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David Cronenberg
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AWARD NIGHTS AT AFI

BACK BY POPULAR DEMAND!

Oscar Night® 2006!

Sunday, March 5

AFI Silver is proud to host the only Academy®-sanctioned Oscar Night® party in the Washington area, presented by First Star. On Sunday, March 5, at 6:30 p.m., AFI Silver will be abuzz with red carpet arrivals, specialty cocktails, a silent auction and a celebrity-moderated showing of the Oscar® Awards broadcast—presented on-screen in high definition!

All proceeds from this exclusive event benefit First Star, a national non-profit public charity dedicated to improving life for child victims of abuse and neglect. Tickets are $75 and are available ONLY through First Star at www.FIRSTSTAR.org.

NEW TO AFI SILVER

GRAMMY Night Celebration 2006!

AFI Silver Theatre and the Washington, DC, Chapter of The Recording Academy® present Washington’s official GRAMMY Night Celebration!

Join us Wednesday, February 8, at 7:00 p.m., for a gala event featuring on-screen telecast, guest emcees, food and fabulous drinks.

Tickets available online—at www.AFI.com/SILVER—and at the AFI Silver Box Office: $75
The success of David Cronenberg’s most recent film, A HISTORY OF VIOLENCE, has shown newer viewers what his admirers have known from the start—that he is one of the most talented directors working today. Cronenberg’s ability to marry the visceral with the cerebral has resulted in an utterly unique body of work, one whose shocks and sensations are more than matched by the wit, rigor and electricity of its ideas. Often praised for his eye for detail and precision storytelling, Cronenberg has coaxed memorable performances from such diverse actors as James Woods in VIDEODROME, Christopher Walken in THE DEAD ZONE, Jeff Goldblum and Geena Davis in THE FLY and Jeremy Irons as twins in DEAD RINGERS. Once a director of low-budget (though highly inventive) splatter-fests like SHIVERS and RABID, in recent years Cronenberg has focused on literary adaptations of the likes of William Burroughs (though highly inventive) and J. G. Ballard; next will be Martin Amis’s LONDON Fields.

AFI would like to thank David Cronenberg and Carolyn Rohaly of Toronto Antenna, Ltd., for making this series possible. Additional thanks to the following institutions and individuals: Somerville House Securities, Ltd.; Laurem Productions; The Film Reference Library, Toronto, Canada; Michael Schlesinger, Sony Pictures Repertory; and UCLA Film and Television Archive. Very special thanks to John Mhiripiri and Wendy Dorset, Anthology Film Archives.

AFI Member Passes will be accepted at all screenings in the David Cronenberg Retrospective.

DEAD RINGERS
Friday, January 20, RATED R
Saturday, January 21, 5:00; Wednesday, January 25, 8:30
Jeremy Irons plays the dual role of twin doctors Beverly and Elliot Mantle, leading gynecologists at a Toronto fertility clinic. Elliot, more confident, hustles grant money and women. Beverly's content with research and occasionally posing as Elliot to sleep with his castoffs. But when troubled actress Genevieve Bujold comes to the clinic, Beverly makes the first move. Soon he's dangerously in love, engaging in risky sex and drugs on the job—and now it's his brother's turn to follow suit. DIR/PROD David Cronenberg
SCR David Cronenberg, Bri Wood
by David Cronenberg and Norman Snider.
Canada/US, 1988, color, 115 min.
RATED R

THE DEAD ZONE
Saturday, Jan. 21, 9:50; Sunday, Jan. 22, 7:20; Monday, Jan. 23, 9:00
After five years in a coma, Christopher Walken discovers that when he makes physical contact with people, he sees their past and future. But his own previous world is gone—job, health, pretty fiancée. Here Cronenberg displays a new sensitivity for emotion and character development, aided considerably by Walken’s eerie performance. Brooke Adams is his lost love and Martin Sheen a dangerous and conniving local politician, a far cry from his role in THE WEST WING. DIR/PROD David Cronenberg
SCR Jeffrey Boam, from the novel by Stephen King.
US, 1983, color, 13 min.
RATED R

SPIDER
Sunday, January 15, 8:45; Monday, January 16, 8:40; Tuesday, January 17, 9:00
Ralph Fiennes plays twitchy, mumbling man-child Dennis “Spider” Cleg, who’s been institutionalized for the past 20 years. Released to a halfway house in London's East End, he realizes he's back in the neighborhood of his childhood, which brings back fleshy memories of Ma, Da and seeing something nasty in the woodshed. Cronenberg explores the slipperiness of memory, as Fiennes haunts his own past in flashbacks and carries his ghosts into the present, with Miranda Richardson cast first as his loving mother, later his foul-mouthed stepmother. DIR/PROD David Cronenberg
SCR Patrick McGrath (novel and screenplay).
Canada/UK, 2002, color, 98 min.
RATED R

THE FLY
Friday, January 13, 6:30, 11:05; Saturday, January 14, 10:10; Sunday, January 15, 10:45; Monday, January 16, 6:40
Cronenberg’s version of THE FLY is one of his signature achievements: a tragic love story, a disease allegory about watching a loved one’s slow wasting and one of the horror genre’s all-time grossest of goredests. Jeff Goldblum delivers an unforgettable performance as the likable scientist whose experiments with teleportation go awry, with then–real life squeeze Geena Davis as his deeply concerned girlfriend.
DIR/PROD David Cronenberg; SCR David Cronenberg and Charles Edwards, from a story by George Boam, from the novel by Stephen King.
US, 1986, color, 95 min.
RATED R

THE WEST WING
TICKETS: WWW.AFI.COM/SILVER
M. BUTTERFLY

Sunday, Jan. 22, 9:30; Tuesday, Jan. 24, 6:30

In 1950s Beijing, Jeremy Irons’s French Embassy accountant falls for John Lone’s opera singer Song Liling, seemingly blind to the fact that Song is a man playing a woman’s role—who’s also stealing secrets for the Chinese. Cronenberg brings provocative notions of identity and the power of desire to this examination of one man’s capacity for projection and self-deception. David Henry Hwang adapted his Broadway hit for the screen. DIR David Cronenberg; SCR David Henry Hwang; PROD Gabriella Martinelli. US, 1993, color, 101 min. RATED R

EXISTENZ

Friday, January 27, 8:50; Tuesday, January 31, 8:30; Thursday, February 2, 8:50

Jennifer Jason Leigh and Jude Law conduct a focus group beta-testing the latest in virtual reality gaming, eXistenZ. Its most startling innovation? Bioengineered joysticks and spinaly installed gameports! This is new technology that rival companies would love to steal, and for which they may be willing to kill. Released about the same time as mega-hit THE MATRIX, Cronenberg’s take on virtual reality easily ranks as the smartest and spinally installed gameports! mystery easily ranks as the smartest and certainly the most chilling. DIR/SCR/PROD David Cronenberg. Canada/US/France, 1999, color, 97 min. RATED R

THE BROOD

Saturday, Feb. 11, 10:30; Monday, Feb. 13, 9:20

To release patients’ deep-seated resentments and anxieties, Oliver Reed’s Institute for Psycho-Plasmics uses a role-playing talking cure. It’s too cult-like for Art Hindle, whose wife, Samantha Eggar, is Reed’s prize patient. When Eggar’s mother is bludgeoned in her home by a mysterious mutant dwarf, Hindle suspects that the family’s history of emotional violence might be haunting them—in a form he could never imagine. DIR/SCR/PROD David Cronenberg. Canada, 1979, color, 92 min. RATED R

VIDEODROME

Saturday, January 28, 12:30; Monday, January 30, 8:40; Wednesday, February 1, 8:40

“Long live the new flesh!” Is TV bad for you? In this case, very. Sleazy cable TV head James Woods catches a pirate broadcast of an ultra-violent show called VIDEODROME and thinks he’s found the edgiest new program for his station. Girlfriend Deborah Harry likes it so much she wants to audition. But the show’s origins are masked in secrecy, and the producers vaguely cult-like. And the more Woods watches, the more hallucinatory side effects kick in. DIR/SCR/PROD David Cronenberg. Canada/US, 1986, color, 91 min. RATED R

NAKED LUNCH

Friday, February 3, 9:15; Saturday, February 4, 8:40; Tuesday, February 7, 8:45

“Exterminate all rational thought.” Peter Weller plays William Burroughs-surrogate Bill Lee, exterminator and wannabe writer, whose junkie wife Judy Davis has been getting high on her husband’s bug powder. After a mishap involving drug use and ill-advised gunplay, Weller goes on the lam into the mysterious Interzone, plunging into addiction, paranoia, visions of giant bugs and talking typewriters, and the writing life. Cronenberg mutates Burroughs’s writings into his own hallucinatory meditation on technology, sexuality and the creative process. DIR/SCR/PROD David Cronenberg, from the novel by William S. Burroughs. Canada/UK/Japan, 1991, color, 115 min. RATED R

RABID

Saturday, Feb. 4, 11:00; Monday, Feb. 6, 9:00

After the success of SHIVERS, Cronenberg and executive producer Ivan Reitman stunt-cast adult star Marilyn Chambers in this tale of plastic surgery gone very, very wrong. Her flesh badly burned in a motorcycle accident, Chambers undergoes experimental grafts of artificial skin. But these cells grow in unexpected ways: namely, into a mysterious gash in her armpit that conceals a phallic-like stinger—perfect for extracting the blood she now craves. Apologetic Chambers can’t help herself, but her victims develop an even more rabid form of bloodlust. DIR/SCR David Cronenberg; PROD John Dunning. Canada, 1977, color, 91 min. RATED R

EARLY WORKS: STEREO AND CRIMES OF THE FUTURE

Sunday, Feb. 19, 6:45; Wednesday, Feb. 22, 6:30

These experimental short features foreshadow many of Cronenberg’s abiding ideas as a feature filmmaker, while showing him to be an already accomplished scenarist. In STEREO, volunteers at the Canadian Academy for Erotic Enquiry undergo psychic and aphrodisiacal tests. (Guess what? Something goes wrong.) DIR/SCR/PROD David Cronenberg. Canada, 1969, b&w, 65 min.

David Cronenberg
In CRIMES OF THE FUTURE, a major cosmetics-related catastrophe has all but wiped out the North American female population, causing male behavior to compensate for nature's imbalance. But inside a mysterious research institute, an even more radical experiment takes place. DIR/SCR/PROD David Cronenberg. Canada, 1970, color, 70 min.

CRASH
Friday, February 10, 9:45; Saturday, February 11, 8:25; Tuesday, February 14, 9:00
James Spader and wife Deborah Kara Unger have a chilly open marriage, mainly devoted to having sex with other people and clinically comparing notes. Then Spader crashes his car into Holly Hunter's, killing her husband. After he and Hunter are discharged from the hospital, they meet in the impound lot, strangely drawn to the cars they've wrecked—and to each other. They discover a group of car-crash fetishists led by a limping Elias Koteas and his leg-braced girlfriend, Rosanna Arquette. Soon they're acting out bizarre sexual fantasies involving dangerous driving and body trauma. DIR/SCR/PROD David Cronenberg, from the book by J. G. Ballard. US, 1996, color, 100 min. RATED R

“Challenging, courageous and original—a dissection of the mechanics of pornography.”
—ROGER EBERT

FAST COMPANY
Sunday, February 12, 3:45; Wednesday, February 15, 8:20
Cronenberg's first foray outside the horror genre was this drag-racing melodrama, a rewarding and well-made B picture. Racer William Smith clashes with oil company exec and team sponsor John Saxon, who wants to replace the champion with a younger face. Cult queen Claudia Jennings lends moral support as Smith's girlfriend, in her final role before an auto accident claimed her life. DIR/SCR/PROD David Cronenberg, Phil Savath and Courtney Smith, from a story by Alan Treen; PROD Michael Lebowitz, Peter O'Brian and Courtney Smith. Canada, 1979, color, 91 min. RATED PG

A HISTORY OF VIOLENCE
A HISTORY OF VIOLENCE
Friday, Jan. 27, 11:00; Sunday, Jan. 29, 8:45
Cronenberg's paranoid, sci-fi thriller put him on the mainstream map, leading to his first major studio-backed films. Homeless Stephen Lack, seemingly schizophrenic but actually hyper-telepathic, is picked up by CONSEC agents after causing a snotty shopper extreme mental anguish in a mall. Treated by "psycho-pharmacist" Patrick McGoohan, Lack learns to keep the voices at bay and focus his "scanner" powers. But an underground movement led by Michael Ironside has its own agenda. DIR/SCR/PROD Claude Heroux. Canada, 1981, color, 103 min. RATED R

SHIVERS
Friday, Feb. 17, 10:30; Saturday, Feb. 18, 10:45; Wednesday, Feb. 22, 5:30 (see page 15)
Cronenberg's first feature and a landmark horror film. Residents of the Starliner Towers have been acting a little strange lately. Maybe it's those slug-like parasites they're passing to one another, causing their hosts to act like sex-crazed maniacs. Cronenberg spins sexual revolution politics and everyday sexual anxiety into a provocative nightmare of what happens when everybody's doing it—not a pretty sight. DIR/SCR/PROD David Cronenberg; PROD Ivan Reitman. Canada, 1975, color, 87 min. RATED R

DAVID CRONENBERG

Challenging, courageous and original—a dissection of the mechanics of pornography.”
—ROGER EBERT
Otto Preminger: A Centennial Celebration
January 14 through February 23

Otto Preminger, so fond of ambiguity, must enjoy this mystery; his centennial year either just ended or is just beginning—the records are unclear. Born in Vienna during the twilight of the Austro-Hungarian Empire, Preminger studied law but was an actor/director prodigy in theater, quickly moving up under mentor Max Reinhardt. The 1930s forced Jewish Preminger to France, then Hollywood. A promising start was almost sidetracked when he resisted Fox’s Darryl F. Zanuck’s overtures to direct a big-budget version of the book Kidnapped. Seven years later, Zanuck replaced director Rouben Mamoulian with Preminger on LAURA. Preminger made it a hit—and delivered a string of urban thrillers and zesty melodramas throughout the 1940s. In the 1950s, he realized his greatest successes as an independent. Only Alfred Hitchcock was more recognizable—making the relative obscurity today of some of Preminger’s memorable films all the more troubling. Rediscover the ground-breaking, wide-ranging work of a true Hollywood auteur.

Special thanks to the following institutions and individuals for making this series possible: Twentieth Century Fox Film Library, UCLA Film and Television Archive, and Victoria Preminger. ALL FILMS UNRATED UNLESS OTHERWISE NOTED

AFI Member Passes will be accepted at all screenings in the Otto Preminger Series.

LAURA
Saturday, January 14, 3:30; Monday, January 16, 4:45; Thursday, January 19, 6:40
This irresistibly haunting thriller (#73 on AFI’s 100 Years . . . 100 Thrills) put Preminger on the map. Featuring the stunning Gene Tierney with Dana Andrews, Vincent Price, Judith Anderson, Clifton Webb—and David Raksin’s music (#7 on AFI’s 100 Years of Film Scores). Five Oscar nominations, including Preminger’s first for Best Director. Named to the National Film Registry, 1999.

DIR/PROD Otto Preminger; SCR Jay Dratler, Samuel Hoffenstein and Betty Reinhardt, from the novel by Vera Caspary. US, 1944, b&w, 85 min. 

FALLEN ANGEL
Saturday, Jan. 14, 5:25; Wednesday, Jan. 18, 8:30
Based on a piece of popular pulp fiction by Marty Holland, this darkly beautiful film elicits post-war Hollywood, when good and bad were temporary character definitions. The second film of Preminger’s “Fox Quintet.” Dana Andrews is a charming drifter who cons local heiress Alice Faye for enough cash to run off with Linda Darnell, a sultry waitress. But Darnell is murdered. With Andrews the prime suspect, he must now depend on his former prey to clear his name. DIR/PROD Otto Preminger; SCR Harry Kleiner, from the novel by Marty Holland. US, 1945, b&w, 97 min. 

DAISY KENYON
Sunday, Jan. 15, 6:40; Wednesday, Jan. 18, 6:30
Censured by the Production Code for its frank depiction of adultery and implied skepticism about marriage, this classic ’40s “women’s picture” was the perfect vehicle for Joan Crawford. She’s a headstrong fashion designer in a love triangle between brash attorney Dana Andrews and honest WWII vet Henry Fonda. Preminger makes a typically sober case for each man and holds back Daisy’s choice to the very end, transforming a routine melodrama into a probing study of postwar sexual politics. DIR/PROD Otto Preminger; SCR David Hertz, from the novel by William L. Stuart. US, 1945, b&w, 98 min. 

ANGEL FACE
Saturday, Jan. 21, 3:00; Thursday, Jan. 26, 6:30
Unbalanced teenager Jean Simmons wanders through the huge mansion that is her home, babbling on about “not knowing” and “not understanding.” Obsessed with her father, she holds a grudge against her stepmother. Robert Mitchum is the ambulance-driver-turned-chauffeur who becomes her accomplice—and victim. “ANGEL FACE must be the one lyrical nightmare in the cinema.”—Ian Cameron, 

WHERE THE SIDEWALK ENDS
Saturday, Jan. 21, 1:00; Wednesday, Jan. 25, 6:30
Dana Andrews is a violent, neurotic cop with unshaken moral conviction—until his “interrogation” kills a mobster suspect. Andrews tries to save himself by framing mobster Gary Merrill, while trying not to fall in love with his victim’s estranged wife, Gene Tierney. In this dark side of the city, adapted from the crime novel by William L. Stuart, Preminger remains coolly objective in his exposure of the characters’ moral trajectories under extreme stress. DIR/PROD Otto Preminger; SCR Ben Hecht, from the novel by William L. Stuart. US, 1950, b&w, 95 min. 

THE MOON IS BLUE

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

THE MOON IS BLUE
Tuesday, Jan. 31, 6:30; Wednesday, Feb. 1, 6:30
“I am not a crusader,” said Preminger of his refusal to make the edits required for a Production Seal, “but it gives me great pleasure to fight for my rights.” Today considered the first shot in the fight against the film community’s antiquated self-censorship system, THE MOON IS BLUE helped propel its director to household-name status. Preminger wouldn’t remove forbidden words—virgin, pregnant, solicite—from this light romantic comedy with William Holden, David Niven and Maggie McNamara. It was his first film as an independent producer, based on the play he’d directed on stage. DIR/PROD Otto Preminger; SCR F. Hugh Hubert, from the play by F. Hugh Hubert. US, 1953, b&w, 99 min.

New 35mm Print!
THE MAN WITH THE GOLDEN ARM
Saturday, January 28, 4:40; Sunday, January 29, 1:00
Preminger’s second challenge to the MPAA Production Seal system, in black and white to underscore the seriousness of the subject. Coke addict Frank Sinatra tries to get clean—hindered by his neurotic wife, Eleanor Parker. He’s accused of killing a drug dealer, and turns to girlfriend Kim Novak to clear him and finally kick his habit. In this controversial adaptation of Nelson Algren’s award-winning novel, Preminger’s treatment soft-ens the bleaker aspects. Saul Bass’s groundbreaking title design became a Preminger trademark. DIR/PROD Otto Preminger; SCR Walter Newman and Lewis Meltzer, from the novel by Nelson Algren. US, 1956, b&w, 119 min.

RIVER OF NO RETURN
Sunday, Jan. 29, 6:50; Monday, Jan. 30, 6:45
Ex-con Robert Mitchum wants to start all over again, out West with his son, Tommy Rettig. They run into Marilyn Monroe, who’s looking for her no-account husband (Rory Calhoun). The quests flow together on the fatefuly named river, with Preminger bringing his theatrical sensibility to the nuanced plot and symbolic staging. Shot on location in the Canadian Rockies, Preminger’s first attempt at wide-screen aesthetics was the first CinemaScope western. “Somehow it embraces more,” he said. “We see more widely, and it fits into long takes better.” DIR Otto Preminger; SCR Frank Fenton; PROD Stanley Rubin. US, 1954, color, 91 min.

BONJOUR TRISTESSE
Saturday, Feb. 4, 6:40; Tuesday, Feb 7, 6:45; Thursday, Feb. 9, 6:45
A major inspiration to the French New Wave (François Truffaut loved this movie). The controversial Arthur Laurents adaptation of...
CARMEN JONES

Saturday, Feb. 4, 4:30; Sunday, Feb. 5, 3:45; Monday, Feb. 6, 6:45

Dorothy Dandridge and Harry Belafonte lead an all-black cast in Oscar Hammerstein’s adaptation of Bizet’s classic opera Carmen—with their voices dubbed. Director Otto Preminger explained his choice of Marilyn Horne and Le Vern HTEHuron: “The music is still Bizet—I can’t change that. The two leads are not operatic singers. But it is important to cast singers in the roles. They know how to ‘sell’ a song. If you have an actor do it he merely mouths the words without feeling.” DIR/PROD Otto Preminger; SCR Harry Kleiner, from the musical by Oscar Hammerstein II. US, 1955, color, 105 min.

ANATOMY OF A MURDER

Friday, Feb. 10, 3:30; Saturday, Feb. 11, 3:30; Sunday, Feb. 12, 6:15; Thursday, Feb. 16, 6:30

Edge-of-your-seat courtroom drama unfolds to Duke Ellington’s Grammy Award–winning score. Nervously hilarious interludes give only intermittent relief from the emotional pyrotechnics. James Stewart leads a distinguished cast as the small-town ex-prosecutor who’s defending Ben Gazzara for the murder of wife Lee Remick’s alleged rapist. His opponent is powerful prosecutor George C. Scott, with real-life McCarthy adversary Joseph N. Welch as the judge and Duke Ellington doing a cameo as Pie Eye. Seven Oscar nominations. DIR/PROD Otto Preminger; SCR Wendell Mayes, from the novel by Robert Traver. US, 1959, b&w, 161 min.

ADVISE AND CONSENT

Sunday, Feb. 12, 1:00; Monday, Feb. 13, 6:30

One of the greatest of all Washington films, a “masterpiece of ambiguity and objectivity.”—Andrew Sarris. A Senate confirmation struggle to the death whose astonishing all-star cast includes Henry Fonda, Charles Laughton, Walter Pidgeon, Gene Tierney, Burgess Meredith, Paul Ford, George Grizzard, Peter Lawford, Will Geer and Betty White. And yes, that’s Frank Sinatra singing in the club. DIR/PROD Otto Preminger; SCR Wendell Mayes, from the novel by Allen Drury. US, 1962, b&w, 140 min.

EXODUS

Friday, February 17, 1:00; Sunday, February 19, 1:00; Monday, February 20, 6:45

The 1947 birth of Israel, as adapted from Leon Uris’s best-seller (he disavowed Preminger’s work). A sweeping widescreen epic shot on spectacular locations in Cyprus and Israel, with the breakout from Acre prison filmed at the actual site. Thousands of Jewish Displaced Persons are interned behind the British blockade in Cyprus. General Ralph Richardson is sympathetic, and Haganah officer Paul Newman packs 600 aboard the old freighter Exodus for a hunger strike. Romances and personal conflicts abound. Ernest Gold nabbed an Oscar for his haunting hit score. Dalton Trumbo’s on-screen screenwriting credit was the first to break the blacklist. DIR/PROD Otto Preminger; SCR Dalton Trumbo, from the novel by Leon Uris. US, 1960, color, 208 min.

BUNNY LAKE IS MISSING

Saturday, February 18, 4:45; Monday, February 20, 6:45; Tuesday, February 21, 6:45; Thursday, February 23, 6:45

Unwed mother Carol Lynley, of questionable mental stability, desperately tries to track down her missing four-year-old daughter. Keir Dullea plays her seemingly supportive brother, and Laurence Olivier is the detective assigned to the case. A critical and commercial failure upon its release, BUNNY LAKE deserves to be reevaluated as a darkly poetic paranoid thriller and “a reflective mid-’60s return to the ghostly film noir style [Preminger] developed at Fox in the ’40s.”—Dave Kehr. DIR/PROD Otto Preminger; SCR John Mortimer and Penelope Mortimer, from the novel by Evelyn Piper. UK, 1965, b&w, 107 min.
IN THE HEAT OF THE NIGHT

AFI Life Achievement Award recipient Sidney Poitier stars as a Philadelphia homicide detective passing through rural Mississippi, wrongly detained by bigoted sheriff Rod Steiger on a murder charge. Once cleared, he helps the sheriff solve the case. Poitier and Steiger’s mutual antipathy and begrudging respect electrify the screen; with outstanding supporting work by Lee Grant as the victim’s angry widow, and Warren Oates as a creepy deputy. Winner of five Oscars, including Best Picture and Best Actor for Steiger. DIR/PROD Norman Jewison; SCR Stirling Silliphant, from the novel by John Ball. US, 1967, color, 109 min. UNRATED
• To Order Tickets: WWW.AFI.COM/SILVER

American Film Institute (AFI)
Offering the finest in film exhibition, innovative screen education programs and the ongoing celebration of excellence in film, television and digital media, AFI connects audiences to the best the art form has to offer. AFI is a nonprofit 501(c)(3) organization, and AFI and AFI Silver rely on support from individuals, corporations, governments and foundations.

About AFI On Screen
AFI currently presents thousands of individual screenings a year, some through partnerships with other organizations and some in dedicated theatres, making it the largest nonprofit presenter of film in the United States. Providing the communal experience of watching a film on the big screen, in the best possible screening environment, is an integral part of the AFI mission.

AFI Silver Theatre
AFI Silver Theatre and Cultural Center is an internationally recognized exhibition center anchored by the rehabilitation of the historic 1928 “Art Moderne” Silver Theatre. With its three state-of-the-art theatres, public spaces, exhibits and guest amenities, including production and broadcast facilities, AFI Silver sets the standard for a film exhibition showcase. Learn more about the wide range of all of AFI’s events and programs at AFI.com.

Information
Complete program information, including updates and changes, is available at 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.

Tickets & Member Passes
Tickets are $9.25 general admission and $7.50 for AFI Members, children (12 and under) and seniors (65 and over), unless otherwise noted. Matinee tickets for weekday shows before 6:00 p.m. are $6.75 (holidays excluded). Member passes (F) are valid for regular screenings but are subject to restrictions for first-run engagements and special events. Check the “Member Information” page on the AFI Silver Web site or daily newspaper listings for pass restriction information. Please present your member card to the box office cashier for all member transactions.

Tickets for all shows may be purchased in person at the AFI Silver Box Office, online (no fee) at www.AFI.com/Silver (see Online Schedules & Tickets for information) or at the ticket kiosk in the historic lobby. Advance ticket sales—with NO FEE!-www.AFI.com/Silver accepts American Express, Visa, MasterCard and Discover. Tickets reserved and purchased online must be retrieved in person at the AFI Silver Box Office. The same credit card used online must be presented to the cashier (or swiped at the ticket kiosk) to redeem your tickets.

• Sign-up for AFI Silver’s FREE weekly e-Newsletter (with weekly announcements of upcoming films, events and program changes not listed in AFI PREVIEW)
• Special Announcements & Programming
• Comprehensive weekly calendar with all showtimes!
• “Member Info” page with Member Event listings and Member Pass information

Concession & Café
AFI Silver’s concession & café offers domestic and imported beer and wine, delicious espresso drinks, a wide range of gourmet fare as well as a full range of traditional theatre treats. Enjoy candy and popcorn, as well as a variety of pizzas and gourmet stuffed pretzels. Menu changes daily.

Location and Directions
AFI Silver is located at 8633 Colesville Road—the intersection of Colesville Road & Georgia Avenue—in the heart of the newly opened downtown Silver Spring.

Driving: AFI Silver is less than two miles south of Beltway exit 31 (Georgia Avenue) and is also convenient to Bethesda via Eastern-West Highway. It’s a short drive from downtown Washington, DC, via 16th Street, NW.

Mass Transportation: AFI Silver is located on Colesville Road, just two blocks north of Metro’s Red Line station in Silver Spring. The station is served by Ride-On Bus routes 1, 2, 3, 4, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 19, 20, 22, 28, and Metrobus routes 70, 71, 75, F4, F6, J1, J2, J3, J4, Q2, S2, S4, Y8, Z3.

Parking
The Wayne Avenue parking garage is located behind the AFI Silver Theatre, in the center of the vibrant new shopping and entertainment center. The Wayne Avenue Garage offers FREE PARKING after 6:00 p.m. 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).

Membership RSVP
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FRIEND $50 Four free screening passes ($37 value), $1.75 each discount for a pair of tickets 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.

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Call 800.774.4AFI
January 10—March 9 at AFI Silver

Go to www.AFI.com/Silver for current showtimes.

Calendar lists all repertory dates and Special Events/Programs as of press time. Always check local listings for daily show times. Visit www.AFI.com/Silver for additional openings and register for AFI Silver’s weekly e-blast to receive up to the minute program information.

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**REPERTORY PROGRAM**

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The Ernest Lehman Series continues into January. See the previous issue of AFI Preview for film descriptions.

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**The Ernest Lehman Series continues into January. See the previous issue of AFI Preview for film descriptions.**
The Mastery of Fellini & Masina
January 20 through February 14

Some of the most memorable films directed by Federico Fellini (1920–93) were those starring his wife, Giulietta Masina (1921–94). This series features four of their best, including all-time classics LA STRADA and NIGHTS OF CABIRIA. All films unrated.

AFI Member Passes will be accepted at all screenings in the Fellini & Masina series.

NIGHTS OF CABIRIA
[Le Notti de Cabiria]
Friday, January 20, 6:30; Saturday, January 21, 7:20; Sunday, January 22, 1:20; Tuesday, January 24, 8:40; Thursday, January 26, 8:30

Prostitute Giulietta Masina dreams of happiness while working in Rome's drab outskirts. After a movie star dumps her, she finds true love with a respectable man—who betrays and robs her. Throughout a touching ride both comedic and tragic, she holds on to her belief in the goodness of life. An Oscar winner for Best Foreign Language Film, Fellini's second work with Masina followed the success of LA STRADA and became the basis of the stage and film musical SWEET CHARITY.

DIR/PROD Federico Fellini; SCR Tullio Pinelli, Ennio Flaiano, Tullio Pinelli and Pier Paolo Pasolini. Italy/France, 1957, b&w, 117 min.

LA STRADA
[The Road]
Friday, January 27, 6:30; Saturday, January 28, 2:20; Thursday, February 2, 6:30

One of the most poetic films of world cinema, LA STRADA established Fellini and Giulietta Masina internationally. It was a breakthrough for Italian cinema, moving away from strict neorealism to a higher artistic realism. In a small traveling circus, Masina plays a young innocent whom strongman Anthony Quinn “buys” and makes into a clown. Gentle Richard Basehart befriends her. Nino Rota's music is unforgettable; the surrealistic images are today known as “Fellini-esque.” Certainly one of the most influential films ever made, it won the Academy Award for Best Foreign Language Film. DIR/PROD Federico Fellini. Italy, 1954, b&w, 115 min.

JULIET OF THE SPIRITS
[Giulietta degli Spiriti]
Friday, Feb. 3, 6:30; Sunday, Feb. 5, 1:00; Thursday, Feb. 9, 8:45

Fellini's first color feature is a visually ravishing tribute to his wife. It is also a male director's attempt to get inside the mind of a woman. Giulietta Masina plays a well-to-do housewife who learns that her husband is having an affair. She consults with mediums and escapes into a world of imagination filled with spirits of the past, present and future. While 8 1/2 shows Fellini's masculine dreams, this film portrays the very different dreams of his actress wife. DIR/SCR/PROD Federico Fellini; SCR Tullio Pinelli, Ennio Flaiano, Tullio Pinelli and Brunello Rondy. Italy/France/West Germany, 1965, color, 137 min.

GINGER AND FRED

Saturday, February 11, 1:00; Tuesday, February 14, 6:30

Here is Fellini at his warmest and most directly appealing, with superb performances by his two greatest stars. Giulietta Masina and Marcello Mastroianni play aging hoofers who, in the 1930s, imitated Astaire-Rogers on stage as “Ginger and Fred.” When a Rome TV station invites them to restage their act for today's home viewing audience, they meet a hilariously weird assortment of program participants. A nostalgic look back—and a satiric survey of contemporary television. DIR Federico Fellini; SCR/PROD Federico Fellini and Tonino Guerra. Italy/France/West Germany, 1986, color, 125 min.

ANA Y LOS OTROS
[Ana and the Others]
Saturday, February 11, 6:40; Wednesday, February 15, 6:30; Thursday, February 16, 9:35

Newcomer Camila Toker brilliantly plays 25-year-old Ana, who returns to Parana for Christmas, for the first time since moving to Buenos Aires years earlier. Her friends have settled into small-town married life, and Ana becomes curious about an elusive ex-boyfriend, considering the world she left behind. Director Celina Murga's closely observed character development and intimate cinematography present an engaging exploration of the path not taken—and the suggestion that a new perspective is not geographical but mental. DIR/SCR/PROD Celina Murga. Argentina, 2002, color, 80 min. UNRATED

Cinema Tropical is a non-profit organization that promotes, programs and distributes Latin American cinema in the United States. For more information, visit www.cinematropical.com.

CinemaTropical

TO ORDER TICKETS: WWW.AFI.COM/SILVER •
The First Annual National Law Enforcement Museum Film Festival
March 2 through 4, 2006
AFI Silver is honored to host the National Law Enforcement Museum’s inaugural three-day film festival, featuring THE FRENCH CONNECTION, SE7EN and DRAGNET. Guest speakers will provide behind-the-scenes knowledge about how accurately the films depict real police work. Sonny Grosso, whose experiences as a New York City officer were the basis of THE FRENCH CONNECTION, will appear, as will forensic science experts Dr. Michael Baden and Linda Kenney Baden.

The Museum is scheduled to break ground in 2007 and open in 2009, in Judiciary Square near the National Law Enforcement Officers Memorial. Tickets are free and are available at the AFI Silver Box Office only. (Online ticketing is not available for this event.) For more information, see www.NLEOMF.com.

THE FRENCH CONNECTION
Thursday, March 2—Public reception at 7:30, Film at 8:00
In this gripping thriller, New York detectives Gene Hackman and Roy Scheider work to intercept a large heroin shipment. Based on a true story, the film won five Oscars. DIR William Friedkin; SCR Ernest Tidyman, based on the novel by Robin Moore; PROD Philip D’Antoni. US/Spain, 1971, color, 104 min. RATED R

With Special Guest Speaker Sonny Grosso
The real story behind the movie: Grosso and partner Eddie Egan made one of the biggest drug busts in history. Grosso and Egan were technical advisers on the film. AFI Silver display cases will exhibit a collection of Grosso’s film artifacts.

SE7EN
Friday, March 3—Public reception at 7:30, Film at 8:00
Morgan Freeman is a jaded forensics detective about to retire—until a serial killer begins to stage murders representing the seven deadly sins. Intensely dark and suspenseful. DIR Adam Fincher; SCR Andrew Kevin Walker; PROD Arnold Kopelson. US, 1995, color, 127 min. RATED R

With Special Guest Speakers Dr. Michael Baden and Linda Kenney Baden
Dr. Baden was the Chief Medical Examiner for New York City and chief forensic pathologist in congressional investigations of the JFK and Martin Luther King, Jr., assassinations. He hosts the HBO series AUTOPSY. Linda Baden is an attorney and legal commentator who was assigned to a Sex Crimes Investigative Unit. She has been a commentator on MSNBC, CNN, Court TV and CNBC.

DRAGNET
Saturday, March 4—Public reception at 7:30, Film at 8:00
In a spoof of the 1950s TV series, this comedy features Dan Aykroyd channeling Jack Webb. Tom Hanks co-stars. The partners investigate a series of cult murders, matched against a phony televangelist played by consummate villain Christopher Plummer. The directorial debut of screenwriter Tom Mankiewicz. DIR/SCR Tom Mankiewicz, Dan Aykroyd and Alan Zweibel; PROD Bernie Brillstein. US, 1987, color, 106 min. RATED PG-13

Guest Speaker to Be Announced.

Washington, DC, Premiere of Terrence Malick’s
THE NEW WORLD
January 10, 2006, 7:30 pm
The American Film Institute, in cooperation with New Line Cinema, is proud to present the latest from acclaimed filmmaker and AFI alumnus Terrence Malick.

THE NEW WORLD brings to life Malick’s unique interpretation of the classic tale of Pocahontas and her relationships with adventurer John Smith and aristocrat John Rolfe. This woman’s remarkable journey of love lost and found takes her from Virginia’s pristine wilderness to England’s upper crust society, as we witness the dawn of a new America.

Starring Colin Farrell, Christopher Plummer, Christian Bale, August Schellenberg, Wes Studi, David Thewlis and newcomer Q’Orianka Kilcher as Pocahontas, THE NEW WORLD is a sweeping adventure set amid the first encounter of European and Native American cultures during the 1607 founding of Jamestown, Virginia. DIR/SCR Terrence Malick; PROD Sarah Green. US, 2005, color, 150 min. RATED PG-13

Tickets available now—sorry, no member passes accepted for this event. Tickets can be purchased online at www.AFI.com/Silver or through the AFI Silver Box Office.
**SPECIAL ENGAGEMENTS**

**New 35mm Print! One Week Only!**

**THE SPIRIT OF THE BEEHIVE [El Espíritu de la Colmena]**

Opens Friday, March 3

The spellbinding debut feature from Spanish director Victor Erice, who, like American Terrence Malick, has completed only a handful of features over the last three decades, each a masterpiece that blends history, philosophy and spirituality into richly moving allegories.

A landmark film about childhood, and a dazzling treatment of a painful chapter in Spain's history, Erice's first film was released near the end of the Franco regime but set in the early 1940s, when Franco's Nationalists had just come to power after the Civil War. Precocious sisters Ana Torrent, six, and Isabel Tellería, nine, live with their parents in a remote Castilian village. A traveling movie show comes to town and they go to see James Whale's horror classic FRANKENSTEIN in a makeshift theater. Isabel fools her little sister into thinking that the monster is real. When Ana discovers a wounded Republican soldier hiding in an abandoned farmhouse, she spins her own imaginative narrative combining the Frankenstein story with her barely understood notions of the recent Civil War. Golden Shell, 1973 San Sebastian Film Festival. **DIR/PROD** Victor Erice; **SCR** Victor Erice, Ángel Fernandez Santos and Francisco J. Querejeta. **Spain, 1973, color, 95 min. UNRATED**

**Exclusive Washington Engagement!**

**SYMBIOPSYCHOTAXIPLASM (TAKE ONE)**

Friday, February 17, 5:00 & 8:40; Saturday, February 18, 3:05 & 9:05; Sunday, February 19, 5:00; Monday, February 20, 5:00; Tuesday, February 21, 9:00, Thursday, February 23, 9:00

Director William Greaves is casting for a new film—or is he? Categorized as a documentary, SYMBIOPSYCHOTAXIPLASM follows the action behind the making of a film. But do the players know the cameras are still rolling? Three crews shoot one scene in Central Park, all under Greaves. There's a student screen test, the making of the screen test, and the making of the making of the screen test. This experimental film is a great snapshot of New York filmmaking in the ’60s. An independent film, it draws on our national voyeuristic tendencies. **DIR/SCR/PROD** William Greaves. **US, 1968, b&w/color, 70 min. UNRATED**

**New 35mm Print! New English Subtitles! One Week Only!**

**CLASSE TOUS RISQUES [The Big Risk]**

Opens Friday, February 24

French gangster Lino Ventura, after years of hiding out in Italy with his wife and kids, decides things have gotten too hot and it's time to return to Paris—even though he's been sentenced to death there in absentia. Sending his family ahead by train, Ventura and trusted pal Stan Krol pull a daylight robbery in Milan, make a breakneck getaway, then hijack a boat to the French Riviera. There Ventura contacts his old cronies, now enjoying the spoils of their criminal exploits and leading comfortable, bourgeois lives. Considering their old chum too big a risk, they hire hotheaded Jean-Paul Belmondo to drive him to Paris. Back home, Ventura learns hard lessons about friendship and the irretrievability of the past—but not before he settles scores with his former friends. Championed by directors as diverse as Jean-Pierre Melville, Bertrand Tavernier and John Woo, CLASSE TOUS RISQUES combines explosive action sequences with a creeping mood of existential ennui, and has never properly been presented in the US until now. **DIR/PROD** Claude Sautet; **SCR** Claude Sautet, Jose Giovanni and Pascal Jardin, from the novel by Jose Giovanni. **France/Italy, 1960, b&w, 110 min. UNRATED**

“**A stunning gangster flick! The great discovery of 2005!**”

—**NEW YORK MAGAZINE**

**Exclusive Washington Engagement!**

**THE SPIRIT OF THE BEEHIVE**

Opens Friday, March 3

**TALK CINEMA**

Talk Cinema Returns to AFI Silver!

Harlan Jacobson’s national Sunday morning film series, Talk Cinema, returns to AFI Silver for its Spring 2006 series! Talk Cinema showcases independent and foreign films, with discussions led by distinguished critics and filmmakers immediately following the screenings. Fall 2005 patrons enjoyed such titles as THE SQUID AND THE WHALE, MRS. HENDERSON PRESENTS and THE WORLD’S FASTEST INDIAN.

**SPRING 2006 SERIES**

February 5, March 5, March 19, April 23, May 7, May 21, June 4. All screenings begin at 10:00 a.m.

Subscriptions—$120—are available now ONLY through Talk Cinema at 800.551.9221, or at www.TALKCINEMA.com.
AFI Silver’s Educational Screenings Program (ESP)

ESP participants include public school students from the Washington area, notably at-risk youth and their teachers. AFI Silver Education Coordinator Matt Boratenski, a veteran high school teacher, uses presentations related to the children’s curricula, designed to stimulate critical analysis. More than 11,000 students and teachers have benefited from ESP’s free screenings. AFI Silver arranges ESP in consultation with educators including Montgomery County Public Schools’ Instructional Specialist for Communication Literacy, the first position of its kind in the nation.

ESP started in the first year of AFI Silver operations with a major gift from a family foundation. The program is an educational resource available nowhere else, and it depends almost entirely on private, corporate and foundation support. For more information on sponsorship and giving to AFI Silver’s Educational Screenings Program with gifts of $5,000 or more, please contact Penny Yao at pyao@AFI.com or 301.495.6729.

Montgomery College Film Series

Selected Wednesdays at 5:30 p.m.

Montgomery College opens its spring semester with these two screenings. A College instructor will introduce each film in the series and lead a post-film audience discussion. The general public is invited to attend. Tickets are $5. For more information, visit www.AFI.com/silver.

SHIVERS

Wednesday, February 22, 5:30

See page 5 for program note

KING KONG

Wednesday, March 8, 5:30

See page 16 for program note

Members Rewards Program: It Pays to Be an AFI Member!

We have teamed with businesses in the Silver Spring community to provide members with even more added value. Just show your valid AFI Membership card & i.d. and receive discounts at the following establishments:

- **Armand’s Chicago Pizzeria**
  1909 Seminary Road
  15% off all regularly priced food and nonalcoholic beverages, for up to two adult meals. Dine in or carry-out only (no deliveries). Good only at Armand’s Silver Spring location.

- **El Aguila Restaurant**
  8649 16th Street
  One item at 50% off with purchase of regularly priced item.

- **Jerry’s Pizza & Subs**
  8618 Fenton Street
  Buy one entrée and receive second of equal or lesser value for free.

- **La Pollera**
  8736 Piney Branch Road
  15% off all regularly priced food and nonalcoholic beverages, for up to two adult meals.

- **Langano Ethiopian Restaurant**
  8305 Georgia Avenue
  10% off all regularly priced food and nonalcoholic beverages, for up to two adult meals.

- **Pasada del Inca**
  8210 Piney Branch Road
  Buy one entrée and receive second of equal or lesser value for free. Gift Certificates at a discount available to AFI Members.

- **Roger Miller Restaurant**
  941 Bonifant Street
  One item at 50% off with purchase of regularly priced item.

- **Spring Garden Restaurant**
  8613 16th Street
  One item at 50% off with purchase of regularly priced item.

- **Summer Delights**
  Home Made Ice Cream
  6839 Laurel Ave, Takoma Park
  $1 off every $5 spent. Not valid with other promotions.

- **York Castle**
  Tropical Ice Cream
  9324 Georgia Avenue
  10% off all regularly priced food and nonalcoholic beverages.

If your business would like to participate in the AFI Rewards Program, please call Irma Ramirez at 1.800.683.4349.

* Please note: This list is valid as of 12/15/2005. Offers are subject to change without notification. Valid only with current AFI Silver Member card and identification.
The 1933 Original!
A Must-See on the Big Screen!

**KING KONG**
Opens Friday, March 3

AFI’s 100 YEARS... 100 Movies #43; 100 Passions #24
The film that inspired Peter Jackson to become a filmmaker—not to mention
direct an outstanding remake. But the granddaddy of monster films is still #1,
as hunter Robert Armstrong, with champion screamer Fay Wray in tow, sets
out in search of the ultimate attraction: the greatest ape of them all. Willis
O’Brien’s groundbreaking animation of Kong still amazes today.

DIR Merian C. Cooper and Ernest B. Shoedsack; SCR James Ashmore Creelman and Ruth
Rose, from a story by Merian C. Cooper and Edgar Wallace; PROD Merian C.
Cooper and Ernest B. Shoedsack. US, 1933, b&w, 100 min. **UNRATED**

**M** AFI Member Passes will be accepted for this engagement.