

AFI PREVIEW

European Union Film Showcase

Oct 29-Nov 7



Plus:
HEARTS AND MINDS EASY RIDER
THE BIG RED ONE HEAVEN'S GATE

George Stevens Centennial

Also: New Films from the Czech Republic, Tribute to Elia Kazan,
Yuletide Classics, Washington Jewish Film Festival

Much More!

50th Anniversary!
ON THE WATERFRONT
New 35mm Restoration

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Information is correct at press time.
Films and schedule subject to change.
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30th Anniversary! New Academy-Restored 35mm Print! Academy Award-Winning Documentary!

HEARTS AND MINDS

Opens Friday, October 22

"The ultimate victory will depend on the hearts and minds of the people."—Lyndon Baines Johnson. Documentarian Peter Davis (*THE SELLING OF THE PENTAGON*) combined newsreel clips, TV reports, and striking color footage shot here and in a still war-torn Vietnam, eschewing narration to let raw footage paint its own vivid portrait of the South and North Vietnamese, the Americans engineering the war here and abroad—and its critics. The images in the portrait: A quiet, peaceful village, the only sound the rattlings of a cart when a soldier wanders into the shot; a US POW returning to a flag-waving parade; airmen visiting a Saigon brothel; presidents, pundits and advisors from Truman to Nixon to Ellsberg and Rostow commenting on the war; a Vietnamese coffin maker explaining that the small ones are for children; and former US Commander General William Westmoreland opining, "The Oriental doesn't put the same high price on life as the Westerner." Shelved by its original studio as too hot a potato, producer Bert Schneider (*EASY RIDER*, *FIVE EASY PIECES*) later released it to box office and critical acclaim (Oscar, Best Documentary). Thirty years later, all prints had faded. After a two-year effort by the Academy of Motion Picture Arts and Sciences Film Archive, its lush color photography has been painstakingly restored. Now—in its full breadth—back on the big screen for the first time.

Directed by Peter Davis; produced by Bert Schneider. US, 1974, color, 112 min. **RATED R**

"HEARTS AND MINDS is not only the best documentary I have ever seen, it may be the best movie ever... a film that remains every bit as relevant today. Required viewing for anyone who says, 'I am an American.'"

—MICHAEL MOORE (2004)



35th Anniversary Re-release! EASY RIDER

Opens Friday, November 5

In an epic journey from Los Angeles to New Orleans, retiring drug dealers Peter Fonda and Dennis Hopper head out on the highway, riding their choppers through the psychedelic sixties, lookin' for adventure and whatever comes their way. From its sensational May 12, 1969 world premiere at Cannes—where it garnered Hopper a directing award—*EASY RIDER* seemed to catch the pulse of an "other America," and became the film that changed Hollywood—\$50 million+ gross on a \$375,000 budget helped. Jack Nicholson scored wall-to-wall critical hosannas and an Oscar nomination as boozing, football-helmeted lawyer George Hanson, a role intended for Rip Torn. Laszlo Kovacs' edgy cinematography and the Steppenwolf/The Byrds/Hendrix-loaded soundtrack help set the tone and define an era.

Directed/Written by Dennis Hopper; co-written by Peter Fonda and Terry Southern; produced by Peter Fonda. US, 1969, color, 94 min. **RATED R**

During *EASY RIDER*'s 35th anniversary presentation, the new *Discovery Channel* book about American motorcycles, *American Chopper at Full Throttle*, will be available for purchase in the AFI Silver Theatre lobby.



"An intimate personal epic! A richness of incident and character that it did not have the first time around! The triumph of Fuller's mature years!"

—KENNETH TURAN,
LOS ANGELES TIMES

**New 35mm
Reconstruction!
50 Minutes of
Added Footage!
THE BIG RED ONE**

Opens Friday, November 12

Samuel Fuller's semi-autobiographical chronicle of the travails of a World War II special infantry squadron provides a wealth of idiosyncratic, vividly poetic war images: time ticks away on a dead man's wristwatch on Omaha Beach; horsemen battle a tank in a Roman amphitheater; an inmate shouts "I'm sane!" while joining a fire fight in an insane asylum; a German artillery-spotter perches behind a giant crucifix; and two men have their final confrontation in a concentration camp oven. Grizzled Sarge Lee Marvin (a real-life Purple-Hearted Pacific theater vet) leads the Big Red One 1st Infantry Division from the landings in North Africa, through D-Day, to an extermination camp in Czechoslovakia. Mark Hamill (post-Luke Skywalker), Kelly Ward, Bobby Di Cicco, and Fuller alter-ego Robert Carradine carry on while nameless replacements bite the dust. Fuller's original vision suffered massive budget and editorial cuts over his objections, nevertheless producing one of cinema's legendary films. Now, after the discovery of 70,000 feet of negative in a Warner Bros. vault, Time critic and producer Richard Schickel has restored nearly 50 minutes of lost footage, presenting 15 new scenes—and Fuller's original script in near entirety.

Directed/written by Samuel Fuller; produced by Gene Corman. US, 1980/2004, color, 160 min. **RATED PG**



BOTH PHOTOS: WARNER BROS. HOME VIDEO

BOTH PHOTOS: RIALTO PICTURES



SONY PICTURES

**50th Anniversary!
Restored 35mm Print!
ON THE WATERFRONT**

Opens Friday, November 19

"I coulda been a contenduh," agonizes pigeon-raising ex-boxer Marlon Brando as he gets mixed up in corruption and murder in a Hoboken longshoremen's union, thanks to his brother, mob mouthpiece Rod Steiger. When he's forced to face his victim's sister—Eva Marie Saint (in her first film role)—Brando incarnates a new American film archetype, the sensitive man-of-few-words, his minimalist-dialogue scenes with her arguably topping even the legendary cab confrontation. But this hard-hitting ripped-from-the-headlines melodrama/tender love story was also a cry of defiance by Kazan and scenarist Schulberg to denouncers of their friendly testimony to the House Un-American Activities Committee (after Brando testifies to the crime commission, he says, "I'm glad I done it.") But it's the power of the performances by Brando, Steiger, Saint, Lee J. Cobb and Karl Malden that remain indelible over time. "If there is a better performance by a man [Brando] in the history of film in America, I don't know what it is."—director Kazan. Winner of eight Oscars, including Best Film, Director, Actor, Screenplay, Supporting Actress (Saint), and Photography. Now meticulously restored from its original negative, with digitally re-mastered sound, including Leonard Bernstein's sole film score.

Directed by Elia Kazan; written by Budd Schulberg, from articles by Malcolm Johnson; produced by Sam Spiegel. US, 1954, b&w, 108 min. **RATED: APPROVED FOR GENERAL AUDIENCES**

See page 12 for other films in the Tribute to Elia Kazan series.

2004 EUROPEAN Union film showcase

Friday, October 29 through Sunday, November 7

AFI presents the 17th annual European Union Film Showcase, featuring a first-class selection of the latest exciting work from the newly expanded European Union, screening at both the AFI Silver Theatre and the AFI National Film Theater at the Kennedy Center. This year's selection offers US premieres, international festival award winners and box office hits. AFI thanks the Cultural Counselors of the member states of the European Union for their support of this project, and particularly that of the Netherlands—the hosting country for the 2004 showcase.



FLANDERS IMAGE

THE ALZHEIMER CASE

AUSTRIA MOVE!

Silver Theatre: Tue, Nov 2, 9:00 ; Thu, Nov 4, 9:00

In this lively rap-musicians-tackle-the-international-road doc, three young Austrian women hunch at computers to generate videos of their male rapper buddies, who go off to storm New York, then attack racism and social ostracism at rallies... in Vienna! Rap and hip-hop span the world, sporting different skin colors and languages, but all speaking the universal, energized rhythm of words-to-music. Featuring documentary footage of rappers coping with daily life, rockin' on stage, and dealing with the business of music in a less-and-less culture-friendly environment.

Directed/produced/co-written by Niki List; co-written by Regina Steinmetz. Austria, 2003, color, 90 min. In German, French and English with English subtitles. **NOT RATED**

BELGIUM THE ALZHEIMER CASE

[De Zaak Alzheimer]

Kennedy Center: Fri, Oct 29, 8:30; Sat, Oct 30, 8:00

In this award-winning roller coaster ride from Belgium, an aging hit man feeling the onset of Alzheimer's—a disease that already felled his brother—realizes his shadowy employers have set him up. Then multiple chases and twists begin, as the cops, aided by tips from the hit man himself, follow the trail of bodies marking his revenge quest, even as his fat cat employers hire killers of their own. In this box office smash, legendary Flemish star Jan Decler—in his 75th film—stars as an action hero for the first time.

Directed/co-written by Erik Van Looy; co-written by Carl Joos; produced by Erwin Provoost and Hilde De Baere. Belgium, 2003, color, scope, 120 min. In Flemish with English subtitles. **NOT RATED**

CZECH REPUBLIC FAITHLESS GAMES

[Neverné hry]

Silver Theatre: Sun, Oct 31, 4:00; Mon, Nov 1, 7:00

A gently humorous live-action psychological study from an award-winning animator seen entirely through the eyes of twelve-year-old neighbor Kristina Swarinska. In a village on the Slovak/Hungarian border, Slovak composer Peter Bebjak feels fulfilled in his work, while his wife, Czech pianist Zuzana Stivínová, feels abandoned with nothing to do. Even a dalliance with cellist Vladimír Hajdu does little to break the monotony.

Directed by Michael Pavlátová; written by Tina Doisi; produced by Katerina Cerná and Pavel Strnad. Czech Republic, 2003, color, 93 min. In Czech with English subtitles. **NOT RATED**



UPSWING

FINLAND UPSWING

[Nousukausi]

Silver Theatre: Sat, Nov 6, 4:30;
Sun, Nov 7, 8:45

A couple of travel agents create the ultimate exotic survival vacation experience for bored yuppies Petteri Summanen and Tiina Lymi. If the vacationers will just store their credit cards, passports, and keys at the travel agency, the agency will set

them up as an unemployed couple in a rundown house in a tough Helsinki slum, with only a weekly cash allowance to live on for a month. But when no allowance arrives the second week, what's happened to that travel agency?! Can love survive *this*? Johanna Vuoksenmaa's debuting black comedy cleaned up at Finland's Oscars with seven nominations, earning Jussi Awards for Best Film, Music and Script.

Directed by Johanna Vuoksenmaa.; written by Mika Ripatti; produced by Lasse Saarinen. Finland, 2003, color, 98 min. In Finnish with English subtitles. **NOT RATED**



TRIPLE AGENT

FRANCE TRIPLE AGENT

Silver Theatre: Sat, Nov 6, 9:00; Sun, Nov 7, 6:25

Based on a true story and interspersed with newsreel footage, this *who-is-he* real-life thriller is a new departure for octogenarian auteur Eric Rohmer. In 1936 Paris, former Czarist general Serge Renko (THE LADY AND THE DUKE) fights Commie infiltration in the ranks of White Russian refugees. At least that's what he tells his wife, Greek artist Katerina Didaskalu. But then Renko is spotted in Berlin when he should be in Brussels. Is he working for the Soviets or the Nazis? And does *he* know? Berlin Festival.

Directed/written by Eric Rohmer; produced by Françoise Etchegaray, Philippe Liégeois and Jean-Michel Rey. France, 2004, color, 115 min. In French, German and Greek with English subtitles. **NOT RATED**

GERMANY HEAD-ON

[Gegen die Wand]

Silver Theatre: Sat, Oct 30, 9:00; Sun, Oct 31, 6:00

German-Turk Biro Unel lives a life of self-destruction based on the premise, "you can put an end to your life without committing suicide." Then an instantaneous proposal from effervescent fellow hospital inmate Sibel Kekilli sets the stage for a new outlook. But is their open marriage ultimately just a marriage of convenience—or does love come from the strangest places? Golden Bear, Berlin Festival. Best Film, Director, Actor, Actress, Cinematography, German Film Awards.

Directed/written by Fatih Akin; produced by Stefan Schubert and Ralph Schwingel. Germany, 2004, color, 121 min. In German, Turkish and English with English subtitles. **NOT RATED; SUGGESTED FOR MATURE AUDIENCES**



HEAD-ON



KONTROLL

HUNGARY KONTROLL

Silver Theatre: Fri, Nov 5, 9:00; Sun, Nov 7, 1:45

In this dazzling debut and box office smash shot completely within the Budapest subway, ticket inspectors get *no* respect! Sándor Csányi and his crew of goofballs must contend with snotty passengers, a veteran scofflaw and a rival team boss—between meetings with the lovely bear-suited Eszter Balla. Add to the mix: a serial killer! And when has Csányi last been aboveground? Recipient of the Award of Youth, Cannes Festival; Most Popular Film, Hungarian Film Week.

Directed/co-written by Nimród Antal; co-written by Jim Adler; produced by Tamás Hatlassa. Hungary, 2003, color, 105 min. In Hungarian with English subtitles. **NOT RATED**

ITALY CHRISTMAS REMATCH

[La Rivincita di Natale]

Kennedy Center: Sun, Oct 31, 6:30

Silver Theatre: Fri Nov 5, 7:00; Sat, Nov 6, 7:00

The latest work of EU Showcase favorite Pupi Avati (INCANTATO, '03; A MIDSUMMER NIGHT'S DANCE, '00) rematches the five actors from Avati's original poker epic, CHRISTMAS PRESENT (Regalo di Natale, 1986). Seventeen years after the disastrous Christmas Eve poker game for five hands that drove cinema owner Diego Abatantuono (THE BEST MAN, EU '98) to the brink, he's now the biggest theater owner in Milan. But then, by chance, he finds out the whole game was a set up—two of his friends hustled him. Maybe it's time for another game.

Directed/written by Pupi Avati; produced by Antonio Avati. Italy, 2004, color, scope, 99 min. In Italian with English titles. **NOT RATED**

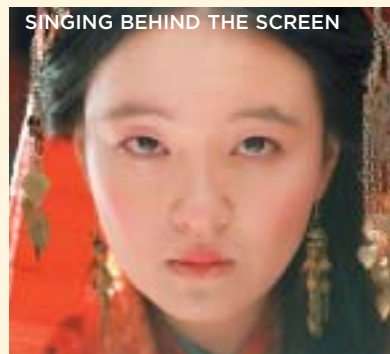
SINGING BEHIND THE SCREEN

[Cantando dietro i paraventi]

Silver Theatre: Fri, Oct 29, 7:00; Sat, Oct 30, 7:00

A sweeping widescreen spectacle from erstwhile neo-realist master Ermanno Olmi. On a giant stage lurking within an Oriental pleasure house, stylized figures act out an epic set in spectacular locations. A bearded sea captain (Spaghetti Western legend Bud Spencer) narrates as he becomes a participant: circa 1800, the widow of a betrayed Chinese pirate admiral takes over his fleet and goes toe-to-toe with the Emperor. But the Emperor employs a secret weapon—paper kites. Nominated for five Italian Oscars; winning for costumes, designs and visual effects.

Directed/written by Ermanno Olmi; produced by Luigi Musini and Tom Rosenberg. Italy, 2003, color, scope, 100 min. In Italian with English subtitles. **NOT RATED**



SINGING BEHIND THE SCREEN

LUXEMBOURG STEP BY STEP

[Un honnête commerçant]

Silver Theatre: Tue, Nov 2, 7:00

After four corpses point to a crooked deal gone bad, cops Yolande Moreau and Frédéric Bodson (ROSETTA, EU '00) haul in Benoît Verhaert, seemingly an "honest dealer," but to them the big fish they can never catch. In a cavernous interrogation room, the duel of wits begins, with the ever-calm, ever-plausible Verhaert's only ally the great Philippe Noiret's M. Cavalier. The directorial debut for the writer of I ALWAYS WANTED TO BE A SAINT (EU '03).

Directed/written by Philippe Blasband; produced by Olivier Rausin. 2003, Luxembourg, color, 86 min. In French with English subtitles. **NOT RATED**

NETHERLANDS GRIMM

Silver Theatre: Sat, Oct 30, 4:00; Mon, Nov 1, 9:00

In this blackly humorous cross between *Hansel and Gretel* and Spaghetti Western, Halina Reijn and Jacob Derwig are abandoned by their father in a forest in a cold, drizzly Holland. But Derwig finds a note in his pocket directing them to an uncle in Spain. There (it's a fairy tale!) they end up at the isolated mansion of surgeon (and EU Showcase regular) Carmelo Gómez (WE ARE BEING WATCHED, '03), complete with an ailing sister, mysterious butler and a sinister locked room. San Sebastian, Toronto Festivals.

Directed/written by Alex van Warmerdam; produced by Marc van Warmerdam. Netherlands, 2003, color, 110 min. In Dutch and Spanish with English subtitles. **NOT RATED**

IN ORANGE

[In Oranje]

Kennedy Center: Sat, Oct 30, 2:00; Sun, Oct 31, 4:30

Talented 12-year-old soccer fanatic Yannick van de Velde has just one dream: to play for the Dutch national team. But there's a bigger soccer nut in the family, dad Thomas Acda, whose know-it-all coaching leads to intra-family trouble, patched up by mom Wendy van Dijk. But when dad dies, Yannick tries everything—including Winti-Surinamian voodoo—to keep up his game. Well-staged soccer action enlivens this funny and touching box-office smash, so big that multiple remakes are pending.

Directed by Joram Lürsen; written by Frank Ketelaar; produced by Jeroen Beker, San Fu Maltha and Frans van Gestel. Netherlands, 2004, color, 90 min. In Dutch with English subtitles. **NOT RATED**



IN ORANGE

2004 EUROPEAN Union film showcase

POLAND SYMMETRY

[Symetria]

Silver Theatre: Sat, Oct 30, 2:00; Wed, Nov 3, 9:00

A striking visual experience, despite—or because of—its all-prison settings after the opening. One minute, unassuming Arkadiusz Detmer is leaving a movie on a rainy night, the next he's facing time in the slammer when a woman who's been assaulted picks him out of a lineup. Keyed by a vibrant musical score, Detmer's nervous rookie inmate decides to join the hardened "regulars," leading to a powerful, seemingly inevitable conclusion. Critics Award, Polish Film Festival; Karlovy Vary, Toronto Festivals.

Directed/written by Konrad Niewolski; produced by Krzysztof Dobosz. Poland, 2004, color, 99 min. In Polish with English subtitles. **NOT RATED**



SOUTH FROM GRANADA

SPAIN SOUTH FROM GRANADA

[Al sur de Granada]

Kennedy Center: Fri, Oct 29, 6:30; Sat, Oct 30, 3:45

Silver Theatre: Sat, Nov 6, 2:00

Matthew Goode's Gerald Brenan (real-life British author of *The Spanish Labyrinth*) flees 1920s England for inspiration in a remote Spanish village—bringing along 2000 books by mule and hilariously hosting real-life chums Dora Carrington and Lytton Strachey. But an unexpected passion looms with an unlettered, dirt-poor village girl, Verónica Sánchez. Featuring dazzling wide-screen color photography. Goya Award for Music, among five nominations.

Directed/co-written by Fernando Colomo; co-written by Jonathan Gathorne-Hardy; produced by Fernando Bovaira, Gustavo Ferrada and Beatriz de la Gándara. Spain, 2003, color, scope, 111 min. In Spanish and English with English subtitles. **NOT RATED; SUGGESTED FOR MATURE AUDIENCES**

SWEDEN SLIM SUSIE

[Smala Susie]

Silver Theatre: Sun, Oct 31, 8:30; Thu, Nov 4, 7:00

Amidst drug abuse and murder, flashbacks unreel within flashbacks in "one of the most unusual comedies ever in Sweden"—*Variety*. Back from Stockholm to look for missing sweet-little-sister Susie in his one-horse hometown, Jonas Rimeika finds things have changed. Old buddy (hilarious non-pro Bjorn Starrin) is now a drug addict who shoots porn in his living room, cop Kjell Bergqvist

advises him to leave town—and Tuva Novotny's Susie is apparently no angel herself. A major box office hit.

Directed/co-written by Ulf Malmros; co-written by Petteri Nuottimäki; produced by Christer Nilsson. Sweden, 2003, color, 97 min. In Swedish with English subtitles. **NOT RATED; SUGGESTED FOR MATURE AUDIENCES**



SLIM SUSIE



PORTUGAL AND CO.

PORTRUGAL PORTUGAL AND CO.

[Portugal S. A.]

Kennedy Center: Sat, Oct 30, 6:00; Sun, Oct 31, 2:00

As friends celebrate the wedding of up-and-coming financial whiz-kid Diogo Infante (THE STONE RAFT, EU SHOWCASE '03) to coke-sniffing Ana Bustorff, everybody's wondering whether boss Henrique Viana is going to pull a fast one with his latest big deal. Then Infante's old flame Cristina Câmara (TEMPTATION, EU '98) returns—from Harvard—to complicate things both romantically and financially. From the director of ERÉNDIRA and Brazil's "Cinema Novo" of the 1970s.

Directed by Ruy Guerra; written by Carlos Vale Ferraz; produced by Tino Navarro. Portugal, 2004, color, 95 min. In Portuguese with English subtitles. **NOT RATED**

SLOVENIA CHEESE AND JAM

[Kajmak in Marmelade]

Silver Theatre: Sun, Oct 31, 2:00; Wed, Nov 3, 7:00

A box office smash in Slovenia topped only by TITANIC and JURASSIC PARK. After shiftless Bosnian Branko Djuric gets dumped by hard-working Slovenian girlfriend Tanja Ribic, he decides to straighten out. But wheeler-dealer pal Dragan Bjelogrić can only find him two job options: dressing up as Mickey Mouse or smuggling illegal immigrants into Italy. The directorial debut of the star of the Oscar-winning NO MAN'S LAND.

Directed/written by Branko Djuric; produced by Janez Jauh. Slovenia, 2003, color, 91 min. In Slovenian and Serbo-Croatian with English subtitles. **NOT RATED**

GEORGE STEVENS CENTENNIAL

George Stevens Centennial

Sunday, November 7 through Wednesday, December 29

From Laurel and Hardy to screwball comedy, World War II's European theater, Anne Frank and the Bible, George Stevens (1904-1975) spanned the genres and subjects for Hollywood. Granted a remarkable independence in Big Studio Hollywood—he produced most of his own films—Stevens was able to articulate a strikingly personal vision, all with an underlying humanity regardless of genre. His

painstaking attention to detail, ruthless exploration of a scene's every visual possibility, and editing with continually layered meanings created a subtly unique signature style. With six films nominated for Best Picture Academy Awards—and winning the Best Director Oscar twice (*A PLACE IN THE SUN*, *GIANT*)—George Stevens was one of the most honored filmmakers of Hollywood's Golden Age.



GEORGE STEVENS

COURTESY OF A.M.P.A.S.

George Stevens's son, AFI Founding Director George Stevens, Jr., plans to appear on stage at AFI Silver during the series. AFI Silver's free weekly E-Newsletter will announce his appearance date. To subscribe, go to www.AFI.com/Silver.

New 35mm Print!

SHANE

Sun, Nov 7, 4:00; Wed, Nov 10, 9:25

Young Brandon DeWilde watches wide-eyed as father Van Heflin, aided by mysterious stranger Shane (Alan Ladd), squares off against the ranchers' hired gun Jack Palance in this sodbusters vs. cowpunchers All-American Western. George Stevens's painstaking and elaborate production stressed realism—all-weather shooting, specially aged costumes and shabby-but-authentic sets that ended up in a museum. The archetypal iconography of the traditional Western was created by villain Palance's all-black outfit and Ladd's buckskin-clad Good-Bad cowboy. A classic, oft-picked Western lovers' favorite.

Directed/produced by George Stevens; written by A.B. Guthrie Jr., from the novel by Jack Schaefer. US, 1953, color, 118 min. **RATED: APPROVED**

Re-mastered with Restored Footage!

GEORGE STEVENS: A FILMMAKER'S JOURNEY

Wed, Nov 10, 7:00

Katharine Hepburn movingly discusses making *ALICE ADAMS* and *WOMAN*

OF THE YEAR with the director; Cary Grant, Douglas Fairbank, Jr., and Victor McLaglen clown on Stevens' locations for *GUNGA DIN*; Joseph Mankiewicz and Fred Zinnemann remember fighting McCarthyism with him in the 50s—and his color footage unforgettably chronicles D-Day and Dachau. George Stevens's five-decade career in Hollywood is chronicled by his son, George Stevens, Jr., featuring interviews with his father's co-workers, home movies, film clips, and his own wartime footage. "One of the best studies of a single director that exists on film."—Vincent Canby, *New York Times*.

Directed/produced and written by George Stevens, Jr. US, 1985, color/b&w, 113 min. **NOT RATED. HIGH DEFINITION VIDEO TRANSFER.**

GIANT

Thu, Nov 11, 7:00; Sun, Nov 14, 1:00

The battle between Texas cattle ranchers (old money) and oil barons (new money) picks up steam as it goes along due to the care with which Oscar-winning director George Stevens established the conflict in the methodically paced first hour. Lead performances by Rock Hudson and Elizabeth Taylor remain memorable, but audiences still get their biggest kick out of watching James Dean (in a role nixed by Alan Ladd's wife as too unsympathetic for him) evolve from a poor, generally sympathetic ranch hand into a bigoted multimillionaire.

Directed/produced by George Stevens; written by Fred Guiol and Ivan Moffat, from the novel by Edna Ferber. US, 1956, color, 198 min.

RATED G

ALICE ADAMS

Sun, Nov 14, 5:00; Wed, Nov 17, 5:00

"Katharine Hepburn is bitten by the most antipathetic bug of them all, social climbing, and she manages to make it seem like the most charming of aspirations..."—Molly Haskell. "As Alice Adams, Hepburn's beautiful angularity and her faintly absurd Bryn Mawr accent are perfect for Booth Tarkington's desperately pretentious, small-town social climber. Hepburn's pantomiming in some of the scenes is as fine as the best American acting I've ever seen."—critic Pauline Kael.

Directed by George Stevens; written by Dorothy Yost and Mortimer Offner, from the novel by Booth Tarkington; produced by Pandro S. Berman. US, 1935, b&w, 99 min.

RATED: APPROVED

Restored 35mm Print!

PENNY SERENADE

Sun, Nov 21, 2:00; Wed, Nov 24, 7:00

It's splitsville for Irene Dunne and Cary Grant, but then Dunne starts to spin those records and the flashbacks begin. The third pairing of the King and Queen of Farce (*THE AWFUL TRUTH*, *MY FAVORITE WIFE*) is a dramatic change of pace, a movingly straightforward depiction of an ordinary couple grappling with childlessness, adoption and tragedy, with Grant Oscar-nominated (his first of only two nominations for his entire career.)

Directed/produced by George Stevens; written by Morrie Ryskind. US, 1941, b&w, 125 min. Print courtesy of UCLA. **RATED: APPROVED**

Silents with Live Organ Accompaniment!

LAUREL & HARDY AND GEORGE STEVENS

Sun, Nov 28, 3:25

In the 1920s, George Stevens was the regular cinematographer for Hal Roach's Laurel and Hardy series, working on dozens of the comedic duo's two-reelers and honing the skills he'd later use as a director. AFI Silver presents three of his best:

THE FINISHING TOUCH

An antsy home owner contracts the boys to build a house in one day, with predictable results. Directed by Clyde Bruckman; written by H.M. Walker; produced by Hal Roach; photographed by George Stevens. US, 1928, b&w, silent, 20 min. **NOT RATED**

PLUS WRONG AGAIN

When Laurel and Hardy seek a reward for the return of Blue Boy, they discover it's a painting and not a

horse that's missing. Directed/written by Leo McCarey; co-written by Lewis R. Foster; produced by Hal Roach; photographed by George Stevens and Jack Roach. US, 1928, b&w, silent, 20 min. **NOT RATED**

PLUS BIG BUSINESS

Laurel and Hardy are Christmas tree salesman selling trees in Southern California—in July. Directed/written by James W. Horne; co-written by Leo McCarey; produced by Hal Roach; photographed by George Stevens. US, 1929, b&w, silent, 20 min. **NOT RATED**

GUNGA DIN

Sun, Nov 28, 1:00; Wed, Dec 1, 7:00

Sergeants three (Cary Grant, Douglas Fairbanks, Jr. and Victor McLaglen), with the aid of faithful native water boy Sam Jaffe, take on Eduardo Cianelli's nasty high priest of the goddess Kali. Dubbed "The Rover Boys in India" by director Stevens when the Hecht-MacArthur script proved only a blue-print and improvisation raged on. "Rip-roaring fun all the way; all the action, spectacle, fights, chases, cavalry charges and last-minute rescues of a dozen westerns, serials and frontier epics rolled into one."—film historian William K. Everson.

Directed/produced by George Stevens; written by Joel Sayre and Fred Guiol, from a story by Ben Hecht and Charles MacArthur, inspired by Rudyard Kipling's poem. US, 1939, b&w, 117 min. **NOT RATED**



THE DIARY OF ANNE FRANK

Co-presented by the Washington Jewish Film Festival

THE DIARY OF ANNE FRANK

Sun, Dec 5, 1:00

"George Stevens has brilliantly flowed a three-hour picture through an attic in Nazi-occupied Amsterdam and etched a harrowing ordeal for survival in the brave behavior of eight Jews hiding there. Superbly detailed scenes convey the shuttered, claustrophobic nature of their hideout; and with a beautiful series of balanced close-ups of his assorted characters, he has probed the slow drama of the erosion—and the expansion—within their hearts and

CONTINUED ON PAGE 11

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OCTOBER 29 - DECEMBER 30 AT AFI SILVER AND KENNEDY CENTER

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HEARTS AND MINDS

Daily thru Thursday November 4



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ON THE WATERFRONT

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REPERTORY PROGRAM

Calendar lists all repertory dates and Special Events as of press time. Please go to Afi.com/Silver or call 301.495.6700 for updated information and first run showtimes.

SUN	MON	TUE	WED	THU	FRI	SAT
<p>31</p> <p>EU CHEESE AND JAM 2:00 EU FAITHLESS GAMES 4:00 EU HEAD-ON 6:00 EU SLIM SUSIE 8:30 EU @ KC PORTUGAL AND CO. 2:00 IN ORANGE 4:30 EU CHRISTMAS REMATCH 6:30</p>	<p>1</p> <p>EU FAITHLESS GAMES 7:00 EU GRIMM 9:00</p>	<p>2</p> <p>EU STEP BY STEP 7:00 EU MOVE! 9:00</p>	<p>3</p> <p>EU CHEESE AND JAM 7:00 EU SYMMETRY 9:00</p>	<p>4</p> <p>EU SLIM SUSIE 7:00 EU MOVE! 9:00</p>	<p>5</p> <p>EU EASY RIDER THRU NOV. 11 EU CHRISTMAS REMATCH 7:00 EU KONTROLL 9:00</p>	<p>6</p> <p>EU SOUTH FROM GRANADA 2:00 EU UPSWING 4:30 EU CHRISTMAS REMATCH 7:00 EU TRIPLE AGENT 9:00</p>
<p>SUN</p> <p>SERIES KEY: EU European Union Showcase JF Washington Jewish Film Festival GS George Stevens Centennial Series CZ New Films from the Czech Republic EK Tribute to Elia Kazan</p>	<p>MON</p> <p>MA MARS—MID-ATLANTIC REGIONAL SHOWCASE (SS) YC Yuletide Classics MC Montgomery College Film Series (SS) KC Shows at KENNEDY CENTER ★ Special Event</p>	<p>TUE</p> <p>Films and schedule subject to change. Check www.Afi.com/Silver or call 310.495.6700 for updates.</p>	<p>WED</p>	<p>THU</p>	<p>FRI</p> <p>HEARTS AND MINDS THRU NOV. 4 EU SINGING BEHIND THE SCREEN 7:00 EU @ KC SOUTH FROM GRANADA 6:30 EU THE ALZHEIMER CASE 8:30</p>	<p>SAT</p> <p>EU SYMMETRY 2:00 EU GRIMM 4:00 EU SINGING BEHIND THE SCREEN 7:00 EU @ KC HEAD-ON 9:00 EU IN ORANGE 2:00 EU SOUTH FROM GRANADA 3:45 EU PORTUGAL AND CO. 6:00 EU THE ALZHEIMER CASE 8:00</p>

OCT

NOV

★ FOLKSTREAMS/THE MUSIC DISTRICT 1:00

SILVER AND KENNEDY CENTER

<p>7 EU KONTROLL 1:45 TRIPLE AGENT 6:25 UPSWING 8:45 GS SHANE 4:00</p>	<p>8 EK ★ KENNETH TURAN LIVE ON STAGE WITH A STREETCAR NAMED DESIRE 7:30</p>	<p>9 MC THE BED-SITTING ROOM 5:30 MA JAMES ENGEL: AN ARTIST FOR ALL SEASONS 9:00</p>	<p>10 GS GEORGE STEVENS: A FILMMAKER'S JOURNEY 7:00 SHANE 9:25</p>	<p>11 GS GIANT 7:00</p>	<p>12 THE BIG RED ONE 7:30</p>	<p>13 THE BIG RED ONE 1:00, 7:30 ★ AS LIFE GOES BY 4:00</p>
<p>14 GS THE BIG RED ONE 7:30 GIANT 1:00 ALICE ADAMS 5:00</p>	<p>15 THE BIG RED ONE 7:30</p>	<p>16 THE BIG RED ONE 7:30</p>	<p>17 GS ALICE ADAMS 5:00 CZ THE BRATS 7:10 SMART PHILIP 9:15</p>	<p>18 THE BIG RED ONE 7:30</p>	<p>19 EK ON THE WATERFRONT 5:00, 9:30 7:15, 9:30</p>	<p>20 EK ON THE WATERFRONT 2:45, 5:00, 7:15, 9:30 CZ SENTIMENT 1:00</p>
<p>21 EK ON THE WATERFRONT 5:00, 7:15, 9:30 CZ BORED IN BRNO 1:00 GS PENNY SERENADE 2:00</p>	<p>22 EK ON THE WATERFRONT 5:00, 7:15, 9:30</p>	<p>23 EK ON THE WATERFRONT 9:30 MC LOVELY AND AMAZING 5:30</p>	<p>24 EK ON THE WATERFRONT 9:30 GS PENNY SERENADE 7:00</p>	<p>25 EK ON THE WATERFRONT 7:15, 9:30</p>	<p>26 EK HEAVEN'S GATE 1:00 PANIC IN THE STREETS 5:10 A FACE IN THE CROWD 7:10 VIVA ZAPATA! 9:35</p>	<p>27 HEAVEN'S GATE 1:00, 7:30</p>
<p>28 GS GUNGA DIN 1:00 LAUREL & HARDY 3:25 CZ THE PIED PIPER 5:00 EK PANIC IN THE STREETS 6:35 A FACE IN THE CROWD 8:40</p>	<p>29 CZ THE PIED PIPER 7:00 THE BRATS 9:10</p>	<p>30 EK BABY DOLL 7:00</p>	<p>1 GS GUNGA DIN 7:00 EK VIVA ZAPATA! 9:30</p>	<p>2 EK BABY DOLL 7:00 A FACE IN THE CROWD 9:20</p>	<p>3 YC ELF 5:00, 7:00, 9:00</p>	<p>4 YC ELF 1:00, 3:00, 7:00, 9:00 CZ SMART PHILIP 5:00</p>
<p>5 GS/JF THE DIARY OF ANNE FRANK 1:00 PRINCESSE MARIE 4:15 CZ SENTIMENT 7:45 BORED IN BRNO 9:20</p>	<p>6 YC ELF 5:00, 7:00, 9:00</p>	<p>7 MC OUT OF THE PAST 5:30</p>	<p>8 YC ELF 5:00, 9:00 GS SWING TIME 6:55</p>	<p>9 YC ELF 5:00, 7:00, 9:00</p>	<p>10 YC A CHRISTMAS STORY 5:30, 7:30, 9:30</p>	<p>11 YC A CHRISTMAS STORY 1:30, 3:30 JF LE GRANDE ROUE 6:00 ★ JULES FEIFFER LIVE ON STAGE WITH CARNAL KNOWLEDGE 8:00</p>
<p>12 YC A CHRISTMAS STORY 1:30, 5:30, 7:30, 9:30 GS THE MORE THE MERRIER 3:30</p>	<p>13 YC A CHRISTMAS STORY 5:30, 7:30, 9:30</p>	<p>14 YC A CHRISTMAS STORY 9:30</p>	<p>15 YC A CHRISTMAS STORY 5:00, 9:30 GS THE MORE THE MERRIER 7:00</p>	<p>16 YC A CHRISTMAS STORY 5:30, 7:30, 9:30</p>	<p>17 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>	<p>18 YC IT'S A WONDERFUL LIFE 1:30, 4:10, 6:50, 9:30</p>
<p>19 YC IT'S A WONDERFUL LIFE 1:30, 6:50, 9:30 GS THE TALK OF THE TOWN 4:00</p>	<p>20 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>	<p>21 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>	<p>22 YC IT'S A WONDERFUL LIFE 9:30</p>	<p>23 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>	<p>24 YC IT'S A WONDERFUL LIFE 1:30, 4:10 6:50, 9:30</p>	<p>25 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>
<p>26 YC IT'S A WONDERFUL LIFE 6:50, 9:30 GS I REMEMBER MAMA 1:00 A PLACE IN THE SUN 4:00</p>	<p>27 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>	<p>28 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>	<p>29 YC IT'S A WONDERFUL LIFE 9:30 GS A PLACE IN THE SUN 7:00</p>	<p>30 YC IT'S A WONDERFUL LIFE 6:50, 9:30</p>		

MBER

DECEMBER

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). Please present your member card to the box office cashier for all member transactions.

Tickets may be purchased online at www.AFI.com/Silver, at the AFI Silver box office, or at the 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.

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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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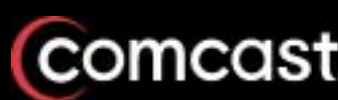
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A SPECIAL THANKS!

AFI would like to thank Comcast and TV One for their sponsorship of the October 11 Second Annual Mahalia Jackson Celebration.



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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).

VALET PARKING AVAILABLE AT GATEWAY PLAZA!

AFI PREVIEW

CONTRIBUTING WRITERS Michael Jeck
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Todd Hitchcock
Murray Horwitz

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Todd Hitchcock

DESIGNER Melissa Kelly,
AURAS Design

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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

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THE MORE THE MERRIER

minds.”—Bosley Crowther, *New York Times*. Three Oscars among eight nominations, including Best Supporting Actress for Shelley Winters.

Directed/produced by George Stevens; written by Frances Goodrich and Albert Hackett, from their play based on Anne Frank's diary. US, 1959, b&w, scope, 170 min. **NOT RATED**

SWING TIME

Wed, Dec 8, 6:55

Gambler/hoofer Fred Astaire, feigning incompetence, is exhorted to *Pick Yourself Up* by dance instructor Ginger Rogers; sings *The Way You Look Tonight* to a Rogers resplendent in a dowdy wrapper; trades barbs with her in *A Fine Romance* and recapitulates their entire relationship in *Never Gonna Dance*—“the most glorious duet they ever performed together”—critic Stephen Harvey.

Directed by George Stevens; written by Howard Lindsay and Allan Scott, from a story by Erwin Gelsky; produced by Pandro S. Berman. US, 1936, b&w, 105 min. **RATED: APPROVED**

THE MORE THE MERRIER

Sun, Dec 12, 7:00; Wed, Dec 15, 7:00

Thanks to the wartime housing squeeze in Washington, DC, government agent Joel McCrea and dollar-a-year zillionaire adviser-to-the-Feds Charles Coburn (Oscar-winner for Supporting Actor) end up sharing the same apartment with already engaged Jean Arthur. Then things get complicated. Classic sequences include the interweaving morning routines, the tete-a-tete on the front steps with action belying dialogue, and the lovers' continually frustrated search for privacy in jammed-to-the-gills Washington.

Directed by George Stevens; written by Robert Russell, Frank Ross, Richard Flournoy, Lewis R. Foster and Garson Kanin (uncredited). US, 1943, b&w, 104 min. **NOT RATED**

THE TALK OF THE TOWN

Sun, Dec 19, 4:00

Cary Grant's union man Leopold Dilg, on the run from a phony murder rap, finds a congenial hideout when Jean Arthur believes his protestations of innocence. The only problem is her planned houseguest is by-the-book

lawyer Ronald Colman. Nominated for seven Oscars, including Best Picture, with comedy highlights including the recipe for Grant's favorite dish (borscht with egg) and Arthur hiding the front-page story of Grant's breakout with a fried egg.

Directed/produced by George Stevens; written by Irwin Shaw and Sidney Buchman. US, 1942, b&w, 118 min.

RATED: APPROVED

I REMEMBER MAMA

Sun, Dec 26, 1:00

Barbara Bel Geddes looks back at growing up in turn-of-the-century San Francisco and her Norwegian mama Irene Dunne (in a performance that earned her a fifth and final Oscar nomination). Stevens's adaptation of the Broadway hit was his first film after his life-changing war experiences, and the first flowering of his later, more expansive style. Featuring San Francisco location shooting and a tour-de-force death scene for Oscar Homolka as Uncle Chris.

Directed/produced by George Stevens; written by De Witt Bodeen, from the play by John Van Druten and the book *Mama's Bank Account* by Kathryn Forbes. US, 1948, b&w, 138 min. **NOT RATED**

New 35mm Print! A PLACE IN THE SUN

Sun, Dec 26, 4:00; Wed, Dec 29, 7:00

“One of the greatest films ever to come out of Hollywood”—Charles Chaplin. In Stevens's adaptation of Dreiser's classic *An American Tragedy*, Montgomery Clift portrays the poor factory worker forced to choose between prosperity and passion—and between rich Elizabeth Taylor and pregnant lower-class girlfriend Shelley Winters. Stevens's directorial showpiece—with gigantic closeups and slow, overlapping dissolves—garnered him his first Oscar, among five for the film. Featuring Perry Mason's Raymond Burr as a prosecutor.

Directed/produced by George Stevens; written by Michael Wilson and Harry Brown, from the play by Patrick Kearney, adapted from *An American Tragedy* by Theodore Dreiser. US, 1951, b&w, 122 min. **RATED: APPROVED**



A PLACE IN THE SUN

New Films From the Czech Republic

Opens November 17

On the 15th Anniversary of the Velvet

Revolution, it's a good time to look at the country's latest award-winning films, all exhibiting the humor and humanism that have been constants in its grand tradition of cinema. Our thanks to Jana Kalimonova in the Embassy of the Czech Republic for making this series possible. All films are in Czech with English subtitles.

THE BRATS [Smradi]

Wed, Nov 17, 7:10; Mon, Nov 29, 9:10

Prague-dwellers Ivan Trojan and Petra Spalková think a move to fresh air and quiet living are just the thing for their asthmatic son and two adopted Roma boys. But there's racial prejudice in the country too. Despite the obstacles, a light, “Prague Spring” treatment of a difficult subject, based on co-scenarist Boucková's own experiences as the adoptive mother of Roma children. Winner of the Czech Lion for Best Actor, plus six nominations; Audience Award Karlovy Vary Festival.

Directed/produced/written by Zdenek Tyc; co-written by Tereza Boucková and Jiri Soukup; produced by Vratislav Sajer. Czech Republic, 2002, color, 99 min. **NOT RATED**

THE PIED PIPER [Kryсар]

Sun, Nov 28, 5:00; Mon, Nov 29, 7:00

A loose modern adaptation of the legend, shot by director/cameraman F.A. Brabec in 24 hours over Prague's actual 2002-2003 New Year. As revelers celebrate New Year's Eve on the streets of Old Prague, Richard Krajco and his pregnant girlfriend Ester Geislerová drive their red convertible in frantic search of a church that will marry them. But Petr Jákl's black-clad Pied Piper, on a mission from the Devil, lurks in their wake. What if the Piper has found love himself for the first time?

Directed/photographed/written by F.A. Brabec; co-written by Ivana Nováková; produced by Alena Jáklová. Czech Republic, 2003, color, 67 min. **NOT RATED**



SMART PHILIP

SMART PHILIP

[Mazany Filip]

Wed, Nov 17, 9:15; Sat, Dec 4, 5:00

In 1930s Los Angeles, hard-boiled private eye Philip Marlowe comments in voiceover as his search for his client's twin brother starts to get complicated. Sound familiar? This good-natured parody of Raymond Chandler detective classics is packed with Chandler allusions, featuring the hilarious actor/standup comedian Tomáš Hanák in the written-for-him role of Marlowe.

Directed/written/produced by Václav Marhouel. Czech Republic, 2003, color, 99 min. **NOT RATED**

BORED IN BRNO

[Nuda v Brně]

Sun, Nov 21, 1:00; Sun, Dec 5, 9:20

Are there really 150,000 couplings in “big little” Brno? Slightly mentally impaired Jan Budar (who co-wrote) travels there to meet amorous correspondent Katerina Holánová, with his more experienced brother Martin Pechlát along for the ride. But there's also a married actor, a female psychologist and a masochistic owner of a bull terrier (etc.), as multiple stories entwine in this multiple award-winner.

Directed/co-written by Vladimír Morávek; co-written by Jan Budar; produced by Cestmír Kopecky. Czech Republic, 2003, b&w, 103 min. **NOT RATED**

SENTIMENT

Sat, Nov 20, 1:00; Sun, Dec 5, 7:45

A probing, heartfelt portrait by a close friend of the great director Frantisek Vlácil, despite Vlácil's death just before filming started. Jiri Kodet, in a tour de force performance as Vlácil, brings the director's writing and films to life with film-collaborator interviews and clips from his classic films, including the epic MARKET LAZAROVA, interspersed throughout. Don Quixote Award, Plzen Festival.

Directed/produced/co-written by Tomas Hejtmanek; co-written by Jiri Soukup. Czech Republic, 2003, b&w/color, 76 min. **NOT RATED**

A TRIBUTE TO ELIA KAZAN

A Tribute To Elia Kazan (1909-2003)

Friday, November 19, through Thursday, December 2

Allowed his pick of scripts from both Hollywood and New York at his peak, Elia Kazan, a Turkish-Greek immigrant at the age of four, remained the eternal outsider, as evidenced by his brutally honest autobiography *A Life*. From his beginnings as an actor and factotum in the legendary Group Theater, to his conquest of Broadway where he directed modern classics by Wilder, Miller and Williams, his work evidenced the signature Kazan style—the raw immediacy, lust for truth and unparalleled emotional explosiveness that also characterized his directorial energy on film. Though Kazan’s work ranged from gritty location-shot social dramas and “Southerns” to the most personal and autobiographical of works, it was his guidance of actors, and of such volcanic and idiosyncratic performers as Brando and Dean for which he remains most noted. Long seen as an interpreter of others, the span of his work manifests him as one of the most personal of dramatic artists, one of America’s greatest, and personally most controversial.

NOTE: AFI had hoped to include *EAST OF EDEN* in our Kazan series, but that title is currently out of circulation until summer of 2005.

Restored 35mm Print! ON THE WATERFRONT

See page 3 for program note.

A STREETCAR NAMED DESIRE

Monday, Dec 8, 7:30*

“Stelllla! Stellla!” Faded southern belle Vivien Leigh’s Blanche Dubois is destroyed by brutish brother-in-law Marlon Brando’s Stanley Kowalski. For the film version of Tennessee Williams’s classic play, Kazan retained his claustrophobic setting and three of the four principals from from the award-winning Broadway smash, replacing Jessica Tandy in favor of Leigh from Olivier’s London production. (It took Kazan two weeks to break her of doing it “Larry’s way.”) “No better, more powerful film

exists of a play.”—critic David Shipman. The restored footage includes Kim Hunter’s reactions to torn-shirted Stanley and the buildup to Leigh’s rape. Winner of five Oscars, including Best Actress for Leigh.

Directed by Elia Kazan, written by Tennessee Williams, from his play; produced by Charles K. Feldman. US, 1951, b&w, 125 min. **RATED PG**

*See page 14 for details about a Special Screening with NPR and Los Angeles Times critic Kenneth Turan.

BABY DOLL

Tue, Nov 30, 7:00; Thu, Dec 2, 7:00

Italian interloper Eli Wallach, steamed when his new cotton gin goes up in flames, decides to revenge himself on suspect Karl Malden by seducing his thumb-sucking child bride, Carroll Baker—who’s “not ready for



marriage.” A sly black comedy (did they or didn’t they?) Tennessee Williams expanded from two of his one-act plays at Kazan’s request. “Possibly the dirtiest American-made motion picture legally exhibited,” tsked *Time*, while the ads bragged, “condemned by Cardinal Spellman” (who never saw the film).

Directed/produced by Elia Kazan; written by Tennessee Williams, from his plays *27 Wagons Full of Cotton* and *The Unsatisfactory Supper/The Long Stay Cut Short*. US, 1956, b&w, 114 min. **RATED R**

Actor Eli Wallach has agreed to attend a screening of *BABY DOLL*—his first and favorite movie—subject to his availability (he is scheduled to shoot a new picture this fall). Check afi.com/silver or call (301) 495.6700 for a recorded announcement.

VIVA ZAPATA!

Fri, Nov 26, 9:35; Wed, Dec 1, 9:30

Legendary Mexican peasant revolutionary Marlon Brando finds that, once in power, he too—along with Oscar-winning brother Anthony Quinn—can be corrupted. Highlights include visuals influenced by both Sergei Eisenstein and a photographic record of the revolution, experimental on-location direct sound recording and a memorable score inspired by local bands’ playing then-popular songs. Kazan considered this his first really personal, cinematic film, conceived from the beginning with scripter John Steinbeck and capped by one of the greatest death scenes in cinema history. Directed by Elia Kazan; written by John Steinbeck; produced by Darryl

F. Zanuck. US, 1952, b&w, 113 min. **RATED PG**

PANIC IN THE STREETS

Fri, Nov 26, 5:10; Sun, Nov 28, 6:35

From its opening shot from atop a cop car—its siren blaring as it hurtles through the French Quarter—Kazan keeps the pace rocking through this all-location-shot New Orleans thriller. Public health officer Richard Widmark (in his first non-psycho role) and cop Paul Douglas, under the threat of an epidemic, track infected-with-the-plague hood Jack Palance and slimy pal Zero Mostel through the city of jazz, blues and crime. “The first film I purely enjoyed making”—Elia Kazan.

Directed by Elia Kazan; written by Richard Murphy; produced by Sol C. Siegel. US, 1950, b&w, 96 min. **RATED: APPROVED**

Restored 35mm Print! A FACE IN THE CROWD

Fri, Nov 26, 7:10; Sun, Nov 28, 8:40; Thu, Dec 2, 9:20

In this biting satire of advertising, TV and the packaging of politicians, guitar-plucking Andy Griffith rockets from an Arkansas jail to TV stardom, thanks to Patricia Neal’s intense coaching. ON THE WATERFRONT’s Kazan-Schulberg team provides a surprisingly humanizing sting—in the final lines. Featuring a pre-grouchy Walter Matthau as the mustachioed nice-guy writer, and Lee Remick in her debut. Behind the scenes, Kazan got nice guy Griffith soured to play nasty.

Directed/produced by Elia Kazan; written by Budd Schulberg. US, 1957, b&w, 126 min. Print courtesy of UCLA Film and Television Archive. **NOT RATED**



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

Yuletide Classics

Friday, December 3, to
Thursday, December 30

Instant Holiday Classic!
ELF

December 3 through 9

Will Ferrell stars as the eponymous (albeit enormous) elf, an eager and innocent giant who doesn't quite fit in at the North Pole. Turns out he's a foundling (raised by papa elf Bob Newhart) who must now venture to the big city in search of his true identity. James Caan is Ferrell's cranky biological father and Ed Asner makes an impressive Santa.

Directed by Jon Favreau; written by David Barenbaum; produced by Jon Berg, Todd Komarnicki and Shauna Robertson. US, 2003, color, 95 min. **RATED PG**



ELF

A CHRISTMAS STORY

December 10 through 16

All Ralphie wants for Christmas is a Red Ryder BB gun, but the only response he gets from his mother is, "You'll shoot your eye out." For those who've experienced *A CHRISTMAS STORY*, it's hard to imagine that phrase without hearing the voice of Jean Shepherd, the narrator and



A CHRISTMAS STORY

writer of this now classic Christmas tale. No matter how many times audiences see this film, they keep coming back for brilliant comedic turns by Peter Billingsley, Melinda Dillon and Darren McGavin.

Directed by Bob Clark; written by Leigh Brown, Bob Clark and Jean Shepherd; produced by Bob Clark, René Dupont and Gary Goch. US/Canada, 1983, color/b&w, 94 min. **RATED PG**

IT'S A WONDERFUL LIFE

December 17 through 30

What would it be like if you had never lived? Fed up, frustrated, at-his-wit's-end small-townner James Stewart finds out on a snowy Christmas Eve, thanks to guardian angel Henry Travers. What began as a greeting card story has become an American perennial and lives on in posterity as both the late Frank Capra's and Jimmy Stewart's favorite film.

Directed/produced by Frank Capra; written by Frances Goodrich, Albert Hackett and Frank Capra. US, 1946, b&w, 130 min. **NOT RATED**



IT'S A WONDERFUL LIFE

Jules Feiffer Live On Stage December 11!

Washington Jewish Film Festival

As part of December's 15th Washington Jewish Film Festival, AFI Silver presents four exciting films about compelling Jewish protagonists. Two of the four are new from France; the third (plus an animated fourth) are American classics from Jules Feiffer.

Tickets for all Washington Jewish Film Festival screenings can be purchased **ONLY** on-line at www.wjff.org or www.boxofficetickets.com. or by calling 1.800.494.8497. Available for purchase starting November 18, tickets are are \$9 for adults and \$8 for students and seniors and will **NOT** be on sale at AFI Silver's Box Office or at www.AFI.com/SILVER.

PRINCESSE MARIE

Sunday, December 5, 4:15

Catherine Deneuve sparkles in this compelling portrayal of Marie Bonaparte, grand-niece of Napoleon and princess of Greece and Denmark. Suffering from "frigidity" in 1920s France, Deneuve travels to Vienna for an experimental new treatment: psychoanalysis with Dr. Sigmund Freud. Their doctor-patient relationship evolves into a 20-year friendship, with Princess Marie becoming Freud's disciple, patron and—after the rise of the Nazis—protector, at one point even retrieving Anna Freud from Gestapo detention. A powerful portrait of one of history's most formidable heroines.

Directed by Benoît Jacquot; written by Louis Gardel and François-Olivier Rousseau; produced by Hans-Werner Honert, Daniel Leconte and Michael von Wolkenstein. France/Austria, 2004, color, 185 min. **NOT RATED**

LE GRANDE RÔLE [The big part] [aka La bonne attitude]

Saturday, December 11, 6:00

This follow-up to director Steve Suissa's *TAKING WING* (featured in *WJFF '01*) presents a similar group of Parisian-Jewish actors, now older, more mature and still struggling for their big break. When famous American film director Grichenberg (Peter Coyote in a dead-on Spielberg impression) comes to Paris to cast the role of Shylock for an all-Yiddish production of Shakespeare's *The Merchant of Venice*, Stéphane Freiss lands the part. But with this momentary triumph comes a greater challenge—when he's replaced by a famous American star, he has to conceal his dismissal from a critically ill wife.

Directed/co-written by Steve Suissa; co-written by Daniel Cohen, Sophie Tepper and Daniel Goldenberg, from Goldenberg's book. France, 2004, 35mm, 89 min. **NOT RATED**

Special Event! Jules Feiffer Live On Stage! CARNAL KNOWLEDGE

Saturday, December 11, 8:00

This not-too-sweet peek at the sexual attitudes and histories of two Jewish men—famously played by Jack Nicholson and Art Garfunkel—remains one of the signature films of the "New Hollywood" movement of the 70s. Director Mike Nichols convincingly traces their dysfunctional friendship from its original sexual competitiveness in college through adulterous middle age—with Candace Bergen wandering in and out between them.

Directed/produced by Mike Nichols; written by Jules Feiffer. US, 1971, color, 98 min. **RATED R**

PLUS MUNRO

In this award-winning classic animated short, four-year-old Munro's life changes profoundly when the Army sends him a draft notice. Part comedy, part parable, Feiffer's admonition about the mindlessness of military mentality brought Feiffer's drawings to life—and won him a 1960 Oscar for Best Animated Short.

Directed by Gen Deitch; written/drawn by Jules Feiffer; produced by William L. Snyder. 1961, US, color, 9 min. **NOT RATED**

SPECIAL EVENTS

M SPECIAL MEMBERS' EVENT FOR AFFILIATE LEVEL MEMBERS & ABOVE

AFI SILVER DIRECTOR'S RECEPTION

Tuesday, December 7, 6:00

Join us for an elegant reception at the Italian Embassy with AFI Silver Director Murray Horwitz and special guests. This annual event with AFI Silver's director will begin with a reception, followed by a screening at AFI Silver of the first film directed by Frank Capra that received a public exhibition, *LA VISITA DELL'INCROCIATORE ITALIANO LIBIA A SAN FRANCISCO, CALIFORNIA, 6-29 NOVEMBRE 1921 (THE ITALIAN CRUISER LIBIA VISITS SAN FRANCISCO, CALIFORNIA, NOVEMBER 6-29, 1921.)* This lost documentary was recently restored by AFI at L'Immagine Ritrovata laboratory, Bologna, and will be presented with live musical accompaniment.

Directed by Frank Capra; titles by J.J. Moro; cinematography: Amos Stillman; participant: Dorothy Valerga. Italy, 1921, silent, b&w, 40 min.

The evening's program will also include a screening of selected 1982 footage of Frank Capra's AFI Life Achievement Award tribute shown on CBS. He was the 10th recipient of the AFI honor—the highest for a career in film.

The evening's screening program also features the comedy short, *FULTAH FISHER'S BOARDING HOUSE*, Capra's first American film. (Directed by Frank Capra from the poem by Rudyard Kipling. US, 1922, silent, b&w, 12 min.)

ATTENDANCE IS STRICTLY LIMITED. INVITATIONS WILL BE SENT TO AFFILIATE LEVEL MEMBERS AND ABOVE.

The original 35mm tinted nitrate positive was donated by William Gray of San Francisco. Funding for the preservation project was provided by AFI and the Film Foundation.



AFI thanks Istituto Italiano di Cultura for their collaboration, and the Ilica-Italian Language Inter-Cultural Alliance for sponsorship of the reception.

Special Free SILVERDOCS: AFI/Discovery Channel Event AS LIFE GOES BY

[La vie comme elle va]

Saturday, November 13, 4:00

Documentarian Jean-Henri Meunier turns his lens on 13 characters in a provincial French village where nature is always close at hand and the seasons distinct. In Najac, a village perched on a Rouergue mountaintop between Auvergne and Occitanie—on the borders of three regions and three climates—Meunier documents a small group of neighbors and friends who embody the village. Meunier's subjects: a centenarian who breaks out in song whenever she's asked; a slightly fatalistic mechanic who's repatriated from Indochina; the mayor, one of five characters in five Don Camillo films shot between 1951 and 1965; a farmer's son reconverted to organic farming; and a love-torn woman who gladly consoles herself with a wee drink or two—creating a portrait of a village peopled by characters ranging from poetic to surrealistic, and comic to pathetic. Observed through Meunier's magnifying glass, this microcosm of mankind reveals the richness of society in a human epic where time passes in slow motion.

Directed/produced by Jean-Henri Meunier. France, 2004, color, 93 min. In French with English subtitles. **NOT RATED**

AS LIFE GOES BY is being presented as part of the Best of INPUT program 2004, an annual conference at which public broadcasters from around the world convene to discuss work either aired or rejected from public broadcasting.

Admission to this SILVERDOCS-sponsored special event is free. To guarantee admission to the screening, post-screening discussion and reception, please RSVP to 301.495.6705.

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

SPECIAL EVENT!



NPR's Kenneth Turan Live On Stage!

A STREETCAR NAMED DESIRE

Monday, November 8, 7:30

Elia Kazan's award-winning film adaptation of Tennessee Williams's classic Broadway play, featuring Marlon Brando and Vivien Leigh. See page 12 for full program note.

NPR's "Morning Edition" and Los Angeles Times film critic Kenneth Turan will discuss A STREETCAR NAMED DESIRE, one of the films featured in his new book, *Never Coming to a Theater Near You*. Mr. Turan will sign copies of the book and answer questions following the screening.



This special event is co-sponsored by Politics and Prose.



PHOTO BY PATRICIA WILLIAMS

SPECIAL EVENT!

Filmmakers & Musicians Live On Stage!

FOLKSTREAMS.NET LAUNCH & SCREENING: THE MUSIC DISTRICT

Saturday, November 6, 1:00

To help launch the new on-line film resource folkstreams.net—which provides downloadable footage of films about American folk culture—director Susan Levitas will introduce her documentary about local African American music, *THE MUSIC DISTRICT*, now featured on the Website. Filmmaker and folkstreams.net director Tom Davenport will demonstrate the site's features. After the screening, Norvus Miller from the United House of Prayer (featured in *THE MUSIC DISTRICT*), will lead his rousing gospel shout-band Sweet Heaven's Kings.



PHOTO BY NICHOLAS R. SPITZER

THE MUSIC DISTRICT

A profile of four distinct African-American music traditions flourishing in neighborhood churches and nightclubs just blocks from the monuments and government offices of Washington, DC. Presenting another side of life in the nation's capital—families and neighborhoods bound together by diverse music traditions—the film features the Orioles, a third-generation rhythm & blues vocal harmony group; Junk Yard Band, DC's premiere go-go group, melding funk, jazz and r&b; The Four Echoes, DC's last active jubilee quartet, delivering a fast-paced, syncopated form of early gospel singing; and Kings of Harmony, a gospel brass shout band from The United House of Prayer. Directed/produced by Susan Levitas. US, 1996, color, 57 min. **NOT RATED**

Mid-Atlantic Regional Showcase (MARS)

AFI, Montgomery College and the DC Independent Film Festival continue their ongoing monthly showcase of independent films with a first-ever artist-in-residence presentation in November. The screening will be preceded by a casual filmmaker "Meet and Greet" a half-hour before show time in the theatre's café, followed by a Q&A with the filmmakers. MARS shows are typically screened on the first Tuesday of the month. They are always \$5.

JAMES ENGEL: AN ARTIST FOR ALL SEASONS

Tuesday, November 9, 9:00

November's MARS showcase presents a program sponsored by Creative Alliance at the Patterson's artist in residence, featuring the work of James Engel and director Janeann Dill. "We'll be showing his films, as well as clips from the documentary work in progress. We are also showing my film *PARIS IS A WOMAN*, a live-action film and animation, in the sense that optical effects are animation."—Janeann Dill

Montgomery College Series

AFI Silver continues its presentation of outstanding films included in Montgomery College's fall film course curricula, including *Introduction to Film*, *Film History to 1950*, *Screenwriting*, and *Basic Movie Production*. Films are introduced by an instructor and followed by a post-film audience discussion. The general public is invited to join in. Tickets are \$5.00 for both students and the general audience.

THE BED-SITTING ROOM

Tuesday, November 9, 5:30

In director Richard Lester's (*A HARD DAY'S NIGHT*) post-apocalyptic Britain, there are only 20 known survivors. Ralph Richardson starts mutating into a bed-sitting room, bobbies Peter Cook and Dudley Moore tell everyone to "keep moving," and Mrs. Ethel Shroake is now Queen. A rare, surreal comedy from the play co-authored by "Goon Show" great Spike Milligan.

Directed by Richard Lester; written by Charles Antrobus, Spike Milligan and Charles Wood; co-produced by Oscar Lewenstein. UK, 1969, color, 90 min. **RATED R**

LOVELY AND AMAZING

Tuesday, November 23, 5:30

Would-be artist Catherine Keener had enough trouble winning approval from self-centered mom Brenda Blethyn and actress sister Emily Mortimer before mom adopted new sister Raven Goodwin, who's some 30 years her junior. And Raven has issues of her own—

about fitting in to a hite family as an eight-year-old African-American with an eating disorder. But with mom about to undergo lipo and sister Mortimer willing to do *anything* for a big part, seeking approval is something everyone in this family struggles with.

Directed/written by Nicole Holofcener; produced by Anthony Bregman, Ted Hope and Eric d'Arbeloff. US, 2001, color, 91 min. **RATED R**

OUT OF THE PAST

Tuesday, December 7, 5:30

"Nobody's all bad, deep down." "She comes the closest." Jane Greer lives up to the billing as she sucks ex-detective Robert Mitchum back into a past he thought well-buried, complete with a young Kirk Douglas at his slimiest. "The finest film noir I know—intelligent, expertly crafted and uncompromisingly heartless... Mitchum is at his tough, cunning best and Greer, a carnal, dry-ice madonna, is even better."—critic Joel Siegel.

Directed by Jacques Tourneur; written by Daniel Mainwaring, from his novel *Build My Gallows* High. US, 1947, b&w, 97 min. **RATED: APPROVED**

Community Screenings Program

AFI Silver Theatre and Cultural Center is pleased to announce the start of its Community Screenings Program (CSP), an innovative program capitalizing on 21st century enthusiasm for screen art by people of all ages. The CSP aims to educate and engage children, senior citizens, teachers, at-risk families and community leaders from Silver Spring and surrounding communities.

This newly created program is generously funded by the Bank of America Foundation.

In its first year of operation, AFI Silver created the successful Educational Screenings Program, an imaginative approach to learning and teaching children through film, in a partnership with Montgomery County Public Schools and with the support of a family foundation. The grant from the Bank of America

Foundation enables us to offer the ambitious CSP program to a wider audience across diverse communities.

CSP films will be selected with expert partners in education, mental health, social services and community development, and represent the best in fiction and documentary film. Free CSP screenings and guided discussions at AFI Silver will be conducted by Education Program Coordinator Matt Boratenski, who will link selected films to audience members' own lives, education, and development.

AFI Silver's partners in the CSP program include Holy Cross Hospital, the Holy Cross Hospital's Senior Source, Montgomery County Mental Health Association and the Montgomery County Department of Recreation.

SPECIAL SCREENING

**The Film That Brought
Down a Studio!**
Restored 35mm Print!
**The Complete Version,
Unseen Since Its Original Release!**

HEAVEN'S GATE

Friday, Nov 26, 1:00; Saturday, Nov 27, 1:00, 7:30

When the Wyoming Cattlemen's Association sends a horde of hired guns led by Christopher Walken to drive squatters off their land, marshal Kris Kristofferson does his best to avert the seemingly inevitable massacre—both men taking time out for visits with frontier prostitute Isabelle Huppert. Following his DEER HUNTER triumph, director Michael Cimino was handed “final cut”—but then went 400% over budget. Derided by its critics, United Artists withdrew and recut the film after a week of release in December, 1980, then dumped an hour-shorter version on audiences, who repaid only \$1.5 million of the film's \$44 million budget. But when the complete version was released in Europe, critics praised it as a masterpiece and turned it into a cause célèbre. “A majestic and lovingly detailed Western which simultaneously celebrates and undermines the myth of the American frontier”—*Time Out*, London. Now the complete 3-hour, 45-minute version that played for a week in 1980 is back—in a new 35mm restoration highlighting the gorgeous Vilmos Zsigmond cinematography and featuring a full-stereo soundtrack for the very first time.

Directed/written by Michael Cimino; produced by Joann Carelli. US, 1980, color, scope, approx. 225 min. **RATED R**



“A majestic and lovingly detailed Western which simultaneously celebrates and undermines the myth of the American frontier”
—*TIME OUT*, LONDON

BOTH IMAGES: METRO-GOLDWYN-MAYER STUDIOS INC.

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

AFI Silver
THEATRE and CULTURAL CENTER

**8633 Colesville Rd.
Silver Spring, MD 20910**

