7 The Thin Man at 75
8 The Films of François Truffaut, Part I
10 AFI Life Achievement Award Retrospective: Michael Douglas
13 Steven Spielberg Retrospective, Part II
14 NIH Science in the Cinema
15 Repertory Calendar—Full Schedule online at Gazette.Net.
You can also view a copy of this publication at AFI.com/Silver for updates.

July 2 - September 3

Now in its third year, the summer retrospective of 1980s films has become one of AFI Silver’s most successful series ever... and there’s plenty more where that came from! Here’s another season of ‘80s-era summer fun—some of the enduring and influential cultural phenomena that helped make us what we are today—including big hits, cult classics and quite a few of today’s stars, back when they were just starting out.

AFI Member passes will be accepted at all screenings in the Totally Awesome 3: More Films of the 1980s series.

25th Anniversary!

NEW 35mm Print!

GHO STBUSTERS
Thurs, July 2, 7:00; Fri, July 3, 1:20, 11:30; Sat, July 4, 9:45; Mon, July 6, 1:20; Tues, July 7, 9:05; Thurs, July 9, 9:05

‘W hen there’s something strange in the neighborhood, who you gonna call?’ Released in 1984, GHO STBUSTERS became a record-setting box office smash hit, a summer movie benchmark, and established the template for how to blend special effects with comedy to create imaginatively escapist adventure. In a fortuitous convergence of then-red-hot comic talent, director/producer Ivan Reitman sure-handedly guides actors/authors Harold Ramis and Dan Aykroyd’s script, a winning vehicle for top-billed Bill Murray, while supporting players Ernie Hudson, Sigourney Weaver, Annie Potts and Rick Moranis all contribute memorable moments of hilarity. DIR/PROD Ivan Reitman; SCR Dan Aykroyd, Harold Ramis. US, 1984, color, 106 min. RATED PG

25th Anniversary!

GREMLINS
Thurs, July 2, 9:15; Fri, July 3, 9:15; Sat, July 4, 12:00 midnight; Mon, July 6, 9:05; Wed, July 8, 10:20

Horror and fantasy auteur Joe Dante enjoyed his single biggest success 25 years ago with GREMLINS, a deft and knowing blend of genre elements, movie history in-jokes, and high-quality teenage antics. Teen Zach Galligan receives a unique gift his father picked up in a mysterious shop in Chinatown: a cuddly little mogwai. But there are strict rules about the care and feeding of a mogwai—don’t get it wet, keep it away from bright light, and never, ever feed it after midnight. Of course, these very things happen, and soon Galligan’s girlfriend Phoebe Cates, and the entire town are enduring a full-on siege by the mogwai’s unwelcome transformation into hundreds of demonic gremlins—threatening to ruin Christmas! Released the same day as GHO STBUSTERS—unthinkable in today’s climate of cautious scheduling—the film was a box office hit and remains a cult classic. DIR Joe Dante; SCR Chris Columbus; PROD Michael Finnell. US, 1984, color, 106 min. RATED PG

25th Anniversary!

BREAKIN’
Sat, July 11, 9:45; Wed, July 15, 10:30

You know the title—now see the movie! This time, Kelly is torn between Paris, Princeton and the streets, while Ozone and Turbo have their own problems: their community center has been threatened with demolition, their love lives are in turmoil, and a new gang—the Electro Rockers—has challenged their turf. The catchall solution for the gang’s problems? Put on a show, of course. Filled with exuberant, near-surreal dance sequences, BREAKIN’ is BREAKIN’ times ten. DIR Sam Firstenberg; SCR Jan Ventura, Julie Reicher; PROD Yoram Globus, Menahem Golan. US, 1984, color, 90 min. RATED PG
ANGEL HEART
Fri, July 17, 9:10; Sat, July 18, 9:35; Tues, July 21, 9:30
Before he was the wrestler, Mickey Rourke was seen-it-all New York gumshoe Mickey Angel in this underrated cult classic which deftly blends the best of the supernatural, horror and film noir genres. Robert De Niro is at his most wicked and mysterious as Louis Cyphre, a man who hires Angel to find a singer named Johnny Favorite who’s skipped out on a contract. Landing in New Orleans, Rourke meets the beautiful Lisa Bonet, daughter of a voodoo priestess. Infamous for the sex scene between Rourke and Bonet, the film was extremely controversial upon release. DIR/SCR Alan Parker, based on Falling Angel by William Hjortsberg; PROD Elliott Kastner, Alan Marshall. US/Canada/UK, 1987, color, 113 min. In English and French with English subtitles. RATED R

RIVER’S EDGE
Fri, July 31, 9:30; Sat, Aug 1, 9:45; Mon, Aug 3, 9:20
Veteran TV director Tim Hunter directed this remarkable, nervy morality play that plumbs the dark and angsty depths of teenage experience. When disaffected high schooler Daniel Roebuck kills his girlfriend down by the river in a fit of barely motivated pique, then confesses it to his clique of fellow outsiders, their reaction is to help him keep it a secret, a cause championed by his friends face off against the finger-knives of paranoid speed freak ringleader Crispin Glover, tween enforcer Joshua Miller, and the gang’s mentor/drug dealer Dennis Hopper, in one of his trademark unsettling performances. Fellow burnouts Keanu Reeves and Ione Skye begin to have reservations and the tenuous bonds of teenage solidarity begin to fray, with frightening results. DIR Tim Hunter; SCR Neal Jimenez; PROD Sarah Pillsbury, Midge Sanford. US, 1986, color, 99 min. RATED R

EDWARD SCISSORHANDS
Fri, July 24, 9:20; Sat, July 25, 7:00
Tim Burton, following the red hot box office success of PEE-WEE’S BIG ADVENTURE, BEETLEJUICE, and BATMAN, crafted this delicate gothic fairy tale about an artificial man, soulfully played by Johnny Depp. His loving if daft inventor/Vincent Price (in his final screen role), died before finishing poor Edward, and left him with scissors for hands. When fortune comes calling in the form of Avon lady Diianne Wiest, Edward is adopted into a new world of pastel suburbia, a place where someone like Edward might have difficulty fitting in, but the love and understanding shown by Wiest, even-keeled husband Alan Arkin, and daughter Winona Ryder help Edward try to find his way in the world. DIR/SCR/PROD Tim Burton; SCR Caroline Thompson; PROD Denise Di Novi. US, 1990, color, 105 min. RATED PG-13

25th Anniversary!
A NIGHTMARE ON ELM STREET
Fri, July 24, 11:30; Sat, July 25, 11:30; Tues, July 28, 9:20; Wed, July 29, 10:30; Thurs, July 30, 9:20
“O, no, two, Freddy’s coming for you!” Johnny Depp (in his screen debut) and his friends face off against the finger-knives of dreamland boogeyman Freddy Krueger (Robert Englund, here avoiding the camp characterizations that would mark his performances in the sequels). This terrifying film launched one of the most successful horror franchises in history with seven installments. Director Wes Craven creatively stages the dream sequences and expertly ratchets up the tension leading to a break-neck finale. DIR/SCR Wes Craven; PROD Robert Shaye. US, 1984, color, 91 min. RATED R

STAR TREK II: THE WRATH OF KHAN
Sat, July 11, 7:20; Tues, July 14, 9:30; Thurs, July 16, 9:00
“Revenge is a dish best served cold!” The second part of the venerable film series is simply one of the greatest action adventure films ever made. Fifteen years after being marooned on a dead planetoid, the formidable Khan hijacks a Federation Starship and sets across the galaxy after his arch-nemesis, Admiral James T. Kirk. Ricardo Montalban impresses as Khan, and the performances by the entire cast of Enterprise regulars are raised a notch because of it. One of the first films to feature CGI, this film is every bit as thrilling now as when it was first released in the summer of 1982. DIR Nicholas Meyer; SCR Jack B. Sowards, based on the television series by Gene Roddenberry; PROD Robert Sallin. US, 1982, color, 116 min. RATED R

PINK FLOYD THE WALL
Fri, July 17, 11:30; Sat, July 18, 12:00 midnight; Wed, July 22, 10:30; Thurs, July 23, 9:15
In Alan Parker’s adaptation of Pink Floyd’s hit concept album, Bob Geldof stars as “Pink,” a rock star driven to self-imposed isolation by the ravages of fame. A longtime late-night screening favorite, this film is an outrageous mix of wild visuals, surreal animation and, of course, great music. DIR Alan Parker; SCR Roger Waters based on his album; PROD Alan Marshall. UK, 1982, color, 95 min. RATED R

BEETLEJUICE
Fri, July 24, 11:30; Sat, July 25, 9:35; Tues, July 28, 10:30; Wed, July 29, 9:00
One, two, Freddy’s coming for you!” Johnny Depp (in his screen debut) and his friends face off against the finger-knives of dreamland boogeyman Freddy Krueger (Robert Englund, here avoiding the camp characterizations that would mark his performances in the sequels). This terrifying film launched one of the most successful horror franchises in history with seven installments. Director Wes Craven creatively stages the dream sequences and expertly ratchets up the tension leading to a break-neck finale. DIR/SCR Wes Craven; PROD Robert Shaye. US, 1984, color, 91 min. RATED R
25th Anniversary!
WEEKEND AT BERNIE'S
Sat, Aug 8, 9:45; Sun, Aug 9, 12:30
After reporting an embezzlement scheme to their boss Bernie (Terry Kiser), company drones Jonathan Silverman and Andrew McCarthy find themselves invited to his Hamptons estate, unaware that Bernie himself is the mobbed-up man behind the missing money. Bernie's fellow gangsters decide to send him to sleep with the fishes, and worried they might be blamed for it, Silverman and McCarthy show questionable judgment when they decide to take the corpse out for dinner, drinks, and even a trip to the beach. Shhh... no one will ever know. DIR Ted Kotcheff; SCR Robert Klane; PROD Silverman and McCarthy.

THE ADVENTURES OF BUCKAROO BANZAI ACROSS THE 8TH DIMENSION
Fri, Aug 14, 11:30; Sat, Aug 15, 11:45; Mon, Aug 17, 9:20
"Part Man, Part Machine, All Cop." In the not-too-distant future, cop Peter Weller is ruthlessly murdered at the hands of criminals and re-born as a cyborg programmed to protect and serve—just as long as he doesn't interfere with his corporate masters. Director Paul Verhoeven expertly blends visceral action, social satire, stomach-churning gore and legitimately touching drama into a masterpiece of pop filmmaking. See the original before next year's remake to be directed by AFI alum Darren (THE W RESTLER) Aronofsky! DIR Paul Verhoeven; SCR Edward Neumeier, Michael Miner; PROD Arne Schmidt. US, 1984, color, 103 min. RATED R

ESCAPE FROM NEW YORK
Fri, Aug 7, 11:45; Sat, Aug 8, 7:40, 11:45; Tues, Aug 11, 9:45; Wed, Aug 12, 10:20; Thurs, Aug 13, 9:45
New York, 1997: Manhattan is an island prison with no way out, where criminals live in borderline anarchy. After Air Force One is hijacked near the World Trade Center, Snake Plissken (Kurt Russell sporting the iconic eyepatch) is given the task of rescuing the President from kidnappers in exchange for his freedom. The catch: Snake is a literal time bomb with explosives wired into his body that are set to go off if he doesn't do his job within 24 hours. Now that's pressure! DIR/SCR John Carpenter; SCR Nick Castle; PROD Larry J. Franco, Debra Hill. US/UK, 1981, color, 99 min. RATED R

FOOTLOOSE
Fri, Aug 14, 7:00; Sun, Aug 16, 5:15
When big city transplant Kevin Bacon arrives in his podunk new town, he discovers that local minister John Lithgow has banned dancing, rock and roll, and even Slaughterhouse-Five. He sets out to dance, dance with the help of minister's daughter Lori Singer, her best friend Sarah Jessica Parker, and his new best friend (the underrated) Chris Penn. This film made Kevin Bacon a star (and gave Kenny Loggins yet another soundtrack hit). In it, and remains a heartfelt and joyous look at the generation gap, '80s style. DIR Herbert Ross; SCR Dean Pitchford; PROD Lewis J. Rachmil, Craig Zadan. US, 1984, color, 107 min. RATED PG

HEATHERS
Fri, July 31, 11:45; Sat, Aug 1, 7:35, 11:45; Tues, Aug 4, 9:20; Wed, Aug 5, 10:20; Thurs, Aug 6, 9:20
The film that dares ask the question, “Did you have a brain tumor for breakfast?” This infinitely quotable cult classic features Winona Ryder as Veronica Sawyer, a girl who hates her friends, the most popular girls in school who rule with an iron fist—Heathers Chandler, McNamara and Duke. When dark horse JD (Christian Slater) rides into town on his Harley, the body count of the school’s most popular and ruthless students begins to rise. Suddenly, teenage suicide becomes the newest fad in this wickedly dark comedy that set the bar for the teen genre. DIR Michael Lehmann; SCR Daniel Waters; PROD Denise Di Novi. US, 1988, color, 103 min. RATED R

ROBOCOP
Fri, Aug 14, 9:15; Sat, Aug 15, 9:45; Thurs, Aug 20, 9:00
The film that dares ask the question, “No matter where you go, there you are.” Of the ultimate “cult” movie experiences, a pastiche of vintage 1930s serials, science fiction and comic book sensibilities. Peter Weller portrays the titular scientist adventurer/race car driver/rock star, who, having discovered a covered-up alien invasion dating back to 1938 (Orson Welles’s War of the Worlds broadcast was real!), must do battle with the evil Red Lectroids from Planet 10, led by a hilariously over-the-top John Lithgow and his doofus henchman Christopher Lloyd (“BIG-BOO-TAY!”). Jeff Goldblum and Ellen Barkin round out the fine comic cast. DIR/PROD W. D. Richter; SCR Earl Mac Rauch; PROD Neil Canton. US, 1984, color, 103 min. RATED PG
SID AND NANCY
Sat, Aug 15, 7:30; Tues, Aug 18, 9:00
Director Alex Cox (REPO MAN), rightly or wrongly, wrings a surprisingly romantic story from the dissolute lives of Sex Pistols bassist Sid Vicious and girlfriend Nancy Spungen, through a hell of drugs and ultimately murder and suicide at the Chelsea Hotel in New York. Gary Oldman as Sid and Chloe Webb as Nancy give galvanizing performances in this enduring cult item.

DIR/SCR Alex Cox; SCR Abbe Wool; PROD Eric Fellner. UK, 1986, color, 112 min. RATED R

25th Anniversary!

BODY DOUBLE
Fri, Aug 21, 11:15; Sat, Aug 22, 11:45; Thurs, Aug 27, 9:15
Brian De Palma works a wicked variation on Hitchcockian elements from REAR WINDOW and VERTIGO (among others), when Hollywood hanger-on Craig Wasson witnesses by telescope the brutal murder of gorgeous dancer/exhibitionist Melanie Griffith in the apartment across the way. As ever in Hollywood, appearances can be deceiving, and Wasson soon discovers he’s the patsy in an even more complicated murder case involving players from both of LA’s major film industries: Hollywood and porn. DIR/SCR/PROD Brian De Palma; SCR Robert J. Avrech. US, 1984, color, 114 min. RATED R

20th Anniversary!

GLEANING THE CUBE
Fri, Aug 21, 9:35; Sun, Aug 23, 3:15; Thurs, Aug 27, 7:00
While recording in the field, movie soundman John Travolta becomes a witness to (and participant in) an accident—but as his tapes later reveal, the “accident” may have been something more sinister. A brilliant, riveting extension of Antonioni, Hitchcock and the American paranoid thriller, this is one of De Palma’s best films.

DIR/SCR Brian De Palma; PROD George Litto. US, 1981, color, 105 min. RATED R

THE LEGEND OF BILLIE JEAN
Sun, Aug 23, 5:25; Mon, Aug 24, 9:30
“Fair is fair!” Truer words were never spoken than by teenager from “the trailers” Billie Jean Davy (Helen Slater). When spoiled brat Hubie Pyatt humiliates and harasses her, then trashes her brother’s beloved scooter, she appeals to Hubie’s father for repayment. When the senior snotbag tries to take advantage of the situation for personal pleasure, and her brother happens to get wind of what’s happening, as well as a firearm, things quickly spin out of control—all to the tune of Pat Benatar.

DIR Matthew Robbins; SCR Lawrence Konner, Mark Rosenthal; PROD Rob Cohen. US, 1985, color, 96 min. RATED PG-13

“A movie of such pure, dizzy enchantment that one watches it from start to finish with a smile so wide that the facial muscles ache when it’s over.” —VINCENT CANBY, THE NEW YORK TIMES

WHO FRAMED ROGER RABBIT
Fri, Aug 28, 4:45; Sun, Aug 30, 5:15; Tues, Sept 1, 9:10; Thurs, Sept 3, 5:00

BLOW OUT
 Sat, Aug 22, 9:35; Sun, Aug 23, 3:15; Thurs, Aug 27, 7:00
While recording in the field, movie soundman John Travolta becomes a witness to (and participant in) an accident—but as his tapes later reveal, the “accident” may have been something more sinister. A brilliant, riveting extension of Antonioni, Hitchcock and the American paranoid thriller, this is one of De Palma’s best films.

DIR/SCR Brian De Palma; PROD George Litto. US, 1981, color, 105 min. RATED R
In 70mm!
#7 on AFI 100 Years . . . 100 Movies

**LAWRENCE OF ARABIA**
Sundays in July and August
All Shows at 7:30

David Lean’s towering achievement, winning seven Oscars in 1962 including Best Picture, and the film that made a then-unknown Peter O’Toole an international star. The role gave him the first of eight Oscar nominations for Best Actor—none of which he won. O’Toole is riveting as T.E. Lawrence, the legendary British officer who rallied the Arabs against Turkish invaders during World War I, and Lean’s film, a two-year undertaking shot entirely on location, is one of the true masterpieces of 70mm photography. With Alec Guinness, Anthony Quinn and Omar Sharif. DIR David Lean; SCR Robert Bolt, Michael Wilson; PROD Robert A. Harris, Sam Spiegel. UK, 1962, color, 227 min. with an intermission. In English, Arabic and Turkish with English subtitles. RATED PG

**HEAVY METAL**
Fri, Aug 28, 11:00; Sat, Aug 29, 12:00 midnight
This animated screen adaptation of the cult comic book, specializing in fantasy and science fiction with a high quotient of adult content for juvenile tastes, was clearly made with the fan base in mind. A mysterious green orb—the Loc-Nar—appears, with ominous results, in six different stories, ranging in settings from ancient times sword ‘n’ sorcery to big city noir to futuristic space fantasy. The rocking soundtrack includes Black Sabbath, Blue Öyster Cult, Nazareth, Cheap Trick, Devo and Grand Funk Railroad, while the voice talent includes a bevy of SCTV alums, including John Candy, Harold Ramis, Eugene Levy and Joe Flaherty. DIR Gerald Potterton; SCR Daniel Goldberg, Len Blum; PROD Ivan Reitman. Canada, 1981, color, 90 min. RATED R

**THE TRANSFORMERS: THE MOVIE**
Fri, Aug 28, 9:10; Sat, Aug 29, 10:30; Tues, Sept 1, 5:00; Thurs, Sept 3, 7:10
Optimus Prime’s Autobots and Megatron’s Decepticons wage their ultimate battle, a cosmic cartoon battle royal that provided a satisfying end to their long-running war on syndicated TV (at least until Michael Bay’s wildly successful live-action reboot came along). Orson Welles’s voicing of “Unicron” represents one of the great man’s final roles. DIR Nelson Shin; SCR Ron Friedman; PROD Joe Bacal, Tom Griffin. US/Japan, 1986, color, 84 min. RATED PG

**LUCAS**
Sat, Aug 29, 5:25; Mon, Aug 31, 9:45; Wed, Sept 2, 9:45
It’s hard being 14-year-old nerd Lucas (Corey Haim). Bullied by the jocks at school, he spends his summer taking refuge in collecting specimens for his bug collection, listening to classical music and spending time with pretty new girl in town Maggie (Kerri Green). With the start of the school year comes change as Maggie not only becomes a cheerleader, but also starts dating handsome football hero Charlie Sheen. Heartbroken, he sets out to win her heart in a misguided stab at athletic glory as his best friend, shy Winona Ryder (in her first role), looks on. DIR/SCR David Seltzer; PROD David Nicksay. US, 1986, color, 100 min. RATED PG-13
THE THIN MAN AT 75

This year marks the 75th anniversary of THE THIN MAN, and AFI celebrates with a complete retrospective of all six films in the popular series. Adapted from a Dashiell Hammett novel about retired detective Nick Charles and his heiress wife Nora (along with beloved terrier Asta) solving crimes in between cocktails and bon mots, THE THIN MAN helped launch the “screwball” genre in America’s greatest era of screen comedy. The 1934 film proved so popular that a franchise was born, with five sequels following over the next 13 years. Blessed throughout with the screen team of William Powell and Myrna Loy, who reportedly loved acting together as much as the audience loved watching them, the series advanced the revolutionary idea that, in the movies, marriage could be fun.

AFI Member passes will be accepted at all films in The Thin Man at 75 series.

75th Anniversary!
THE THIN MAN
Sat, July 4, 5:00; Sun, July 5, 12:45; Tues, July 7, 5:00; Thurs, July 9, 5:00, 7:00
Director W.S. “Woody” Van Dyke, known as “O ne-Take Woody” for his speedy shooting style, got this project off the ground by promising to shoot it in three weeks. He wrapped in 12 days! The dream pairing of William Powell and Myrna Loy does, in fact, make it look easy, exchanging non-stop witty banter over highballs and a variety of comic hijinks to solve the mystery of a missing inventor, the “thin man” of the title. The setup: The thin man, a big-shot munitions manufacturer, is dead in his Long Island mansion. The police are stumped, so Nick Charles and his wife Nora (Loy), after a visit to the races, arrive in a classic case of sleuthing—neither for the first nor last time. An afternoon visit to the local horse track sets things in motion this time out, after a crooked ex-jockey hits it big in the locker room, and Nick and Nora’s delight in snooping around wins out, eventually exposing the sports-fixing organized crime ring. DIR W.S. Van Dyke; SCR Irving Brecher, Harry Kurnitz; PROD Hunt Stromberg. US, 1936, b&w, 113 min. NOT RATED

SHADOW OF THE THIN MAN
Fri, July 17, 5:00; Sat, July 18, 5:00; Sun, July 19, 5:20; Tues, July 21, 4:30
With Nick, Jr., now a young lad, Nick and Nora have sworn off booze and retired from sleuthing—neither for the first nor last time. A visit to the local horse track sets things in motion this time out, after a crooked jockey gets shot in the locker room, and Nick and Nora’s delight in snooping around wins out, eventually exposing a sports-fixing organized crime ring. DIR W.S. Van Dyke; SCR Irving Brecher, Harry Kurnitz; PROD Hunt Stromberg. US, 1941, b&w, 97 min. NOT RATED

ANOTHER THIN MAN
Fri, July 24, 4:45; Sat, July 25, 4:45; Sun, July 26, 5:15; Mon, July 27, 4:45; Tues, July 28, 4:45; Thurs, July 30, 4:45
Dashiell Hammett contributed this sequel’s original story, the last to be adapted for the screen by the able Hackett and Goodrich team. Nora and Nick Jr. in tow, the Charles family decamps to the Long Island mansion of retired Colonel and wealthy munitions manufacturer C.Aubrey Smith, who has called on Nick for advice about some unpleasantness in his personal life. When the Colonel turns up dead, the Charleses don’t lack for bizarre suspects to investigate, including creepy clairvoyant Sheldon Leonard and boarding house proprietor/procureuse Marjorie Main. DIR W.S. Van Dyke; SCR Albert Hackett, Frances Goodrich; from The Farewell Murder by Dashiell Hammett; PROD Hunt Stromberg. US, 1939, b&w, 103 min. NOT RATED

AFTER THE THIN MAN
Fri, July 10, 5:00; Sat, July 11, 5:00; Sun, July 12, 12:30
“This is a fine way to start the New Year,” Nick says as he bails Nora from jail. But it’s Nora’s cousin who’s really in trouble, having been found standing over the body of her cheating husband with a smoking gun in her hand. Did she do it? Starring a young Jimmy Stewart, in one of his earliest roles, as Nora’s younger cousin. After the climactic reveal, Nora has one more surprise for unsuspecting Nick. DIR W.S. Van Dyke; SCR Albert Hackett, Frances Goodrich; PROD Hunt Stromberg. US, 1936, b&w, 93 min. NOT RATED

SONG OF THE THIN MAN
Fri, July 31, 5:00; Sat, Aug 1, 5:45; Sun, Aug 2, 5:35; Mon, Aug 3, 5:00; Tues, Aug 4, 5:00; Thurs, Aug 6, 5:00
Aboard a cruise ship for a charity casino night, the musical entertainment hits a bum note when the bandleader turns up dead. Back on land, Nick and Nora descend into the demi-monde of New York City jazz joints, where they discover, through the haze of smoke, waft of booze and slang of 1940s jazz-speak, that the deceased did not lack for enemies. One of the series’ best supporting casts here includes Keenan Wynn, Jayne Meadows, Gloria Grahame and the young Dean Stockwell as Nick, Jr. DIR Edward Buzzell; SCR Steve Fisher, Nat Perrin; PROD Nat Perrin. US, 1947, b&w, 86 min. NOT RATED

THE THIN MAN GOES HOME
Fri, Aug 7, 5:00; Sat, Aug 8, 5:35; Sun, Aug 9, 5:20, Tues, Aug 11, 5:00; Thurs, Aug 13, 5:00
With Nick Jr. off to boarding school, Nick and Nora visit Nick’s hometown of Sycamore Springs, and his patrician parents Harry Davenport and Lucile Watson. Although father never cared for Nick’s profession, the murder of a local painter affords Nick the opportunity to show off his sleuthing skills, with Nora chipping in her talent for creating chaos— and detecting clues. DIR Richard Thorpe; SCR Robert Riskin, Dwight Taylor; PROD Everett Riskin. US, 1944, b&w, 100 min. NOT RATED

TICKETS & FULL SCHEDULE at AFI.COM/SILVER
THE FILMS OF FRANÇOIS TRUFFAUT, PART 1

July 3 - September 3

Fifty years ago, film critic-turned-filmmaker François Truffaut’s magnificent first feature, THE 400 BLOWS, won the Palme d’Or at the 1959 Cannes Film Festival, initiating a new aesthetic in filmmaking, and a changing of the guard within the bureaucratic, cliquish French filmmaking industry, starting what would be called the New Wave. Twenty-five years later, this now hugely influential and prolific filmmaker tragically died before his time, succumbing to a brain tumor at the age of 52. The confluence of these two anniversaries makes 2009 the perfect time to take a look back at the films of one of cinema’s most beloved artists. Look for Part II of this comprehensive retrospective next year.

AFI Member passes will be accepted at all screenings in The Films of François Truffaut, Part I series.

50th Anniversary!

THE 400 BLOWS [Les quatre cents coups]
Fri, July 3, 7:00; Sun, July 5, 5:20; Mon, July 6, 7:00; Tues, July 7, 7:00
The winner of the Palme d’Or at the 1959 Cannes Film Festival represented not only an auspicious beginning for François Truffaut’s career, but also the beginning of the Nouvelle Vague era of filmmaking that surged forth in its wake. The Paris-set picaresque follows the misadventures of an adolescent boy, Antoine Doinel, good-natured but prone to mischief, who wants to do well in school but plagiarizes Balzac, and who loves his parents but suspects he’s not loved back. The film contains autobiographic elements from Truffaut’s own rough and tumble childhood, but his direction always displays a light touch; in its wit and romance, its moments of elation and sadness, and the remarkable, intuitive performance by Jean-Pierre Léaud as Antoine, the film represents one of the greatest movies about childhood ever made.

DIR/SCR/PROD François Truffaut; SCR Marcel Moussy. France, 1959, b&w, 99 min. In French with English subtitles. NOT RATED

New 35mm Print!

SHOOT THE PIANO PLAYER [Tirez sur le pianiste]
Fri, July 10, 7:30; Sat, July 11, 3:00; Sun, July 12, 5:30; Tues, July 14, 5:00; Thurs, July 16, 7:00
Loosely adapting a novel by American hard-boiled novelist David Goodis, Truffaut adds a parodic-comedic sensibility to the story of a heartbroken man, a failed concert pianist, slumming as a barroom musician, who finds a new love and renewed purpose when he takes on gangsters who have threatened his brothers. A classic film noir plot set up here transformed into something near farcical—the gangsters are played like cartoon characters, and whimsically digressive conversations pervade the dialogue—but Truffaut manages the balancing act splendidly, combining crime story, romance and comedy into a satisfying genre-bender. French singer Charles Aznavour as the lead represents an inspired bit of casting, and Raoul Coutard’s gorgeous Cinemascope lensing make the film a must-see on the big screen.

DIR/SCR François Truffaut; SCR Marcel Moussy, based on Down There by David Goodis; PROD Pierre Braunberger. France, 1960, b&w, 92 minutes. In French with English subtitles. NOT RATED

JULES AND JIM [Jules et Jim]
Fri, July 17, 7:00; Sat, July 18, 2:45; Sun, July 19, 12:30; Thurs, July 23, 7:00
This worldwide smash success catapulted 29-year-old Truffaut from New Wave auteur to the front line of international directors. In the classic ménage à trois, best friends Henri Serre (the French “Jeem”) and Oskar Werner (the Austrian “Jules”) alternate in the affections of Jeanne Moreau before, during and after World War I. Moreau’s own analysis of her greatest role: “She’s not immoral; she’s absolute.”

DIR/SCR/PROD François Truffaut; SCR Jean Gruault, based on the novel by Henri-Pierre Roché. France, 1962, b&w, 105 min. In French, German and English with English subtitles. NOT RATED

THE SOFT SKIN [La peau douce]
Fri, July 24, 7:00; Mon, July 27, 7:00; Tues, July 28, 7:00; Thurs, July 30, 7:00
Writer Jean Desailly, middle-aged and married, begins an affair with young Portuguese stewardess Françoise Dorléac while on a business trip, then can’t forget her when back home in Paris. The increasingly fraught relationships among the three members of this international love triangle culminate in a stunning crime of passion. Conceived at the same time that Truffaut’s own marriage was breaking up, this film represents an undervalued masterpiece for the filmmaker, notably darker and more serious-minded than his other films, and coldly rigorous in its plotting and direction.

DIR/SCR/PROD François Truffaut; SCR Jean-Louis Richard; PROD António da Cunha Telles. France, 1964, b&w, 113 min. In French, Portuguese and English with English subtitles. NOT RATED

FAHRENHEIT 451
Sun, Aug 2, 3:20; Mon, Aug 3, 7:00; Tues, Aug 4, 7:00; Thurs, Aug 6, 7:00
This adaptation of Ray Bradbury’s sci-fi novel was a passion project Truffaut spent years...
developing, famously turning down an offer to direct BON-NIE AND CLYDE because he wanted this film to be his English language debut. Set in a future society where the printed word and reading are forbidden, Oskar Werner is employed as a “fireman”—the kind charged with book-burning. But when he encounters an underground organization known as the Bookmen—a group dedicated to preserving the great works, each member memorizing a book—he, his loyalties shift. Julie Christie stars in a dual role as both Werner’s complacent wife and a member of the underground.

**DIR/SCR François Truffaut; SCR Jean-Louis Richard, based on the novel by Ray Bradbury; PROD Lewis M. Allen. UK, 1966, color, 112 min. In English. NOT RATED**

**MISSISSIPPI MERMAID [La sirène du Mississippi]**
Fri, Aug 7, 7:00; Sat, Aug 8, 12:20; Mon, Aug 10, 7:00

In the far-flung French colony of New Caledonia, lonely plantation owner Jean-Paul Belmondo hits the jackpot when his mail-order bride steps off the plane in the person of Catherine Deneuve. But the mysterious Deneuve seems to court some sort of engagement. Belmondo finds himself in a compromising position and soon on the run, alternately chasing and being chased by the dangerous Deneuve across the continents. Belmondo and Deneuve make a gorgeous pair, tres chic and at the height of their ’60s-era cool, in this

**THE BRIDE WORE BLACK [La mariée était en noir]**
Sat, Aug 22, 3:00; Tues, Aug 25, 9:00; Wed, Aug 26, 7:00

In this exciting mix of taut suspense leavened with black comedy, Jeanne Moreau tracks down and extracts vengeance on the five salauds who killed her husband on their wedding day. (Fans of Quentin Tarantino’s KILL BILL will recognize the plot.) Director François Truffaut’s ultimate homage to the Master of Suspense, Alfred Hitchcock.

**DIR/SCR François Truffaut; SCR Jean-Louis Richard, based on the novel by Cornell Woolrich; PROD Marcel Ber bert, Oscar Lewenstein. France/Italy, 1968, color, 107 min. In French with English subtitles. NOT RATED**

**BED AND BOARD [Domicile conjugal]**
Fri, Aug 28, 7:00; Tues, Sept 1, 7:00; Wed, Sept 2, 5:00; Thurs, Sept 3, 9:00

The popular success of STOLEN KISSES ensured a third installment in the saga of Antoine Doinel, whose fecklessness in the face of love and life gets a more serious test here, as his marriage is threatened by estrangement and an affair with an exotic paramour. Remarkably, Truffaut maintains a charming tone and light comedic sensibility throughout the proceedings, as Antoine eventually stumbles on the path to reconciliation, and ultimately, the responsibilities and rewards of fatherhood.

**DIR/SCR/PROD François Truffaut; SCR Claude de Givray, Bernard Revon; PROD Marcel Ber bert. France/Italy, 1970, color, 100 min. In French with English subtitles. RATED PG**

**STOLEN KISSES [Baisers volés]**
Sat, Aug 15, 12:30; Sun, Aug 16, 12:30; Tues, Aug 18, 7:00; Thurs, Aug 20, 7:00

Nearly 10 years after THE 400 BLOWS, Truffaut chose to revisit his Antoine Doinel character in a second feature film. Again played by Jean-Pierre Léaud, Antoine is now a shiftless young man, recently discharged from the army and foxtrot in Paris. Bumbling through a succession of odd jobs—ranging from shoe salesman to private detective—Léaud displays a unique talent for comic diffidence, culminating in his courting of sexy society dame Delphine Seyrig.

**DIR/SCR/PROD François Truffaut; SCR Claude de Givray, Bernard Revon; PROD Marcel Ber bert. France, 1969, color, 123 min. In French with English subtitles. RATED PG**

**MISSISSIPPI MERMAID**
Photo courtesy of Metro-Goldwyn-Mayer

**40th Anniversary!**

**MISSISSIPPI MERMAID [La sirène du Mississippi]**
Fri, Aug 7, 7:00; Sat, Aug 8, 12:20; Mon, Aug 10, 7:00

In the far-flung French colony of New Caledonia, lonely plantation owner Jean-Paul Belmondo hits the jackpot when his mail-order bride steps off the plane in the person of Catherine Deneuve. But the mysterious Deneuve seems to be running from something. When murder and intrigue enter into the equation, Belmondo finds himself in a compromising position and soon on the run, alternately chasing and being chased by the dangerous Deneuve across the continents. Belmondo and Deneuve make a gorgeous pair, tres chic and at the height of their ’60s-era cool, in this

**NEW 35mm Print!**

**THE WILD CHILD [L’enfant sauvage]**
Sat, Aug 29, 12:30; Sun, Aug 30, 12:30; Mon, Aug 31, 5:00

Truffaut cast himself as an 18th century doctor challenged with a most unusual and challenging case: educating an adolescent boy, partly deaf and dumb, found naked in the woods, his origins and early childhood a mystery. Raised by wolves, and lacking the ability to communicate effectively, the boy is taken under Truffaut’s tutelage. Based on a true case, this film was intensely personal for Truffaut, who felt a resonance in this story with both his own tumultuous upbringing and salvation in his mentoring by film critic André Bazin, as well as Truffaut’s own mentor relationship with actor Jean-Pierre Léaud.


**THE FILMS OF FRANÇOIS TRUFFAUT, PART 1**

**TICKETS & FULL SCHEDULE at AFI.COM/SILVER**

9
July 4 - September 2

Michael Douglas was born into Hollywood royalty, but he has built a singular career as a producer and actor one step at a time. A self-proclaimed late bloomer, Douglas soaked up lessons in moviemaking and acting early, watching his legendary father Kirk and actress mother Diana. In his thirties, he caught the public’s attention in the hit television series THE STREETS OF SAN FRANCISCO. When the opportunity came to develop a story he felt passionately about, he took a chance at producing. The result was ONE FLEW OVER THE CUCKOO’S NEST, and with it he launched a producing career that has been remarkable for its timely choices and extraordinary rate of success.

The through line in Douglas’s long, productive life in the movies has been his instinct for subjects that capture the zeitgeist while entertaining a global audience. Movies like ONE FLEW OVER THE CUCKOO’S NEST, THE CHINA SYNDROME, FATAL ATTRACTION, WALL STREET, BASIC INNOCENCE, TRAFFIC and FALLING DOWN not only engendered public debate, but they remain an enduring part of America’s cultural legacy.

As an actor, Michael Douglas has created a rogue’s gallery of imperfect men who grapple with the issues of the times while slyly delighting audiences. In 1987, already in his forties, Douglas discovered his strength as an actor in two iconic roles: as the husband who underestimates the costs of a casual affair in FATAL ATTRACTION, and in WALL STREET, as rapacious tycoon Gordon Gekko.

Since then, Douglas has grown into one of America’s great character actors, mining the darker side of modern manhood as D-Fens, the befuddled defense worker in FALLING DOWN, and Grady Tripp, the pot-smoking professor in a pink bathrobe in WONDER BOYS. Now in his sixties, Douglas remains a force—about to bring Gekko in the timely, much-anticipated WALL STREET 2.

To honor this year’s recipient of the AFI Life Achievement Award, AFI Silver screens a selection of some of the defining works in Michael Douglas’s distinguished career.

AFI Member passes will be accepted at all screenings in the AFI Life Achievement Award Retrospective: Michael Douglas series.
FALCON ATTRACTION
Sat, July 25, 9:10; Mon, July 27, 9:20
Manhattan lawyer Michael Douglas has a wife and child, but can't resist a weekend fling with Glenn Close—a decision that comes back to haunt him, as the increasingly unstable Close spies, stalks and threatens her way back into his life. Nominated for six Academy Awards, including Best Picture and Best Actress, this film set the gold standard for the modern, sexually-charged thriller. DIR Adrian Lyne; SCR James Dearden; PROD Stanley R. Jaffe, Sherry Lansing. US, 1987, color, 119 min. RATED R

25th Anniversary!
WALL STREET
Fri, July 31, 7:00; Sat, Aug 1, 12:30
“Greed is good.” Michael Douglas in his most iconic role, as financial hot shot Gordon Gekko, a corporate raider who unapologetically consumes and dismantles companies. Charlie Sheen is a young trader under the spell of the charismatic Gekko, until the company that employs Sheen's hard-working father becomes the target of his rapaciousness. Oliver Stone delivered a zeitgeist-attuned hit in 1987, in the wake of real-life Wall Street scandals involving high-flying traders. 1987, color, 125 min. RATED R

BASIC INSTINCT
Fri, Aug 7, 9:30; Mon, Aug 10, 9:30
Director Paul Verhoeven's super-steamy erotic thriller pits embittered police detective Michael Douglas against the bisexual queen of femmes fatales, Sharon Stone, a twisted goddess and writer who may just be the ice-pick murderer the cops are searching for. Joe Eszterhas's screenplay is notoriously politically incorrect, and there are juicy bits of dialogue (none of them repeatable here) all through this extremely entertaining chess game of terminal seduction. (Note courtesy of American Cinematheque.) DIR Paul Verhoeven; SCR Joe Eszterhas; PROD Alan Marshall. US/ France, 1992, color, 127 min. RATED R

FALLING DOWN
Sat, Aug 15, 2:30; Mon, Aug 17, 7:00, Tues, Aug 18, 4:30; Wed, Aug 19, 4:30, 9:30
Michael Douglas is a downsized defense worker whose anger at society snowballs 'til it takes the form of a spontaneous crime spree across Los Angeles. As he targets gangs, Nazis and fast food chains, Douglas is trailed by Robert Duvall, a cop with his own frustrations. Extremely controversial upon its release, the film boasts a fine leading performance from Douglas, who mixes pathology and pathos to create a chilling look at middle-class rage gone wrong. DIR Joel Schumacher; SCR Ebbe Roe Smith; PROD Timothy Harris, Arnold Kopelson, Herschel Weingrod. US/ France/ UK, 1993, color, 113 min. RATED R

WONDER BOYS
Sat, Aug 22, 7:15; Sun, Aug 23, 1:00; Mon, Aug 24, 4:30, Wed, Aug 26, 4:30; Thurs, Aug 27, 4:30
Michael Chabon's beloved novel, a coming of age/midlife crisis comic mashup, comes to life on the big screen, adapted by the HARRY POTTER franchise's regular screenwriter Steve Kloves (who earned an Oscar nomination here) and directed by the versatile Curtis Hanson (L.A. CONFRONTATION). Michael Douglas gives a thoroughly winning performance as Grady Tripp, a pothead Pittsburgh literature professor who, paralyzed by an early literary success, has spent decades working on a multi-thousand-page magnum opus he can't finish. Robert Downey, Jr., is his impatient editor, Tobey Maguire and Katie Holmes are the students who help lift his spirits, and Frances McDormand is the dean and love interest who helps get him grounded. DIR Curtis Hanson; SCR Steve Klovess, based on the novel by Michael Chabon; PROD Scott Rudin. US/ UK/ Germany/ Japan, 2000, color, 111 min. RATED R

TRAFFIC
Sat, Aug 29, 7:30; Sun, Aug 30, 2:15; Wed, Sept 2, 7:00
Adapted from the landmark UK miniseries TRAFFIK, Steven Soderbergh's film is a landmark achievement in mastering parallel and intersecting storylines, matched here to the suitably intricate and tangled subject matter of the Mexico-U.S. drug trade. Michael Douglas is outstanding as a Midwest judge tapped by the President as the nation's new drug czar, only to discover that his own teenage honor student daughter in fact has a burgeoning drug habit. Other plot lines involve DEA agents Don Cheadle and Luis Guzmán in San Diego, naïve housewife-cum-ruthless drug lord's wife Catherine Zeta-Jones, and put-upon Tijuana cops Benicio Del Toro and Jacob Vargas. Nominated for five Oscars, winning four including Best Director for Soderbergh, Supporting Actor for Del Toro, Screenplay for Stephen Gaghan, and Editing for Stephen Mirrione. DIR Steven Soderbergh; SCR Stephen Gaghan, based on the miniseries by Simon Moore; PROD Laura Bickford, Marshall Herskovitz, Edward Zwick. US/ Germany, 2000, color, 147 min. In Spanish and English with English subtitles. RATED R

Tickets & Full Schedule at AFI.com/Silver
#71 on AFI 100 Years . . . 100 Movies

**SAVING PRIVATE RYAN**

Fri, July 3, 3:30; Sat, July 4, 1:30; Mon, July 6, 3:30

Having survived the D-Day landing on Omaha Beach—depicted in a harrowing, 24-minute tour-de-force sequence that puts the viewer in the middle of the disorienting and deadly fog of war—Captain Tom Hanks receives an unusual assignment: lead his squadron to find missing paratrooper Private Ryan (Matt Damon) in occupied France. Ryan's brothers are already casualties of war, and the Army wants to send him home to his family—assuming he’s still alive.

Spielberg's passion project retooled many of the shopworn conventions of World War II movies into a more visceral, less triumphalist depiction of warfare, its horrors and its sacrifices. Hanks's squadron is ably filled out by Vin Diesel, Edward Burns, Jeremy Davies, Adam Goldberg, Tom Sizemore, Barry Pepper and Giovanni Ribisi. Nominated for 11 Oscars, winning 5, including Spielberg's second win for Best Director.

**DIR/PROD** Steven Spielberg; **SCR** Robert Rodat; **PROD** Ian Bryce, Mark Gordon, Gary Levinsohn.

US, 1998, color, 170 min. In English, French, German, and Czech with English subtitles. RATED R

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**HOOK**

Sun, July 12, 2:45; Mon, July 13, 4:00, 7:00

When Captain Hook (a humorously hambone Dustin Hoffman) kidnaps the children of the now grown-up and settled down Peter Pan (Robin Williams)—a paunchy, no nonsense corporate lawyer—Peter must return to Neverland and remember how to be a kid again, in order to save his own. Featuring a touching story, inventive production design and a brilliant score by longtime collaborator John Williams—plus Julia Roberts as Tinkerbell!—this is a marvelous, underrated film that the entire family can enjoy.

**DIR** Steven Spielberg, **SCR** James V. Hart, Malia Scotch Marmo, based on the novel by J.M. Barrie; **PROD** Kathleen Kennedy, Frank Marshall, Gerald R. Molen.

US, 1991, color, 144 min. RATED PG

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**JURASSIC PARK**

Sat, July 18, 7:00; Sun, July 19, 2:45; Mon, July 20, 4:00

Thanks to an amber-trapped mosquito, genetics company InGen has been able to create an island theme park populated by dinosaurs. To calm investors, CEO John Hammond (Richard Attenborough) allows a group of experts a sneak preview—but the dangerous stakes are raised even higher when security fails, a storm hits, and the dinosaurs break loose. Boasting astonishing effects and a wonderful cast, this film is one of Spielberg's most visceral, thrilling adventures.

**DIR** Steven Spielberg; **SCR** Michael Crichton, David Koepp, based on the novel by Michael Crichton; **PROD** Kathleen Kennedy, Gerald R. Molen.

US, 1993, color, 127 min. RATED PG-13

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**AMISTAD**

Mon, July 20, 6:30; Tues, July 21, 6:30

Steven Spielberg's wrenching drama tells the true story of the 1839 rebellion aboard the slave ship La Amistad, led by former farmer Cinqué (Djimon Hounsou). Captured in U.S. waters, its passengers are tried for insurrection, but their case soon becomes a larger political battle, making its way to the Supreme Court under the defense of John Quincy Adams (Anthony Hopkins). Nominated for four Academy Awards, this is historical filmmaking of the highest order.

**DIR** PROD Steven Spielberg; **SCR** David Franzoni; **PROD** Debbie Allen, Colin Wilson.

US, 1997, color, 127 min. In English, Mende and Spanish with English subtitles. RATED R

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**AFI Member passes will be accepted at all screenings in the Steven Spielberg Retrospective, Part II series.**
has been stricken by disease. David's happy

tions, taken in by a couple whose real son
advanced robot capable of near-human emo-
plished in the real world; multi-touch
depicted in the film would conceivably be
ensure that all the futuristic technology
murder. Spielberg consulted with experts to
precrime's suitability for nationwide imple-
and all goes well until the pre-
crimp the division, hoping to prove
Tom Cruise stars as the confident
captain of the division, hoping to prove
prefence of sympathetic flight attendant
terminal, complete with a love interest in
As the
leaves him stranded in
in bureaucratic limbo. As the
activities technology, AI is a fairy tale wrapped
among frustrations with the limits of special
effects technology. AI is a fairy tale wrapped
in a futuristic dystopian sci-fi thriller. Young
David (Haley Joel Osment) is a mecha, an
advanced robot capable of near-human emo-
tions, taken in by a couple whose real son
has been stricken by disease. David's happy
existence is threatened when their son
recovers and returns home, easily winning
the competition for mother's affections.

Determined to win back his mother's love,
David sets out on a quest to become a real
boy, joined along the way by fellow mecha
Giorgio Joe (Jude Law dialing up the charm,
channeling Gene Kelly and Fred Astaire).

DIR/SCR/PROD Steven Spielberg, based
on the story “Superboys Last All Summer
Long” by Brian Aldiss; PROD Bonnie
Curtis, Kathleen Kennedy. US, 2001, color,
146 min. RATED PG-13 (M)

MINORITY REPORT

Sun, Aug 9, 2:30; Mon, Aug 10, 4:00; Tues,
Aug 11, 7:00; Thurs, Aug 13, 7:00
The year is 2054, and Washington, D.C., is
especially crime-free thanks to the Precrime
division of the police force, where three isolo-
ted psychics, the “pre-cogs,” enable cops to
prehend criminals before they commit

 crimes. Tom Cruise stars as the confident
captain of the division, hoping to prove
Precrime's suitability for nationwide imple-
mentation, and all goes well until the pre-
cogs inexplicably implicate him in a future
murder. Spielberg consulted with experts to
ensure that all the futuristic technology
depicted in the film would conceivably be
developed in the real world; multi-touch

c Compromise (Jude Law dialing up the charm,
channeling Gene Kelly and Fred Astaire).

DIR/SCR/PROD Steven Spielberg; SCR Steven
Zaillian, based on the novel by Thomas
Keneally; PROD Branko Lustig, Gerald R.
Molen. US, 1993, b&w and color, 195
min. In English, Hebrew, German and
Polish with English subtitles. RATED R (M)

A.I.: ARTIFICIAL INTELLIGENCE

Sat, Aug 1, 3:00; Sun, Aug 2, 12:30
originally developed by Stanley Kubrick, who
passed the project to Spielberg in the ’80s.
Amid frustrations with the limits of special
effects technology, AI is a fairy tale wrapped
in a futuristic dystopian sci-fi thriller. Young
David (Haley Joel Osment) is a mecha, an
advanced robot capable of near-human emo-
tions, taken in by a couple whose real son
has been stricken by disease. David's happy

THE TERMINAL

Fri, Aug 14, 4:10; Sat, Aug 15, 4:45; Sun, Aug 16,
2:30; Mon, Aug 17, 4:10; Wed, Aug 19, 6:45;
Thurs, Aug 20, 4:10

The incredible true story of Frank Abagnale,
Jr., who successfully passed himself off as an
airline pilot, a doctor, and a lawyer, and mas-
terfully forged checks to con the airlines out
of nearly 3 million dollars… all before his
21st birthday. It’s the swinging ’60s, and for a
time the sky is the limit for the opportunis-
tic wunderkind, but eventually the long arm
of the law catches up to him. Leonardo
DiCaprio stars as the young con man on the
run, and Tom Hanks is the embattled FBI
agent on his trail. Amy Adams and Elizabeth
Banks dazzle in the roles of sweet young
things who fall under DiCaprio’s spell;
Bana leads the pan-European hit squad,
which includes brawny Daniel Craig, but-
toned-down Claran Hinds, bomb expert
Mathieu Kassovitz and master forger Hanns
Zischler. The team is ruthlessly focused on
the mission, but as the bodies pile up and
collateral damage mount, the feeling that
violence just begets more violence becomes
hard to shake for Bana.

DIR/PROD Steven Spielberg; SCR Tony Kushner, Eric Roth,
based on Vengeance by George Jonas;
PROD Kathleen Kennedy, Barry Mendel,
Colin Wilson. US, 2005, color, 164 min. In
English, German, French, Hebrew and
Arabic with English subtitles. RATED R (M)
FREE SCREENINGS!

Wednesdays at 7:00pm, July 8 - August 12

This summer, AFI Silver will once again host the National Institutes of Health (NIH) Office of Science Education’s (OSE) exciting public program, Science in the Cinema. This six-week series offers a different film with a medical or science-related theme every Wednesday. An audience Q&A session with a guest expert follows each screening. Admission is FREE!

July 8: YESTERDAY (2004)  

July 29: INHERIT THE WIND (1960)  
August 5: ROMULUS, MY FATHER (2007)  

Science in the Cinema is open to the general public and intended for a broad range of individuals interested in movies, science and medicine. For more information on this year’s lineup of films and guest speakers, visit AFI.com/Silver or www.science.education.nih.gov/cinema

All films will be shown with open captions for the deaf and hard of hearing and American Sign Language interpreters will be available for the post-film discussions. Those requiring reasonable accommodations to participate should contact OSE at least five days prior to the event:
Email: moorec@mail.nih.gov   Phone: 301.402.2470   TTY: 301.496.9706

Tickets are ONLY available from the AFI Silver box office on the day of the screening. Reservations cannot be made by phone. There is a limit of four tickets per person, on a first-come, first-served basis. The AFI Silver box office opens 30 minutes before the first film of each day.

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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!

### July

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<td>THE THIN MAN 12:45</td>
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<td>NH: YESTERDAY 7:00</td>
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<td>AFTER THE THIN MAN 5:00</td>
<td>THE CHINA SYNDROME 1:30</td>
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<td>SAVING PRIVATE RYAN 3:30</td>
<td>THE 400 BLOWS 7:00</td>
<td>GHOSTBUSTERS 9:05</td>
<td>SHOOT THE PIANO PLAYER 7:00</td>
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<td>THE THIN MAN GOES HOME 5:00</td>
<td>MISSISSIPPI MERIDIAN 12:20</td>
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<td>WHO FRAMED ROGER RABBIT 9:10</td>
<td>THE TERMINAL 12:30</td>
<td>THE THIN MAN GOES HOME 5:00</td>
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<td>TRAFFIC 2:15</td>
<td>THE TERMINAL 12:30</td>
<td>THE BRIDE WORE BLACK 9:00</td>
<td>THE BRIDE WORE BLACK 9:00</td>
<td>THE TRANSFORMERS: THE MOVIE 7:10</td>
<td>THE BRIDE WORE BLACK 9:00</td>
<td>THE BRIDE WORE BLACK 9:00</td>
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<tr>
<td>WHO FRAMED ROGER RABBIT 5:00</td>
<td>THE WILD CHILD 5:00</td>
<td>THE BRIDE WORE BLACK 9:00</td>
<td>THE WILD CHILD 5:00</td>
<td>BED AND BOARD 7:00</td>
<td>THE BRIDE WORE BLACK 9:00</td>
<td>THE WILD CHILD 5:00, 9:15</td>
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<tr>
<td>LAWRENCE OF ARABIA 7:30</td>
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**Color Key:**
- Totally Awesome 3: More Films of the 1980s
- Special Engagement: LAWRENCE OF ARABIA
- The Thin Man at 75
- The Films of François Truffaut, Part I
- AFI Life Achievement Award Retrospective: Michael Douglas
- Steven Spielberg Retrospective, Part II
- NIH Science in the Cinema

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**Opens August 7!**
WHATEVER WORKS
OPEN S JULY 3
Check AFI.com/ Silver for daily showtimes
Woody Allen returns to New York with an offbeat comedy about crotchety misanthrope Larry David and naïve, impressionable young runaway from the south Evan Rachel Wood. When her uptight parents—Patricia Clarkson and Ed Begley, Jr.—arrive to rescue her, they are quickly drawn into wildly unexpected romantic entanglements. Everyone discovers that finding love is just a combination of lucky chance and appreciating the value of whatever works. Across five decades, Woody Allen’s films have been synonymous with New York. After four films shot in Europe, he returned to his hometown for this film. Says Allen, “It was great to be back in Manhattan shooting a comedy and especially with such a gifted cast. I’m very lucky.” (Note courtesy Tribeca Film Festival) DIR/ SCR Woody Allen; PROD Letty Aronson, Stephen Tenenbaum. US/ France, 2009, color, 92 min. RATED PG-13

CHÉRI
OPEN S JULY 3
Check AFI.com/ Silver for daily showtimes
It is turn of the century in Belle Epoque Paris and a scandalous romp is underway. The sensational tale begins as the ravishing Lea (Michelle Pfeiffer) contemplates retirement from her renowned stature as Paris’s most envied seductress to the rich and famous. Her plans are cut short when she is approached by a former courtesan and arch rival, the barb-throwing gossip Charlotte Peloux (Kathy Bates), who encourages Lea to teach her disaffected 19 year-old son—a bon vivant nicknamed “Chéri” (Rupert Friend)—a thing or two about women. The resulting escapades involve power struggles over sex, money, age and society—and, unexpectedly, love itself—as a boy who refuses to grow up collides with a woman who realizes she cannot stay young forever. DIR Stephen Frears; SCR Christopher Hampton, after the novels by Colette; PROD Andras Hamori, Bill Kenwright, Thom Mount, Tracey Seaward. UK/ Germany, 2009, color, 100 min. RATED R

(500) DAYS OF SUMMER
OPEN S JULY 24
Check AFI.com/ Silver for daily showtimes
Boy meets girl. Boy falls in love. Girl doesn’t. This post modern love story is never what we expect it to be—it’s thorny yet exhilarating, funny and sad, a twisted journey of highs and lows that doesn’t quite go where we think it will. When Tom (Joseph Gordon-Levitt), a hapless greeting card copywriter and hopeless romantic, is blindsided after his girlfriend Summer (Zooey Deschanel) dumps him, he shifts back and forth through various periods of their 500 days “together” to try to figure out where things went wrong. His reflections ultimately lead him to finally rediscover his true passions in life. DIR Marc Webb; SCR Scott Neustadter, Michael H. Weber; PROD Mark Waters, Jessica Tuchinsky, Mason Novick, Steven J. Wolfe. US, 2009, color, 95 min. RATED PG-13