

THE AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS

AFI Silver
THEATRE and CULTURAL CENTER

June 23 - August 7, 2003

AFI PREVIEW

70 MM Rules! Lawrence of Arabia and 2001: Larger Than Life

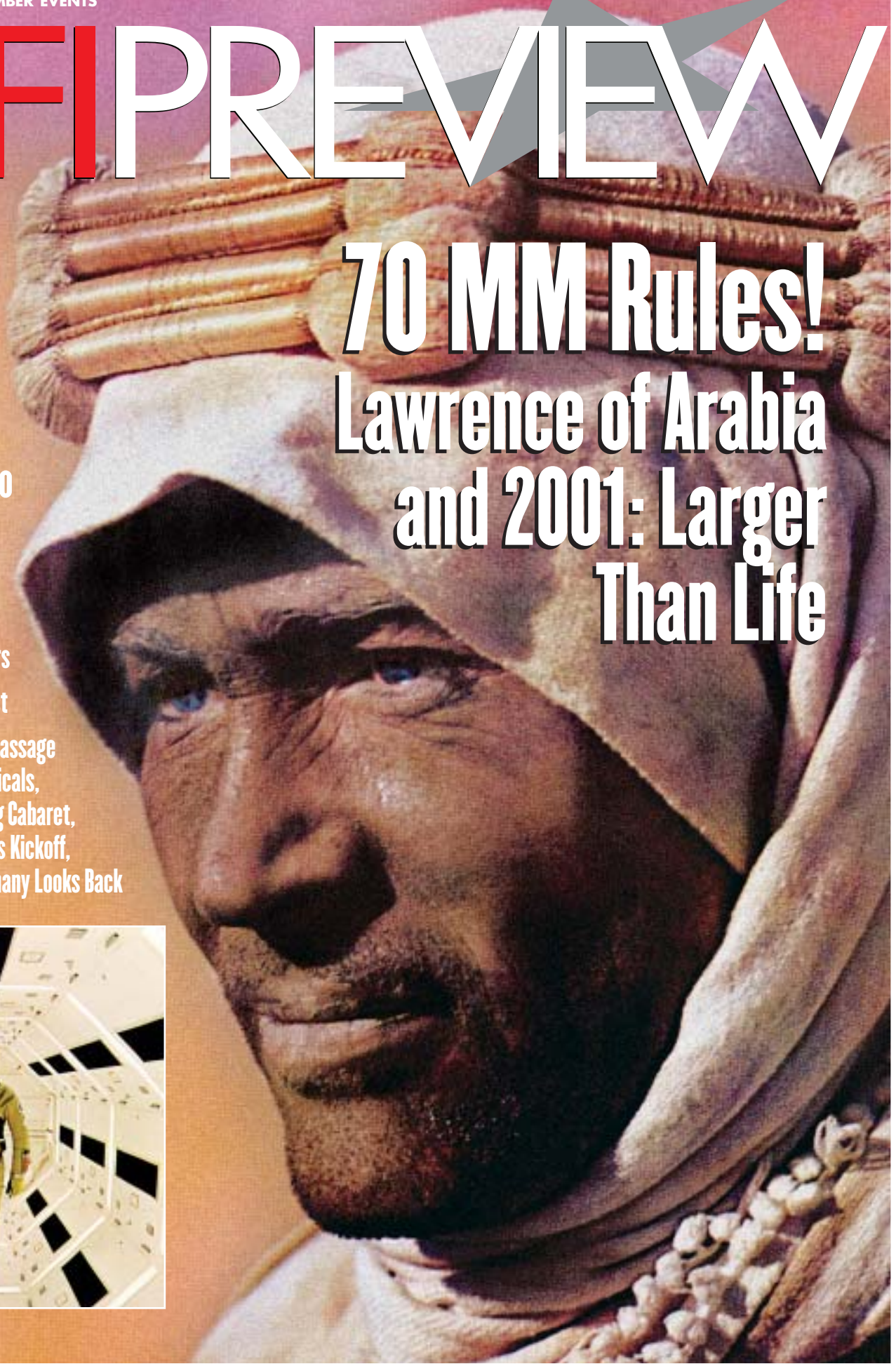
Celebrating
The Work of
Robert De Niro

Good Evenings
with Hitchcock

The Fancy Footwork
of Astaire and Rogers

Japanese Anime Fest

Also: Dr. Zhivago, A Passage
to India, WETA Classics,
Fosse Fest Featuring Cabaret,
AFI's 100 Best Series Kickoff,
Czech Fantasy, Germany Looks Back



70MM WIDE SCREEN SPECTACULARS

“They don’t *make* ’em like that anymore!”

Perhaps surprisingly, films in 70 mm—the films twice as big, the image twice as sharp—belong in this category, as well as in, “They don’t *show* ’em like that anymore.” From the beginning, the AFI Silver was designed to fill this void, with state of the art 70 mm projectors. Beautiful prints will be presented from a dwindling supply of the some of the most spectacular works of world cinema. See them as you would have at their great premieres, beginning with two of the greatest of all time: **LAWRENCE OF ARABIA** and **2001**.

LAWRENCE OF ARABIA

**Mon-Thu, June 23-July 10, 7:15;
weekend and July 4 matinees, 2:00**

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

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



On the cover: Peter O’Toole in **LAWRENCE OF ARABIA**; Inset: Keir Dullea in **2001: A SPACE ODYSSEY**
Information is correct at press time. Films and schedule subject to change. Check www.AFI.com/Silver for updates.

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TWO MORE DAVID LEAN CLASSICS: DOCTOR ZHIVAGO

Mon, June 23–Mon, June 30, 7:30; Wed, July 2–Thu, July 3, 7:30;
weekend matinees at 12:15, 3:50

Moscow in Madrid! Shot in Spain and Finland, David Lean's adaptation of Nobel-winner Boris Pasternak's banned-by-the-Soviets novel boasts photography as "... brilliant, tasteful and exquisite as any ever put on screen"—Bosley Crowther. Against a spectacular recreation of the Revolutionary years, Omar Sharif's doctor/poet Zhivago, torn between wife Geraldine Chaplin and fated mistress Julie Christie (the object of his "subversive" Lara poetry), flees Red squalor for... Siberia! Exchanging sand for snow, the crew of *LAWRENCE OF ARABIA* (with cameraman Freddie Young winning his second straight Oscar) combine stunning realism, electrifying performances, and breathtaking wilderness scenery to produce a film of unparalleled lyrical beauty. Ten Oscar nominations, winning for Young, Robert Bolt's script, Maurice Jarre's score, Art Direction and Costumes.

Directed by David Lean. USA, 1965, color, 35mm, scope, 197 min.



A PASSAGE TO INDIA

Fri, July 4 – Mon, July 7, 7:30; Wed, July 9 – Thu, July 10, 7:30;
weekend and July 4 matinees at 1:30 & 4:30

David Lean's triumphant return to filmmaking after 14 years, bringing E.M. Forster's novel on the difficulties of interracial friendship in British-ruled India to the screen with his signature visual brilliance. On a trip to India in the '20s, Englishwoman Judy Davis decides not to marry companion Peggy Ashcroft's son, then is assaulted (or is she?) on a visit to the Malabar caves by Indian doctor Victor Banerjee—setting off a hysterical racial reaction across the community. Lean added the wordless scene in the monkeys' temple but omitted Forster's concluding scene ("it no longer applies"), making of literary adaptation a parallel commentary by another great artist... the director. Eleven Oscar nominations, including Best Picture, Director, Actress, Screenplay, Photography, with Maurice Jarre winning for his score, and Dame Peggy winning for Supporting Actress in her last film and eighth decade. Directed/written by David Lean. UK/USA, 1984, color, 35mm, scope, 163 min.

2001: A SPACE ODYSSEY

Fri–Thu, July 11–24, 6:30 & 9:15; Saturday & July 4 matinees, 3:30;
Sunday matinees, 12:45 & 3:30



Three million years ago, apes discover that a mysteriously appearing black monolith is giving them new ideas... and then Stanley Kubrick cuts from an upthrown bone to a space ship: 2001, and that darn monolith is back! 2001: A SPACE ODYSSEY was perceived at the time as a multiple breakthrough—obviously in its pre-computer special effects, in its teaming of a world class director and a science fiction titan on normally B-picture material, in its eschewing of normal narrative structure (there are only about 40 minutes of dialogue in the film and exposition is minimal) and also in its tone of mystical transcendence. Many 1968 critics confessed bafflement, but today few could disagree that this is "the classic space film, which has yet to be eclipsed."—Kate McMains, *Space World*. Adapted from *The Sentinel* by Arthur C. Clarke; and with Douglas Rain as the voice of HAL-9000.

Directed/co-written by Stanley Kubrick.
UK/USA, 1968, color, 70mm, 141 min.

AFI 100 Greatest Films Series

As part of a continuing series, every title of AFI's list of America's best will be screened. For the complete list go to www.AFI.com.



DOUBLE INDEMNITY

Sun, June 29, 12:30; Mon, June 30, 6:30

Film noir at its noiest, as insurance salesman Fred MacMurray (12th choice after George Raft, etc.) and Barbara Stanwyck at her iciest team up to murder her husband to the tune of "Tangerine," despite snooping pal Edward G. Robinson. Wilder and Raymond Chandler adapted James M. Cain's novel—the double shooting is their addition. "... An agonizing experience... but I learned from it as much about screenwriting as I am capable of learning"—Chandler. Directed/co-written by Billy Wilder. USA, 1944, b&w, 107 min.

DUCK SOUP

Sun, July 6, 12:30; Mon, July 7, 6:30

When the Sylvania ambassador insults Groucho's Rufus T. Firefly, president of Freedonia—"the country's going to war"—and so does Harpo's lemonade surfer, Chico's peanut-hawking 'Chicolini', Zeppo, and, of course, Margaret Dumont, in "the most perfect of Marxist masterpieces"—*Time Out*—and the most surrealistic, complete with the classic mirror routine.

Directed by Leo McCarey. 1933, b&w, 70 mins.



As a prologue to the June 23rd televised 31st AFI Annual Life Achievement Award ceremony, the AFI Silver will present a special screening of AFI's 47th pick for best picture—featuring the 31st recipient of the institute's award, actor Robert De Niro, in

TAXI DRIVER

*Mon, June 23, 6:30; Tue, June 24, 6:30 & 8:45

"You talkin' to me?" Robert De Niro's super-alienated Gotham hacker Travis Bickle yearns for a rain that'll "wash all the scum off the streets," blows his big date with Cybill Shepherd, then turns mohawked crusader at the sight of pimp Harvey Keitel slapping around child hooker Jodie Foster. Scorsese's controversial bicentennial classic added an immortal catchphrase to the language—but didn't garner the director an Oscar nomination in the year of ROCKY. With the great Bernard Herrmann's final score... he died the day after recording it.

Directed by Martin Scorsese. USA, 1976, color, 113 min.



THE MANCHURIAN CANDIDATE

Sun, July 13, 12:30; Mon, July 14, 6:30

A Commie brain-washer orders Laurence Harvey to go jump in a lake—the Central Park Reservoir—then to stalk a politico at a Madison Square Garden convention... but fellow ex-vet Frank Sinatra reshuffles those cards. With Angela Lansbury (only three years older) as Harvey's Mother from Hell. "Although it's a thriller, it may be the most sophisticated political satire ever to come out of Hollywood"—Pauline Kael.

Directed by John Frankenheimer. USA, 1962, b&w, 126 min.



AMERICAN GRAFFITI

Sun, July 20, 12:30; Mon, July 21, 6:30

"Where were you in '62?" Dusk to daylight on a summer night in a California small town, as recent or about-to-be high school graduates—among them Richard Dreyfuss, Ron Howard, Charles Martin Smith, Paul LeMat, Cindy Williams, Harrison Ford, and Suzanne Somers as the "blonde in the T-Bird"—cruise the

SPECIAL EVENT

THE GENERAL Sunday, July 27, 2:30; Mon, July 28, 6:30

Amid director Keaton's spectacular re-staging of the Civil War's Great Locomotive Chase—revealing his Griffith-level mastery of crowds and action, plus the silent cinema's most expensive single shot (guess which one)—actor Keaton as the Confederate train conductor stops at nothing to catch up with those damn Yankees. Bizarrely opening to tepid response from critics and audiences (*New York Times*: "by no means as good as Mr. Keaton's previous efforts"), it has since been recognized as his greatest work.

Accompanied by Ray Brubaker at the AFI Silver organ.

Directed/written by Buster Keaton and Clyde Bruckman. USA, 1926, b&w, 84 minutes.

streets and contemplate impending college and real life, backed by a near-continuous classic oldies score.

Directed/co-written by George Lucas. USA, 1973, color, scope, 110 min.

JAWS

Sun, Aug 3, 12:30; Mon, Aug 4, 6:30

"I think you're gonna need a bigger boat..." Until superseded by later,

mostly Spielberg works, the top-grossing film of all time—as frightened police chief Roy Scheider, wry marine biologist Richard Dreyfuss, and crusty fisherman Robert Shaw team up to take out a resort-terrorizing shark. John Williams' Oscar-winning score incarnates one of the most instantly recognizable of movie themes.

Directed by Stephen Spielberg. USA. 1975, color, scope, 124 min.



Robert De Niro

On the occasion of the 31st AFI Life Achievement Award, here's a look back at the work of one of America's greatest actors. Linked inevitably with director Martin Scorsese (eight films), De Niro began in youth comedies by Brian De Palma, and has gone on to work with great directors from around the world—indelibly incarnating New York cops, gangsters, and boxers, while also demonstrating his versatility and power in playing priests, conquistadors, studio heads, etc., with equal command of ferocity and silence. Any retrospective of an actor so prolific and accomplished can only be a core sample; we present some well-known classics and some often overlooked gems.



TRUE CONFESSIONS

Tune In To De Niro & AFI

The 31st AFI Life Achievement Award

A Tribute to Robert De Niro

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

Featuring De Niro friends and colleagues:

Billy Crystal • Leonardo DiCaprio •
Jodie Foster • Harvey Keitel •
Juliette Lewis • Edward Norton •
Chazz Palminteri • Joe Pesci •
Don Rickles • Ben Stiller • Meryl Streep •
James Woods • and more....

TAXI DRIVER

See listing at left

MIDNIGHT RUN

Wed, June 25, 8:45; Sat, June 28, 1:00

Skip tracer Robert De Niro figures tracking down bail-jumping embezzler Charles Grodin will just be a "midnight run," but when it turns out Grodin was Accountant to the Mob, this turns into a cross hunt chase with hit team leader Dennis Farina, FBI man Yaphet Kotto and another bounty hunter in hot pursuit. Just a buddy/chase picture, but this was De Niro's first full-blown comedy part, with its inspired teaming of his taciturn tough cookie and whiny, endlessly-commenting-on-the-action Grodin.

Directed by Martin Brest. USA, 1988, color, 126 min.

MEAN STREETS

Fri, June 27, 8:45; Wed, July 2, 8:15

"You don't pay for your sins in church, but in the streets." Waking to the sound of the Ronettes, guilt-ridden low level Mafioso Harvey Keitel (a confessed partial Scorsese self-portrait) tries to keep a low profile while keeping don Cesare Danova happy. But loco pal Robert De Niro, dancing solo in the street to "Mickey's Monkey," just doesn't seem to give a damn about those gambling debts. Scorsese's frenzied breakthrough work was "a true original of our period, a triumph of personal filmmaking"—Pauline Kael.

Directed/co-written by Martin Scorsese. USA, 1973, color, 110 minutes.

HI, MOM!

Sat, June 28, 7:00; Sun, June 29, 4:45

"You're participating in a play, and this is your part." "But you're the actors; we're the audience." Oh yeah? Ostensibly Robert De Niro, in this follow-up to GREETINGS, rents an apartment, chases Jennifer Salt, works with an off-Broadway troupe, and then blows everything up... But in many ways the "story" is just an excuse for dizzying plays on point-of-view, voyeurism, Pirandellian switches of reality and fiction, etc., with its highlight the hilarious/terrifying performance of "Be Black, Baby" as the actors brutally turn on the audience—but is it just part of...?

Directed/co-written by Brian DePalma. USA, 1969, color and b&w, 87 min.



TRUE CONFESSIONS

Tue, July 1, 8:30; Sat & Sun, July 5-6, 8:45

LA in the 40s, and the murder of a would-be actress and full-time floozy spells trouble for both of the Spellacy brothers, police detective Robert Duvall and up-and-coming priest Robert De Niro. Roughly based on the notorious "Black Dahlia" case, this is a match-up of acting titans—both in juicy roles and acting in perfect sync as brothers. Note how they communicate without speaking and how each subtly uses one of the other's mannerisms. Co-adapted from his novel, by John Gregory Dunne.

Directed by Ulu Grosbard. USA, 1981, color, 108 min.

GREETINGS

Thu, July 3, 6:30; Sat, July 5, 3:00;

Sun, July 6, 4:20

"Yeah, you know, tragedy is... it's a funny thing." When a film's title refers to the salutation on draft notices and it begins with an LBJ speech on TV, you know where you are. As three friends wait for that letter from Gen. Hershey, Jonathan Warden shyly looks for love, budding filmmaker Robert De Niro decides which window in the neighboring apartment building he'll peep at tonight, while Kennedy conspiracy nut Gerrit Graham plots bullet trajectories on the nude body of his sleeping girlfriend. Often hilarious 60s youth comedy from horror and violence specialist-to-be DePalma.

Directed/co-written by Brian DePalma. USA, 1968, color, 88 min.

Unconfirmed at press time.

RAGING BULL

Fri, July 4, 7:40; Mon, July 7, 8:15;

July 4 matinee at 1:00 pm

Robert De Niro's Jake La Motta never hits the canvas in the ring, but his battles with wife Cathy Moriarty and brother Joe Pesci are a war of attrition

with no winners. Scorsese's profanity-packed blowtorch boxing biopic of the middleweight legend is number 24 on AFI's 100 Years...100 Movies list, while winning a Best Actor Award for De Niro's tour de force (he trained with the real La Motta, then packed on fifty pounds to play the bloated years.)

Directed by Martin Scorsese. USA, 1980, b&w, 129 min.

A BRONX TALE

Sun, July 6, 6:15; Tue, July 8, 6:30;

Thu, July 10, 8:15

"You want to see a real hero? Look at a guy who gets up in the morning and goes off to work and supports his family. That's heroism." In the 60s Bronx, 9 year-old Francis Capra sees Mafia man Chazz Palminteri gun down a man, but keeps his trap shut. As he grows up to be Lillo Brancato, he idolizes slick Palminteri, who responds with a kind of mentoring of his own, to the anger of Brancato's dad, bus driver Robert De Niro. De Niro's first directing effort, with Palminteri adapting his own play.

Directed by Robert De Niro. USA, 1993, color, 121 min.

THE MISSION

Tue, July 8, 8:45; Wed, July 9, 8:15

To Ennio Morricone's pulsating score, a priest lashed to a crucifix goes over a waterfall, but that doesn't stop 18th century South American missionary Jeremy Irons; while hot-tempered slave trader Robert De Niro—after paying penance for his brother's death by hauling a net-full of armor up a cliff—joins in to create an Indian Camelot. But Cardinal Ray McAnally has bad news from the Vatican. Sweeping, bitter epic of colonialism and faith from a script by Robert Bolt. Palme d'Or, Cannes Festival; Oscar for Best Cinematography.

Directed by Roland Joffé. UK, 1986, color, scope, 126 min.

Post-War Germany Looks Back

What do you say after a crushing defeat, and the fall of a heinous regime? As Germany dug out from under the rubble, “rubble films” (Trümmerfilme) were an early specialty (IN THOSE DAYS was shot without a studio or regular electricity). Filmmakers looked back at those evil years with an often unblinking eye. If German suffering was emphasized, so were the crimes and corruption of the Nazi order, with tentative steps taken toward confronting the “Jewish Question,” even as opponents-at-the-time like Käutner could speak frankly, and back-from-Hollywood exile (and often Jewish) filmmakers could add their unique perspective. It may be astonishing that—given the conditions—any films, let alone ones on this subject, were made at all. And yet, it was “by far the most popular and successful period of German cinema”—Klaus Eder. This series, organized by the Film Society of Lincoln Center Touring Program with the Goethe-Institute New York, has been made possible through the extraordinary generosity of KirchMedia.

IN THOSE DAYS [In jenen Tagen]

Wed, June 25, 6:30; Sun, June 29, 2:30
Germany, 1933-1947, told through the story of a car and its seven owners—among them, a composer of “decadent” music, a Jewish couple pondering suicide, a would-be deserter, and the postwar mechanics who cannibalize it for parts. In its chilling highlight, “Night Journey in Russia, 1943,” two soldiers set out for the front and into the darkness in the “the most memorable piece of film made in Germany since World War II”—Vernon Young. From the

director of THE LAST BRIDGE, and THE CAPTAIN FROM KOPENICK. Directed/co-written by Helmut Käutner. Germany, 1947, b&w, 111 min. German with titles.

THE DEVIL STRIKES AT NIGHT [Nachts, wenn der Teufel kam]

Thu, June 26, 8:15; Sun, June 29, 9:00
What to do when—under the Third Reich—the half-witted mass murderer of 80 women turns out to be... a “pure Aryan?” Based on the actual Bruno Luedke case, with Mario Adorf as Luedke, and Hannes Messemer (THE GREAT ESCAPE) as the SS officer who engineers the doubly-corrupt cover-up. From the back-from-Hollywood (THE KILLERS, THE CRIMSON PIRATE) Jewish Robert Siodmak. “Sends one out arguing about the characters”—Pauline Kael. Nine German Film Awards, including Best Film, Director, Actor (Messemer), Screenplay, 3 other Acting Awards (including Adorf). Oscar nominee, Best Foreign Film. Directed by Robert Siodmak. Germany, 1957, b&w, 105 min. German with titles.

SHARKS AND LITTLE FISH [Haie und kleine Fische]

Fri, June 27, 6:30; Sun, June 29, 6:45
1940, and four young men become naval cadets (among them Hansjörg Felmy of Hitchcock’s TORN CURTAIN) headed for the submarine service under tough skipper Wolfgang Preiss... one will survive. Hair-raising antiwar pre-DAS BOOT underwater epic, based on the best-selling Wolfgang Ott novel (“There is no other book in German literature that can compare with this one in ‘hardness’”—Der Tag), with then state-of-the-art special effects for the battle scenes. First post-Hollywood film from the director of FERRYMAN MARIA. Directed by Frank Wisbar. Germany, 1957, b&w, 119 min. German with titles.

THE BRIDGE [Die Brücke]

Sat, June 28, 8:45; Mon, June 30, 8:30
April 1945, and seven carefree 16 year-olds (among them Fritz Wepper, CABARET), eager to be drafted after being weaned on propaganda and Hitler Youth, are suddenly dragooned into the last-ditch Volkssturm and sent to guard the bridge at the edge of their town. And on their first day... the Americans arrive. For first-time director Wicki, not war—but the



effect of propaganda on youth—was his subject. “Brutally cool and lucid”—Pauline Kael. Five German Film Awards, including Best Film, Direction, Music. Oscar nomination, Best Foreign Film.

Directed/co-written by Bernhard Wicki. Germany, 1959, b&w, 103 min. German with titles.

AREN'T WE WONDERFUL [Wir Wunderkinder]

Tue, July 1, 6:30; Sat, July 5, 12:45
Revue-like chronicle of Germany from the teens to the 50s, as an opportunist moves from Nazi bigwig to successful post-war businessman, while an uncompromising journalist is regarded as a loser in the new democratic Germany, as well as in the Third Reich. Biting and risqué political satire from top comedy director Hoffmann, with renowned Berlin cabaret artists Wolfgang Neuss and Wolfgang Müller acting as guides and commentators throughout. Best Film, German Film Awards. Golden Globe, Best Foreign Film. Directed by Kurt Hoffmann. Germany, 1958, b&w, 108 min. German with titles.

KIRMES Fri, July 4, 3:30; Sat, July 5, 6:45

Some things never change. 1945, and in the kind of one-horse kudorf where everybody knows everybody else, deserter Götz George arrives back home on the run from the front, but no one—not the local bigwigs, not the church, not even his father—will give him refuge, from fear of the Nazis. Fifteen years later, and although George’s skeleton has just been discovered, those bad old times are gone, are best forgotten, and once again... nobody cares. Angry protests greeted this controversial work from the director of THE MURDERERS ARE AMONG US. With Juliette Mayniel, Best Actress, Berlin Festival. Directed/co-written by Wolfgang Staudte. Germany, 1960, b&w, 104 min. German with titles.

THE LOST MAN [Der Verlorene]

Thu, July 3, 8:15; Sat, July 5, 4:45
During the War, Nazi scientist Peter Lorre discovers that his fiancé has been selling his top-secret research to

the enemy. Obviously she’s got to be sacrificed—but then her mother owns his apartment. But even after finding a new identity after the War, his guilt lives on. Expressionism-influenced sole directing/writing effort for the Hollywood legend, intended as the Jewish (real name, László Löwenstein) actor’s return to Germany. After its box office failure (for whatever reason) he returned to California.

Directed/co-written by Peter Lorre. Germany, 1951, b&w, 99 min. German with titles.

THE DOCTOR FROM STALINGRAD [Der Arzt von Stalingrad]

Fri, July 4, 5:30; Sun, July 6, 2:15
A cog in the Nazi war machine, renowned doctor O. E. Hasse (the killer in Hitchcock’s I CONFESS) gets captured at Stalingrad. Amid the horrors of a Russian prison camp, he resolves the moral dilemma he’s always labored under by returning to life saving, eventually earning the respect of his brutal Soviet captors. Powerful personal drama against the background of war, adapted from the best-selling novel by Hans G. Konsalik. Directed by Géza von Radványi. Germany, 1958, b&w, 110 min. German with titles.

TUESDAYS WITH



Classical Music Film Festival

Never let the facts get in the way of a good story—or of a good symphony, ballet or opera. Hollywood has long been in love with classical composers and performers. And the shameful liberties it takes with the truth are half the fun in this series presented in partnership with WETA-FM 90.9.



*"Thumbs up!
A great movie"*

—ROGER EBERT,
EBERT & ROEPER

Exclusive DC Engagement of

A SONG FOR MARTIN

[En Sång för Martin]

Fri, July 18–Thu, July 24, 6:40 & 9:00 (No 6:40 show Tue, July 28); weekend matinees at 2:00 & 4:20

First violinist Viveka Seldahl (CHRISTMAS ORATORIO, EU 97) and composer/conductor Sven Wollter (MAN ON THE ROOF, JERUSALEM), both fadingly married to others, meet at symphony rehearsals, find love again, and—after mutual divorces—make a happy marriage of love and work together. But then Wollter's work on his opera falters and the worst of diagnoses is given. A warm, sunny, ultimately even upbeat look at the end of a life together in the wake of Alzheimer's disease. From the director of PELLE THE CONQUEROR and THE BEST INTENTIONS, with Wollter and Seldahl winning Best Actor and Actress at the Karlovy Vary Festival. "A masterfully conducted work; pathos-filled but ultimately life-affirming finale; a remarkable achievement" —Lael Loewenstein, *Los Angeles Times*.

Directed/written by Bille August. Sweden, 2001, Color, Scope, 117 min. Swedish with titles.

"Superb, honest, humanist drama; two towering performances" —MICHAEL WILMINGTON, CHICAGO TRIBUNE



Pre-Code Preservation

Retribution for every transgression, one foot on the floor during every necking session—no, those were Hollywood's rules about sex on screen after the Hays Code really got enforced in 1934. As indicated by the latest films preserved by the AFI—with a grant from the Film Foundation using funds from the Hollywood Foreign Press Association—people really did seem to have one thing on their minds. Thanks to Warner Bros. Pictures, Universal Studios and Columbia Pictures.

AGE OF CONSENT

Thu, June 26, 6:30; Sat, June 28, 3:30

College boy Richard Cromwell sure has woman problems: After his girlfriend seems to have to have a fling with the campus playboy, he has a confrontation with her in the men's room, gets advice on marriage vs. education with his bio prof, then has a frustrated fling himself with a waitress—and a shotgun wedding ... *doesn't* take place.

Directed by Gregory La Cava. USA, 1931, b&w, 80 min.

THE WISER SEX

Sat, June 28, 5:20; Wed, July 2, 6:30

Although Claudette Colbert goes off on a cruise with someone else when DA Melvyn Douglas puts work ahead of her, she returns when he's set up by gangster's moll Lilyan Tashman on a bogus murder rap, going undercover as a cheap gold digger herself to crack the case. Almost unknown pre-Code Colbert starrer.

Directed by Berthold Viertel. USA, 1932, b&w, 80 min.

TEN CENTS A DANCE

Wed, July 9, 6:30, Thu, July 10, 6:30

Dance hall girl Barbara Stanwyck has a rich admirer in Ricardo Cortez, but marries weaselly Monroe Owsley instead; but when Owsley gets in too deep with those gambling debts, Stanwyck knows where she can get the money. Inspired by the Rodgers and Hart song, and, yes, that's the same Barrymore, in his last credit as director. Directed by Lionel Barrymore. USA, 1931, b&w, 80 min.



NIJINSKY

Tue, July 1, 6:00 & 8:45

The tormented relationship of Alan Bates as the great impresario Diaghilev and George De La Pena as the legendary dancer Nijinsky, complicated when Nijinsky shows up with Leslie Browne (THE TURNING POINT) as his wife! Surprisingly chaste treatment of the notorious triangle, with Ronald Pickup as Stravinsky.

Directed by Herbert Ross. UK, 1980, color, 129 min.

With a special stage introduction by National Public Radio film critic and WETA "Around Town" panelist Bob Mondello.

THE GREAT CARUSO

Tue, July 8, 6:00 & 8:45

The facts be damned, but those great arias just keep on coming, with Mario Lanza in peak voice as the legendary turn-of-the-century tenor, with Ann Blyth as his wife, and Met star Dorothy Kirsten chiming in on the duets. (No, he didn't die on stage.) Oscar for Best Sound Recording.

Directed by Richard Thorpe. USA, 1951, color, 109 min.

With a special stage introduction by AFI Silver director and former National Public Radio commentator Murray Horwitz.

SONG WITHOUT END

Tue, July 15, 6:00 & 9:00

Dirk Bogarde as Franz Liszt, haunted by Capucine's Princess Caroline—again not a biopic noted for accuracy—but sumptuously staged by Vidor and Cukor (who took over when Vidor died during production) and with the thunderous playing of Jorge Bolet providing

the pianistic fireworks. Oscar, Best Scoring of a Musical Picture.

Directed by George Cukor and Charles Vidor. USA, 1960, color, scope, 141 min.

With a special stage introduction by National Public Radio film correspondent Pat Dowell.

CARNEGIE HALL

Tue, July 22, 6:00

A stage mother and her pianist son's saga provides the excuse for the endless succession of musical segments featuring Arthur Rubinstein, Leopold Stokowski, Jascha Heifetz, Jan Peerce, Bruno Walter, the New York Philharmonic, as well as Vaughn Monroe and Harry James? Shot on location at the 57th Street landmark by one of the fathers of film noir.

Directed by Edgar Ulmer. USA, 1947, b&w, 134 min.

With a special stage introduction by National Public Radio film correspondent Pat Dowell.

COMING ATTRACTIONS

LABOR FILM FESTIVAL

September 4-7

LABOR FILM FESTIVAL 2003 will present films that tell "the comedies and dramas of working life—some of the great stories of our time." A joint presentation of the Metropolitan Washington Council of AFL-CIO, the Debs-Jones-Douglass Institute and AFI, festival co-sponsors select vibrant stories of workers from an international cinematic palette that explore and celebrate the struggle for economic and social justice. Audiences participate in discussions with film directors, labor leaders, activists and workers after the screenings.

LATIN AMERICAN FILM FESTIVAL

September 17-28

With a schedule of more than 20 feature films, the annual Latin American Festival provides an extensive exploration of filmmaking throughout the Americas. Organized by AFI in collaboration with the Cultural Foundation of the Americas and the Organization of American States, the Festival has become an enormously successful and highly anticipated part of the AFI calendar, and in the past has attracted the participation of such major figures as Nobel Laureate Gabriel García Márquez (in a rare public appearance) and maestro Plácido Domingo. Look for a September programming calendar and an announcement of this year's participants.

EUROPEAN UNION FILM SHOWCASE

Early November

One of AFI's most significant and prestigious annual events, the European Union Showcase, now in its 18th year, brings to Washington the major film festival winners from Cannes, Berlin, Venice—and more. Presented in partnership with the European Commission and the embassies of its member states, the Showcase features a selection of more than 20 outstanding films, introduces new filmmakers to American audiences and presents new works from the established masters. With some dozen American premieres, the 2003 Showcase will expand its program to include films from the ten new, soon-to-be EU members.

SILVERDOCS Is Here!

SILVERDOCS: The first ever AFI/Discovery Channel Documentary Film Festival—the exciting new competitive Festival created to celebrate, honor and showcase documentaries from around the world—is opening on June 18. If you haven't had the opportunity to look over your special SILVERDOCS program guide, here's what to expect...

Between June 18 and 22, SILVERDOCS will present over 70 provocative documentary films at the AFI Silver Theatre and Cultural Center. The festival brings together filmmakers, international documentary professionals and the communities of the Greater DC Metropolitan area to debate issues raised by these documentary films and celebrate their art.

During the Festival, SILVERDOCS will present four Symposia screenings that will be among the signature events that define the Festival. These Symposia will feature notable moderators and

guest discussants who will offer a unique perspective on the issues raised in each film. The showcase films and Symposia for each night of the Festival are:

WEDNESDAY, JUNE 18

FILM: Straight from its world premiere at Cannes, the North American premiere of **CHARLIE: THE LIFE AND ART OF CHARLES CHAPLIN**, a documentary by *Time* magazine film critic and filmmaker Richard Schickel, who will be in attendance along with Geraldine Chaplin.

THURSDAY, JUNE 19

FILM: **ONLY IN AMERICA**, an in-depth look at the historic choice of Senator Joseph Lieberman as the first Jewish vice presidential nominee during the 2000 election.

FILM: **WE WUZ ROBBED**, a 10-minute short by Spike Lee on the decision by Al Gore to first concede the presidential election to George W. Bush, and then recant that decision.

SYMPOSIUM: Hosted by ABC Political Director Mark Halperin

FRIDAY, JUNE 20

FILM: **TIGHT ON THE SPIRAL**, a film that reveals the art and

craft of NFL Films.

SYMPOSIUM: Filmmaker Steve Sabol, president of NFL Films, will be joined by Pulitzer Prize-winning *Washington Post* journalist David Maraniss, author of *When Pride Still Mattered*, the critically-acclaimed biography of Vince Lombardi.

SATURDAY, JUNE 21

For the last night of the Festival, SILVERDOCS will host the inaugural **Charles Guggenheim Symposium**, honoring the prolific documentary filmmaker and celebrating the 50-year legacy of his lifework.

FILM: Exclusive Washington, D.C., theatrical premiere of four-time Academy Award winner Charles Guggenheim's last film, **BERGA: SOLDIERS OF ANOTHER WAR**. The film reveals a previously untold story of World War II: imprisoned American GIs forced to work alongside slave laborers from Nazi concentration camps.

PARTICIPANTS INCLUDE: the Guggenheim family, former Secretary of State, the Honorable Madeleine Albright (schedule permitting), author Stuart Eizenstat, several of the Berga survivors, Roger Cohen, Foreign Editor, *The New York Times*,

and Jack Valenti, President, Motion Picture Association of America and a close friend of Charles Guggenheim. Moderated by NPR's **Juan Williams**.

SUNDAY, JUNE 22

The last day of the Festival, Sunday at SILVERDOCS will be Community Day, which will include a screening of the behind-the-scenes look at world-renowned skateboarder Tony Hawk's Boom Boom HuckJam Tour. After the screening, Tony Hawk will perform a live skateboard demo on the streets of Silver Spring.

Each year, SILVERDOCS will include selected program strands on noteworthy topics. For the inaugural Festival, the strands include: *World View*, a collection of the best new documentaries from the U.S. and abroad, that cover a wide range of nonfiction genres and subjects; *Competition*, which showcases a diverse slate of short and feature length films representing the latest documentary trends from around the world, and *Inside Sports*, which features both new and classic international documentaries emphasizing the connection that sports, ambition, and spirit have in our everyday lives.

SILVERDOCS is presented by the American Film Institute with the support of sponsoring partner, the Discovery Channel. For more information on the Festival, please go to www.Silverdocs.com.



Mark Your Calendar!

Coming FRIDAY, AUGUST 29 for a two week run
THE GOOD, BAD AND THE UGLY

The newly-restored director's cut of Sergio Leone's classic Spaghetti Western with Clint Eastwood features twenty minutes of previously unseen footage with recently looped dialogue by the film's surviving original stars—and yes, brought back into the studio to loop in their 70's—and beyond.

JUNE 23 - AUGUST 7 AT AFI SILVER

JUNE

JULY

AUGUST

SUN	MON	TUE	WED	THU	FRI	SAT
22 SILVERDOCS Doctor Zhivago 12:15, 3:50, 7:30 Double Indemnity 12:30 Lawrence of Arabia 2:00, 7:15 In Those Days 2:30 Hi Mom! 4:45 Sharks and Little Fish 6:45 The Devil Strikes at Night 9:00	23 Taxi Driver 6:30 Lawrence of Arabia 7:15 Doctor Zhivago 7:30	24 Taxi Driver 6:30, 8:45 Lawrence of Arabia 7:15 Doctor Zhivago 7:30	25 In Those Days 6:30 Lawrence of Arabia 7:15 Doctor Zhivago 7:30 Midnight Run 8:45	26 Age of Consent 6:30 Lawrence of Arabia 7:15 Doctor Zhivago 7:30 The Devil Strikes at Night 8:15	27 Sharks and Little Fish 6:30 Lawrence of Arabia 7:15 Doctor Zhivago 7:30 Mean Streets 8:45	28 The 5,000 Fingers of Dr. T 12:00 Doctor Zhivago 12:15, 3:50, 7:30 Midnight Run 1:00 Lawrence of Arabia 2:00, 7:15 Age of Consent 3:30 The Wisser Sex 5:20 Hi Mom! 7:00 The Bridge 8:45
29 Doctor Zhivago 12:15, 3:50, 7:30 Double Indemnity 12:30 Lawrence of Arabia 2:00, 7:15 In Those Days 2:30 Hi Mom! 4:45 Sharks and Little Fish 6:45 The Devil Strikes at Night 9:00	30 Double Indemnity 6:30 Lawrence of Arabia 7:15 Doctor Zhivago 7:30 The Bridge 8:30	1 Nijinsky 6:00, 8:45 Aren't We Wonderful 6:30 Lawrence of Arabia 7:15 True Confessions 8:30	2 The Wisser Sex 6:30 Lawrence of Arabia 7:15 Doctor Zhivago 7:30 Mean Streets 8:15	3 Greetings 6:30 Lawrence of Arabia 7:15 Doctor Zhivago 7:30 The Lost Man 8:15	4 Raging Bull 1:00, 7:40 A Passage to India 1:30, 4:30, 7:30 Lawrence of Arabia 2:00, 7:15 Kirmes 3:30 The Doctor from Stalingrad 5:30	5 Madeline 12:00 Aren't We Wonderful 12:45 A Passage to India 1:30, 4:30, 7:30 Lawrence of Arabia 2:00, 7:15 Greetings 3:00 The Lost Man 4:45 Kirmes 6:45 True Confessions 8:45
6 Duck Soup 12:30 A Passage to India 1:30, 4:30, 7:30 Lawrence of Arabia 2:00, 7:15 The Doctor from Stalingrad 2:15 Greetings 4:20 A Bronx Tale 6:15 True Confessions 8:45	7 Duck Soup 6:30 Lawrence of Arabia 7:15 A Passage to India 7:30 Raging Bull 8:15	8 The Great Caruso 6:00, 8:45 A Bronx Tale 6:30 Lawrence of Arabia 7:15 The Mission 8:45	9 Ten Cents a Dance 6:30 Lawrence of Arabia 7:15 A Passage to India 7:30 The Mission 8:15	10 Ten Cents a Dance 6:30 Lawrence of Arabia 7:15 A Passage to India 7:30 A Bronx Tale 8:15	11 2001 6:30, 9:15 Cabaret 6:40, 9:00 The Fifth Horseman is Fear 6:45 Valerie and her Week of Wonders 8:45	12 The Secret Garden 12:00 Cabaret 1:30, 4:00, 6:40, 9:00 The Fifth Horseman is Fear 1:00 2001 3:30, 6:30, 9:15 Valerie and her Week of Wonders 3:15 Who Killed Jessie? 5:00 The Ear 7:00 The Cremator 8:50
13 The Manchurian Candidate 12:30 2001 12:45, 3:30, 6:30, 9:15 Cabaret 1:30, 4:00, 6:40, 9:00 The Ear 3:00 The Cremator 5:00 Who Killed Jessie? 7:00 Morgiana 8:45	14 The Manchurian Candidate 6:30 2001 6:30, 9:15 Cabaret 6:40, 9:00 Invisible 8:45	15 Song Without End 6:00, 9:00 2001 6:30, 9:15 Morgiana 6:45 Invisible 8:45	16 2001 6:30, 9:15 Cabaret 6:40, 9:00 "Czech Mate" 6:45 Jan Svankmajer shorts 8:15	17 2001 6:30, 9:15 Cabaret 6:40, 9:00 Jan Svankmajer shorts 6:45 "Czech Mate" 8:00	18 2001 6:30, 9:15 A Song for Martin 6:40, 9:00 Chicago 6:45 All That Jazz 8:55	19 Max Keeble's Big Move 12:00 Chicago 1:30, 6:45 A Song for Martin 2:00, 4:20, 6:40, 9:00 2001 3:30, 6:30, 9:15 Lenny 4:00 All That Jazz 8:55
20 American Graffiti 12:30 2001 12:45, 3:30, 6:30, 9:15 A Song for Martin 2:00, 4:20, 6:40, 9:00 Chicago 3:00, 6:45 Lenny 8:55	21 2001 6:30, 9:15 American Graffiti 6:30 A Song for Martin 6:40, 9:00 All That Jazz 8:55	22 Carnegie Hall 6:00 2001 6:30, 9:15 Chicago 6:45 Star 80 8:55 A Song for Martin 9:00	23 2001 6:30, 9:15 A Song for Martin 6:40, 9:00 Chicago 6:45 Lenny 8:55	24 2001 6:30, 9:15 A Song for Martin 6:40, 9:00 Chicago 6:45 Star 80 8:55	25 Flying Down to Rio 6:30 Spirit of Wonder 6:40 Stangers on a Train 8:30 A Tree of Palme 8:40	26 Mighty Joe Young 12:00 Castle in the Sky 1:00 Carefree 2:00 Jack and the Beanstalk 3:30 Family Plot 3:45 Tamala 2010 5:20 Swing Time 6:00 Parasite Dolls 7:15 Stage Fright 8:15
27 Flying Down to Rio 12:30 Parasite Dolls 1:00 The General 2:30 Top Hat 4:15 A Tree of Palme 4:25 Swing Time 6:15 Spirit of Wonder 6:45 Tamala 2010 8:40 Frenzy 9:00	28 The General 6:30 Spirit of Wonder 6:40 Family Plot 8:30 A Tree of Palme 8:40	29 The Gay Divorcee 6:30 Jack and the Beanstalk 6:40 Roberta 8:40 Castle in the Sky 8:40	30 Roberta 6:30 Kiki's Delivery Service 6:40 Torn Curtain 8:30 Castle in the Sky 8:40	31 Follow the Fleet 6:30 Tamala 2010 6:40 Jack and the Beanstalk 8:30 Frenzy 8:40	1 Shall We Dance 6:30 Rumiko Takahashi Tribute 6:40 Cinemania 7:00, 8:40 The Birds 8:45 Junkers Come Here 8:50	2 Inspector Gadget 12:00 Junkers Come Here 1:30 Cinemania 1:45, 3:40, 5:20, 7:00, 8:40 The Gay Divorcee 2:00 Kiki's Delivery Service 3:30 Torn Curtain 4:15 You're Under Arrest 6:00 Carefree 6:45 Jungle Emperor Leo 8:00 Topaz 8:30
3 Jaws 12:30 Jungle Emperor Leo 1:00 The Story of Vernon and Irene Castle 2:00 You're Under Arrest 3:00 Cinemania 3:40, 5:20, 7:00, 8:40 Topaz 4:00 SCRYED/Please, Teacher 5:30 Shall We Dance 6:45 Rumiko Takahashi Tribute 8:00 Marnie 8:50	4 Jaws 6:30 Top Hat 6:30 Jungle Emperor Leo 6:40 Topaz 8:30 SCRYED/Please, Teacher 8:40 Cinemania 8:50	5 Follow the Fleet 6:30 You're Under Arrest 6:40 Cinemania 7:00, 8:40 The Birds 8:40 Junkers Come Here 8:50	6 Swing Time 6:30 Kiki's Delivery Service 6:40 Cinemania 7:00, 8:40 Marnie 8:40 SCRYED/Please, Teacher 8:50	7 The Story of Vernon and Irene Castle 6:30 Sakura Wars 6:40, 8:30 Cinemania 7:00, 8:40 The Birds 8:20		

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ABOUT AFI

AFI Silver

Tickets

Tickets are \$8.50 general admission/\$7.50 for AFI Members, students and seniors (65 and over). Limit of two member-price tickets per show. All tickets for Special Children's Matinees (see back page) are \$5.50.

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

Box Office

AFI Silver box office opens at 5:45 pm on weekdays, 12:15 pm weekends.



Information

Complete program information, including updates and changes, is available at www.AFI.com/Silver.

Members receive AFI PREVIEW—the monthly program guide—by mail. For pre-recorded program information, call 301.495.6700.

Concession & Café

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

Location and Directions

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

By Car: 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 the Bethesda area 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, Y5.

Parking

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

Kennedy Center

Box Office

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

Tickets

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

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Charter Membership RSVP

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

FRIEND \$50

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

CONTRIBUTOR \$100

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

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THANKS TO OUR SPONSORS



Dancin': Fossean Footwork on Screen

Despite suffering from lifelong “flop sweat,” Bob Fosse (1927-1987) revolutionized American dance in his own person in MGM musicals, and in his choreography for Broadway and screen, while powerfully directing straight dramas as well. As the AFI Silver brings back CHICAGO, the show he conceived that just cleaned up at the Oscars, experience the flamboyant artistry of one of the most distinctive stylists of American musical theater and film.



LENNY

SPECIAL EVENT

“A great movie musical.” —PAULINE KAEI



*Featuring a
live discussion by
CABARET star Joel Grey
at the July 11
screening.

CABARET

*Fri, July 11-Mon, July 14, 6:40 & 9:00;
Wed, July 16-Thu, July 17, 6:40 & 9:00; weekend matinees at 1:30 & 4:00

“Willkommen,” archly trills Joel Grey’s insinuating emcee to the patrons of an early 30s Berlin boite, and headliner Liza Minelli hopes “Maybe This Time” with Michael York—as Hitler Youth gloat “Tomorrow Belongs to Me.” Up against THE GODFATHER, CABARET still carted home eight Oscars—a record for a Best Picture non-winner—including Best Actress for Minelli, Best Supporting Actor for Grey, and Best Director for Fosse, completing his never-equalled Grand Slam of Oscar, Tony (PIPPIN), and Emmy (“Liza With a Z”) in a single year. Adapted from Christopher Isherwood’s Berlin stories, John Van Druten’s dramatization of I AM A CAMERA (later filmed), and the smash Broadway musical version, with a John Kander/Fred Ebb score.

Directed by Bob Fosse. USA, 1972, color, 124 min.

CHICAGO

Fri, July 18 - Sun, July 20, 6:45;
Sat, July 19, 1:30; Sun, July 20, 3:00;
Tue, July 22 - Thu, July 24, 6:45

The Musical Returns! In 20s Chicago, after star wannabee Renée Zellweger is sent to the slammer for blowing away her “casting-couch” lover, whom should she meet but her idol, vaudeville star and double murderess Catherine Zeta-Jones—and then sauve defense lawyer Richard Gere enters the mix. With the numbers re-imagined by first time director Rob Marshall as taking place in Zellweger’s mind, this is the triumphant (Six Oscars, including Best Film and Best Supporting Actress for Zeta-Jones, out of 13 nominations) adaptation of the screen of Bob Fosse’s and Kander/Ebb’s 1926 Broadway smash play.

Directed by Rob Marshall. USA, 2002, color, 113 min.

ALL THAT JAZZ

Fri-Sat, July 18-19, Mon, July 21, 8:55

“It’s showtime!” as Oscar-nominated Roy Scheider’s five-packs-a-day, womanizing workaholic director/choreographer roller-coasters toward intensive care and a date with Jessica Lange’s Angel of Death. Fosse’s version of 8 1/2 sees his life as a series of high concept production numbers, with film à clef characters representing ex-wife Gwen Verdon and daughter Nicole, while Oscar-winning editor Alan Heim plays himself. Longtime Fosse Broadway stalwarts Ann Reinking and Ben Vereen appear in stellar turns. Four Oscars among eight nominations, plus a tie for Cannes’ Golden Palm with KAGEMUSHA.

Directed/co-written by Bob Fosse. USA, 1979, color, 123 min.

LENNY

Sat, July 19, 4:00; Sun, July 20, 8:55;
Wed, July 23, 8:55

Semi-documentary style look at the life of the controversial ultimate hipster, outrageous 60s standup comic and eventual junkie, Lenny Bruce. Bruce’s stripper wife Valerie

Perrine, mother Jan Miner, and others reminisce while Dustin Hoffman’s Lenny delivers the emphatically politically-incorrect, studiously anti-religious, anti-Black, anti-homosexual, etc. comedy routines that alternately shocked and convulsed audiences and led to his obscenity prosecutions. Six Oscar nominations, including Best Picture, Actor, Actress, Director.

Directed by Bob Fosse. USA, 1974, b&w, 111 min.

STAR 80

Tue, July 22, 8:55; Thu, July 24, 8:55

The flashbacks and fictional “filmed interviews” with the participants unreel in this look back at the meteoric rise and demise of the real-life Dorothy Stratten, Playboy’s 1980 Playmate of the year and beginning film actress—with Mariel Hemingway as Stratten (reportedly sporting breast implants for the role), Cliff Robertson as Hugh Hefner, Roger Rees as her lover/director (apparently based on Peter Bogdanovich) and Eric Roberts as her memorably sleazy promoter husband.

Directed/written by Bob Fosse. USA, 1983, color, 100 min.

CZECH 'EM OUT

Czech Horror and Fantasy

If the Czech cinema became “typed” in its international heyday in the 60s as comical humanism and stark wartime drama—an equal strain in its literature and its rich film tradition is that of grotesquerie, surrealism, expressionism, horror and the fantastical, with often an undertone of the blackest of black, humor—both in normal live action and in the wildest forms of animation.

Series curated by Steven Jay Schneider. Thanks to Irena Kovarova of the Czech Film Center for making this series possible.

THE FIFTH HORSEMAN IS FEAR

[...a pátý jezdec je Strach]
Fri, July 11, 6:45; Sat, July 12, 1:00

Jewish doctor Miroslav Machacek, appointed curator of the Nazi “museum of the Jewish race,” finds himself stuck with a wounded resistance fighter and must decide what to do about it—even if it means he has to remove the bullet he’s still got to nightmarishly wander the occupied streets of Prague in search of morphine. Orwellian fable about life under Nazism—or is it really about something else? With a terrific performance by Machacek, highlighted by his three-minute monologue of indecision.

Directed by Zbynek Brynych. Czechoslovakia, 1964, b&w, scope, 98 min. Czech with titles.

VALERIE AND HER WEEK OF WONDERS

[Valerie a tyden divu]
Fri, July 11, 8:45; Sat, July 12, 3:15

Adolescent awakening is tough for Jaroslava Schallerová’s Valerie: her boyfriend (or is her brother?) steals her earrings, her grandmother dies or disappears, her grandfather dies or are they a wedding procession? comes to town, complete with vampire (or is it her father?) in tow. Beautiful and scary surrealist work by Jaromil Jires, adapted from stories by 20s poet Nezval.

Directed/co-written by Jaromil Jires. Czechoslovakia, 1970, color, 77 min. Czech with titles.

CZECH MATE



THE PIED PIPER

© NATIONAL FILM ARCHIVE, PRAGUE

THE PIED PIPER [Kryšar]

Wed, July 16, 6:45; Thu, July 17, 8:00

Wooden puppets, oil paintings, and actual live rats are used to animate this expressionistic version of the German legend—a mysterious piper leads away the children of the village.

Directed by Jirí Barta. Czechoslovakia, 1986, color, 55 min. Czech with titles.

SHOWN WITH THE LAST THEFT [Poslední lup]

A jewel thief gets a nasty surprise when he breaks in to a crypt—it’s packed with vampires! Horror and hilarity via animation, puppets, and actors in this parable.

Directed by Jirí Barta. Czechoslovakia, 1987, b&w and color, 21 min. Czech with titles.

WHO KILLED JESSIE?

[Kdo chce zabít Jessii]

Sat, July 12, 5:00; Sun, July 13, 7:00

As a henpecked scientist finds refuge in dreams of the voluptuous Jessie (Olga Schoberová) from a popular comic strip, his equally scientific wife decides to try out her latest concoction on him—a serum that erases the unpleasant parts of one’s dreams. Only trouble is, those parts then become reality. Hilarious, often slapstick comic sci-fi fantasy, among the first to mix comic strip figures with reality; in vintage b&w scope.

Directed by Václav Vorlíček. Czechoslovakia, 1966, b&w, scope, 80 min. Czech with titles.

THE EAR [Ucho]

Sat, July 12, 7:00; Sun, July 13, 3:00

Back from a booze-soaked function, minor functionary Radoslav Brzobohat and wife Jirina Bohdalová find their spare keys missing, the phone dead, the power out, and... is their house bugged? As jagged flashbacks to the party find ominous meanings in every little remark, husband and wife start to play out their own savage WHO’S AFRAID OF VIRGINIA WOOLF scenario. But as the harsh truths start flying, there’s a knock at the door. Eerie paranoid classic, filmed just after the Russian tanks moved in—then suppressed for two decades.

Directed by Karel Kachyna. Czechoslovakia, 1970, b&w, 94 min. Czech with titles.

THE CREMATOR [Spalovár mrtval]

Sat, July 12, 8:50; Sun, July 13, 5:00

During the Nazi occupation, when a crematorium operator (the great Rudolf Hrusínský) visits a fairground with his family, the light only comes into his eyes when he enters the waxwork chamber of horrors—and then he starts making one of his own, his passion for order and efficiency leading to mayhem in one of the creepiest bathrooms in films. Juraj Herz’s use of distorting camera lenses and extreme close-ups leads us in to the mind of ...? With the great comic director Jiri Menzel as “Dvorzak.”

Directed/written by Juraj Herz. Czechoslovakia, 1968, b&w, 87 min. Czech with titles.

MORGIANA

Sun, July 13, 8:45; Tue, July 15, 6:45

Nasty Viktoria (Iva Janžurová), jealous of her popular sister Klara (Janžurová in a dual role), notes that her Klara look-a-like doll is now up in the attic with its eyes plucked out... then administers a slow-acting poison that leaves her sister in a zombie-like existence. Her neither dead-nor-alive existence is shared by us via subject-

tive camera, also used to give us Morgiana the cat’s POV. But irony asserts itself when the cat fouls up a carefully-planned fake suicide. Adapted from a story by Russia’s Poe, Alexander Grin.

Directed by Juraj Herz. Czechoslovakia, 1971, color, 99 min. Czech with titles.



MORGIANA

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INVISIBLE [Prokletí domu Hajnů]

Mon, July 14, 8:45; Tue, July 15, 8:45

(Literally, THE DAMNED HOUSE OF HAJN). Slow opening: outside a mansion at night, eerie music and maniacal laughter, shattering glass, heavy fog, subjective camerawork. Businessman Emil Horváth is set to marry country gentry Petronela Vanciková, but there’s one problem—her deranged uncle Petr Cepek, who thinks he’s invisible. But after he attacks her and is sent to the madhouse, Vanciková becomes convinced he’s the father of her child... and then things get very complicated. Gothic noir thriller, with elements reminiscent of Roman Polanski, Maya Deren, Billy Wilder, etc.

Directed by Jiri Svoboda. Czechoslovakia, 1988, color, 107 min. Czech with titles.

JAN SVANKMAJER SHORTS

Wed, July 16, 8:15; Thu, July 17, 6:45

From the master of animated grotesquerie: CASTLE OF OTRANTO (1977, 20 min.)—live action and animation blend as an amateur archeologist looks for the truth behind a legend; THE FALL OF THE HOUSE OF USHER (1980, 15 min.)—Poe’s tale of terror, with animated objects in place of humans; THE PIT, THE PENDULUM, AND HOPE (1983, 15 min.)—Poe tale seen entirely from the POV of the prisoner; DOWN TO THE CELLAR (1983, 15 min.)—plenty of obstacles en route to those potatoes for a plucky little girl.

Hitchcock at Universal

For the last decade of his filmmaking career, Alfred Hitchcock—and the production team he had cultivated—worked out of his bungalow on the Universal lot, producing some of his most acclaimed and critically controversial pictures. Here's a record of that time, all in recent 35mm prints from Universal Classics. Thanks to Mike Daruty and Merrilee Griffin at Universal Studios.

FAMILY PLOT

Sat, July 26, 3:45; Mon, July 28, 8:30

Phony medium Barbara Harris and boyfriend/cab driver/phony private and lawyer Bruce Dern get mixed up with the latest scheme of husband-and-wife kidnapping team, William Devane and Karen Black. Near spoof-like treatment in Hitchcock's last work, with set piece highlights including a brake-less drive down a mountain road, a slow-motion chase through a cemetery, and a bishop's kidnapping in the middle of a service. John Williams' score marked his only collaboration with the Master.

Directed by Alfred Hitchcock. USA, 1976, color, 121 min.

FRENZY

Sun, July 27, 9:00; Thu, July 31, 8:40

Down-on-his-luck ex-RAF pilot Jon Finch is on the run from accusations of being The Necktie Killer, while chief inspector Alec McGowen must contend with his wife's "gourmet" cooking during discussions of the

case. Hitchcock's return to Britain and return to form at his most fiendish, making us identify with the killer even as he must retrieve evidence from a victim's finger—post rigor mortis. Screenplay by the Anthony Shaffer, author of SLEUTH. Directed by Alfred Hitchcock. USA/UK, 1972, color, 116 minutes.

TORN CURTAIN

Wed, July 30, 8:30; Sat, Aug 2, 4:15

Distraught wife Julie Andrews follows atomic scientist husband Paul Newman as he defects beside the Iron Curtain—or does he? Memorable sequences include an extended chase by bus, and one of the most prolonged murder scenes on the screen—Hitch: "I thought it was time to show that it was very difficult, very painful, and it takes a very long time to kill a man." From an original screenplay by Brian Moore, author of THE LUCK OF GINGER COFFEY, CATHOLICS, and BLACK ROBE.

Directed by Alfred Hitchcock. USA, 1966, color, 119 minutes.

THE BIRDS

Fri, Aug 1, 8:45; Tue, Aug 5, 8:40;

Thu, Aug 7, 8:20

*The Birds Is Coming!**

Bratty playgirl Tippi Hedren, after exchanging barbs with lawyer Rod Taylor in a 'Frisco pet shop, follows him to Bodega Bay with a gift of (gulp!) lovebirds—and then... nature turns. Hitchcock's tour de force of terror from the mundane includes many optical tricks (cartoon birds matted in) but subtler experiments in sound, with a music-less track completely supervised by Bernard Herrmann, in his last work with Hitch. (*A nameless exec tried to correct the grammar of Hitch's memorable ad slogan!)

Directed by Alfred Hitchcock. USA, 1963, color, 120 min.



THE BIRDS

SPECIAL OPENING WEEKEND EVENT

Patricia Hitchcock in Person!

What's it like to be the daughter of the Master of Suspense? What's it like to be directed by him? *Patricia Hitchcock takes the AFI Silver stage to answer both questions, having played meaty parts in two of her father's classics.

*Join us for these unique events

STRANGERS ON A TRAIN

*Fri, July 25, 8:30

Tennis star Farley Granger is approached by fellow train passenger and cheerful psycho Robert Walker with an interesting proposition: he'll kill Granger's wife, but Granger must then kill Walker senior... just a joke—or is it? "One of Alfred Hitchcock's supreme thrillers"—Danny Peary, with tour de force sequences including Walker's strangling demonstration with the director's daughter, and a tennis match intercut with a fairground stalking. Screenplay by Raymond Chandler (creator of "Philip Marlowe"), from a novel by Patricia Highsmith. (Pat Hitchcock plays smarter sister to Granger's love interest, Ruth Roman.)

Directed by Alfred Hitchcock. USA, 1951, b&w, 101 min.

STAGE FRIGHT

*Sat, July 26, 8:15

On-the-run Richard Todd hops in to aspiring actress Jane Wyman's car, with Wyman then going undercover as a frumpish lady's maid to Marlene Dietrich, who is—as she sings—"the laziest girl in town." British character actor overload: Alastair Sim, Sybil



Thorndike, Kay Walsh, Joyce Grenfell, etc., with Michael Wilding as the charming inspector, and with the controversial fake flashback.

Directed by Alfred Hitchcock. USA/UK, 1950, b&w, 110 min.

TOPAZ

Sat, Aug 2, 8:30; Sun, Aug 3, 4:00,

Mon, Aug 4 8:30

In a near-wordless ten minute sequence, a Soviet bigwig defects to Americans in Copenhagen, and those Cold War cards keep turning over, as French agent Frederick Stafford has to clean up the mess from Harlem to Havana to Paris. Outrageous highlights include a super-secret document used as a hamburger napkin and a murdered woman's purple dress blossoming beneath her as she falls. The international cast includes Michel Piccoli, Philippe Noiret, and John Forsyth. Plus the alternate ending!

Directed by Alfred Hitchcock. USA, 1969, color, 127 min.

MARNIE

Sun, Aug 3, 8:50; Wed, Aug 6, 8:40

"Talk about dream worlds! You've got a pathological fix on a woman who's not only a criminal, but who screams if you come near her." What's wealthy publisher Sean Connery to do when he finds employee Tippi Hedren is a compulsive klepto? Why marry her, of course. But the real surprises start on the wedding night. With a very young Bruce Dern in a "memorable" cameo. "Thrilling to watch, lush, cool and oddly moving"—*TimeOut*.

Directed by Alfred Hitchcock. USA, 1964, color, 129 min

Festival Of Japanese Animation

Aliens regularly invade the pleasant suburbs of Tokyo, teenagers worry as much about their hairdos as saving the universe, and nearly everyone has a protective demon/robot/super-powered best friend to help them out in a pinch—just a fraction of the phantasmagorical landscape of Japanese anime (literally, “animation”). With the recent success here of television series (like “Pokemon” and “Dragonball Z”) and features (like *SPIRITED AWAY* and Osamu Tezuka’s *METROPOLIS*), plus conventions, websites, magazines and more, anime has entrenched itself in the mainstream of U.S. pop culture. This series was based on an event at the American Cinematheque in Los Angeles, and originally organized by Dennis Bartok, Fred Patten, Chris D. and Mutsuko Iwasa. Film notes by Dennis Bartok and Chris D.

SPIRIT OF WONDER— SCIENTIFIC BOYS CLUB

Fri, July 25, 6:40; Sun, July 27, 6:45;
Mon, July 28, 6:40

Brilliant planetary scientist Wendy reluctantly helps her inexperienced husband and their mad professor friend build a dirigible capable of riding the ethereal currents to Mars. Featuring a prologue and epilogue with sexy, karate-kicking waitress China in her own other-worldly adventures! Poetic and wistful adventure from Kenji Tsuruta’s acclaimed manga (themselves inspired by the work of H.G. Wells and Jules Verne). (Sequel to *SPIRIT OF WONDER*, 1992.)

Directed by Takashi Annou. 2001, color, 90 min. Japanese with titles.

A TREE OF PALME [Palumu no ki]

Fri, July 25, 8:40; Sun, July 27, 4:25;
Mon, July 28, 8:40

Pinocchio-like wooden puppet Palme’s quest: return a mystic egg to the World Below and the all-powerful deity Soma—via an epic landscape of warring tribes, labyrinthine cities and caverns,

luminous jellyfish and giant worms—aided by enigmatic girl Popo, young warrior Shatta, and two donkey-eared friends. Echoes of everything from Rene Laloux’s *FANTASTIC PLANET* to Andrei Tarkovsky’s *SOLARIS*.

Directed by Takashi Nakamura. 2002, color, 130 min. Japanese with titles. *Unconfirmed at press time.*

CASTLE IN THE SKY [Tenku no shiro Laputa]

Sat, July 26, 1:00; Tue, July 29, 8:40;
Wed, July 30, 8:40

Inspired by the floating island in Jonathan Swift’s *Gulliver’s Travels*, two orphans—a 14-year-old boy named Pazu and 13-year-old girl named Sheeta—make an incredible journey to a long-lost city in the sky. From the director of *THE PRINCESS MONONOKE*.

Directed by Hayao Miyazaki. 1986, color, 124 min. English dubbed.

TAMALA 2010 A PUNK CAT IN SPACE

Sat, July 26, 5:20; Sun, July 27, 8:40;
Thu, July 31, 6:40

Imagine a mutant hybrid of HELLO KITTY and Philip K. Dick, animated in the classic 1950s TV style of Osamu Tezuka: Super-cute space kitty Tamala goes head-to-head with the Dark God of Death, killer dogs, a robotic Colonel Sanders with an axe in his head, and more, using her trademark karate kick and heart-shaped sunglasses. You’ve never seen anything like this before.

Directed by the two-man music and visual artist unit called “t.o.L.” 2002, color, 92 min. Japanese with titles.

JACK AND THE BEANSTALK

Sat, July 26, 3:30; Tue, July 29, 6:40;
Thu, July 31, 8:30

Sumptuous version of the classic children’s story. The Anime Encyclopedia: “an excellent musical anime that could easily have given Disney’s films of the day a run for their money.” An incredibly rare revival appearance.

Dir. Gisaburo Sugii. 1974, color, 92 min. English dubbed.

PARASITE DOLLS

Sat, July 26, 7:15; Sun, July 27, 1:00

Robot hookers going schizo, sinister young girls in red, energy-sucking metallic scorpions—welcome to Tokyo, 2034. This latest installment in the “BUBBLEGUM CRISIS” prequel series, “AD POLICE” revolves around a special squad of Tokyo cops who are trying to discover the cause of mysterious homicidal breakdowns by synthetic humanoids in the city. (This is the entire 3-part OVA of “PARASITE DOLLS.”)

Directed by Nakazawa Kazuto. 2002, color, 180 min. Japanese with titles.

KIKI’S DELIVERY SERVICE [Majo no Takkyubin]

Wed, July 30, 6:40; Sat, Aug 2, 3:30;
Wed, Aug 6, 6:40

A plucky but inexperienced young witch named Kiki is forced to leave her family home on her thirteenth birthday and travel into the great wide world to learn about life and the true purpose of her magical powers. Based on the novel by Eido Kadono. From the director of *THE PRINCESS MONONOKE*.

Directed by Hayao Miyazaki. 1989, color, 102 min. English dubbed.

RUMIKO TAKAHASHI TRIBUTE

Fri, Aug 1, 6:40; Sun, Aug 3, 8:00

Rumiko Takahashi is one of the most phenomenally popular and beloved manga artists in Japan. Join us for a program of episodes from three different television series based on Ms. Takahashi’s creations!

“INU YASHA” Episodes 1 and 4: 15 year-old schoolgirl Kagome Higurashi lives at a Japanese shrine. After a chance fall into an abandoned well, Kagome meets the well-named “dog demon” Inu Yasha, a half-human hybrid who longs to become all-demon. Directed by Masashi Ikeda. 2000, color, 50 min.

PLUS—“*RANMA 1/2*” Episode 2: Martial arts teacher betroths his daughter to Ranma, the son of his training partner—but “he” turned out to be a “she”! Series Dir. Tomomitsu Mochizuki. 1989, color, 25 min.

PLUS—“*MAISON IKKOKU*” Episode 5: Yusaku Godai is young, broke, and lives in a crummy boarding house packed with nosy and noisy neighbors. Even worse, he’s got a silent crush on the lovely building manager. Can he get the courage to speak? Series Dir. Kazuo Yamazaki. 1986, color, 25 min. All episodes in Japanese with titles.

JUNKERS COME HERE

Fri, Aug 1, 8:50; Sat, Aug 2, 1:30;
Tue, Aug 5, 8:50

Teenaged girl Hiromi faces problems small (bratty boys at school) and large (her mother works too late, her parents don’t get along) with the help of a talking Scottish terrier named Junkers. Wistful and beautifully told, a la *WHISPER OF THE HEART*.

Dir. Junichi Sato. 1995, color, 100 min. Japanese with titles.

YOU’RE UNDER ARREST

Episodes 39 and 49-51
Sat, Aug 2, 6:00; Sun, Aug 3, 3:00;
Tue, Aug 5, 6:40

No robots, demons, alternate dimensions or anything with swords/spikes/multiple heads—instead two female Tokyo Traffic Division cops, level-headed Miyuki and her impulsive

partner Natsumi, compete in a beach volleyball tournament and deal with the possible break-up of their partnership—all with charm and style. Based on the manga by Kosuke Fujishima. Directed by Junji Nishimura. 1997, color, 100 min.

JUNGLE EMPEROR LEO [Jangaru taitei]

Sat, Aug 2, 8:00; Sun, Aug 3, 1:00;
Mon, Aug 4, 6:40

The noble King of the Jungle and his inexperienced young cub must face fire, flood and corrupt human intruders in their struggle to save their fellow animals. Inspired by anime master Osamu Tezuka’s classic 1960s series “*JUNGLE TAITEI*” (released here as “*KIMBA THE WHITE LION*”). Directed by Takao Takeuchi. 1997, color, 98 min. Japanese with titles.

“SCRYED” Episodes 1 – 2

Sun, Aug 3, 5:30; Mon, Aug 4, 8:40;
Wed, Aug 6, 8:50

In a quarantined area called The Lost Ground, outcast “alter-users” employ telekinetic power to deconstruct and reconstruct reality with explosive force. In the first episodes, rebellious gun-for-hire Kazuma is shadowed by government organization HOLY, which pits mercenaries against their mutant brothers. Series Director Goro Taniguchi. 2001, color, 50 min. Japanese with titles.

PLUS—“*PLEASE, TEACHER*” Episodes 1 – 3:

“Nothing ever changes,” sighs high school nerd Kei, until a gorgeous, red-headed alien drops from the sky into his lap (who turns out to be his new teacher!). One compromising situation on top of another as Kei frantically tries to protect Ms. Kazumi’s true identity from his classmates and foster parents. Directed Yasunori Ide. 2002, color, 75 min.

SAKURA WARS THE MOVIE

Thu, Aug 7, 6:40 & 8:30

1926, the 15th year of the reign of Japan’s Taisho Emperor. And in Tokyo, a dark realm inhabited by mutating monsters, the Kouma is battled by Teikoku Kagekidan, the Imperial Fighting Troupe, a secret organization comprised solely—except for its commander—of lovely young maidens who by day are stage actresses of the Imperial Operetta Troupe!

Directed by Mitsuru Hongo. 2001, color, 85 min. Japanese with titles.

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Fred Astaire and Ginger Rogers: Gracing the AFI Silver's Screen

Astaire/Rogers—what a world those words convey, of dinner clothes, nightclubs, lovers' quarrels... and, of course, the greatest dancing duo in the history of musicals. Well, they're back again—all nine of their films—presented in the historic theatre by popular demand.

*Special events include July 27 and August 1 on-stage presentations.

FLYING DOWN TO RIO

Fri, July 25, 6:30; Sun, July 27, 12:30

"Famous for Fred Astaire and the Carioca. For Astaire it was a triumph against all the odds. Fifth-billed, cast as a long-suffering best friend, saddled with Herkimer Jerkimer lines, he nevertheless made an impression so strong that he could be ignored no longer. The film is, in its own modest way, stupendous. It reverberates with the romance of modern communications, it crackles with technological pride. You get the feeling that its makers are testing the medium with an almost abstract delight in its possibilities"—Arlene Croce.

Directed by Thornton Freeland. USA, 1933, b&w, 89 min.

CAREFREE

Sat, July 26, 2:00; Sat, Aug 2, 6:45

Ralph Bellamy, in topflight fifth-wheel form, signs up his engagement-breaking fiancée for psychoanalysis with best pal shrink Fred Astaire—but then she turns out to be ... Ginger Rogers! "Change Partners and Dance" indeed, complete with an elaborate dream sequence. Astaire's driving range *pas de golf club* (rehearsed by perfectionist Fred over two weeks)—and all to an Irving Berlin score.

Directed by Jay Sandrich. 1938, b&w, 83 min.

SPECIAL EVENT

*SWING TIME

Sat, July 26, 6:00; Sun, July 27, 6:15, Wed, Aug 6, 6:30

Gambler/hoofer Astaire, feigning incompetence, is exhorted to "Pick Yourself Up" by dance instructor Rogers; sings "The Way You Look Tonight" to a Rogers resplendent in dowdy wrapper and shampooed Hair; trades barbs with her in "A Fine Romance," and recapitulates their entire relationship in "Never Gonna Dance"—"the most glorious duet they ever performed together"—Stephen Harvey. "The true miracle of the series"—Arlene Croce.

Directed by George Stevens. USA, 1936, b&w, 105 min.

*Sun, July 27 special post-film discussion with dance historian and film choreographer (Disney's upcoming *THE HAUNTED MANSION*) Elizabeth Aldrich; Washington Post Critic Emeritus Alan M. Kriegsman; writer and former National Endowment for the Arts Dance Director Sali Ann Kriegsman; and Dance U.S.A. Executive Director Andrea Snyder.

TOP HAT

Sun, July 27, 4:15; Mon, Aug 4, 6:30

This Astaire-Rogers classic about mistaken identities impeding true love "has stylization on top of stylization. The plot and settings and manners and clothes established one level of artifice, and balanced on top of that were perfect cut-glass flowerings of dance and song that rose to infinite heights... Of all the Astaire-Rogers films, TOP HAT and SWING TIME come closest to the level of the magnificent numbers they contain... TOP HAT gives us [Fred] Astaire in the best role ever written for a dancer in a movie; the dance technique is an element in the characterization"—Arlene Croce. With an Irving Berlin score.

Directed by Mark Sandrich. USA, 1935, b&w, 101 min.

THE GAY DIVORCEE

Tue, July 29, 6:30; Sat, Aug 2, 2:00

"The Continental" became the first song to win an Oscar, and the Fred Astaire-Ginger Rogers combo was top-billed for the first time. Cole Porter's "Night and Day" is one of the movie's high points. "When one considers that only 10 minutes of the total running time [is] taken up by the dancing of Astaire alone or with Rogers, the film's enduring popularity seems more than ever a tribute to the power of what those minutes contain"—Arlene Croce.

Directed by Mark Sandrich. USA, 1934, b&w, 107 min.



SHALL WE DANCE

ROBERTA

Tue, July 29, 8:40; Wed, July 30, 6:30

Football player Randolph Scott inherits a Paris couture house, complete with designer Irene Dunne; while Fred Astaire and his Wabash Indianians need help from fake Polish countess Ginger Rogers to get a Gallic gig. With a stunning Jerome Kern score, including "I'll Be Hard to Handle," leading to a memorable *pas de deux*: "This is the big event of the film, the number in which 'Fred and Ginger' became fixed screen deities"—Arlene Croce.

Directed by William A. Seiter. USA, 1935, b&w, 106 min.

FOLLOW THE FLEET

Thu, July 31, 6:30; Tue, Aug 5, 6:30

"One reason the numbers are as great as they are is that Rogers had improved so remarkably as a dancer. Under Astaire's coaching she had developed extraordinary range, and the numbers in the film are designed to show it off, from the terrific unhegged gaiety and force of 'Let

Yourself Go' to the zany comedy of 'I'm Putting All My Eggs in One Basket' to the limpid grandeur of 'Let's Face the Music and Dance'" —Arlene Croce.

Directed by Mark Sandrich. USA, 1936, b&w, 110 min.

SPECIAL EVENT

*SHALL WE DANCE

Fri, Aug 1, 6:30; Sun, Aug 3, 6:45

The Gershwins' "Let's Call the Whole Thing Off" and "They Can't Take That Away from Me." Fred Astaire as "an American ballet star who dances under a Russian name and who falls in love with Astaire-style dancing and with a Ginger Rogers-style dancer... The ballet vs. musical comedy theme and the real vs. false Ginger theme are merely stated in the course of the plot; the big production number at the end of the film makes them even more riotously exciting than we can believe possible"—Arlene Croce.

Directed by Mark Sandrich. USA, 1937, b&w, 108 min.

*Featuring Broadway lyricist and AFI Silver Director Murray Horwitz in a live stage discussion about the Gershwins.

THE STORY OF VERNON AND IRENE CASTLE

Sun, Aug 3, 2:00, Thu, Aug 7, 6:30

A real life husband-and-wife dance team become international celebrities before his tragic death in World War I. "A classic that gathers poignance with the years. It was a mating of subject and stars such as movies seldom see, and it was made at a perhaps unguessably right moment in time for both the subject and the stars"—Arlene Croce.

Directed by H.C. Potter. USA, 1939, b&w, 90 min.



THE STORY OF VERNON AND IRENE CASTLE



THE 5,000 FINGERS OF DR. T

Special Children's Matinees

The 5,000 FINGERS OF DR. T

Sat, June 28, 12:00

The Heartbreak of Piano Practice. Dr. Seuss wrote this story, screenplay and lyrics, and designed the sets and costumes. LASSIE's Tommy Rettig prefers a baseball diamond to the piano stool and his nemesis—dreaded piano teacher Hans Conried. Directed by Roy Rowland. USA, 1953, color, 88 mins.

MADLINE

Sat, July 5, 12:00

Parisian Hatty Jones has to be a good problem-solver, since she gets into so much trouble—but now they're closing her school. From the book by Ludwig Bemelmans, starring Oscar winner Frances McDormand.

Directed by Daisy von Scherler Mayer. USA/France, 1998, color, 88 min.

THE SECRET GARDEN

Sat, July 12, 12:00

Back from India, orphaned Kate Maberly finds happiness restoring her cold and distant uncle's garden. From the beloved novel by Frances Hodgson Burnett.

Directed by Agnieszka Holland. UK, 1993, color, 102 min.

MAX KEEBLE'S BIG MOVE

Sat, July 19, 12:00

Sixth-grader Max Keeble (Alex D. Linz) figures—now that he's moving—he can get revenge on those school bullies and on annoying principal Larry Miller... but what if he isn't moving?

Directed by Tim Hill. USA, 2001, color, 86 min.

MIGHTY JOE YOUNG

Sat, July 26, 12:00

Kinder, gentler son of Kong, as lovable gorilla Joe Young, raised from a baby by Terry Moore, lifts her and her piano high above his head as she plays "Beautiful Dreamer." Oscar for special effects.

Directed by Ernest B. Schoedsack. USA, 1949, b&w, 94 min.

INSPECTOR GADGET

Sat, Aug 2, 12:00

Injured, Matthew Broderick's security guard is reconstructed as the cybernetic cop of the title, then goes toe-to-toe with Rupert Everett's Doctor Claw, in the live action version of the cartoon.

Directed by David Kellogg. USA, 1999, color, 78 min.

CINEMANIA... Have You Watched It Yet?

"We loved it! These characters have clearly crossed over some line ... After watching your film, we are ready to cross that line ourselves."

—D.A. PENNEBAKER AND CHRIS HEGEDUS,
DIRECTORS OF ONLY THE STRONG SURVIVE

The DC Premiere of CINEMANIA

Fri, Aug 1 - Sun, Aug 3, 7:00 & 8:40;

Mon, Aug 4, 8:50; Tue, Aug 5-Thu, Aug 7, 7:00 & 8:40;

Weekend matinees Sat, Aug 2, 1:45, 3:40, & 5:20; Sun, Aug 3, 3:40 & 5:20

Keep a record of films that you've seen? Check on print quality before you attend? Squawk when a film runs short of its published running time? Seeing this picture might be like looking in to a mirror, although perhaps a distorting one. Filmmakers Christlieb and Kijak met in real life when they both showed up to film Jack in action, a living-off-an-inheritance 30 year-old who sees multiple movies seven days a week, every week—then went on to follow Bill, who dreams of meeting a fellow female Francophile buff; Audrey Hepburn-worshipper Eric; 50 year-old Harvey, who knows the running time of every film he's seen and has an encyclopedic collection of film scores but no turntable; and 60ish Ruth, who once attacked a ticket-taker who dared tear her stub. Only in New York—or Paris—you say... but when is a passion an obsession (or vice versa)? Hilarious and sympathetic look at film buffery gone wild—or is it? In any case, as you will see, the principals loved it.

Directed by Angela Christlieb and Stephen Kijak. Germany, 2002, color, 80 min.

Director Stephen Kijak
has been invited to attend one of the
screenings of this film. (t/b/d)

The calendar is now located on
the center spread of AFI Preview



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