. Miss Evers is faced with a terrible dilemma: inform her patients and abandon the experiment or remain silent and offer only comfort. Her life-or-death decision impacts the course of not only her life, but the lives of all of Miss Evers' boys. The excellent cast also includes Ossie Davis and E.G. Marchall.



Directed by Joseph Sargent; written by David Feldshuh and Walter Bernstein; produced by Derek Kavanagh and Kip Konwiser. US, 1997, color, video, 118 min. Rated PG

**Guest Speaker: Vanessa Northington Gamble, M.D., Ph.D., Deputy Director for Education and Training, Morgan-Hopkins Center for Health Disparities Solutions, Bloomberg School of Public Health, Johns Hopkins University, Baltimore, Maryland (former Chair of the Tuskegee Syphilis Study Legacy Committee)**

## Mid-Atlantic Regional Showcase (MARS)

**AFI continues its ongoing monthly showcase of independent films. In July, AFI Silver presents a special documentary by Jamie Meltzer. MARS tickets are only \$5.**

### OFF THE CHARTS: THE SONG-POEM STORY

**Tuesday, July 13, 9:15**

A funny and moving look into the strange underworld of the song-poem industry, this documentary at times borders on A MIGHTY WIND-style absurdity, except the characters in this film are *real*. In this little-known subculture, ordinary people respond to come-on ads in the back pages of magazines, mailing in their heartfelt but often bizarre poems to music industry companies that, for a fee, turn the poems into recordings. A fascinating exploration of a truly unique, never-before-seen slice of Americana through interviews with several song-poem writers, the jaded producers and musicians who set their words to music, and a few of the growing number of zealous song-poem connoisseurs.

Directed by Jamie Meltzer; produced by Jamie Meltzer and Henry S. Rosenthal, US, 2003, color, 63 min.

**Joe's Record Paradise will present a special tribute to Primitive Night (the "Woodstock of outsider music") following the screening.**



Gene Merlino



Caqlar

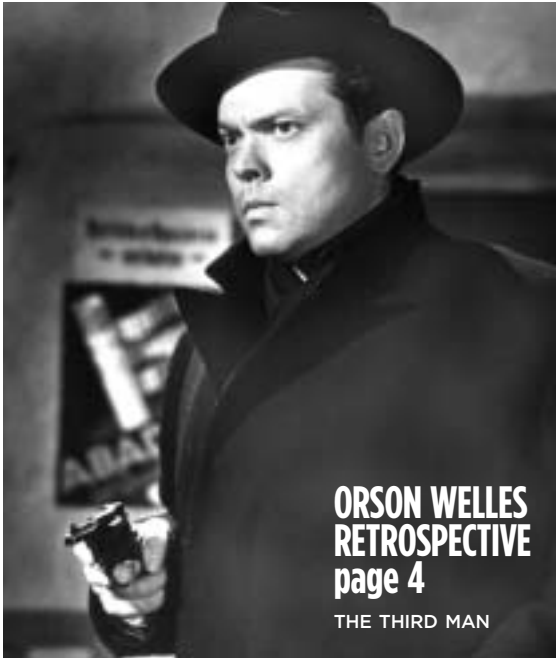


Gary Forney

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