TOTALLY AWESOME: GREAT FILMS OF THE 1980s

★ Spy Cinema and James Bond 50th Anniversary
★ Jean Harlow Retrospective
★ 70mm Spectacular!
★ The Films of Stanley Kubrick
★ Marilyn Monroe Retrospective

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NORTH BY NORTHWEST

#4 on AFI’s 100 Years…100 Thrills
#7 on AFI’s 10 Top 10 Mystery
#55 on AFI’s 100 Years…100 Movies

Fri, Jun 29, 4:20; Sat, Jun 30, 5:00; Sun, Jul 1, 4:00; Thu, Jul 5, 6:50

Crackling dialogue and one memorable set piece after another — including a murder at the UN, the cropduster attempt on Cary Grant’s life and the climactic duel on Mount Rushmore — make this mistaken-identity thriller one of Alfred Hitchcock’s most enduring classics. With James Mason as the unctuous villain, Martin Landau as his creepy henchman and the luminous Eva Marie Saint as a double (maybe triple) agent. DIR/PROD Alfred Hitchcock; SCR Ernest Lehman. US, 1959, color, 136 min. NOT RATED

MATA HARI (1931)

Sun, Jul 1, 6:45; Mon, Jul 2, 9:00

“A spy in love is a tool that has outlived its usefulness.” The legendary WWI-era spy Mata Hari (nee Marguerite Gertrude Zelle), a Parisian exotic dancer who used her feminine wiles to extract sensitive information from her paramours, makes a juicy part for screen siren Greta Garbo. Exquisitely semi-dressed, haughty and heartless, it is only when she falls for a handsome aviator that her spy game comes fatally undone. With Lionel Barrymore, Lewis Stone and Ramon Novarro; cinematography by Garbo specialist William H. Daniels. DIR/PROD George Fitzmaurice; SCR Benjamin Glazer, Leo Tetzlaff. US, 1931, b&w, 89 min. NOT RATED

DISHONORED

Sun, Jul 1, 8:40; Mon, Jul 2, 7:00

Josef von Sternberg and Marlene Dietrich mounted their own Mata Hari-inspired melodrama for Paramount the same year as MGM’s Greta Garbo vehicle, better plumbing the depths of melodrama and with more spy thrills to boot. The widowed and bereft Dietrich turns first to prostitution to support herself, then espionage, recruited by the Austrian secret service to ply her trade for the Emperor. But a Russian agent, Kranau (Victor McLaglen), proves too tough a nut to crack. The gorgeous photography is by the great Lee Garmes. DIR Josef von Sternberg; SCR Daniel Nathan Rubin, Josef von Sternberg. US, 1931, b&w, 91 min. NOT RATED

NOTORIOUS

Sat, Jul 7, 5:45; Sun, Jul 8, 3:45; Tue, Jul 10, 7:00

Marilyn Monroe

Miami, 1946: after her Nazi-sympathizing father is sent to prison for seditious activity, Ingrid Bergman gets recruited by OSS man Cary Grant to work as an American agent and infiltrate a Nazi cell in Rio de Janeiro. Bergman must seduce Nazi industrialist Claude Rains, which means the love affair in bloom between Grant and Bergman must be nipped in the bud. Bergman does so well at her job that Rains proposes marriage — good for spying, bad for romance and increasingly dangerous to Bergman’s health. Ted Tetzlaff’s inventive cinematography deserves star billing alongside Grant and Bergman. “My favorite Hitchcock.” — François Truffaut. DIR/PROD Alfred Hitchcock; SCR Ben Hecht. US, 1946, b&w, 101 min. NOT RATED

I WAS A SPY

Sat, Jul 7, 1:00; Mon, Jul 9, 6:45

British beauty Madeleine Carroll would go on to her greatest role in Hitchcock’s THE 39 STEPS just two years after this exquisitely rendered WWI spy melodrama, based on the real-life exploits of Belgian nurse Martha Cnockhaert. In occupied Belgium, nurse Carroll is recruited by Belgian resistance fighter Herbert Marshall to spy and pass along information she gleans from the German wounded that come through her hospital. But her assignments become ever more dangerous and morally complex, including aiding in the bombing of an ammo dump and getting close to Commandant Conrad Veidt, an honorable man but a high-value target. DIR Victor Saville; SCR Ian Hay, W. P. Upchurch, from the autobiography by Martha Cnockhaert McKenna. PROD Michael Balcon. UK, 1933, b&w, 89 min. NOT RATED

Spy Cinema

June 29–September 19

Whether it’s Mata Hari, James Bond or Jason Bourne, movies set in the shadowy world of spies and spying have used the inherent drama of undercover work — concealing one’s true identity, snooping around, evading detection — and leveraged it for maximum intrigue, action and surprise. The plots twist with every deceit; duplicitous agents get turned by the other side; psychological and sexual tensions run high... It’s little wonder that the movies have had so much fun with the spy game. This series presents a selection of some of the best spy films from more than eighty years of film history, from the silents to today (even including a couple of spy spoofs), featuring a special sidebar devoted to the James Bond franchise, celebrating its 50th anniversary this year.

* AFI Member passes will be accepted at all films in the Spy Cinema series
Night Train to Munich
Fri, Jul 13, 3:10; Sat, Jul 14, 11:00 a.m.; Tue, Jul 17, 7:00; Thu, Jul 19, 3:30
From the same screenwriting team behind Alfred Hitchcock’s THE LADY VANISHES, Carol Reed’s film plays like an unofficial sequel. Margaret Lockwood attempts to flee Czechoslovakia with her scientist father, requiring a series of daring escapes from their Nazi pursuers. Rex Harrison is the British agent in deep cover as a German officer seeking to help Lockwood and her father while escaping detection himself. Cameo appearances by Charters and Caldicott, the cricket-crazed, drolllly incurious British tourists from THE LADY VANISHES. DIR Carol Reed, SCR Sidney Gilliat, Frank Launder, PROD Edward Black. UK, 1940, b&w, 90 min. NOT RATED

Ipcress File
Fri, Jul 13, 7:00; Sun, Jul 15, 5:30; Thu, Jul 19, 7:00
Looking for a different spin on the spy genre, Harry Saltzman, co-producer on the early James Bond films, cast Michael Caine as the bespectacled, unimposing Harry Palmer. Palmer may be a working stiff, but he’s a wise-assed-one, subtly sarcastic and wary of the old-boy network that’s made a mess of MI6 — just the man to root out a traitor in the ranks, as he’s called upon to do. Director Sidney J. Furie, famously disdainful of the script (he set at least one copy on fire) goes visually pyrotechnic with trick shots, tilted angles, color filters and a travelogue’s worth of London locations. DIR Sidney J. Furie, SCR W. H. Conaway, James Daron, from the novel by Len Deighton; PROD Harry Saltzman. UK, 1965, color, 109 min. NOT RATED

Secret Agent
Sat, Jul 14, 6:30; Sun, Jul 15, 11:00 a.m.; Mon, Jul 16, 7:00
His death at the front faked for the papers, novelist-turned-soldier John Gielgud accepts a new identity and a spy mission to Switzerland, where he’s teamed with high-living assassin “the General” (Peter Lorre) and the beautiful Madeleine Carroll, a fellow agent assigned cover as his wife. Seeking to disrupt a German-Ottoman military deal, the team must battle through red herrings, double-crosses, self-doubt and a fatal case of mistaken identity. A connoisseur pick for Hitchcock fans, boasting dynamic set pieces and a scene-stealing performance by Lorre. DIR Alfred Hitchcock; SCR Charles Bennett, Ian Hay, Alma Reville, Jesse Lasky, Jr., from the play by Campbell Corrigan and the novel “Ashenden” by W. Somerset Maugham; PROD Michael Balcon. UK, 1936, b&w, 86 min. NOT RATED

The Bourne Identity
Fri, Jul 27, 7:20; Thu, Aug 2, 7:00
Doug Liman’s (GO, MR. AND MRS. SMITH, FAIR GAME) clever reboot of the spy genre for the post-Cold War era begins with amnesia: CIA assassin Jason Bourne (Matt Damon) being fished out of the Mediterranean, then puzzling out his identity, becoming reacquainted with his lighting skills and facility with languages, and staying one step ahead of the former colleagues sent to kill him over the frenetically paced next two hours. With Franka Potente, Chris Cooper, Clive Owen, Brian Cox and Julia Stiles. (Screenwriter Tony Gilroy directs the franchise’s latest installment, THE BOURNE LEGACY, out this summer.) DIR/PROD Doug Liman; SCR Tony Gilroy, W. Blake Herron, from the novel by Robert Ludlum; PROD Patrick Crowley, Richard N. Gladstein. US, 2002, color, 119 min. RATED PG-13

Spy Cinema

The Spy in Black
Double Feature: THE SPY IN BLACK aka U-BOAT 29
Sun, Jul 29, 5:00; Mon, Jul 30, 7:00
The first collaboration between famed filmmaking duo Michael Powell and Emeric Pressburger, who would go on to make 19 films together. During WWI, German U-boat captain Conrad Veidt is dispatched on a secret mission to the Orkney Islands, where he rendezvous with German spy Valerie Hobson, who is undercover as the village schoolmistress. But Veidt soon discovers he’s not the only one on a secret mission. Remarkable for 1939, the film is by no means a propaganda piece, but a complex, thoughtful and humane consideration of individuals acting under extraordinary circumstances. DIR Michael Powell; SCR Emeric Pressburger; PROD Irving Asher, Alexander Korda. UK, 1939, b&w, 82 min. NOT RATED

Followed by:
CONTRABAND aka BLACKOUT
Powell and Pressburger’s second collaboration allows German émigré actor Conrad Veidt a heroic role as a Danish sea captain who docks at a British control port for cargo inspection, soon after WWII has broken out. After his and first mate Hay Petrie’s shore passes are purloined by passengers Valerie Hobson and Esmond Knight, the pair sneak ashore to blacked-out London in hopes of finding him, beginning a night of adventure and intrigue. “Less stylish than THE SPY IN BLACK, this espionage thriller is more fun, with its tongue-in-cheek plot revealing in Hitchcockian eccentricities.” — Time Out Film Guide. DIR Michael Powell; SCR Emeric Pressburger; PROD John Corfield. UK, 1940, b&w, 92 min. NOT RATED

The Man Who Never Was
Sun, Aug 5, 11:00 a.m.; Mon, Aug 6, 9:20; Tue, Aug 7, 9:20
Based on the true story of British Intelligence’s “Operation Mincemeat,” an ingenious hoax where a cadaver was pressed into duty to play a drowned British naval officer, and washed ashore in Spain for forged documents on his person detailing plans for an Allied assault on Greece in 1943 — a red herring to distract from the real plans to land in Sicily. Clifton Webb (LAURA) gives a sharp performance as the head of the operation; Stephen Boyd (BEN-HUR) is the Irish spy for the Axis powers, who falls for the play hook, line and sinker. Gloria Grahame’s (IT’S A WONDERFUL LIFE) costars. DIR Ronald Neame; SCR Nigel Balchin, from the book by Ewen Montagu; PROD André Hakim. UK, 1956, color, 103 min. NOT RATED

Pickup on South Street
Sun, Aug 11, 11:05 a.m.; Sun, Aug 12, 8:30; Tue, Aug 14, 5:10
“You are waving the flag at me?” Smalltime hood Richard Widmark picks Jean Peters’ pocket on the New York subway, but scores more than he bargained for: a strip of microfilm containing classified US secrets, intended for delivery to a ring of communist spies. Now a person of interest for both the feds and the commies, Widmark intends to play both sides against the other and get paid one way or the other. Will his conscience, and duty as an American, intervene? Or do thieves have their own sense of honor? Samuel Fuller’s classic noir of Cold War paranoia still packs a punch. DIR/SCR Samuel Fuller; PROD Jules Schermer. US, 1953, b&w, 80 min. NOT RATED

5 Fingers
Sun, Aug 12, 6:15; Thu, Aug 16, 5:10
Based on a true story. James Mason, valet to Britain’s Ambassador to Turkey during WWII, falling prey to unruly passions and a resentful pride, catches a scheme along with refugee Polish courttesan Danielle Darrieux to sell secrets to the Nazis. This little-seen gem from director Joseph L. Mankiewicz (ALL ABOUT EVE) features a memorable twist ending. Oscar nominations for Best Director and Screenplay. DIR Joseph L. Mankiewicz; SCR Michael Wilson, from the book “Operation Canto” by L. Maytz; PROD Otto Lang. US, 1952, b&w, 108 min. NOT RATED

Tickets & Full Schedule at AFI.com/Silver
Spy Cinema

James Bond 50th Anniversary

On the 50th anniversary of the world-famous James Bond franchise, AFI Silver presents this showcase of some of the best films featuring the screen’s greatest spy.

50th Anniversary!

DR. NO
Sat, Jul 21, 5:30; Tue, Jul 24, 7:00
After considering Richard Burton, Patrick McGoohan, James Mason, Rex Harrison, David Niven, Trevor Howard, Richard Johnson and Cary Grant, producers finally settled on Scotsman Sean Connery to play secret agent James Bond, selected the sixth of Ian Fleming’s popular spy novels to be their fledgling production outfit’s first big screen adaptation, and the rest is history. Bond travels to Jamaica to investigate the disappearance of a fellow agent, quite possibly the work of the reclusive Dr. No, and is aided in his efforts by shell diver Honey Ryder (Urshula Andress — and her iconic white bikini — the prototypical “Bond Girl”). DIR Terence Young; SCR Richard Maibaum, John Hopkins, Jack Dehn, from the novel by Ian Fleming; PROD Albert R. Broccoli, Harry Saltzman. UK, 1962, color, 110 min. RATED PG

CASINO ROYALE (2006)
Sun, Jul 22, 4:10; Mon, Jul 23, 6:45
Looking to reenergize the series, the producers wisely went back to the first Bond novel, taking a leaner-and-meaner approach to the material and, in Daniel Craig, going with a more muscular screen presence as Bond. The “Blonde Bond,” Craig brought to the first Bond novel, taking a leaner-and-meaner approach to the franchise’s first big screen adaptation, and the rest is history. Bond travels to Jamaica to investigate the disappearance of a fellow agent, quite possibly the work of the reclusive Dr. No, and is aided in his efforts by shell diver Honey Ryder (Urshula Andress — and her iconic white bikini — the prototypical “Bond Girl”). DIR Terence Young; SCR Richard Maibaum, John Hopkins, Jack Dehn, from the novel by Ian Fleming; PROD Albert R. Broccoli, Harry Saltzman. UK, 1962, color, 110 min. RATED PG

FROM RUSSIA WITH LOVE
Sat, Jul 28, 7:00; Tue, Jul 31, 7:00
Double agent duplicity has the British, Soviets and SPECTRE working on opposite sides against a common enemy Blofeld (this time played by KOJAK’s Telly Savalas) plans to cripple the world’s crop production by spreading the Virus Omega by means of the sexiest sleeper cell ever devised: the Angels of Death, twelve brainwashed beauties from around the globe. With Diana Rigg, best known as Emma Peel on TV’s THE AVENGERS, as Tracy, one of the best of the Bond girls, and look for AB FAB’s Joanna Lumley, in one of her earliest roles.

THUNDERBALL
Sat, Aug 11, 5:55; Tue, Aug 14, 7:00
Armed with two stolen NATO nuclear warheads, SPECTRE holds the UK and US hostage, threatening to blow up a major city if their ransom demand for £100 million in uncut diamonds is not met. Sean Connery’s Bond follows the trail to the Bahamas and SPECTRE operative Emilio Largo, an eyelash-spouting black marketeer. Noted for its extensive underwater photography and action scenes, futuristic vehicles (jet pack! Mini-submarine! Hydrofoil!) and the former Miss France Claudine Auger as the dangerously beautiful Domino, the fourth Bond film remains the franchise’s biggest hit to date.

45th Anniversary!

YOU ONLY LIVE TWICE
Sat, Aug 18, 4:15; Mon, Aug 20, 7:00
“Welcome to Japan, Mr. Bond.” After US and Soviet space capsules mysteriously disappear from orbit, Sean Connery as Bond follows the trail to Japan, where he uncovers a plot by SPECTRE to start WWIII. In terms of pure visuals, this is one of the best Bonds, boasting beautiful Japanese location shooting, cinematography by the great Freddie Young and production designer Ken Adam’s celebrated volcano lair. Featuring Donald Pleasence as the pussy-stroking Blofeld — the proto Dr. Evil — and Nancy Sinatra’s theme song.

ON HER MAJESTY’S SECRET SERVICE
Sun, Aug 19, 7:45; Tue, Aug 21, 6:45
“This never happened to the other fellow.” Australian George Lazenby’s lone outing as 007 failed to equal the box office impact of its Connery predecessors, but fans of the franchise treasure the film for its star-turn finish and faithfulness to the source novel. Villainous Ernst Stavro Blofeld (this time portrayed by KOJAK’s Telly Savalas) plans to cripple the world’s crop production by spreading the Virus Omega by means of the sexiest sleeper cell ever devised: the Angels of Death, twelve brainwashed beauties from around the globe. With Diana Rigg, best known as Emma Peel on TV’s THE AVENGERS, as Tracy, one of the best of the Bond girls, and look for AB FAB’s Joanna Lumley, in one of her earliest roles.

DIAMONDS ARE FOREVER
Sat, Aug 25, 3:45; Tue, Aug 28, 7:00
“BOND IS BACK - Sean Connery is BOND” trumpeted the publicity, as Connery, “the man who made 007 a household number,” returned after a one-film hiatus, despite a record payday for the actor, it would be his final “official” Bond film until 1983’s independently produced NEVER SAY NEVER AGAIN. Bond tracks a diamond-smuggling operation from Amsterdam to Los Angeles to Las Vegas, discovering that the trail leads to arch-enemy Blofeld (Charles Gray this time around), whose interest in the rocks is military, not monetary. DIR Guy Hamilton; SCR Richard Maibaum, Tom Mankiewicz, from the novel by Ian Fleming; PROD Albert R. Broccoli, Harry Saltzman. UK, 1971, color, 120 min. RATED PG

35th Anniversary!

THE SPY WHO LOVED ME
Sat, Sep 1, 4:15; Sun, Sep 2, 6:00
Roger Moore’s best Bond film, with perhaps the franchise’s greatest opening action sequence as Bond battles Soviet assassins on the ski slopes of the Austrian Alps, finally parachuting off a precipice. Bond teams with beautiful KGB agent Anya Amasova (Barbara Bach) to investigate a missing-submarine mystery that leads from the deserts of Egypt to beneath the waves in the Bahamas. Featuring the first appearance of fave favorite Richard Kiel as Jaws, the indestructible metal-toothed goon, the former Miss France Claudine Auger as the dangerously beautiful Domino, the fourth Bond film remains the franchise’s biggest hit to date.

GOLDFINGER
Sat, Aug 4, 3:30; Tue, Aug 7, 7:10
One of the iconic of the Bond films, influencing future installments with its punning, wickedly sardonic dialogue, John Barry’s chart-topping soundtrack, featuring Shirley Bassey’s classic theme song, the first appearance of the tricked-out Aston Martin; Gert Fröbe’s colorfully mad titular villain; Harold Sakata’s sharp-dressed henchman, Oddjob; and Honor Blackman, a vet of TV’s THE AVENGERS, as aviatrix Pussy Galore, perhaps the most memorable name in the entire series. Sean Connery stars as Bond. DIR Guy Hamilton; SCR Richard Maibaum, Paul Dehn, from the novel by Ian Fleming; PROD Albert R. Broccoli, Harry Saltzman. UK, 1964, color, 110 min. RATED PG
OUR MAN IN HAVANA
Sun, Aug 19, 5:30; Wed, Aug 22, 7:00
The third and final of the Carol Reed-Graham Greene collaborations, this time in spoor mode: Havana vacuum cleaner salesman Alec Guinness is surprised to find himself recruited by Caribbean spymaster Noel Coward for service in MI6. He’s happy for the extra income, but when nothing much happens, Guinness spaces up his reports to please his superiors. Matters are complicated when a real spy ring gets whiff of Guinness. Ralph Richardson, Burt Ives and Maureen O’Hara round out a terrific cast, with Ernie Kovacs shining as the crafty Batista enforcer Captain Segura. DIR/PROD Carol Reed; SCR Graham Greene, from his novel. UK, 1959, b&w, 111 min. NOT RATED

THE SPY WHO CAME IN FROM THE COLD
Sat, Aug 18, 6:45; Thu, Aug 23, 7:00
After a drunken binge, a stint in jail and an affair with communist Claire Bloom, British agent Richard Burton appears washed up with MI6 and perhaps defection material. But is it all a sham? And if he does go over, is he himself recruited by Caribbean spymaster Noël Coward himself? After a thorough investigation, clearing the man’s name. The third and final of the Carol Reed-Graham Greene collaborations, this time in spoor mode: Havana vacuum cleaner salesman Alec Guinness is surprised to find himself recruited by Caribbean spymaster Noel Coward for service in MI6. He’s happy for the extra income, but when nothing much happens, Guinness spaces up his reports to please his superiors. Matters are complicated when a real spy ring gets whiff of Guinness. Ralph Richardson, Burt Ives and Maureen O’Hara round out a terrific cast, with Ernie Kovacs shining as the crafty Batista enforcer Captain Segura. DIR/PROD Carol Reed; SCR Graham Greene, from his novel. UK, 1959, b&w, 111 min. NOT RATED

THE DEADLY AFFAIR
Wed, Aug 22, 9:20; Thu, Aug 23, 9:20
After receiving an anonymous poison pen letter alleging a British Foreign Office minister’s past communist sympathies, security agent James Mason conducts a thorough investigation, clearing the man’s name. The next day the minister is found dead, with a fishy-looking suicide letter that claims his career had been ruined. Was it murder? Aided by ex-cop Harry Andrews, Mason tries to find out. Sidney Lumet directs a top-notch international cast that includes Simone Signoret, Maximilian Schell and Harriet Andersson, the memorable score is by Quincy Jones. DIR/PROD Sidney Lumet; SCR Paul Dehn, from “Call for the Dead” by John le Carré. UK, 1966, color, 115 min. NOT RATED

THE CONVERSATION
Sat, Aug 25, 11:05 a.m.; Thu, Aug 30, 7:00
“Few films have captured so accurately the terrifying moment when a man becomes the victim of his own technology.” — Los Angeles County Museum of Art. Gene Hackman is riveting as audio snoop Harry Caul, who has a crisis of conscience when he suspects a recent job may implicate him in corporate skullduggery and murder. This winner of the 1974 Palme d’Or at Cannes was nominated for three Academy Awards (it lost Best Picture to Francis Ford Coppola’s other nominee that year, THE GODFATHER PART II). DIR/SCR/PROD Francis Ford Coppola. US, 1974, color, 113 min. Digital presentation. RATED PG

THE WAR IS OVER [La guerre est finie]
Sun, Aug 26, 6:30; Mon, Aug 27, 7:00
After a close call crossing the French border, anti-Franco operative Yves Montand begins to question the cause to which he has devoted nearly three decades of his life, his lifetime of revolution having produced little more than a now middle-aged revolutionary. Back in Paris, he merely goes through the motions of sedition-savoring, finding the charms of both Geneviève Bujold and Ingrid Thulin more intriguing. Alain Resnais’ New Wave classic is both a moody, existential thriller and a thought-provoking meditation on memory, commitment and faith. 1967 Oscar nominee, Best Screenplay; NY Film Critics Circle Award winner, Best Foreign Language Film. DIR Alain Resnais; SCR Jorge Semprún; PROD Anatole Dauman, Gisèle Rebillon, Catherine Winter. France/Sweden, 1966, b&w, 121 min. In French and Spanish with English subtitles. Digital presentation. NOT RATED

THE KREMLIN LETTER
Sun, Aug 26, 9:00; Wed, Aug 29, 7:00
A cadre of jaded American intelligence veterans recruits a brilliant young phenom possessing a photographic memory and mastery of eight languages (Patrick O’Neal) for a dangerous mission in Moscow. A communiqué between the US and Soviet intelligence services has fallen into the wrong hands. The costliest of Cold War thrillers: shabby spies, bitter intrigue, dirty dealing and grim violence. The impressive cast includes Richard Boone, Orson Welles, Max von Sydow, Bibi Andersson, George Sanders and Dean Jagger. “Powerful…possibly the clearest statement of Huston’s vision of a cruel and senseless world in operation.” — Time Out Film Guide. DIR/SCR/PROD John Huston; SCR Gladys Hill, from the novel by Noel Behn; PROD Carter DeHaven, Sam Wiesenthal. US, 1970, color, 120 min. RATED PG

Double Feature:
AN ENGLISHMAN ABROAD
Sun, Sep 2, 8:30
Based on a true story — actress Coral Browne traveled to Moscow in the late 1950s for a production of “Hamlet,” and there met a mysterious Englishman. He was Guy Burgess, the notorious spy and defector. Alan Bennett’s play re-imagines this unusual encounter between two very different expats. Browne plays herself; Alan Bates is excellent as Burgess. DIR John Schlesinger; SCR Alan Bennett; PROD Innes Lloyd. UK, 1983, color, 60 min. Digital presentation. NOT RATED

Followed by:
A QUESTION OF ATTRIBUTION
James Fox is marvelously slippery as Sir Anthony Blunt — director of London’s Courtauld Institute of Art, Surveyor of the King’s Pictures and a Soviet spy for some 25 years. Prunella Scales, as Queen Elizabeth II, engages in a most allusive discussion with the art lover: “I was talking about art. I’m not sure that she was.” “Razor-sharp psychological melodrama.” — New York Times. DIR John Schlesinger; SCR Alan Bennett, from his play; PROD Innes Lloyd. UK, 1970, color, 70 min. Digital presentation. NOT RATED

HOPSCOTCH
Mon, Sep 3, 11:00 a.m.; Tue, Sep 4, 4:30; Wed, Sep 5, 7:30; Thu, Sep 6, 4:30
After publishing a tell-all about life working for incompetents at “the Company,” disgruntled, axe-grinding CIA agent Walter Matthau finds himself targeted for real-life termination by vengeful boss Ned Beatty. Hooking up with old flame Glenda Jackson, Matthau leads his hapless pursuers (Beatty and Sam Waterston) on a globetrotting wild-goose chase in Ronald Neame’s darkly comic romp. DIR Ronald Neame; SCR Brian Garfield, Bryan Forbes; PROD Edie Landau, Ely A. Landau. US, 1980, color, 106 min. Digital presentation. RATED R
TRUE LIES
Fri, Sep 7, 7:00; Mon, Sep 10, 6:45
For years, Arnold Schwarzenegger has led a double life. To his bored wife Jamie Lee Curtis, he’s just an extremely muscular computer salesman. But Schwarzenegger, along with partner Tom Arnold, is actually a covert operative in the super-secret Omega Sector, working to prevent black market nukes from falling into the hands of terrorists. Can this marriage — and the US eastern seaboard — be saved? James Cameron’s wryly funny, stun-heavy and special-effects-laden action extravaganza delivers the blockbuster goods — a must-see on the big screen. DIR/SCR/PORD James Cameron; SCR Claude Zidi, Simon Michaël, Daidier Kaminka; PROD Stephanie Austin. US, 1994, color, 141 min. RATED R.

THE LIVES OF OTHERS [Das Leben der Anderen]
Sun, Sep 16, 8:20; Wed, Sep 19, 7:00
Best Foreign Language Film, 2007 Academy Awards; Best Film, Screenplay and Actor, European Film Awards; seven German Film Awards. East Germany, 1984: the 100,000 employees of the Stasi and its larger network of informers control the population through intimidation and pervasive surveillance. Company man Ulrich Mühe accepts an assignment to spy on playwright Sebastian Koch, who is loyal to the socialist ideals of the state but is thought to be “too clean” by Mühe’s superiors. Mühe finds nothing on Koch, but slowly becomes absorbed by the domestic drama playing out between Koch and actress girlfriend Marina Gedeck. When his bosses’ ulterior motives come to light and the assignment becomes more complex, Mühe finds his loyalties challenged. DIR/SCR Florian Henckel von Donnersmarck; PROD Florian Merz, Moritz von der Groeben. Germany, 2006, color, 137 min. In German with English subtitles. RATED R.

FAREWELL [l'affaire Farewell]
Fri, Sep 14, 7:00; Tue, Sep 18, 6:45
Based on true events. 1981: After a decade of détente, US-Soviet relations hit a new low under Brezhnev’s faltering leadership and the Soviet invasion of Afghanistan. Moscow-based French businessman Pierre Froment (Guillaume Canet) gets chatted up by KGB man Gregoriev (Emir Kusturica); soon the disenchanted Gregoriev is passing sensitive documents on the Soviet’s American spy network to Froment, urging him to get the info to the West. Christian Carion’s intelligent, human-scale thriller brings new light to a fascinating chapter in the later stages of the Cold War. With Alexandra Maria Lara, Willem Dafoe, Fred Ward, Dina Korzun and Diane Kruger. DIR/SCR Christian Carion; SCR Florian Henckel von Donnersmarck; PROD Philippe Desoutter, Bertrand Faivre, Christophe Rossignon. France, 2009, color, 113 min. In English, French and Russian with English subtitles. NOT RATED.

SPIES [Spione] (1928)
Live musical accompaniment by Ben Model
Sun, Sep 16, 4:30
Undercover agent Willy Fritsch must infiltrate an international crime syndicate led by mastermind Rudolf Klein-Rogge (who also starred for director Fritz Lang as Rotwang in METROPOLE) and in three films as the nefarious Dr. Mabuse. Lang’s lavish and visionary UFA production plays like a silent-era James Bond film, full of action, sexy intrigue and humorous gadgetry. DIR/SCR Fritz Lang; SCR Theo von Harbou, from her story; PROD Erich Pommer. Germany, 1928, b&w, 178 min. Silent with live accompaniment. NOT RATED.
Jean Harlow Retrospective

June 30-August 2

After finding fame while still a teenager in Howard Hughes’ HELLS’ ANGELS, Jean Harlow became one of MGM’s top stars, starring in a string of sparkling comedies that showcased her carefree sex appeal. Sadly, Harlow’s life was cut short; she died in 1937 from a kidney condition at age 26. Her one-of-a-kind effervescence, exuberance and trumping of Hollywood’s codes for good girls and bad girls (she combined the best of both, and often played one with the appeal of the other), made her unique in Hollywood’s pantheon of leading ladies. On the 75th anniversary of Harlow’s passing, AFI Silver presents some of her best and most beloved films, including many pre-Code classics, must-sees for fans of Hollywood’s Golden Age.

Schedule

RED DUST
Sat, Jun 30, 11:00 a.m.; Tue, Jul 3, 5:00, 9:00;
Wed, Jul 4, 12:05; Thu, July 5, 5:00

BOMBSHELL
Sat, Jun 30, 2:50; Sun, Jul 1, 11:00 a.m.;
Mon, Jul 2, 5:00; Tue, Jul 3, 7:00; Wed, Jul 4, 5:00

THE PUBLIC ENEMY
Fri, Jul 6, 5:20; Sat, Jul 7, 11:10 a.m.; Sun, Jul 8, 11:10 a.m.; Mon, Jul 9, 5:00; Thu, Jul 12, 7:00

THE BEAST OF THE CITY
Sat, Jul 7, 11:00 a.m.; Tue, Jul 10, 5:00; Thu, Jul 12, 5:00

CHINA SEAS
Fri, Jul 13, 5:05; Sat, Jul 14, 11:05 a.m.; Mon, Jul 16, 5:05

RED-HETED WOMAN
Sat, Jul 14, 11:10 a.m.; Tue, Jul 17, 5:20; Thu, Jul 19, 5:20

DINNER AT EIGHT
Sat, Jul 14, 4:00; Sun, Jul 15, 12:00; Tue, Jul 17, 3:10

RIFRFRAFF
Fri, Jul 20, 4:10; Sat, Jul 21, 11:05 a.m.; Tue, Jul 24, 9:15

THE GIRL FROM MISSOURI
Fri, Jul 20, 6:15; Sun, Jul 22, 11:05 a.m.; Mon, Jul 23, 5:10; Thu, Jul 26, 5:20

LIBELED LADY
Fri, Jul 27, 9:15; Sat, Jul 28, 11:00 a.m.; Sun, Jul 29, 8:30

WIFE VS. SECRETARY
Sat, Jul 28, 11:05 a.m.; Sun, Jul 29, 11:00 a.m.;
Mon, Jul 30, 5:10; Thu, Aug 2, 5:10

80th Anniversary!

RED DUST
Saigon hooker Jean Harlow sets her sights on plantation owner Clark Gable, but he only has eyes for the married Mary Astor. Shot on jungle sets previously used for TARZAN, this racy, pre-Code picture propelled Gable to stardom. “Harlow (delivers) her zingy wisecracks with a wonderful dirty humor. Directed by Fleming in a raucy, action-packed style.” — Pauline Kael. DIR Victor Fleming; SCR John Lee Mahin, from the play by Wilson Collison; PROD Hunt Stromberg, Irving Thalberg. US, 1932, b&w, 83 min. NOT RATED

BOMBSHELL
Superstar sexpot Jean Harlow is surrounded by an entourage of hangers-on, sycophants and deadbeat relations; her manic publicist Lee Tracy keeps making up stories for the press; and it would-be paramour Franchot Tone seems too good to be true, he probably is. The plot and gags in this pre-Code gem drew from Harlow’s own life story, as well as that of silent era sexpot (Victor Fleming’s former fiancée) Clara Bow. DIR Victor Fleming; SCR John Lee Mahin, Jules Furthman, from the play by Caroline Francke and Mack Crone; PROD Hunt Stromberg. US, 1933, b&w, 94 min. NOT RATED

RIFRFRAFF
Fisherman Spencer Tracy falls hook, line and sinker for cannery worker Jean Harlow, who smacks him with a mackerel and soon has him proposing holy matrimony, bickering all the way. Set during the Depression, this fast-paced, twist-laden film packs a wallop. DIR J. Walter Ruben; SCR Frances Marion, H. W. Hanemann, Anita Loos; PROD David Lewis. US, 1936, b&w, 89 min. NOT RATED

WIFE VS. SECRETARY
In this Depression-era farce of changing fortunes, old-money, debonair New York couple Lionel Barrymore and Billie Burke host a fancy dinner whose guests include newcomer Wallace Beery (“He smells Oklahoma!”) and his crass wife Jean Harlow (”I’m gonna be a lady if it kills me!”). DIR George Cukor; SCR Frances Marion, Herman J. Mankiewicz, from the play by George S. Kaufman and Edna Ferber; PROD David O. Selznick. US, 1933, b&w, 111 min. NOT RATED

Tickets & Full Schedule at AFI.com/Silver
There’s nothing like large-format films on the big screen, and this summer, AFI Silver delves deep into the history of 70mm filmmaking. Movies shot in this format used film stock with double the standard film gauge — the high-definition of its day — yielding unparalleled results and stunning clarity and vibrancy. Surviving 70mm prints are extremely rare; theaters equipped to project 70mm films are even rarer. Enjoy these 70mm spectacles on the big screen in AFI Silver’s historic theater — as they were meant to be seen.

AFI Member passes will be accepted at all films in the 70mm Spectacular series.

Schedule

2001: A SPACE ODYSSEY (Also part of the Kubrick series, p.13)
Fri, Jun 29, 11:30; Sat, Jun 30, 12 noon, 11:30; Sun, Jul 1, 1:00, Wed, Jul 4, 2:00

VERTIGO
Sat, Jul 7, 3:00; Sun, Jul 8, 1:00

CHITTY CHITTY BANG BANG
Sat, Jul 14, 1:00; Sun, Jul 15, 2:30

WEST SIDE STORY
Wed, Jul 18, 3:00; Fri, Jul 20, 1:00; Sat, Jul 21, 2:30; Sun, Jul 22, 1:00

SPARTACUS (Also part of the Kubrick series, p.13)
Sat, Jul 28, 12:30; Sun, Jul 29, 1:00

BARAKA
Fri, Aug 3, 9:45; Sat, Aug 4, 10:00; Sun, Aug 5, 1:45

THOSE MAGNIFICENT MEN AND THEIR FLYING MACHINES or: HOW I FLEW FROM LONDON TO PARIS IN 25 HOURS 11 MINUTES
Sat, Aug 11, 1:00; Sun, Aug 12, 1:30

IT’S A MAD, MAD, MAD, MAD WORLD
Sat, Aug 18, 12:30; Sun, Aug 19, 1:45

KHARTOUM
Sat, Aug 25, 1:00; Tue, Aug 28, 4:20; Thu, Aug 30, 4:20

LORD JIM
Sun, Aug 26, 1:20; Mon, Aug 27, 4:00; Wed, Aug 29, 4:00

TRON
Fri, Aug 31, 7:00, 12 midnight; Sat, Sep 1, 2:00, 12 midnight

PORGY AND BESS
Sun, Sep 2, 1:00; Mon, Sep 3, 2:00

SOUTH PACIFIC
Sat, Sep 15, 1:00; Sun, Sep 16, 1:00

45th Anniversary!

#22 on AFI’s 100 Years...100 Movies

2001: A SPACE ODYSSEY
Beginning with the dawn of civilization and chronicling the rise from ape to man, the film evolves to the story of astronauts Keir Dullea and Gary Lockwood, who find themselves at the mercy of supercomputer HAL 9000. Powerful imagery, ground-breaking special effects, the bold classical music score and repeated juxtapositions of man and machinery have made 2001 one of the most significant and relevant films of the 20th century. Nominated for four Academy Awards. DIR/SCR/PROD Stanley Kubrick; SCR Arthur C. Clarke, from his short story. UK/US, 1968, color, 141 min. RATED G

#9 AFI’s 100 Years...100 Movies

SPARTACUS
Nominated for six Academy Awards, winning Best Cinematography and Best Supporting Actor for Peter Ustinov. This epic drama follows the legend of Spartacus (Kirk Douglas), who leads his fellow slaves in an uprising against the corrupt Roman empire. Laurence Olivier, Charles Laughton, Tony Curtis and Jean Simmons round out the all-star cast. DIR Stanley Kubrick; SCR Dalton Trumbo; PROD Edward Lewis. US, 1960, color, 198 min. NOT RATED

WEST SIDE STORY
Sharks! Jets! Ten Oscar wins, including Best Picture, for the dazzling screen adaptation of Broadway’s “Romeo and Juliet”-inspired musical smash, a tale of forbidden love starring Natalie Wood and Richard Beymer. Unforgettable for the brilliant Leonard Bernstein-Stephen Sondheim score (with songs including “Maria,” “Tonight,” “When You’re a Jet” and “America”) and Jerome Robbins’ vibrant choreography, featuring the Oscar-winning footwork of George Chakiris and Rita Moreno. DIR/PROD Robert Wise; DIR Jerome Robbins; SCR Ernest Lehman, from the musical by Arthur Laurents and Jerome Robbins, music and lyrics by Leonard Bernstein and Stephen Sondheim. US, 1961, color, 151 min. NOT RATED

CHITTY CHITTY BANG BANG
Wacky widower Caractacus Potts (Dick Van Dyke) is a master inventor, and when his children beg him to fix up an old racecar, he creates his greatest invention yet. Roald Dahl adapted pal Ian Fleming’s children’s novel for the screen, and between the tricked-out flying car and the punning names (Sally Ann Howes as “Truly Scrumptious”), there’s more than a bit of a Bond for kids feel. Famed for its wonderful songs, as well as its frightening villain, the Child Catcher (unsurprisingly, a Dahl contribution). Look for Bond vets Gert Frobe and Desmond Llewelyn in supporting roles and future Genesis frontman Phil Collins as a “Vulgarian Child.” DIR/SCR Ken Hughes; SCR Roald Dahl, based on the novel by Ian Fleming; PROD Albert R. Broccoli. US, 1968, color, 144 min. RATED G

CHITTY CHITTY BANG BANG
THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES or: HOW I FLEW FROM LONDON TO PARIS IN 25 HOURS 11 MINUTES

“The trouble with these international affairs is they attract a lot of foreigners.” In 1910, an intrepid bunch of pioneer pilots enters a London-to-Paris air race, an international field led by barnstorming American Stu Whitman, Englishman James Fox, Italian ace Aligerta Sardi, Red Baron-esque Prussian Gert Fröbe, amorous Frenchman Jean-Pierre Cassel and Japanese naval officer Yujiro Ishihara. Notable for its madcap humor — plus intricate aerial stuntwork and aerial photography by the innovative Christopher Challis. DIR/SCR Ron Fricke; SCR/PROD Mark Mardikian. UK, 1965, color, 96 min. NOT RATED

LORD JIM

Disgraced merchant seaman Peter O’Toole drifts aimlessly around southeast Asia, until an offer of a dangerous mission raises him to redemption. Shot on location in Cambodia, Hong Kong and Malaysia, Oscar-winning cinematographer Freddie Young (LAWRENCE OF ARABIA, DOCTOR ZHIVAGO, RYAN’S DAUGHTER) displays his mastery of big-screen spectacle. O’Toole gives a customarily nuanced, allusive performance, with Eli Wallach, James Mason, Curt Jurgens, Jack Hawkins, Paul Lukas, Akim Tamiroff, Jack MacGowran, Daliah Lavi and Jūzō Itami rounding out the cast. DIR/SCR/PROD Richard Brooks, from the novel by Joseph Conrad. UK/US, 1965, color, 154 min. NOT RATED

PORGY AND BESS

Chosen in 2011 for inclusion in the National Film Registry, this controversial film has been little seen since its release in 1959. Set in the early 1900s, it stars Sidney Poitier as crippled beggar Porgy, whole-heartedly devoted to local beauty Bess (Dorothy Dandridge), despite her tough-guy boyfriend Crown (Brock Peters) and checkered past. After Crown commits a murder while high on cocaine and skips town, local drug dealer Sportin’ Life (Sammy Davis, Jr.) moves in on Bess. She resolves to make a new start with the good-hearted Porgy, but her past won’t let go. Expertly directed by Otto Preminger and boasting a Grammy-winning soundtrack of Gershwin songs, this film demands to be experienced on the big screen! DIR Otto Preminger; SCR N. Richard Nash, from the opera by George and Ira Gershwin, libretto by DuBose Heyward, from his play and novel “Porgy.” PROD Samuel Goldwyn. US, 1959, color, 138 min. NOT RATED

TRON

This visionary, CG-pioneering fantasy is an ’80s time capsule and a cornerstone of the cyberpunk/virtual reality concept. When his video game program is stolen by his evil ENCOM boss, computer whiz Jeff Bridges hacks the company’s Master Control Program (MCP) to find the evidence. But the MCP is no mere program — assimilating other programs, it has evolved into an intelligent cybertworld, which Bridges discovers when it encodes and beams him into itself. Trapped inside the mainframe, Bridges must duke it out in gladiatorial video game combat with other anthropomorphized programs or risk getting de-zAPPED — aka game over. DIR/SCR Steven Lisberger; PROD Donald Kuscher. US, 1982, color, 96 min. RATED G

EROS AND BESS

Rodgers and Hammerstein’s celebrated musical, brought to the big screen by original stage director Joshua Logan, follows budding romances between Navy nurse Mitzi Gaynor and French plantation owner Rossano Brazzi, and officer John Kerr and Polynesian native France Nuyen, on a remote tropical island during WWII. Featuring gorgeous location shooting on Kauai and some of the most memorable songs Broadway has produced: “Some Enchanted Evening,” “I’ll Make Up My Mind,” “You Never Come Two Times,” “Bali Hai.” DIR Joshua Logan; SCR Paul Osborn, from the musical by Richard Rodgers and Oscar Hammerstein II and “Tales of the South Pacific” by James Michener; PROD Buddy Adler. US, 1958, color, 157 min. NOT RATED

Tickets & Full Schedule at AFI.com/Silver
**Totally ’80s Awesome**

**June 29–September 19**

This year’s edition of AFI Silver’s popular summertime series showcases the ’80s in all their awesomeness — blockbuster hits and retro-tastic rarities; influential originals whose remakes pale in comparison; and underground legends demanding to be seen by today’s audiences. These are the kinds of films that they just don’t make like they used to, and films that they just can’t make like they used to! Don’t miss this year’s lineup of ’80s-era summer fun on the big screen!

*AFI Member passes will be accepted at all films in the Totally Awesome series*

**Schedule**

**EXPLORERS**
Fri, Jun 29, 7:00; Wed, Jul 4, 9:20

**WITHNAIL AND I**
Fri, Jun 29, 9:15; Sat, Jun 30, 10:15; Thu, Jul 5, 9:30

**E.T.: THE EXTRA-TERRESTRIAL**
Sat, Jun 30, 7:45; Wed, Jul 4, 7:00

**FRIGHT NIGHT**
Fri, Jul 6, 10:45; Sat, Jul 7, 10:00; Sun, Jul 8, 9:30

**NIGHT OF THE COMET**
Sat, Jul 7, 8:00; Tue, Jul 10, 9:10

**COMMANDO**
Fri, Jul 13, 9:15; Sat, Jul 14, 10:30; Sun, Jul 15, 9:30

**FIRST BLOOD**
Sat, Jul 14, 8:30; Mon, Jul 16, 8:45

**RAIDERS OF THE LOST ARK - CANCELLED!**

**RETURN TO OZ**
Fri, Jul 20, 10:30; Sat, Jul 21, 10:10; Sun, Jul 22, 11:00 a.m.

**DREAMCHILD**
Sat, Jul 21, 11:00 a.m.; Sun, Jul 22, 9:00; Mon, Jul 23, 9:30

**MANHUNTER**
Thu, Jul 26, 9:00; Sat, Jul 28, 9:20

**THE KEEP**
Fri, Jul 27, 9:45; Sat, Jul 28, 11:30; Tue, Jul 31, 9:20

**THIEF**
Sat, Jul 28, 4:30; Thu, Aug 2, 9:20

**SPACEBALLS**
Sat, Aug 4, 5:45; Thu, Aug 9, 9:30

**RECKLESS**
Sat, Aug 4, 8:00; Sun, Aug 5, 9:30

**THE YEAR MY VOICE BROKE**
Fri, Aug 10, 9:10; Mon, Aug 13, 9:00

**THE LAST AMERICAN VIRGIN**
Sat, Aug 11, 10:30; Tue, Aug 14, 9:40

**MARRIED TO THE MOB**
Fri, Aug 17, 7:20; Tue, Aug 21, 9:30

**SOMETHING WILD**
Sat, Aug 18, 9:05; Mon, Aug 20, 9:20

**TOOTSIE**
Fri, Aug 24, 7:15; Sat, Aug 25, 11:00 a.m.; Tue, Aug 28, 9:20

**ISHTAR**
Fri, Aug 24, 9:40; Mon, Aug 27, 9:25

**STOP MAKING SENSE**
Sat, Aug 25, 9:45; Wed, Aug 29, 9:30; Thu, Aug 30, 9:30

**DEAD MEN DON’T WEAR PLAID**
Sat, Sep 1, 11:00 a.m.; Tue, Sep 4, 9:45

**¡THREE AMIGOS!**
Sun, Sep 2, 11:00 a.m.; Tue, Sep 4, 9:45

**THE MAN WITH TWO BRAINS**
Mon, Sep 3, 9:30; Wed, Sep 5, 9:40

**POPEYE**
Fri, Sep 7, 4:40; Sat, Sep 8, 2:45; Sun, Sep 9, 11:00 a.m.

**O.C. AND STIGGS**
Sat, Sep 8, 11:05 a.m.; Tue, Sep 11, 9:30

**THE MONSTER SQUAD**
Sat, Sep 15, 11:00 a.m.; Sun, Sep 16, 11:10 a.m.; Mon, Sep 17, 9:30

**PREDATOR**
Sat, Sep 15, 6:30, 11:15; Wed, Sep 19, 9:40

**EXPLORERS**
Young sci-fi enthusiasts Ethan Hawke, River Phoenix and Jason Presson’s dreams come true after they receive extraterrestrial transmissions containing instructions on how to build a spacecraft. This humorous and heartfelt fantasy holds enduring appeal for dreamers of all ages. **DIR/SCR Thom Holland; PROD Wayne Crawford, Andrew Lane. US, 1984, color, 95 min. RATED PG**

**25th Anniversary!**

**WITHNAIL AND I**
Bruce Robinson’s wickedly funny cult classic follows the insufferable madman Withnail (Richard E. Grant) and the much put-upon Marwood (Paul McGann), two unemployed actors who quit the drunken, druggy madness of London for the rejuvenating tranquility of the countryside, and a stay at the cottage of Withnail’s louche uncle (Richard Griffiths). **DIR/SCR Bruce Robinson; PROD Paul M. Heller. UK, 1985, color, 109 min. Digital presentation. RATED R**

**COMMANDO**
A template for 1980s action style: gratuitous gunplay, blithe bodycounts and impossible odds overcome by chutzpah, all accompanied by corny-cool catchphrases. This low-budget hit for Austrian bodybuilder-turned-action superstar Arnold Schwarzenegger and producer Joel Silver helped launch both to decades of dominance at the box office. With Alyssa Milano and Rae Dawn Chong. **DIR Mark L. Lester; SCR Steven E. de Souza; PROD Joel Silver. US, 1985, color, 90 min. RATED R**

**30th Anniversary!**

**E.T.: THE EXTRA-TERRESTRIAL**
Steven Spielberg’s beloved science fiction fable centers on withdrawn young boy Henry Thomas who befriends an extraterrestrial who has been accidentally left behind by his spaceship. With the help of siblings Robert MacNaughton and Drew Barrymore, he helps “E.T.” navigate his new earthly environment and evade capture by the government, all in an effort to get home. **DIR/PROD Steven Spielberg; SCR Melissa Mathison; PROD Kathleen Kennedy. US, 1982, color, 120 min. RATED PG**

**NIGHT OF THE COMET**
After a passing comet annihilates most of earth’s population, teen sisters Catherine Mary Stewart and Kelli Maroney must contend with zombie-like mutants, killer punks and an evil cabal of scientists in order to save what’s left of humanity. This spookily take on the post-apocalyptic genre slips in clever commentary on capitalism, consumerism and our creeping (now galloping?) dependence on technology. **DIR/SCR Thom Eberhardt; PROD Wayne Crawford, Andrew Lane. US, 1984, color, 95 min. RATED PG-13**

**New 35mm Print!**

**FRIGHT NIGHT**
The recent remake failed to improve on the ’80s original, one of the best horror-comedy combinations of its era. William Ragsdale suspects there’s something sinister about new neighbor Chris Sarandon, and enlists a washed-up TV horror host (a winning Roddy McDowall) for advice on confronting the undead. **DIR/SCR Tom Holland; PROD Herb Jeffreys. US, 1985, color, 106 min. RATED R**

**30th Anniversary!**

**FIRST BLOOD**
Stylistically, Sylvester Stallone’s first appearance as the noble, troubled Vietnam veteran John Rambo is something of a holdover from the 1970s, and a surprisingly sensitive precursor to its bombastic, over-the-top sequel. Ted Ketchell gets the best out of Stallone, with fine support work from Brian Dennehy as an antagonistic small-town sheriff and Richard Crenna as his old commanding officer. **DIR Ted Ketchell; SCR Michael Kozoll, William Sackheim, Sylvester Stallone, from the novel by David Morrell; PROD Buzz Feitshans. US, 1982, color, 93 min. Digital presentation. RATED R**
RAIDERS OF THE LOST ARK - CANCELLED!

STAR WARS’ George Lucas and wunderkind Steven Spielberg teamed up to create one of the biggest blockbusters of the early 1980s, launching an enduring and much loved franchise and establishing Harrison Ford as a leading man. The rip-roaring, action-packed yarn follows Ford’s intrepid and wily adventurer-archaeologist Indiana Jones as he battles Nazis in search of an ancient relic. DIR Steven Spielberg; SCR Lawrence Kasdan, from the story by George Lucas and Walter Murch; PROD Steven Spielberg, Christianlacq, Herdon, Thomas Haden Church, Kevin J. Armentrout, The New Hollywood, The Company; US, 1981, 117 min. RATED PG-13

RETURN TO OZ

In this unofficial sequel to THE WIZARD OF OZ, Dorothy (Fairuza Balk) escapes from a mental institution and returns to Oz to find the Emerald City in ruins. With help from her new friends Tik-Tok, Jack Pumpkinhead, the Gump and Billina, she must contend with the mad witch Mamba and the story ‘nome King to see things right again. Artful special effects and visuals make this a mind-blowing sensory experience. DIR/SCR Walter Murch; SCR Gill Dennis, from novels “Ozma of Oz” and “The Marvelous Land of Oz” by L. Frank Baum; PROD Paul Maslansky, UK/US, 1985, color, 113 min. RATED PG

DREAMCHILD

In 1932, Alice Hargreaves (Coral Browne) travels from England to New York to commemorate the 100th anniversary of Charles Dodgson’s birth — a man better known to the world as Lewis Carroll (played by Ian Holm), and she as the model for Alice in his novels. Memories return to remind the adult Alice that Carroll’s world of make-believe has intruded on her real life in surprising and unpredictable ways. DIR Gavin Miller; SCR Dennis Potter; PROD Bob McCullum, Kenneth Treadwell; UK, 1985, color, 94 min. RATED PG

THE KEEP

In WWII Romania, a platoon of Nazi soldiers accidentally disturbances an ancient evil locked inside a mysterious mountain fortress. This horror film is a fascinating curio in director Michael Mann’s canon. Starring Scott Glenn, Gabriel Byrne, Jurgen Prochnow, Albert Watson and Ian McKellen; hazy synth soundtrack by Tangerine Dream. DIR/SCR Michael Mann, from the novel by F. Paul Wilson; PROD Gene Kirkwood, Hawk Koch; US, 1983, color, 96 min. RATED R

MANHUNTER

Relegated to being the “other” Hannibal Lecter film, Michael Mann’s adaptation of Thomas Harris’ “Red Dragon” actually preceded Jonathan Demme’s smash hit THE SILENCE OF THE LAMBS by five years. CSI star William Petersen is former FBI agent Will Graham, called out of retirement to track down an elusive serial killer. Brian Cox is Lecter, the mad genius Graham consults, a collaboration that holds its own. DIR/SCR Michael Mann, from a novel by Thomas Harris; PROD Richard Roth. US, 1986, color, 119 min. RATED R

THIEF

James Caan gives one of his greatest performances as a career jewel thief torn between criminal enterprise and settling down for a normal life with the woman he loves. Michael Mann’s neon-drenched neo-noir, his debut film, stylishly set the template for hard-boiled drama in the 1980s. With Tuesday Weld, Willie Nelson, Robert Prosky, Jim Belushi and Dennis Farina. Soundtrack by Tangerine Dream. DIR/SCR Michael Mann, from “The Home Invaders: Confessions of a Cat Burglar” by Frank Haimer; PROD Jerry Bruckheimer, Ronnie Coan; US, 1981, color, 122 min. RATED R

RECKLESS

Preppy Daryl Hannah falls for bad boy Aidan Quinn in this tale of teenage forbidden romance, a rust-belt “Romeo and Juliet” that’s surprisingly sexy and stylish, thanks to great chemistry between its stars and atmospheric cinematography. The killer soundtrack includes INXS, Romeo Void, Bob Seger and Kim Wilde’s “Kids in America.” DIR James Foley; SCR Chris Columbus; PROD Scott Rudin, Edgar J. Scherick. US, 1984, color, 90 min. Digital presentation. RATED R

SPACEBALLS

In Mel Brooks’ parody of the STAR WARS saga (with some STAR TREK, ALIEN and PLANET OF THE APES thrown in), Winnebago captain Lone Star (Bill Pullman) and his sidekick Bart (John Candy) are hired to find runaway Princess Vespa (Daphne Zuniga) before evil Lord Dark Helmet (Rick Moranis) does. The diminutive, wizened Yogurt teaches Lone Star to harness the power of “the Schwartz.” DIR/SCR/PROD Mel Brooks; SCR Thomas Meehan, Ronny Graham. US, 1987, color, 96 min. RATED P

25th Anniversary!

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25th Anniversary!

THE YEAR MY VOICE BROKE

Set in 1962, this Aussie coming-of-age explores the pangs of first love and heartache, as young Noah Taylor watches the girl of his dreams fall for the wrong guy. Veteran character actor Taylor shines here in his first lead role, one he reprised in the better-known follow-up, 1991’s FLIRTING, opposite Nicole Kidman, Thandie Newton and Naomi Watts. DIR/SCR John Duigan; PROD Terry Hayes, George Miller, Doug Mitchell. Australia, 1987, color, 103 min. RATED PG-13

MARRIED TO THE MOB

Both hilarious and heartwarming, Jonathan Demme’s gangster farce contains a strong message of self-empowerment beneath the teased hair and tacky clothes. Michelle Pfeiffer is terrific as the mob widow looking to strike out on her own, Alec Baldwin, Dean Stockwell, Mercedes Ruehl, Matthew Modine and Joan Cusack round out the excellent cast. DIR Jonathan Demme; SCR Barry Snadzog, Mark R. Burns; PROD Edward Savon, Kenneth Utt; US, 1988, color, 104 min. RATED R

30th Anniversary!

MARRIED TO THE MOB

Amour fou brings straitlaced Jeff Daniels together with thrill-seeker Melanie Griffith, leading to lust, larceny and a trip to her high school reunion. There, the odd couple encounters Griffith’s ex Ray Liotta, a psychotic ex-con with designs on getting her back. A wild caper from ’80s stalwart Jonathan Demme. DIR/PROD Jonathan Demme; SCR E. Max Frye; PROD Kenneth Utt; US, 1986, color, 114 min. RATED R

30th Anniversary!

SOMETHING WILD

New 35mm Print!

SOMETHING WILD

Amour fou brings straitlaced Jeff Daniels together with thrill-seeker Melanie Griffith, leading to lust, larceny and a trip to her high school reunion. There, the odd couple encounters Griffith’s ex Ray Liotta, a psychotic ex-con with designs on getting her back. A wild caper from ’80s stalwart Jonathan Demme. DIR/PROD Jonathan Demme; SCR E. Max Frye; PROD Kenneth Utt; US, 1986, color, 114 min. RATED R

TOOTSIE

Unemployed actor Dustin Hoffman disguises himself as a woman to land a part on a daytime soap; he’s so good as a she that he becomes a star overnight. But he also begins to receive unwelcome attention from men, and finds his desire to woo gorgeous co-star Jessica Lange compromised by her fast friendship with his female alter ego. Bill Murray effortlessly steals scenes as Hoffman’s blasé roommate. DIR/PROD Sydney Pollack; SCR Murray Schisgal, Larry Gelbart; PROD Dick Richards, Ronald L. Schwary. US, 1982, color, 116 min. RATED PG

Tickets & Full Schedule at AFI.com/Silver
Totally Awesome 6: Great Films of the 1980s

POPEYE
Successful at the box office and in the hearts of younger viewers, Robert Altman’s POPEYE holds up quite well, thanks to a game cast led by Robin Williams as the spinach-powered sailorman and Shelley Duvall as his main squeeze Olive Oyl, colorful, comic-strip-inspired set design and costumes and the excellent songs by Harry Nilsson. DIR Robert Altman; SCR Jules Feiffer, from comic strip characters by E. C. Segar; PROD Robert Evans. US, 1980, color, 114 min. RATED PG

25th Anniversary!
THE MONSTER SQUAD
When Count Dracula enlists a bad-dream team of iconic ghouls, including Frankenstein’s monster, the Wolfman, the Mummy and the Gillman (late of the Black Lagoon) to aid him in his quest to conquer the world, only a ragtag crew of 12-year-old monster movie enthusiasts realizes that the monsters are real, and knows how to stop them. DIR/SCR Fred Dekker; SCR Shane Black; PROD Jonathan A. Zimbert. US, 1987, color, 82 min. RATED PG-13

STOP MAKING SENSE
The name of this band is Talking Heads, seen here at the top of their game in director Jonathan Demme’s landmark concert film. DIR/SCR Jonathan Demme; SCR Talking Heads; PROD Gary Goetzman. US, 1984, color, 88 min. RATED PG

30th Anniversary!
THE KILLING
Arnold Schwarzenegger leads a special ops team into the South American jungle on what he believes to be a search-and-rescue mission, which turns out to be something much more dangerous. DIR John McTiernan; SCR Jim Thomas, John Thomas; PROD John Davis, Lawrence Gordon, Joel Silver. US, 1987, color, 107 min. RATED R

30th Anniversary!
ISHTRAR
Dustin Hoffman and Warren Beatty, an awful songwriting duo, get a gig in the fictional nation of Ishtar, where they become embroiled with the local revolution — and revolutionary Isabelle Adjani. CIA agent Charles Grodin, enlisting the barys in the effort, rationalizes the low salary. “You can’t really put a price on democracy, can you?” DIR/SCR Elaine May; PROD Warren Beatty. US, 1987, color, 107 min. RATED PG-13

O.C. AND STIGGS
O.C. and best pal Stiggs, two dangerously bored, devilish-minded teenagers, declare war on their cranky, sanctimonious neighbor in the suburbs. Robert Altman’s famously maligned, misbegotten version of an ’80s teen sex comedy has become an underground legend among his fans. DIR/PROD Robert Altman; SCR Ted Mann, Donald Convert, from National Lampoon’s “The Utterly Monstrous, Mind-Roasting Summer of O.C. and Stiggs.” PROD Peter Newman. US, 1987, color, 109 min. RATED R

THE MAN WITH TWO BRAINS
Brain surgeon and widower Steve Martin, in zany mode, meets and marries gorgeous Kathleen Turner, but discovers he’s been duped by a devious gold-digger. In time, he plots to transplant the still-living brain of sweet, dead Anne Ummelmahaye (voiced by Sissy Spacek), with which (er, whom?) he is smitten, into the body of his wicked wife. DIR/SCR Carl Reiner; SCR Steve Martin, George Gipe, PROD William E. McEuen, David V. Picker. US, 1983, color, 88 min. RATED PG

25th Anniversary!
DEAD MEN DON’T WEAR PLAID
Cleverly appropriating a bevy of classic film clips, Carl Reiner’s inspired homage-cum-spoof of ’40s film noir pits detective Steve Martin against a long line of screen legends, all at their hard-boiled best. Ravishing Rachel Ward smolders as Martin’s client, a high-class dame hiding a secret. DIR/SCR Carl Reiner; SCR George Gipe, Steve Martin, PROD William E. McEuen, David V. Picker. US, 1982, color, 88 min. RATED PG

¡THREE AMIGOS!
Silent movie actors Chevy Chase, Steve Martin and Martin Short, their on-screen heriocics mistaken for real-life reportage, are summoned to save the Mexican village of Santa Poco from the scourge of the bandit El Guapo. A box-office bomb that became a cable comedy staple, the film’s goofy good-heartedness has made it an unlikely cult classic. DIR John Landis; SCR Steve Martin, Randy Newman; SCR/PROD Lorne Michaels; PROD George Fossey, Jr. US, 1986, color, 104 min. RATED PG

Schedule

2001: A SPACE ODYSSEY (See 70mm Spectacular series, p.8)
Fri, Jun 29, 11:30; Sat, Jun 30, 12 noon, 11:30; Sun, Jul 1, 1:00, Wed, Jul 4, 2:00

THE KILLING
Sun, Jul 8, 6:00; Mon, Jul 9, 8:45

SPARTACUS (See 70mm Spectacular series, p.8)
Sat, Jul 29, 12:30; Sun, Jul 29, 1:00

LOLITA
Sun, Aug 5, 6:30; Thu, Aug 9, 6:30

DR. STRANGELOVE or: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB
Fri, Aug 10, 7:00; Sat, Aug 11, 3:50, 8:30; Wed, Aug 15, 10:10; Thu, Aug 16, 7:20

THE SHINING
Fri, Aug 24, 3:45; Sat, Aug 25, 6:15

FULL METAL JACKET
Sat, Sep 8, 10:15; Sun, Sep 9, 4:20; Tue, Sep 11, 7:00

ELI SERIES
Preemption in progress. See p.7 for schedule.
KILLER’S KISS
Innovative and dynamic visual style lends great atmosphere to this B-picture gangster drama from the young Stanley Kubrick, whose tenure as a staff photographer at Look magazine appears to have been great training for shooting this independent feature, a film Kubrick wrote, directed, produced, photographed and edited. The 1950s shooting locations document various vanished worlds of New York City: the gritty tenements and alleyways of Greenwich Village and the Lower East Side; the gorgeous old Penn Station; the old-fashion, prefaded glamour of Times Square; and a still-industrial Dumbo, Brooklyn. 1955, US, color, 67 min. NOT RATED

THE KILLING
Exxon hard case Sterling Hayden assemble a crew of colorful lowlifes to pull off a daring daytime racetrack heist. Poor judgment, bad luck and a faithless wife conspire to undo their big score, and as things fall apart, this time-fractured puzzle of a story comes together. The screenplay was cowritten by Kubrick and pulp great Jim Thompson; the colorful lowlifes to pull off a daring daytime racetrack heist. Poor judgment, bad luck and a faithless wife conspire to undo their big score, and as things fall apart, this time-fractured puzzle of a story comes together. The screenplay was cowritten by Kubrick and pulp great Jim Thompson; the colorful lowlifes to pull off a daring daytime racetrack heist. Poor judgment, bad luck and a faithless wife conspire to undo their big score, and as things fall apart, this time-fractured puzzle of a story comes together. The screenplay was cowritten by Kubrick and pulp great Jim Thompson; 1956, US, b&w, 85 min. NOT RATED

PATHS OF GLORY
55th Anniversary!
PATHS OF GLORY
One of Kubrick’s finest films, an expert realization of WWI’s battles in the trenches and a biting critique of the futility of the soldiers’ efforts and the recklessness of their officers. Ordered to storm a German stronghold that holds little strategic value, French colonel Kirk Douglas’ troops take heavy losses and retreat under fire. With the top brass demanding blood—while covering up their own misdeeds and vainglorious motives—Douglas must defend his men’s actions in military court. 1957, US, b&w, 88 min. RATED PG

LOLITA
50th Anniversary!
LOLITA
“‘How did they ever make a movie of ‘Lolita’?’” was the clever advertising copy for Kubrick’s controversial adaptation of Vladimir Nabokov’s enduringly scandalous classic. The answer includes an Oscarnominated screenplay by Nabokov himself (although it bears only a slight resemblance to the film Kubrick made) and tweaking Lolita’s (a precocious Sue Lyon) age to 14 (12 in the book); plus expert performances by Shelley Winters as her comically defiled mother Charlotte and the ever-urbane James Mason as Humbert Humbert, whose mild manner and charming erudition mask the most unny of passions. Keep an eye out for Peter Sellers as Humbert’s romantic rival Clare Quilty, lurking about early and often in a variety of disguises. 1962, US, b&w, 152 min. NOT RATED

A CLOCKWORK ORANGE
Fitting for a film that is ultimately about free will and individuality, this is Kubrick’s most idiosyncratic work, an exceedingly artful evocation of a dystopian future and a hugely influential cult classic that remains challenging, right-up-todate viewing for adventurous film lovers. Malcolm McDowell, in his signature role, is eerily charismatic as Alex, the Beethoven-loving ringleader of “the Droogs,” a band of young thugs on the prowl “for a little of the old ultraviolence.” When Alex is jailed for murder and then subjected to an extreme behavior modification treatment that results in law-abiding conformity, he goes from ruthless predator to helpless victim; his case now taken up by the press, the erstwhile public enemy becomes a cause célebre. 1971, UK, color, 136 min. RATED R

THE SHINING
“Heeeere’s Johnny!” Jack Nicholson suffers from one helluva case of writer’s block in Stanley Kubrick’s acclaimed adaptation of the Stephen King novel. Nicholson’s frustrated writer takes a job as the winter caretaker of the isolated Overlook Hotel, with long-suffering wife Shelley Duvall and introverted young son Danny Lloyd in tow. The family tries to make the best of things at the lonely resort, while Nicholson’s sanity is pushed to the breaking point by the strains of the deranged hotel’s malevolentosphere. 1980, US/UK, UK, color, 146 min. RATED R

FULL METAL JACKET
“What is your major malfunction, numbnuts?” is one of the most printable epithets hurled by Marine sergeant R. Lee Ermey at new recruits (i.e., “maggots”) Matthew Modine, Artiss Howard and main whipping boy Vincent D’Onofrio in Kubrick’s impressively intense exploration of soldiering and warfare, their nightmarish realities and psychological toll. After the harrowing experience of boot camp, Modine and company exchange one hell for another when they see action in Vietnam (improbably recreated in the English countryside by the travel-averse Kubrick). 1987, US, color, 116 min. RATED R

EYES WIDE SHUT
Tom Cruise and Nicole Kidman’s real-life status as a married couple (at the time) gives a unique frisson to Kubrick’s final film, a chilling meditation on a couple in psychosexual crisis. Kidman’s confession of a long-held sexual fantasy drives Cruise into a furtive, obsessive pursuit of extramarital thrills; events take a turn for the bizarre when the nononsense Manhattan doctor discovers that people he knows are involved in a dangerous demimonde of secret sex clubs. 1999, US, color, 139 min. RATED R
THANKS TO OUR SPONSORS

NIH SCIENCE IN THE CINEMA

Science in the Cinema is a FREE film festival for the public sponsored by the National Institutes of Health, Office of Science Education (OSE), in partnership with the American Film Institute (AFI) Silver Theatre and Cultural Center. Every Wednesday evening between July 11 and August 15, a film with a medical or science-related theme will be shown in its entirety beginning at 7:00 p.m. After each film, a guest expert will comment on the science depicted in the film and take questions from the audience. This year’s themes include Genetic Engineering, Mental Health, Cerebral Palsy, Infectious Disease, Pandemics, History of Psychiatry, and Cystic Fibrosis.

All films will be shown with captions. American Sign Language interpreters and real-time captioning will also be provided for the post-film discussions. If you require other reasonable accommodations to participate, please contact OSE at least five days before the event at (email) moorec@mail.nih.gov, (voice) 301-402-2470, or (TTY) through the Federal Relay Service at 1-800-877-8339.

FREE SCREENINGS!

ALL SHOWS PRESENTED ON DVD

GATTACA (1997)
Theme: genetic engineering
Wed, Jul 11, 7:00

ELLING (2001)
Theme: mental health
Wed, Jul 18, 7:00

DOOR-TO-DOOR (2002)
Theme: cerebral palsy
Wed, Jul 25, 7:00

A DANGEROUS METHOD (2011)
Theme: history of psychiatry
Wed, Aug 1, 7:00

CONTAGION (2011)
Theme: infectious disease, pandemics
Wed, Aug 8, 7:00

65 RED ROSES (2009)
Theme: cystic fibrosis
Wed, Aug 15, 7:00

LA DANSE: THE PARIS OPERA BALLET
(La Danse: Le ballet de l’Opéra de Paris)
In Person: Brigitte Lefèvre, Artistic Director, Paris Opera Ballet
Fri, July 6, 7:15

Master documentarian Frederick Wiseman turns his camera on the world of the Paris Opera Ballet, bringing to bear his trademarks of institutional immersiveness and an eye for telling detail. The viewer is given privileged, behind-the-scenes glimpses over the course of a year’s productions, not only of the painstaking rehearsals, but the enormous work that goes into every facet of the company’s efforts: set design and construction, costuming, school auditions, fundraising, even “HR” work like benefit packages and contract negotiations. Finally, the fruits of the company’s labors are put on display: dazzling dance sequences include selections from "Paquita," "The Nutcracker," "Genius," "Medea," "The House of Bernarda Alba," "Romeo and Juliet" and "Orpheus and Eurydike." DIR/PROD Frederick Wiseman; PROD Pierre-Olivier Bardet. France/US, 2009, color, 158 min. In French with English subtitles. NOT RATED.

GREAT SING-A-LONG 35mm Print!
GREASE SING-A-LONG
Sat, Sep 1, 7:00

Your chills will be multiplyin’ — the beloved high school romance of good girl Sandy (Olivia Newton-John) and bad boy Danny (John Travolta) returns in an interactive sing-along edition, with animated subtitles. This Labor Day weekend, enjoy the last of your “Summer Nights” before heading back to school, and become “Hopelessly Devoted” all over again…DIR Randal Kleiser; SCR Bronte Woodard, based on the musical by Jim Jacobs, Warren Casey; SCR/PROD Allan Carr; PROD Robert Stigwood. US, 1978, color, 110 min. RATED PG-13.
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<td><strong>JUNE 29 - SEPTEMBER 20</strong></td>
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The calendar lists all repertory dates and special events/programs as of press time. Always check AFI.com/Silver for updated daily showtimes and additional openings, and to register to become an AFI Insider. Insiders receive AFI Silver’s weekly e-newsletter!
Operà in Cinema
Landmark opera productions from classic to modern, starring some of today’s greatest voices from the most venerable opera houses across Europe. Tickets $20.

Ballet in Cinema
Filmed performances of live ballets from Europe’s top companies, including the Bolshoi Ballet, Paris Opera Ballet and the Royal Ballet. Tickets $15.

Schedule

Marilyn Monroe
August 3–September 20

August marks the 50th anniversary of screen icon Marilyn Monroe’s tragic death. To celebrate the motion picture legacy of this outsized pop cultural figure, AFI Silver presents a selection of her best films, tracing her rise from scene-stealing bit player to full-fledged star.

AFI Member passes will be accepted at all films in the Marilyn Monroe series.

AFI Silver is proud to present the three English-language works of the acclaimed Italian auteur Michelangelo Antonioni (1912–2007), during his centennial year. Presented in partnership with the National Gallery of Art. (For a schedule of Antonioni’s Italian films playing there, visit NGA.gov/programs/film.)

Michelangelo Antonioni Centenary
Co-presented with the National Gallery of Art
September 10–18

The Seven Year Itch
Fri, Aug 3, 5:10; Mon, Aug 6, 7:10

Some Like It Hot
Fri, Aug 3, 7:20; Sat, Aug 4, 1:00; Sun, Aug 5, 4:00

Don’t Bother to Knock
Fri, Aug 10, 5:10; Sun, Aug 12, 11:00 a.m.

Niagara
Sat, Aug 11, 11:00 a.m.; Mon, Aug 13, 7:00

Monkey Business
Fri, Aug 17, 5:15; Sat, Aug 18, 11:00 a.m.; Mon, Aug 20, 5:00; Wed, Aug 22, 5:00

Gentlemen Prefer Blondes
Sat, Aug 18, 11:05 a.m.; Sun, Aug 19, 11:05 a.m.; Tue, Aug 21, 4:45; Thu, Aug 23, 5:00

The Prince and the Showgirl
Fri, Aug 24, 1:30; Sun, Aug 26, 10:55 a.m.

How to Marry a Millionaire
Sat, Aug 25, 10:55 a.m.; Sun, Aug 26, 4:30

Bus Stop
Sat, Sep 1, 11:05 a.m.; Mon, Sep 3, 11:05 a.m.

All About Eve
Sat, Sep 1, 11:10 a.m.; Mon, Sep 3, 6:45; Thu, Sep 6, 6:45

Clash by Night
Sat, Sep 8, 12:30; Mon, Sep 10, 4:40; Tue, Sep 11, 4:40; Wed, Sep 12, 4:40; Thu, Sep 13, 4:40

The Asphalt Jungle
Sat, Sep 15, 11:05 a.m.; Tue, Sep 18, 4:30; Thu, Sep 20, 4:30

The Misfits
Sun, Sep 16, 11:00 a.m.; Mon, Sep 17, 7:00

“A La Traviata” (Arena di Verona)
Tue, Jul 17, 12 noon; Wed, Jul 18, 12 noon

“Boris Godunov” (Teatro Regio di Torino)
Sun, Jul 29, 10:00 a.m.; Sat, Aug 4, 10:00 a.m.

“Norma” (Teatro Antico Taormina)
Sun, Aug 12, 10:00 a.m.; Mon, Aug 27, 12:30

“Cavalleria Rusticana” & “Pagliacci” (Teatro Antico Taormina)
Sun, Aug 19, 10:00 a.m.; Thu, Aug 30, 1:00

“La Cenerentola”
Sun, Sep 9, 10:00 a.m.

“La Traviata” (Teatro Regio di Torino)
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Sun, Aug 19, 10:00 a.m.; Thu, Aug 30, 1:00

“La Cenerentola”
Sun, Sep 9, 10:00 a.m.

“Raymonda” (Bolshoi Ballet)
Fri, Jun 29, 12:45; Sun, Jul 1, 10:00 a.m.

“The Sleeping Beauty” (The Royal Ballet)
Mon, Jul 16, 12 noon; Thu, Jul 19, 12 noon

“La Bayadère” (Paris Opera Ballet)
Sun, Aug 5, 10:00 a.m.; Tue, Aug 28, 1:00

“La Source” (Paris Opera Ballet)
Sun, Aug 26, 10:30 a.m.; Wed, Aug 29, 1:00

Courtesy of Everett Collection