July 30-Sept. 9, 2004

Volume 1 • Issue 12

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

JOHNNY DEPP

CELEBRATE THE GOLDEN AGE OF MGM MUSICALS!

FEATURED SHOWCASE

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EDWARD SCISSORHANDS
And More!
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FEATURED FILMS

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 hand-
ful 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 sear-
ing 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.

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
BACK BY POPULAR DEMAND!
70MM SPECTACULAR!

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 tabloid 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.

“We have 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 grumbles, “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.

MEMBER PASSES WILL BE ACCEPTED
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 DE MARCO; 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). 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?

CRY-BABY
Friday, Aug. 20, 11:30; Saturday, Aug. 21, 7:05; Monday, Aug. 25, 7:30
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 Heaton, 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

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

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. 20, 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 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

WHAT’S EATING GILBERT GRAPE
Friday, Aug. 21, 7:05; Saturday, Aug. 22, 9:30
Depp, a heartbroken young patient is the psychiatrist who treats Johnny Depp believes he’s the legendary lover Don Juan. After a bit of probing, Brando discovers Depp believes he’s the love interest. Oddball
Directed/written by James Toback; produced by Jerry Bruckheimer. US, 1996, color, 143 min. RATED PG

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 are 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

FEATURED FILM

WHAT’S EATING GILBERT GRAPE
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 commentary. When art films meet exploitation cinema, the results are doubly scary!

Special thanks to Jake Perlin, assistant programmer, BAM Cinemathek. Additional film notes courtesy Jeff Cashwan/filmancy.com & Chris Wood/britishhorrorfilms.co.uk.

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. RATED PG-13

THE CREEPING FLESH
Saturday, July 31, 11:00; Sunday August 1, 5:35
Scientist Peter Cushing’s discovery of an ancient skeleton may just be the incantation 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 suckled 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 S opaqueley and Jonathan Rumbold; produced by Michael P. Redbourne. UK, 1973, color, 94 min.

THE STRANGERS 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 to England, but a cult sensation on the continent. In beautiful wide-screen “stranglescope”


NEW 35MM PRINT!
VAMPIRYES
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 of a willing and willing dinners. 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.

SHOCKS STEER THE FILM AWAY FROM CILICHES
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. Hieronymous Groot. A bloodsucking/swashbuckling genre mishmash for Hammer.

Directed/written/produced by Brian Clemens; co-produced by Albert Fennell. UK, 1972, color, 91 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 spot of blood. 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.brithishhorrorfilms.co.uk

Directed by Robert Hartford-Davis; written/produced by Don Houghton; co-produced by Vee King Shaw. UK/Hong Kong, 1974, color, 83 min.

CRIMSON AND SADESQUE VAMPIRES: Part Two
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 of a willing and willing dinners. 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.

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Directed by José Ramón Larraz; written by D. Daubeney and Thomas Owen; produced by Brian-Smedley Aston. UK, 1974, color, 84 min.
The Golden Age of MGM: The Freed Unit & the MGM Musical

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 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.

“The most gifted producer in the history of Hollywood”
—critic David Shipman

MATERIALS

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. Louis, the Spillane-spoofing Triplet, the Spillane-spoofing Girls Hunt Ballet, still more great songs by Dietz and Schwartz supplementing 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, 113 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. Louis, Judy Garland sings about trollops 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 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-location-shot opening montage, eventually cavorting from the Bronx to the Battery with Miss Turnstiles of the Month (Vera-Ellen), man-hungry cabby 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.

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. Fred’s Shine on Your Shoes, the hilarious Trilkeys, 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.

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 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.

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.
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 tri-secting “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.

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

LAWRENCE OF ARABIA
July 30 through August 5

ORWELL ROLLS IN HIS GRAVE
Opens July 30

REPERTORY PROGRAM

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

SUN MON TUE WED THU FRI SAT

LAWRENCE OF ARABIA 7:00
LAWRENCE OF ARABIA 7:00
LAWRENCE OF ARABIA 7:00
LAWRENCE OF ARABIA 7:00
LAWRENCE OF ARABIA 7:00
LA DOLCE VITA 2:00
LA DOLCE VITA 7:30
LA DOLCE VITA 1:45

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.

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

JULY 30 - SEPTEMBER 9 IN ATLANTA
AT AFI SILVER AND KENNEDY CENTER
<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Time</th>
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<tr>
<td>Aug 8</td>
<td>The Creeper Flesh</td>
<td>5:05</td>
<td>KC</td>
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<td>Aug 9</td>
<td>Vampyres</td>
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<td>The Gold Rush</td>
<td>7:15</td>
<td>KC</td>
</tr>
<tr>
<td>Aug 12</td>
<td>Manchurian Candidate</td>
<td>5:00, 7:15</td>
<td>KC</td>
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<tr>
<td>Aug 13</td>
<td>A Mid-Summer Night’s Rave</td>
<td>11:30</td>
<td>KC</td>
</tr>
<tr>
<td>Aug 14</td>
<td>The PIRATE</td>
<td>1:00</td>
<td>JD</td>
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<tr>
<td>Aug 15</td>
<td>La Dolce Vita</td>
<td>1:45, 7:30</td>
<td>KC</td>
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<tr>
<td>Aug 16</td>
<td>La Dolce Vita</td>
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<td>KC</td>
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<td>Aug 17</td>
<td>La Dolce Vita</td>
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<tr>
<td>Aug 18</td>
<td>La Dolce Vita</td>
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<tr>
<td>Aug 19</td>
<td>La Dolce Vita</td>
<td>7:30</td>
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<tr>
<td>Aug 20</td>
<td>On the Town</td>
<td>1:45, 7:30</td>
<td>KC</td>
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<tr>
<td>Aug 21</td>
<td>The PIRATE</td>
<td>3:05</td>
<td>JD</td>
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<tr>
<td>Aug 22</td>
<td>Easter Parade</td>
<td>5:05</td>
<td>MGM</td>
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<tr>
<td>Aug 23</td>
<td>An American in Paris</td>
<td>7:10</td>
<td>JD</td>
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<tr>
<td>Aug 24</td>
<td>The PIRATE</td>
<td>7:15</td>
<td>JD</td>
</tr>
<tr>
<td>Aug 25</td>
<td>An American in Paris</td>
<td>9:40</td>
<td>JD</td>
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<tr>
<td>Aug 26</td>
<td>Meet Me in St. Louis</td>
<td>11:30</td>
<td>JD</td>
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<tr>
<td>Aug 27</td>
<td>Singin in the Rain</td>
<td>11:30</td>
<td>JD</td>
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<tr>
<td>Aug 28</td>
<td>Meet Me in St. Louis</td>
<td>9:25</td>
<td>JD</td>
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<tr>
<td>Aug 29</td>
<td>Bandwagon</td>
<td>1:00</td>
<td>MGM</td>
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<tr>
<td>Aug 30</td>
<td>It’s Always Fair Weather</td>
<td>5:40</td>
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<tr>
<td>Aug 31</td>
<td>Singin in the Rain</td>
<td>7:25</td>
<td>JD</td>
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<tr>
<td>Sept 1</td>
<td>It’s Always Fair Weather</td>
<td>9:30</td>
<td>JD</td>
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<tr>
<td>Sept 2</td>
<td>Pirates of the Caribbean</td>
<td>9:45</td>
<td>JD</td>
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<tr>
<td>Sept 3</td>
<td>Pirates of the Caribbean</td>
<td>6:50</td>
<td>JD</td>
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<tr>
<td>Sept 4</td>
<td>Pirates of the Caribbean</td>
<td>6:50, 9:40</td>
<td>JD</td>
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<tr>
<td>Sept 5</td>
<td>Pirates of the Caribbean</td>
<td>4:00, 6:50, 9:40</td>
<td>JD</td>
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<td>Sept 6</td>
<td>Pirates of the Caribbean</td>
<td>4:00, 6:50, 9:40</td>
<td>JD</td>
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<tr>
<td>Sept 7</td>
<td>Burn</td>
<td>8:00 (Member’s Only Event)</td>
<td>JD</td>
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<td>Sept 8</td>
<td>Special Event TBA</td>
<td>7:00</td>
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<td>Sept 9</td>
<td>Special Event TBA</td>
<td>7:00</td>
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*To order tickets: www.afi.com/silver*
**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.

**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 Institute 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.

**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.

**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).

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 Metrorbus: The Silver Spring station is served by Metrorbus routes 70, 71, J5, F4, F6, J11, J12, J13, J4, Q2, S2, S4, Y8, Z5.
SPECIAL SCREENINGS

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.


“"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
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

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

The Great Dictator
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 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, and much more. Features music and a poetic narration written and spoken by Chaplin himself, added for a 1942 reissue. Directed/written/produced by Charles Chaplin. US, b&w, 128 min.

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&c, 90 min.

The Gold Rush
Wednesday, August 4, 7:00; Thursday, August 5, 7:15
Chaplin’s first all-talking picture presents a biting satire on dictatorship, with Chaplin as a Jewish barber mistaken for Adenoid Hynkel, Dictator of Tomania (Chaplin again). His cohorts include the scene-stealing Jack Oakie as Benzini Napoleon (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&c, 126 min.

Lemuel Gulliver’s Travels
Saturday, July 30, 8:00
“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&c, 124 min.

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 introduction, 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&c, 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”
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—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 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.
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.
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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TO ORDER TICKETS: WWW.AFI.COM/SILVER

AFI Silver
THEATRE and CULTURAL CENTER

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THE AMERICAN FILM INSTITUTE GUIDE TO THEATRE AND MEMBER EVENTS

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July 30-Sept. 9, 2004

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FEATURED SHOWCASE

JOHNNY DEPP

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

And More!

Cry-baby
PIRATES OF THE CARIBBEAN
EDWARD SCISSORHANDS
And More!