Featured Showcase

Ingmar Bergman

FANNY AND ALEXANDER
CRIES AND WHISPERS
PERSONA
And Many More

Plus:
Orson Welles Retrospective
AFI Life Achievement Award Recipient
Meryl Streep Showcase
Marx Brothers Romp
British Horror Films

ORWELL ROLLS IN HIS GRAVE
FEATURED FILM

On the cover: Bertil Guve and Pernilla Allwin in FANNY AND ALEXANDER

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

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Features

“Skewers the news media and its owners in a way that chills and disturbs, and is the best rabble rousing piece of its kind I’ve ever seen.”
—Jeffrey Wells, HOLLYWOOD ELSEWHERE

US Theatrical Premiere Engagement!

ORWELL ROLLS IN HIS GRAVE
Opens Friday, June 25

“WAR IS PEACE,” “FREEDOM IS SLAVERY,” “IGNORANCE IS STRENGTH...” Has America entered an Orwellian world of double-speak where outright lies can pass for the truth? Are its citizens being sold a bill of goods by a handful of transnational media corporations and political elites whose interests have little in common with the interests of the American people? Director Robert Kane Pappas uses searing testimony from the best and the brightest to suggest this is the case. Pappas asks some troubling questions about the size of media monopolies, how they got that way, who decides what airs and what doesn’t, and why some news stories go unreported (or underreported) by the mainstream media. Featuring interviews with Congressman Bernie Sanders, Charles Lewis, Mark Crispin Miller, Vincent Bugliosi, Robert McChesney and an appearance by Michael Moore, ORWELL ROLLS IN HIS GRAVE questions whether Americans are being given the information a democracy needs or whether they’ve been electronically lobotomized into loving Big Brother.

Directed, written and produced by Robert Kane Pappas. US, 2004, color, 95 min.

“A marvel of passionate succinctness... refrains from preaching to the choir.”
—Ronnie Scheib, VARIETY
Celebrating Meryl

June 23 through July 4

MERYL STREEP: 32ND AFI LIFE ACHIEVEMENT AWARD RECIPIENT

Arguably the definitive American actor of our time, Meryl Streep's unique empathy for a variety of women has led us into the lives of some of the most memorable characters on film. She has brought to life the rich textures of a sweeping range of intricate women—on the plains of Africa, in the Outback of Australia, in a Manhattan courtroom, an Iowa farmhouse, a nuclear production line and a Nazi concentration camp—all with authenticity, honesty and intelligence that remain unparalleled. Beyond her uncanny ability to make audiences laugh, cry, think and feel, she can sing. In celebration of the 32nd AFI Life Achievement Award, AFI Silver proudly presents a half-dozen of the greatest roles of this legendary two-time Academy Award winner and recipient of a record thirteen Oscar nominations.

In the words of AFI Board Chairman Sir Howard Stringer, “Meryl Streep is one of the great artists in the history of American film. Her talent, range and determination to master her craft bring out performances that sometimes border on the ethereal. In that sense, she is truly peerless. It is AFI’s great honor to present its Life Achievement Award to this truly gifted actor.”

THE FRENCH LIEUTENANT’S WOMAN

Wednesday, June 30, 8:50; Saturday, July 3, 4:00

In 19th century England, affianced Jeremy Irons loses himself in a passionate affair with fallen woman Meryl Streep—even as we see the actors portraying them engage in an off-screen affair. Harold Pinter’s adaptation of John Fowles’ “unfilmable” bestseller presents a complicated interweaving of past and present. Five Oscar nominations, including Best Actress.

Directed by Karel Reisz; written by Harold Pinter from the book by John Fowles; produced by Leon Clore. UK, 1981, color, 127 min. Rated R

SOPHIE’S CHOICE

Thursday, July 1, 8:40; Sunday, July 4, 1:00

In postwar New York, budding writer Peter MacNicholbefriends “utterly, fatally glamorous,” yet volatile Kevin Kline and his Polish girlfriend Meryl Streep—but they’ve both got past secrets that haunt the present. Streep often returns in her mind to the camps of the Final Solution and relives the worst choice a mother can be forced to make. A Best Actress Oscar, among five total nominations.


THE BRIDGES OF MADISON COUNTY

Saturday, July 3, 8:45; Sunday, July 4, 8:45

Just when life couldn’t seem more monotonous for Italian-American Iowa housewife Meryl Streep, who should drive up but... Clint Eastwood! Streep, impeccably accented as always, shows a longing sensuality that blossoms with the arrival of her weekend visitor. One of her best performances, with Eastwood matching her as the emotional temperature rises. “Leanness and surprising decency, a moving, elegiac love story”—Janet Maslin, New York Times.


KRAMER VS. KRAMER

Wednesday June 23, 6:45; Thursday June 24, 6:45

Ill-equipped for motherhood and matrimonial bliss, a twenty-something Meryl Streep walks out on husband Dustin Hoffman and young son Justin Henry, but returns later for a climactic custody battle featuring courtroom scenes re-tooled by Streep herself. Glenda Jackson and Jane Fonda turned down the role, opening the way for Streep’s first Oscar win. Four other statuettes for the film included Best Picture and Best Actor.

Directed/written by Robert Benton; produced by Stanley R. Jaffe. US, 1979, color, 105 min. Rated PG

SILKWOOD

Wednesday June 23, 8:55; Thursday June 24, 8:55

Based on the real-life events of nuclear plant worker Karen Silkwood, Streep’s portrayal of the Oklahoma whistleblower who disappeared under mysterious circumstances earned the actor her fifth Oscar nomination in six years. Four other Oscar nominations, including a Best Supporting nod for Cher, and one for then-novice screenwriter Nora Ephron.

Directed by Mike Nichols; written by Alice Arlen and Nora Ephron; produced by Mike Nichols and Michael Hausman. US, 1983, color, 131 min. Rated R
**The Films Of Orson Welles**

**June 23 through July 13**

By the time he was 26, Orson Welles (1915-1985) had mastered the stage, radio and cinema and was already a TIME cover boy—and he spent the rest of his life trying to top himself. Lean or fat, broke or in the money, pitching wine in TV commercials or plumbing the depths of such characters as Kane, Othello and Harry Lime, Welles dominated every project, defining FILMMAKER in the public mind like no one else. As the complete film auteur, his lush dynamic visuals, deep-focus long takes, sweeping camera movements and scintillating editing created a signature style so bold it was considered revolutionary at the time—and still is. His dominant themes: vanished innocence, the heavy hand of time, the changing of eras, and ultimately, loss. Of Welles’s journey to producing a body of work that earned him recognition as one of the world’s greatest directors, collaborator Herman Mankiewicz once said, “There but for the grace of God goes God.”

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**FEATURED FILM**

“One great scene after another! One great shot after another! I’ve seen it 50 times and it’s still magic”—ROGER EBERT

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**“Quite simply one of the finest films ever made!”—ELVIS MITCHELL, NEW YORK TIMES**

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**New 35mm Print!**

**THE THIRD MAN**

Opens Wednesday, June 23, with daily shows through Tuesday, June 29

In rubble-strewn post-World War II Vienna, Joseph Cotten’s pulp-Western writer Holly Martins arrives to meet up with old friend Harry Lime, only to find he’s been killed in an accident. But who was that nameless third man at the scene? With Viennese locations including the gigantic Prater Ferris wheel and the dripping sewers, Carol Reed/Graham Greene’s noir thriller is a triumph of atmosphere with its tilted camera angles, looming shadows and unforgettable Anton Karas zither theme. With its stars in their most iconic roles: Trevor Howard at his most Britishly military; Alida Valli, enigmatic and Garboesque; and Orson Welles’s Harry Lime in one of the greatest star entrances ever. Three Oscar nominations, winning for Cinematography; Grand Prize at Cannes. The only film on both the AFI and BFI top 100 lists of the greatest American and British films.

Directed/produced by Carol Reed; written by Graham Greene.

UK, 1949, b&sw, 104 min.

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**New 35mm Print!**

**THE LADY FROM SHANGHAI**

Friday, July 2, 6:45; Monday, July 5, 1:00 & 8:35

Footloose Irish sailor Orson Welles gets mixed up in murder with crooked and disabled lawyer Everett Sloane and his sultry wife Rita Hayworth (then Mrs. Welles). Byzantine plot complications ensue—including would-be lovers discussing a murder plot as a shark in an aquarium swims behind them—highlighted by a now-legendary hall-of-mirrors shootout finale.

Directed/produced by Orson Welles. US, 1947, b&sw, 86 min.

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**New 35mm Print!**

**OTHELLO**

Thursday, July 1, 6:45; Monday, July 5, 3:00; Wednesday, July 7, 7:00

As Othello lies dead, a horrified Iago is hoisted above the crowd in an iron cage—and then the play begins. Shakespeare’s classic tale of jealousy and retribution may well be Welles’s most dazzlingly visual work, from its baroque Venetian beginning to the windy, sun-splashed battlements of Mogador and the riveting murder in a Turkish bath. Despite perhaps Welles’s most chaotic shooting schedule, it won the Grand Prize at Cannes.


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**New 35mm Print!**

**THE MAGNIFICENT AMBERSONS**

Friday, July 9, 7:00; Saturday July 10, 1:30 & 9:15; Sunday, July 11, 6:45

Joseph Cotten pursues lost love Dolores Costello, despite her whipper-snapper son Tim Holt, amidst lavish balls in elegant mansions and sleigh rides through Currier & Ives landscapes at the turn of the century. The only one of Welles’s films in which he did not appear chronicles the decline of a family and the end of an era, highlighted by dazzling sets, photography and Agnes Moorehead’s award-winning performance—despite studio-shearing of nearly an hour. “Even in this truncated form, it’s amazing and memorable”—Pauline Kael.

Directed/produced/written by Orson Welles. US, 1942, b&w, 88 min.

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**The 1998 Restoration Print!**

**TOUCH OF EVIL**

Saturday, July 3, 6:30; Sunday, July 4, 6:30; Monday, July 5, 6:30; Tuesday, July 6, 8:55

Police corruption and murder on the Mexican border, starting with a brilliant opening crane shot that follows the actors for blocks, continuing with a dark-wigged Marlene Dietrich’s...
greeting to Welles’s memorably bloated police chief: “You a mess, honey. You’ve been eating too much candy,” and concluding with an elaborately intercut chase by Mexican detective Charlton Heston over, under, around and through the canals of Venice, California. Welles’s first American film in a decade—and his last ever. A festival of bizarre camera angles, mile-long shots, and baroque lighting.

Directed/written by Orson Welles, produced by Albert Zugsmith. US, 1958, b&w, 112 min.

New 35mm Print!

**TOUCH OF EVIL**

**THE STRANGER**

Tuesday, June 29, 9:25; Wednesday, June 30, 6:45

War Crimes Commissioner Edward G. Robinson tracks the supposed mastermind of the Final Solution to a quiet Connecticut village, the home of boys’ school professor Orson Welles and his all-American bride Loretta Young, as well as a looming 124-foot tall clock tower—the scene of the hair-raising climax. Welles’ directorial return after his firing from RKO produced his only “very profitable” film.

Directed by Orson Welles; written by Anthony Veiller; produced by Sam Spiegel. US, 1946, b&w, 95 min.

New 35mm Print!

**F FOR FAKE**

Tuesday, July 6, 7:00; Thursday, July 8, 7:00

A skilled magician in real life, Welles the filmmaker keeps the rabbits—coming in this documentary extolling fraud and fakery, starting with footage by François Reichenbach of art forger Elmyr de Hory (who effortlessly tosses off a Picasso drawing on screen) and Howard Hughes’s “memoirs” hoaxer Clifford Irving, with Welles adding his own visual and verbal sleight-of-hand. “One of the most dazzling, equivocal and personal films ever made”—Jack Kroll, Newsweek.

Directed/written by Orson Welles; produced by François Reichenbach. France/Iran/West Germany, 1973, color, 85 min.

**MR ARKADIN**

[CONFIDENTIAL REPORT]

Monday, July 12, 6:45; Tuesday, July 13, 6:45

CITIZEN KANE in reverse, as drifter Michael Redgrave’s swashbuckling antique dealer to Katina Paxinou’s retired crime boss. The only trouble is, they all wind up dead!


**THE IMMORTAL STORY**

[Histoire Immortelle]

Monday, July 5, 5:00; Saturday, July 10, 3:30; Sunday, July 11, 7:30

To make the perennial tall tale of the title come true, aging Macao merchant Welles hires a handsome sailor to sleep with his (also hired) wife Jeanne Moreau. But then the elaborate setup starts to take on a life of its own. Welles’ first color film, adapted from an Isak Dinesen story, with music by Erik Satie.

Directed/written by Orson Welles; co-written by Louise de Vilmorin; produced by Micheline Rozan. France, 1968, color, 58 min.

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

**CITIZEN KANE**

Friday, July 9, 8:50; Saturday July 10, 6:45; Sunday, July 11, 8:45; Monday, July 12, 8:45

From its Gothic opening at looming Xanadu to its legendary final line, this is the most electrifying directorial debut in screen history, named by AFI as the greatest movie of the 20th Century (number 1 on AFI’s 100 Years… 100 Movies list) and an acknowledged inspiration to a variety of filmmakers. As brilliant and startling today as in 1941, it remained both Orson Welles’s masterpiece and his nemesis. “More fun than any great movie I can think of”—Pauline Kael.

Directed/produced/written by Orson Welles; co-written by Herman J. Mankiewicz. US, 1941, b&w, 119 min.

**JOURNEY INTO FEAR**

Saturday, July 10, 5:00; Sunday July 11, 5:00

In between looking for an overcoat and complaining about being unable to phone his wife, Joseph Cotten’s armaments expert is saved from murder by his disappearance during a magic act, trapped on a blacked-out ship with his nemesis (Welles’s manager, who accepted the part on condition of remaining mute), then held at gunpoint on a window ledge in a driving rain. This sometimes bizarre semi-spoof of vintage Eric Ambler intrigue was partially directed by Welles to conclude his RKO contract.

Directed by Norman Foster (and uncredited, Orson Welles); written by Joseph Cotten. US, 1942, b&w, 71 min.
The Films Of Ingmar Bergman
A City-Wide Retrospective
July 14 through July 29
Perhaps the most pivotal event in the life of Ingmar Bergman [born 1918] occurred at age 10, when he traded half his toy soldiers for a movie projector. From his earliest youth, Bergman has been among the most hardened of film buffs, and from his university days, an enfant terrible of the theater. He achieved his ambitions early, having a screenplay produced by Sweden’s top director and heading a major European theater by 26 and making his first film by 28. An overview of the progression of his brilliant career in cinema might read: from an early focus on tormented, sensitive male protagonists, he moved to strong female leads, to a series of God-haunted works, to island-location “chamber” works, to powerfully scathing examinations of intimate relationships (with romantic comedies interspersed throughout), ending with the warmth and charm of his later films, THE MAGIC FLUTE and FANNY AND ALEXANDER.

Bergman’s work with his stock company made him arguably the greatest director and heading a major European theater by 26 and making his first film by 28. An overview of the progression of his brilliant career in cinema might read: from an early focus on tormented, sensitive male protagonists, he moved to strong female leads, to a series of God-haunted works, to island-location “chamber” works, to powerfully scathing examinations of intimate relationships (with romantic comedies interspersed throughout), ending with the warmth and charm of his later films, THE MAGIC FLUTE and FANNY AND ALEXANDER.

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The Ingmar Bergman retrospective will be presented at four Washington, DC-area locations: The AFI Silver Theatre ([www.AFI.com/silver]); the AFI National Film Theater at the Kennedy Center (same website); the National Gallery of Art ([www.nga.gov/programs/films.htm]); and the National Museum of Women in the Arts ([www.mnwa.org]). Check websites and newspaper listings for film schedules and ticket information.

All films in the retrospective are in Swedish with English subtitles.
dinner party. But Ullmann notes she was haunted by phantoms, including a spectral figure. Her diary reveals that he has been haunted by images of both the vanished artist Max von Sydow’s face and his memories of their extramarital affair and blunted reconciliation.

Bergman’s scathing look at the disintegration of humanity in war. In the backwash of a seemingly endless conflict, the marriage of musicians Max Von Sydow and Liv Ullmann has already gone cold—then the enemy army invades! The only way out is to deal with quasiling Gunning Björnstrand. It ends with one of the cinema’s most awesomely apocalyptic visions. A masterpiece!—Tom Milne. “One of Bergman’s greatest films”—Pauline Kael. National Society of Film Critics’ Awards for Best Film, Director, and Actress.

Directed/written by Ingmar Bergman. Sweden, 1968, b&w, 89 min.

**ORIGINAL, FULL LENGTH VERSION!**

**SCENES FROM A MARRIAGE**

**[Scener ur ett Åktenskap]**

AFI Silver Only
Part 1: Friday, July 23, 7:30; Saturday, July 24, 1:00
Part 2: Saturday, July 24, 4:30; Sunday, July 25, 1:00

Bergman chronicles some ten years in the relationship of Liv Ullmann and Erland Josephson, beginning with their seemingly perfect two-career, two-children marriage—contrasted with Jan Malmsjö and Bibi Andersson’s bickering—progressing through an extramarital affair and blunted reconciliations and remarriages to a final peace. “Bergman has never before made such an exhilarating film about grownup love, with all its twists, rituals, and benedictions”—Penelope Gilliatt, The New Yorker.


**THE PASSION OF ANNA**

**[En Passion]**

AFI Silver: Saturday, July 24, 7:00; Sunday, July 25, 9:15
Kennedy Center: Saturday, July 24, 4:30; Sunday, July 25, 8:15

On the island of Fårö, reclusive Max von Sydow finds himself involved with cynical couple Bibi Andersson and Erland Josephson and high-strung widow Liv Ullmann. Menacing innuendos are exchanged at a dinner party, even as seemingly major happenings transpire off-screen and a mysterious predator is killing the island livestock. Bergman intercuts this post-modern meditation on identity with the actors’ opening on their roles to the camera. Relatively unsung, one of Bergman’s greatest works: “sublimely beautiful”—Joseph Morgenstern, The New York Times. “Reduces almost everything else you’re likely to see this season to the size of a small cinder”—Vincent Canby, New York Times.

Awarded an Oscar for Cinematography and nominated for Best Film, Director, Screenplay and Costumes.

Directed/written by Ingmar Bergman. Sweden, 1972, color, 91 min.

**THE PASSION OF ANNA/A PASSION**

AFI Silver: Tuesday, July 27, 7:00
Kennedy Center: Saturday, July 24, 8:30; Sunday, July 25, 3:45

On the island of Fårö, reclusive Max von Sydow finds himself involved with cynical couple Bibi Andersson and Erland Josephson and high-strung widow Liv Ullmann. Menacing innuendos are exchanged at a dinner party, even as seemingly major happenings transpire off-screen and a mysterious predator is killing the island livestock. Bergman intercuts this post-modern meditation on identity with the actors’ opening on their roles to the camera. Relatively unsung, one of Bergman’s greatest works: “sublimely beautiful”—Joseph Morgenstern, The New York Times. “Reduces almost everything else you’re likely to see this season to the size of a small cinder”—Vincent Canby, New York Times.

Awarded an Oscar for Cinematography and nominated for Best Film, Director, Screenplay and Costumes.

Directed/written by Ingmar Bergman. Sweden, 1972, color, 91 min.

**NEW 35MM PRINT!**

**AUTUMN SONATA**

**[Höstsonaten]**

Kennedy Center Only: Friday, July 23, 8:20; Saturday, July 24, 2:00

Prince Tamino must rescue the fair Princess Pamela, daughter of the Queen of Night. To do so, he must enter Sarastro’s Temple of Wisdom. In a characteristic twist, Bergman made Sarastro the Queen husband and wife. Shot on a replica of the 18th century Drottningholm Court Theater, Bergman dispenses with theatrical illusion to show the working parts of this production, including a youthful extra killing time with a comic book.

A dream of Bergman’s since his childhood marionette theater, making it “the best time of my life.” “A wonderful bit of sorcery—passionate, elegant and lighthearted... the most beguiling offering of the year”—Jay Cocks, TIME.

Directed by Ingmar Bergman, from Die Zauberflöte by Mozart and Schikaneder. Sweden, 1975, color, 135 min.

**NEW 35MM PRINT!**

**THE MAGIC FLUTE**

**[Trollflöjten]**

Kennedy Center Only: Friday, July 23, 8:20; Saturday, July 24, 2:00

Prince Tamino must rescue the fair Princess Pamela, daughter of the Queen of Night. To do so, he must enter Sarastro’s Temple of Wisdom. In a characteristic twist, Bergman made Sarastro the Queen husband and wife. Shot on a replica of the 18th century Drottningholm Court Theater, Bergman dispenses with theatrical illusion to show the working parts of this production, including a youthful extra killing time with a comic book.

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**[Scener ur ett Åktenskap]**

AFI Silver Only
Part 1: Friday, July 23, 7:30; Saturday, July 24, 1:00
Part 2: Saturday, July 24, 4:30; Sunday, July 25, 1:00

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Directed by Ingmar Bergman, from Die Zauberflöte by Mozart and Schikaneder. Sweden, 1975, color, 135 min.
JUNE 21 - JULY 29
AT AFI SILVER AND KENNEDY CENTER

FEATURE PRESENTATIONS
Visit www.afi.com/silver for additional openings and register for AFI Silver’s weekly e-blast to receive up to the minute program information. Link at “Register for E-mail” at www.afi.com/silver. Always check local listings for daily show times.

ORWELL ROLLS IN HIS GRAVE
Opening June 25

THE THIRD MAN
One week only! June 23-29

NEW! AFTER-WORK WEEKDAY SPECIALS!
5:00/5:15 SHOWS FOR $5.00

REPERTORY PROGRAM
Calendar lists all repertory dates and Special Events as of press time.

SUN
MON
TUE
WED
THU
FRI
SAT

JUNE

27
MB
DUCK SOUP 1:00 ($5.00)
28
MB
DUCK SOUP 5:15 ($5.00)
29
MB
COCOA NUTS 5:15 ($5.00)
30
MB
ANIMAL CRACKERS 5:15 ($5.00)
1
MB
MONKEY BUSINESS 5:15 ($5.00)
2
OW
THE LADY FROM SHANGHAI 6:45
3
OW
TOUCH OF EVIL 6:30

NEW!

23
MB
DUCK SOUP 5:15 ($5.00), 8:45
ROOM SERVICE 7:00
OW
THE THIRD MAN 5:00, 7:10, 9:15
MS
KRAMER VS. KRAMER 6:45
SILKWOOD 8:45

24
MB
A DAY AT THE RACES 5:15 ($5.00), 9:30
A NIGHT AT THE OPERA 7:30
OW
THE THIRD MAN 5:00, 7:10, 9:15
MS
KRAMER VS. KRAMER 6:45
SILKWOOD 8:45

25
MB
ROOM SERVICE 5:15 ($5.00)
DUCK SOUP 7:00
A NIGHT AT THE RACES 4:45
A NIGHT AT THE OPERA 8:35
OW
THE THIRD MAN 5:00, 7:10, 9:15

26
MB
DUCK SOUP 1:00
ROOM SERVICE 2:35
A DAY AT THE RACES 4:45
A NIGHT AT THE OPERA 9:10
OW
THE THIRD MAN 12:45, 2:50, 5:00,
7:10, 9:15

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

NEW!

LAWRENCE OF ARABIA
Coming in July!

LAWRENCE OF ARABIA
| July 4 | OW | MCBETH 4:00  
| | TOUGH OF EVIL 6:30  
| | MS | SOPHIE'S CHOICE 1:00  
| | SR | THE BRIDGES OF MADISON COUNTY 8:45  
| July 11 | OW | THE TRAIL 1:00  
| | THE IMMORTAL STORY 3:30  
| | JOURNEY INTO FEAR 5:00  
| | THE MAGNIFICENT AMBERSONS 6:45  
| | CITIZEN KANE 8:45  
| July 18 | IB | FANNY AND ALEXANDER 7:30  
| | BH | HORROR OF DRACULA 4:30  
| | LAIR OF THE WHITE WORM 6:30  
| | SF | SLOWFOOD 2 5:00  
| July 25 | IB | SCENES FROM A MARRIAGE II 1:00  
| | THE RITE 7:30  
| | PERSONA 9:10  
| | BH | WITCHFINDER GENERAL 3:30  
| | THE SORCERERS 5:30  
| | IB@KC | THROUGH A GLASS DARKLY 7:30  
| | THE PASSION OF ANNA 5:45  
| | HOUR OF THE WOLF 6:30  
| | SHAME 8:15  
| | IB@KC | THE PASSION OF ANNA 7:00  
| | HOUR OF THE WOLF 7:00  
| | SHAME 9:10  
| | IB@KC | AUTUMN SONATA 6:30  
| | CRIES AND WHISPERS 8:20  
| | IB@KC | THE PASSION OF ANNA 7:00  
| | HOUR OF THE WOLF 7:00  
| | SHAME 9:10  
| | IB@KC | AUTUMN SONATA 7:00  
| | CRIES AND WHISPERS 9:10  
| | IB@KC | WINTER LIGHT 6:30  
| | THROUGH A GLASS DARKLY 8:15  
| | IB@KC | AUTUMN SONATA 7:00  
| | CRIES AND WHISPERS 9:10  
| | IB@KC | THE RITE 6:30  
| | PERSONA 8:00  

**Series Key:**

- MB: Marx Brothers
- MS: Meryl Streep Life Achievement
- OW: Orson Welles
- SR: Sam Raimi
- SF: Slow Food
- BH: British Horror
- MARS: Marvel Regional Showcase ($5)
- NHH: Science in the Cinema (FREE)
- MEM: Members Only Event
- IB: Ingmar Bergman
- KB: Ingmar Bergman at Kennedy Center

**Series:**

- **Last screenings or a single show are UNDERLINED.**
- **Due to contractual obligations, AFI cannot accept passes to these engagements!**

**To order tickets:** [www.afi.com/silver](http://www.afi.com/silver)
Tickets
Tickets are $8.50 general admission/$7.50 for AFI Members, students and seniors (65 and over) unless otherwise noted. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability (passes excluded at Special Events).

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

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

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 pop-corn (topped with real butter!), as well as domestic and imported beer, delicious coffee drinks, a variety of pizzas and gourmet stuffed pretzels. Please see daily menu.

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

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

By Metro: AFI Silver is located on Colesville Road, just two blocks north 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, J11, J12, J13, 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 for the entire evening). The lot can be entered from either Georgia Avenue or Fenton Street. Just open: the new Wayne Avenue parking garage in the New Downtown Silver Spring. Located directly behind the AFI Silver Theatre, and in the center of the vibrant new shopping and entertainment center, the Wayne Avenue Garage offers FREE PARKING after 6:00pm on weekdays and all day on weekends. VALET PARKING is also available evenings at Gateway Plaza (in front of the historic shopping center at the corner of Georgia and Colesville).

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

Tickets
All tickets are $8.50/$7.50 for AFI Members, students and seniors (65 and over). AFI accepts American Express, Visa and MasterCard. A current membership card is required for all member transactions. For general information and ticket purchase call 202.833.AFIT.
**On Your Marx... The First AFI Silver Marx Brothers Revue**

**June 23 to July 1**

Do we need an excuse? It’s summertime, school’s out and you can celebrate by seeing some of the funniest movies ever made. Some 70 years later, new audiences are still rocking with laughter to the satire, slapstick, wit, wordplay and wisdom of the greatest film comedy team of all time. If “swordfish,” “sanity clause,” “Why a duck?” and “Get your Tootsie-Frootsie Ice Cream!” mean nothing to you, then here’s your chance to tap into the mother lode of American film comedy. And if you do know these films, well, share them again with someone you love—very much.

**ANIMAL CRACKERS**

Monday, June 28, 7:15; Wednesday, June 30, 5:35; Thursday, July 1, 9:15

“Howl for Captain Spaulding!” sing society revelers welcoming daring explorer Groucho Marx to Rittenhouse Manor—the estate presided over by the ever-gracious Margaret Dumont. Soon it’s time to play peek-a-boo with that stolen painting, even as Lillian Roth pines, “Why Am I So Romantic?”

Directed by Victor Heerman; written by Allen Boretz and John Murray; produced by Monta Bell. US, 1932, b&w, 68 min.

**MONKEY BUSINESS**

Sunday, June 27, 4:55; Monday, June 28, 9:10; Wednesday, June 30, 9:10; Thursday, July 1, 9:15

In pursuit of blonde Thelma Todd, Groucho and siblings stow away on a luxury liner, then attempt to get past immigration by each claiming (in succession) to be Maurice Chevalier. And there’s a society party to crash: “You call this a party? The beer is warm and the women are cold!”

Directed by Victor Heerman; written by George S. Kaufman and Morrie Ryskind; songs by Bert Kalmar and Harry Ruby. US, 1930, b&w, 98 min.

**ROOM SERVICE**

Wednesday, June 23, 7:00; Friday, June 25, 5:15; Saturday, June 26, 2:35

It’s a race against time as inspec- tious producer Groucho must get backing for Frank Albertson’s play before irate hotel manager Cliff Dunstan can evict the cast: “Hello! Room Service. Bring up enough ice to cool a warm body.” Featuring a very young Lucille Ball and Harpo chasing a turkey.

Directed by Leo McCarey; written by Morrie Ryskind, from the play by Allen Boretz and John Murray; produced by George Abbott. US, 1938, b&w, 78 min.

**THE COCOANUTS**

Sunday, June 27, 2:55; Tuesday, June 29, 5:15; Thursday, July 1, 7:15

“Why a duck?” Groucho’s Mister Hammer auctions off Florida real estate (“Boy, can you get stucco”) and runs a Florida fleabag hotel. Times are so tough that in search of a buck, he’ll even romance Margaret Dumont! The Brothers’ first film, from their Broadway hit.

Directed by Robert Florey and Joseph Santley; written by Morrie Ryskind; produced by Monta Bell. US, 1929, b&w, 96 min.

**A DAY AT THE RACES**

Thursday, June 24, 7:30; Friday, June 25, 8:35; Saturday, June 26, 9:10

Chaos ensues as the Brothers promote Allan Jones’s musical career, setting new records for stateroom occupancy. And as Chico sells peanuts in the aisles and the orchestra breaks into Take Me Out to the Ball Game, the boys manage to wreck splenetic impresario Sig Ruman’s production of Il Trovatore.

Directed by Sam Wood; written by George S. Kaufman and Morrie Ryskind. US, 1933, b&w, 92 min.

**ANIMAL CRACKERS**

**DUCK SOUP**

Wednesday, June 23, 5:15 & 8:45; Friday, June 25, 7:00; Saturday, June 26 1:00; Sunday, June 27, 1:00 & 7:00; Monday, June 28, 5:15

When the Sylvanian ambassador insults Groucho’s Rufus T. Firefly (the President of Freedonia), the country goes 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 Marxian masterpiece” (TimeOut)—and the most surrealistic—complete with the classic mirror routine.

Directed by Victor Heerman; songs by Bert Kalmar and Harry Ruby. US, 1930, b&w, 92 mins.

**A DAY AT THE OPERA**

Thursday, June 24, 7:30; Friday, June 25, 8:35; Saturday, June 26, 9:10

Chaos ensues as the Brothers promote Allan Jones’s musical career, setting new records for stateroom occupancy. And as Chico sells peanuts in the aisles and the orchestra breaks into Take Me Out to the Ball Game, the boys manage to wreck splenetic impresario Sig Ruman’s production of Il Trovatore.

Directed by Sam Wood; written by George S. Kaufman and Morrie Ryskind. US, 1935, b&w, 68 min.

**HORSE FEATHERS**

Sunday, June 27, 9:00; Wednesday, June 30, 7:15

“Whatever it is, I’m against it!” declares Groucho’s Professor Quincy Adams Wagstaff, the new president of Huxley College, as recruited-from-a-speakeasy football ringers Chico and Harpo rewrite the rule book to help win the Big Game. “The Brothers have never been so chaotic or so aggressively funny”—Geoff Brown, TimeOut.

Directed by Norman McLeod; written by Will B. Johnstone, Bert Kalmar, S.J. Perelman and Harry Ruby. US, 1933, b&w, 92 min.

**ROOM SERVICE**

Wednesday, June 23, 7:00; Friday, June 25, 5:15; Saturday, June 26, 2:35

It’s a race against time as inspec- tious producer Groucho must get backing for Frank Albertson’s play before irate hotel manager Cliff Dunstan can evict the cast: “Hello! Room Service. Bring up enough ice to cool a warm body.” Featuring a very young Lucille Ball and Harpo chasing a turkey.

Directed by Leo McCarey; written by Morrie Ryskind, from the play by Allen Boretz and John Murray; produced by George Abbott. US, 1938, b&w, 78 min.

**THE COCOANUTS**

Sunday, June 27, 2:55; Tuesday, June 29, 5:15; Thursday, July 1, 7:15

“Why a duck?” Groucho’s Mister Hammer auctions off Florida real estate (“Boy, can you get stucco”) and runs a Florida fleabag hotel. Times are so tough that in search of a buck, he’ll even romance Margaret Dumont! The Brothers’ first film, from their Broadway hit.

Directed by Robert Florey and Joseph Santley; written by Morrie Ryskind; produced by Monta Bell. US, 1929, b&w, 96 min.

**A DAY AT THE RACES**

Thursday, June 24, 7:30; Friday, June 25, 8:35; Saturday, June 26, 9:10

Chaos ensues as the Brothers promote Allan Jones’s musical career, setting new records for stateroom occupancy. And as Chico sells peanuts in the aisles and the orchestra breaks into Take Me Out to the Ball Game, the boys manage to wreck splenetic impresario Sig Ruman’s production of Il Trovatore.

Directed by Sam Wood; written by George S. Kaufman and Morrie Ryskind. US, 1935, b&w, 92 min.
Bloody Hell: British Horror Films

July 17 through August 22

Led by Hammer Films, British horror films have long set the standard for delivering the right mix of fright and fun to audiences. Reworking endless variations on the Dracula and Frankenstein myths, typically starring workhorses Christopher Lee and/or Peter Cushing, Hammer became the name most trusted for a gory good time. This series includes classic Hammer titles alongside several cult favorites from the fellow-traveler Tigon and Amicus studios. Ranging from the late 1950s to the early 1970s (plus Ken Russell’s 1980s throwback LAIR OF THE WHITE WORM, starring a young Hugh Grant), the films run the gamut from straight-ahead gothic thriller to psychological social allegory. When art film meets exploitation cinema, the results are doubly scary!

Series originally programmed by BAM Cinematek. Special thanks to Jake Perlin, BAM Cinematek. Original film notes courtesy Jeff Cashvan/filmfan.com and Chris Wood/britishhorrorfilms.co.uk.

LAIR OF THE WHITE WORM
Saturday, July 17, 10:30; Sunday, July 18, 8:30

An archaeological dig unearths a giant snake skull amid rumors of blood cults and worm-worship. Mysterious Lord Hugh Grant must battle the forces of evil while resisting the charms of snaky Amanda Donohue. Maverick director Ken Russell’s loving send-up of Hammer Films balances camp with a fair amount of nasty gore and genuine horror. Directed/written/produced by Ken Russell; from the novel by Bram Stoker. UK, 1988, color, 93 min.

HORROR OF DRACULA
Saturday, July 17, 4:30; Sunday, July 18, 4:30

In “the one that started it all,” Christopher Lee’s Dracula and Peter Cushing’s Van Helsing (the duo’s first pairing, to be reprised dozens of times) battle it out in Hammer style. Featuring sumptuous color, a pounding score by James Bernard, free-flowing fake blood and a bevy of vampire brides. Maybe not as extreme as it seemed in its day, but its stylishness remains undiminished. Directed by Terence Fisher; written by Jimmy Sangster, from the novel by Bram Stoker; produced by Anthony Hinds. UK, 1958, color, 82 min.

WITCHFINDER GENERAL [aka THE CONQUEROR WORM]
Saturday, July 24, 8:45; Sunday, July 25, 3:30

Evil spreads across the English countryside as witch hunter Vincent Price literally needles confessions out of suspected witches while collecting money from local magistrates. Burnings, drownings and hangings are all in a day’s work, as Price gives his most brutal, scornful, and bullying performance, drained of camp. “Quite possibly the greatest British horror film ever made” —www.britishhorrorfilms.co.uk

Directed/written by Michael Reeves; co-written by Tom Baker and John Burke; co-produced by Patrick Curtis and Tony Tenser. UK, 1967, color, 87 min.

THE SORCERERS
Saturday, July 24, 10:30; Sunday, July 25, 5:30

The first great film by the late Michael Reeves, who was well on his way to a major career when he died from a drug-induced suicide. A kindly old scientist (Boris Karloff) and his wife have developed a mind-control device—complete with psychedelic light show—that allows them to “merge” with a swinging-London lad. They are soon vicariously experiencing the tawdry thrills of the younger, hedonistic generation. Things take a turn when the scientist discovers that his once-sweet wife has developed a taste for murder. “This psychedelic horror film deals with the apparatus of cinema, and still puts the mind in a spin.” —TimeOut (London). Directed/written/produced by Michael Reeves; co-written by Tom Baker and John Burke; co-produced by Patrick Curtis and Tony Tenser. UK, 1967, color, 87 min.

More titles coming in August:
CAPTAIN KRONOS: VAMPIRE HUNTER
VAMPIRES
THE STRANGLERS OF BOMBAY
THE LEGEND OF THE SEVEN GOLDEN VAMPIRES
SCREAM OF FEAR [aka TASTE OF FEAR]
CORRUPTION
THE REVENGE OF FRANKENSTEIN
THE CREEPING FLESH

Hundreds of film titles are available at AFI Silver, including国产与进口电影. For more information, please visit www.AFI.com/Silver.

SPECIAL SCREENING
BEFORE SPIDER-MAN 2, DIRECTOR SAM RAIMI MADE
EVIL DEAD 2: DEAD BY DAWN

Friday, July 2, 11:00; Saturday, July 3, 11:00; Sunday, July 4, 11:00

Before he helmed summer blockbusters like SPIDER-MAN and SPIDER-MAN 2, Sam Raimi made schlocky splatter-fest movies like EVIL DEAD 2. Not so much a sequel to EVIL DEAD as it is a bigger budget remake, EVIL DEAD 2: DEAD BY DAWN takes the premise of Raimi’s original zombie film to such outlandish extremes that it was branded with an X rating for excessive violence and gore. Even toned down to an R, this hybrid film—equal parts Three Stooges, Herschell Gordon Lewis and George Romero—delivers a cinematic wallop worthy of its cult reputation.

Directed by Sam Raimi; written by Sam Raimi and Scott Spiegel; produced by Robert G. Tapert and Bruce Campbell. US, 1987, color, 85 min. Rated R
MEMBERS ADVANCE SCREENING

THE BOURNE SUPREMACY

Thursday July 22, 7:00 pm
Matt Damon returns as assassin Jason Bourne (or is it David Webb?), joined by Franka Potente and Julia Stiles in this sequel to the sleeper hit BOURNE IDENTITY, an espionage thriller par excellence, adapted from the Robert Ludlum novels.

With a wealth of exotic worldwide locales, Damon navigates through CIA plots, turncoat agents, and ever-shifting cover alliances in search of answers to his own mysterious past.

Directed by Paul Greengrass; written by Tony Gilroy from the book by Robert Ludlum; executive produced by Matt Jackson, Doug Limon and Henry Morrison; produced by Frank Marshall, Patrick Crowley, and Paul L. Sandberg; original music by John Powell; cinematography by Oliver Wood; starring Matt Damon, Franka Potente and Joan Allen. US/Germany, 2004, color, approximately 120 min.

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

COMING SOON!

QUEIMADA [aka BURN]
Opens This Summer!
Directed by Gillo Pontecorvo and starring Marlon Brando.

LA DOLCE VITA
Opens This Summer!
Directed by Federico Fellini and starring Marcello Mastroianni and Anita Ekberg.

Back by popular demand! In 70mm!

LAWRENCE OF ARABIA

Opening in July
Check www.AFI.com/Silver or newspaper listings for dates and times

WWI in the Middle East, and British Colonel T.E. Lawrence leads the Arab revolt, Even so, 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), 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 Freddie Young’s three 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.
Slow Food On Film Festival
Thursday, July 15, 9:15 pm;
Saturday, July 17, 5:00 pm;
Sunday, July 18, 5:00 pm

In partnership with the Washington branch of Slow Food USA, AFI Silver showcases selections from Italy’s CINEMA CORTO IN BRA International Festival of Slow Food on Film. The Slow Food on Film Festival features short narrative and documentary films that promote the cultural element of food through the freest, most daring and experimental form of cinematic expression: short films.

The first festival was shown in 2002 at the International Short Film Festival in Bra, Italy. This program, the first of its type to screen in the US, features selections culled from the second festival, which unspooled this spring in Bra.

The three-day event features programs of short narrative, animated and documentary works about food from all over the world. Slow Food’s Washington branch plans to host many delectable food-related events around the Festival. Visit www.slowfood.com for more information.

Thursday, July 15, 9:15 pm
SLOW FOOD PROGRAM 1

**HETEROGENIC** An animated film about a special corn made by a mad scientist. Italy, 2003, Beta, 9 min., dir. Raimondo Della Calce, Primo Dreossi.

**IDOLE MIO** An animated short about a woman chasing ideal beauty. Germany, 1991, 16mm, 7 min, dir. Barbara Marheineke.

**FISHTALE** A boy catches his first fish, but is not prepared to prepare it. Ireland, 2003, 16mm, 8 min, dir. Paul Glynn.

**TUNANOODA** An animated film about a big fish tale. US, 2002, 16mm, 10 min, dir. David Sackin.

**OYSTER GUANACA** A Salvadoran dishwasher in a DC restaurant purchases six dozen oysters for his wife as a gift and is taunted and teased by his coworkers. US, 1992, 16mm, 11 min, dirs. Sarah Cohen and Jennifer Bishop.

**YUM YUM YUM** Doc master Les Blank’s exploration of Cajun and Creole culture and cooking US, 1990, 16mm, 30 min, dir. Les Blank.

Saturday, July 17, 5:00 pm
SLOW FOOD PROGRAM 2

**SAVING SEEDS** Documentary about a bean and tomato farmer fighting big business while farming the old fashioned way. US, 2003, DV, 20 min., dirs. Joe York and Mat Bruder.

**DE CHINESE MUUR (THE CHINESE WALL)** Get to know Aagt as she sits at her usual table in a Chinese restaurant. Holland, 2001, 35mm, 11 min., dir. Sytskey Kok.

**PORK CHOP** No one in Hong Kong loves pork chops more than Miyuki! China, Hong Kong, 2002, 35mm, 11 min., dir. Tim Barnes.

**DESALINDA** A mixed salad and a trout meet in a restaurant cold store. Spain, 2001, 35mm, 20 min., dir. Gustavo Salmerón.

Sunday, July 18, 5:00 pm
SLOW FOOD PROGRAM 3

**CRAPA PANSA** To avoid ruining the annual Christmas feast, someone has to keep a secret, but just until the pudding comes. Italy, 2003, DV, 15 min., dirs. Francesco Barbieri and Andrea Canepari.


**LA ZUPPA DI ZIO LUIGI E ALTRE RICETE (UNCLE LUIGI’S SOUP AND OTHER RECIPES)** Italy during World War II, as described by those who fought as well as those who waited at home. “That’s what life was like. It was a hunt for food.” Italy, 2003, DV 20 min., dir. Gruppo Mannamanna.

**DIOCHLANDA** The musical journey of an ethno-rock band touring Calabrian restaurants in Germany. Italy, 2003, Betacam, 45 min., dir. Giuseppe Gagliardi.

• TO ORDER TICKETS: WWW.AFI.COM/SILVER •
**SCIENCE IN THE CINEMA**

AFI Silver continues to host The National Institutes of Health (NIH) Office of Science Education (OSE)’s exciting public program—Science in the Cinema, a FREE film series. The July program again features a film with a medical science-related theme, MISS EVERS’ BOYS. Following the screening, a guest speaker with expertise in the scientific aspect of the film will comment and participate in a Q & A session with the audience. The film will be shown with open captions, and an American sign-language interpreter will be available for the post-film discussions.

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

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

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

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**MISS EVERS’ BOYS**

**Tuesday, July 13, 7:00**

Based on the shocking true story, MISS EVERS’ BOYS exposes the 40-year US government-backed medical human research effort that led to tragic consequences. In 1932, devoted Nurse Eunice Evers (Alfre Woodard) accepts an invitation to work with Joe Dr. Brodus (Joe Morton) and Dr. Douglas (Craig Sheller) on a federally funded Alabama program to treat syphilis patients. The program offers free treatment to those who test positive for the disease, including Caleb Humphries (Laurence Fishburne) and Willie Johnson (Obba Babatunde). But when the government withdraws its funding, money is offered for what will become known as “The Tuskegee Experiment,” a study of the effects of syphilis on patients who don’t receive treatment and are led to believe they are being “cared for” when they’re actually being denied medicine that could cure them. Miss Evers is faced with a terrible dilemma: inform her patients and abandon the experiment or remain silent and offer only comfort. Her life-or-death decision impacts the course of not only her life, but the lives of all of Miss Evers’ boys. The excellent cast also includes Ossie Davis and E.G. Marchall.

Directed by Joseph Sargent; written by David Feldshuh and Walter Bernstein; produced by Derek Kavanagh and Kip Konwiser. US, 1997, color, video, 118 min. Rated PG

**Guest Speaker:** Vanessa Northington Gamble, M.D., Ph.D., Deputy Director for Education and Training, Morgan-Hopkins Center for Health Disparities Solutions, Bloomberg School of Public Health, Johns Hopkins University, Baltimore, Maryland (former Chair of the Tuskegee Syphilis Study Legacy Committee)

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**Mid-Atlantic Regional Showcase (MARS)**

AFI continues its ongoing monthly showcase of independent films. In July, AFI Silver presents a special documentary by Jamie Meltzer. MARS tickets are only $5.

**OFF THE CHARTS: THE SONG-POEM STORY**

**Tuesday, July 13, 9:15**

A funny and moving look into the strange underworld of the song-poem industry, this documentary at times borders on A MIGHTY WIND-style absurdity, except the characters in this film are real. In this little-known subculture, ordinary people respond to come-on ads in the back pages of magazines, mailing in their heartfelt but often bizarre poems to music industry companies that, for a fee, turn the poems into recordings. A fascinating exploration of a truly unique, never-before-seen slice of Americana through interviews with several song-poem writers, the jaded producers and musicians who set their words to music, and a few of the growing number of zealous song-poem connoisseurs.


**Joe’s Record Paradise will present a special tribute to Primitive Night (the “Woodstock of outsider music”)** following the screening.
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OUT OF AFRICA

AFI Silver
THEATRE and CULTURAL CENTER
8633 Colesville Rd.
Silver Spring, MD 20910