

THE AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS

AFI Silver
THEATRE and CULTURAL CENTER

April 23 - June 13, 2004
VOLUME 1 • ISSUE 10

AFI PREVIEW

UNCUT! FIRST TIME IN DC!

GODZILLA!

Plus: Great World War II Films,
Filmfest DC, Val Lewton Centennial,
Three by Alfred Hitchcock,
Natalie Wood Tribute

MC5* A TRUE TESTIMONIAL POINT OF ORDER
A STREETCAR NAMED DESIRE CITY LIGHTS
GODSEND SYLVIA BLOWUP DARK VICTORY
SEPARATE BUT EQUAL STORMY WEATHER
CAT ON A HOT TIN ROOF WAR AND PEACE



WORD WARS



Features 2, 3, 4, 7, 13

- 2 POINT OF ORDER
- 3 MC5 *A TRUE TESTIMONIAL, GODZILLA
- 4 WORD WARS, CITY LIGHTS
- 7 KIRIKOU AND THE SORCERESS
- 13 WAR AND PEACE, BLOWUP
- 13 Two by Tennessee Williams—CAT ON A HOT TIN ROOF and A STREETCAR NAMED DESIRE

Filmfest DC 4

The Greatest Generation 6-7

- 6 Featured Showcase—America Celebrates the Greatest Generation, including THE BRIDGE ON THE RIVER KWAI, CASABLANCA, and SAVING PRIVATE RYAN

Film Series 5, 11, 12, 14

- 5 Three by Alfred Hitchcock: NORTH BY NORTHWEST, VERTIGO, and REAR WINDOW
- 11 Natalie Wood Tribute, including WEST SIDE STORY and REBEL WITHOUT A CAUSE
- 12 Val Lewton Centennial, featuring CAT PEOPLE
- 14 Montgomery College Film Series: IN A LONELY PLACE

Calendar 8-9

About AFI Silver/Kennedy Center Theatres 10

DC Area Exclusives 14, 15

- 14 Mid-Atlantic Regional Showcase (MARS): THE OTHER AMERICA
- 15 DC 48 Hour Film Project

Special Events 2, 14, 15

- 2 GODSEND
- 14 SEPARATE BUT EQUAL
- 14 Fats Waller's 100th Birthday Celebration with STORMY WEATHER
- 15 The National Institutes of Health's *Science in the Cinema*, with SYLVIA and DARK VICTORY
- 15 PAUL McCARTNEY: THE MUSIC AND ANIMATION COLLECTION

On the cover: GODZILLA, Godzilla®, Gojira and the character design are trademarks of Toho Co., Ltd.® 1954 Toho Co., Ltd. All Rights Reserved.

Inset: Marlon Hill in WORD WARS

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

AFI PREVIEW (ISSN-0194-3847) is published every six weeks by the American Film Institute's office at 8633 Colesville Road, Silver Spring, MD. Signed articles do not necessarily reflect the official institute policy. © 2004 American Film Institute. All rights reserved. Reproduction in part or whole without permission is prohibited. Editorial, publishing and advertising offices: AFI Silver Theatre and Cultural Center, 8633 Colesville Rd., Silver Spring, MD 20910 (301.495.6720). Subscription price: \$50.00 per year. All subscriptions also include membership in the American Film Institute. Send all remittances and correspondences about subscriptions, undelivered copies and address changes to: American Film Institute, 2021 N. Western Ave., Los Angeles, CA 90027, Attention: Membership. Periodicals postage paid at Silver Spring, Maryland and at additional mailing offices. Postmaster: Send address changes to AFI PREVIEW at American Film Institute, Membership Department, 2021 N. Western Avenue, Los Angeles, CA 90027.

MEMBERS ONLY SPECIAL EVENT!

GODSEND

Wednesday, April 28, 7:30



When an only child, Adam (Cameron Bright), is tragically killed on his eighth birthday, bereaved parents Rebecca Romijn-Stamos and Greg Kinnear are befriended by Robert De Niro—one of Romijn-Stamos's former teachers and a doctor on the forefront of genetic research. He offers a unique solution: reverse the laws of nature by cloning their son. The desperate couple agrees to the experiment, and, for a while, all goes well under the doctor's watchful eye. The "new" Adam grows into a healthy and happy young boy—until his eighth birthday, when things start to go horribly wrong. Adam(2) suffers from night terrors and frightening flashbacks as a sinister personality begins to emerge. The once-adoring parents grow terrified of their own son—particularly of his cold, vacant stare.



Directed by Nick Hamm; written by Mark Bomback; produced by Marc Butan, Sean O'Keefe and Cathy Schulman; executive produced by Todd Wagner, Mark Cuban and Eric Kopeloff; director of photography, Kramer Morgenthau; starring Robert De Niro, Greg Kinnear, Rebecca Romijn-Stamos and Cameron Bright. US, 2004, color, 93 min.

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

CONTINUING...

On the 50th Anniversary of the Army-McCarthy Hearings! POINT OF ORDER

Friday, April 23, with daily shows through Thursday, April 29, including weekend matinees

As the menacing Senator Joseph McCarthy, backed by henchman Roy Cohn, mesmerizingly intones Doomsday scenarios of Commie infiltration, the 1954 Army-McCarthy hearings glue viewers to TV screens over a 36-day, 188-hour marathon. In 1964, documentarian Emile de Antonio culled them into a riveting drama of Shakespearean proportions. Using the English language as both bludgeon and rapier, McCarthy raises incessant points of order. The slight, bow-tied 60ish counsel for the Army, Boston lawyer Joseph N. Welch, goads him with piercing wit until a climactic speech, delivered in sorrow and anger, causes one of America's gravest internal menaces to implode before our eyes. It was said at the time that "you can't write this stuff"—and nobody has topped it since.

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

FEATURED FILMS

WASHINGTON AREA THEATRICAL PREMIERE ENGAGEMENT!

MC5 * A TRUE TESTIMONIAL

Opens Friday, April 23, with daily shows through Thursday, May 6, including weekend matinees

Kick out the jams! This captivating rockumentary features one of the most electrifying acts ever to storm a rock'n'roll stage. And if the band's name doesn't ring a bell, take it from critic Dave Marsh: he once wrote that if the Rolling Stones in their prime were playing across the street, he'd choose to see MC5 (the Motor City 5), the late-60s Detroit rockers who set a high-energy sonic standard that has rarely been matched. Driven by radical politics, MC5's iconoclastic, punk-precursor stage show featured groundbreaking musical licks and lyrics belted out by wild-haired lead singer Rob Tyner—all delivered in an outrageous, no-holds-barred stage show, featuring outlandish costumes and White Panther Banners side-by-side with American flags.

Building buzz since its 2002 Toronto Film Festival debut, David C. Thomas's documentary includes interviews with the surviving band members and recently rediscovered performance footage (including an FBI surveillance concert tape). Though MC5's uncompromising activism may ultimately have kept them from the mainstream success enjoyed by protégées like Iggy Pop, their influence continues to resurface in rock's evolution, from glam-rock, heavy metal, punk and grunge to a new wave of acts like Rage Against the Machine, White Stripes and The Strokes.

Directed by David C. Thomas; produced by Laurel Legler. US, 2002, color, 120 min. Not Rated. **Contains Very Strong Language.**

No passes accepted.



WASHINGTON AREA THEATRICAL PREMIERE!



50th Anniversary!

The Complete Uncut, Undubbed Japanese Version Never Before Released In the US! New 35mm Print! NEW TRANSLATION AND SUBTITLES!

GODZILLA

Kennedy Center: Opens Friday, May 14, with daily shows through Thursday, May 20, including weekend matinees

AFI Silver: Opens Friday, May 21, with daily shows through Thursday, June 3, including weekend matinees

A Japanese steamer sinks in flames in an erupting sea. Then, on an island, scientists find—a giant radioactive footprint! Could it be...? In 1954, GOJIRA (the original title) was the most expensive film in Japanese history—nearly twice the budget of SEVEN SAMURAI, also released that year. Sold to the US and re-cut with a pre-Perry Mason Raymond Burr plugged in, the renamed GODZILLA became a hit here too, and over the years, a camp classic. BUT the 80-minute American GODZILLA—with 20 added minutes of Burr footage—lost 40 minutes of the original film, excising scenes that made the analogy to the atomic bomb explicit, including the original ending in which Takashi Shimura (SEVEN SAMURAI) worries that continued atomic tests might raise another monster. Also lost were emotional high points: amidst the flaming ruins of Tokyo, a mother reassures her daughter they'll soon be seeing Daddy in heaven. What survives in both versions is the original monster—not the later, dumbed-down "camp classic"—but the night-dwelling, 150-foot Jurassic reptile intent on stomping any living thing in his path, including the exquisite miniature version of Tokyo created by Toho's special effects genius Eiji Tsubaraya. Now, see this serious, cautionary sci-fi classic as it was meant to be seen! Directed/written by Ishiro Honda; co-written by Takeo Murata; produced by Tomoyuki Tanaka. Japan, 1954, b&w, 98 min. In Japanese with English subtitles.

No passes accepted. Kennedy Center tickets may be purchased at the Kennedy Center only.



WITH 40 MINUTES OF NEVER-BEFORE-SEEN FOOTAGE!

FEATURED FILMS

Washington Area Theatrical Premiere!

WORD WARS

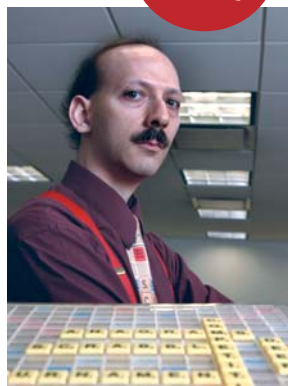
Opens Friday, May 14, with daily shows through Thursday, May 27, including weekend matinees

What last year's hit film *SPELLBOUND* was to spelling bees, *WORD WARS* is to Scrabble tournaments. Taking us to a world populated by ambitious Scrabble fanatics, this edge-of-your-seat, nail-biting documentary captures a realm of colorful characters who know all the "Q without U" words (like Q-A-I-D and Q-I-N-D-A-R), have memorized the dictionary many times over and can diagnose a rack of seven tiles instantly. Featuring players profiled in Stefan Fatsis's (who appears here) best-seller *Word Freak*, the film tracks four top-ranked players through a series of tournaments and a Washington Square tourney-veteran *versus* street-player showdown and all the way to the \$25,000 national championship in San Diego. Featured Scrabble masters include defending champ Joe Edley ("the Jack Nicklaus of the circuit"), who uses Tai chi and meditation to intimidate his opponents; Matt Graham, the acerbic stand-up comic who relies on herbal drugs to maintain focus; Baltimorean Marlon Hill, the self-described "pre-Mecca Malcolm X" who defines English as a "greedy language" reflecting the cultures that speak it; and "G.I." Joel Sherman (G.I. for gastro-intestinal), whose nervous acid reflux drives him to drink Maalox like water. A journey through Scrabble a world apart from the game your grandmother played!

Directed by Eric Chaikin and Julian Petrillo; produced by Eric Chaikin; US, 2003, color, Sony HD Cam, 77 min. Not Rated.

Contains Strong Language not suitable for children.

No passes accepted.



"Probably hereafter and forever mentioned in the same breath as *SPELLBOUND*."

—ERIC D. SNIDER,
EFILM CRITIC REVIEWS

TWO
WEEKS
ONLY!

New 35mm Print!

CITY LIGHTS

Opens Friday, May 7, with daily shows through Thursday, May 20, including weekend matinees

As Charlie Chaplin's most poignant love story opens, a group of statues is unveiled to pompously long-winded speeches (kazoos on the soundtrack), with the scruffy tramp discovered snoring away in the lap of the monumental female figure. Under pressure to go to sound in the wake of Hollywood's "All talking, all singing, all dancing" craze, Chaplin remained silent, but with a built-in musical score and some of his most hilarious slapstick: while contemplating a nude statue, Charlie performs an unwitting dance with a freight elevator yo-yoing behind him. Yet when the tramp accepts a flower from a blind girl who thinks he's rich, the story takes a touching turn: Charlie begins a relentless search for money to fund an operation to heal her. But what happens when she can see—the tramp? *That's* the subject of one of the cinema's most devastating final closeups.

Directed/produced/written by Charles Chaplin. US, 1931, b&w, silent with musical score, 89 min.



"IN MANY WAYS, THE FINEST PICTURE [CHAPLIN] EVER MADE"

—KENNETH S. LYNN, *CHARLIE CHAPLIN AND HIS TIMES*

FILMFEST DC

Filmfest DC

Between Friday, April 23 and Saturday, May 1, AFI Silver will present eight selections from Filmfest DC. Tickets are \$8 for members and \$9 for the general public.

BLUEGRASS JOURNEY

Fri, Apr 23, 9:30; Sat, Apr 24, 9:30

From the vintage to the so-called "newgrass" artists, the traditional stylings of the Dry Branch Fire Squad and Rhonda Vincent to the photogenic histrionics of ubiquitous mandolin player Chris Thile and the astonishing finger-work of dobro player Jerry Douglas (who's been called "the Jimi Hendrix of acoustic music"), *BLUEGRASS JOURNEY* is a toe-tapping glimpse of the Grey Fox Bluegrass Festival in upstate New York and of the annual World of Bluegrass event in Louisville, Kentucky.

Directed by Ruth Oxenberg; produced by Ruth Oxenberg and Rob Schumer. US, 2003, 86 min.

COMANDANTE

Sat, May 1, 6:00

One of America's most outspoken film directors, Oliver Stone, spends 30 hours of quality time with Fidel Castro. "Presented along with its follow-up, *LOOKING FOR FIDEL*, *COMANDANTE* is intellectually engaging, historically vital filmmaking"—Eddie Cockrell.

Directed/written/produced by Oliver Stone; co-produced by Fernando Sulichin. US/Spain, 2003, 93 min. In English and Spanish with English subtitles.

DANCE CUBA: DREAMS OF FLIGHT

Fri, Apr 23, 6:30

In 2000, Septime Webre, the Cuban-American artistic director of the Washington Ballet, received an invitation for his company to participate in Havana's dance festival—the first time in four decades a major American troupe had been asked to perform there. The film documents the history of ballet in Cuba and the preparations for the momentous Havana festival.

Directed by Cynthia Newport, co-directed by Barbara Kopple and Boris

Ivan Crespo; produced by Cynthia Newport. US, 2004, 105 min. In English and Spanish with English subtitles.

SEAWARD JOURNEY [El viaje hacia el mar]

Sat, May 1, 9:30

Four eccentric provincial townspeople, a smooth stranger and a blustery driver make their way in a rickety red truck from the Lavalaja region of Uruguay to the Atlantic Ocean resorts east of Montevideo. Along the way, the travelers bicker and bond as they look forward to seeing the ocean for the first time in their lives.

Directed/written by Guillermo Casanova; co-written by Julio Cesar Castro; produced by Natacha Lopez. Uruguay/Argentina, 2003, 77 min. In Spanish with English subtitles.

SEDUCING DOCTOR LEWIS

Fri, Apr 30, 6:30

In the tiny fishing village of St. Marie-La-Mauderne, locals stood in line for weekly welfare checks for eight years, remembering when the catch was good, the fishermen were proud, and life was a lot more magical. A small company wants to

build a factory on the island—but only if a full-time doctor lives in St. Marie. Enter a young doctor from Montreal, whom the locals must convince to stay.

Directed by Jean-Francois Pouliot; written by Ken Scott; produced by Roger Frappier and Luc Vandal. Canada, 2003, 108 min. In French with English subtitles.

THIS SO-CALLED DISASTER

Sat, Apr 24, 7:00; Fri, Apr 30, 9:15

A portrait of Sam Shepard and the rehearsals for his play "The Late Henry Moss" (which Shepard also directed) in San Francisco. Unfolding in a cramped adobe shack in New Mexico, the play tells the story of two long-estranged brothers (Nick Nolte, Sean Penn) reunited by the death of their father (James Gammon).

Directed/written by Michael Almereyda; produced by Callum Greene and Anthony Katagas. US, 2003, 87 min.

SHORTS PROGRAM I

Sat, Apr 24, 4:00

SHORTS PROGRAM II

Sat, May 1, 4:00

THREE BY ALFRED HITCHCOCK

NORTH BY NORTHWEST

Opens Friday, April 30, with daily shows through Thursday, May 6, including weekend matinees

The classic Hitchcock set pieces just keep on coming—"crop dustin' where they ain't no crops," a duel on Mount Rushmore and a train disappearing into a tunnel—as Cary Grant's nightmarish case of mistaken-identity snowballs into a chase across the country, menaced by James Mason and aided/thwarted by Eva Marie Saint's double (maybe triple) agent.



Directed/produced by Alfred Hitchcock; written by Ernest Lehman. US, 1959, color, 136 min.

VERTIGO

Opens Friday, June 4, with daily shows through Sunday, June 13, including weekend matinees

Acrophobic ex-cop James Stewart, hired to shadow death-obsessed Kim Novak, saves her from drowning in the shadow of the Golden Gate Bridge, but not from a fall off a tall mission steeple. On the street later, he meets what *appears* to be her double. Hitchcock shrugged off collaborators' objections to revealing the "solution" midway ("Do we want suspense or surprise?," he asked), creating one of the screen's most wrenching treatments of loss and sexual obsession: "To put it plainly, the man wants to go to bed with a woman who's dead."—Alfred Hitchcock. Featuring a dream-like Bernard Herrman score that's as hauntingly memorable as the thriller itself.

Directed/produced by Alfred Hitchcock; written by Alec Coppel and Samuel A. Taylor. US, 1958, color, 126 min.



50th Anniversary! REAR WINDOW

Opens Friday, May 14, with daily shows through Thursday, May 20, including weekend matinees

"We're all voyeurs to some extent"—Francois Truffaut. In between visits from Grace Kelly, news photographer James Stewart, laid up with a broken leg, starts checking up via telephoto lens on his neighbors across the courtyard. What is that Raymond Burr up to? One of Hitchcock's greatest successes: "I was feeling very creative at the time, the batteries were well charged."—Alfred Hitchcock.



Directed/produced by Alfred Hitchcock; written by John Michael Hayes. US, 1954, color, 112 min.

"His richest, most obsessive, and least compromising film"

—HITCHCOCK BIOGRAPHER DONALD SPOTO



SILVERDOCS

LIFE. Now Playing



© Steve McCurry / Magnum Photos

Save the Dates!

AFI/Discovery Channel

DOCUMENTARY FESTIVAL

SILVERDOCS.COM

JUNE

15-20

2004

AFI SILVER THEATRE AND CULTURAL CENTER, SILVER SPRING, MD




THE GREATEST GENERATION

FEATURED SHOWCASE

America Celebrates The Greatest Generation

AFI Silver: Friday, May 21 through Sunday, June 13

***Kennedy Center: Friday, May 21 through Sunday, May 30**

With the unveiling of the National World War II Memorial, the Nation's Capital honors the men and women of World War II with "America Celebrates the Greatest Generation," opening on Memorial Day. AFI Silver and the AFI National Film Theater at the Kennedy Center join the celebration with a spotlight on one of the most portrayed, analyzed and captivating subjects in American cinema history. World War II's spectrum of topics—from its soldiers, wives and lovers, to its saboteurs, POWs and returning veterans—is still the inspiration for Academy Award-winning films over 50 years after the last shot was fired. AFI honors America with a selection of the biggest, best and best-remembered films about our nation's greatest conflict.

* Kennedy Center tickets may be purchased at the Kennedy Center only.



THE BEST YEARS OF OUR LIVES

Kennedy Center Only: Friday, May 21, 7:30; Saturday May 22, 2:00

Back from the war, Sergeant Fredrick March lubricates his bank job with booze; ex-flyboy Dana Andrews

THE BRIDGE ON THE RIVER KWAI

AFI Silver Only: Opens Friday, May 21, with daily shows through Thursday, June 3, including weekend matinees

"Madness, madness." To American prisoner William Holden's disgusted disbelief, British colonel Alec Guinness (first choice: Charles Laughton) leads his ragged men into Japanese captivity to the strains of the *Colonel Bogey March*. After suffering torture to get camp commandant Sessue Hayakawa to play by the rules, Guinness proceeds to build him his bridge anyway. The first of David Lean's wide-screen epics (later examples: *LAWRENCE OF ARABIA*, *DR. ZHIVAGO*) balances spectacle, character study and anti-war message. Seven Oscars, including Best Film, Actor (Guinness) and Director. (In the original Boulle novel, the bridge survives!)

Directed by David Lean; written by Pierre Boulle, Michael Wilson and Carl Foreman; produced by Sam Spiegel. US, 1957, color, scope, 161 min.



"A magnificent, moving film!"

—LIFE MAGAZINE

returns to a dead marriage; and armless seaman Harold Russell—an actual war amputee—faces the girl he left behind. An overwhelming box office and critical hit: seven Oscars including Best Picture, Actor (March), Supporting Actor (Russell), and Director.

Directed by William Wyler; written by Robert E. Sherwood; produced by Samuel Goldwyn. US, 1946, b&w, 172 min.



THE GREAT ESCAPE

New 35mm Print! THE GREAT ESCAPE

Kennedy Center Only: Saturday, May 22, 5:15; Sunday, May 23, 7:30

Steve McQueen rides that cycle, James Garner scrounges, Richard Attenborough provides forceful leadership, Charles Bronson (perhaps remembering his beginnings as Charles Buchinsky in Pennsylvania's coal country) gets tunnel claustrophobia and James Coburn is "the life-

guard" in John Sturges' rip-roaring recreation of World War II's greatest POW breakout, based on the book by participant Paul Brickhill.

Directed/produced by John Sturges; written by James Clavell and W.R. Burnett. US, 1962, color, scope, 165 min.

THE THIN RED LINE

Kennedy Center Only: Saturday, May 22, 8:30; Sunday, May 23, 2:00

Terrance Malick's poetic adaptation of the novel by James Jones (*From Here to Eternity*) set during the Pacific's Guadalcanal conflict features a superstar cast, including John Travolta, George Clooney, Nick Nolte, John Cusack, Woody Harrelson, Oscar winners Sean Penn and Adrien Brody and *THE PASSION OF THE CHRIST*'s Jim Caviezel. The entire cast either worked for scale or took "cameo parts" simply to be involved in a project by the reclusive Malick, returning after a 20-year hiatus.

Directed/written by Terrance Malick; produced by Robert Michael Geisler, Grant Hill and John Roberdeau. US, 1998, color, 170 min. Rated R

STALAG 17

Kennedy Center Only: Sunday, May 23, 5:15; Monday, May 24, 6:30; Wednesday, May 26, 6:30

William Holden won an Oscar for his portrayal of a cynical hustler suspected of being a German spy in this POW drama adapted from a Broadway hit. Into the drama, Director Billy Wilder

blends his signature comedic touch to show the monotony and angst of prison life. Otto Preminger (despite the fact that he couldn't remember his lines) pulls off a superb performance as the Nazi commandant who puts on his boots to answer the phone.

Directed/written/produced by Billy Wilder; co-written by Edwin Blum. US, 1953, b&w, 121 min.

THEY WERE EXPENDABLE

Kennedy Center Only: Monday, May 24, 8:45; Wednesday, May 26, 8:45

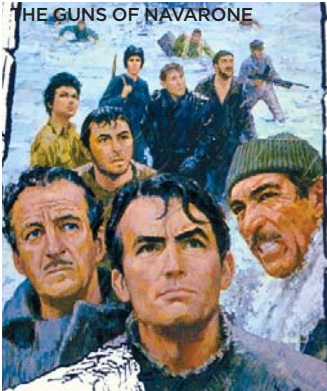
As the Philippines fall, PT boat captains Robert Montgomery (an actual wartime boat commander) and John Wayne spectacularly battle the invaders and evacuate MacArthur (one sailor even asks for his autograph) in director John Ford's masterpiece of victory in defeat. With Ford regular Ward Bond and a pre-Oscar Donna Reed (*FROM HERE TO ETERNITY*).

Directed/produced by John Ford; written by Frank Wead. US, 1945, b&w, 136 min.

THE BIG RED ONE

Kennedy Center Only: Tuesday, May 25, 6:30; Thursday, May 27, 6:30

Director Sam Fuller recounts some of his own World War II experiences, including vivid details of the First Infantry rifle squad in combat action storming Vichy French Africa, the siege of Sicily and Italy, D-Day at Omaha Beach and a horrific scene of human genocide during the liberation of a concentration camp in 1945



THE GUNS OF NAVARONE
Germany. With Lee Marvin, Mark Hamill (between STAR WARS episodes) and David Carradine. Directed/written by Samuel Fuller; produced by Gene Corman. US, 1980, color, 113 min. Rated PG

THE GUNS OF NAVARONE
Kennedy Center Only: Tuesday, May 25, 8:40; Thursday, May 27, 8:40

A monstrous pair of guns blocks the rescue of a British force trapped in the

Aegean, and Gregory Peck leads a team of saboteurs to blow them up—among them Anthony Quinn's Greek colonel and David Niven's hilariously human demolition man. The ultimate World War II Mission Impossible adventure, including a hair-raising storm at sea, cliff-scaling in a down-pour, a split-second escape, the obligatory traitor, and then the explosions—all backed by Dimitri Tiomkin's memorably pulsating score.

Directed by J. Lee Thompson; written/produced by Carl Foreman. US/UK, 1961, color, scope, 157 min.

PATTON

Kennedy Center Only: Friday, May 28, 7:30; Sunday, May 30, 5:00

"God help me, I love it so," George C. Scott's General George S. Patton laments as he views the aftermath of battle. Scott won the role of his lifetime in this biopic of the Third Army commander. Amidst the vast vistas and massive tank battles, the Francis Ford Coppola/Edmund North-scripted story focuses on the study of



character in war versus war itself. Seven Oscars, including Best Picture, Actor (Scott), Director, and Screenplay.

Directed by Franklin J. Schaffner; written by Francis Ford Coppola and Edmund H. North; produced by Frank McCarthy. US, 1970, color, scope, 170 min.

SAVING PRIVATE RYAN

Kennedy Center Only: Sunday, May 30, 2:00 & 8:00

Edward Burns, Jeremy Davies, Vin Diesel, Barry Pepper, Adam Goldberg and Giovanni Ribisi team up under captain Tom Hanks to find missing soldier Matt Damon. Their orders: bring last-surviving-son Damon to safety after two of his three brothers were killed at Normandy, and the third in New Guinea. Renowned for its brutally accurate D-Day invasion sequence, the film earned Steven Spielberg his second Best Director Oscar.

Directed/produced by Steven Spielberg; written by Robert Rodat; co-produced by Ian Bryce, Mark Gordon and Gary Levinsohn. US, 1998, color, 170 min. Rated R. Contains graphic violence and strong language.

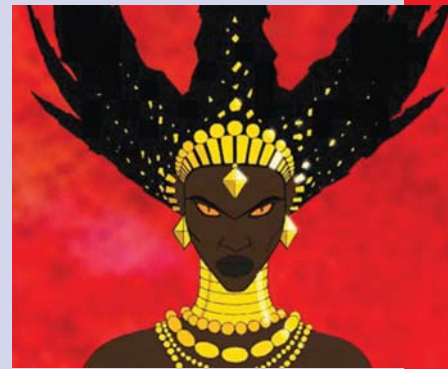
60th Anniversary of D-Day!

THE LONGEST DAY

AFI Silver: Sunday, June 6, 12:35

They don't make 'em like this anymore! Based on Cornelius Ryan's best-seller, this gargantuan recreation of the D-Day invasion features 50 international stars, an actual 22-ship fleet blazing away and battle scenes shot on the actual Normandy site. Filmed only eighteen years after the invasion, many actors were coached by their real-life counterparts.

Directed by Ken Annakin, Andrew Marton and Bernhard Wicki; written by Cornelius Ryan; produced by Darryl F. Zanuck. US, 1962, b&w, scope, 180 min.



"A finer, truer African animation [than] THE LION KING...entrances audiences from six to 60."—*The Economist*

EXCLUSIVE ENGAGEMENT! KIRIKOU AND THE SORCERESS [Kirikou et la sorcière]

Opens Friday, June 4, with daily shows through Sunday, June 13, including weekend matinees

Adapted from classic Senegalese folk tales by French-born, Guinea-raised writer/director Michel Ocelot, this animated morality tale combines astonishing imagery with compelling storytelling for people of all ages. Into an African village upon which sorceress Karaba has cast a terrible spell, a tiny boy, Kirikou, is born. All has gone sour: the spring has dried up, the villagers are black-mailed, the men have either been kidnapped or have mysteriously disappeared. "She eats them!" superstitious villagers declare. From the moment of his birth, Kirikou wants to rid the village of Karaba's curse and understand the cause of her wickedness. To find the key to Karaba's evil powers, Kirikou embarks on an adventure-filled voyage to the Forbidden Mountain, where the Wise Man of the Mountain—who knows Karaba and her secrets—awaits. Multiple award winner at the Chicago and Montreal Children's Film Festivals.

Directed/written by Michel Ocelot; produced by Didier Brunner, Paul Thiltges and Jacques Vercruyssen. France/Belgium/Luxembourg, 1998, color, 74 min. (AFI Silver will screen the English language version.) Not rated; contains some nudity.

No passes accepted.

CASABLANCA

AFI Silver Only: Opens Friday, May 28, with daily shows through Sunday, June 13, including weekend matinees

"But there are no waters in Casablanca." "I was misinformed," explains nightclub owner/war refugee Humphrey Bogart, who won't "stick his neck out for nobody"—until Ingrid Bergman walks in. CASABLANCA evolved from an unproduced play to just another Warner Bros. B melodrama (Ronald Reagan and Ann Sheridan were early choices for the leads) to a Bogart/Bergman star vehicle to a multiple Oscar winner—and finally, to the cultural icon it remains today. But the dialogue, which aficionados can now reel off by the yard, was often handed to the cast minutes before shooting, with the question of whether Bergman ended up with Bogart or Paul Henreid left for the final shooting day. As *Time Goes By* almost didn't make it in. Just another movie—until the Allied invasion of North Africa right before the premiere made CASABLANCA a prequel to history.

An American classic that gains new fans with every passing decade.

Directed by Michael Curtiz; written by Julius J. Epstein, Philip G. Epstein and Howard Koch; produced by Hal B. Wallis. US, 1942, b&w, 102 min.



APR 23-JUN 13

AT AFI SILVER AND KENNEDY CENTER

APRIL

MAY

SERIES KEY:
FFDC Filmfest DC (\$9/\$8)
SIC NIH's Science in the Cinema (Free!)
NAT Natalie Wood
HITC Hitchcock
VAL Val Lewton
WW2 World War II
TEN Tennessee Williams (at the Kennedy Center)
Last screenings or a single show are UNDERLINED

MC Montgomery College Film Series (\$5)
MARS Mid-Atlantic Regional Showcase (\$5)
MEM Members Only Event
★ AFI Silver SPECIAL EVENT
SPECIAL PRICING:
DOUBLE FEATURE—one admission price for selected "DF" shows!
Members Only "Two-For" Tuesday: Members receive two tickets for the price of one!
★ ★

NO PASS ENGAGEMENTS:
MC'S A TRUE TESTIMONIAL
GODZILLA
WORD WARS
KIRIKOU & THE SORCERESS
Due to contractual obligations,
AFI cannot accept passes to these engagements!

SUN

MON

TUE

WED

THU

FRI

SAT

25
MC'S A TRUE TESTIMONIAL 1:15, 3:45, 7:15, 9:40
POINT OF ORDER 1:00, 3:00, 5:00, 7:00
BLOWUP 3:30

26
MC'S A TRUE TESTIMONIAL 7:15, 9:40
POINT OF ORDER 7:00, 9:00
BLOWUP 6:45, 9:00

27
MC'S A TRUE TESTIMONIAL 7:15, 9:40
POINT OF ORDER 7:00, 9:00
BLOWUP 6:45, 9:00

28
MC'S A TRUE TESTIMONIAL 7:15, 9:40
POINT OF ORDER 7:00, 9:00
GODSEND 7:30

29
MC'S A TRUE TESTIMONIAL 9:40
POINT OF ORDER 7:00, 9:00
IN A LONELY PLACE 6:15

30
MC'S A TRUE TESTIMONIAL 7:15, 9:40
NORTH BY NORTHWEST 6:50, 9:30
SEDUCING DR. LEWIS 6:30
THIS SO-CALLED DISASTER 9:15

1
MC'S A TRUE TESTIMONIAL 1:15, 3:45, 7:15, 9:40
NORTH BY NORTHWEST 1:20, 6:50, 9:30
REBEL WITHOUT A CAUSE 1:00
SPLENDOR IN THE GRASS 3:50
SHORTS PROGRAM II 4:00
COMMANDANTE/LOOKING FOR FIDEL 6:00
SEAWARD JOURNEY 9:30

2
MC'S A TRUE TESTIMONIAL 1:15, 3:45, 9:40
NORTH BY NORTHWEST 1:20, 4:00, 6:50, 9:30
REBEL WITHOUT A CAUSE 7:15
WEST SIDE STORY 7:30
TOMORROW IS FOREVER 1:00
INSIDE DANCY CLOVER 3:50
REBEL WITHOUT A CAUSE 7:15
WEST SIDE STORY 7:30

3
MC'S A TRUE TESTIMONIAL 9:40
NORTH BY NORTHWEST 6:50, 9:30
REBEL WITHOUT A CAUSE 7:15
WEST SIDE STORY 7:30

4
MC'S A TRUE TESTIMONIAL 7:15, 9:40
NORTH BY NORTHWEST 6:50
WEST SIDE STORY 7:30
THE OTHER AMERICA 9:30

5
MC'S A TRUE TESTIMONIAL 7:15, 9:40
NORTH BY NORTHWEST 6:50, 9:30
WEST SIDE STORY 7:30

6
MC'S A TRUE TESTIMONIAL 7:15, 9:40
NORTH BY NORTHWEST 6:50, 9:30
WEST SIDE STORY 7:30

7
CITY LIGHTS 7:00, 8:50
WAR & PEACE PT. I 7:15
VAL Lewton, Jr. IN PERSON:
★ CAT PEOPLE 7:30
★ DF CAT PEOPLE/WALKED WITH A ZOMBIE 9:15

8
CITY LIGHTS 1:00, 3:00, 5:00, 7:00, 8:50
WAR & PEACE PT. I 2:00
WAR & PEACE PT. II 7:15
VAL
DF CAT PEOPLE/CURSE OF THE CAT PEOPLE 12:45
DF LEOPARD MAN/THE SEVENTH VICTIM 3:30
CAT PEOPLE 7:30
DF I WALKED WITH A ZOMBIE/GHOST SHIP 9:15

9
CITY LIGHTS 1:00, 3:00, 5:00, 7:00, 8:50
WAR & PEACE PT. I 2:00
WAR & PEACE PT. II 7:15
VAL
DF THE BODY SNATCHER/BEDLAM 12:45
DF GHOST SHIP/ISLE OF THE DEAD 3:40
CAT PEOPLE 7:30
DF I WALKED WITH A ZOMBIE/ISLE OF THE DEAD 9:15

10
CITY LIGHTS 7:00, 8:50
CAT PEOPLE 7:30
DF CAT PEOPLE/ CURSE OF THE CAT PEOPLE 9:15
AT THE KENNEDY CENTER:
TEN CAT ON A HOT TIN ROOF 6:30
A STREETCAR NAMED DESIRE 8:30

11
CITY LIGHTS 7:00, 8:50
VAL
CAT PEOPLE 7:30
DF LEOPARD MAN/THE SEVENTH VICTIM 9:15
SIC
★ SYLVIA 7:00 (FREE)
AT THE KENNEDY CENTER:
TEN CAT ON A HOT TIN ROOF 6:30
A STREETCAR NAMED DESIRE 8:30

12
CITY LIGHTS 7:00, 8:50
VAL
CAT PEOPLE 7:30
DF THE BODY SNATCHER/BEDLAM 9:15
★ 48 HOUR FILM PROJECT 7:15, 9:35
AT THE KENNEDY CENTER:
TEN CAT ON A HOT TIN ROOF 6:30
A STREETCAR NAMED DESIRE 8:30

13
CITY LIGHTS 7:00, 8:50
VAL
CAT PEOPLE 7:30
DF CAT PEOPLE/ WALKED WITH A ZOMBIE 9:15
★ 48 HOUR FILM PROJECT 7:15, 9:35
AT THE KENNEDY CENTER:
TEN CAT ON A HOT TIN ROOF 6:30
A STREETCAR NAMED DESIRE 8:30

14
CITY LIGHTS 7:00
WORD WARS 7:15, 9:00
HITC
REAR WINDOW 6:40, 9:10
★ 48 HOUR FILM PROJECT 9:00
AT THE KENNEDY CENTER:
GODZILLA 6:30, 8:30

15
CITY LIGHTS 1:00, 3:00, 5:00, 7:00, 8:50
WORD WARS 1:30, 3:15, 7:15, 9:00
HITC
REAR WINDOW 2:00, 4:20, 6:40, 9:10
AT THE KENNEDY CENTER:
GODZILLA 2:30, 4:30, 6:30, 8:30

APR 23 - JUN 19 AT AFI SILVER AND

KENNEDY CENTER

16 CITY LIGHTS 5:00, 7:00, 8:50 WORD WARS 1:30, 3:15, 5:00, 7:15, 9:00 HITC REAR WINDOW 2:00, 4:20, 6:40, 9:10 SEPARATE BUT EQUAL 1:00 AT THE KENNEDY CENTER: GODZILLA 2:30, 4:30, 6:30, 8:30	17 PRIVATE EVENT AT THE KENNEDY CENTER: GODZILLA 6:30, 8:30	18★★ CITY LIGHTS 9:30 WORD WARS 7:15, 9:00 HITC REAR WINDOW 9:25 AT THE KENNEDY CENTER: GODZILLA 6:30, 8:30	19 CITY LIGHTS 7:00, 8:50 WORD WARS 7:15, 9:00 HITC REAR WINDOW 6:40, 9:10 AT THE KENNEDY CENTER: GODZILLA 6:30, 8:30	20 CITY LIGHTS 7:00, 9:15 WORD WARS 7:15, 9:00 HITC REAR WINDOW 6:40, 9:10 ★ STORMY WEATHER 8:50 AT THE KENNEDY CENTER: GODZILLA 6:30, 8:30	21 GODZILLA 7:00, 9:15 WORD WARS 7:15, 9:00 WW2 THE BRIDGE ON THE RIVER KWAI 7:30 AT THE KENNEDY CENTER: THE BEST YEARS OF OUR LIVES 7:30	22 GODZILLA 12:40, 2:45, 4:50, 7:00, 9:15 WORD WARS 1:30, 3:15, 5:00, 7:15, 9:00 WW2 THE BRIDGE ON THE RIVER KWAI 1:15, 4:30, 7:30 AT THE KENNEDY CENTER: WW2 THE BEST YEARS OF OUR LIVES 2:00 THE GREAT ESCAPE 5:15 THE THIN RED LINE 8:30
23 GODZILLA 12:40, 2:45, 4:50, 7:00, 9:15 WORD WARS 1:30, 3:15, 5:00, 7:15, 9:00 WW2 THE BRIDGE ON THE RIVER KWAI 1:15, 4:30, 7:30 AT THE KENNEDY CENTER: WW2 THE THIN RED LINE 2:00 STALAG 17 5:15 THE GREAT ESCAPE 7:30	24 GODZILLA 7:00, 9:15 WORD WARS 7:15, 9:00 WW2 THE BRIDGE ON THE RIVER KWAI 7:30 AT THE KENNEDY CENTER: WW2 STALAG 17 6:30 THEY WERE EXPENDABLE 8:45	25★★ PRIVATE EVENT AT THE KENNEDY CENTER: WW2 THE BIG RED ONE 6:30 THE GUNS OF NAVARONE 8:40	26 GODZILLA 7:00, 9:15 WORD WARS 7:15, 9:00 WW2 THE BRIDGE ON THE RIVER KWAI 7:30 AT THE KENNEDY CENTER: WW2 STALAG 17 6:30 THE WERE EXPENDABLE 8:45	27 GODZILLA 7:00, 9:15 WORD WARS 7:15, 9:00 WW2 THE BRIDGE ON THE RIVER KWAI 7:30 AT THE KENNEDY CENTER: WW2 THE BIG RED ONE 6:30 THE GUNS OF NAVARONE 8:40	28 GODZILLA 7:00, 9:15 WW2 CASABLANCA 7:15, 9:30 THE BRIDGE ON THE RIVER KWAI 7:30 AT THE KENNEDY CENTER: WW2 PATTON 7:30	29 GODZILLA 12:40, 2:45, 4:50, 7:00, 9:15 WW2 CASABLANCA 12:45, 3:00, 5:10, 7:15, 9:30 THE BRIDGE ON THE RIVER KWAI 1:15, 4:30, 7:30
30 GODZILLA 12:40, 2:45, 4:50, 7:00, 9:15 WW2 CASABLANCA 12:45, 3:00, 5:10, 7:15, 9:30 THE BRIDGE ON THE RIVER KWAI 1:15, 4:30, 7:30 AT THE KENNEDY CENTER: WW2 SAVING PRIVATE RYAN 2:00, 8:00 PATTON 5:00	31 GODZILLA 12:40, 2:45, 4:50, 7:00, 9:15 WW2 CASABLANCA 12:45, 3:00, 5:10, 7:15, 9:30 THE BRIDGE ON THE RIVER KWAI 1:15, 4:30, 7:30	1 GODZILLA 7:00, 9:15 WW2 CASABLANCA 7:15, 9:30 THE BRIDGE ON THE RIVER KWAI 7:30	2 GODZILLA 7:00, 9:15 WW2 CASABLANCA 7:15, 9:30 THE BRIDGE ON THE RIVER KWAI 7:30	3 GODZILLA 7:00, 9:15 WW2 CASABLANCA 7:15, 9:30 THE BRIDGE ON THE RIVER KWAI 7:30	4 KIRIKOU & THE SORCERESS 7:10, 8:50 HITC VERTIGO 6:45, 9:20 WW2 CASABLANCA 7:15, 9:30	5 KIRIKOU & THE SORCERESS 12:30, 2:10, 3:50, 5:30, 7:10, 8:50 HITC VERTIGO 1:15, 4:00, 6:45, 9:20 WW2 CASABLANCA 3:00, 5:10, 7:15, 9:30 ★ PAUL MCCARTNEY—THE MUSIC & ANIMATION 1:00
6 KIRIKOU & THE SORCERESS 12:30, 2:10, 3:50, 5:30, 7:10, 8:50 HITC VERTIGO 4:00, 6:45, 9:20 WW2 CASABLANCA 12:45, 3:00, 5:10, 7:15, 9:30 THE LONGEST DAY 12:35	7 KIRIKOU & THE SORCERESS 7:10, 8:50 HITC VERTIGO 6:45, 9:20 WW2 CASABLANCA 7:15, 9:30	8 KIRIKOU & THE SORCERESS 7:10 HITC VERTIGO 9:20 WW2 CASABLANCA 9:30 SIC ★ DARK VICTORY (FREE) 7:00	9 KIRIKOU & THE SORCERESS 7:10, 8:50 HITC VERTIGO 6:45, 9:20 WW2 CASABLANCA 7:15, 9:30	10 KIRIKOU & THE SORCERESS 7:10, 8:50 HITC VERTIGO 6:45, 9:20 WW2 CASABLANCA 7:15, 9:30	11 KIRIKOU & THE SORCERESS 7:10, 8:50 HITC VERTIGO 6:45 WW2 CASABLANCA 7:15, 9:30 ★ "BEST-OF" 48 HOUR FILM PROJECT 9:15	12 KIRIKOU & THE SORCERESS 12:30, 2:10, 3:50, 5:30, 7:10, 8:50 HITC VERTIGO 1:15, 4:00, 6:45, 9:20 WW2 CASABLANCA 12:45, 3:00, 5:10, 7:15, 9:30
13 KIRIKOU & THE SORCERESS 3:50, 5:30, 7:10, 8:50 HITC VERTIGO 1:15, 4:00, 6:45, 9:20 WW2 CASABLANCA 12:45, 3:00, 5:10, 7:15, 9:30	14 THEATRE DARK	15 SILVERDOCS	16 SILVERDOCS	17 SILVERDOCS	18 SILVERDOCS	19 SILVERDOCS

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

JUNE

ABOUT AFI

AFI Silver

Tickets

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

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

Information

Complete program information, including updates and changes, is available at www.AFI.com/Silver. Members receive AFI PREVIEW program guide by mail. For general information call 301.495.6720. For pre-recorded program information, call 301.495.6700.

Box Office

AFI Silver box office opens at 6:00 p.m. on weekdays, 12:15 p.m. weekends or 30 minutes before the first show.

Concession & Café

AFI Silver's concession and café offer a wide range of gourmet fare in addition to the full range of traditional theatre treats. Enjoy candy and popcorn (topped with real butter!), as well as domestic and imported beer, delicious coffee drinks, a variety of pizzas and gourmet stuffed pretzels. Please see daily menu.

Location and Directions

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

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

By Metro: AFI Silver is located on Colesville Road, just two blocks north

DINNER AND A MOVIE expands to Mayorga Coffee Roasters!

Bring in your AFI SILVER ticket stub to MAYORGA's Silver Spring location and receive 20% off your check.

Plus, AFI members receive a free cup of coffee every day with membership card.

Don't Forget! Bring your AFI SILVER ticket stub to AUSTIN GRILL's new Silver Spring location and receive 10% off your check.

All offers good day of show only, unless noted otherwise. Does not include tax and tip. Not redeemable for cash.

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.

*** Valet Parking Now Available at Gateway Plaza!**
New Public Parking Coming in May!

Parking

Convenient parking is available to AFI patrons behind the Lee Building at the corner of Colesville Road and Georgia Avenue (\$3 for the entire evening). The lot can be entered from either Georgia Avenue or Fenton Street. This May, look for the opening of the Wayne Avenue parking garage in the New Downtown Silver Spring. Located directly behind the AFI Silver Theatre, and in the center of the vibrant new shopping and entertainment center, the Wayne Avenue will offer FREE PARKING after 6:00pm on weekdays and all day on weekends. *Until the new garage opens, VALET PARKING service will be available evenings at Gateway Plaza (in front of the historic shopping center at the corner of Georgia and Colesville).

AFI PREVIEW

CONTRIBUTING WRITERS	Michael Jeck
	Gabriel Wardell
	Murray Horwitz
	Mary Kerr
EDITOR	Joan Kirby
COPY EDITORS	Michele Brown
	Todd Hitchcock
DESIGNER	Melissa Kelly, AURAS Design

THANKS TO OUR SPONSORS



MAY is Members Month

Honoring and Celebrating Charter Members

To thank Charter Members for their early and much-appreciated support of the AFI Silver, a variety of special offers have been created for the month of May.

- **Popcorn—it's on us!**
- **Two-for-one tickets**
- **Special members screenings and events**
- **50% discount on gift memberships in May**
- **New valuable member benefits beginning this May but lasting all year!**

See page 14 for more details.

Kennedy Center Box Office

The AFI box office is located in the Kennedy Center Hall of States and open one half-hour before screenings. The box office is not open on days when no screening is scheduled. For program information call 202.785.4600.

Tickets

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

AFI Silver Theatre and Cultural Center Staff

Linda Barrett	Johannah Manohar
Ray Barry	Michael Marini
Joshua Boehr	Shaye Ogbonna
Earnestine Boles	Lori Sousa
Michele Brown	John Summers
Joy Cooney	Lisa Tropea
Todd Hitchcock	Gabe Wardell
David Hoag	Claire Weingarten
Murray Horwitz	Alex Winder
Michael Jeck	Penny Yao
Joan Kirby	

SILVERDOCS Staff

Patricia Finneran	Amy King
Mary Kerr	Nina Seavey

Membership RSVP

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

☐ **FRIEND \$50** Four free screening passes (\$32 value), \$1 discount for two to all regular screenings, members-only screenings, AFI PREVIEW calendar mailings, American Film members magazine, access to the online *AFI Catalog of Feature Films*, voting for the annual AFI's 100 Years series and much more.

☐ **CONTRIBUTOR \$100** All above benefits, plus: sneak preview screenings, priority ticketing for select screenings, \$1 discount on up to four tickets, four more screening passes for a total of eight (\$64 value) and more.

NAME

ADDRESS

CITY

STATE

ZIP

PHONE (INCLUDE AREA CODE)

E-MAIL (ESSENTIAL FOR ONLINE BENEFITS)

PAYMENT

☐ Check payable to AFI enclosed ☐ Visa ☐ MasterCard ☐ Discover ☐ AmEx

CARD NUMBER

EXPIRATION

SIGNATURE

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

Call 800.774.4AFI

TRIBUTE SERIES

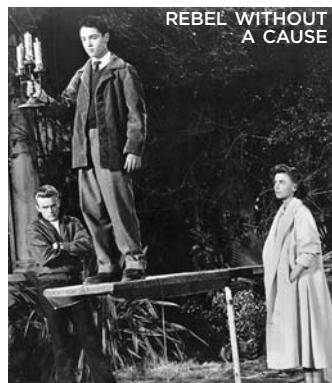
AFI Silver Only! Natalie Wood A Life in Pictures



She spent her life in the movies. Her childhood is still there to see in *MIRACLE ON 34th STREET*, as is her adolescence in *REBEL WITHOUT A CAUSE*. Her coming of age? Still playing in *SPLendor IN THE GRASS*, *WEST SIDE STORY* and so many other hits. From Natalie Wood's debut at age seven in 1946 (playing Claudette Colbert and Orson Welles's ward in *TOMORROW IS FOREVER*), to her shocking, untimely death in 1981, the decades of her life are marked by movies that—for their moments—summed up our yearnings for the American dream.

Screenwriter and Wood biographer Gavin Lambert, whose 20-year friendship with Natalie began when she petitioned to star in the movie adaptation of his novel *Inside Daisy Clover*, will appear live on-stage at the afternoon screenings of *REBEL WITHOUT A CAUSE* and *SPLendor IN THE GRASS* on Saturday, May 1, and *TOMORROW IS FOREVER* and *INSIDE DAISY CLOVER* on Sunday, May 2. Mr. Lambert will be available to sign copies of his 2004 best-selling book, *Natalie Wood: A Life*. These special events are co-sponsored by Borders Books and Music.

BORDERS®



SPECIAL SATURDAY MAY 1 MATINEE EVENT! Biographer Gavin Lambert Live On-Stage with **REBEL WITHOUT A CAUSE**

Saturday, May 1, 1:00; Sunday,
May 2, 7:15; Monday, May 3, 7:15



The archetypal teen-alienation movie and a huge box office success, though perhaps more subversive than 50s audiences cared to admit. Best known for James Dean's iconic, impassioned and cleverly shaded performance, but also for veteran child star Natalie Wood's turning-point performance as the thrill-seeking Judy, earning the 16-year-old her first Oscar nomination for Best Supporting Actress.

Directed/story by Nicholas Ray; written by Irving Shulman and Stewart Stern; produced by David Weisbart. US, 1955, color, scope, 111 min.

**MEMBERS: \$5
7:15 SUN &
MON 5/2 & 3**

SPECIAL MATINEE EVENT! Biographer Gavin Lambert Live On-Stage with **SPLendor IN THE GRASS**

Saturday, May 1, 3:50

"No nice girl feels like that." Small-town repression in eve-of-the-Depression Kansas keeps teenage love of Warren Beatty and Natalie Wood unconsummated, but his dalliance with another sends Wood to a sanitarium. With Pat Hingle as a roistering parent undone by the Crash and a memorable longing look at the finale. Beatty's screen debut, and Wood's second Oscar nomination. Featuring an Oscar-winning screenplay by William Inge (and a title from William Wordsworth's *Ode to Immortality*).

Directed/produced by Elia Kazan; written by William Inge. US, 1961, color, 124 min.



WEST SIDE STORY

Opens Sun, May 2, with
evening shows through
Thurs, May 6

Sharks! Jets! Ten—count 'em, ten—Oscars for the dazzling screen adaptation of Broadway's *Romeo and Juliet*-inspired musical smash, including Best Picture. Best

remembered for the brilliant Leonard Bernstein/Stephen Sondheim score (*Maria*, *Tonight*, *When You're a Jet, America*) and Jerome Robbins' vibrant choreography featuring the Academy Award-winning footwork of George Chakiris and Rita Moreno. Robbins personally courted Natalie Wood to be his screen Maria.

Directed by Robert Wise and Jerome Robbins; written by Ernest Lehman, from the musical by Arthur Laurents and Jerome Robbins; music and lyrics by Leonard Bernstein and Stephen Sondheim; produced by Robert Wise. US, 1961, color, scope, 151 min.



**Screenwriter and
Biographer Gavin
Lambert Live On-Stage
at Special Matinee
Events!**

SPECIAL MATINEE EVENT! Biographer Gavin Lambert Live On-Stage with the New 35mm Print of **TOMORROW IS FOREVER**

Sunday, May 2, 1:00

Listed among the dead of World War II, Orson Welles, sporting a new face, returns to find wife Claudette Colbert now remarried to George Brent. But is it forever? Seven-year-old Natalie Wood plays the war-orphan ward of Welles, who found the youngster's performance "almost terrifyingly professional," but also found "something very sad and lonely about this compelling child."

Directed by Irving Pichel; written by Gwen Bristow and Lenore J. Coffee; produced by David Lewis. US, 1946, b&w, 105 min.

SPECIAL MATINEE EVENT! Biographer Gavin Lambert Live On-Stage with **INSIDE DAISY CLOVER**

Sunday, May 2, 3:50

In this 60s take on the on- and off-screen world of 30s Hollywood, Natalie Wood plays an ambitious child star whose fortunes rise and fall under the (mis)guidance of delusional star mother Ruth Gordon and abusive studio boss Christopher Plummer. Over-sheltered, her heart gets broken by a cavalier—and closeted—Robert Redford (in one of his first screen roles). "I'll kill for that part," she told screenwriter Gavin Lambert (she was already his first choice). Features Wood at her best in her silently screaming breakdown, shot outside the sound booth while her musical number plays on screen.

Directed by Robert Mulligan; adapted by Gavin Lambert, from his novel; produced by Alan J. Pakula. US, 1965, color, 128 min.



Val Lewton: Master Of The Macabre

Friday, May 7 through Thursday, May 13

On the occasion of the 100th birthday of Val Lewton (1904-1951), AFI Silver will screen a selection of the innovative producer's stylish horror classics, including selected daily double features.

Fresh from story editor chores for David O. Selznick (he considered *GONE WITH THE WIND* "ponderous trash"), first-time RKO producer Val Lewton was handed a title and told to come up with a picture to match. When the resulting *CAT PEOPLE* became a sleeper hit with a shoestring budget, the reluctant horror specialist—collaborating with directors Jacques Tourneur, Mark Robson and 1998 AFI Life Achievement Award recipient Robert Wise—proceeded to create a succession of low-budget masterpieces of the macabre, eschewing special effects in favor of subtlety, imagination, and the unseen. Lewton's run at RKO lasted only four years, but his work remains unique to this day, still delivering the chills that are—"all in your mind."

Double Feature Special!

Selected daily screenings in the Val Lewton series include **TWO MOVIES FOR THE PRICE OF ONE!** Check the calendar page for listings.

I WALKED WITH A ZOMBIE

Fri, May 7; Sat, May 8; Sun, May 9; Thu, May 13

A Haitian, twisted take on *JANE EYRE* and "the best film I've ever done in my life"—Jacques Tourneur. Nurse Frances Dee decides on direct treatment methods for Tom Conway's catatonic wife, as the natural and the supernatural collide in a tale of love, mystery and voodoo—with calypso accompaniment by Sir Lancelot.

Directed by Jacques Tourneur; written by Curt Siodmak and Ardel Wray; produced by Val Lewton. US, 1943, b&w, 69 min.

THE LEOPARD MAN

Sat, May 8; Tue, May 11

A publicity stunt turns deadly in this adaptation of Cornell Woolrich's

BLACK ALIBI: a leopard stalks a small New Mexico town—but are we sure? Best remembered for Margo's two nocturnal walks—alternately folksy and chilling—and the blood seeping under the locked door. "One of Hollywood's original gems."—Film critic Manny Farber.

Directed by Jacques Tourneur; written by Ardel Wray and Edward Dein; produced by Val Lewton. US, 1943, b&w, 66 min.

THE SEVENTH VICTIM

Sat, May 8; Tue, May 11

In her film debut, Kim Hunter searches for her sister amid unnervingly calm and soft-spoken Greenwich Village devil worshippers—and they're looking for her, too. With a pre-*PSYCHO* shower scene, murder on a subway, and the ultimate horror—the sound of an overturning chair. "Val Lewton's most personal film, and certainly one of his greatest."—*TV Guide*

Directed by Mark Robson; written by DeWitt Bodeen and Charles O'Neal; produced by Val Lewton. US, 1943, b&w, 71 min.

THE GHOST SHIP

Sat, May 8; Sun, May 9

Non-supernatural suspense in a SEA WOLF vein: mate Russell Wade's warnings about freighter captain Richard Dix's budding insanity are laughed off by his crew, even as the captain plots sadistic revenge against the squealer. With elegant visuals and a moody seachanty score. "Darkly atmospheric and full of pulp poetry."—*TimeOut*.

Directed by Mark Robson; written by Donald Henderson Clarke; produced by Val Lewton. US, 1943, b&w, 69 min.

IN MEMORIAM JOEL E. SIEGEL
Longtime Washington, DC film and music critic and Georgetown University professor Joel E. Siegel passed away suddenly in March of this year. The author of *Val Lewton: The Reality of Terror*—the definitive study of Lewton and his films—had been asked by AFI Silver to be part of this series. We mourn his loss, and, by paying tribute to the films of Val Lewton, we also remember his finest champion, Joel E. Siegel.

SPECIAL EVENT!

Val Lewton, Jr. Live on stage at the Friday, May 7 screenings of

CAT PEOPLE

Opens Friday, May 7, with daily shows through Thursday, May 13, including weekend matinees

Ambiguities abound as Balkan-descended fashion designer Simone Simon fears a panther metamorphosis if her passions are aroused—or is it just all in her mind? Memorably subtle horror sequences include a stalking at an indoor pool (the director's fist provided the shadow) and the ultimate shock—the arrival of a New York bus.

Directed by Jacques Tourneur; written by DeWitt Bodeen; produced by Val Lewton. US, 1942, b&w, 73 min.

SPECIAL EVENT!

On the occasion of his father's 100th birthday, May 7, Val Lewton, Jr. will appear live on stage to discuss his father's films at the 7:30 screening of *CAT PEOPLE* and the 9:15 double feature of *CAT PEOPLE* and *I WALKED WITH A ZOMBIE*.



THE CURSE OF THE CAT PEOPLE

Sat, May 8; Mon, May 10

Eerie but non-horrific exploration of a child's daydreams, as lonely 6-year-old Ann Carter conjures up the spirit of dad's psychopathic first wife Simone Simon as an imaginary playmate. "Full of the poetry and danger of childhood."—James Agee.

Directed by Robert Wise and Gunther von Fritsch; written by DeWitt Bodeen; produced by Val Lewton. US, 1944, b&w, 70 min.

ISLE OF THE DEAD

Sun, May 9

"The story of a woman driven insane through the natural process of premature burial"—Val Lewton. During the

1912 Balkan war, Greek general Boris Karloff and refugees Jason Robards, Sr. and Alan Napier are trapped on a plague-ridden island, as Katherine Emery rises from her crypt to go on an impaling spree. "ISLE OF THE DEAD deserves an exalted place in the history of horror."—*TV Guide*
Directed by Mark Robson; written by Josef Mischel and Ardel Wray; produced by Val Lewton. US, 1945, b&w, 71 min.

THE BODY SNATCHER

Sun, May 9; Wed, May 12

"Never get rid of me! Never get rid of me!" Pioneer anatomist Henry Daniell finally tires of cab driver/grave robber Boris Karloff's taunts, but then finds he may have gone a corpse too far. Adapted from the Robert Louis Stevenson story, based on the Burke & Hare case. Final pairing of horror icons Karloff and Bela Lugosi.

Directed by Robert Wise; written by Philip MacDonald and Val Lewton; produced by Val Lewton. US, 1945, b&w, 73 min.

BEDLAM

Sun, May 9; Wed, May 12

Lewton's most lavish production, with decor inspired by Plate 8 of Hogarth's "Rake's Progress": actress Anna Lee's efforts to reform Boris Karloff's 18th-century madhouse backfire into her own committal, with a grisly conclusion inspired by Edgar Allan Poe. Directed/written by Mark Robson; co-written/produced by Val Lewton. US, 1946, b&w, 69 min.



FEATURED FILMS

Washington Area Theatrical Premiere!
The original, uncut, subtitled 70mm Print!

WAR AND PEACE [Vojna i mir]

Part I: "Andrei Bolkonsky" and "Natasha Rostova"—approximately 240 min.

Friday, May 7, 7:15; Sat-Sun, May 8-9, 2:00

Part II: "The Year 1812" and "Pierre Bezukhov"—approximately 180 min.

Sat-Sun, May 8-9, 7:15

Writer/director/star Sergei Bondarchuk's Russian epic recounts life, love, and death in the Rostov, Bolkonsky and Bezukhov families through war and peace (1805-1812), from the battle of Austerlitz to the Retreat from Moscow. Bondarchuk's adaptation of Leo Tolstoy's classic remains the most expensive movie ever made



(\$100,000,000 in 1960s dollars), and arguably the most spectacular, as the camera swoops over gigantic battle scenes, using 100,000 extras. The director took artistic chances as well, triumphantly casting erstwhile ballerina Ludmila Savelyeva in her first acting role; using hand-held, point-of-view shots in 70mm; and super-impositions and split screens, even throwing scarves past the camera. Cut and dubbed in English, the film still won the Best Foreign Film Oscar.

This will be the first ever Washington screening of the uncut, undubbed original 70mm version.

Directed and written by Sergei Bondarchuk; co-written by Vasili Solovyov. USSR, 1967, color, 70mm. Russian with English subtitles.

M MEMBERS TWO-FOR:
 SEE BOTH PARTS
 FOR ONE PRICE!
 \$7.50! SUN 5/9 ONLY
 (PLEASE RETAIN STUB)

TWO BY TENNESSEE

In conjunction with the Kennedy Center's April-July celebration of Tennessee Williams, AFI presents the two best-remembered screen adaptations of the master's work. At the Kennedy Center: Monday, May 10 through Thursday, May 13.

CAT ON A HOT TIN ROOF

Mon, May 10-Thu, May 13, 6:30

M
 MEMBERS:
 \$5 ADMISSION

Embittered ex-jock Paul Newman prefers booze to the charms of white-slipped Elizabeth Taylor, and explores the question of "mendacity" with Burl Ives' Big Daddy in Richard Brooks' controversial adaptation of Tennessee Williams' Broadway smash. (Williams didn't like it, but it got six Oscar nominations.)

Directed/written by Richard Brooks; co-written by James Poe; produced by Lawrence Weingarten. US, 1958, color, 108 min.



A STREETCAR NAMED DESIRE

Mon, May 10-Thu, May 13, 8:30

M
 MEMBERS:
 \$5 ADMISSION

"Stellllla! Stelllaaa!" Vivien Leigh's faded southern belle Blanche Dubois is destroyed by brutish brother-in-law Marlon Brando's Stanley Kowalski. Director Kazan retained the claustrophobic setting and most of the principals of Tennessee Williams's award-winning Broadway smash, but substituted Leigh (from Olivier's London production of the play) for Jessica Tandy. "No better, more powerful film exists of a play."—



Critic David Shipman. Winner of five Oscars, including Best Actress.

Directed by Elia Kazan; written by Tennessee Williams, from his play; produced by Charles K. Feldman. US, 1951, b&w, 125 min.

Kennedy Center tickets may be purchased at the Kennedy Center only.

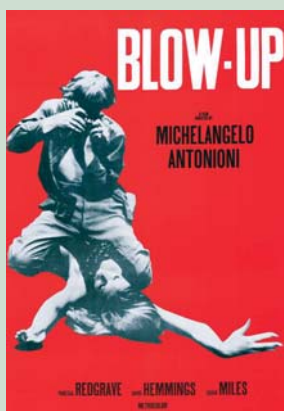
THREE DAYS ONLY!

BLOWUP

Sat, April 24, 1:10, 3:30 & 9:00; Sun,
 April 25, 3:30; Tue, April 27, 6:45 & 9:00

Michelangelo Antonioni's BLOWUP brought the art film to the masses, broke the nudity barrier, captured the Mod, Mod look of "Swinging London," and influenced both major studio movies and independent cinema for years to come. The Italian master's first foray into English-language films accomplishes the sublime irony of being both a pop-culture classic and a subtly pointed indictment of youth's fecklessness. And the late David Hemmings (1941-2003), as BLOWUP's jaded fashion photographer, became a 60s icon, but never found another role to match. So, is this a 60s time capsule or a timely encapsulation of modern, media-driven alienation? Famously loved, hated and debated (Pauline Kael was among its illustrious detractors), the film undeniably retains its power to provoke, challenge and inspire.

Directed/co-written by Michelangelo Antonioni; co-written by Tonino Guerra, with English dialogue by Edward Bond; produced by Carlo Ponti; music by Herbie Hancock. UK/Italy, 1966, color, 111 min.



"A great film"
 —ROGER EBERT,
 CHICAGO SUN-TIMES

Montgomery College Film Series

Continuing their commitment to film education in Montgomery County, AFI Silver and Montgomery College present exceptional films from the College's spring film curriculum, each introduced by a Montgomery College course instructor and followed by an instructor/audience discussion of the film. The general public is encouraged to come and participate in these lively discussions. Tickets are \$5 for Montgomery College students with I.D. (plus one guest at \$5) and standard admission for all others.



IN A LONELY PLACE

Thursday, April 29, 6:15

Grilled by the cops under suspicion of murder, tempestuous screenwriter Bogart gets a phony alibi courtesy of girl-next-door Gloria Grahame, but their ensuing love affair gets interrupted by his repeated bouts of insane rage—could he really be the killer? “Never were despair and solitude so romantically alluring.”—Critic Geoff Andrew.

Directed by Nicholas Ray; written by Andrew Solt; produced by Robert Lord. US, 1950, b&w, 94 min.

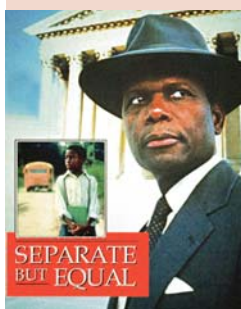
AFI SILVER FAMILY MATINEE

50th Anniversary Commemoration of the Landmark *Brown vs. Board of Education* Supreme Court Decision!

SEPARATE BUT EQUAL

Sunday, May 16, 1:00

AFI founding director George Stevens, Jr.'s thrilling made-for-TV account of one of the most historic moments in American history. Stunningly controlled performances from Sidney Poitier as



Thurgood Marshall, Burt Lancaster as opponent John W. Davis and Richard Kiley as Chief Justice Earl Warren. Nominated for eight Emmy Awards, winning for producers Stevens and Margulies and for Alixe Gordin's offbeat casting.

Directed/written by George Stevens, Jr.; produced by Stan Margulies and George Stevens, Jr. US, 1991, color, 186 min.



Mid-Atlantic Regional Showcase (MARS)

In conjunction with the DC Independent Film Festival and the Montgomery College Film Department, AFI continues its ongoing monthly showcase of independent filmmaking from the Mid-Atlantic region. Showcases are held on the first Tuesday of every month, following a casual, networking “Meet and Greet” in the AFI Silver Cafe.

Filmmaker Gene Martin Live on Stage with THE OTHER AMERICA

Tuesday, May 4, 9:30

As if being in high school weren't hard enough, Ari's situation is complicated by the fact that he and his mother live in a homeless shelter. A budding graffiti artist (“Shelter Boy”), Ari hides his living conditions and his family's poverty from his high school friends while navigating the treacherous terrain of adolescence. Independent auteur Eugene Martin's latest feature explores youth culture in urban Philly, where disillusionment and the hopes and dreams of American kids call into question the notion of the American dream. Martin's other works, *EDGE CITY* and *DIARY OF A CITY PRIEST*, starring David Morse, have toured the international festival circuit. Eugene Martin is an Assistant Professor in the Film and Media Arts Department at Temple University.

Directed/written by Eugene Martin; produced by Eugene Martin and Michael Yacko. US, 2004, color, 83 min. Not Rated

Fats Waller's 100th Birthday Celebration!

Thursday, May 20, 8:50

Join AFI Silver's Murray Horwitz, co-author of the hit Broadway musical *Ain't Misbehavin'*, based on the music and comedy of Thomas “Fats” Waller (born May 21, 1904), for a celebration of one of the greatest of all American entertainers. Horwitz will introduce rarely seen film performances, as well as Waller's best-known movie.

STORMY WEATHER

One of the most valuable and enjoyable of all American musical treasures, with performances by the legendary Bill “Bojangles” Robinson, Lena Horne, Cab Calloway, Dooley Wilson (a year after his *As Time Goes By* CASABLANCA triumph), and more, including an astonishing tap dance finale by the legendary Nicholas Brothers. Waller performs Nat King Cole's *That Ain't Right* and his own *Ain't Misbehavin'*.

Directed by Andrew Stone; written by Frederick Jackson and Ted Koehler; produced by William LeBaron. US, 1943, b&w, 77 min.

M FREE tickets are available to AFI members with valid membership cards on a first-come, first-served basis through the AFI Silver box office only. Non-member tickets are \$8.50; \$7.50 for seniors and students.

May is Members Month

Honoring and Celebrating Charter Members

To thank Charter Members for their early and much-appreciated support of the AFI Silver, a variety of special offers have been created for the month of May. Look for the new **M** icon for special members offers.

Popcorn—It's On Us!

No moviegoing experience is complete without something to snack on. Members can receive free popcorn at the concession stand on any day in the month of May. Just show a member card and ticket stub to enjoy this special benefit. Limit of two bags of popcorn per day.

Two-for-One Tickets (Box Office Only!)

M Members are invited to purchase two tickets for the price of one every Tuesday, as well as to select-

ed screenings throughout the month of May. Selected screenings are indicated with a members icon and “Two-for” note throughout this publication. Member passes may not be used for this special offer. A valid member card must be presented to retrieve tickets. Offer available at box office only.

Special Members Screenings, Events and Discounts

Look throughout the calendar for the **M** icon denoting special members screenings, events and discounts. A valid member card must be presented to retrieve tickets. Discounts at box office only.

50% Discount on Gift Memberships in May

There is no need to think any longer about what to get your favorite film lover for their birthday, anniversary or special occasion. AFI Silver membership, which is tax-deductible and includes free theatre passes, AFI PREVIEW, discounts to screenings, advance notice to AFI Silver events and more, is a

great value. During May, current members can call 800.774.4234 to receive 50% off the membership price at all levels. Offer restricted to new gift memberships from current members only. Offer cannot be used for renewing memberships.

New Valuable Member Benefits Beginning this May but Lasting All Year!

Exciting and valuable new benefits have been added to the AFI Silver membership! Starting at the Friend level (\$50), members can receive a year-long subscription to *PREMIERE* magazine (cover price \$48!)—the only magazine to concentrate 100% on film. Members at the Contributor level (\$100) and higher will also receive a free year-long subscription to *ENTERTAINMENT WEEKLY* (cover price \$190), providing the latest on movies, television, music, books and more. More unique benefits to be announced soon.

EDUCATING ON SCREEN

SCIENCE IN THE CINEMA

Tuesday, May 11 & Tuesday, June 8

**FREE
SERIES!**

AFI Silver will host The National Institutes of Health (NIH) Office of Science Education (OSE)'s exciting public program—Science in the Cinema, a FREE film series. Every second Tuesday in May, June and July at 7:00 p.m., a film with a medical science-related theme will be presented at AFI Silver. Following each film, a guest speaker with expertise in the scientific aspect of the film will comment and participate in a Q & A session with the audience. All films will be shown with open captions, and American sign-language interpreters will be available for the post-film discussions.

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

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

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

SYLVIA

Tuesday, May 11, 7:00

The biography of poet Sylvia Plath (Gwyneth Paltrow) and her struggles with depression that eventually lead to suicide. "A handsome... production on par with 2001's IRIS."—Jessica Winter, *Village Voice*

Directed by Christine Jeffs; written by John Brownlow; produced by Alison Owen and Thomas Neris. UK, 2003, color, 100 min.

Guest Speaker, Norman Rosenthal, M.D., Former Chief, Section on Environmental Psychiatry, National Institute of Mental Health (NIMH), NIH

DARK VICTORY

Tuesday, June 8, 7:00

Socialite Bette Davis finds romance and healing with doctor George Brent as she battles a brain tumor—but will she make it? Classic three-handkerchief Davis vehicle, with Ronald Reagan—and Humphrey Bogart as an Irish-accented horse trainer.

Directed by Edmund Goulding; written by George Emerson Brewer, Jr., Bertram Bloch and Casey Robinson; produced by David Lewis and Hal B. Wallis. US, 1939, black and white, 104 minutes.

Guest Speaker, Cheryl Royce, MS, CRNP, Adult Nurse Practitioner, Neuro-Oncology Branch, National Cancer Institute, National Institutes of Health



SYLVIA

DC 48 Hour Film Project

Screenings and Special "Best of" Show!

Screenings: Wed, May 12, 7:15 & 9:35; Thu, May 13, 7:15 & 9:35; Fri, May 14, 9:00

DC 48 Hour Film Project "Best of" Screenings: Friday, June 11, 9:15



The 48 Hour Film Project

The AFI Silver is pleased to present screenings from the DC 48 Hour Film Project, where teams of filmmakers have just 48 hours to write, shoot and edit a film. Every second counts when you have only a weekend to make a film. First assemble a team—professionals, amateurs, friends and neighbors always factor into the mix. Assignments go out on a Friday, including a genre, a character, a line of dialogue and a prop that the team must incorporate into its short film. Writers bang out a script, actors start rehearsing and musicians start composing; the cameras roll through Saturday and by Sunday night, editors hand in the final cut of the team's mini-masterpiece.

Begun in Washington, DC in 2001, the 48 Hour Film Project is now an international competition that takes place in 20 cities on three continents. The 2003 DC 48 Hour Film Project was awarded the Washington, DC Mayor's Award for Innovation in the Arts. Last year nearly 50 teams participated, with even more expected in 2004. This year's DC 48 Hour Film Project takes place May 7-9. The deadline for registration is April 9.

AFI Silver will screen the finished entries on May 12, 13 and 14, and on June 11 will host the DC 48 Hour Film Project's "Best of" show—including the selection of this year's "Best of City" winner, which will compete internationally for the title of 48 Hour Film of the Year. Come see what local filmmakers can produce when the pressure's on!

(For more information about the project: www.48hourfilm.com)

No passes accepted. All tickets \$7.50.

SPECIAL FAMILY EVENT!

**Special Advance Screening!
WASHINGTON AREA PREMIERE!
PAUL MCCARTNEY:
THE MUSIC & ANIMATION
COLLECTION**

Saturday, June 5, 1:00

A special program of three award-winning animated short films written, produced, voiced and scored by Paul McCartney: TROPIC ISLAND HUM, TUESDAY and RUPERT AND THE FROG SONG.

Features two songs and an orchestral suite never released on disc in the US! Program also includes two mini-documentaries with McCartney and his team of artisans creating animations by the traditional hand-crafted method, plus an interview with Sir Paul explaining his passion for animation and the early Disney films that inspire him. Program courtesy of MPL and Miramax Home Entertainment, celebrating the new DVD release of PAUL MCCARTNEY—THE MUSIC AND ANIMATION COLLECTION. Including three short animated films and "the making of" TUESDAY and TROPIC ISLAND HUM.

Directed by Geoff Dunbar; written/produced/voiced/scored by Paul McCartney. UK, 2004, Approx. 80 min. Suitable for children, but not rated.



**Suitable for
children age 6
and older. (All the
way up to 100!)**

A Special Welcome to THE MAJESTIC

Silver Spring's New CONSOLIDATED
THEATRES Complex

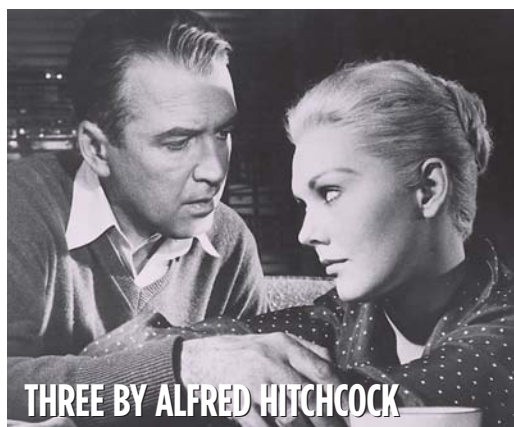


Featuring

- ◆ Stadium seating
- ◆ Gourmet concessions
- ◆ 20 wall-to-wall screens
- ◆ Loyalty program

We at AFI SILVER are *really* excited about the arrival of this new movie palace right around the corner. Look for collaborations between our two theaters in the very near future!

INSIDE THIS ISSUE



AFI Silver
THEATRE and CULTURAL CENTER

8633 Colesville Rd.
Silver Spring, MD 20910

PRSR STD
U.S. POSTAGE
PAID
CLEVELAND, OH
PERMIT NO. 1890