

THE AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS

AFI Silver
THEATRE and CULTURAL CENTER

August 8—September 17, 2003
VOLUME 1 • ISSUE 4

AFI PREVIEW

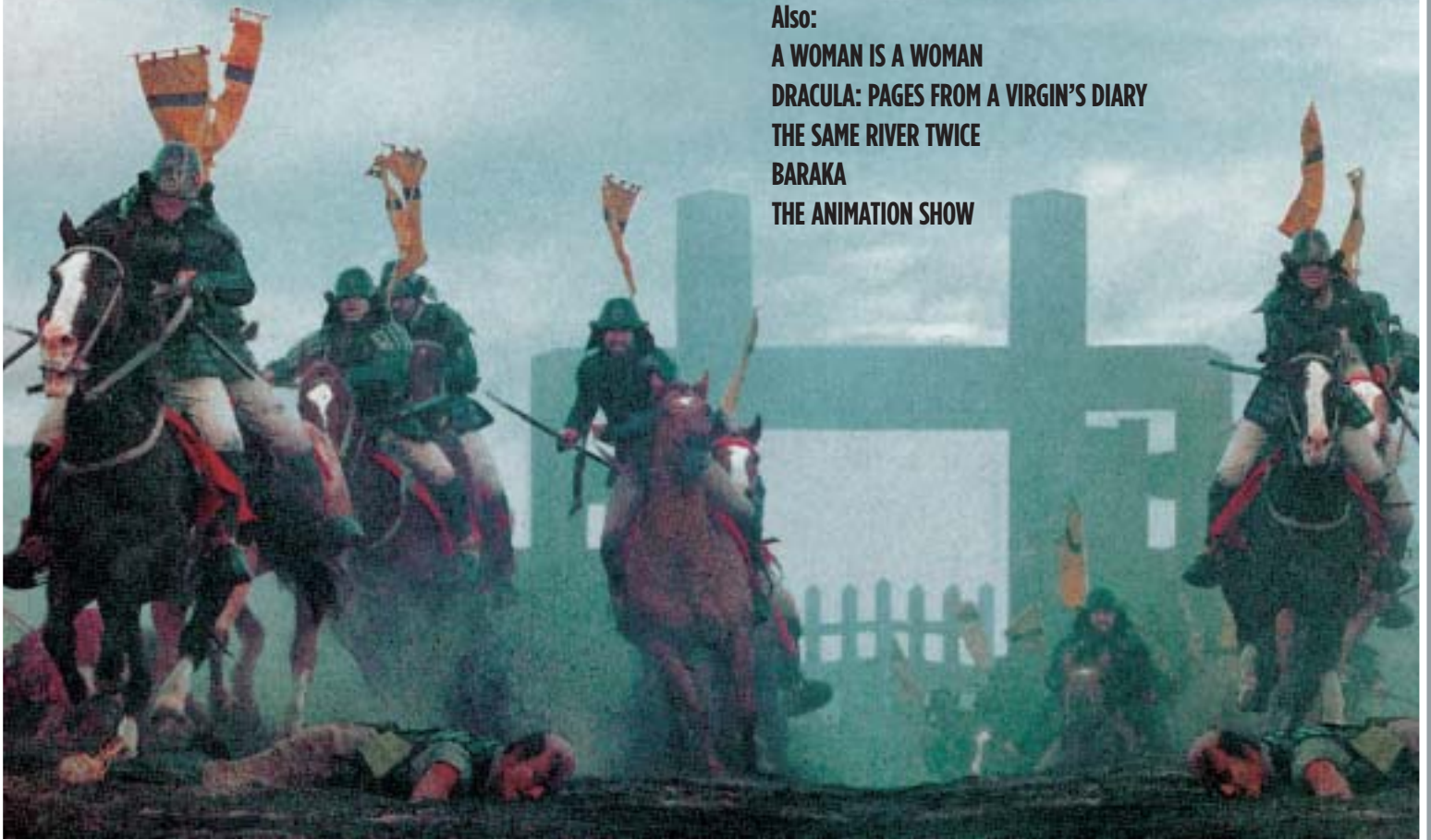


**The Legacy of
Gregory Peck**

Celebrating the Director Akira Kurosawa Sergio Leone

**French Superstar Alain Delon
DC Labor Filmfest
More of AFI's 100 Best**

**Also:
A WOMAN IS A WOMAN
DRACULA: PAGES FROM A VIRGIN'S DIARY
THE SAME RIVER TWICE
BARAKA
THE ANIMATION SHOW**



KUROSAWA IN COLOR



Akira Kurosawa came late to color. And it coincided with his great changes in simplification of style and darkening of theme—still being debated. But it obviously unleashed the painter he had trained to be in his youth, as he

selected from the richest of palettes the most evocative of shades, regardless of realism—in his most naturalist work, *DERSU UZALA*, he even makes red the most bone-chilling of hues. Enjoy—almost complete (*DODESKADEN* is presently unavailable; perhaps a new print will be released in 2004)—the last, still controversial—but still power-packed—period from the work of the most Shakespearian of filmmakers.



THE SEA IS WATCHING

The Washington Area Premiere of THE SEA IS WATCHING

[Umi Wa Miteita]

Fri, Aug 8 - Thu, Aug 14, 6:40 & 8:55;
weekend matinees 1:50 and 4:10

Akira Kurosawa's last screenplay, in what would have been his first film focusing exclusively on women's problems. In a script he had hoped to direct himself, Kurosawa again adapted Shugoro Yamamoto (*SANJURO*, *RED BEARD*, *DODESKADEN*). In the pleasure quarters of the little seaside town of Okabasho in pre-Meiji days, still innocent young Nagiko Tono hopes for love with each new client, but as her protective big sister Misa Shimizu (Imamura's *THE EEL* and *WARM WATER UNDER A RED BRIDGE*) admonishes: "Even if they fall in love with you, you don't fall in love with them and you always make sure you get paid!" But when woebegone Masatoshi Nagase (Jim Jarmusch's *MYSTERY TRAIN*) drifts in with the tide, a real relationship begins—but the ocean will have the last word. Endorsed in Kurosawa's will ("I can never film women the way Kumai does"—AK), distinguished director Kei Kumai (Berlin Awards for *SANDAKAN 8* and *THE SEA AND POISON*) proved an apt successor to the painstaking master, even eschewing computer animation for the final flood— (believe it or not, an actual hurricane arrived on schedule). Directed by Kei Kumai. Written by Akira Kurosawa. Japan, 2002, color, 119 min. Japanese with English subtitles.

Michael Jeck, AFI Silver programmer and the voice on the commentary tracks of the *SEVEN SAMURAI* and *THRONE OF BLOOD* DVDs, will discuss and illustrate with clips the controversial changes of style and theme in Kurosawa's late, color period before the Friday, August 8 screening of *RAN*. There will be a brief intermission before the screening.

RAN [Chaos]

Fri, Aug 8, 7:30; Sat, Aug 9, 1:00;
Sat, Aug 16, 9:00; Sun, Aug 17, 1:00; Mon, Aug 18, 7:30;
Thu, Aug 21, 8:30

"KAGEMUSHA was just a warm-up for *RAN*."—Akira Kurosawa. A giant battle fought solely to music, culminating in a single gunshot—with an entire castle burnt to the ground and an ice-cold seducer stopping mid-embrace to kill a bug (Mieko Harada's tour de force scene garnered laughter, cheers, and applause from hardened New York Film Festival audiences). Kurosawa's adaptation of Shakespeare's *KING LEAR* proved the master's flair for epic sweep and stylistic innovation undimmed at the age of 75. The culmination of his career—clarified Kurosawa: "I said culmination, not conclusion." Four Oscar nominations, with Emi Wada winning for Best Costumes.

Directed/co-written by Akira Kurosawa. France/Japan, 1985, color, 160 minutes, Japanese with English subtitles.

Best Foreign Film—New York Film Critics, Los Angeles Film Critics, National Board of Review; Best Film—National Society of Film Critics

Featuring a live discussion at the August 8th screening.

On the cover: *RAN*; inset: Gregory Peck in *THE GUNFIGHTER*

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

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DREAMS [Yume]

Sat, Aug 9, 4:00; Sun, Aug 10, 6:45; Wed, Aug 13, 6:30;
Thu, Aug 14, 9:00; Sat, Aug 16, 6:45, Wed, Aug 20, 6:30

At the age of 80, another departure for Kurosawa, eschewing full-blown narrative for eight vignettes. More than dreams, these folk tales include a little boy's encounter with a fox's wedding procession; the apparition of a snow demon in a blizzard; an officer's having to assure his men that they are indeed dead; and a journey through the paintings of Van Gogh for a visit with the artist (Martin Scorsese). "Astonishingly beautiful... absolutely stunning to look at and listen to"—Vincent Canby, *New York Times*.

Directed and written by Akira Kurosawa. Japan, 1990, color, 120 min. Japanese with subtitles.

RHAPSODY IN AUGUST [Hachigatsu no Kyoshikyoku]

Sat, Aug 9, 6:20; Tue, Aug 12, 6:30; Sun, Aug 17, 7:00;
Tue, Aug 19, 6:30; Thu, Aug 21, 6:30



RHAPSODY
IN AUGUST

The visit of her four grandchildren to Sachiko Murase's home near Nagasaki begins a journey back in memory to that fateful day in 1945, as Kurosawa returns to the subject of the Bomb, 36 years after his unsung classic, *I LIVE IN FEAR* [Ikimono no Kiroku]. As the children experience their history, the memory recurs to the old woman in the shape of a giant eye peering over the mountains, with the visit of her Japanese-American nephew Richard Gere (here impeccably bilingual) leading to a climactic run through a storm. Another change for the octogenarian in his return to the elaborate multi-camera visuals of his greatest days.

Directed and written by Akira Kurosawa. Japan, 1991, color, 98 min. Japanese with English subtitles.

KAGEMUSHA [The Shadow Warrior]

Sat, Aug 9, 8:15; Sun, Aug 10, 3:45;
Mon, Aug 11, 7:30; Fri, Aug 15, 9:00;
Sat, Aug 16, 1:00; Sun, Aug 17, 4:00

An epic evocation of 16th century Japan, as well as an ironic tale of loyalty and illusion, with thief-turned-double Tatsuya Nakadai first taking the place of dying lord Nakadai—then getting to like the part. Featuring some of the greatest battle sequences ever put on the screen, with an overwhelming final scene emphatically answering the question, "But what happens to the horses?" This was Kurosawa's triumphant return to Japanese filmmaking after a decade-long absence, as well as the most expensive—and successful—film in the history of Japanese cinema, before *RAN*.

Directed/co-written by Akira Kurosawa. Japan, 1980, color, 159 min. Japanese with English subtitles.

HIGH AND LOW [Tengoku to Jigoku]

(with Kurosawa's first color sequence)

Sun, Aug 10, 1:00; Tue, Aug 12, 8:30; Sat, Aug 16, 4:00;
Sun, Aug 17, 9:00; Wed, Aug 20, 8:45

The ultimate kidnap film, with Toshiro Mifune as a businessman who, caught in a proxy fight, must decide whether or not to ransom his chauffeur's son. With Tatsuya Nakadai as the super-cool cop and Tsutomu Yamazaki (TAMPOPO) in his first important role as the tortured kidnapper. "Undoubtedly the most complex detective film of all, although I use the word in reference to its structure and to the several levels (moralistic, symbolic, narrative) on which it operates... It contains so many nuances of narrative, photographic technique, and acting, that it demands seeing far more than once."—William K. Everson.

Directed/co-written by Akira Kurosawa. Japan, 1963, b&w (plus one color shot), scope, 143 min. Japanese with English subtitles.

MADADAYO

Sun, Aug 10, 9:00; Wed, Aug 13, 8:45; Thu, Aug 14, 6:30;
Fri, Aug 15, 6:30; Tue, Aug 19, 8:30

In 1943, popular professor/writer Hyakken Uchida (1889-1971) announces to surprised students that he is retiring from teaching, but will stay in the city: "I might as well see Tokyo burn to the ground." After it does, he and his wife retain only their cat and a book, but grateful students expand his simple hut to a house, then throw yearly "Madakai" ("not yet?") parties for him, to which he always replies, "Madadayo" ("No, not yet"). Kurosawa's 30th film and last in his 50th year as a filmmaker continued his return to the elaborate camera style of the 50s and 60s, while simplifying his content.

Directed/written by Akira Kurosawa. Japan, 1993, color, 134 min. Japanese with English subtitles.

"I hope that all the people who have seen [MADADAYO] will leave the theater feeling refreshed with broad smiles on their faces."—Akira Kurosawa

The new 35mm scope print of

DERSU UZALA

Fri, Aug 29–Thu, Sep 11, 6:30 &
9:10 [no shows Mon, Sep 8];
weekend and Labor Day
matinees 1:00 & 3:45
[Sun, Sep 7, no 1:00 matinee]



DERSU UZALA

1910: as a village rises where only forests stood, Russian explorer Arseniev remembers his friendship through two expeditions with Siberian hunter Dersu Uzala. A dream for Kurosawa since he read Arseniev's memoir before the war, this is an almost unbearably moving work, a work of visual grandeur unprecedented even in his own oeuvre—and his most endearing human portrait. Perhaps the screen's most bone-chilling evocation of cold, with its epic highlight: Arseniev and Dersu's windstorm on the ice. "An awesome portrait of man and nature... must not be missed by anyone who wants to see what film can do that not even Homer and Shakespeare could do."—*Newsweek*. Best Film, Moscow Festival; Best Foreign Director, Italian Film Journalists' Syndicate; Best Foreign Film, French Cinema Critics' Syndicate; Oscar, Best Foreign Film.

Directed/co-written by Akira Kurosawa. USSR/Japan, 1975, color, scope, 141 min. Russian with English subtitles.

PREMIERE

"Less a remake of the earlier cinematic versions of the vampire story than a pre-make, an attempt to imagine what the tale might have looked like before F.W. Murnau, before Bela Lugosi, before Francis Ford Coppola."

—A.O. SCOTT, NEW YORK TIMES



Exclusive Washington Area Engagement

DRACULA: PAGES FROM A VIRGIN'S DIARY

Fri, Aug 8–Thu, Aug 14,
6:45 & 8:20 [no 6:45
show Mon, Aug 11];
weekend matinees,
3:20 & 5:00;
Saturday matinee, 1:30

When Canadian auteur Guy Maddin adapts the Royal Winnipeg Ballet's version of Bram Stoker's Gothic novel to the big screen, the results are extraordinary—a unique fusion of melodramatic silent screen gestures to the choreography of Mark Godden, set to the music of Gustav Mahler. Those already familiar with Maddin's other dream-like works (TALES FROM GIMLI HOSPITAL, ARCHANGEL, CAREFUL, TWILIGHT OF THE ICE NYMPHS) have come to revel in the director's trademark Expressionist flourishes, dark humor and stylistic nods to primitive cinema. Those new to his works are in store for a rare cinematic treat. "Murnau's NOSFERATU remade by Kenneth Anger, edited by Eisenstein on a cocaine binge, and produced for Masterpiece Theater."—Nathan Lee, New York Sun.

Directed by Guy Maddin. Canada, 2001, b&w (and red—with color tinting), 35mm, 73 min.

"Funny. Powerfully seductive. It's also overtly erotic, willfully archaic, often inspired, uncannily affecting, and beautifully convulsive. A fascinating hybrid."

—J. HOBERMAN, VILLAGE VOICE

AFI 100 Greatest Films Series

Every Sunday at 12:30 and Monday evening at 6:30, AFI Silver will present selections from the AFI's popular annual 100 lists. This August and September, in the wake of summer's monster blockbusters, AFI Silver presents "Monster Summer," featuring films from the AFI 100 Years ... 100 Movies, 100 Heroes and Villains, 100 Passions and a masterpiece parody from America's 100 Laughs.

DRACULA

[AFI's 100 Heroes & Villains #31]
Sun, Aug 10, 12:30; Mon, Aug 11, 6:30

"I never drink... wine." But the Count's beverage preference remains obvious in the classic portrayal by Bela Lugosi, perennially typecast in a role actually intended for silent master of the grotesque, Lon Chaney, who died shortly before filming. This adaptation of Bram Stoker's classic of vampirism saved Universal from bankruptcy in the depths of the Depression, and established horror as the studio's specialty for the next decade. With Dwight Frye also type-casting himself and creating another cinema icon as the memorably servile, fly-gulping Renfield.

Directed by Tod Browning. US, 1931, b&w, 84 min.



FRANKENSTEIN

[AFI's 100 YEARS... 100 MOVIES
#87]

Sun, Aug 17, 12:30; Mon, Aug 18, 6:30

"It's alive! It's alive!" In an adaptation of Mary Shelley's classic, Colin Clive's Doctor Frankenstein determines to create life itself, but proper brain procurement proves the sticking point, with mortal results. Universal's follow-up to its DRACULA success easily surpassed it cinematically under the stylish direction of British import James Whale, who was soon to become the 30s horror specialist (THE OLD DARK HOUSE, THE INVISIBLE MAN). With Boris Karloff—in a wordless role turned down by Lugosi—demonstrating the Monster's humanity and terror beneath the memorably grotesque makeup by Jack Pierce.

Directed by James Whale. US, 1931, b&w, 71 min.



ALIEN
[AFI's 100 Heroes & Villains #14]
Sun, Aug 24, 12:30; Mon, Aug 25, 6:30

Awakened from hyper-sleep by a distress signal, the all-star crew of the freighter *Nostromo* lands on planet LB426 to find an immense derelict alien mother ship, and brings back a nasty survivor—big mistake! With its alien decor and creature inspired by the designs of surrealist H. R. Giger, Ridley Scott's space version of Agatha Christie's *TEN LITTLE INDIANS* shredded the nerves of both audiences and actors alike (he didn't warn the cast of the *Alien*'s gruesome first reappearance). Sigourney Weaver's star-making, originally genderless, portrayal of "Ripley"—"the most courageous and resourceful heroine seen on the screen in years"—Gary Arnold, *Washington Post*.

Directed by Ridley Scott. US, 1979, color, scope, 117 min.



KING KONG
[AFI's 100 Years... 100 Movies #43; 100 Passions #24]
Sun, Aug 31, 12:30; Mon, Sep 1, 6:30

"Beauty killed the Beast." The granddaddy of all monster films is still Number 1, as promoter Robert Armstrong, with champion screamer Fay Wray in tow, sets out in search of the Ultimate Attraction. The Greatest Ape of Them All—superbly animated

by the great Willis O'Brien—immortalized the newly-constructed Empire State Building en route to his own enshrinement in world folklore.

Directed by Merian C. Cooper and Ernest Schoedsack. US, 1933, b&w, 100 min.

THE HUNCHBACK OF NOTRE DAME (1939)
[AFI's 100 Passions #98]
Sun, Sep 7, 12:30; Mon, Sep 8, 6:30

Incredibly lavish recreation of the Victor Hugo classic about the deformed bell-ringer of Notre Dame Cathedral in medieval times, who saves gypsy girl Maureen O'Hara from accusations of witchcraft—and then



must defend her from lecherous Cedric Hardwicke. Behind terrifically grotesque makeup by the great Perc Westmore, Charles Laughton delivers one of his greatest, most tortured performances, topped by his bell-ringing for O'Hara, shot the day World War II began.

Directed by William Dieterle. US, 1939, b&w, 116 min.

YOUNG FRANKENSTEIN
[AFI's 100 Laughs #13]
Sun, Sep 14, 12:30; Mon, Sep 15, 6:30

"That's FRAHNKENSTEEN!" hisses Gene Wilder's horror legend descendant. But he just can't shake that heritage in Brooks's most stylish work (even using the original Whale sets for the transformation scene), with Wilder and Monster Peter Boyle memorably duetting "Puttin' on the Ritz." Cloris Leachman as Frau Blücher frightening the horses, and Gene Hackman memorably cameoing as the blind hermit.

Directed/co-written by Mel Brooks. US, 1974, b&w, 105 min.



"Jean-Luc Godard's idea of a musical is, of course, the idea of a musical...It's the grande folie of Godard's early career."

—J. HOBERMAN, *VILLAGE VOICE*

New 35mm Print! New Subtitles! Jean-Luc Godard's
A WOMAN IS A WOMAN
[Une femme est une femme]
Fri, Aug 15–Thu, Aug, 21, 6:40 & 8:25;
weekend matinees 2:30 & 4:50

"I want to be in a musical with Cyd Charisse and Gene Kelly... choreography by Bob Fauce [sic]!" declares Anna Karina, and she almost gets her wish in this first-color, Scope and mostly studio-shot film by then-husband Jean-Luc Godard, the second of their 7½ collaborations. A simple story—Karina's Angela, an afternoon stripper in the sleazy Zodiac Club, yearns for motherhood "just because," but live-in boyfriend Jean-Claude Brialy "isn't ready yet," though hanger-on Jean-Paul Belmondo is more than happy to help out. Festooned with enough eccentric musical moments to satisfy the most avant of gardists, *A WOMAN IS A WOMAN* features a Charles Aznavour song almost arbitrarily rocketing on and off the soundtrack, Karina's stripping ditties, and Michel Legrand's score thundering into split-second breaks in dialogue. Plus cinematic in-jokes galore (a straight-to-the-camera nod to Burt Lancaster in *VERACRUZ* and Jeanne Moreau in a bar being asked how *JULES AND JIM* is coming along), as well as plenty of anarchic humor. All of this with 1961 Paris stunningly photographed by New Wave master Raoul Coutard (*BREATHLESS*, *JULES AND JIM*, *SHOOT THE PIANO PLAYER*, *CONTEMPT*, *BAND OF OUTSIDERS*). A jeu d'esprit of the New Wave that won a jury prize from the Berlin festival for its "originality, youth, audacity and impertinence," while the enchanting Karina (in her first major role) was named Best Actress, "a revelation possessing qualities rare in a beginning actress."

Directed/written by Jean-Luc Godard. France, 1961, color, scope, 84 min. French with English subtitles.

"Deliriously kooky... staccato bursts of adorable visual jokes, precocious editing and in-crowd movie asides. Godard's playful side pops out in subsequent pictures, but in WOMAN his mischief is front and center."

—STEPHEN GARRETT, *TIME OUT NEW YORK*

LEONE RETRO SERIES

Sergio Leone

“He’s the best director I’ve ever worked with in my life”—Henry Fonda to James Coburn. Sergio Leone (1929-1989) was practically born to the Italian cinema, his father and mother having worked as director and actress from the silents on, while he began in his teens. All the more ironic then that he’s probably best known as King of the Spaghetti Westerns. But in bringing a European sensibility to America’s special genre, he revolutionized it, creating Clint Eastwood’s original screen persona en route, while successfully bringing avant-garde devices to a mass audience—long, still takes, initially befuddling flashbacks and scrambled chronology. Forming, with grade school classmate Ennio Morricone, arguably the greatest director/composer team in film history, he was a master of the wide screen in both gigantic close-ups and sweeping vistas—with a world view both bleakly humorous and achingly nostalgic. See his work on the theater screen—if you haven’t seen it there, you haven’t seen it.

SPECIAL EVENT

**Featuring a live discussion with Eli Wallach at the Wed, Aug 27 screening.*

For the First Time: The Complete Version in English

THE GOOD, THE BAD, AND THE UGLY [Il Buono, il brutto, il cattivo]

Fri, Aug 22 - Thu, Sep 4, weekdays and Sundays, 7:30; Saturdays, 2:00, 4:20 & 8:40; Sundays and Labor Day matinees, 12:50 & 4:10

“If you’re gonna shoot, shoot! Don’t talk.”

THE BAD (Lee Van Cleef’s icy bounty hunter eschews the “... or Alive” clause, while fulfilling contracts from both sides against each other), THE UGLY (Mexican bandito Eli Wallach enters crashing through a plate-glass window amid a fusillade of bullets, with pistol in one hand and chicken leg in the other), and THE GOOD (con man Clint Eastwood’s favorite scam is shooting the noose off the hapless partner he’s just turned in for the reward)—all contend with each other and with battling Civil War armies in their relentless search for buried gold.

Leone’s epic Western conjures up opera, horse opera, the bullfight arena, and the blackest of black humor, while the battle at the bridge transposes Virginia trench warfare to the New Mexico campaign, evoking Matthew Brady; topped by the gigantic close-up packed final showdown. And of course—Hwah, WAH, Wah—perhaps Ennio Morricone’s greatest score, with Wallach’s run through the graveyard a memorable tour de force coupling of music and image. The recent Italian restoration includes more than 15 minutes not in the already-classic US version, refurbishes those widescreen color vistas, and features a newly-remixed 5.1 Dolby Digital soundtrack; with Eastwood and Wallach recently returning to the sound studios to dub themselves for the previously un-Englished sequences.

Directed/co-written by Sergio Leone. Italy, 1966, color, scope, 180 min.

PASSES NOT VALID. MEMBERSHIP DISCOUNTS WILL BE HONORED.



A FISTFUL OF DOLLARS [Per un pugno di dollari]

Fri, Aug 22, 6:30; Sun, Aug 24, 5:30; Wed, Aug 27-Thu, Aug 28, 6:30

Clint Eastwood can take a joke, but unfortunately his mule can’t, and mayhem ensues, in the first of Sergio Leone’s Man with No Name series, with the hero alternately hiring himself out to each of the trigger-happy factions battling in the same desolate, seemingly-unpopulated desert town. The beginning of the “spaghetti Western” cycle and the star-making role for the erstwhile “Rawhide” second lead. The producers of Kurosawa’s YOJIMBO sued (and won) for plagiarism, although—as Leone pointed out—the story was also Goldoni’s 18th century play, THE SERVANT OF TWO MASTERS, plus killings.

Directed/co-written by Sergio Leone. Italy/Spain/Federal Republic of Germany, 1965, color, scope, 130 min.

FOR A FEW DOLLARS MORE [Per qualche dollaro in più]

Fri, Aug 22, 8:30; Sat, Aug 23, 5:00; Sun, Aug 24, 3:00; Mon, Aug 25, 8:40

A weak moment for Clint Eastwood’s Man with No Name, as ex-Reb officer Lee Van Cleef proves range *can* beat speed in a gunfight... but then they team up to hunt ruthless killer Gian Maria Volonté and all that bounty money. The most parodic of the trilogy—its highlights include Volonté’s electrifying prison breakout, Eastwood’s bounty and body-count scorekeeping, and Van Cleef’s match striking off the hunchback of... Klaus Kinski! With: Clint Eastwood, Eli Wallach, Lee Van Cleef.

Directed/co-written by Sergio Leone. Italy/Spain/Germany, 1964, color, scope, 96 min.

ONCE UPON A TIME IN THE WEST

Sat, Aug 23, 1:45 & 7:30; Sun, Aug 24, 7:40; Wed, Aug 27-Thu, Aug 28, 8:30

Revenge-bent Charles Bronson stalks kid-blasting villain Henry Fonda (!) with the aid of good/bad guy Jason Robards, as the railroad marches

ONCE UPON A TIME IN THE WEST



relentlessly westward through the land of hooker-turned-earth-mother Claudia Cardinale. From the legendary waiting-for-the-train opening sequence, it's obvious this is the realm of the grandiose, Sergio Leone's elegy for and compendium of the genre. In its own way, this is to Westerns what STAR WARS was to space pictures—not a Western but a film *about* Westerns. The title tells it all—witness its superimposition over the thematic, all-encompassing final shot. As usual for spaghetti Westerns, filmed mostly in Spain, but with ultimate homage location shooting in Monument Valley, Utah.

Directed/co-written by Sergio Leone. US/Italy/Spain, 1968, color, scope, 166 min.

THE COLOSSUS OF RHODES*

[Il Colosso di Rodi]
Tue Aug 26, 6:35 & 9:00

Athenian Rory Calhoun (subbing for John Derek, fired after the first day of shooting) wryly announces, "I'm a stranger here myself," as he finds himself immersed in turmoil on the island of Rhodes. Sultry Lea Massari (L'AVVENTURA)... rebels lurking underground... a muscleman suspended over a pit of lions while an archer fires at the ropes... a sword fight along the arms of the Colossus itself (the head, arms and lower legs of the statue were actually constructed in two 90-foot sections)... all topped by the final earthquake. Leone delivered the goods in his debut, just before ascending to the Western pantheon.

Directed/co-written by Sergio Leone. Italy, 1961, color, scope, 127 min. *Unconfirmed at press time.

The restored **DUCK, YOU SUCKER** and **ONCE UPON A TIME IN AMERICA** will screen this fall at AFI Silver.



Specially Priced Family Matinees

Presenting a continuation of AFI Silver's "Saturdays at Noon" series for the whole family—and at a special family price: all seats \$5.50!



THE BAD NEWS BEARS

Sat, Aug 9, 12:00

"What have you done to B-a-a-a-b-e?" A little talking pig that learns to herd sheep? Wondrous, moving marvel of special effects (Oscar for visual effects, among six nominations including Best Picture and Director)—truly for adults as much as children.

Directed/co-written by Chris Noonan. Australia, 1995, color, 91 min.

BABE: THE GALLANT PIG

Sat, Aug 16, 12:00

A giant metal machine drops on Maine in the 50s, but finds its humanity through friendship with a small boy. "Enchanting animated feature... not just a cute romp, but an involving story that has something to say"—Roger Ebert.

Directed by Brad Bird. US, 1999, color, 86 min.

THE IRON GIANT

Sat, Aug 23, 12:00

John Phillip Law's eponymous voyager discovers a golden tablet, and then it's off to adventures with the beautiful Caroline Munro in tow, topped by his duel with the six-armed goddess—all animated by the great Ray Harryhausen.

Directed by Gordon Hessler. US, 1974, color, 105 min.

THE GOLDEN VOYAGE OF SINBAD

Sat, Aug 31, 12:00

Beer-swilling ex-minor leaguer Walter Matthau gets a plum assignment: manage a team of Little League misfits—but then he brings in ringers pitcher Tatum O'Neal and biker Jackie Earle Haley. Often-hilarious look at the National Pastime—in miniature.

Directed by Michael Ritchie. US, 1976, color, 102 min.

THE BAD NEWS BEARS

Sat, Aug 31, 12:00

Elizabeth Taylor wins the horse "Pie" in a village raffle, then, aided by trainer Mickey Rooney, decides to race it in the Grand National. Star-making role for intense and passionate 12 year-old Taylor, and an Oscar-winner for the soon-to-be-blacklisted Anne Revere as her mom.

Directed by Clarence Brown. US, 1944, color, 123 min.

NATIONAL VELVET

Sat, Sep 6, 12:00

Elizabeth Taylor wins the horse "Pie" in a village raffle, then, aided by trainer Mickey Rooney, decides to race it in the Grand National. Star-making role for intense and passionate 12 year-old Taylor, and an Oscar-winner for the soon-to-be-blacklisted Anne Revere as her mom.

Directed by Clarence Brown. US, 1944, color, 123 min.

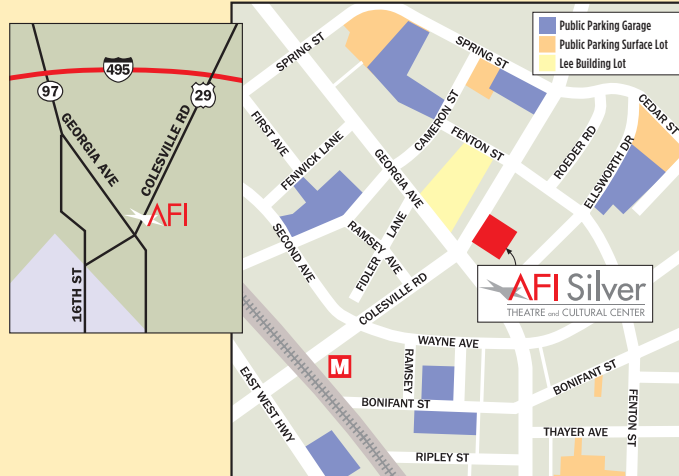
ABOUT AFI

AFI Silver

Tickets

Tickets are \$8.50 general admission/\$7.50 for AFI Members, students and seniors (65 and over). All tickets for Special Family Matinees (see page 7) are \$5.50. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability.

Tickets may be purchased either online at www.AFI.com/Silver or at the AFI Silver box office. Tickets that are purchased online must be retrieved at the box office. The same credit card used to reserve online must be presented to the cashier for tickets. Both advance sale, and day-of-show purchases are available online or in-person. There is no service fee for online ticketing at the AFI Silver. The AFI accepts American Express, Visa, MasterCard and Discover.



Box Office

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

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

Location and Directions

AFI Silver is located at 8633 Colesville Road—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, Z5.

Parking

Convenient parking is available to AFI patrons behind the Lee Building at the corner of Colesville Road and Georgia Avenue (\$3.00 for the entire evening). The lot can be entered from either Georgia Avenue or Fenton Street. In addition, parking is available at Gateway Plaza after 6:00pm (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. Public garages offer free parking on weekends and meter rates of 50¢ per hour weekdays.

Kennedy Center

[A separate program guide has been mailed this month.]

Box Office

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

Tickets

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

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AUG 8 - SEP 17 AT AFI SILVER

AUGUST

| SUN | MON | TUE | WED | THU | FRI | SAT |
|--|--|--|--|---|---|--|
| 10 Dracula 12:30 High and Low 1:00 The Sea is Watching 1:50, 4:10, 6:40, 8:55 Dracula: Pages from a Virgin's Diary 3:20, 5:00, 6:45, 8:20 Kagemusha 3:45 Dreams 6:45 Madadayo 9:00 | 11 Dracula 6:30 The Sea is Watching 6:40, 8:55 Kagemusha 7:30 Dracula: Pages from a Virgin's Diary 8:20 | 12 Rhapsody in August 6:30 The Sea is Watching 6:40, 8:55 Dracula: Pages from a Virgin's Diary 6:45, 8:20 High and Low 8:30 | 13 Dreams 6:30 The Sea is Watching 6:40, 8:55 Dracula: Pages from a Virgin's Diary 6:45, 8:20 Madadayo 8:45 | 14 Madadayo 6:30 The Sea is Watching 6:40, 8:55 Dracula: Pages from a Virgin's Diary 6:45, 8:20 Dreams 9:00 | 8 The Sea is Watching 6:40, 8:55 Dracula: Pages from a Virgin's Diary 6:45, 8:20 Ran 7:30 | 9 Babe: the Gallant Pig 12:00 Ran 1:00 Dracula: Pages from a Virgin's Diary 1:30, 3:20, 5:00, 6:45, 8:20 The Sea is Watching 1:50, 4:10, 6:40, 8:55 Dreams 4:00 Rhapsody in August 6:20 Kagemusha 8:15 |
| 17 Frankenstein 12:30 Ran 1:00 A Woman is a Woman 2:30, 4:50, 6:40, 8:25 Kagemusha 4:00 Rhapsody in August 7:00 High and Low 9:00 | 18 Frankenstein 6:30 A Woman is a Woman 6:40, 8:25 Ran 7:30 | 19 Rhapsody in August 6:30 A Woman is a Woman 6:40, 8:25 Madadayo 8:30 | 20 Dreams 6:30 A Woman is a Woman 6:40, 8:25 High and Low 8:45 | 21 Rhapsody in August 6:30 A Woman is a Woman 6:40, 8:25 Ran 8:30 | 22 Fistfull of Dollars 6:30 The Gunfighter 6:35 The Good, the Bad, and the Ugly 7:30 To Kill a Mockingbird 8:15 For a Few Dollars More 8:30 | 23 The Golden Voyage of Sinbad 12:00 The Yearling 1:00 Once Upon a Time in the West 1:45, 7:30 The Good, the Bad, and the Ugly 2:00, 4:20, 8:40 The Keys of the Kingdom 3:30 For a Few Dollars More 5:00 Spellbound 6:15 Duel in the Sun 8:30 |
| 24 Alien 12:30 The Good, the Bad, and the Ugly 12:50, 4:10, 7:30 To Kill a Mockingbird 1:00, 6:30 For a Few Dollars More 3:00 The Guns of Navarone 3:30, 9:00 Fistfull of Dollars 5:30 Once Upon a Time in the West 7:40 | 25 Alien 6:30 The Gunfighter 6:35 The Good, the Bad, and the Ugly 7:30 The Guns of Navarone 8:15 For a Few Dollars More 8:40 | 26 Spellbound 6:30 Colossus of Rhodes 6:35, 9:00 The Good, the Bad, and the Ugly 7:30 The Keys of the Kingdom 8:40 | 27 Fistfull of Dollars 6:30 Le Samourai 6:35 The Good, the Bad, and the Ugly 7:30 Once Upon a Time in the West 8:30 Duel in the Sun 8:35 | 28 Fistfull of Dollars 6:30 Three Men to Kill 6:35 The Good, the Bad, and the Ugly 7:30 The Yearling 8:20 Once Upon a Time in the West 8:30 | 29 Dersu Uzala 6:30, 9:10 Any Number Can Win 6:35 The Good, the Bad, and the Ugly 7:30 Roman Holiday 8:45 | 30 The Bad News Bears 12:00 The Big Country 12:30, 9:00 Dersu Uzala 1:00, 3:45, 6:30, 9:10 The Good, the Bad, and the Ugly 2:00, 4:20, 8:40 Rocco and His Brothers 3:30 Three Men to Kill 7:00 |
| 31 King Kong 12:30 The Good, the Bad, and the Ugly 12:50, 4:10, 7:30 Dersu Uzala 1:00, 3:45, 6:30, 9:10 Purple Noon 2:30 Rocco and His Brothers 4:45 Cape Fear 8:00 | 1 The Good, the Bad, and the Ugly 12:50, 4:10, 7:30 Dersu Uzala 1:00, 3:45, 6:30, 9:10 Rocco and His Brothers 1:10 Roman Holiday 4:15 King Kong 6:30 Cape Fear 8:30 | 2 Dersu Uzala 6:30, 9:10 Any Number Can Win 6:35 The Good, the Bad, and the Ugly 7:30 Purple Noon 8:45 | 3 Dersu Uzala 6:30, 9:10 Le Samourai 6:35 The Good, the Bad, and the Ugly 7:30 On the Beach 8:35 | 4 Dersu Uzala 6:30, 9:10 The Good, the Bad, and the Ugly 7:30 | 5 Dersu Uzala 6:30, 9:10 The Animation Show 6:40, 8:30 | 6 National Velvet 12:00 Dersu Uzala 1:00, 3:45, 6:30, 9:10 The Animation Show 2:45, 4:45, 6:40, 8:30 |
| 7 The Hunchback of Notre Dame 12:30 The Animation Show 1:00, 2:45, 4:45, 6:40, 8:30 Dersu Uzala 3:45, 6:30, 9:10 | 8 The Hunchback of Notre Dame 6:30 The Animation Show 6:40, 8:30 12 O'Clock High 8:45 | 9 Dersu Uzala 6:30, 9:10 Our Story 6:35 The Animation Show 6:40, 8:30 Le Cercle Rouge 8:40 | 10 Dersu Uzala 6:30, 9:10 12 O'Clock High 6:35 The Animation Show 6:40, 8:30 Le Cercle Rouge 9:00 | 11 Dersu Uzala 6:30, 9:10 Our Story 6:35 The Animation Show 6:40, 8:30 On the Beach 8:40 | 12 The Same River Twice 6:30, 8:10 The Animation Show 6:40, 8:30 Baraka 6:45, 8:40 | 13 The Same River Twice 6:30, 8:10 The Animation Show 6:40, 8:30 Baraka 6:45, 8:40 |
| 14 Young frankenstein 12:30 Baraka 12:45, 2:40, 4:35, 6:45, 8:40 The Animation Show 1:00, 2:45, 4:45, 6:40, 8:30 The Same River Twice 3:00, 4:55, 6:30, 8:10 | 15 Young frankenstein 6:30 The Same River Twice 8:45 The Animation Show 6:40, 8:30 Baraka 6:45, 8:40 | 16 The Same River Twice 6:30, 8:10 The Animation Show 6:40, 8:30 Baraka 6:45, 8:40 | 17 The Same River Twice 6:30, 8:10 The Animation Show 6:40, 8:30 Baraka 6:45, 8:40, | | | |

SEPTEMBER

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

A LIFE'S ACHIEVEMENT

A Tribute to Gregory Peck

On June 12, 2003, America lost a legend. Gregory Peck was a great actor who appeared in many classic films that set the standard for quality, character, entertainment and enlightenment. The same can be said for the way Peck led his life. AFI personally felt a profound loss because Peck was so much a part of what the institute represents. The founding chair of the AFI Board of Trustees, he was a constant source of leadership and support. In 1989, Peck received AFI's 17th Life Achievement Award. And, most recently, his portrayal of Atticus Finch in *TO KILL A MOCKINGBIRD* was selected America's #1 Movie Hero in AFI's 100 Years... 100 Heroes & Villains. Airing on CBS June 3, 2003, Greg Peck watched the show on video at his home the evening before he passed away. Peck's legacy lives on in his movies, which AFI is honored to share during this tribute.



THE GUNFIGHTER

THE GUNFIGHTER

Fri, Aug 22, 6:35; Mon, Aug 25, 6:35

"He don't look so tough to me." It's lonely at the top for legendary gunfighter Gregory Peck, sitting it out in a saloon in the town where his wife and child live incognito—kids play hooky to gape, the bartender lines 'em up, and fast-draw wannabes have to see if Peck's still the best. "A superb Western... a film that has the true dimensions of tragedy"—Tom Milne.

Directed by Henry King. US, 1950, b&w, 84 min.

TO KILL A MOCKINGBIRD

Fri, Aug 22, 8:15, Sun, Aug 24, 1:00 & 6:30

"Maycomb was a tired old town, even in 1932, when I first knew it," narrates an un-credited Kim Stanley, looking back through the eyes of her younger self, "Scout" Finch (9 year-old non-professional Mary Badham), at a summer when her father Atticus (Gregory Peck; Rock Hudson was the studio's pick) defended poor Brock Peters, a black man accused of raping a white girl. Adapted from Harper Lee's autobiographical novel (she based the character "Dill" on

childhood friend Truman Capote), this is both a searing courtroom drama and a magical evocation of childhood, underscored by Elmer Bernstein's haunting music. Peck's only Best Actor Oscar and Horton Foote's Oscar for best screenplay were two of three winners out of seven nominations.

Directed by Robert Mulligan. US, 1962, b&w, 129 min.

THE YEARLING

Sat, Aug 23, 1:00; Thu, Aug 28, 8:20

"Every man wants life to be a fine thing, and easy. But it ain't easy." In fact it's tough for post-Civil War Florida settlers Gregory Peck and Jane Wyman—and particularly for their surviving son (of four children), Claude Jarman, Jr., who yearns for a pet—and finds an orphaned fawn. Oscar-winning location color photography highlights a classic coming-of-age story, adapted from the novel by Marjorie Kinnan Rawlings. Nominated for Best Film, Director, Actor, and Actress, with Jarman winning a special Oscar.

Directed by Clarence Brown. US, 1946, color, 128 min.



THE KEYS OF THE KINGDOM

THE KEYS OF THE KINGDOM

Sat, Aug 23, 3:30; Tue, Aug 26, 8:40

Mentor Cedric Hardwicke decides missionary work in China is just the thing for work-harder-than-the-others priest Gregory Peck. Over the years there, Peck has to contend with wise-crackin' atheist doctor Thomas Mitchell, how-big-is-the-collection priest and boyhood friend Vincent Price, and at-first-disapproving Mother Superior Rose Stradner (Mrs. Joseph L. Mankiewicz, who co-adapted from A.J. Cronin's novel). Peck's second film and first Oscar nomination.

Directed by John M. Stahl. US, 1944, b&w, 137 min.



SPELLBOUND

SPELLBOUND

Sat, Aug 23, 6:15; Tue, Aug 26, 6:30

A psychiatric clinic's new director arrives in the person of Gregory Peck—but is he the real "Doctor Edwards"—or his murderer? In between falling in love with him, staff shrink Ingrid Bergman probes his memory to find out for sure. A product of both producer David O. Selznick's and writer Ben Hecht's late 40s power-dives into psychoanalysis, highlighted by Salvador Dalí's considerably-edited dream sequence and Miklos Rozsa's spookily theremin-flavored, Oscar-winning score. One of Alfred Hitchcock's five non-winning Oscar nominations.

Directed by Alfred Hitchcock. US, 1945, b&w, 111 min.

DUEL IN THE SUN

Sat, Aug 23, 8:30; Wed, Aug 27, 8:35

David O. Selznick's mammoth attempt at a Western GONE WITH THE WIND, with sultry half-breed Jennifer Jones caught between brothers, good (Joseph Cotton) and bad (Gregory Peck, in a rare sexy cad role), concluding in a desert Liebestod, awash in Dimitri Tiomkin's pounding score. (When Selznick claimed Tiomkin's "Orgasm" theme just wasn't right, the composer pointed out that their notions of the original might differ.)

Directed by King Vidor. US, 1946, color, 138 min.

THE GUNS OF NAVARONE

Sun, Aug 24, 3:30 & 9:00; Mon, Aug 25, 8:15

Gregory Peck leads a six-man team of saboteurs bent on blowing up a monstrous gun duo that's blocking the rescue of a British force trapped in the Aegean—among them Anthony Quinn's impeccably Greek colonel and David Niven's often hilarious human demolition man. The Ultimate World War II Impossible Mission adventure includes a hair-raising storm at sea, cliff-scaling in a downpour, Nazi tortures, a split-second escape, the obligatory traitor, and then those explosions!—all backed by the legendary Dimitri Tiomkin's memorably pulsating "Dum da da dum da, dum da dah dadada" score. They don't make 'em like this anymore. See one of the cinema's greatest adventures on the screen for which it was made.

Directed by J. Lee Thompson. USA/UK, 1961, color, scope, 157 min.

ROMAN HOLIDAY

Fri, Aug 29, 8:45; Mon, Sep 1, 4:15

Central European princess Audrey Hepburn skips out on her official schedule to enjoy Rome incognito, with suspicious reporter Gregory Peck and photographer Eddie Albert in tow—will romance beat out lust-for-a-scoop? "Charming. Probably no one could have brought out her magic as winningly as director William Wyler; his calm, elegant style prepares the scenes and builds the character until she has the audience in thrall, and when she smiles we're all goners."—Pauline Kael. Academy Award for Best Actress.

Directed by William Wyler. US, 1953, b&w, 119 min.

THE BIG COUNTRY



THE BIG COUNTRY

Sat, Aug 30, 12:30 & 9:00

Visiting Eastern dude Gregory Peck—having doubts about his marriage with Carroll Baker after meeting neighbor Jean Simmons—must contend with tough-guy foreman Charlton Heston in an epic brawl, while having a swell view of the action as rival ranchers Charles Bickford and Oscar-winning Burl Ives square off in a blood feud over those water rights. William Wyler's last and biggest Western, determinedly "anti-" in approach, is highlighted by Jerome Moross' legendary score, one of the all-time greats. From a novel by the author of the "Matt Helm" series.

Directed by William Wyler. US, 1958, color, scope, 166 min.



ROMAN HOLIDAY

CAPE FEAR

Sun, Aug 31, 8:00; Mon, Sep 1, 8:30

Stiffly upright lawyer Gregory Peck's got it all—including a model family—but cigar-chomping, straw-fedoraed psycho Robert Mitchum, resurfacing after years in the clink (courtesy Peck), has other plans. A tour de force for Mitchum, as he drives ultra-decent Peck to audience-alienating, extra-legal lengths, culminating in a chilling watery bayou climax. Music by Bernard Herrmann. "A supremely nasty thriller"—David Thompson. Directed by J. Lee Thompson. US, 1962, b&w, 106 min.

ON THE BEACH

Wed, Sep 3, 8:35; Thu, Sep 11, 8:40

"There is still time... brother." Submerged during the US/Russian nuclear holocaust that's wiped out the Northern Hemisphere, nuclear sub captain Gregory Peck waits out the end as fallout heads south to Australia, where he finds romance with Ava Gardner. But there's one last mission—even as suicide pills start to make the rounds. Cold War sci-fi at its chilliest, with Italian great Giuseppe Rotunno's b&w photography rendering the empty streets of San Francisco and Melbourne among the most haunting of movie images (and the Peck/Gardner embrace in silhouette against a sun-dappled sea a dazzling highlight), featuring a rare serious performance by Fred Astaire as an embittered scientist.

Directed by Stanley Kramer. US, 1959, b&w, 134 min.

12 O'CLOCK HIGH

Mon, Sep 8, 8:45; Wed, Sep 10, 6:35

General Gregory Peck whips a low-morale WWII bomber group into shape, driving officers Gary Merrill, Hugh Marlowe, Dean Jagger, and others to the limit—and himself over it. Peck won the NY Critics' Award for embodying command stress (the film is still a Navy and Air Force training aid, with the B-17 crash at the beginning the real thing, courtesy of legendary stunt flier Paul Mantz). Three Oscar nominations: Director (King), Actor (Peck), and Jagger winning for Supporting Actor.

Directed by Henry King. US, 1950, b&w, 132 min.



70 MM SERIES

"Visionary, shimmeringly beautiful... sheer gorgeousness in 70mm!"

—KEVIN THOMAS,
LOS ANGELES TIMES

BARAKA

Fri, Sep 12-Wed, Sep 17, 6:45 & 8:40; Sunday matinees 12:45, 2:40 & 4:35

From high above an active volcano in Hawaii, to the chanting of monks in a Buddhist monastery, to the oil fires burning on the plains of Kuwait, to airplane after airplane lined up in perfect symmetry, to workers loading chicks on a moving belt, Ron Fricke's custom built camera moved across 24 countries on 6 continents over a stretch of 14 months in "guided meditation," examining "man's relationship to the eternal." This wordless documentary by the photographer of *KOYANISQATSII* is a festival of visual delights, shot in 70mm "so deep and clear that I could actually make out the branches of trees on the furthest mountain"—Jeffrey M. Anderson, *San Francisco Examiner*—and underscored by Michael Stearns' eclectic and ethnic score. FIPRESCI Award, Montreal Festival. Directed/photographed by Ron Fricke. US, 1992, color, 70 mm, 96 min.

"Smashingly edited, superbly scored... speaks volumes about the planet without uttering a single word"

—SUZAN AYSCOUGH,
VARIETY

Alain Delon (1935...)

From pretty boy to art film superstar to *homme dur* to actor/director, Alain Delon has contended with Jean-Paul Belmondo for the title of dominant French film personality of his generation. If he was too mainstream for the New Wave directors, he worked consistently with their precursor, Jean-Pierre Melville (*LE CERCLE ROUGE*, recently screened at the AFI Silver), worked with more international titans (Antonioni, Visconti), took a bigger shot at Hollywood stardom, and defined '60s Cool—en français. Thanks to the Embassy of France for help in assembling this series.



LE SAMOURAI

LE SAMOURAI

Wed, Aug 27, 6:35; Wed, Sep 3, 6:35

Dedicated hit man Alain Delon lies fully-clothed in his monochrome apartment, then goes off to a day at the office: stealing a car, whacking a *mec* in a nightclub, creating an ironclad alibi, and outsmarting *les flics*. Two problems: his anonymous employers don't trust him and he's left a witness behind. The pinnacle of France's *specialiste de film policier*—blackier than noir in its silence, isolation, and stylization, but unrelenting in its suspense.

Directed/written by Jean-Pierre Melville. 1967, color, 105 min. French with English subtitles.

Washington Area Premiere

THREE MEN TO KILL [Trois hommes y abattre]

Thu, Aug 28, 6:35; Sat, Aug 30, 7:00

Good samaritan gambler Alain Delon brings a man injured in a terrible accident on a lonely road into the hospital. But after he dies, Delon hears he wasn't alone: two other men, also execs with a major arms supplier, met with "accidents" at the same time. Coincidence? And does Delon now... Know Too Much? Tense thriller with a twist ending, co-scripted by Delon.

Directed/co-written by Jacques Deray. France, 1980, color, 93 min. French with English subtitles.

ANY NUMBER CAN WIN

[Mélodie en sous-sol]

Fri, Aug 29, 6:35; Tue, Sep 2, 6:35

Retire? Even after five years in the slammer, Jean Gabin's not ready to settle down with wife Viviane Romance until that last big score—knocking off a Cannes casino. The trouble is his partner, ex-cellmate Alain Delon, good at seducing a showgirl to get backstage, but otherwise... unprofessional. Suspenseful what-else-can-go-wrong big caper picture, complete with terrific jazz score, hilarious final twist, and classic pairing of Old and New stars in Gabin's last big US art-house hit.

Directed by Henri Verneuil. France, 1963, b&w, scope, 118 min. French with English subtitles.

ROCCO AND HIS BROTHERS

[Rocco e i suoi fratelli]

Sat, Aug 30, 3:30; Sun, Aug 31, 4:45; Mon, Sep 1, 1:10

Formidable matriarch Katina Paxinou leads the Parondi family from the impoverished south to the industries of Milan. Both a documentation of a tragic exodus (2 million emigrants in the 50s) and of the melodramatic disintegration of a family, with the love of Alain Delon's Dostoyevskyan Rocco for prostitute Annie Girardot driving brutish brother Renato Salvatori to rape and murder. Luchino Visconti's first great international success (in the same *annis mirabilis* as *L'AVENTURRA* and *LA DOLCE VITA*) and his own personal favorite. Directed/co-written by Luchino Visconti. Italy/France, 1960, b&w, 175 minutes, Italian with English subtitles.

PURPLE NOON

[Plein Soleil]

Sun, Aug 31, 2:30; Tue, Sep 2, 8:45

As the sun beats down on a boat in the Mediterranean, two men loll back—scapegrace playboy Maurice



PURPLE NOON

Ronet, and Alain Delon, sent by Ronet's Dad to bring him back...But which one's going to leave that boat alive? And can he get away with pretending to be the other man? Tense, sun-splashed thriller, with sprightly music by Fellini's Nino Rota, and dazzling, on-boat camerawork by Henri Decae—in Delon's star-making thriller smash. Adapted from Patricia Highsmith's, "The Talented Mr. Ripley."

Directed by Rene Clement. France, 1960, color, 118 min. French with English subtitles.

Back by Popular Demand
LE CERCLE ROUGE
[The Red Circle]

Tue, Sep 9, 8:40; Wed, Sep 10, 9:00

Impassive faces, snap-brim hats, dangling cigarettes, sunglasses after dark, raincoats without rain, nightclub floor shows—the milieu of Jean-Pierre Melville, prince of the French gangster picture—as four hommes durs cross paths for their appointment with destiny. Prisoner-in-transit Gian Maria Volonte crashes (literally) out of a train to the dismay of guard Inspector Mattei (comedy legend Bourvil), ex-cop Yves Montand shifts from DT-plagued drunk to

dapper, rock-steady sharpshooter, and Alain Delon (just out of the joint) reclaims gun and money and shrugs off two murder attempts. All join forces for a meticulously-orchestrated heist of a Place Vendôme bijouterie, a silent tour-de-force.

Directed/written by Jean-Pierre Melville. 1970, color, 140 min. French with English subtitles.

OUR STORY
[Notre histoire]

Tue, Sep 9, 6:35; Thu, Sep 11, 6:35

Power-diving into middle age with his marriage on the rocks, Alain Delon slumps in his railway compartment—when in walks Nathalie Baye, with a tale about a woman on a train who meets a depressed man on a train, with whom she has immediate, one-time-only sex. But is this a story, or reality? And when Delon decides to follow her, is this a change in the story, or...? But that's only the beginning of the variations in this Chinese box work from Bertrand Blier (GOING PLACES, BEAU PERE), with Delon taking a César (French Oscar) for Best Actor.

Directed/written by Bertrand Blier. France, 1984, color, 110 min. French with English subtitles.

BIG SCREEN ANIMATION

Mike Judge and Don Hertzfeldt Present
THE ANIMATION SHOW

Fri, Sep 5-Wed, Sep 17, 6:40 & 8:30;
weekend matinees 2:45 & 4:45;
Sunday matinee 1:00; no matinees Sat, Sep 13

Co-producers Mike Judge (BEAVIS & BUTT-HEAD, KING OF THE HILL, OFFICE SPACE) and Academy Award-nominated animator Don Hertzfeldt (REJECTED) present a selection of acclaimed animated short films that spans eight countries and features everything from forgotten classics (including a segment from legendary Disney animator Ward Kimball's "Mars & Beyond"), to the very latest in computer animation, with six recent Academy Award-nominees also included—"Mt. Head," "Das Rad," "Strange Invaders," "Fifty Percent Grey"—as Judge and Hertzfeldt premiere their own new works. While animated short films are appreciated around the world, here they are rarely seen on the big screen, most often shown edited on TV or on the Internet. Conceived as the first of an annual series, THE ANIMATION SHOW aims to put animated short films into more theatres, to be seen on the big screen.

Running time: approximately 90 min.

Mike Judge and Don Hertzfeldt have been invited to attend a screening.
Date TBA



PREMIERE

Exclusive Washington Area Engagement

THE SAME RIVER TWICE



***Fri, Sep 12 - Wed, Sep 17, 6:30 & 8:10;**
Sun matinees 3:00 & 4:55; Mon, Sep 15, 8:45

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

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

***Robb Moss been invited to attend the Fri, Sep 12 show.**

LABOR FILM FESTIVAL

3rd Annual DC Labor Filmfest September 4-7

Organized and presented by the Metropolitan Washington Council, AFL-CIO, the Debs-Jones-Douglass Institute and the American Film Institute, LABOR FILM FESTIVAL 2003 will present 4 days of films about work and workers—"the comedies and dramas of working life." With a special focus this year on the immigrant experience, the Festival will include an Opening Night Reception, Filmmakers Forum and special appearances by filmmakers and workers. Audiences will have the opportunity to discuss the films and labor-related issues with filmmakers, labor leaders, activists, and workers after the screenings.

**At presstime,
this Festival schedule
was not confirmed.
For a current schedule,
visit www.AFI.com/Silver
or call 301-495-6700.
Members will be e-mailed
a final schedule.**



OPENING NIGHT Thursday, September 4

Films **WINDOWS (6:30 p.m.)**

Directed by David Koff. US, 2002, 22 min.

Plus **TO THE WORKERS OF THE WORLD**

Directed by Tami Gold. US, 2002, 4 min. documentary.

SPECIAL EVENTS FOLLOWING THE FILMS INCLUDE:

- A reception to benefit Immigrant Workers Freedom Ride
- A photo show ("Unseen America")

Guests will include directors David Koff & Tami Gold, as well as local immigrant workers.

Friday, September 5

Filmmaker's Roundtable: Making Movies About Real Life (4:30-6:00 p.m.) Local and visiting filmmakers talk about capturing workers—their stories and issues—on film and video. Hosted by American University's Social Media Center.

"THE NEW AMERICANS"

Episode 2 6:30 p.m.

Part 2 of a 3-part series scheduled for PBS next year that follows the stories of five new immigrants to the United States. In this powerful episode, the new immigrants struggle in differing ways and degrees to leave their countries, then grapple with the initial culture shock of being in the United States—including hard work in underpaid, underemployed positions. One of the five immigrants



profiled, Barine Wiwa-Lawani, educated in England, ran a thriving catering school and two restaurants in Nigeria before being forced to flee when the restaurants were bulldozed by the government. In America, Barine works in the kitchen of a large downtown hotel as an assistant chef, peeling potatoes and chopping fruits and vegetables. "I'm doing work I would have done 20 years ago. But what can I do? I must feed my family." With two teenage girls and a 20-year-old son sleeping on bunk beds in the living room, Barine has learned her "lesson" about how to get and stay employed. "If you let the management find out that you know too much, you'll be out."

Directed by Gordon Quinn. US, 2003, color, 120 min.
WITH: TBA

World Premiere **WHERE DO YOU STAND? PERSISTENCE IN A SOUTHERN TEXTILE MILL** 9:00 p.m.

On June 23, 1999, textile workers in Kannapolis, North Carolina won the single largest industrial union victory in the history of the South. Told by those who lived it, this film traces the 25-year struggle to organize a union in the face of vicious employer opposition, as well as rapidly changing social and economic conditions.

Directed by Alexandra Lescaze. US, 2003, 59 min., documentary.

With director Alexandra Lescaze and Kannapolis textile workers.

Plus **HONEA PATH REMEMBERED**

Directed by George Stoney. US, 12 min.

Saturday, September 6

Spanish Language Version [with Subtitles] **BREAD & ROSES**

1:00 p.m.

Ken Loach's first picture made in the United States, set inside a fictional 1999 Justice for Janitors immigrant workers organizing drive in Los Angeles. Like all Loach films, it's unabashedly pro-working-class, pro-struggle, anti-boss. It's about and for the people who are not usually the subjects of movies.

Directed by Ken Loach. US, 2000, 110 min. drama.

WITH: Jaime Contreras & SEIU 82 worker.

THE DOLLMAKER

1:00 p.m.

Charts the migration of Appalachian workers to Midwestern cities during WWII. Gertie (Jane Fonda), a rural Kentucky woman with a great talent for making wooden dolls and animal figures, follows her husband north when he takes a factory job—and contends with poverty and the loss of her Appalachian traditions.

Directed by Daniel Petrie. US, 1984, 150 min. drama.



H-2 WORKER

3:30 p.m.

Exposé on the exploitation of Jamaican immigrant workers in the Florida sugar cane industry.

Directed by Stephanie Black. US, 1989, 70 min. documentary.

With Director Stephanie Black.

DIRT

6:30 p.m.

The story of clashing cultures and classes in modern day New York. Dolores Del Rosario is an undocumented Salvadoran immigrant who cleans luxury apartments in New York City. Her story takes us from Manhattan's Upper East Side to Corona, Queens, to Metapan, El Salvador. DIRT is an insider's look—both comic and tragic—at the invisible lives of the “illegals” who live and work alongside us every day.

Directed by Nancy Savoca. US, 2003, 92 min., drama. With director Nancy Savoca.



“Americans don’t understand how hard it is for workers to stand up to the boss. Having some rights on the job, that’s what it’s all about.”

—ERNEST BENNETT, UNITE ORGANIZER

MANITO

8:30 p.m.

“Brilliantly captures the pulse of daily life in working-class, immigrant New York: the hectic rhythms of labor, leisure and family life, the stresses and pleasures, the anxieties and hopes.”—A.O. Scott, [New York Times](#).

Directed by Eric Eason. US, 2003, 76 min. drama.

Plus

COUCH ENCOUNTER

Misconceptions lead to disaster on an L.A. freeway in COUCH ENCOUNTER when a wealthy Beverly Hills socialite hires two Mexican day-workers to move a couch for her “very special party.” A comic take on the dependence of white America on immigrant labor, the absurdity of fear, and the jeopardy immigrant workers face as they try to make a living.

Directed by Samantha Davidson Green. US, 2003, 10 min.

With directors Eric Eason & Samantha Davidson Green

Sunday, September 7

BARAN

1:00 p.m.

On a building site in present-day Tehran, Lateef, a 17 year-old illegal Iranian worker, is irresistibly drawn to Rahmat, a young Afghan worker. The revelation of Rahmat’s secret changes both their lives.

Directed by Majid Majidi. Iran, 2001, 94 min. drama. Iranian with subtitles.

MOONLIGHTING

4:00 p.m.

Polish contractor Nowak leads a group of workmen to London so they can provide cheap labor for a government official based there. Nowak (Jeremy Irons) has to manage the project and the men as they encounter the temptations of the West and loneliness and separation from their families.

Directed by Jerzy Skolimowski. Germany, 1982, 97 min. drama. English and Polish with subtitles. WITH: German labor attaché (invited).

DOIS PERDIDOS NUMA NOITE SUJA

[Two Lost Souls on a Dirty Night]

5:30 p.m.

An explosive encounter between two Brazilians in New York City who—like many other immigrants of the 90s—have traded the lack of perspective in their home countries for the illusion of the American dream. After a casual meeting, the daring and mysterious Tonho invites Paco—a very shy man—to share an abandoned warehouse with her. Beyond the fact that they are both foreigners, they have nothing in common. He wearies of sub laboring and wants to return to Brazil; she wants to become a pop-star and sell more records than Madonna. Facing numerous obstacles, lack of alternatives and loneliness, Tonho and Paco’s situation grows unbearable, leading to resentment, frustrations, violence—and an unexpected love story. The forced companionship of these two immigrants on the outskirts of society reveals the hopeless expectations of a more noble life.

Directed by Jose Joffily. Brazil, 2002, 100 min. drama. Portuguese with subtitles. With Brazilian Labor Attache.



MONDAYS IN THE SUN

[Los Lunes al Sol]

8:00 p.m.

The story of people who once worked in a dockyard, but are now unemployed, living in a constant Sunday... spending Mondays under the sun. “Examines, with pessimism and compassion, the present condition of [Europe’s] working class.”—A.O. Scott, [New York Times](#).

Directed by Fernando Leon de Aranoa. Spain, 2002, 113 min. drama. Spanish with subtitles.

AT THE AFI SILVER

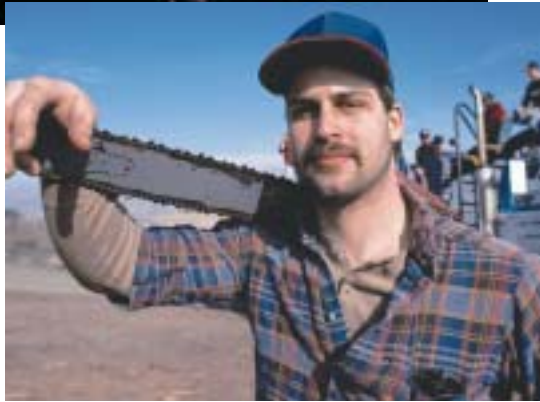


**Akira Kurosawa's
KAGEMUSHA page 3**



**Rob Moss'
THE SAME
RIVER
TWICE
page 13**

**3rd Annual DC
Labor Filmfest
September 4-7
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**Alain Delon in
LE SAMOURAI
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The calendar is located on the center spread of AFI Preview

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