

THE AMERICAN FILM INSTITUTE GUIDE  
TO THEATRE AND MEMBER EVENTS

AFI Silver  
THEATRE and CULTURAL CENTER

September 18–October 28, 2003  
VOLUME 1 • ISSUE 5

# AFI PREVIEW

## Latin America Film Festival September 18–28

**SHANE**  
**ONCE UPON A TIME IN AMERICA**  
**DUCK, YOU SUCKER**  
Tributes to Katharine Hepburn,  
Jim Henson, Charles Guggenheim  
**Barry Levinson in Person**  
**10 Years of Czech Films**

Also: **HOTEL** • **A MIDSUMMER'S NIGHT DREAM**  
New Work from Jeff Krulik

**Much More!**



**NEW! Members Advance Screenings**  
**THE HUMAN STAIN** and **VERONICA GUERIN**  
Meet **THE HUMAN STAIN's** Director, Robert Benton!

# LATIN AMERICAN FILM FESTIVAL

## A Celebration for All Audiences

September 18–28

A concentrated look at the latest and best from Latin America, with special thanks to Anna Milena de Gaviria of the Cultural Foundation of the Americas, the Organization of American States, and the embassies of the participating countries. Many of the films will screen at both the AFI Silver Theatre and Cultural Center and the AFI National Film Theater at the Kennedy Center. Every year, the Latin American Festival presents numerous filmmaker appearances. This year, many filmmakers have been invited to attend and we expect most to do so. Special appearances will be announced in September.

\*Denotes opening location.

### A GAME OF CAT AND MOUSE [Como el gato y el ratón] COLOMBIA

AFI Silver Theatre: Thu, Sep 25, 6:45

\*Kennedy Center: Thu, Sep 18, 6:30;  
Sat, Sep 21, 2:45

After endless petitions, street lighting comes at last to La Estrella, near Bogotá, but it doesn't bring unity. After pals Jairo Camargo and Gilberto Ramirez wire up their homes, a cable comes too close to a power line, and somebody pulls the plug during that soccer match—then the bickering escalates from pranks, into dirty tricks, into ... ? Comic debut work from the son of longtime stage and screen director (and 1997 AFI guest) Jorge Alí Triana (OEDIPUS ALCALDE). Best Colombian Film, Bogotá Festival; Best Cinematography, Cartagena Festival.

Directed by Rodrigo Triana. Columbia, 2002, color, 93 min. Spanish with English subtitles.

On the cover: THORNS OF THE SOUL from Paraguay; inset: Nicole Kidman and Anthony Hopkins in THE HUMAN STAIN.

### SHORTS FROM PANAMA

\*AFI Silver Theatre: Thu, Sep 18, 6:30;

Sun, Sep 21, 3:15; Mon, Sep 22, 6:40

Kennedy Center: No Screenings

#### ■ MY GRANDMOTHER'S GRANDFATHER: CAYUCO STORY [El abuelo de mi abuela: La historia de Cayuco] PANAMA

In a tiny fishing village, a little girl starts running into—are they spirits?—on the beach, but can her initially disbelieving mom take care of things?

Directed by Jose Vega. Panama, 2002, color, 35 min. Spanish with English subtitles.

PLUS

#### ■ MY GRANDMOTHER'S GRANDFATHER: BETWEEN DREAMS AND LOTTERIES [El abuelo de mi abuela: Entre sueños y loterías] PANAMA

A girl who likes to play nurse to her dolls gets a big job with the small-town lottery, and dreams come true.

Directed by Carlos Aguilar. Panama. Short, 2002, color, 35 min. Spanish with English subtitles.

### OUT OF BOUNDS [Fuera de juego] ECUADOR

\*AFI Silver Theatre: Thu, Sep 18, 6:40;

Sun, Sep 21, 5:00

Kennedy Center: Sat, Sep 27, 3:40

In the wake of his country's social, economic and financial collapse—and its effects on his family—innocent kid Manolo Santillán feels as though he's got just one way out to his big dream: to try his luck on another continent “up north.” But what if that big heist goes wrong? First feature for former director of photography then documentary and commercial filmmaker Arregui.

Directed by Víctor Manuel Arregui. Ecuador, 2002, color, 82 min. Spanish with English subtitles.

### INVISIBLE EVIDENCE [Evidencia invisible] GUATEMALA

\*AFI Silver Theatre: Thu, Sep 18, 8:30;

Sun, Sep 21, 1:00; Mon, Sep 22, 8:15

Kennedy Center: No screenings

Visiting American journalist Brandon Johnson finds more than he's bar-



PASSIONATE WOMEN

### PASSIONATE WOMEN [Mujeres apasionadas] COSTA RICA

\*AFI Silver Theatre: Thu, Sep 18, 8:45;

Mon, Sep 22, 8:00; Sat, Sep 27, 3:40

Kennedy Center: No screenings

After years apart, old acquaintances—stockbroker Claudia Catania, sculptress Moy Arbuola, forensic scientist Alejandra Portillo, and TV journalist Grettel Cedeño—have all been summoned to the study of four-years-ago mysteriously-deceased sculptor Carlos Mata at the same hour on the same day. And then, after a stranger—businesswoman Mimi Lazo—appears, the memories of Mata come flooding back, revealing that all four were engaged to him simultaneously! Who

gained for—his reporter contact is missing and nobody's looking for him, plus his first assignment is to meet with priest Jorge Pupo, who's so fevered with the advent of Satan that he clobbers an altar boy he fears is possessed. But there's also love in the form of nurse Arloa Reston—yet who is she meeting in the jungle? Cosmic discussions of good and evil between Pupo and a nihilistic colleague turn into a battle for survival with the still-lurking forces of repression. Directed by Alejandro Castillo. Close. Guatemala, 2001, color, 102 min. Spanish with English subtitles.

### BEDTIME FAIRY TALES FOR CROCODILES [Cuentos de hadas para dormir cocodrilos] MEXICO

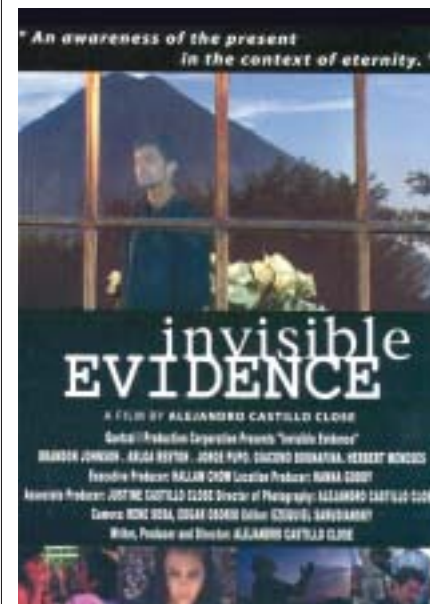
AFI Silver Theatre: Sat, Sep 27, 4:00

\*Kennedy Center: Thu, Sep 18, 8:30;

Mon, Sep 22, 8:15

Insomniac and nightmare-ridden Arturo Ríos, hearing that his father is dying, hurries back to his crumbling childhood home in the hills—only to be told by a mysterious old woman that dad died years ago. And then the family chronicle begins, dating back to the 1860s and the French soldier's gun and coat, carrying through succeeding wars and a pattern of fratricide, dreams and insomnia. The old woman barks, “Love doesn't exist”—but if it does, can it break the cycle? Seven Ariel Awards out of 14 nominations, including Best Film, Actor, Director, Screenplay, Score.

Directed by Ignacio Ortíz Cruz. Mexico, 2002, color, 100 min. Spanish with English subtitles.



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summoned them in the first place, and what is that big secret? Debut film for director Jiménez.

Directed by Maureen Jiménez. Costa Rica, 2002, color, 96 min. Spanish with English subtitles.

## TAXI FOR THREE [Taxi para tres]

CHILE

\*AFI Silver Theatre: Fri, Sep 19, 6:30;  
Sat, Sep 20, 9:00

Kennedy Center: Wed, Sep 24, 6:30

After punks Daniel Muñoz and Fernando Gómez Rovira give cabbie Alejandro Trejo the “wheel or trunk”



option to dragoon him into being their driver for stickups, he's amazed when they share their spoils with him. When the prospect of paying off his cab looms, Trejo starts joining in, even as the boys contemplate rehabilitation while enjoying his family life with wife and kids... but then those cops start moving in. Biting comedy/drama about the desperation of the poor, with vibrant score and shock ending. Best Film, San Sebastián Festival; Best Screenplay, Cartagena, Havana Festivals.

Directed by Orlando Lübbert. Chile, 2001, color, 90 min. Spanish with English subtitles.

## A HIDDEN LIFE [Uma vida em segredo]

BRAZIL

AFI Silver Theatre: Thu, Sep 25, 6:30

\*Kennedy Center: Fri, Sep 19, 6:30;  
Sun, Sep 21, 4:30

It's tough for country cousin Sabrina Greve when she's taken in by town relations. Used to working the family farm with her now-deceased dad, she's got to turn into an heiress, wear fine turn-of-the-century clothes, use a fork, maybe even get married. But what if she's a lot happier in the kitchen with the help, and better at cooking up biscuits than serving the men? Poignant and wrenching tour-de-force for debuting Greve and the first in 17 years for director Amaral since her classic HOUR OF THE

STAR. Best Film, Actress, Cine Ceará, National Cinema Festival.

Directed by Suzana Amaral. Brazil, 2001, color, 95 min. Portuguese with English subtitles.

## THE ARCHANGEL'S FEATHER [La pluma del arcángel]

VENEZUELA

\*AFI Silver Theatre: Fri, Sep 19, 6:40;  
Sun, Sep 21, 6:15

Kennedy Center: Tue, Sept 23, 6:30

“A word loaded with power, and the Earth will begin to change.” In a remote village in the 30s, all orders from the Supreme Chief come by telegraph, and bigwig's wastrel son Rolando Padilla takes whatever woman he wants. But then the new telegrapher—enigmatic white-suited Iván Tamayo (CARACAS AMOR A MUERTE, '01 fest) arrives as “Gabriel”—and everything starts to change. Striking sound design and musical score highlight this fable-like debut film from TV director Luis Manzo, adapted from the novel by Arturo Uslar Pietri.

Directed by Luis Manzo. Venezuela, 2002, color, 92 min. Spanish with English subtitles.

## THORNS OF THE SOUL [Mirame no me tokéi]

PARAGUAY

\*AFI Silver Theatre: Fri, Sep 19, 8:45;  
Wed, Sep 24, 8:15; Sun, Sep 28, 1:00

Kennedy Center: No Screenings

Saturday night at the local bar—and stories interlock: Humberto Gulino finally spills a big secret to pal Ramon del Río; innocent-looking Katherine Catolino, who painfully talks about her past with her mom, is Luis Zorilla's fiancée but dreams of running off with José Pérez Chávez (who's afraid to divorce his wife for financial reasons); while Zorilla and his equally broke pal yearn to get out of town. Striking debut work from internationally known artist Collar.

Directed by Enrique Collar. Paraguay, 2002, color, 112 min. Spanish with English subtitles.

## TOTALLY IN LOVE [Muerto de amor]

PERU

AFI Silver Theatre: Fri, Sep 26, 8:20

\*Kennedy Center: Fri, Sep 19, 8:45;  
Sat, Sep 20, 3:45

Life looks good for super-yuppie Diego Bertie—he wakes up in a cool apartment and drives to work in a cool car. But when he meets funky Vanessa Robbiano, he realizes right away he's in for something else (he's stopped during their first intimacies

FREE EVENT!

## Latino Cinema Day/El Dia de Cine Latino

We invite you to celebrate Latino Cinema Day at AFI Silver  
Los invitamos a celebrar el Dia de Cine Latino en el AFI Silver

Saturday, September 13, noon–4 p.m.

AFI Silver's first-ever Latino Cinema Day will take place on Saturday, September 13, from noon to 4 p.m., to kick off the September 18–28 Latin American Film Festival and the celebration of Hispanic Heritage Month, which begins on Monday, September 15. Co-sponsored by Comcast, Discovery En Español, the Latin American Folk Institute, and the Silver Spring Regional Center, El Dia De Cine Latino/Latino Cinema Day is a free celebration of Latin American heritage with Latino film and music, special guests and free gifts.

All are welcome/los invitamos a todos.

by noticing the kitschy angel figures on her walls). After both shed earlier mates (Robbiano's ex stops to strum power chords during their spat), they're together working on her outrageous theater project, which ultimately results in bullets and an asylum commitment. Romantic, comedic change of pace for multi-media star Bertie (THE ELUSIVE GOOD, '02 fest).

Directed by Edgardo Guerra. Peru, 2002, color, 127 min. In Spanish only.

## MIDNIGHT SOULS [Almas de la media noche]

HONDURAS

\*AFI Silver Theatre: Fri, Sep 19, 9:00;  
Sun, Sep 21, 3:30; Sun, Sep 28, 8:15

Kennedy Center: No screenings

1987, and a journalist on the trail of a legend comes upon a crashed police car... Today, and it's just another assignment for Professor Zola's journalism students Juan Fernando Lobo and his pals, more interested in babes, beers and partying than school. But the professor has confidentially offered them just the extra credit they need if they'll track down some local legends in a mysterious village involved in mysterious deaths over a decade ago. Why does this sound like a bad idea? Genuinely creepy, home-grown BLAIR WITCH-type project.

Directed by Juan Carlos Fanconi. Honduras, 2001, color, 125 min. Spanish with English subtitles.

## WINDOW TO THE SOUL [Janela da alma]

BRAZIL

\*AFI Silver Theatre: Sat, Sep 20, 1:00;  
Wed, Sep 24, 6:40

Kennedy Center: Sun, Sep 28, 5:15

Nineteen people talk about the way they see, and how they see themselves, in this fascinating documentary about vision as a window to the soul. From their eyes: a near-blind photographer snaps Hanna Schygulla,

Wim Wenders prefers glasses to contacts, Agnès Varda remembers filming the childhood of husband Jacques Demy while he watched, Nobel laureate José Saramago fantasizes receiving 500 newspapers a day, director Walter Lima, Jr. (THE OYSTER AND THE WIND, '98 fest) recalls realizing he needed glasses while movie watching, a little girl is too embarrassed to wear hers, and a newborn takes his first look... Audience, International Jury Award, São Paulo Festival.

Directed by Walter Carvalho. Brazil, 2001, color, 73 min. Portuguese with English subtitles.



## MICAELA: A MAGICAL FILM [Micaela: Una película mágica]

ARGENTINA - Films for Children

\*AFI Silver Theatre: Sat, Sep 20, 2:00;  
Sun, Sep 21, 12:45; Sat, Sep 27, 2:00;  
Sun, Sep 28, 12:45

Kennedy Center: No screenings

Young Micaela (Micaela Casotto) enjoys drawing and having chats with birds (they understand each other). But when directed by a tv cartoon figure to enter the World of Fantasy via the Tree of Knowledge, she gets a tough assignment from its King to foil the sinister plans of Dr. Black and his assistants (human and animal), whose evil formula will drain the world of color. Only problem is—she'll have to become a cartoon herself! Striking combination of live action, flat and 3D animation in commercial specialist Manfredi's first feature.

Directed by Rosanna Manfredi. Argentina, 2002, color, 90 min. Spanish with English subtitles.

# LATIN AMERICAN FILM FESTIVAL

## OGU AND MAMPATO ON EASTER ISLAND

[Ogú y Mampato en Rapa Nui]

CHILE - Films for Children

AFI Silver Theatre: No screenings

\*Kennedy Center: Sat, Sep 20, 2:00;

Sun, Sep 21, 1:00; Sat, Sep 27, 2:00;

Sun, Sep 28, 1:00

Dimension-hopping tyke Mampato logs onto the Internet and makes some adjustments to his magic belt, then picks up his friend Ogú the Caveman en route to the distant past on Rapa Nui (Easter Island), where young native girl Marama shows them the ways of her people—and how they carved those gigantic statues. But there's the SCOOPY-DOO-esque bad guy stylings of the Great Ariki and his dangerous taboos to contend with. Latest adventure of the comic book regulars in Chile's first ever—and visually striking—animated film.

Directed by Alejandro Rojas Téllez. Chile, Animation: 2002, color, 74 min. Spanish with English subtitles.

## WAITING [La espera]

URUGUAY

\*AFI Silver Theatre: Sat, Sep 20, 2:45;

Sat, Sep 27, 10:15

Kennedy Center: Fri, Sep 26, 6:30

It's a life of routine for still-young Verónica Perrotta: care for her bedridden mother Elena Zuasty in the small apartment they share, then off to tend a hot sewing machine in a clothing factory, then back home for the evening cleanup. Occasional help comes from family friend and next door neighbor, middle-aged Walter Reyno, himself sitting alone, typing away. Then Perrotta meets Roberto Suárez at a dance—but is this a way out? Or is there another conclusion waiting? First feature for documentarist Garay Dutrey. FIPRESCI Award, Miami Festival.

Directed by Aldo Garay. Uruguay, 2002, color, 65 min. Spanish with English subtitles.

## A LOVE OF BORGES

[Un amor de Borges]

ARGENTINA

\*AFI Silver Theatre: Sat, Sep 20, 3:40;

Sun, Sep 21, 8:40

Kennedy Center: Mon, Sep 22, 6:30

Buenos Aires, 1946: forceful 20ish translator Inés Sastre (THE BEST MAN, EU Showcase '98) takes a break from her two jobs to fall for 40ish librarian and writer Jean-Pierre Noher, who's dominated by his mother (he checks in by phone during their dinners), is starting to lose his sight and is afraid of sex. The real-life romance of the great writer Jorge Luis

Borges and Estela Canto, inspired by her book, and directed by the son of the great Leopoldo Torre Nilsson. Best Actor and Director, Miami Latin Festival.

Directed by Javier Torre. Argentina, 2000, color, 92 min. Spanish with English subtitles.

## THE BIRTHDAY [El cumple]

ARGENTINA

\*AFI Silver: Sat, Sep 20, 4:40; Sat, Sep 27, 9:50

Kennedy Center: Sun, Sep 28, 8:00

During a big bash for Raúl Calandra, two friends compete in naming jazz greats and red wines, then debate scatology. Raúl's ex-wife, persuaded to stay after dropping off their son, falls back into the same arguments, as another friend and his wife battle over work pressures inhibiting love-making (followed by his disquisition on bathroom tile colors), and a back-in-town buddy recounts his own tortured relationship—as Calandra's 18-year-old records it all for her documentary. An Argentine "night of truth" in the Danish Dogma style.

Directed by Gustavo Postiglione. Argentina, 2002, b&w/color, 80 min. Spanish with English subtitles.

## DESTINY HAS NO FAVORITES

[El destino no tiene favoritos]

PERU

\*AFI Silver Theatre: Sat, Sep 20, 6:00;

Sun, Sep 21, 7:00

Kennedy Center: Thu, Sep 25, 6:30

Her husband's gone off to tend to the farm, there's nobody around but those two servant girls, and then those vulgar telenovela people arrive to location shoot on her estate—what's bored housewife Monica Steuer to do? But as she observes from her windows the turgid story progressing below, soap opera mania starts to set in... And then there's this casting call. Impersonation, illicit romance, jealousy (personal and professional), the lure of stardom, even the class question of brunettes versus blondes—it's all here in this hilarious parody and evocation of that near-universal soap craze.

Directed by Alvaro Velarde. Peru, 2002, color, 90 min. Spanish with English subtitles.

## SOUTHERN STAR

[Estrella del Sur]

URUGUAY

AFI Silver Theatre: Sun, Sep 28, 3:20

\*Kennedy Center: Sat, Sep 20, 6:30;

Sun, Sep 21, 6:30

Back in Uruguay after many years in

forced exile, Jean-Pierre Noher (A LOVE OF BORGES) brings back a family unfamiliar with his country—wife Margarita Musto, herself an Argentine exile, and their two children. But they're building their new home on top of a powder keg—literally, because Noher left a big cache of arms on the site before he left. Although he keeps his wife in the dark, Noher tells son Roger Casamajor (WARRIORS, EU Fest '02) his secret. Big mistake—as the past returns in a violent way.

Directed by Luis Nieto. Uruguay, 2002, color, 97 min. Spanish with English subtitles.

## MERCANO, THE MARTIAN

[Mercano, el marciano]

ARGENTINA

\*AFI Silver Theatre: Sat, Sep 20, 6:50;

Wed, Sep 24, 6:30

Kennedy Center: Sun, Sep 28, 6:40

Stranded on earth, Martian Mercano heads straight for the Internet. While his Martian friends blow off his rescue pleas, the "virtual planet" he creates online catches the eye of both a grotesquely-toothed computer geek and his dad, who decides a deal with the alien is the short route to planetary commercial domination. Brutal (NOT FOR CHILDREN) satire of sci-fi films, this biting parody features Martian films with human invaders and caricatures of the Net, globalization, consumerism, even musicals, in an assortment of animation styles—traditional, sketch and 3D computer graphics. Special Jury Prize, Annecy Animation Festival; Audience Award, Catalanian Festival.

NOT APPROPRIATE FOR CHILDREN.

Directed by Juan Antín. Argentina, 2002, color, 72 min. Spanish with English subtitles.

## LOVE AND FRIGHT

[El amor y el espanto]

ARGENTINA

\*AFI Silver Theatre: Sat, Sep 20, 8:00;

Sun, Sep 21, 9:00

Kennedy Center: Wed, Sept 24, 8:15

1946, and dictator-to-be Juan Perón has become president (or has he?), and Jorge Luis Borges (Miguel Ángel Solá) and his mother comment on the shouts outside their window, when suddenly the life of the great writer and some of his works are intertwined—in the National Library, he's threatened by a government goon, then later fantasizes beating him in a knife fight. In this Borgesian interweaving of texts, he romances Blanca Oteyza's Beatriz Viterbo, then believes she's slowly being poisoned by her husband in a situation reminiscent of

Hitchcock's SUSPICION and NOTORIOUS.

Directed by Juan Carlos Desanzo. Argentina, 2000, color, 115 min.

In Spanish only.

## ILLUSION OF MOVEMENT

[Ilusión de movimiento]

ARGENTINA

AFI Silver Theatre: Thu, Sep 25, 8:30

\*Kennedy Center: Sat, Sep 20, 8:45;

Sun, Sep 21, 8:30

Argentina, 1978, and a young woman collapses while seemingly under "escort." Rosario, 1996, and Carlos Resta returns after being "away" to reclaim the family home and hang out with friends—including one obviously off the deep end—but most importantly, meet Matías Grappa, the young son he's never known. But as the highly introverted Grappa (touching in his first role) begins to make friends and reach out, Resta flashes back to the moment that has haunted and forever changed his troubled friend. The poignant aftermath of the "dirty war"—which, in fact, is never mentioned.

Directed by Héctor Molina. Argentina, 2001, color, 110 min. Spanish with English subtitles.

## SHORTS FROM ARGENTINA & VENEZUELA

\*AFI Silver Theatre: Mon, Sep 22, 6:30;

Sun, Sep 28, 9:50

Kennedy Center: Sat, Sep 27, 7:15

### ■ SUNBURN [Las insoladas]

ARGENTINA

As the temperature heads toward 100°F, two Buenos Aires sunbathers dream of Cuba, then decide to get some fast travel money.

Directed by Gustavo Taretto. Argentina, 2002, color, 22 min. Spanish with English subtitles.

PLUS

### ■ TOUGH GUYS' DAY [Tarde de machos]

VENEZUELA

Loco boxing saga, including Tyson-style ear-biting, an opera-singing hit man, blind men in a shoot-out and a pacifist Hare Krishna in the ring.

Directed by Carlos Caridad Moreno. Venezuela, 2002, b&w, 12 min. Spanish with English subtitles.

PLUS

### ■ ROSA, A DESILUSION [Rosa Un Delirio]

VENEZUELA

Julie Restifo (as Rosa) has it all, nice home and family, but that darned



THE  
WORLD  
OF THE  
ONQUI  
TONQUI

social conscience and middle-class guilt has her taking drastic steps with shoes.

Directed by Carlos Villegas Rosales. Venezuela, 2002, color, 13 min. Spanish with English subtitles.

**PLUS**

■ **MIGUELINA**  
**VENEZUELA**

Is a tiny village's searing drought really the fault of the old lady who, since her husband disappeared, compulsively makes baskets? But what if he comes back?

Directed by Reyther Ortega. Venezuela, 2001, color, 13 min. Spanish with English subtitles.

**PLUS**

■ **THE WORLD OF THE ONQUI TONQUI [El mundo de los Onqui Tonqui]**  
**VENEZUELA**

Simple but charming animation illustrates a parable about the dead-end modern life of the Onqui Tonqui—but are they us?

Directed by Alfredo J. Anzola. Venezuela, Animation: 2002, color, 9 min. Spanish with English subtitles.

**TWO LOST ON A DIRTY NIGHT [Dois perdidos numa noite suja]**

**BRAZIL**

\*AFI Silver Theatre: No screenings

\*Kennedy Center: Tue, Sep 23, 8:15; Thu, Sep 25, 8:15; Sat, Sep 27, 5:15

Dark underside of New York in this Brazilian, heterosexual MIDNIGHT COWBOY, as immigrants Roberto Bomtempo (CANUDOS, '98 fest), hose dreams have turned to toilet cleaning, and Débora Falabella, a hooker/Madonna wannabe who passes as "Paco," hole up in an abandoned warehouse while their tormented relationship escalates to violent crime. Striking location shots

of Gotham through foreign eyes in this emotional rollercoaster—from the touchingly human to the horrific—keyed by two towering performances. Not for everyone, but a powerful experience. Best Actress, Director, Screenplay, Brasilia Festival. Directed by José Joffily. Brazil, 2002, color, 100 min. Portuguese with English subtitles.

**LOOKING FOR YOU [Te busco]**  
**COLOMBIA**

\*AFI Silver Theatre: Thu, Sep 25, 8:40;

Fri, Sep 26, 8:30; Sat, Sep 27, 6:15

Kennedy Center: No screenings

As the adult 'William' narrates, his five-year-old self (played by Felipe Rubio) and his feckless babysitting uncle Robinson Diaz (MAXIMUM PENALTY, '02 fest) are mesmerized by Andrea Guzmán singing up a storm in the park. It's love, of course, but Guzman only has eyes for little Rubio. So, to win her heart, erstwhile music student Díaz decides to assemble a "tropical music orchestra" with her as lead singer. But that loan he has to take out might cost somebody an ear. Comical, bittersweet coming-of-age story, with vibrant music and terrific teamwork by the three leads.

Directed by Ricardo Coral. Columbia, 2002, color. 89 min. Spanish with English subtitles.

**SOMETHING IN THE AIR [Uma onda no ar]**

**BRAZIL**

\*AFI Silver Theatre: Fri, Sep 26, 6:30;

Sat, Sep 27, 6:00; Sun, Sep 28, 2:30

Kennedy Center: No screenings

As cops close in on a pirate radio station in Belo Horizonte and deejay Alexandre Moreno laughingly discounts rumors of a United Nations broadcast award, flashbacks segue to four young friends—Moreno, techie Benjamim Abras, musician Babu Santana and druglord wannabe Adolfo Moura—and their dreams of starting an alternative voice for the slums. Based on the true story of Radio Favela, with charismatic



performances by the mostly debuting cast. Terrific photography and music highlight this amazing change of pace from the director of the often-hilarious adaptation of the popular 19th-century novel, LOVE AND CO. ('99 fest). Best Actor (Moreno). Special Jury Granado Festival.

Directed by Helvecio Ratton. Brazil, 2002, color, 92 min. Portuguese with English subtitles.

**A BEAUTIFUL SECRET [Un secreto de esperanza]**  
**MEXICO**

\*AFI Silver Theatre: No screenings

\*Kennedy Center: Fri, Sep 26, 8:00;

Sat, Sep 27, 8:40; Sun, Sep 28, 2:45

Feeling footloose during a week-long suspension from school (he's opened his mouth once too often, acting out against his mom's friendship with her new boss), Imanol goes after the ball he's knocked into the yard of the decrepit mansion of cranky Katy Jurado. The flashbacks unreel for now-grown-up Imanol (played by Jaime Aymerich), who looks back at the crucial friendship he grew to share with Jurado while she reminisced about a glamorous past—but what was in the box she gave him? Final film for the legendary Jurado (HIGH NOON; Oscar-nominated for BROKEN LANCE) and a terrific debut for Imanol.

Directed by Leopoldo Laborde. Mexico, 2002, color, 130 min. Spanish with English subtitles.

**JAPAN [Japón]**  
**MEXICO**

\*AFI Silver Theatre: Wed, Sep 24, 8:00;

Sat, Sep 27, 1:30, Sun, Sep 28, 5:15

Kennedy Center: No screenings

Suicide looks good for fed-up middle-aged Mexico City painter Alejandro Ferreris. But when he lodges with generous, understanding old lady Magdalena Flores in the remote village he's decided will be his last stop, he finds...? Strikingly Tartovskyan, director Reygadas' first feature is shot in cinemascope in long,

slow takes, with sinuous camera movements, all with natural light and a non-professional cast, culminating in a "final shot that could itself be considered among the wonders of creation."—J. Hoberman, *Village Voice*. Grand Prize, Bratislava; Best Actor, Buenos Aires; Golden Camera, Cannes; Audience Choice, Stockholm; Best Director, Thessaloniki Festival.

Directed by Carlos Reygadas. Mexico, 2002, color, 132 min. Spanish with English subtitles.

**A BRAND NEW START [Borrón y cuenta nueva]**  
**VENEZUELA**

\*AFI Silver Theatre: Fri, Sep 26, 6:40;

Sat, Sep 27, 8:00; Sun, Sep 28, 6:30

Kennedy Center: No screenings

Riots, looting, a dangerous hostage situation, a daring rescue—but it's that anonymous call about her husband's cheating that concerns lingerie shop owner (who wanted to be a dentist) Mimi Lazo. Infidelities multiply as a police hero murders his cheating songstress mistress and a plaid-clad hitman can't handle two panicky women. And Lazo's husband keeps getting jailed for stealing his own truck, while soap star Carlos Mata keeps escaping hairy situations when he gets star recognition from gun-toting looters and/or soldiers. Tour-de-farce performance by Lazo in this debut work by brother Henrique.

Directed by Henrique Lazo. Venezuela, 2002, color, 90 min. Spanish with English subtitles.

**HARASSED ON CARNIVAL MONDAY [Acosada en lunes de carnaval]**  
**VENEZUELA**

\*AFI Silver Theatre: Sat, Sep 27, 8:15;

Sun, Sep 28, 4:30 & 7:45

Kennedy Center: No screenings

Long ago in the small town of San Jorge, repression mounts along with the preparations for Carnival. Then 12-year-old Abril Scheiber must watch as her telegrapher father is carted away by the authorities, and must watch again as mom Mimi Lazo must make tough (and unforgivable?) decisions for their survival, including accepting a tortured, passionate relationship with her husband's jailor, sleazy military chief Luis Felipe Tovar. But the fever of Carnival brings everything to a cataclysmic conclusion in this poignant and painful coming-of-age story.

Directed by Malena Roncayolo. Venezuela, 2002, color, 106 min. Spanish with English subtitles.



JAPAN

## SPECIAL EVENT

### In Person: Barry Levinson Brings Baltimore to AFI Silver, Sat, Sep 20

On Saturday, September 20, renowned Baltimore-native, Oscar-winning writer/director Barry Levinson, will present a *fourth* chapter of his so-called “Baltimore Trilogy”—LIBERTY HEIGHTS—in his first appearance at AFI Silver.

Having forged a remarkable career as writer, director and producer, with directorial credits as diverse as WAG THE DOG and Academy Award-winners RAIN MAN and BUGSY, to executive producer credits ranging from PERFECT STORM and KAFKA to critically acclaimed television programs like HOMICIDE: LIFE ON THE STREET and OZ, Levinson’s career is rightly defined by his Baltimore pictures, the series of quasi-autobiographical features set in his beloved hometown: DINER, TIN MEN, AVALON and LIBERTY HEIGHTS. Unlike much of Levinson’s other work, he both writes and directs the personal Baltimore projects. As he expands his talents into yet another medium, his first novel—*Sixty-Six*—will be for available for purchase at the screening. Mr. Levinson will be signing copies following a post-screening Q&A filmmaker and now-novelist discussion.

### LIBERTY HEIGHTS

Sat, Sep 20, 8:15

“I had a relative once who said that if I knew things would no longer be, I would have tried to remember better,” opines Ben Foster in voice-over. This fourth visit to the Baltimore of Levinson’s youth is the most socially conscious of the series. Set in 1954 in the immediate wake of *Brown v. Board of Education*, LIBERTY HEIGHTS plays without the nostalgia-overkill typical of idealized period pieces. Here, a segregated local swimming pool’s sign reads, “No Blacks, No Dogs, No Jews,” parents from both families are “concerned” about an interracial crush between Foster’s Jewish boy and Rebekah Johnson’s young African American girl, and Adrien Brody (Best Actor Oscar, THE PIANIST) and his pals find themselves out of their league in the strange land of socialite blue-blood WASPs. The stellar cast also features Joe Mantegna, Bebe Neuwirth, and 7-UP pitchman (turned-TV talk show host) Orlando Jones as infamous Baltimore gangster Little Melvin.

Directed and written by Barry Levinson. US, 1999, color, 127 min.

No passes will be accepted at this screening.

## SPECIAL EVENT

### Arena Stage at AFI Silver, Mon, Sep 29

As Arena Stage premieres *Shakespeare in Hollywood*, a new comedy by Broadway’s Ken Ludwig featuring the soundstage filming of A MIDSUMMER NIGHT’S DREAM as the backdrop for this comedy of errors, it’s a good time to look back at the filmic marriage of German High Art with Shakespeare’s comedy in Warner Bros.’ 1935 classic. Playwright Ken Ludwig (*Crazy for You*, *Lend Me a Tenor*) will introduce the film that helped inspire the play.

### A MIDSUMMER NIGHT’S DREAM

Mon, Sep 29, 8:30



“What fools these mortals be!” chortles Mickey Rooney as Puck, in this “three hundred years in the making” adaptation of Shakespeare’s pastoral classic. With Dick Powell and Olivia de Havilland among the mismatched lovers, James Cagney as Bottom, Joe E. Brown as Flute among the “rude mechanicals,” and Victor Jory and Anita Louise as the monarchs of the fairies. Sole co-directorial effort in Hollywood of European stage immortal Max Reinhardt. Oscar for Best Photography to Hal Mohr.

Directed by Max Reinhardt and William Dieterle. US, 1935, b&w, 132 min.

## CONTINUING



The Exclusive Washington Area Engagement of

### THE SAME RIVER TWICE

Fri, Sep 19, 6:30 & 8:10;

Sat, Sep 20, 3:00, 4:55, 6:30;

Sun, Sep 21, 3:00, 4:55, 6:30, 8:10;

Wed, Sep 24–Thu, Sep 25, 6:30

Robb Moss revisits the subjects of his 24-year-old film RIVERDOGS—friends with whom he worked as a whitewater rafter in the mid-1970s—young, idealistic river guides who spend the majority of their time naked as they navigate the river. This self-described “temporal mosaic” cuts back and forth between idyllic footage of the past and scenes from the present as Moss, now a filmmaker on the Harvard faculty, observes his middle-class and middle-aged subjects. What results is an examination of the present day lives of five of the original film’s characters. Though they are now fully clothed, they once again expose themselves as they reflect on their lives since their days on the Colorado River.

Directed by Robb Moss. US, 2003, HD Cam, 78 min.

## New at AFI SILVER—Members Advance Screenings

AFI Silver members enjoy special events throughout the year, including advance screenings of major first run engagements and dialogues with film artists that offer behind-the-scenes perspectives on the art of filmmaking.

To kick off an ambitious year of members-only events, two widely anticipated feature films will be screened at the AFI Silver prior to their wide release. Member cards must be shown when picking up tickets to these events, as seating is limited.

**Tickets: \$7.50 each. Limited seating. Two tickets per member. Member passes may not be used. (Any tickets not sold by day of performance may be made available to the general public at \$8.50 per ticket.)**

**Members receive a host of other benefits and privileges, including free movie passes, year-long ticket discounts, calendar mailings and more. For details, see page 10.**



### Members Advance Screening and Meet the Artist Event **THE HUMAN STAIN** Mon, Sep 22, 8:15

Anthony Hopkins' Jewish intellectual Coleman Silk has been through a lot: back in college (played here by Wentworth Miller) his first love was shattered by a secret; later his distinguished academic career was ruined by false accusations. Now, as he embarks on an affair with the mysterious Nicole Kidman—a woman half his age—maybe he has found someone with whom he can share his secret, the truth about who he really is, a secret he's never shared with friend Nathan Zuckerman (Gary Sinise). But Kidman's ex-husband Ed Harris isn't happy about the affair. Adapted from the novel by Philip Roth.

Directed by Robert Benton, produced by Tom Rosenberg and Gary Lucchesi, screenplay by Nicholas Meyer from the novel by Philip Roth, director of photography Jean Yves Escoffier, music by Rachel Portman, cast: Anthony Hopkins, Nicole Kidman, Ed Harris, Gary Sinise, Wentworth Miller. US, 2003, color, scope, 110 min.

Featuring an introduction and post-screening Q&A with director Robert Benton

### Members Advance Screening **VERONICA GUERIN** Tue, Oct 14, 7:30

Cate Blanchett stars in the title role as the courageous journalist Veronica Guerin, recognized as national folk heroine in Ireland, where she exposed the inner-workings of the drug trade and its connections to the Irish conflict in the mid-1990s. The powerful drug lords who battle for control are threatened by Guerin's scathing journalistic exposes as she investigates and exposes "pushers," balancing her home and family against her responsibility to her readers and her country. Her brutal murder in 1996 forced a dramatic revision of Ireland's laws and led to the arrests of the nation's top criminals. A poignant portrayal of a journalist who risked her life in search of justice.

Directed by Joel Schumacher, executive produced by Chad Oman, Mike Stenson and Ned Dowd, produced by Jerry Bruckheimer, screenplay by Carol Doyle and Mary Agnus from the story by Carol Doyle, cast: Cate Blanchett, Gerard McSorley, Ciaran Hinds and Brenda Fricker. UK, 2003, color, 96 min.





THE MUPPET MOVIE

## Henson Family Matinees

As the University of Maryland honors Jim Henson, the AFI Silver proudly showcases some highlights from his distinguished film career—as writer, director, producer, Muppeteer and voice actor—featuring works both within and beyond the familiar Muppet oeuvre. Specially priced for the family at \$5.50 per ticket.

### THE MUPPET MOVIE

Sat, Sep 20, 12:00

Their first foray onto the silver screen finds Kermit the Frog and his Muppet cohorts Fozzie Bear and Miss Piggy singing their way to Hollywood, hoping to make it big. But looking to thwart Kermit's plans is Charles Durning as Doc Hopper, an evil Frog-Leg Restaurant magnate. Cameos galore, in the tradition of classic Hollywood films, include Elliott Gould, Mel Brooks, Cloris Leachman, Carol Kane, Steve Martin, Richard Pryor, as well as the talents of the late Orson Welles, Telly Savalis, Milton Berle, Bob Hope, James Coburn and Madeline Kahn.

Directed by James Frawley. US, 1979, color, 97 min.

### THE GREAT MUPPET CAPER

Sat, Sep 27, 12:00

The second muppet movie finds Kermit and the gang on the other side of the pond—all the way to London—hot on the trail of a jewel thief. When Miss Piggy is framed as the culprit, it's up to Kermit and company to keep the pig out of the pokey. Notable cast members include Dianna Rigg, Charles Grodin, John Cleese, Peter Ustinov and Jack Warden.

Directed by Jim Henson. US, 1981, color, 95 min.

### THE DARK CRYSTAL

Sat, Oct 4, 12:00

Written by Jim Henson and co-directed by fellow Muppeteer Frank Oz, this sci-fi fantasy adventure is set in an imaginative, albeit dark, puppet world that is a decided departure from the light-hearted land of the Muppets. The story concerns two young Gelflings—the last of their kind—on their quest to thwart the dark rule of the evil, selfish Skeksis by mending the mythic Dark Crystal. With characters based on designs by fantasy artist Brian Froud, THE DARK CRYSTAL features puppet mastery that will both delight children and impress adults.

Co-directed and written by Jim Henson. US, 1982, color, 93 min.



THE DARK CRYSTAL

## A Tribute to Jim Henson

Thu, Sep 25, 8:15

Few artists have affected as many people as profoundly—and as happily—as the late Jim Henson. To coincide with the unveiling of the new statue of Henson at his alma mater, the University of Maryland, AFI Silver will be showing six of his films at weekend family matinees, displaying his artistry in the lobby showcases, and presenting an evening of some of his finest television work—all in collaboration with The Jim Henson Legacy. The program will include THE MUPPET SHOW and examples of Henson's early television work here in the Washington area, including "Sam and Friends."

Harry Belafonte and other Henson friends, family and collaborators will be at AFI Silver to discuss the significance of his enormous output and share their recollections of the master. NO PASSES WILL BE ACCEPTED AT THIS EVENT.



Harry Belafonte

### THE MUPPETS TAKE MANHATTAN

Sat, Oct 11, 12:00

If THE MUPPET MOVIE is an homage to the golden age of THE BIG BROADCAST-style celebrity showcase, THE MUPPETS TAKE MANHATTAN is the Muppet take on backstage musicals like BROADWAY MELODY. Kermit and the troupe decide to take their musical revue to the great white way, only to find that making it in the big city takes teamwork and determination. Along the way they run into the late Gregory Hines and Art Carney, as well as Dabney Coleman, Linda Lavin, Joan Rivers, Liza Minnelli, Brooke Shields, Frances Bergen, John Landis, Elliott Gould and Mayor Ed Koch.

Directed by Frank Oz. US, 1984, color, 94 min.

### LABYRINTH

Sat, Oct 18, 12:00

Young Jennifer Connelly, fresh off her impressive acting debut in Sergio Leone's ONCE UPON A TIME IN AMERICA, resentful of having to baby-sit her baby brother, inadvertently casts him into the hands of

Jareth the Goblin King, played with wicked abandon by chameleon-like glam-rocker David Bowie. An imaginative fusion of fantasy, fairy tale and meta-fiction, Connelly must navigate the obstacles of the menacing Labyrinth to rescue her brother before he is forever transformed into a goblin.

Directed by Jim Henson. US/UK, 1986, color, 101 min.

### THE WITCHES

Sat, Oct 25, 12:00

Adapted from the book by Roald Dahl, produced by Jim Henson and directed by auteur Nicholas Roeg (PERFORMANCE, THE MAN WHO FELL TO EARTH), THE WITCHES is a twisted children's tale of false appearances and evil plots. On vacation in England with his grandmother, young Jasen Fisher uncovers the plan by the Royal Society for the Prevention of Cruelty to Children (a cover for their true identity as witches!) to turn all children into mice by feeding them laced chocolate. Anjelica Huston devours her role as the Grand High Witch.

Directed by Nicholas Roeg. UK, 1990, color, 91 min.



LABYRINTH

# SEP 18 - OCT 28 AT AFI SILVER

SEPTEMBER

OCTOBER

SUN	MON	TUE	WED	THU	FRI	SAT
<p><b>21</b> Harold &amp; Maude 12:30 The Same River Twice 3:00, 4:55, 6:30, 8:10</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Micaela: a Magic Film 12:45 Invisible Evidence 1:00 Shorts from Panama 3:15 Midnight Souls 3:30 Out of Bounds 5:00 The Archangel's Feather 6:15 Destiny Has No Favorites 7:00 A Love of Borges 8:40 Love and Fright* 9:00</p> <p><b>28</b> 100 KH Guess Who's Coming to Dinner 12:30 KH The African Queen 2:45 KH Suddenly, Last Summer 5:00 KH A Delicate Balance 7:30</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Micaela: a Magic Film 12:45 Thorns of the Soul 1:00 Something in the Air 2:30 Southern Star 3:20 Harassed on Carnival Monday 4:30, 7:45 Japan 5:15 A Brand New Start 6:30 Midnight Souls 8:15 Shorts from Argentina and Venezuela 9:50</p> <p><b>5</b> 100 When Harry Met Sally 12:30 SL Once Upon a Time in America 2:00, 7:15 Hotel 2:20, 4:30, 6:40, 8:50 KH On Golden Pond 2:40 KH Little Women 4:50 KH Bringing up Baby 7:30</p> <p><b>12</b> 100 Thelma and Louise 12:30 SL Once Upon a Time in America 2:00, 7:15 Hotel 2:20, 4:30, 6:40, 8:50 CZ Kolya 3:00 CZ Return of the Idiot 5:15 CZ Wild Bees 7:15 CZ Divided We Fall 9:10</p> <p><b>19</b> 100 The Odd Couple 12:30 ★Robin and the 7 Hoods 1:30 SL Duck, You Sucker 2:00, 5:00, 8:00 Shane 4:10, 6:30, 8:50 Touchez pas au grisi 4:40, 6:40, 8:40</p> <p><b>26</b> 100 Bonnie and Clyde 12:30 Touchez pas au grisi 12:40, 2:40, 4:40, 6:40, 8:40 SL Duck, You Sucker 2:00, 5:00, 8:00 Hitler's Hat 4:00, 8:15 Travelling Sideshow: Shocked and Amazed 6:00</p>	<p><b>22</b> Harold &amp; Maude 6:30 ★The Human Stain 8:15</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Shorts from Argentina and Venezuela 6:30 Shorts from Panama 6:40 Passionate Women 8:00 Invisible Evidence 8:15</p> <p><b>29</b> 100 KH Guess Who's Coming to Dinner 6:30 ● Berga 6:40 FF Bottle Rocket 6:45 ★A Midsummer Night's Dream 8:30 KH Pat and Mike 8:40 FF Following 8:45</p> <p><b>6</b> 100 When Harry Met Sally 6:30 Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15 KH Woman of the Year 8:40</p> <p><b>13</b> ★First Annual Mahalia Jackson Birthday Celebration 12:00 Hotel 2:20, 4:30, 6:40, 8:50 CZ Wild Bees 2:30 SL Once Upon a Time in America 2:30, 7:15 100 Thelma and Louise 4:20 ★AFI Conservatory Symposium 7:00</p> <p><b>20</b> 100 The Odd Couple 6:30 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30 Shane 8:50</p> <p><b>27</b> 100 Bonnie and Clyde 6:30 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30 Travelling Sideshow: Shocked and Amazed 8:45</p>	<p><b>23</b> AFI Silver closed for private event</p> <p><b>30</b> KH Holiday 6:30 ● Berga 8:30 FF Bottle Rocket 6:45 KH Adam's Rib 8:40 FF Following 8:45</p> <p><b>7</b> KH Love Among the Ruins 6:30 Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15 KH Bringing up Baby 8:40</p> <p><b>14</b> Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15 ★Veronica Guerin 7:30</p> <p><b>21</b> Shane 6:30, 8:50 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30</p> <p><b>28</b> Hitler's Hat 6:30 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30 Travelling Sideshow: Shocked and Amazed 8:30</p>	<p><b>24</b> The Same River Twice 6:30 MC Sunrise 8:15</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Mercano, the Martian 6:30 Window to the Soul 6:40 Japan 8:00 Thorns of the Soul 8:15</p> <p><b>1</b> KH Morning Glory 6:30 ● Berga 6:40, 8:30 FF Who's That Knocking at My Door? 6:45 (unconfirmed at press time) KH The Philadelphia Story 8:00 FF Joe's Bed-Stuy... 8:45</p> <p><b>8</b> KH Little Women 6:30 Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15</p> <p><b>15</b> MC The Purple Rose of Cairo 6:30 Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15 CZ Buttoners 8:15</p> <p><b>22</b> Shane 6:30, 8:50 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30</p>	<p><b>25</b> The Same River Twice 6:30 ★Henson Tribute 8:15</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> A Hidden Life 6:30 A Game of Cat and Mouse 6:45 Illusion of Movement 8:30 Looking for You 8:40</p> <p><b>2</b> KH Holiday 6:30 ● Berga 6:40, 8:30 FF Who's That Knocking at my Door? 6:45 (unconfirmed at press time) KH Woman of the Year 8:40 FF Joe's Bed-Stuy... 8:45</p> <p><b>9</b> KH Love Among the Ruins 6:30 Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15 KH On Golden Pond 8:40</p> <p><b>16</b> CZ Loners 6:30 SL Once Upon a Time in America 6:40, 8:40 7:15 CZ Ambiguous Report about the End of the World 8:15</p> <p><b>23</b> Shane 6:30, 8:50 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30</p>	<p><b>19</b> The Same River Twice 6:30, 8:10</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Taxi for Three 6:30 The Archangel's Feather 6:40 Thorns of the Soul 8:45 Midnight Souls 9:00</p> <p><b>26</b> KH The African Queen 6:45 KH A Delicate Balance 9:00</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Something in the Air 6:30 A Brand New Start 6:40 Totally in Love* 8:20 Looking for You 8:30</p> <p><b>3</b> KH Morning Glory 6:30 Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15 KH Long Day's Journey into Night 8:00</p> <p><b>10</b> CZ Buttoners 6:30 Hotel 6:40, 8:50 SL Once Upon a Time in America 7:15 CZ Kolya 8:30</p> <p><b>17</b> ★Shane 6:30, 8:50 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30</p> <p><b>24</b> Hitler's Hat 6:30 Touchez pas au grisi 6:40, 8:40 SL Duck, You Sucker 7:30 Travelling Sideshow: Shocked and Amazed 8:30</p>	<p><b>20</b> FM The Muppet Movie 12:00 The Same River Twice 3:00, 4:55, 6:30 ★Liberty Heights 8:15</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Window to the Soul 1:00 Micaela: a Magic Film 2:00 Waiting 2:45 A Love of Borges 3:40 The Birthday 4:40 Destiny Has No Favorites 6:00 Mercano, the Martian 6:50 Love and Fright* 8:00 Taxi for Three 9:00</p> <p><b>27</b> FM The Great Muppet Caper 12:00 KH A Delicate Balance 1:00 KH The African Queen 3:50 KH Pat and Mike 6:20 KH Suddenly, Last Summer 8:30</p> <p><b>LATIN AMERICA FILM FESTIVAL</b> Japan 1:30 Micaela: a Magic Film 2:00 Passionate Women 3:40 Fairy Tale to Put Crocodiles to Sleep 4:00 Something in the Air 6:00 Looking for You 6:15 A Brand New Start 8:00 Harassed on Carnival Monday 8:15 The Birthday 9:50 Waiting 10:15</p> <p><b>4</b> FM The Dark Crystal 12:00 KH Adam's Rib 1:00 SL Once Upon a Time in America 2:00, 7:15 Hotel 2:20, 4:30, 6:40, 8:50 KH The Philadelphia Story 3:20 KH Long Day's Journey into Night 5:40 KH Bringing up Baby 9:00</p> <p><b>11</b> FM The Muppets Take Manhattan 12:00 CZ Ambiguous Report about the End of the World 1:00 SL Once Upon a Time in America 2:00, 7:15 Hotel 2:20, 4:30, 6:40, 8:50 CZ Loners 4:00 CZ Return of the Idiot 6:30 CZ Divided We Fall 8:30</p> <p><b>18</b> FM Labyrinth 12:00 Touchez pas au grisi 12:40, 2:40, 4:40, 6:40, 8:40 Shane 1:30, 4:10, 6:30, 8:50 SL Duck, You Sucker 2:00, 5:00, 8:00</p> <p><b>25</b> FM The Witches 12:00 Touchez pas au grisi 12:40, 2:40, 4:40, 6:40, 8:40 SL Duck, You Sucker 2:00, 5:00, 8:00 Travelling Sideshow: Shocked and Amazed 2:30, 7:00 Hitler's Hat 4:45 The Parking Lot Odyssey 9:00</p>

**KEY**

- ★ AFI Silver Special Event
- AFI Silver Special Presentation
- FM Jim Henson Family Matinees
- MC Montgomery College Film Series
- FF Directors' First Features
- KH Katharine Hepburn Series
- CZ Czech Freedom Series
- SL Sergio Leone Classics
- 100 AFI's 100 Years ... 100 Movies

AFI Silver closed for private event

**Latin America Film Festival Kennedy Center Schedule**

<p><b>THU SEP 18</b> A Game of Cat and Mouse 6:30 Fairy Tale to Put Crocodiles to Sleep 8:30</p> <p><b>FRI SEP 19</b> A Hidden Life 6:30 Totally in Love* 8:45</p> <p><b>SAT SEP 20</b> Ogu and Mampato on Easter Island 2:00 Totally in Love* 3:45 Southern Star 6:30 Illusion of Movement 8:45</p>	<p><b>SUN SEP 21</b> Ogu and Mampato on Easter Island 1:00 A Game of Cat and Mouse 2:45 A Hidden Life 4:30 Southern Star 6:30 Illusion of Movement 8:30</p> <p><b>MON SEP 22</b> A Love of Borges 6:30 Fairy Tale to Put Crocodiles to Sleep 8:15</p> <p><b>TUE SEP 23</b> The Archangel's Feather 6:30 Two Lost on a Dirty Night 8:15</p> <p><b>WED SEP 24</b> Taxi for Three 6:30 Love and Fright* 8:15</p> <p><b>THU SEP 25</b> Destiny Has No Favorites 6:30 Two Lost on a Dirty Night 8:15</p>	<p><b>FRI SEP 26</b> Waiting 6:30 A Beautiful Secret 8:00</p> <p><b>SAT SEP 27</b> Ogu and Mampato on Easter Island 2:00 Out of Bounds 3:40 Two Lost on a Dirty Night 5:15 Shorts from Argentina and Venezuela 7:15 A Beautiful Secret 8:40</p> <p><b>SUN SEP 28</b> Ogu and Mampato on Easter Island 1:00 A Beautiful Secret 2:45 Window to the Soul 5:15 Mercano, the Martian 6:40 The Birthday 8:00</p>
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Information is correct at press time. Films and schedule subject to change.  
Check [www.AFI.com/Silver](http://www.AFI.com/Silver) for updates.  
\*TOTALLY IN LOVE and LOVE AND FRIGHT are presented in Spanish only, with no English subtitles.

TO ORDER TICKETS: WWW.AFI.COM/SILVER

# ABOUT AFI

## AFI Silver

### Tickets

Tickets are \$8.50 general admission/\$7.50 for AFI Members, students and seniors (65 and over). All tickets for Henson Family Matinees (see page 8) are \$5.50. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability.

Tickets may be purchased either online at [www.AFI.com/Silver](http://www.AFI.com/Silver) or at the AFI Silver box office. 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 the AFI Silver. The AFI accepts American Express, Visa, MasterCard and Discover.



### Information

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

### Box Office

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

### Concession & Café

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

### Location and Directions

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

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

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

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

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

### Parking

Convenient parking is available to AFI patrons behind the Lee Building at the corner of Colesville Road and Georgia Avenue (\$3.00 for the entire evening). The lot can be entered from either Georgia Avenue or Fenton Street. In addition, parking is available at Gateway Plaza after 6:00 p.m. (in front of the historic shopping center at the corner of Georgia and Colesville). AFI Silver is also within easy walking distance of several public parking decks. The closest is one-and-a-half blocks from the theatre at Colesville Road and Spring Street. Public garages offer free parking on weekends and meter rates of 50¢ per hour weekdays.

### Kennedy Center Box Office

The AFI box office is located in the Kennedy Center Hall of States and open one half-hour before screenings. The box office is not open on days when no screening is scheduled. For program information call 202-785-4600.

### Tickets

All tickets are \$8.50/\$7.50 for AFI Members, students and seniors (65 and over). AFI accepts American Express, Visa and MasterCard. A current membership card required for all member transactions. For general info and ticket purchase call 202-833-AFIT.

### AFI Silver Theatre and Cultural Center Staff

Linda Barrett	Mary Kerr
Ray Barry	Michael Marini
Joshua Boehr	Shaye Ogbonna
Earnestine Boles	Allison Rowan
Joy Cooney	John Sery
David Hoag	Lori Sousa
Murray Horwitz	Lisa Tropea
Michael Jeck	Gabe Wardell
Joan Kirby	Claire Weingarten
Silas Lesnick	Penny Yao

### AFI PREVIEW

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# SCREEN EDUCATION AT AFI SILVER

## Montgomery College Film Series

An exciting series of six films—covering the entire span of film history from silent film to the present—will be screened at the AFI Silver this fall in conjunction with Montgomery College film courses. Courses reflected in the screenings include:

Introduction to Film, Film History to 1950, Screenwriting, and Basic Movie Production. Each film will be introduced by one of the course instructors, followed by an instructor/audience discussion of the film. The general public is invited to join in a lively discussion of the historical impact and artistic structure of each of these films.

Tickets are \$5.00 for Montgomery College students with i.d. (plus one guest at \$5.00) and standard admission for the general audience.

With Live Musical Accompaniment

### SUNRISE

Wed, Sep 24, 8:15

A simple story: the idyllic marriage of George O'Brien and Janet Gaynor is threatened when he falls so hard for a vamp from the city that he contemplates murder. One of the last and greatest of silent films, as FW. Murnau—fresh from his German success with *THE LAST LAUGH*—created an almost title-less visual poem with a gigantic city set, Charles Rosher's shimmering photography of urban lights and dawn marshes, and a hair-raising storm on a studio-built lake.

Directed by FW. Murnau. US, 1927, b&w, 97 min.

### THE PURPLE ROSE OF CAIRO

Wed, Oct 15, 6:30

During the Depression, New Jersey waitress Mia Farrow, married to crumb-bum Danny Aiello, finds solace at the local movie palace—but imagine her shock when Jeff Daniels walks off the screen (and out of the film he's in) and into her life. Daniels finds his movie money no good, while his fellow film actors, among them Van Johnson and Zoe Caldwell, have to mark time until he returns. When the real actor who played the part (Daniels again) flies in from Hollywood, Aiello starts to get jealous.

Directed/written by Woody Allen. US, 1985, b&w and color, 84 min.

### THE MIRACLE OF MORGAN'S CREEK

Wed, Oct 29, 6:30

On the homefront during WWII,



THE PURPLE ROSE OF CAIRO

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

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

### LOVE ME TONIGHT

Wed, Nov 12, 6:30

"The son of a gun is nothing but a tailor," grumpily sings venerable C. Aubrey Smith, but Maurice Chevalier carries off his aristocratic masquerade long enough to beguile princess Jeannette McDonald, all to the tunes of Rodgers and Hart, with "Isn't It Romantic?" passed along from Parisian pedestrians to train passengers to marching soldiers to

McDonald at her chateau. The memorable opening with the sounds of Paris waking, blended into a complex rhythm, was shot to a metronome, complete with smoke from chimneys coming in "musical" puffs. "If there is a better musical of the Thirties, one wonders what it can be." —John Baxter.

Directed by Rouben Mamoulian. US, 1932, b&w, 96 min.

### THE LONG RIDERS

Wed, Nov 19, 6:30

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

Directed by Walter Hill. US, 1980, color, 99 min.

### TO BE OR NOT TO BE

Wed, Dec 3, 6:30

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

Directed by Ernst Lubitsch. US, 1942, b&w, 99 min.

## AFI CONSERVATORY SYMPOSIUM

### An Evening with the Dean of the AFI Conservatory

Monday, October 13th, 7:00pm



Sam Grogg, motion picture producer and Dean of the AFI Conservatory, the nation's foremost professional graduate program in film and television, will host an October 13th, 7:00 p.m. presentation at AFI Silver. The evening will present screenings of recent award winning AFI productions completed by Conservatory Fellows, as well as Conservatory alumni discussing their experience in this internationally prestigious program. Admission materials for the AFI Conservatory and application forms will be available.

All those interested in pursuing advanced graduate training and a professional career as a creative leader in motion pictures and television are invited to attend. For more information, contact J.J. Jackman at 1.800.774.4AFI; 323.856.7609 or via e-mail at [jjackman@afi.com](mailto:jjackman@afi.com).

## Charles Guggenheim Tribute

Nearly a year ago, on October 9, 2002, Charles Guggenheim died after a seven-month battle with pancreatic cancer. He dedicated the last six months of his life to completing **BERGA: SOLDIERS OF ANOTHER WAR**, a film about his fellow Jewish American infantrymen whom he discovered had died in Nazi slave labor camps. In the wake of the **SILVERDOCS: AFI/Discovery Channel Documentary Festival** tribute, AFI Silver is proud to present the exclusive Washington DC Theatrical Engagement of the masterful documentarian's fitting swan song.



### Exclusive Washington DC Theatrical Engagement **BERGA: SOLDIERS OF ANOTHER WAR**

Mon-Thu, Sep 29-Oct 2, 6:40 & 8:30 (no 8:30 show on Mon, Sep 29, no 6:40 show Tue, Sep 30)

A documentary film revealing Nazi Holocaust atrocities inflicted on 350 American POWs "classified" as Jewish, **BERGA: SOLDIERS OF ANOTHER WAR** is the final work in the long and distinguished career of



the late documentary filmmaker Charles Guggenheim. The four-time Academy Award winner wrote and directed the film, and because of his personal connection to the story, also narrated in the first person for the first—and only—time in his career.

Revealing the underreported story of imprisoned American GIs forced to work alongside slave laborers from Nazi concentration camps, Guggenheim integrated on-camera testimony by survivors and eyewitnesses and archival photographs with reenactments shot at real locations using young East

German locals to portray US soldiers. The recreations capture the inhuman boxcar transport, slave laborers tunneling through quartz rock, austere prison conditions, makeshift burials in bleak and snowy fields and churchyards—not to mention the massive, forced slave labor march of prisoners away from advancing Allies—and, ultimately, the liberation of the GIs. After two and a half years of extensive research, Guggenheim found 124 survivors and witnesses. Of the forty who agreed to be interviewed, many revealed that they had repressed their memories for over 50 years.

Directed/written by Charles Guggenheim, US, 2003, b&w, 90 min.

*"Charles Guggenheim devoted his life to documentary film. No other filmmaker achieved a higher level of quality or maintained a deeper sense of integrity."*

—GEORGE STEVENS, JR.,  
The Eighteenth Annual IDA Awards 2002

## Directors' First Features

It is always a great delight to discover the rarely-seen "first feature" film that lurks on the bottom of a favorite director's filmography. AFI Silver's First Feature series has gone back to those very beginnings to uncover the source of some of today's best filmmaking talent. The series will showcase early films from Martin Scorsese and Spike Lee, both graduates of NYU Film School and pioneers of the Independent filmmaking trend, as well as modern day auteurs Christopher Nolan and Wes Anderson (Martin Scorsese listed **BOTTLE ROCKET** as one of his 10 favorite movies of the 1990s). If you blinked and missed them the first time in the theatres, take advantage of this rare opportunity to see these early "masterpieces" on the big screen.

### Wes Anderson's **BOTTLE ROCKET**

Mon, Sep 29, 6:45pm; Tue, Sep 30, 6:45pm

After his self-imposed stay at a mental hospital for "exhaustion," Anthony joins friend Dignan, whose sense of adventure (or instability) leads them to a life of petty burglary in hopes of someday making it to the big leagues of gangsterdom. "This movie—which could be described broadly as an off-center, twenty-something comedy, but is far more interesting than that—is a hilarious, inventive and goofy breath of fresh air."—Desson Howe, *The Washington Post*. The beginning of a successful career for not only Wes Anderson (**THE ROYAL TENENBAUMS**, **RUSHMORE**), but also for co-writer/actor Owen Wilson and Owen's co-star and brother, Luke Wilson.

Directed/co-written by Wes Anderson. US, 1996, color, 92 min.

### Christopher Nolan's **FOLLOWING**

Mon, Sep 29, 8:45 pm; Tue, Sep 30, 8:45pm

An unemployed writer's strange source of inspiration and observation—following random people in the streets of London—begins to spiral out of control when he gets mixed up with a professional burglar (a mentor, of sorts) and a beautiful blonde burglary "victim." He slowly discovers that things may just not be as they appear. A noble precursor to Christopher Nolan's indie breakthrough **MEMENTO**, this super low-budget first feature truly captures Nolan's talent for unconventional storytelling, his beautiful cinematography, and his indie spirit. To accommodate everyone's "day job," the entire film was shot on a string of Saturdays over the course of several months.

Directed/written by Christopher Nolan. UK, 1998, b&w, 69 min.



**BOTTLE ROCKET**



WHO'S THAT KNOCKING AT MY DOOR?

## Martin Scorsese's WHO'S THAT KNOCKING AT MY DOOR?

Wed, Oct 1, 6:45 pm; Thu, Oct 2, 6:45 pm

J.R., a young Italian-American, finally meets a nice girl he wants to marry and settle down with, but when he learns something about her past, a lifetime of Catholic guilt is too overwhelming to let true love win. There is no mistaking this quintessential Scorsese—from the great acting debut by Harvey Keitel as J.R. (and the first film cameo by Mrs. Scorsese), to the mind-altering use of classic rock music in the soundtrack. A must-see for anyone who loves film and film history.

Directed/written by Martin Scorsese. US, 1968, b&w, 90 min. Unconfirmed at press time.

## Spike Lee's Student Academy Award-Winning JOE'S BED-STUY BARBERSHOP: WE CUT HEADS

Wed, Oct 1, 8:45 pm; Thu, Oct 2, 8:45 pm



When Joe is killed for trying to rip off his "investor," Mr. Lovejoy, Zach Homer takes over the barbershop and vows to turn the place into an

upstanding and successful business. Unfortunately, Joe is behind the times with the fashions and when Lovejoy comes knocking, Zach has a hard time refusing his business proposition. Many student films are clearly influenced by the styles of great filmmakers of the past, but JOE'S BED-STUY BARBERSHOP: WE CUT HEADS, Spike Lee's NYU student thesis film, proves that Lee has had his distinctive and exceptional vision from the very beginning.

Directed/written by Spike Lee. US, 1983, b&w, 60 min.

## A Tribute to Katharine Hepburn

On June 29, 2003, the world lost its First Lady of Cinema: Katharine Hepburn, or simply, Kate. The greatest actress to grace the screen (she is ranked #1 Woman in the AFI's "50 Greatest Movie Legends"), Katharine Hepburn reigns as the only four-time Oscar recipient for acting. (She is second in nominations only to Meryl Streep, who passed her in 2002 with her 13th nod.) Hepburn's career met with requisite ups and downs (including rebounding from the moniker of "box office poison"), as she continued to break new ground and defy convention with strong portrayals of striking women. Hepburn was once quoted as saying, "Wouldn't it be great if people could get to live suddenly as often as they die suddenly?" Fortunately, Hepburn's act of "living suddenly" is captured often in an impressive body of work. AFI is honored to present a representative selection of work from her magnificent seven-decade career, including—from AFI's June 2002 list of 100 Passions, in which Hepburn led all actresses with six films—PHILADELPHIA STORY (#44), BRINGING UP BABY (#51), AFRICAN QUEEN (#14), ON GOLDEN POND (#22), GUESS WHO'S COMING TO DINNER (#58) and WOMAN OF THE YEAR (#74).



GUESS WHO'S COMING TO DINNER

## THE AFRICAN QUEEN

Fri, Sep 26, 6:45; Sat, Sep 27, 3:50; Sun, Sep 28, 2:45

"Dear, what is your first name?" East Africa during World War I, and gin-sodden boatman Humphrey Bogart discovers his passenger, prissy spinster Katharine Hepburn, has a formidable agenda of her own. (Huston claimed the script lacked humor until he told Hepburn to play her part as Eleanor Roosevelt.) Shot on location in Africa; Best Actor Oscar to Bogart (over Brando in STREETCAR). "There is no other screen romance as rich as this."—David Shipman. Directed by John Huston. US, 1951, color, 103 min.

## A DELICATE BALANCE

Fri, Sep 26, 9:00; Sat, Sep 27, 1:00; Sun, Sep 28, 7:30

It's bad enough that Paul Scofield and Katharine Hepburn are facing old age without a clue. The boozing sister Kate Reid, the much-married daughter Lee Remick; the neighbors Joseph Cotten and Betsy Blair who drop by to unload their problems: the ultimate venomous house party from Edward Albee [WHO'S AFRAID OF VIRGINIA WOOLF], adapted from his play, for Ely Landau's American Film Theater. Terrific performances, with direction by the maker of TOM JONES.

Directed by Tony Richardson. USA, 1973, color, 133 min.

## PAT AND MIKE

Sat, Sep 27, 6:20; Mon, Sep 29, 8:40

Phys-ed instructor Katharine Hepburn ("There ain't much meat on her, but what there is is cherec") is too busy self-doubting (helped by her nerd fiance) to use those athletic skills, but then she meets Damon Runyonish-promoter Spencer Tracy ("I never knew there was so much

money to be made legitimate"). Soon enough she's taking on tennis pro Gussie Moran, who wields a gigantic racket from Kate's POV, and in the final sequence goes toe to toe with golfing legend Babe Didrikson Zaharias.

Directed by George Cukor. US, 1951, b&w, 95 min.

## SUDDENLY, LAST SUMMER

Sat, Sep 27, 8:30; Sun, Sep 28, 5:00

"Suddenly, last summer, Cathy knew she was being used for something evil," ran the ad lines. So what did happen to the unseen "Sebastian" on the beach last summer, as shrink Montgomery Clift probes hysteric cousin Elizabeth Taylor's wounded psyche and blocked memory, with hindering help from aunt-from-hell Katherine Hepburn, here, in a rare unsympathetic role, entering the hothouse atmosphere feet-first via private elevator. Both Taylor and Hepburn garnered Oscar nominations. Adapted by Gore Vidal from Tennessee Williams' one-act.

Directed by Joseph L. Mankiewicz. US, 1959, b&w, 114 min.

## GUESS WHO'S COMING TO DINNER

Sun, Sep 28, 12:30; Mon, Sep 29, 6:30

For programming information on GUESS WHO'S COMING TO DINNER, see "AFI's 100 Years ... 100 Movies" listings, page 18.

Directed by Stanley Kramer. US, 1967, color, 108 min.

## HOLIDAY

Tue, Sep 30, 6:30; Thu, Oct 2, 6:30

Complications ensue when erstwhile poor-boy Cary Grant, welcomed as a snooty rich girl's suitor when it's learned he knows how to make a

# KATHARINE HEPBURN TRIBUTE

buck, decides instead on a holiday in order to find his values—a move applauded by his intended's rebellious sister Katharine Hepburn (who understudied in the original 1928 Philip Barry stage production) and boozing brother Lew Ayres. Biting satire of the rich, spiced by acrobatics from Grant and Hepburn.

Directed by George Cukor. 1938, b&w, 94 min.

## ADAM'S RIB

Tue, Sep 30, 8:40; Sat, Oct 4, 1:00

So who's wearing the pants in the family? Manhattan Assistant DA Spencer Tracy finds out when he's pitted in court against wife Katharine Hepburn, defender of husband-shooting housewife Judy Holliday, whose single-shot five-minute deposition proves a comedic tour-de-force. Holliday filmed during the day while appearing on Broadway at night in BORN YESTERDAY. And Hepburn persuaded Cukor to focus only on Holliday during their scene together.

Directed by George Cukor. US, 1949, b&w, 95 min.

## THE PHILADELPHIA STORY

Wed, Oct 1, 8:00; Sat, Oct 4, 3:20

Katherine Hepburn's spoiled rich girl Tracy Lord casually enchants reporter James Stewart (in his only Oscar-winning role), who's around to report on her second marriage, while fiancé John Howard and ex-husband Cary Grant wait in the wings. Voted "box-office poison" by national exhibitors after appearing in a string of flops, Kate returns triumphantly here, after Hollywood had come begging for the Broadway smash Philip Barry had written for her (and for which she had cannily retained the movie rights).

Directed by George Cukor. US, 1940, b&w, 112 min.

## MORNING GLORY

Wed, Oct 1, 6:30; Fri, Oct 3, 6:30

Stagestruck Broadway star wannabe Katharine Hepburn ("Of course, I shall die at my zenith") pitches herself to producer Adolphe Menjou and playwright Douglas Fairbanks, Jr., but only makes an impression when she drunkenly performs Shakespeare at a party. That storybook big break and a love triangle ensue, but will she be a flower that blooms brightly but quickly fades—a "morning glory?" Hepburn's first Best Actress Oscar performance—"you can see that she is stage struck by the back of her head." —David Shipman.

Directed by Lowell Sherman. US, 1933, b&w, 70 min.

## WOMAN OF THE YEAR

Thu, Oct 2, 8:40; Mon, Oct 6, 8:40

Off-screen opening lines: "I'm afraid I'm too tall for you, Mr Tracy." "Don't worry, Miss Hepburn, I'll soon cut you down to my size." The first of a nine-film, quarter-century partnership on screen and off paired Spencer Tracy's down-to-earth sportswriter with Katharine Hepburn's renowned political columnist. Hepburn bought Lardner/Kanin's first produced—and Oscar winning—screenplay herself, then sold it to MGM as a vehicle for herself, specifying George Stevens to direct. The classic breakfast-disaster conclusion was a late, audience-mollifying addition (even though Hepburn's need to cook strikes husband Tracy as silly).

Directed by George Stevens. US, 1942, b&w, 114 min.

## LONG DAY'S JOURNEY INTO NIGHT

Fri, Oct 3, 8:00; Sat, Oct 4, 5:40

August, 1912, a sunny summer day at the family vacation home—and the beginning of a day in the death of the Tyrone family, with miserly, aging matinee idol father Ralph Richardson, boozing son Jason Robards, consumptive son Dean Stockwell, and secret drug addict Katharine Hepburn. The top-drawer cast won collective Best Actor Award at Cannes in Eugene O'Neill's autobiographical classic (he was the character played by Stockwell). Arguably Hepburn's greatest performance, completely submerging that high profile personality into the character.

Directed by Sidney Lumet. 1962, b&w, 174 min.



LONG DAY'S JOURNEY INTO NIGHT

tells the deceptively simple tale of the Thayers, an elderly couple played by Katharine Hepburn and Henry Fonda (in their first screen pairing), who are spending their 48th summer at their New England country home with the extended family, including Fonda's own daughter Jane. The hat Henry Fonda wears in the film was a gift from Hepburn—it belonged to Spencer Tracy, and, before Tracy, to Western director John Ford, who gave Henry Fonda his start. The film won three Academy Awards: Best Actress for Hepburn (her last), Best Actor for Fonda (his last), and Best Screenplay for Thompson.

Directed by Mark Rydell. US, 1981, color, 105 min.

## BRINGING UP BABY

Sat, Oct 4, 9:00; Sun, Oct 5, 7:30; Tue, Oct 7, 8:40

Light-headed heiress Katharine Hepburn (in her first comedy) reduces bespectacled dinosaur-reconstructing paleontologist Cary Grant to frilly-aproned hysteria ("I went gay suddenly"), as they pursue pet leopard "Baby" though the wilds of Connecticut. But as the cops move in, she allows (between cigarette puffs), she'll "unzip" the cat and "shoot the works." "The American movies' closest equivalent to Restoration Comedy... no paleontologist ever got hold of a more beautiful set of bones." —Pauline Kael.

Directed by Howard Hawks. US, 1938, b&w, 102 min.

## ON GOLDEN POND

Sun, Oct 5, 2:40; Thu, Oct 9, 8:40

Adapted by Ernest Thompson from his own play, ON GOLDEN POND



ON GOLDEN POND

## LITTLE WOMEN

Sun, Oct 5, 4:50; Wed, Oct 8, 6:30

Daddy leaves Concord, Mass., to go off to fight the Civil War, leaving Marmee (Spring Byington) behind with Aunt March (Edna May Oliver), and daughters Beth (Jean Parker), Meg (Frances Dee), Amy (a just-starting Joan Bennett, considered adventurous casting by Cukor) and Katharine Hepburn as tomboyish budding writer Jo. Author Louisa May Alcott's admitted self-portrait. Outstanding casting and lovingly-recreated Victorian atmosphere made this a smash for Cukor—although Hepburn teased him that he never read the book.

Directed by George Cukor. US, 1933, b&w, 117 min.

## LOVE AMONG THE RUINS

Tue, Oct 7, 6:30; Thu, Oct 9, 6:30

In Edwardian England, stage diva Katharine Hepburn is sued for breach of promise by much-younger Leigh Lawson. Hepburn's defender is distinguished barrister Laurence Olivier, who in their youth shared a romantic fling with her he's never forgotten—and she claims not to remember. First television for George Cukor, and first and only collaboration for the threesome, an experience Olivier described as "a lovely pink shooting-star, so memorable but quickly gone." Emmys to Cukor, the stars, and author James Costigan.

Directed by George Cukor. UK, 1975, color, 100 min.

# FILMS OF THE CZECH REPUBLIC

## The First Ten Years

In the tenth year of the Czech Republic, it's a good time to look back at a vibrant decade of film, already being compared to the Czech New Wave. Two Oscar nominations for Best Foreign Film (with **KOLYA** winning), several art house hits amid increasing American distribution, a raft of awards from international festivals—evidence of a new group of Czech filmmakers (with still productive veterans) all with a fresh but still clearly Czech style and point of view. Thanks to Jakub Skalník of the Embassy of the Czech Republic for making this series possible.

### BUTTONERS [Knoflíkáři]

Fri, Oct 10, 6:30; Wed, Oct 15, 8:15

1945: Japanese beef about the crummy weather, unaware that it's saving them from the Bomb. 1995, Czech Republic: a cab driver has consecutive sets of sex-seeking passengers all on the same night—two cuckolds chortling over the other's dilemma, two sets of prospective in-laws discussing each other's perversions, a retired railway worker whose greatest joy is spitting at trains—in all, six subtly interrelated, often blackly hilarious stories from the zany director of YEAR OF THE DEVIL. Multi-awarded at Thessaloniki, Rotterdam, Bergamo Festivals. Directed/written by Petr Zelenka. 1997, b&w and color, 102 min. Czech and Japanese with English subtitles.

### KOLYA [Kolja]

Fri, Oct 10, 8:30; Sun, Oct 12, 3:00

Reduced to playing cello at cremations after being kicked out of the Philharmonic for his “subversive” mouth, ladies’ man Zdenek Sverák (the scriptwriter and director’s father) can’t even make his marriage-of-convenience work—after his “bride” skips, he’s stuck with her Russian five-year old, Andrei Chalimon. But do they eventually bond? Does the Wall fall? (It’s 1988.) Of course, but striking photography, terrific performances, and those poignant and hilarious human touches reminiscent of the “Prague Spring” films make this “a work of love”—Roger Ebert. 1997 Oscar, Best Foreign Film.

Directed by Jan Sverák. 1996, color, 105 min. Czech and Russian with English subtitles.



WILD BEES



WILD BEES

### AN AMBIGUOUS REPORT ABOUT THE END OF THE WORLD

[Nejasná zpráva o konci sveta]

Sat, Oct 11, 1:00; Thu, Oct 16, 8:15

A man carries the body of a woman to a snowy cliff's edge... Twenty years earlier, in a remote village, wolves fatally attack women guests at the wedding of Deana Jakubiskova (director Juraj's wife). Saved by a boy, Jakubiskova promises him the hand of her unborn daughter. Years later, as their engagement is celebrated, Jakubiskova wins a troupe of female circus performers in a card game and the village, now replete with women, can be repopulated... then things get complex. Comic, tragic, beautifully shot fable from Czech cinema's great surrealist. Best Photography, Montreal Festival.

Directed/written by Juraj Jakubisko. 1997, color, 152 min. Czech with English subtitles.

### LONERS [Samotáři]

Sat, Oct 11, 4:00; Thu, Oct 16, 6:30

Travel agent Mikuláš Kren arranges scenes of “ordinary” Czech families as a Japanese tourist attraction, and helps break up Sasa Rasilov (who records “real life” scenes for a radio station) and Jitka Schneiderová (who's pursued by married brain surgeon Ivan Trojan)—and then Labina Mitevska arrives from Macedonia in search of UFOs. Zany relationship comedy co-scripted by Petr Zelenka (YEAR OF THE DEVIL) and directed by the son of famed cameraman Miroslav Ondricek (AMADEUS, RAGTIME). Audience Award, Warsaw, Thessaloniki Festivals.

Directed by David Ondricek. 2000, color, 103 min. Czech with English subtitles.

### RETURN OF THE IDIOT

[Návrat idiota]

Sat, Oct 11, 6:30; Sun, Oct 12, 5:15

Back from years in a mental hospital, Pavel Liska is released (because “he has no reason to hide from life anymore”) and travels back to a village family reunion during the holidays, landing right in the middle of a love square (two brothers and two sisters). What is normal? What is sane? Can pure, vulnerable Liska handle family dogfights over the dinner table? Subtly humorous, low key adaptation—both free and faithful—of Dostoyevsky's THE IDIOT, from the director of INDIAN SUMMER. Best Actress,

Screenplay Buenos Aires; International Jury Prize, Sao Paulo Festival.

Directed/written by Sasa Gedeon. 1999, color, 100 min. Czech with English subtitles.

### DIVIDED WE FALL

[Musíme si pomáhat]

Sat, Oct 11, 8:30; Sun, Oct 12, 9:10

Under the Nazis, childless couple Bolek Polívka and Anna Sisková agree to hide their Jewish employer's son, an escapee from the Theresianstadt concentration camp—but only because the alternatives are worse. Only trouble is, their pal Jaroslav



Dusek, a Nazi sympathizer busy seizing the assets of Jewish deportees, likes to drop in unannounced... he's got a thing for Sisková. Gripping combination of nerve-shredding farce and hilarious suspense—with coming-out-of-the-closet having a very different meaning here. Complete with flawed heroes and surprisingly human villains. 2001 Oscar nominee, Best Foreign Film.

Directed/co-written by Jan Hřebejk. 2000, color, 122 min. Czech and German with English subtitles.

### WILD BEES [Divoké včely]

Sun, Oct 12, 7:15; Mon, Oct 13, 2:30

In an out of the way Moravian village, shy, awkward forster Zdenek Rauser years for store clerk Tatiana Vilhelmová, but she's got this thing for Michael Jackson-impersonator Pavel Liska (RETURN OF THE IDIOT). Looks like things will only get resolved at the annual Firemen's Ball (an allusion?). Bittersweet slice-of-village life, packed with full-blown characters and complicated action in this “lusty and poetically absurdist comedy”—Leslie Camhi, Village Voice. (The director has noted that they did drink extensively during the shooting.) Tiger Award, Rotterdam; SKYY Prize, San Francisco Film Festivals.

Directed/written by Bohdan Slama. 2001, color, 94 min. Czech with English subtitles.



## Exclusive Washington Engagement The restored director's cut of **ONCE UPON A TIME IN AMERICA** [C'era una volta in America]

**Fri, Oct 3-Thu, Oct 16, 7:15; weekend matinee 2:00; Mon, Oct 13, 2:30**

Killers burst in looking for Robert DeNiro, but he's not there, he's getting high at an opium den—and this phone keeps ringing, and then dead bodies are displayed after a shootout, and somebody leaves a dance to make a call—and the ringing stops. That's just the startup for Sergio Leone's epic of Jewish gangsters in New York—growing up in 1921, bootlegging in the 30s, with De Niro returning, heavy with regret, in the 60s, all intercut via flashbacks, flashforwards—or is it all just De Niro's opium dream in 1933? Over a decade in preparation, Ennio Morricone's score featuring Gheorghe Zamfir on panpipes was largely complete seven years before shooting began. This is one of the most complex works of popular—or any other—cinema, yet Leone's hypnotic style and lavish production values make it a puzzle that's got to be solved. Famously shorn of ninety minutes and rearranged in ultimately incomprehensible chronological order by the studio on first release, this recent restoration restores even more footage than the previous “director's cut” reissue, allowing Leone's final work to be seen as he intended.

Directed/co-written by Sergio Leone. US/Italy, 1984, color, 238 min.

## US Premiere! The restored print of **DUCK, YOU SUCKER** [Giù la testa]

**Fri, Oct 17, 7:30; Sat-Sun, Oct 18-19, 2:00, 5:00, 8:00; Mon-Thu, Oct 20-24, 7:30; Sat-Sun, Oct 25-26, 2:00, 5:00, 8:00; Mon-Tue, Oct 27-28, 7:30**

During the Mexican Revolution, an armed stagecoach packed with fatcats condescends to give big-familied peon Rod Steiger a ride—big mistake!—while self-exiled Irish rebel James Coburn uses the latest in modern technology to wipe out an entire armored column. Eventually they grudgingly team up, but Steiger's ideology consists of lusting for that Mesa Verde bank, while Coburn confesses, “Finally I believe only in dynamite.” In the wake of the revolutions of 1968, this was Leone's most overtly political film: “And what happens to the poor people? They're DEAD! That's your revolution.” But as the betrayals and their mortal consequences proliferate, a humanity and a sense of friendship unique to Leone emerges. Based on a recent Italian restoration, the print includes more than 20 minutes of footage not in the original US release, plus a newly discovered final sequence, making it the most complete English version ever of Leone's final vision of the West.



Directed/co-written by Sergio Leone. Italy, 1971, color, scope, 160 min.

## SPECIAL ENGAGEMENT

### Washington Area Premiere Engagement **HOTEL**

**Fri, Oct 3-Thu, Oct 16, 6:40 & 8:50;  
weekend matinees 2:20 & 4:30; Mon, Oct 13, 2:20 & 4:30**

Cannibalism, kinky sex, role-playing, secret rendezvous, tabloid journalism, murder, betrayal and an age-old coma-as-melodrama plot twist are just a few of the disparate elements that intermingle in *HOTEL*, Mike Figgis's meditation on the state of art cinema. Shot on Digital Video, Figgis employs an arsenal of techniques—the simultaneous split screen he pioneered in *TIMECODE*, infra-red night vision sequences, inverted negative shots à la *NOSFERATU*, fast motion and the hand held camera—to create a meta-cinematic Rubick's cubist puzzle.



*"Filming this surreal ensemble comedy-drama-horror on digital video, Figgis has created this year's most original and striking piece of cinema... HOTEL pulls the conventions of conventional filmmaking apart right before our eyes and gives a glimpse of the future of narrative cinema."*

—JAMIE RUSSELL, BBC

Set in a quaint Venice hotel, a British film crew shoots a \*Dogme 95 picture version of John Webster's Renaissance drama, *THE DUTCHESS OF MALFI*—perhaps a first clue that Figgis may be erring closer to self-parody than pretentiousness, as shooting a Dogme-style period film is actually a flagrant violation of Dogme's "vow of chastity." With a star-studded international cast, including Rhys Ifans, Julian Sands, Selma Hayek, Max Beesley, Saffron Burrows, David Schwimmer and Lucy Liu. Cameos by John Malkovich and Burt Reynolds round out the mayhem.

Directed/written by Mike Figgis. US/Italy, 2001/3, color, Digital Video, 93 min.

#### SOME NUDITY AND EXPLICIT SEXUALITY

\*Dogme 95, the cinematic movement established by cheeky Danish directors Lars von Triet and Thomas Vinterberg (and made famous in *THE CELEBRATION*) in which filmmakers submit to a "Vow of Chastity" that includes shooting on location, relying only on direct sound, using hand-held camera, shooting in color, abstaining from optical filters, "superficial action" and shooting in non-linear or non-present time.

## SPECIAL EVENT!

**George Stevens, Jr., the first director of AFI and an award-winning director, will introduce his father's work at the opening night, October 17th screening of**

### Newly-Restored 35mm Print **SHANE**

**Fri-Thu, Oct 17-23, 6:30 & 8:50;  
weekend matinees: Sat, Oct 18,  
1:30 & 4:10; Sun, Oct 19, 4:10  
[no 6:30 show on Mon, Oct 20]**

Sodbusters vs. cowpunchers through the eyes of a child: Brandon DeWilde watches wideyed as father Van Heflin, aided by Mysterious Stranger Shane (Alan Ladd), squares off against the ranchers' hired gun Jack Palance—but is there a potential triangle with wife and mother Jean Arthur? George Stevens' painstaking (personally demonstrating all the saloon-brawl punches) and elaborate production of Jack Schaefer's novel stresses realism (all-weather shooting, specially aged costumes, shabby sets so authentic they ended up in a museum, gunshots mimed by jerking shooting victims backwards by wires) and the archetypal iconography of the traditional Western (Ladd's buckskin clad Good-Bad Man, villain Palance's all-black outfit and the nastiest horse mounting and dismounting in screen history). Enjoy again Loyal Griggs' Oscar-winning photography of the magnificent scenery of Jackson Hole, Wyoming in this vibrantly restored 35mm print of a Western classic, perhaps the greatest of all time.

Directed by George Stevens. US, 1953, color, 118 min.



### New 35 mm Print, New Subtitles **TOUCHEZ PAS AU GRISBI**

**[Don't Touch the Loot]  
Fri-Thu, Oct 17-28, 6:40 & 8:40;  
weekend matinees 12:40, 2:40,  
4:40 [Sun, Oct 19, 4:40 matinee  
only]**

Gangland buddies Jean Gabin and René Dary team up to heist a million franc grisbi (argot for loot), but then... ? Jacques Becker's thriller boasts the requisite gunplay, climaxed by a duel by machine gun and grenade as cars meet on a deserted country road. But it also set the standard for the nascent postwar gangster genre by concentrating on the theme of friendship (Gabin sacrificing his fortune for his friend) and character study (the middle-aging gangster digging in to a paté midnight snack with Dary while talking about retirement). Gabin's portrayal of "Max le menteur" marked his decisive change from pre-war to post-war image, winning him Best Actor at Venice, while then stage-star Jeanne Moreau's turn as Dary's two-timing moll and ex-wrestler Lino Ventura's portrait of a drug-dealing slimeball marked steps toward their eventual superstardom. Jean Wiener's harmonica theme proved a worldwide hit. New subtitles by Lenny Borger capture the flavor and irony of the crackling dialogue. Directed/co-written by Jacques Becker. France, 1953, b&w, 94 min. French with English subtitles.

## Two of a Kind

As AFI honors the passing of Katharine Hepburn with a tribute that includes many of her collaborations with Spencer Tracy, this seems a fitting time to celebrate some other memorable screen pairings, assembled from the complete collection of AFI 100 lists.



HAROLD AND MAUDE

### HAROLD AND MAUDE

(100 Laughs #45)

Sun, Sep 21, 12:30; Mon, Sep 22, 6:30

No matter how he fakes suicide—by hanging, throat slashing, drowning, gunshot, etc., etc.—poor little rich boy Harold (Bud Cort) just can't seem to get mom Vivian Pickles' attention. But when he pursues his fun hobby—funeral watching—meets Ruth Gordon's going-on-80 Maude, sparking one of the oddest romances in screen history. Ignored upon initial release, HAROLD AND MAUDE slowly found its following, becoming the Cult Hit of the 70s.

Directed by Hal Ashby. US, 1971, color, 90 min.

### GUESS WHO'S COMING TO DINNER

(100 Greatest #99)

Sun, Sep 28, 12:30; Mon, Sep 29, 6:30

Katharine Hepburn and Spencer Tracy (in his final role) play a liberal white couple who must put their platitudes to the test when their daughter (Hepburn's real-life niece, Katharine Houghten) introduces them to her black fiancé. Good thing Sidney Poitier is a doctor. And lives in Switzerland. This picture, which received ten Academy Award nominations including Best Picture, Best Director and a Best Actor nod for Spencer Tracy, remains an interesting look into a 1960s discussion of race.

Directed by Stanley Kramer. US, 1967, color, 108 min.

### WHEN HARRY MET SALLY

(100 Laughs #23)

Sun, Oct 5, 12:30; Mon, Oct 6, 6:30

In this beloved New York romantic comedy scripted by Nora Ephron and directed by Rob Reiner in the tradition of Woody Allen's MANHATTAN and ANNIE HALL, Billy Crystal plays the Woody Allen role and Meg Ryan the Diane Keaton. Espousing the theory that "No man can be friends with a woman he finds attractive because he always wants to have sex with her," Crystal's Harry ultimately puts his hypothesis to the test as he befriends Ryan's Sally—and then finds that he is, in fact, falling in love with her. Perhaps most remembered for its delicatessen scene (in which Ryan gives the performance of her career), WHEN HARRY MET SALLY features a swingin' soundtrack of jazz standards performed by Harry Connick Jr.

Directed by Rob Reiner. US, 1989, color, 96 min.

### THELMA AND LOUISE

(100 Heroes and Villains #24)

Sun, Oct 12, 12:30; Mon, Oct 13, 4:20

Susan Sarandon and Geena Davis star as the eponymous gal pals on an innocent road trip gone bad after a fatal encounter with a rapist. Fugitives from the law, on the lam in the scenic Southwest in a '66 T-bird convertible, Thelma and Louise are the post-modern feminist answer to cult heroes like Bonnie and Clyde or Butch and Sundance. Harvey Keitel plays the thankless role of the understanding law man hell bent on doing his job. Brad Pitt beat out George Clooney for the breakthrough role of the slick cowboy J.D., object of Thelma's affection. Sarandon and Davis both received Academy Award nominations for acting, while Callie Khouri won the Oscar for Best Original Screenplay.

Directed by Ridley Scott. US, 1991, color, 129 min.

### THE ODD COUPLE

(100 Laughs #17)

Sun, Oct 19, 12:30; Mon, Oct 20, 6:30

Two years after first sharing the screen in Billy Wilder's FORTUNE COOKIE, THE ODD COUPLE reunited the team of Jack Lemmon and Walter Matthau, perfectly exploiting the comic tensions between Lemmon's buttoned-up neat-freak Felix Ungar and Matthau's slovenly slob Oscar Madison. Adapted by Neil Simon from his own play, the film inspired the long-running television series and countless knock-offs, including Matthau and Lemmon's senior citizen revivals stints as GRUMPY OLD MEN.

Directed by Gene Saks. US, 1968, color, 105 min.

### BONNIE AND CLYDE

(100 Greatest #27; 100 Heroes and Villains #32; 100 Passions #65)

Sun, Oct 26, 12:30; Mon, Oct 27, 6:30

"We rob banks." The saga of Bonnie Parker and Clyde Barrows, real-life bank robbers in the 30s dust bowl, begins in near farce to the tunes of Flatt and Scruggs, and ends in hair-raising violence (the laughs stop after kidnappee Gene Wilder says, "I'm an undertaker"). A watershed in American filmmaking—it was initially condemned in The New York Times—and still an overwhelming experience today. Ten Oscar nominations, including the five principal actors, with Oscars to Parsons and Burnett Guffey for cinematography.

Directed by Arthur Penn. US, 1967, color, 111 min.

## SPECIAL BOOK SIGNING & FILM

Washington Post reporter Will Haygood will sign his new biography, *In Black and White, the Life and Times of Sammy Davis, Jr.*, and will introduce what is probably the best Sammy and the Rat Pack film.

This special screening is sponsored by Borders Books.



### ROBIN AND THE 7 HOODS

Sun, Oct 19, 1:30

30's Chicago—and yes, that's "My Kind of Town"—as Frank Sinatra's good gangster "Robbo" finds Peter Falk's "Guy Gisborn" aiming to take over. So it's time to form his own gang with Dean Martin's "Little John," Sammy Davis, Jr.'s "Will," with Bing Crosby as "Allen A. Dale." The Rat Pack plus Der Bingle does the Robin Hood story—but this time with machine guns instead of bows—and Davis singing, "Bang! Bang!"

Directed by Gordon Douglas. US, 1964, color, scope, 123 min.

**BORDERS.**

# SILVER THREADS

## AFI Silver Welcomes Joel Grey ...

Right: AFI Silver member Ginny Hillhouse with Sam Hillhouse meet Joel Grey at a special event for members. Far right: Actor Joel Grey joined AFI Silver Theatre Director Murray Horwitz at the July 11 Bob Fosse film series kick-off with a post-screening on-stage Q & A audience discussion of CABARET.



PHOTOS BY KEVIN KENNEDY



## ... and Pat Hitchcock

Pat Hitchcock—daughter of the late “Master of Suspense,” director Alfred Hitchcock—joined AFI Silver Director Murray Horwitz on stage July 25 to open the **HITCHCOCK AT UNIVERSAL** series with a special screening of **STRANGERS ON A TRAIN**, in which she co-starred. The sold-out audience engaged Ms. Hitchcock in an enlightening post-screening discussion about her father (“he loved a good story... that was what he really cared about...”), her mother’s story-editing contribution (“my father ran all his story ideas by her”) and treasure of personal experiences as actress and producer. The keen Hitchcock sense of humor—clearly passed from father to daughter—was in evidence throughout.



## SPECIAL EVENT!

### Shocked and Amazed: New Works from Jeff Krulik

Hailed as the “king of pop culture crevices” by IndieWIRE, a “genius” by skateboard magazine WARPED, and maker of “the strangest films you’ve never heard of” by The Washingtonian, DC-based director/producer Jeff Krulik, who chronicles the world unlike any other, is back with new projects.

**JEFF KRULIK will be in attendance for all programs.**



HITLER'S HAT

### HITLER'S HAT

Fri, Oct 24, 6:30; Sat, Oct 25, 4:45;  
Sun, Oct 26, 4:00 & 8:15; Tue, Oct 28, 6:30

Hitler must have committed suicide after he found out a skinny Jewish kid from Brooklyn stomped on his hat, recalls a WWII vet, referring to how company cut-up Richard Marowitz—the day after liberating Dachau—stormed Adolph Hitler’s Munich apartment and found the Führer’s black top hat. A. O. Scott in The New York Times observes: in this “witty and touching documentary, Jeff Krulik is sensitive to the ironies and absurdities of even the most terrible episodes in Jewish history.”

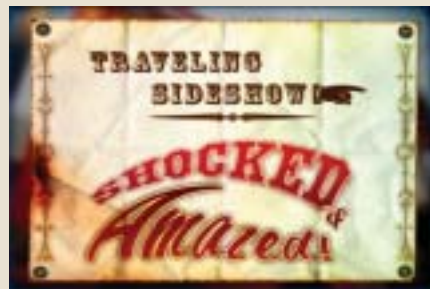
Directed by Jeff Krulik. US, 2002, 50 min.

**PLUS: I CREATED LANCELOT LINK** (US, 1999, 15 min.) The cult television show’s creators recall their crowning achievement; and **OBSESSED WITH JEWS** (US, 2000, 8 min.) A look at one fanatical memorabilia collector.

### World Premiere! TRAVELING SIDESHOW: SHOCKED AND AMAZED

Fri, Oct 24, 8:30; Sat, Oct 25, 2:30 & 7:00;  
Sun, Oct 26, 6:00; Mon, Oct 27, 8:45; Tue, Oct 28, 8:30

Hurry, Hurry Hurry! Step right up and witness tales of wonder and amazement behind the 20th century’s most unique entertainment institution—the Carnival Sideshow!! **SHOCKED AND AMAZED!** TRAVELING SIDESHOW is a journey into dime museums and carnival midways past and present, meeting the still-living greats who



swallowed swords, ate fire, and exhibited themselves as freaks—as well as the stunning new wave of current practitioners of those very same arts today.

Directed by Jeff Krulik. US, 2003, color, 50 min.

**PLUS: GO GO GIRLS DON'T CRY, ERNEST BORGNINE ON THE BUS, MR. BLASSIE GOES TO WASHINGTON** or other shorts from the Krulik archive. Approx. 20 min.

### SPECIAL SCREENING: One show only! THE PARKING LOT ODYSSEY

Sat, Oct 25, 9:00

Jeff will present a special program chronicling the complete retrospective of the phenom that began with **HEAVY METAL PARKING LOT**, the franchise he created with John Heyn. Recent additions will include never-before-screened selections from the upcoming Trio network series **PARKING LOT**, as well as the demolition of the U.S. Air Arena, nee Capitol Center.

## SPECIAL EVENT!

### THE FIRST ANNUAL **Mahalia Jackson** Birthday Celebration

**Columbus Day,  
Monday, October 13th, 12:00**

AFI Silver moves on up a little higher, in what is planned as a yearly celebration of one of the greatest voices of the 20th century. The screen, the stage, and the mighty organ of the historic Silver combine for a film and live-music tribute in Mahalia Jackson's birth month (she would have been 92). Details will be announced on a program that will include live gospel singers and scholars—as well as a selection of great performances culled from Jackson's many film and television appearances.



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Matinees**  
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**AFI Silver**  
THEATRE and CULTURAL CENTER

8633 Colesville Rd.  
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