

AFI PREVIEW

**CELEBRATE THE GOLDEN
AGE OF MGM MUSICALS!**

MEET ME IN ST. LOUIS



Plus:

LAWRENCE OF ARABIA
ORWELL ROLLS IN HIS GRAVE
LA DOLCE VITA

And...

August at the Kennedy Center:
The Films of Charlie Chaplin
THE MANCHURIAN CANDIDATE
Kurosawa's SEVEN SAMURAI

FEATURED SHOWCASE

JOHNNY DEPP

CRY-BABY
**PIRATES OF THE
CARIBBEAN**
EDWARD
SCISSORHANDS
And More!

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On the cover: Traci Lords, Jonny Depp, and Rikki Lake in *CRY-BABY*

Inset: Judy Garland in *MEET ME IN ST. LOUIS*, courtesy PhotoFest

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

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Now Opening!

Featuring **FAHRENHEIT 9/11** Director Michael Moore
Expanding on his Orwellian Metaphor!
Washington Area Premiere Engagement!

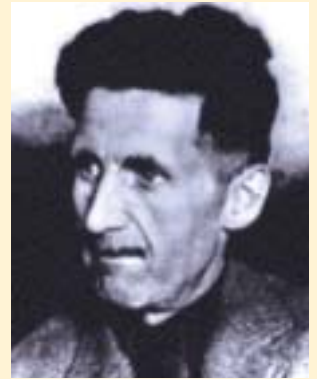
ORWELL ROLLS IN HIS GRAVE

Opens Friday, July 30

"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 appearances 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.

M MEMBER PASSES WILL BE ACCEPTED



"Anyone who watches ORWELL ROLLS IN HIS GRAVE could seek a career analyzing the ever-tightening relationship between media and politics... or start a revolution."

—Stina Chyn, *FILM THREAT*

FEATURED FILMS

"Fellini and Mastroianni took a moment of discovery and made it immortal."—Roger Ebert

**Washington Area Premiere Engagement!
New 35mm Print!**

LA DOLCE VITA

**Opens Friday, August 6 with daily shows
through Thursday, August 19**

This gigantic, kaleidoscopic, bitingly satiric fresco of European life in the 1960s follows gossip monger Marcello Mastroianni on his travels with his photographer through the sweet life of Rome, in thirteen episodes. Legendary vignettes include: the statue of Christ soaring above Rome; Anita Ekberg's dip in the Trevi Fountain; a fake apparition; Marcello's father's visit; his friend's suicide; and the morning at the seaside after the orgy. Fellini's first cinemascope film gave currency to a new word (*paparazzi*), coined a new catch-phrase (the title)—and was an enormous, scandalous international success. To prepare for the film, Fellini attested: "I spent many evenings with the photographer-reporters of the Via Veneto." But, in fact, he said, it's all "... completely invented. The Rome of which I speak is a city of the inner self; its topography is entirely spiritual." Four Oscar nominations, including Art Direction, Screenplay, and Director, winning for Costume Design; winner, Palme d'Or, 1960 Cannes Film Festival.

Directed/written by Federico Fellini; co-written by Ennio Flaiano, Tullio Pinelli and Brunello Rondi; produced by Giuseppe Amato and Angelo Rizzoli. Italy/France, 1960, b&w, scope, 173 min. Italian with English subtitles.



"When the silence of God falls upon people."—Federico Fellini



**BACK BY POPULAR DEMAND!
70MM SPECTACULAR!**

LAWRENCE OF ARABIA

**Opens Friday, July 30 with daily shows
through Thursday, August 5**

We've heard you! You said David Lean's epic—still the standard by which others are measured—on the big screen in the historic AFI Silver was the perfect cinematic treat last summer, so here it is again. British Colonel T.E. Lawrence leads the Arab revolt in World War I's Middle East—but sheik Anthony Quinn still grouches, "He is not perfect." Spectacular action and, in then-nearly-unknown Peter O'Toole's title performance (the first of his seven non-winning Best Actor Oscar nominations—the record), one of the most complex and enigmatic character studies in the cinema, summed up in the haunting, final shot. With stunning cinematography only experienced fully on the big screen. "One of the peaks of narrative cinema—traditional movie storytelling raised to its highest form"—Stephen Farber, film critic. Seven Oscars, including Best Picture, Director, Photography (the first of three Freddie Young Oscar-winning collaborations with Lean), and Score (Maurice Jarre's first-of-four collaborations with Lean). Plus Robert Bolt's first-of-three screenplays for Lean and Omar Sharif's English language debut—coming out of a mirage.

Directed by David Lean; written by Robert Bolt; produced by Sam Spiegel. UK, 1962, color, 70mm, 226 min.

M MEMBER PASSES WILL BE ACCEPTED

FEATURED SHOWCASE

Johnny Depp: Master Of Quirk

Friday, August 30 through Monday, September 6

Florida rock-musician turned-actor (and now Parisian expatriate) Johnny Depp has attracted an eclectic, not-just-for-females audience since his introduction in 1984's *A NIGHTMARE ON ELM STREET*. But it's his work for director Tim Burton, beginning with his portrayal of the title role in *EDWARD SCISSORHANDS*, that has helped establish his unique persona as a serious, idiosyncratic actor undaunted by the challenge of bringing odd characters to life on screen—including the title role in *ED WOOD*, Ichabod Crane in *SLEEPY HOLLOW* and Willy Wonka in Burton's upcoming *CHARLIE AND THE CHOCOLATE FACTORY*. Assuming roles that often obscure his boyish good looks, Depp has established a reputation as one of his generation's premiere actors by taking chances in a wide array of projects helmed by visionary directors.

AFI Silver presents nine of Depp's most interesting performances—including romantic leading-man showcases *CHOCOLAT* and *DON JUAN DeMARCO*; quirky crowd pleasers *EDWARD SCISSORHANDS* and *SLEEPY HOLLOW*; cult favorites *FEAR AND LOATHING IN LAS VEGAS*, *CRY BABY*, *DEAD MAN*, and *WHAT'S EATING GILBERT GRAPE*; and family blockbuster *PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL* (an Oscar-nominated performance).

M MEMBER PASSES WILL BE ACCEPTED AT ALL SCREENINGS

CHOCOLAT

Saturday, Aug. 21, 7:05; Saturday, Aug. 22, 9:30

Juliette Binoche sets up a chocolate shop in a rural French village and finds herself chastized by the clergy and mayor Alfred Molina for her decadent ways. But many of the townsfolk find her treats too good to pass up. As the handsome bohemian Roux, Johnny Depp embodies the free-wheeling hippie spirit of the 1960s. Will Binoche find him too good to pass up?

Directed by Lasse Hallström; written by Robert Nelson Jacobs; produced by Kit Golden, Leslie Holleran and David Brown. US/France, 2003, color, 121 min. **RATED PG-13**

CRY-BABY

Friday, Aug. 20, 11:30; Saturday, Aug. 21, 11:30; Monday, Aug. 23, 7:10

The Drapes and the Squares face-off in 1950s Baltimore in John Waters' tribute to the juvenile delinquent movies of that era. Depp stars as Cry-Baby Walker, a gang-leader who falls for rich girl Amy Locane. An eclectic cast of supporting players includes Traci Lords, Polly Bergen, Patricia Hearst, David Nelson, Iggy Pop, Ricki Lake, Amy Locane, and Troy Donahue, as well as Waters regulars Mink Stole and Mary Vivian Pearce. By the way, it's also a musical.

Directed/written by John Waters; produced by Rachel Talalay. US, 1990, color, 85 min. **RATED PG-13**

CRY-BABY



Featuring the Late Marlon Brando in DON JUAN DE MARCO

Friday, Aug. 20, 7:10; Saturday, Aug. 21, 1:00; Saturday, Aug. 22, 1:00; Wednesday, Aug. 25, 7:30

Marlon Brando (in his last starring role) is the psychiatrist who treats Johnny Depp, a heartbroken young patient who's tried to kill himself in the name of love. After a bit of probing, Brando discovers Depp believes he's the legendary lover Don Juan. After listening to tales of some of Depp's exploits, Brando begins to believe him, eventually trying to rekindle his own marriage with Faye Dunaway.

Directed/written by Jeremy Leven; produced by Francis Ford Coppola, Fred Fuchs and Patrick Palmer. US, 1995, color, 97 min. **RATED PG-13**



WHAT'S EATING GILBERT GRAPE

DEAD MAN

Tuesday, Aug. 24, 7:20; Thursday, Aug. 26, 9:40

The detached, ironic sense of cool of Jim Jarmusch, the haunting distorted-guitar soundtrack by Neil Young and Robby Müller's brilliant black and white photography all coalesce to capture a dirty, gritty and wild West. Depp stars as William Blake and Gary Farmer as his native American guide Nobody.

Directed/written by Jim Jarmusch; produced by Demetra J. MacBride. US, 1996, b&w, 121 min. **RATED R**

Walken!) marks the third time this visionary director sparked a stunning performance from Depp. Ricci, who once played kid sister to Depp's then real-life girlfriend Winona Ryder in *MERMAIDS*, now plays Depp's love interest.

Directed by Tim Burton; written by Robert Kevin Walker; produced by Scott Rudin and Adam Schroeder. US, 1999, color, 105 min. **RATED R**

FEAR AND LOATHING IN LAS VEGAS

Friday, Aug. 27, 11:40; Saturday, Aug. 28, 11:40; Monday, Aug. 30, 9:50

Terry Gilliam's trippy take on gonzo (creative "reporting") journalist Hunter S. Thompson's book about a psychedelic trip to the West in search of the "American Dream." Oddball

SLEEPY HOLLOW

Friday, Aug. 27, 7:15; Saturday, Aug. 28, 5:25; Wednesday, Sept. 1, 5:05

Tim Burton's gothic, stylish take on the classic Washington Irving tale of the Headless Horseman (Christopher

FEATURED FILM

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

Opens Thursday, September 2

It makes sense to channel Keith Richards when you consider that pirates really were the rock stars of their day. In this popular take on swashbucklers, Johnny Depp not only provided the comic relief, but also earned another Academy Award nomination for his off-kilter turn as Jack Sparrow. Geoffrey Rush, Keira Knightley, Orlando Bloom and Jonathan Pryce have a boatload of fun in this blockbuster, the first movie based on a theme park ride. See it again... big and loud in AFI Silver's state-of-the-art facilities.

Directed by Gore Verbinski; written by Ted Elliott and Terry Rossio; produced by Jerry Bruckheimer. US, 2003, color, 143 min. **RATED PG-13**



FILM SERIES

journalist Johnny Depp teams up with crazed Somoan lawyer-pal Benicio del Toro (who packed on 40 pounds for the role) on a trip to Las Vegas aboard the convertible "Red Shark"—loaded with a bag full of narcotics. Along the way, they meet up with Tobey Maguire, Christina Ricci, Gary Busey, Mark Harmon, Cameron Diaz, Flea and Lyle Lovett.

Directed by Terry Gilliam; adapted by Terry Gilliam, Tony Grisoni, Tod Davies and Alex Cox from the book by Hunter S. Thompson; produced by Patrick Cassavetti, Laila Nabulsi and Stephen Nemeth. US, 1998, color, 118 min. **RATED R**

EDWARD SCISSORHANDS

Saturday, Aug. 28, 9:45; Sunday, Aug. 29, 7:45; Tuesday, Aug. 31, 5:05; Wednesday, Sept. 1, 9:30

Johnny Depp, the creature with scissors for hands, is adopted by Avon Lady Dianne Wiest after his loving inventor Vincent Price (in his final screen role) dies leaving his creation unfinished. This satirical parable on alienation in a cookie-cutter subdivision solidified Tim Burton's reputation as a true visionary.

Directed by Tim Burton; written by Caroline Thompson; produced by Tim Burton and Denise DiNovi. US, 1990, color, 105 min. **RATED PG-13**

EDWARD SCISSORHANDS



WHAT'S EATING GILBERT GRAPE

Sunday, Aug. 29, 3:15; Monday, Aug. 30, 5:05; Tuesday, Aug. 31, 9:30

Even pre-TITANIC Leonardo DiCaprio's Academy Award-nominated portrayal of Depp's mentally handicapped brother and the casting of non-professional Darlene Cates as his mother (from an obesity segment on SALLY JESSE RAPHAEL) don't overshadow Depp's solid and subtle work as the title character at the center of a troubled family—trying to hold it all together.

Directed by Lasse Hallström; written by Peter Hodges; produced by David Matalon, Bertil Ohlsson and Meir Teper. US, 1993, color, 118 min. **RATED PG-13**

Bloody Hell: British Horror Films: Part Two

July 30 through August 22

Straight from its June opening, Part Two of this series presents even more chillingly entertaining British horror films, produced largely by UK's Hammer Films—the studio that 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 work-horses Christopher Lee and/or Peter Cushing, Hammer became the name most trusted for a gory good time. Including classic Hammer titles alongside several cult favorites from fellow-traveler Tigon and Amicus studios, the films were produced in the late 1950s to the early 1970s and run the gamut from straight-ahead gothic thriller to psychotronic social allegory. When art films meet exploitation cinema, the results are doubly scary!

Special thanks to Jake Perlin, assistant programmer, BAM Cinematek. Additional film notes courtesy Jeff Cashvan/filmfancy.com & Chris Wood/britishhorrorfilms.co.uk.

M MEMBER PASSES WILL BE ACCEPTED AT ALL SCREENINGS

THE REVENGE OF FRANKENSTEIN

Friday, July 30, 11:00; Saturday, July 31, 5:15

Incognito as Dr. Stein (crafty, eh?), Peter Cushing's mad doctor kindly treats the poor, even as he collects their parts for his next experiment. Things don't go according to plan and the creature, initially a reasonably good-looking bloke, degenerates into a hideous cannibal fiend. A brilliant film in its own right, not just a poor-relation's sequel.

Directed by Terence Fisher; written by Jimmy Sangster; produced by Anthony Hinds. UK, 1958, color, 94 min.

THE CREEPING FLESH

Saturday, July 31, 11:00; Sunday August 1, 5:15

Scientist Peter Cushing's discovery of an ancient skeleton may just be the incarnation of Evil that can provide an antidote to man's worst instincts. But Christopher Lee, warden of the local madhouse, has other ideas. Word to the wise: don't inject your daughter with blood sucked out of ancient corpses. "The best 'something-evil-shows-up-in-England-in-a-box' film ever made!"—George Murer.

Directed by Freddie Francis; written by Peter Spenceley and Jonathan Rumbold; produced by Michael P. Redbourne. UK, 1973, color, 94 min.

CAPTAIN KRONOS: VAMPIRE HUNTER

Saturday, August 7, 5:15; Sunday, August 8, 5:15

The young maidens of an English village are hunted by a mysterious youth-sucking vampire, who leaves them withered hags. Enter swordsman Captain Kronos and his hunchback sidekick Prof. Hieronymus Grost. A bloodsucking/swashbuckling genre mishmash for Hammer.

Directed/written/produced by Brian Clemens; co-produced by Albert Fennell. UK, 1972, color, 91 min.

VAMPYRES

Friday, August 6, 11:00; Saturday, August 7, 11:00

Ravishing, dangerous, lesbian and undead! These vampire lovers cruise the English roadsides, luring men back to their secluded mansion with the promise of sexual pleasures, only to have them become the main course in an orgiastic blood feast. A deserved cult classic!

Directed by José Ramón Larraz; written by D. Daubeney and Thomas Owen; produced by Brian-Smedley Aston. UK, 1974, color, 84 min.

New 35mm Print! THE STRANGLERS OF BOMBAY

Friday, August 13, 11:00; Saturday August 14, 5:05

One of Hammer Studio's most notorious and Sadesque horror movies: in 1820s India, British Captain Guy Rolfe battles the Thuggee cult's thrill-killing Kali worshippers, including sexily under-their-spell Marie Devereux. Cut in England, but a cult sensation on the continent. In beautiful wide-screen "strangoscope!"

Directed by Terence Fisher; written by David Zelag Goodman; produced by Michael Carreras, Anthony Hinds, Kenneth Hyman and Anthony Nelson Keys. UK, 1959, b&w, 81 min.

THE CREEPING FLESH



THE LEGEND OF THE SEVEN GOLDEN VAMPIRES

Saturday, August 14, 11:00; Sunday, August 15, 5:05

Exactly what you'd expect from a co-production between Hammer and Hong Kong's Shaw Brothers Studios: kung-fu vampires! Trying his fortunes in the Far East this time, Dracula has possessed a Chinese monk and commands an army of gold-masked undeads who terrorize a small village. It's up to the tireless Van Helsing (the equally tireless Peter Cushing) and his kung-fu expert friends to battle evil.

Directed by Roy Ward Baker; written/produced by Don Houghton; co-produced by Vee King Shaw. UK/Hong Kong, 1974, color, 83 min.

CORRUPTION

Saturday, Aug. 21, 11:00; Sunday Aug. 22, 5:15

Surgeon Peter Cushing and his fiancée attend a party which ends in a bad accident involving her face and a spotlight. Luckily, Cushing has been experimenting with ancient Egyptian plastic surgery techniques—they just require murdering beautiful young women for their pituitary glands. "Absolutely, completely and utterly, barking mad. Words can not do this film justice—it really has to be seen to be believed."—www.britishhorrorfilms.co.uk

Directed by Robert Hartford-Davis; written by Derek Ford and Donald Ford; produced by Peter Newbrook. UK, 1967, color, 91 min

SCREAM OF FEAR (aka TASTE OF FEAR)

Friday, August 20, 11:00; Saturday, August 21, 5:15

Rife with psychological chills and thrills, SCREAM OF FEAR is Hammer Studio's answer to PSYCHO.

Wheelchair-bound Susan Strasberg travels to her father's villa, only to be told by stepmother Ann Todd that her father is away. Then why does she keep seeing her dad's dead body everywhere? Well-orchestrated twists and shocks steer the film away from clichés and build true terror. "A tour de force of brooding, genuinely unsettling atmosphere."—Time Out (London)

Directed by Seth Holt; written/produced by Jimmy Sangster. UK, 1960, b&w, 81 min.

75TH ANNIVERSARY OF THE MOVIE MUSICAL

The Golden Age of MGM: The Freed Unit & the MGM Musical

AS AFI HONORS
100 YEARS... 100 SONGS,
CELEBRATE THE 75TH
ANNIVERSARY OF MOVIE
MUSICALS!

Friday, August 20 through Thursday, September 2

To mark the diamond jubilee of the movie musical (it all began with *THE BROADWAY MELODY* in 1929), AFI Silver brings back the cream of the crop: the fabulous MGM musicals.

Lyricist Arthur Freed [1894-1973] was given a tryout as an associate producer on *THE WIZARD OF OZ*. Almost immediately, MGM gave him his own department. The legendary "Freed Unit" created the longest string of movie musical blockbusters in history. If the MGM musical of the 1940s and 1950s represents the peak of the genre, its biggest hits were Freed's: dazzling Technicolor productions scored

"The most gifted
producer in the
history of Hollywood"

—critic David
Shipman

by some of the 20th century's greatest songwriters: Irving Berlin, Cole Porter, Jerome Kern, the Gershwins, Oscar Hammerstein, Johnny Mercer, Harry Warren, Leonard Bernstein and Freed himself (his songs had appeared in *THE BROADWAY MELODY* and became the basis of *SINGIN' IN THE RAIN*). Employing the studio's top technical and creative talents, Freed hired directors Vincente Minnelli, Stanley Donen, Gene Kelly, George Sidney, and Charles Walters; screenwriters Betty Comden, Adolph Green, Alan Jay Lerner and Sidney Sheldon; choreographers Robert Alton, Jack Cole, Kelly and Donen; and perhaps the Unit's unsung (except for his songs) hero—associate producer and musical jack-of-all-trades, Roger Edens. And then there was the *on-screen* talent, including the Big Three: Fred Astaire, Judy Garland and Gene Kelly, the latter two of whom were nurtured to super-stardom by Freed. Claiming neither creativity nor intellectuality himself, Freed had an unerring eye for those qualities in others, and gave his artists the freedom to ascend the heights in a golden era not likely to be recaptured.

M MEMBER PASSES WILL BE
ACCEPTED AT ALL SCREENINGS

SINGIN' IN THE RAIN

Friday, Aug. 27, 5:05; Saturday, Aug. 28, 7:35;
Sunday, Aug. 29, 9:40; Tuesday, Aug. 31, 7:15

The switch to talkies proves a smooth one for silent swashbuckler Gene Kelly, but the nasal screech of perennial co-star Jean Hagen ("a shimmering, glowing star in the cinema firm-a-mint!") calls for dubbing by Debbie Reynolds, while Donald O'Connor literally knocks himself out to "make 'em laugh." Betty Comden and Adolph Green borrow the early

SINGIN' IN THE RAIN

THE BANDWAGON



songs of Nacio Herb Brown and producer Arthur Freed to script the *CITIZEN KANE* of movie musicals.

Directed by Stanley Donen and Gene Kelly; written by Betty Comden and Adolph Green; produced by Arthur Freed. US, 1952, color, 103 min.

THE BANDWAGON

Sunday, Aug. 29, 1:00; Monday, Aug. 30, 7:35;
Thursday, Sept. 2, 9:35

Washed-up Hollywood song-and-dance man Fred Astaire aims for a Broadway comeback, but battles first with artsy director Jack Buchanan, then co-star Cyd Charisse, until they "dance in the dark" in Central Park. Add Fred's *Shine on Your Shoes*, the hilarious *Triplets*, the Spillane-spoofing *Girl Hunt Ballet*, still more great songs by Dietz and Schwartz and a scintillating Comden and Green screenplay. Now *that's* entertainment.

Directed by Vincente Minnelli; written by Betty Comden and Adolph Green; produced by Arthur Freed. US, 1953, color, 111 min.

MEET ME IN ST. LOUIS

Thursday, Aug. 26, 5:05; Friday, Aug. 27, 9:35;
Saturday, Aug. 28, 1:00

In turn-of-the-century St. Loo-ee, Judy Garland sings about trollies and pines for "Boy Next Door" Tom Drake; Margaret O'Brien braves the terrors of Halloween; Mom Mary Astor looks lovely in Technicolored middle-age; and Dad Leon Ames debates taking that Gotham job as the 1903 World's Fair beckons.

Directed by Vincente Minnelli; written by Irving Brecher and Fred F. Finklehoffe; produced by Arthur Freed. US, 1944, color, 113 min.

ON THE TOWN

Friday, Aug. 20, 5:05; Saturday, Aug. 21, 9:30;
Monday, Aug. 23, 5:05

"New York, New York," warble adventuresome sailors Gene Kelly, Frank Sinatra and Jules Munshin throughout their dazzling, all-loc-



AN AMERICAN IN PARIS

tion-shot opening montage, eventually cavorting from the Bronx to the Battery with Miss Turnstiles of the Month (Vera-Ellen), man-hungry cabbie Betty Garrett and passionate paleontologist Ann Miller. "The great liberating musical of the American cinema."—critic David Shipman.

Directed by Stanley Donen and Gene Kelly; written by Betty Comden and Adolph Green; produced by Arthur Freed. US, 1949, color, 98 min.

AN AMERICAN IN PARIS

Sunday, Aug. 22, 7:10; Tuesday, Aug. 24, 9:40;
Wednesday, Aug. 25, 5:05;
Thursday, Aug. 26, 7:25

Starving artist Gene Kelly finds love on the Left Bank with a shop-girl, the debuting Leslie Caron. This multiple Oscar-winner—eight in all, including Best Picture—features a great Gershwin score, including *I Got Rhythm*

EASTER PARADE





COURTESY PHOTOFEEST

sung and tapped by Gene with the neighborhood street urchins; *Our Love Is Here to Stay* danced Seine-side by Kelly and Caron; and a ballet finale inspired by the Impressionists and Post-Impressionists. "18 minutes of screen magic, unsurpassed in the boldness of its design and the dazzle of its execution."—Clive Hirschhorn, author, *The Hollywood Musical*.

Directed by Vincente Minnelli; written by Alan Jay Lerner; produced by Arthur Freed. US, 1951, color, 113 min.

EASTER PARADE

Friday, Aug. 20, 9:15; Sunday, Aug. 22, 3:05; Wednesday, Aug. 25, 9:40

Crushed when dancing partner Ann Miller decides to shake the blues away and go solo, despairing Fred Astaire looks for a new face, and gets Judy Garland! Featuring the Garland/Astaire hobo duet, *A Couple of Swells*, an all-time peak. "To see it now is to marvel at their talents, and that of Irving Berlin."—David Shipman.

Directed by Charles Walters; written by Sidney Sheldon, Frances Goodrich and Albert Hackett; produced by Arthur Freed. US, 1948, color, 107 min.

THE PIRATE

Saturday, Aug. 21, 3:05; Monday, Aug. 23, 9:15; Tuesday, Aug. 24, 5:05

Judy Garland, bored by fiancé Walter Slezak, mistakes traveling player Gene Kelly for her idol, daredevil pirate Mack the Black. This over-the-top spoof of Fairbanks-brand swashbuck-

ling features a Cole Porter score and Kelly cavorting over, under and through the set, then clowning around with the fabulous Nicholas Brothers.

Directed by Vincente Minnelli; written by Frances Goodrich and Albert Hackett; produced by Arthur Freed. US, 1948, color, 102 min.

IT'S ALWAYS FAIR WEATHER

Saturday, Aug. 28, 3:15; Sunday, Aug. 29, 5:40; Wednesday, Sept. 1, 7:20

In a variation of *ON THE TOWN* ten years later, wartime buddies Gene Kelly, Dan Dailey and Michael Kidd find their reunion a frost, but still manage to stop the show with their widescreen trisecting "garbage-can ballet." On top of the film's brilliant use of cinemascope, its cast features knock-out Cyd Charisse, Dolores Gray's hilarious spoof of a TV hostess and Gene's dazzling dance on roller skates.

Directed by Stanley Donen and Gene Kelly; written by Betty Comden and Adolph Green; produced by Arthur Freed. US, 1955, color, scope, 102 min.



COURTESY PHOTOFEEST

A Letter to AFI Silver Patrons From Director Murray Horwitz



Murray Horwitz
Director, AFI Silver

In AFI Silver's ongoing effort to bring you the very best in film, we've made a few changes to AFI PREVIEW.

To present the most exciting new movies when they're first released—like *FAHRENHEIT 9/11*—and to give you more time to see all your favorites, we've cleared space for them in the programming calendar. You may have noticed that the calendar page of the last AFI PREVIEW looked a little different. The new calendar announces the Repertory Program—films that we've put in specific slots. That holds some screens open for new films (including some classic re-releases) that often have to be booked very close to their release date. It means that we can't give a complete schedule of dates and times for every film. And, unhappily, business standards developed by distributors do not allow member passes for many new films and re-releases. Ultimately, though, these changes give you the opportunity to see noteworthy cinema the moment it becomes available, and allows the most popular films to be held over.

For exact dates and times for all presentations, check the Web site (www.AFI.com/Silver) or our daily Movie Guide newspaper listings. To receive weekly e-mail newsletters, sign up online.

Thanks, as always, for your suggestions and wishes. These changes are based largely on the feedback we've received from audiences during this first year. You've let us know that you want to see more first-run films of the quality you've come to expect, and that you want more opportunities to see them. We're grateful for the chance to do that, and we continue to look forward to your staying in touch!

Sincerely,

Murray Horwitz

JULY 30- SEPTEMBER 9 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.



LA DOLCE VITA

August 6 through August 19



ORWELL ROLLS IN HIS GRAVE

Opens July 30



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

LAWRENCE OF ARABIA

July 30 through August 5

SUN

MON

TUE

WED

THU

FRI

SAT

SERIES KEY:

- JD** Johnny Depp
- MGM** MGM Musicals
- BH** British Horror
- MARS** Mid-Atlantic Regional Showcase (\$5)

KC AFI at the KENNEDY CENTER:
MANCHURIAN CANDIDATE (original),
SEVEN SAMURAI, and films by Chaplin
★ AFI Silver Special Event
Final shows appear UNDERLINED.

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

1 LAWRENCE OF ARABIA 2:00, 7:00

2 LAWRENCE OF ARABIA 7:00

3 LAWRENCE OF ARABIA 7:00

4 LAWRENCE OF ARABIA 7:00

5 LAWRENCE OF ARABIA 7:00

6 LA DOLCE VITA 7:30

7 LA DOLCE VITA 1:45, 7:30

JULY

A

REPERTORY PROGRAM

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

30 LAWRENCE OF ARABIA 7:00
ORWELL ROLLS IN HIS GRAVE 5:05,
7:05, 9:15
BH REVENGE OF FRANKENSTEIN 11:00
KC THE GOLD RUSH 7:00
THE GREAT DICTATOR 8:30

31 LAWRENCE OF ARABIA 2:00, 7:00
ORWELL ROLLS IN HIS GRAVE 1:00,
3:05, 7:05, 9:15
BH REVENGE OF FRANKENSTEIN 5:15
THE CREEPING FLESH 11:00
KC CHAPLIN REVUE 5:00
THE CIRCUS 7:00
MONSIEUR VERDOUX 8:45

BH ORWELL ROLLS IN HIS GRAVE 5:05, 7:05, 9:15
KC CAPTAIN KRONOS 5:15
BH VAMPIRES 11:00
MARS THE CREEPING FLESH 5:15
KC A MID-SUMMER NIGHT'S RAVE 11:30
KC MANCHURIAN CANDIDATE 5:00, 7:30

14 LA DOLCE VITA 1:45, 7:30
BH STRANGLERS OF BOMBAY 5:05
KC LEGEND OF THE SEVEN GOLDEN VAMPIRES 11:00
KC MANCHURIAN CANDIDATE 5:00, 7:30

21 **MGM** THE PIRATE 3:05
KC ON THE TOWN 9:30
JD DON JUAN DE MARCO 1:00
KC CHOCOLAT 7:05
BH CRY-BABY 11:30
BH SCREAM OF FEAR 5:15
KC THE CORRUPTION 11:00
KC ★ THE EXORCIST 11:35
KC SEVEN SAMURAI 3:00, 7:15

28 **MGM** MEET ME IN ST. LOUIS 1:00
KC IT'S ALWAYS FAIR WEATHER 3:15
JD SINGIN IN THE RAIN 7:35
JD SLEEPY HOLLOW 5:25
KC EDWARD SCOSSORHANDS 9:45
KC FEAR AND LOATHING IN LAS VEGAS 11:40
KC ★ THE EXORCIST 11:35
KC SEVEN SAMURAI 3:00, 7:15

4 **JD** PIRATES OF THE CARRIBBEAN 1:00, 4:00, 6:50, 9:40

BH ORWELL ROLLS IN HIS GRAVE 5:05, 7:05, 9:15
KC VAMPIRES 11:00
MARS A MID-SUMMER NIGHT'S RAVE 11:30
KC MANCHURIAN CANDIDATE 7:15

13 LA DOLCE VITA 7:30
BH STRANGLERS OF BOMBAY 11:00
KC MANCHURIAN CANDIDATE 7:15

20 **MGM** ON THE TOWN 5:05
KC EASTER PARADE 9:15
JD DON JUAN DE MARCO 7:10
KC CRY-BABY 11:30
BH SCREAM OF FEAR 11:00
KC ★ THE EXORCIST 11:35
KC SEVEN SAMURAI 7:15

27 **MGM** SINGIN IN THE RAIN 5:05
KC MEET ME IN ST. LOUIS 9:25
JD SLEEPY HOLLOW 7:15
KC FEAR AND LOATHING IN LAS VEGAS 11:40
KC ★ THE EXORCIST 11:35
KC SEVEN SAMURAI 7:15

3 **JD** PIRATES OF THE CARRIBBEAN 6:50, 9:40

KC ORWELL ROLLS IN HIS GRAVE 5:05, 7:05, 9:15
KC CHAPLIN REVUE 7:15

12 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

19 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

26 **MGM** MEET ME IN ST. LOUIS 5:05
KC AN AMERICAN IN PARIS 7:25
JD DEAD MAN 9:40
KC SEVEN SAMURAI 7:15

2 **MGM** BANDIWAGON 9:35
JD PIRATES OF THE CARRIBBEAN 6:50

9 ★ SPECIAL EVENT TBA 7:00

KC ORWELL ROLLS IN HIS GRAVE 5:05, 7:05, 9:15
KC THE GOLD RUSH 7:15

11 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

18 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

25 **MGM** AN AMERICAN IN PARIS 5:05
KC EASTER PARADE 9:40
JD DON JUAN DE MARCO 7:30
KC SEVEN SAMURAI 7:15

1 **MGM** IT'S ALWAYS FAIR WEATHER 7:20
JD SLEEPY HOLLOW 5:05
KC EDWARD SCOSSORHANDS 9:30

8 ★ SPECIAL EVENT TBA 7:00

KC ORWELL ROLLS IN HIS GRAVE 5:05, 7:05, 9:15
MARS A MID-SUMMER NIGHT'S RAVE 9:40
KC LIMELIGHT 7:15

10 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

17 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

24 **MGM** THE PIRATE 5:05
KC AN AMERICAN IN PARIS 9:40
JD DEAD MAN 7:20
KC SEVEN SAMURAI 7:15

31 **MGM** SINGIN IN THE RAIN 7:15
JD EDWARD SCOSSORHANDS 5:05
KC WHAT'S EATING GILBERT GRAPE 9:30

7 ★ BURN 8:00 (Member's Only Event)

KC ORWELL ROLLS IN HIS GRAVE 5:05, 7:05, 9:15
KC MONSIEUR VERDOUX 7:15

9 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

16 LA DOLCE VITA 7:30
KC MANCHURIAN CANDIDATE 7:15

23 **MGM** ON THE TOWN 5:05
KC THE PIRATE 9:15
JD CRY-BABY 7:10
KC SEVEN SAMURAI 7:15

30 **MGM** BANDIWAGON 7:35
JD WHAT'S EATING GILBERT GRAPE 5:05
KC FEAR AND LOATHING IN LAS VEGAS 9:50

6 **JD** PIRATES OF THE CARRIBBEAN 1:00, 4:00, 6:50, 9:40

BH ORWELL ROLLS IN HIS GRAVE 1:00, 3:05, 7:05, 9:15
BH THE CREEPING FLESH 5:15
KC THE CIRCUS 5:00
KC THE GOLD RUSH 6:45
KC LIMELIGHT 8:15

8 LA DOLCE VITA 1:45, 7:30
BH CAPTAIN KRONOS 5:15
KC MANCHURIAN CANDIDATE 5:00, 7:30

15 LA DOLCE VITA 1:45, 7:30
BH LEGEND OF THE SEVEN GOLDEN VAMPIRES 5:05
KC MANCHURIAN CANDIDATE 5:00, 7:30

22 **MGM** EASTER PARADE 3:05
KC AN AMERICAN IN PARIS 7:10
JD DON JUAN DE MARCO 1:00
KC CHOCOLAT 9:30
BH THE CORRUPTION 5:15
KC SEVEN SAMURAI 3:00, 7:15

29 **MGM** BANDIWAGON 1:00
KC IT'S ALWAYS FAIR WEATHER 5:40
JD SINGIN IN THE RAIN 9:40
JD WHAT'S EATING GILBERT GRAPE 3:15
KC EDWARD SCOSSORHANDS 7:45
KC SEVEN SAMURAI 3:00, 7:15

5 **JD** PIRATES OF THE CARRIBBEAN 1:00, 4:00, 6:50, 9:40

ABOUT AFI

AFI Silver

Tickets

Tickets are \$8.50 general admission/\$7.50 for AFI Members, students and seniors (65 and over) unless otherwise noted. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability (passes excluded at special events and first-run features, except where noted).

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

Information

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

Box Office

AFI Silver summer box office opens one-half hour before the first show (approximately 4:30 p.m. on weekdays, 11:30 a.m. on weekends).

Concession & Café

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

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.

DINNER AND A MOVIE SPECIALS!
 Bring in your AFI SILVER ticket stub to MAYORGA's Silver Spring location and receive 20% off your check.
 Plus, AFI members receive a free cup of coffee every day with membership card.
 Bring your AFI SILVER ticket stub to AUSTIN GRILL's new Silver Spring location and receive 10% off your check.
 All offers good day of show only, unless noted otherwise. Does not include tax and tip. Not redeemable for cash.

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

Just open: the new Wayne Avenue parking garage in the New Downtown Silver Spring. Located behind the AFI Silver Theatre, in the center of the vibrant new shopping and entertainment center, the Wayne Avenue Garage offers FREE PARKING after 6:00 p.m. on weekdays and all day on weekends. Convenient parking is also 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. VALET PARKING is also available evenings at Gateway Plaza (in front of the historic shopping center at the corner of Georgia and Colesville).



WAYNE AVENUE GARAGE

IS NOW OPEN!

FREE PARKING after 6:00 p.m. on weekdays and all day on weekends

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

Tickets for all August Kennedy Center Screenings are \$4.00 for AFI Members, \$8.50 for general audiences and \$7.50 for students and seniors (65 and over). KENNEDY CENTER TICKETS ARE AVAILABLE AT THE KENNEDY CENTER BOX OFFICE ONLY. AFI accepts American Express, Visa and MasterCard. A current membership card is required for all member transactions. For general info and ticket purchase call 202.833.AFIT.

AFI Silver Theatre and Cultural Center Staff

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SILVERDOCS Staff

Patricia Finneran	Amy King
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VALET PARKING AVAILABLE AT GATEWAY PLAZA!

AFI PREVIEW	
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THANKS TO OUR SPONSORS

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

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

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

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Call 800.774.4AFI

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

SPECIAL MEMBERS ADVANCE SCREENING!

**The Late Marlon Brando
in a Film by the Director
of BATTLE OF ALGIERS!**

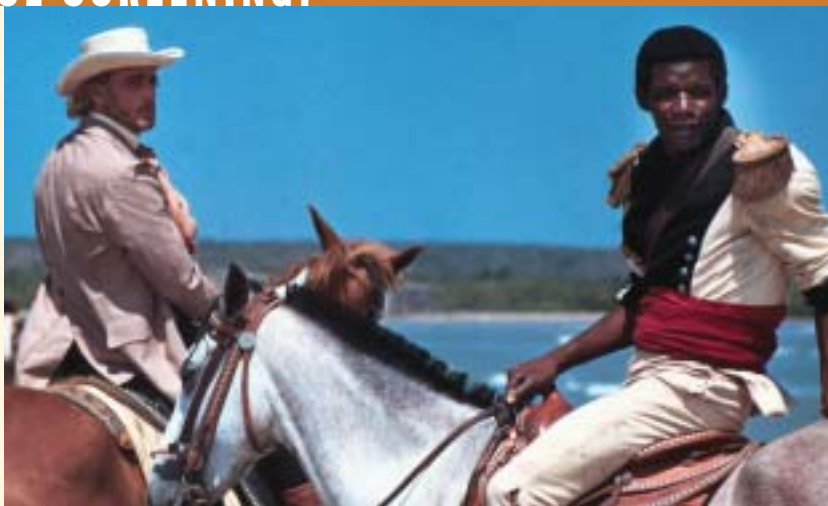
**Washington Area Premiere of Gillo
Pontecorvo's uncut version of
QUEIMADA! [BURN!]**

Tuesday, September 7, 8:00

As Ennio Morricone's score throbs and chants, black men ride white horses in seeming syncopation, a blonde-bearded Marlon Brando stands stern-faced before a burning cane field, and a secret agent and a rebel leader have a final confrontation in a prison cell. On a Caribbean island in the 1840s, Brando's ambiguously motivated British agent provocateur William Walker helps black slaves free themselves from their colonial overlords. But ten years later, after the leader he found for them has led a second revolt against their new landlords, Brando returns—to suppress it. Director Pontecorvo's follow-up to his legendary BATTLE OF ALGIERS was cut by 20 minutes and “dumped” on its US release. But even in its mutilated state, “An amazing film, intensely controversial even in its failures; a luxuriant, ecstatic epic.”—critic Pauline Kael. Thanks to John Kirk of MGM/UA, the original version has been fully restored—including the late Brando dubbed into Italian!

Directed by Gillo Pontecorvo; written by Franco Solinas and Giorgio Arlorio; produced by Alberto Grimaldi. Italy, 1969, color, 132 min. Italian with English subtitles.

QUEIMADA will open to the general public later this fall at AFI Silver.



Mid-Atlantic Regional Showcase (MARS)

Continuing the ongoing monthly showcase of independent films presented by the DC Independent Film Festival, the Montgomery College Film Department and AFI, August MARS presents a new Shakespearean take-off by Gil Cates, Jr., son of Gilbert Cates, producer of numerous Annual Academy Award Shows and an AN AMERICAN CELEBRATION AT FORD'S THEATER. The film will be presented three times, with the opening showcase the first Tuesday in August at 9:30 p.m. Co-producer Summer Forest Hoeckel will attend the August 3 opening. Tickets for all MARS screenings are \$5.

A MIDSUMMER NIGHT'S RAVE

Tues, Aug 3, 9:40; Fri, Aug 6 & Sat, Aug 7, 11:30 late shows

A contemporary take on Shakespeare's *A Midsummer Night's Dream*, this whimsical story is set in modern Los Angeles over the course of a single night. Here, the cast is subject to hi-jinx in a massive, deserted “forest”—the fantasy world of a rave set inside a warehouse—for what they believe will be a crazy night of pure, unadulterated fun. Inspired by the music, lights, lasers—and a few “glowing pills” from the “magical” Puck—the fun unfolds. The rave scenes feature some of today's top DJs, including DJ Irene, Donald Glaude, Christopher Lawrence and Charles Feelgood.

Directed by Gil Cates, Jr.; written by Robert Raymond; produced by Gil Cates, Jr. and Summer Forest Hoeckel. US, 2004, color, 85 min. **RATED R**



“This movie rocks. The music is excellent and the story is great; to see Puck as an ecstasy-selling fruit-cake and O.B. John (Oberon) as the Jesus of the rave scene is wonderful—definitely see this one in your local theatre.” —AIN'T IT COOL NEWS

AT THE KENNEDY CENTER

August at the Kennedy Center!

July 30th through August 29

Opening on July 30th, AFI presents a special August Kennedy Center program, featuring treasures from cinema's trove of classics—Chaplin: Critics' Choice, the original MANCHURIAN CANDIDATE (as its remake is released) and Kurosawa's SEVEN SAMURAI, each for \$4.00 for AFI Members (regular price for general audiences).

CHARLIE CHAPLIN: CRITICS' CHOICE

Silent with Musical Score! THE GOLD RUSH

Friday, July 30, 7:00; Sunday, August 1, 6:45; Wednesday, August 4, 7:15

In search of gold in turn-of-the-century Alaska, Charlie takes refuge with fellow prospector Mack Swain in an isolated, comically imbalanced cabin where hunger forces him to eat that famous shoe. Other highlights include the dance of the rolls, the cabin teetering on the edge of a cliff, the giant chicken, and much more. Features music and a poetic narration written and spoken by Chaplin himself, added for a 1942 reissue. Directed/written by Charles Chaplin. 1925, b&w, 69 min.



THE GOLD RUSH

"The picture I want to be remembered by."

—Charles Chaplin



THE GREAT DICTATOR

MONSIEUR VERDOUX

Saturday, July 31, 8:45; Monday, August 2, 7:15

"One murder makes a villain; millions, a hero. Numbers sanctify." A biting cynical satire on the business of war. In Chaplin's "comedy of murders," the fastidious, silver-haired Charlot trades his Tramp accouterments for more elegant attire in his role as a 20th century Bluebeard, dispatching one wealthy wife after another until hilariously meeting his match in the outrageously vulgar, nouveau riche Martha Raye. Based on an idea by Orson Welles.

Directed/produced/written by Charles Chaplin. US, 1947, b&w, 124 min.

Silent with Musical Score! THE CIRCUS

Saturday, July 31, 7:00; Sunday, August 1, 5:00

Chased off the midway by a policeman, Charlie stumbles into the Big Top, where his act's an immediate hit and he promptly falls for the owner's stepdaughter. But when he learns she loves another, it's time for one more noble sacrifice. Featuring perhaps Chaplin's most quietly poignant climax and some of his most hilarious sequences, from the opening chase to his high-wire tightrope act, complicated by frisky escaped monkeys.

Directed/written/produced by Charles Chaplin. US, 1928, b&w, 90 min.

THE GREAT DICTATOR

Friday, July 30, 8:30

Chaplin's first all-talking picture presents a biting satire on dictatorship, with Chaplin as a Jewish barber

mistaken for Adenoid Hynkel, Der Phooey, Dictator of Tomania (Chaplin again!). His cohorts include the scene-stealing Jack Oakie as Benzini Napolini (Il Dig-a-Ditchy), Henry Daniell as Garbitsch, and Billy Gilbert as Herring. As Hynkel, Chaplin speaks in a rich guttural tongue interspersed with gibberish. Featuring Chaplin's globe dance—one of cinema's all-time highlights.

Directed/produced/written by Charles Chaplin. US, 1940, b&w, 128 min.

Silent with Musical Score! LIMELIGHT

Sunday, August 1, 8:15; Tuesday, August 3, 7:15

"With age comes a keener sense of dignity, which prevents us from ridiculing other men." Down-and-out comic Calvero (Chaplin) saves struggling ballerina Claire Bloom from suicide, then gives her the strength to go on, even as he descends to street busking. And then there's that final benefit performance—with "old friend" Buster Keaton. Chaplin's last great work, with perhaps his most purely cinematic moment: Bloom's solo number on a darkened stage.

Directed/ written by Charles Chaplin. US, 1952, b&w, 145 min.

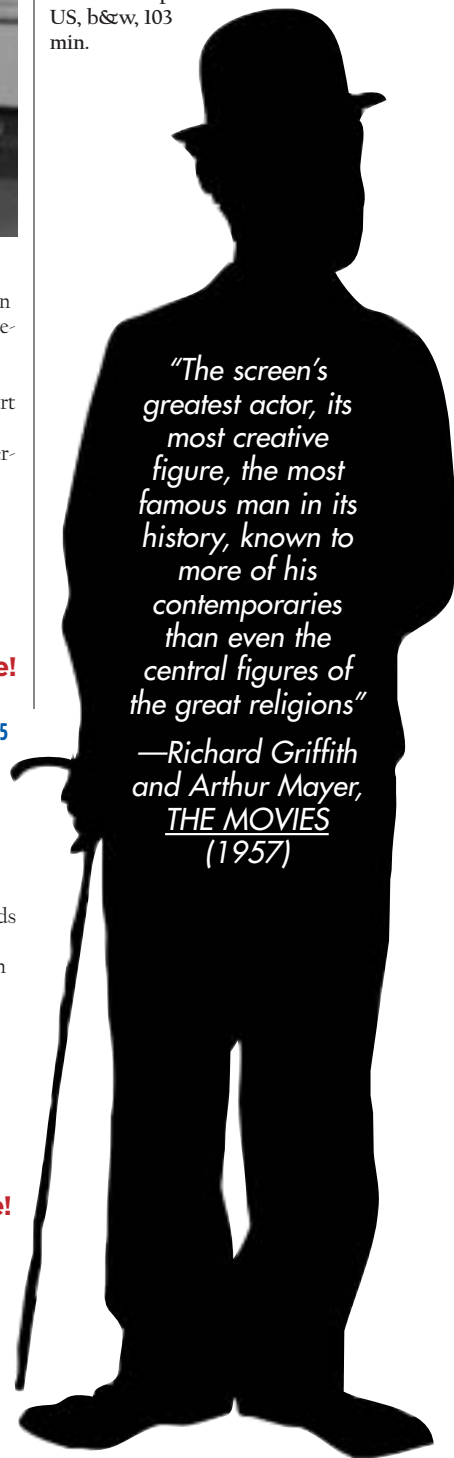
Silent with Musical Score! THE CHAPLIN REVUE

Saturday, July 31, 5:00; Thursday, August 5, 7:15

Chaplin's the Little Fellow—in the city, in the war and in the pulpit—in this assembly of three of his shorts, all fitted with an introduc-

tion, musical accompaniment, and even a song by Chaplin himself. In A DOG'S LIFE (1918), Charlie and dog Scraps eat on the sly, polishing off the entire stock of brother Syd's lunch wagon while the proprietor is looking the other way. SHOULDER ARMS (1918), the greatest comedy to emerge from World War I, features Charlie as a hapless member of "the awkward squad," single-handedly capturing the Kaiser. In THE PILGRIM (1923), Charlie's an escaped convict mistaken for the rector of a Texas church.

Directed/written/produced by Charles Chaplin. US, b&w, 103 min.



"The screen's greatest actor, its most creative figure, the most famous man in its history, known to more of his contemporaries than even the central figures of the great religions"

—Richard Griffith and Arthur Mayer, THE MOVIES (1957)

AT THE KENNEDY CENTER

SEE THE ORIGINAL ON THE BIG SCREEN!

THE MANCHURIAN CANDIDATE

Opens Friday, August 6 through Thursday, August 19:
weekdays 7:15; weekends, 5:00 & 7:30

A Commie brain-washer orders Laurence Harvey to go jump in a lake (the Central Park Reservoir), then stalk a politico at a party convention at Madison Square Garden (shot at the since-demolished original), but fellow Korean War-vet Frank Sinatra reshuffles those cards. With Oscar-nominated Angela Lansbury (in real life only three years older than son Harvey) as the Mother from Hell. "Although it's a thriller, it may be the most sophisticated



political satire ever to come out of Hollywood."—critic Pauline Kael. Adapted from the novel by Richard Condon and withdrawn from circulation by Frank Sinatra for 25 years after JFK's assassination.

Directed/produced by John Frankenheimer; written/co-produced by George Axelrod. US, 1962, b&w, 126 min.



"Kurosawa achieves what modern American and European epic makers vainly attempt: the excitement of the senses... a raging, sensuous work of such overpowering immediacy that it leaves you both exhilarated and exhausted!"—critic Pauline Kael.

BACK BY POPULAR DEMAND!

SEVEN SAMURAI [SHICHININ NO SAMURAI]

Opens Friday, August 20 through Sunday, August 29:
weekdays 7:15; weekends, 3:00 & 7:15

In 16th century Japan, a village tormented by marauding bandits decides to hire samurai protectors—"hungry samurai"—unemployed after their lords win second prize in the civil wars. Led by Takashi Shimura, seven enlist in a war against 40 mounted bandits—their only pay a few handfuls of rice—culminating in an epic battle in the rain. One of the most influential films of all time, emulated in direct and indirect adaptations and in editing techniques. But

"The Best Japanese Film of All Time"

—1979 Kinema Jumbo critics' poll.

nothing can top the original: Kurosawa's celebration of horses, rain, wind and mud, blazing tracking shots, giant close-ups, chiaroscuro lighting, telephoto lenses, deep focus shots and three-dimensional ensemble performances—all topped by Toshiro Mifune's transition from manic goofball to tortured, self-hating tragic hero.

Directed/written by Akira Kurosawa; co-written by Shinobu Hashimoto and Hideo Oguni; produced by Sojiro Motoki. Japan, 1954, b&w, 200 min. Japanese with English subtitles.



SILVERDOCS: THE AFI/DISCOVERY CHANNEL

FESTIVAL SNAPSHOTS 2004

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



Clockwise from top left: On Opening Night's red carpet—Judy Woodruff, Lance Armstrong and Sheryl Crow.

ABC News' Mark Halperin talks politics with documentarians George Butler (*PUMPING IRON*; upcoming John Kerry biopic), Jesse Moss (*THE 'R' WORD*) and Paul Stekler (*LAST MAN STANDING*).

Filmmakers relax in the SILVERDOCS Cinema Lounge (*LET'S ROCK AGAIN*'s Dick Rude, center, standing).

Al Jazeera's Hassan Ibrahim (featured in *CONTROL ROOM*) discusses the war in Iraq while *The Washington Post*'s Richard Leiby listens.

Audiences mingle before a screening.

All the Pretty Horses (featured in *VENUS OF MARS*) performs at the SILVERDOCS Cinema Lounge.

In the center: *CONTROL ROOM* producer/cinematographer Hani Salama and director Jehane Noujaim.

AFI SILVERDOCS DOCUMENTARY FILM FESTIVAL



Clockwise from top left: Bluegrass composer Hazel Dickens (HARLAN COUNTY USA) performs at the Guggenheim Reception.

Executive Producer Ed Norton, with DIRTY WORK directors David Sampliner and Tim Nackashi.

An outdoor screening of LET'S ROCK AGAIN brings the late Joe Strummer back for a documentary encore.

Opening Night Reception at Discovery Communications.

Critic Elvis Mitchell with leading documentarians Kristi Jacobson, Barbara Kopple, Grace Guggenheim, Albert Maysles and SILVERDOCS festival director Patricia Finneran.

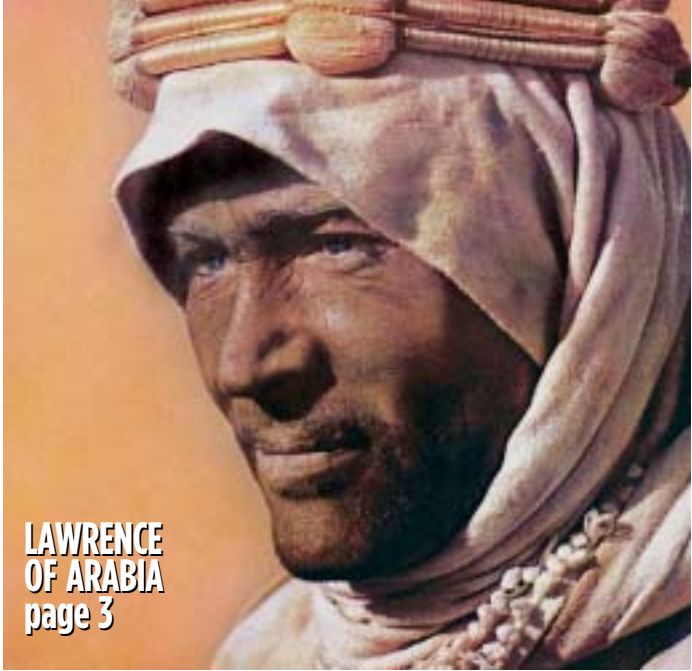
Director Barbara Kopple (HARLAN COUNTY USA, AMERICAN DREAM) receives the first Guggenheim Symposium honor.

Audiences line up for CONTROL ROOM.

In the center: DEATH IN GAZA co-producer Daniel Edge accepts a Sterling Award for best feature documentary.

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THE MANCHURIAN CANDIDATE
and more, this August
at The Kennedy Center
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AFI Silver
THEATRE and CULTURAL CENTER

8633 Colesville Rd.
Silver Spring, MD 20910

AFI PREVIEW

**CELEBRATE THE GOLDEN
AGE OF MGM MUSICALS!**

MEET ME IN ST. LOUIS



Plus:

LAWRENCE OF ARABIA
ORWELL ROLLS IN HIS GRAVE
LA DOLCE VITA

And...

August at the Kennedy Center:
The Films of Charlie Chaplin
THE MANCHURIAN CANDIDATE
Kurosawa's SEVEN SAMURAI

FEATURED SHOWCASE

JOHNNY DEPP

CRY-BABY
**PIRATES OF THE
CARIBBEAN**
EDWARD
SCISSORHANDS
And More!