



AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER
APRIL 16 - JULY 1

AFI Honoree Retrospective
MIKENICHOLS
38TH AFI LIFE ACHIEVEMENT AWARD

Akira Kurosawa Centennial

Michael Caine: A Class Act

**Korean & International Disability
Film Festivals**

AFI | SILVER
Discovery CHANNEL | DOCS
Documentary Festival
June 22-27, 2010

Plus More:
Orson Welles
Federico Fellini
Elia Kazan

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LOOK FOR THE

AFI Member passes accepted for designated screenings. To find out how to become a Member of AFI, see page 14.

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AKIRA KUROSAWA CENTENNIAL, PART I

MAY 15 - JUNE 21



Picture Courtesy of Janus Films

“The term ‘giant’ is used too often to describe artists. But in the case of Akira Kurosawa, we have one of the rare instances where the term fits. His films had an awe-inspiring power, physical and graphic. His indelible compositions seemed to have been burned into the screen. He defined a sense of possibility in movies.”

— Martin Scorsese


To celebrate the centennial of one of the most influential filmmakers in the world, AFI Silver presents a two-part, career-spanning retrospective of the films of Japanese filmmaker Akira Kurosawa (1910-1998). The writer and director of some 30 feature films, all distinguished by an uncommon blend of artistry, invention, and—significantly—entertainment value, Kurosawa enjoyed a nearly 50-year career in movies that remains unsurpassed in its sustained quality and achievement—perhaps the greatest “win streak” a filmmaker has ever had.

“A sort of pop culture prophet, Akira Kurosawa was more than the first Japanese director—or, indeed, the first Asian director—to achieve an international reputation. Kurosawa’s remarkable Global Village synthesis of disparate cinematic and literary traditions was itself instrumental in revitalizing the Hollywood genre film, and not just in Hollywood. Kurosawa fused Eisenstein’s graphic sweep and rhythmic montage with Ford’s nostalgic esprit de corps, and his own disciples are legion: Sam Peckinpah, Sergio Leone, George Lucas, Walter Hill, John Woo and just about anyone who has ever used the widescreen format with a modicum of pizzazz.”

—J. Hoberman, *The Village Voice*

SPECIAL THANKS TO JANUS FILMS AND THE JAPAN FOUNDATION FOR MAKING THIS SERIES POSSIBLE.

All films in Japanese with English subtitles.

 AFI Member passes will be accepted at all films in the Akira Kurosawa series

NO REGRETS FOR OUR YOUTH

SAT, JUN 5, 12:45; SUN, JUN 6, 12:45

In Akira Kurosawa’s first film after the end of World War II, Setsuko Hara gives an astonishing performance as Yukie, the only female protagonist in Kurosawa’s body of work and one of his strongest heroes. Transforming herself from genteel bourgeois daughter to independent social activist, Yukie traverses a tumultuous decade in Japanese history. (Note courtesy of *The Criterion Collection*.) **DIR/SCR Akira Kurosawa; SCR Eijirō Hisaita; PROD Keiji Matsuzaki. Japan, 1946, b&w, 110 min. NOT RATED** 




Picture Courtesy of Janus Films

NO REGRETS FOR OUR YOUTH

ONE WONDERFUL SUNDAY

SAT, MAY 15, 12:30; SUN, MAY 16, 12:30

This affectionate paean to young love is also a frank examination by Akira Kurosawa of the harsh realities of postwar Japan. During a Sunday trip into war-ravaged Tokyo, Yuzo and Masako look for work and lodging, as well as affordable entertainments to pass the time. Reminiscent of Frank Capra’s social-realist comedies and echoing contemporaneous Italian neorealism, this film touchingly offers a sliver of hope in dark times. (Note courtesy of *The Criterion Collection*.) **DIR/SCR Akira Kurosawa; SCR Keinosuke Uekusa, PROD Sōjirō Motoki. Japan, 1947, b&w, 108 min. NOT RATED** 




Picture Courtesy of Janus Films

ONE WONDERFUL SUNDAY

I LIVE IN FEAR

SAT, MAY 29, 5:15; SUN, MAY 30, 5:20

Obsessed with his fear of nuclear annihilation, industrialist Toshiro Mifune resolves to move his entire family—wife, children and mistresses—to a farm in Brazil. Concerned about his mental health, not to mention the estate, the family takes their patriarch to court, where counselor Takashi Shimura hears both sides. Made just 10 years after the atomic bombings of Hiroshima and Nagasaki, this film is a remarkable psychological portrait of postwar Japan in a time of mounting Cold War anxiety. “One of Kurosawa’s most underrated ... among the most memorable: eerie, troubling and haunting.” —Jonathan Rosenbaum **DIR Akira Kurosawa; SCR Shinobu Hashimoto, Hideo Oguni; PROD Sōjirō Motoki. Japan, 1955, b&w, 103 min. NOT RATED** 

“In **DRUNKEN ANGEL**, Kurosawa devised a style that somehow combined the formal restraint of traditional Japanese cinema with the irreverence and nervous energy of Hollywood movies: it looked entirely new, like nothing else Eastern or Western.”

—Terrence Rafferty, *The New York Times*



Picture Courtesy of Janus Films

DRUNKEN ANGEL

SAT, MAY 22, 3:00; SUN, MAY 23, 2:45; WED, MAY 26, 7:00

Gangster Toshiro Mifune, wounded in a street fight, calls on alcoholic doctor Takashi Shimura. He gets patched up, but then comes the bad news for the cocky gangster: he has tuberculosis. Undone by the diagnosis, Mifune lashes out at the world around him. This film was the first collaboration between Kurosawa and Mifune, who would go on to appear in more than a dozen more films for the director. **DIR/SCR Akira Kurosawa; SCR Keinosuke Uekusa; PROD Sôjirô Motoki.** Japan, 1948, b&w, 98 min. **NOT RATED**

SCANDAL

SUN, MAY 30, 12:30; MON, MAY 31, 12:30

While staying in a remote mountain village, painter Toshiro Mifune gives lost tourist Shirley Yamaguchi a lift on his motorcycle. Unbeknownst to him, she is a famous pop star. When tabloid journalists spot the two together and print a scandalous story in their magazine, Mifune retains lawyer Takashi Shimura for a lawsuit. Inspired in part by a real-life incident involving Kurosawa and actress Hideko Takamine, the film is a critique of the unfettered liberties of Japan's postwar press, and a fascinating courtroom drama. "The most intense moment of the film, the trial scene, is so good—one wonders at Kurosawa's never again taking his camera into the courtroom. Kurosawa makes the most of it." —Film scholar Donald Richie **DIR/SCR Akira Kurosawa; SCR Ryûzô Kikushima; PROD Takashi Koide.** Japan, 1950, b&w, 105 min. **NOT RATED**

RASHÔMON

FRI, JUN 4, 7:00; SAT, JUN 5, 7:15; TUE, JUN 8, 7:00; THU, JUN 10, 7:00

The murder of a man and the rape of his wife in a forest grove—seen from four different perspectives. Kurosawa's meditation on the nature of "truth" transformed narrative cinema as we know it. Winner of the Golden Lion, 1951 Venice Film Festival and an Honorary Oscar as Best Foreign Language Film, 1952 Academy Awards. **DIR/SCR Akira Kurosawa; SCR Shinobu Hashimoto; PROD Minoru Jingô.** Japan, 1950, b&w, 88 min. **RATED PG-13**

THE IDIOT

SUN, JUN 6, 3:45; MON, JUN 7, 6:30

Kurosawa's ambitious transposition of Dostoyevsky's 19th century Russian novel to post-WWII Japan was originally four and a half hours long before the studio forced cuts. Masayuki Mori is a changed man; shaken by his recent near-death experiences, he is rendered incapable of anything but utter candor—an idiot, in the eyes of society. He becomes embroiled in a love triangle involving old friend Toshiro Mifune, Minoru Chiaki and the dangerously alluring Setsuko Hara. "Shows an artist at the peak of his powers. Kurosawa's adeptness at complex, lengthy set pieces and his penchant for elegant visual patterning are apparent from first frame to last. He rigorously maintains an air of dreamlike fragility throughout, so different from his usually more direct approach." —Film critic Michael Koresky **DIR/SCR Akira Kurosawa; SCR Ejirô Hisaita, based on the novel by Fyodor Dostoevsky; PROD Takashi Koide.** Japan, 1951, b&w, 166 min. **NOT RATED**



Picture Courtesy of Janus Films

IKIRU

SAT, JUN 12, 2:30; SUN, JUN 13, 7:30; MON, JUN 14, 6:45; WED, JUN 16, 6:45

The apotheosis of the great Everyman actor Takashi Shimura, here playing a 30-year veteran City Hall bureaucrat who, after a diagnosis of terminal cancer, comes to appreciate his life for the first time. Ingeniously structured in two parts—Shimura's final months, a mix of hard reflection, carefree spontaneity and inspired last-gasp effort; and in flashback, with his colleagues only imperfectly understanding the man and his actions—Kurosawa's moving film ranks among his finest achievements. "I think this is one of the few movies that might actually be able to inspire someone to lead their life a little differently." —Roger Ebert **DIR/SCR Akira Kurosawa; SCR Shinobu Hashimoto, Hideo Oguni; PROD Sôjirô Motoki.** Japan, 1952, b&w, 143 min. **NOT RATED**

SEVEN SAMURAI

FRI, JUN 18, 4:00, 8:00; SAT, JUN 19, 1:00, 5:00, 9:00; SUN, JUN 20, 1:00, 5:00, 9:00

Hailed as one of the greatest films of all time, it has spawned numerous adaptations, imitations and homages—among the most notable are *THE MAGNIFICENT SEVEN* and *THE WILD BUNCH*—but remains unsurpassed in its virtuosity. Farmers in a small hamlet hire seven ronin—displaced samurai—to protect them from pillagers. Though the village can only offer food in payment, each samurai takes on the near-suicidal mission for his own personal reasons. Of the many Kurosawa films in which the great actor Toshiro Mifune appeared, he cited his performance here as the antic, desperate Kikuchiyo as his all-time favorite. **DIR/SCR Akira Kurosawa; SCR Shinobu Hashimoto, Hideo Oguni; PROD Sôjirô Motoki.** Japan, 1954, b&w, 207 min. **NOT RATED**



Picture Courtesy of Janus Films

THRONE OF BLOOD

SAT, JUN 19, 5:00; SUN, JUN 20, 12:45; MON, JUN 21, 6:45

Kurosawa's adaptation of *Macbeth* finds Toshiro Mifune in feudal Japan as a victorious warlord who becomes obsessed with and ultimately enslaved by his quest for power. When he becomes lost in a labyrinthine forest, Mifune encounters an old woman who prophesies that he will ascend to the throne. But when his calculating wife cajoles him into taking the throne by force, a series of bloody events, and unexpected twists, ensue. **DIR/SCR/PROD Akira Kurosawa; SCR Shinobu Hashimoto, Ryûzô Kikushima, Hideo Oguni, based on Macbeth by William Shakespeare; PROD Sôjirô Motoki.** Japan, 1957, b&w, 110 min. **NOT RATED**



Picture Courtesy of Janus Films

MICHAEL CAINE: A CLASS ACT

MAY 14 - JULY 1



“First of all I choose the great roles, and if none of those come I choose the mediocre ones, and if none of those come I choose the ones that pay the rent.”

—Michael Caine

Repeatedly told that he didn't sound “posh” enough to cut it as an actor, South London-born Michael Caine—né Maurice Micklewhite, the son of a fishmonger—became an international star after his career-making turn in *ZULU*—ironically, playing an effete, upper-class army officer (which he did impeccably). His stardom was well earned; the 30-year-old Caine had toiled in live theater and television for a full decade before his big break arrived. These early experiences may be contributing factors to Caine's lengthy, varied résumé—stardom arrived late and in the face of so much discouragement, it seems the hard-working Caine resolved to stay on top once he got there. The result has been 50 years of consistent film work, both starring roles and supporting character assignments, with Caine always finding his way into his character and audiences always coming away pleased. Still going strong today, Caine can be seen in international blockbusters such as *THE DARK KNIGHT* as well as inventive independent efforts like this spring's *HARRY BROWN*—a hard-edged thriller that returns Caine to his cockney roots.

In anticipation of Caine's latest, AFI Silver presents a selection of his greatest, a 20-film retrospective spanning the beloved actor's career.

AFI Member passes will be accepted at all films in the Michael Caine series

THE IPCRESS FILE

FRI, MAY 14, 9:15; SAT, MAY 15, 10:10; THU, MAY 20, 9:15
Looking for a different spin on the spy genre, Harry Saltzman, co-producer on the early James Bond films (and *LOOK BACK IN ANGER*, a huge influence on Caine's generation), cast Caine as the bespectacled Harry Palmer, unimposing and put-upon by his hardcase superiors. Palmer may be a working stiff, but he's a wisecracking 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 is called on 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. Caine's first iconic role, it led to his casting as Austin Powers's father in *GOLDMEMBER*. **DIR Sidney J. Furie; SCR W.H. Cananway, James Doran, based on the novel by Len Deighton; PROD Harry Saltzman. UK, 1965, color, 109 min. NOT RATED** 🍷

ZULU

SAT, MAY 15, 2:45; SUN, MAY 16, 2:45

Director Cy Endfield to struggling actor Michael Caine: “It was the worst screen test I've ever seen, but you've got the part ... don't ask me why.” Thus a great career was born. Endfield's epic re-creation of the 1879 Battle of Rorke's Drift pits Caine's upper-crust and aloof Lt. Gonville Bromhead against Stanley Baker's Lt. John Chard, a commoner popular with the men in camp. But when the 100-odd British soldiers must hold out against a force of 4,000 Zulu warriors, it will require the best from Caine, Baker and company. Spectacular photography, must-be-seen-on-the-big-screen battle scenes and John Barry's haunting soundtrack make for a stirring cinematic experience. **DIR/SCR/PROD Cy Endfield; SCR John Prebble; PROD Stanley Baker. UK, 1964, color, 138 min. In English and Zulu with English subtitles. NOT RATED** 🍷



ZULU

ALFIE

FRI, MAY 21, 4:30; SAT, MAY 22, 7:30; SUN, MAY 23, 9:10
“My name is Alfie. I suppose you think you're gonna see the bleedin' titles now. Well, you're not so you can all relax.” So says Caine's cockney ladies' man directly to the camera, after leaving behind one of many “birds,” and on his way to meet the next. This poignant portrait of a charming rascal who, in his wanton pursuit of pleasure, fails to achieve anything like happiness, became a touchstone of late-1960s cinema and a massive international hit, confirming Caine as an A-list talent. Jane Asher, Millicent Martin, Julia Foster, Vivien Merchant and Eleanor Bron are among Alfie's conquests, with Shelley Winters's voracious party girl the table-turner Alfie has coming to him. The outstanding jazz score is by sax man Sonny Rollins, the Burt Bacharach-Hal David theme song sung by then newcomer Cher. Nominated for four Oscars, including Best Picture, and Caine's first nod for Best Actor. **DIR/PROD Lewis Gilbert; SCR Bill Naughton. UK, 1966, color, 114 min. RATED PG** 🍷

GET CARTER

FRI, MAY 21, 9:30; SAT, MAY 22, 9:45; TUE, MAY 25, 7:00

“You're a big man, but you're in bad shape. With me it's a full-time job. Now behave yourself.” Caine's existential hard man Jack Carter is Gangster Number One in this hugely influential, neo-noir classic from talented writer/director Mike Hodges. Traveling up from London to Newcastle after his brother's mysterious death, Carter begins kicking ass and taking names in his search for the killer, uncovering layer upon layer of underworld betrayal, double dealing and secret sleaze. Caine is magnificent as the antihero—arguably the finest performance of his 50-year career. The minimalist, groovy, uniquely atmospheric score is by Roy Budd. **DIR/SCR Mike Hodges, based on the novel Jack's Return Home by Ted Lewis; PROD Michael Klinger, Michael Caine. UK, 1971, color, 112 min. RATED R** 🍷



GET CARTER

“Twisted *film noir* parody, and yet legitimate *film noir* mystery, PULP pulls off the neat trick of being a perfect example of the kind of film it's also parodying.”

—Film critic Paul Mavis



PULP

PULP

SUN, MAY 23, 7:15; TUE, MAY 25, 9:20; WED, MAY 26, 9:20
Caine is pulp fiction hack Mickey King, who, having left his wife and kids in Britain, is living a seedy existence in Malta, cranking out books by day and carousing at night. Offered a lucrative gig to ghost write the memoirs of a reclusive former Hollywood star with a scandalous past (a deliriously vulgar Mickey Rooney), Caine is soon pressed into detective duty, not unlike one of his own characters, and finds himself embroiled in a surreal intrigue of murder and corruption. The reteaming of *GET CARTER*'s star and director plays remarkably well as a comic companion piece to that film, and the wonderful cast includes Elizabeth Scott, Lionel Stander and Al Lettieri. **DIR/SCR Mike Hodges; PROD Michael Klinger, Michael Caine. UK, 1972, color, 95 min. RATED PG** 🍷

THE MAN WHO WOULD BE KING

FRI, MAY 28, 4:00; SAT, MAY 29, 2:30; SUN, MAY 30, 2:45; MON, MAY 31, 2:45

In his youth, John Huston dreamed of adapting this Rudyard Kipling adventure yarn with Clark Gable and Humphrey Bogart as the reprobate British soldiers who conquer and lose fictional Kafiristan. Decades later, the 70-year-old Huston realized his vision with the inspired casting of Sean Connery and Michael Caine as the bickering buddies, resulting in a comeback hit for Huston and an enduring fan favorite for movie lovers. Christopher Plummer plays Kipling, taking down the story as it's told to him by Caine, and look for Caine's wife, Shakira, as Connery's strong-willed bride. **DIR/SCR John Huston; SCR Gladys Hill, based on the story by Rudyard Kipling; PROD John Foreman. UK/US, 1975, color, 129 min. RATED PG** 🍷

FUNERAL IN BERLIN

SAT, MAY 29, 7:30; TUE, JUN 1, 7:00; THU, JUN 3, 7:00

Reprising the Harry Palmer character, Caine sets off to East Berlin to assist Soviet security attaché Oskar Homolka in his bid to defect. There he encounters Israeli secret agent Eva Renzi, on a mission to track down Nazi war criminals. Are they after the same man? Many twists, turns and double crosses add



FUNERAL IN BERLIN

to the intrigue in this cult favorite, directed by GOLDFINGER's Guy Hamilton. **DIR Guy Hamilton; SCR Evan Jones, based on the novel by Len Deighton; PROD Charles D. Kasher. UK, 1966, color, 102 min. In English and German with English subtitles. NOT RATED** 🍷

BILLION DOLLAR BRAIN

SAT, MAY 29, 9:45; MON, MAY 31, 5:20; WED, JUN 2, 7:00; THU, JUN 3, 9:15

Directorial madman Ken Russell takes the reins of the Harry Palmer franchise and delivers the zaniest and most outlandishly fun of the lot. Palmer is sent to Finland to infiltrate the shadowy, supercomputer-powered organization of a crazed Texas millionaire (Ed Begley) and derail his plans to foment WWII. Old friend Leo Newbigen (Karl Malden) has fallen prey to Begley's cult-like control, but Malden's lover, Anya (the lovely Françoise Dorleac, in her final performance), has other ideas. For the love-struck Palmer, she may be the woman with whom he can finally settle down and quit the spy game. Caine performed his own stunts, including hopping between ice floes on the frigid Baltic Sea (after which he retired from stunt work). **DIR Ken Russell; SCR John McGrath, based on the novel by Len Deighton; PROD Harry Saltzman. UK, 1967, color, 111 min. NOT RATED** 🍷

MONA LISA

SUN, MAY 30, 7:30; MON, MAY 31, 9:30; TUE, JUN 1, 9:15; WED, JUN 2, 9:15

As the thuggish London gang boss Mortwell, Caine presides over a lucrative prostitution and porn empire. When he hires hapless jailbird Bob Hoskins as a driver for call girl Cathy Tyson, the prickly twosome quickly get down to bickering, but in time discover that they oddly enjoy each other's company. But that's not part of the business plan in Mortwell's world. Writer/director Neil Jordan nails the neo-noir atmosphere, while Hoskins's nuanced turn as a little man with a big heart won him the Best Actor prize at the 1986 Cannes Film Festival, and an Oscar nomination. **DIR/SCR Neil Jordan; SCR David Leland; PROD Patrick Cassavetti, Stephen Woolley. UK, 1986, color, 104 min. RATED R** 🍷

SLEUTH

FRI, JUN 4, 4:20; SUN, JUN 6, 1:00; WED, JUN 9, 8:45

Twisty country house intrigue abounds as rich writer Laurence Olivier invites hairdresser-on-the-make Michael Caine for the weekend, with an eye on murderous revenge for Caine's affair with Olivier's wife, Eve Channing. But things are not what they seem. Joseph Mankiewicz directs from Anthony Shaffer's screen adaptation of his hit play. Best Actor Oscar nominations for both Olivier and Caine, but both lost to Marlon Brando for THE GODFATHER. "I thought I had an assistant, Michael... I see I have a partner." —Olivier's supercilious on-set praise to Caine, after nailing a particularly difficult scene. **DIR Joseph L. Mankiewicz; SCR Anthony Shaffer; PROD Morton Gottlieb. UK, 1972, color, 138 min. RATED PG** 🍷

CHILDREN OF MEN

FRI, JUN 4, 9:00; SAT, JUN 5, 9:15; TUE, JUN 8, 9:00; THU, JUN 10, 9:00

"The world has collapsed; only Britain soldiers on," blares the TV propaganda in 2027 London, a crumbling city host to riot squad brutality, terrorist bomb attacks and immigrant concentration camps. Cynical self-preservationist Clive Owen, a government paper pusher with an activist past, is pressured by a group of underground insurgents to forge transport papers for a very special person: a woman who may hold the key to the future. Julianne Moore, Chiwetel Ejiofor and Danny Huston contribute memorable supporting turns, as does Caine, as Owen's old hippie friend and confidant, Jasper. **DIR/SCR Alfonso Cuarón; SCR Timothy J. Sexton, David Arata, Mark Fergus, Hawk Ostby; PROD Mark Abraham, Eric Newman, Hilary Shor, Iain Smith, Tony Smith. Japan/UK/US, 2006, color, 109 min. RATED R** 🍷



CHILDREN OF MEN

LITTLE VOICE

SAT, JUN 5, 5:30; SUN, JUN 6, 5:30

Caine is aging Yorkshire talent agent Ray Say, a lifelong hard luck case who thinks he's finally hit the big time when he discovers his loudmouthed girlfriend Brenda Blethyn's oddball daughter, Jane Horrocks. She's practically a mute, but when she can be coaxed to sing she veritably channels the ghosts of Judy Garland, Shirley Bassey and Marilyn Monroe. Is this the big break Ray's always dreamed about? With Ewan McGregor as a sweetly shy telephone repairman, Horrocks's unlikely love interest. **DIR/SCR Mark Herman; PROD Elizabeth Karlsen. UK, 1998, color, 97 min. RATED R** 🍷



BILLION DOLLAR BRAIN

MICHAEL CAINE: A CLASS ACT

THE QUIET AMERICAN

SAT, JUN 12, 12:30; MON, JUN 14, 9:30; TUE, JUN 15, 9:00;
WED, JUN 16, 9:30

In 1952 Saigon, American aid worker Brendan Fraser arrives to find the tense city bracing for imminent conflict between rebel forces and the French occupying army. Caine's *London Times* correspondent has seen it all, and in Fraser he suspects he sees someone who is not all he claims to be. Director Phillip Noyce's adaptation of the Graham Greene novel ranks as one of the very best screen versions of the great writer's works. Best Actor Oscar nomination for Caine, his sixth. **DIR Phillip Noyce; SCR Christopher Hampton, Robert Schenkkan, based on the novel by Graham Greene; PROD Staffan Ahrenberg, William Horberg. Germany/US/UK/Australia/France, 2002, color, 110 min. In English, French and Vietnamese with English subtitles. RATED R** 🍷



Picture Courtesy of MGM

HANNAH AND HER SISTERS

HANNAH AND HER SISTERS

SAT, JUN 12, 7:45; SUN, JUN 13, 2:45; THU, JUN 17, 9:00

Woody Allen spins an Ophülsian roundelay from the lustings and longings of a New York family: sensible, grounded Mia Farrow has quit her stage career for motherhood; her husband, Michael Caine, secretly pines for Farrow's sensuous sister Barbara Hershey, who's stuck in a difficult relationship with moody painter Max von Sydow; meanwhile, her ex-husband and the father of her children, Allen, is drawn to her troubled sister Dianne Wiest, a nervous wreck with a coke habit. Should make for a fun Thanksgiving! Caine's fourth Oscar nomination resulted in his first win, but he wasn't on hand to receive it: he was on location in the Caribbean shooting *JAWS: THE REVENGE*. **DIR/SCR Woody Allen; PROD Robert Greenhut. US, 1986, color, 103 min. RATED PG-13** 🍷

EDUCATING RITA

SUN, JUN 13, 12:30; TUE, JUN 15, 6:45; THU, JUN 17, 6:45

Reunited with *ALFIE* director Lewis Gilbert after a lengthy dry patch, Caine gives one of his greatest performances as Frank Bryant, a dissolute alcoholic English professor brought back to life by student Julie Walters, a working-class woman with a husband and child who is determined to return to school and finish her degree. This gentle and joyful comedy earned Oscar nominations for both Caine and Walters, here making her screen debut after originating the role on stage. **DIR/PROD Lewis Gilbert; SCR Willy Russell. UK, 1983, color, 110 min. RATED PG** 🍷

THE ITALIAN JOB

FRI, JUN 18, 4:45; SAT, JUN 19, 3:00, SUN, JUN 20, 3:00

Cockney crook Charlie Croker (Caine), just out of the pen, visits his tailor, picks up his coupe and checks into a posh hotel to enjoy the affections of a bevy of paid-for beauties. Then he gets down to business. Enlisting the talents of aristocratic crime lord Mr. Bridger (Noël Coward) and chubby-chasing computer genius Prof. Peach (Benny Hill), Croker hatches a plot to hijack a busload of gold bullion in Turin, Italy, by way of a citywide traffic jam and Mini Cooper getaway. Genius! Which the movie's celebrated car chase certainly is. A beloved diversion in the UK (it's a Boxing Day TV tradition), the US cult appeal of this comic caper has steadily grown over the years. **DIR Peter Collinson; SCR Troy Kennedy-Martin; PROD Michael Deeley, Stanley Baker. UK, 1969, color, 99 min. In English and Italian with English subtitles. RATED G** 🍷

DRESSED TO KILL

FRI, JUN 18, 7:00; SUN, JUN 20, 9:30

Bored housewife Kate Miller (Angie Dickinson) deals with her sexual frustration through therapy with Dr. Elliott (Michael Caine) and then, more directly, through an anonymous afternoon affair. Things quickly become complicated, though, and soon a call girl (Nancy Allen) and Kate's son (Keith Gordon) have entered the illicit picture. Brian De Palma's super-stylized mystery is an erotic thriller to end all erotic thrillers and gives Caine a plum role as Kate's sly celebrity therapist. **DIR/SCR Brian De Palma; PROD George Litto. US, 1980, color, 105 min. RATED R** 🍷



Picture Courtesy of MGM

DRESSED TO KILL

THE PRESTIGE

FRI, JUN 18, 9:15; SAT, JUN 19, 9:30; MON, JUN 21, 9:00

Michael Caine plays John Cutter, an engineer of magic tricks who bears witness to a blood feud between two rival magicians (Hugh Jackman and Christian Bale) at the start of the 20th century. Director Christopher Nolan (best known for pulling a magic trick of a different sort: revitalizing the Batman films) spins a complex tale of intrigue and mystery with surprisingly powerful humanity. Featuring Scarlett Johansson and an enigmatic David Bowie as Nikola Tesla, with sumptuous cinematography by AFI Conservatory alum Wally Pfister. **DIR/SCR/PROD Christopher Nolan; SCR Jonathan Nolan, based on the novel by Christopher Priest; PROD Aaron Ryder, Emma Thomas. US/UK, 2006, color, 130 min. RATED PG-13** 🍷



Picture Courtesy of Everett Collection

THE PRESTIGE

THE CIDER HOUSE RULES

TUE, JUN 29, 7:00; WED, JUN 30, 7:00

In Depression-era Maine, Caine's kindly and quirky sDr. Larch presides over St. Cloud's orphanage, where lifelong resident Tobey Maguire has become a kind of head boy/heir apparent, though he longs to get out and see the world. When Paul Rudd and girlfriend Charlize Theron arrive to see Dr. Larch about the help he is rumored to provide for girls in trouble—providing abortions—events are set into motion that will take Maguire out into the wider world and home again. Seven Oscar nominations, including wins for Caine (his second) and John Irving for the screenplay he adapted from his own novel. **DIR Lasse Hallström; SCR John Irving; PROD Richard N. Gladstein. US, 1999, color, 126 min. RATED PG-13** 🍷

LAST ORDERS

WED, JUN 30, 9:10; THU, JUL 1, 7:00

Lifelong South London friends Bob Hoskins, Tom Courtenay and David Hemmings gather at the pub to mourn the passing of the departed leader of their pack, Michael Caine. Son Ray Winstone is there but widow Helen Mirren stays away, and in a series of crosscutting flashbacks, the complex, interconnected lives these friends have shared become clear. Director Fred Schepisi's adaptation of Graham Swift's Booker Prize-winning novel finds the bittersweet essence of remembrance, and the history-spanning, best-of-Britain cast is in fine form. **DIR/SCR/PROD Fred Schepisi; PROD Elisabeth Robinson. UK/Germany, 2001, color, 109 min. RATED R** 🍷



Picture Courtesy of Sony Pictures Repertory

LAST ORDERS

ELIA KAZAN: A CENTENNIAL RETROSPECTIVE, PART II

APRIL 24- MAY 24

One of the most celebrated, influential and, for some, controversial of American filmmakers, Elia Kazan (1909-2003) left a lasting legacy of films that both represent their era, reflecting the tastes and concerns of post-WWII America, and transcend it, taking on new meanings and resonances for audiences today. This retrospective includes celebrated Kazan titles like *ON THE WATERFRONT* and *SPLendor IN THE GRASS*, as well as some of his lesser-known works, including the too-rarely screened *AMERICA, AMERICA*.

AFI Member passes will be accepted at all films in the Elia Kazan series except where noted



Picture Courtesy of Sony Pictures Repertory

ON THE WATERFRONT

ON THE WATERFRONT

SUN, MAY 23, 12:30; MON, MAY 24, 7:00

"I coulda been a contenduh," agonizes ex-boxer Marlon Brando as he gets mixed up in corruption and murder in a Hoboken longshoreman's union, thanks to his brother, Mob mouthpiece Rod Steiger. When he's forced to face his victim's sister, Eva Marie Saint (in her first film role), Brando incarnates a new American film archetype, the sensitive man of few words. His minimalist dialogue scenes with Saint arguably top even the legendary cab confrontation with Steiger. "If there is a better performance by a man in the history of film in America, I don't know what it is," Kazan said. Eight Oscar wins, including Best Picture, Director, Actor, Supporting Actress, Screenplay and Cinematography. **DIR Elia Kazan; SCR Budd Schulberg; PROD Sam Spiegel. US, 1954, b&w, 108 min. NOT RATED**

AMERICA, AMERICA

SAT, APR 24, 3:00; SUN, APR 25, 3:00

"My name is Elia Kazan. I am a Greek by blood, a Turk by birth and an American because my uncle made a journey." Elia Kazan's rarely seen epic tribute to his immigrant origins is biblical in its simplicity, its fervor and its power. Recounting the odyssey of Kazan's uncle, Stavros Topouzoglou (first time actor Stathis Giallelis), from the Old World to the New, it's an ode to the wave of immigrants who, at the turn of the century, escaped oppression and poverty in Europe to find a new home on these shores. The film is anchored by brilliant performances, Haskell Wexler's evocative photography and an extraordinary climax—the arrival at Ellis Island. **DIR/SCR/PROD Elia Kazan, based on his book. US, 1963, b&w, 174 min. NOT RATED**

BABY DOLL

SAT, MAY 1, 4:15

The sexiest movie of 1956, this film created a vogue for erotic pajamas and made Carroll Baker one of the sex symbols of the decade. Often considered the best screen transposition of Tennessee Williams's plays (Kazan wrote the screenplay), it is also a continuing demonstration of Kazan's ability to create movie myths. Baker became famous as the willful, thumb-sucking child bride of Karl Malden in this film, and the sexpot image Kazan forged for her has remained with her ever since. Also featuring great performances by Baker, Malden and Eli Wallach as a foxy Italian-American newcomer sniffing around Malden's decrepit Old South plantation. **DIR/PROD Elia Kazan; SCR/PROD Tennessee Williams. US, 1956, b&w, 114 min. NOT RATED**



BABY DOLL

Picture Courtesy of AFI Stills Collection

RESTORED 35MM PRINT!

A FACE IN THE CROWD

SUN, MAY 2, 3:00

Acid satire of the mass media, including advertising, TV and the packaging of politicians, as guitar-plucking Andy Griffith rockets from an Arkansas jail to TV stardom with the help of journalist-turned-publicist Patricia Neal's intense coaching and connections. The other great collaboration between director Kazan and screenwriter Budd Schulberg, coming just a few years after their triumph with *ON THE WATERFRONT*. Featuring a pre-grouchy Walter Matthau as the mustachioed nice-guy writer and Lee Remick, in her screen debut, as a baton-twirling Southern belle. Print courtesy of the UCLA Film & Television Archive. Preservation funded by The Film Foundation. **DIR/PROD Elia Kazan; SCR Budd Schulberg. US, 1957, b&w, 125 min. NOT RATED**



A FACE IN THE CROWD

Picture Courtesy of AFI Stills Collection

MAN ON A TIGHTROPE

SAT, MAY 8, 4:00

In post-WWII Czechoslovakia, circus owner Fredric March plots his escape to freedom, using his troupe's innocuous guise as entertainers to con their way past the border guards and into the American zone of Germany. But that may be the easy part. Complications are presented by March's straying wife, Gloria Grahame, and his willful daughter Terry Moore's affection for circus hand Cameron Mitchell, whom March suspects may be a spy for the secret police. "The whole point of the circus is that these are the least uniform, the most individualistic, the oddest, the most eccentric, the most widely 'deviationist' of any people. This is an ode to individualism!"—Elia Kazan **DIR Elia Kazan; SCR Robert E. Sherwood, based on the story International Incident by Neil Paterson; PROD Robert L. Jacks. US, 1953, b&w, 105 min. In English and German with English subtitles. NOT RATED**



Picture Courtesy of Everett Collection

MAN ON A TIGHTROPE

SPLendor IN THE GRASS

SAT, MAY 15, 5:30; TUE, MAY 18, 7:00

"No nice girl feels like that." Small-town repression in eve-of-the-Depression Kansas keeps the teenage love of Warren Beatty and Natalie Wood unconsummated and tension-filled, until Beatty's dalliance with another sends Woods over the edge. Beatty's magnificent screen debut launched him to big-time stardom—at the age of 24—while Wood's bravura performance earned her her second Oscar nomination. The outstanding cast includes Pat Hingle as Beatty's overbearing father and Barbara Loden as his wild-hearted flapper sister. Kazan's direction is in peak form, and screenwriter William Inge won an Oscar for his sensitive, savvy screenplay. **DIR/PROD Elia Kazan; SCR William Inge. US, 1961, color, 124 min. NOT RATED**

“Strange and beautiful!
The movie couldn't have greater
present-tense resonance.”

—David Denby, *The New Yorker*

50TH ANNIVERSARY! NEW 35MM PRINT!

WILD RIVER

SUN, MAY 16, 5:30; WED, MAY 19, 8:30

TVA man Montgomery Clift flies to rural Tennessee on a mission: to coax octogenarian Jo Van Fleet to vacate her island homestead in the name of progress and an imminent dam project. In the course of their debate he discovers an unexpected respect for her point of view, and an affinity for her granddaughter Lee Remick. Unappreciated at the time of its release, the film has grown in stature as one of Kazan's finest. "[A]n important motion picture. In studying a slice of national socioeconomic progress (the Tennessee Valley Authority of the early 1930s) in terms of people (those who enforced vs. those who resisted), it catches something timeless and essential in the human spirit and shapes it in the American image." —*Variety*, 1960 **DIR/PROD Elia Kazan; SCR Paul Osborn, based on the novel by William Bradford Huie and Borden Deal. US, 1960, color, 110 min. NOT RATED**

LARGER THAN LIFE: ORSON WELLES, PART II

APRIL 16 - MAY 9

The life and career of Orson Welles (1915-1985) sometimes seem to comprise many lives, multiple careers, endless possibilities and just as many hopes dashed. Emboldened by early success and shocking self-confidence, Welles went from whiz kid to has-been perhaps quicker than any boy genius before or since—which for Hollywood is really saying something. But even after the studios effectively barred him from directing—just a few short years after his astonishing debut, *CITIZEN KANE*, a film ahead of its time then and of enduring genius now—Welles pressed on, went abroad for funding, and still got his films made.

The second half of this retrospective series includes Welles's celebrated adaptations of Shakespeare and the rarely screened *CHIMES AT MIDNIGHT*, his underappreciated adaptation of Franz Kafka's *The Trial*, the 1958 film noir/neo-noir link, *TOUCH OF EVIL*, plus cult favorites *MR. ARKADIN* and *F FOR FAKE*.

AFI Member passes will be accepted at all films in the Orson Welles series

MACBETH

SAT, APR 17, 12:30; SUN, APR 18, 6:05;
MON, APR 19, 7:00; TUE, APR 20, 7:00

Welles described his spare, studio-bound version of the Shakespeare classic as "a violently sketched charcoal drawing of a great play." Impressionistically adapted and expressionistically shot, Welles's version emphasizes the black magic behind Macbeth's deeds (greatly expanding the witches' roles), and the Faustian horror when the time comes for reckoning. Of note: The other great film on journeyman cinematographer John L. Russell's résumé is Hitchcock's *PSYCHO*. Print courtesy of UCLA Film and Television Archive. **DIR/SCR/PROD Orson Welles, based on the play by William Shakespeare. US, 1948, b&w, 107 min. NOT RATED**



MACBETH

Picture Courtesy of AFI Stills Collection

OTHELLO

FRI, APR 16, 6:30; SAT, APR 17, 6:15; SUN, APR 18, 12:45;
MON, APR 19, 9:15; TUE, APR 20, 9:15; THU, APR 22, 6:30
Shooting intermittently across four years, besieged by budgetary, script and casting problems every step of the way, Welles somehow wrung a unified and poetic film from this scattershot production. Notable for its free-wheeling handling of Shakespeare's play—it begins with Othello lying dead on a funeral bier and a caged Iago on display to the Venetian mob, then tells its story in flashback—Welles's version goes all-out baroque in its compositional madness, all tilted angles, moody lighting and monumental close-ups. Grand Prix, 1952 Cannes Film Festival. Print courtesy of the Library of Congress. **DIR/SCR/PROD Orson Welles, based on the play by William Shakespeare. US, 1952, b&w, 91 min. NOT RATED**

MR. ARKADIN ("CONFIDENTIAL REPORT" version)

SAT, APR 24, 12:45; MON, APR 26, 7:00;
WED, APR 28, 7:00

Shadowy European millionaire Mr. Arkadin (Welles), claiming to suffer from amnesia, hires shift American Robert Arden to investigate his past, sending him on a wild goose chase across the Old World. But the more Arden turns up, the less he understands. Welles cheekily mines his own filmography for material, from *CITIZEN KANE* to *THE STRANGER* to *THE THIRD MAN*, to an ultimately sinister end. Among the memorable grotesques Arden pumps for information about his client are Mischa Auer as the proprietor of a flea circus and Michael Redgrave as a flamboyant antiques dealer; a pre-GOLDFINGER Gert Fröbe cameos as a buffoonish policeman. **DIR/SCR/PROD Orson Welles; PROD Louis Dolivet. France/Spain/Switzerland, 1955, b&w, 93 min. NOT RATED**



MR. ARKADIN

Picture Courtesy of Janus Films

TOUCH OF EVIL

FRI, APR 23, 9:45; SAT, APR 24, 9:45; SUN, APR 25, 1:00,
9:45; TUE, APR 27, 9:45; THU, APR 29, 9:45

Despite Welles's decade away from a Hollywood director's chair, Charlton Heston prevailed in lobbying Universal to hire Welles to helm this landmark thriller. Renowned for its opening sequence—a long and intricate tracking shot, in which a car bomb planted on the Mexican side of a seedy border town explodes across the US border, witnessed by Mexican DA Heston and his American wife, Janet Leigh. The crime is on the turf of Welles's Sheriff Hank Quinlan, a hulking, sweaty, maniacal presence with his own perverse agenda. The 1998 director's cut restores Welles's cross-cutting narrative structure and more complex sound design, absent from the original. The colorful cast includes Marlene Dietrich, Mercedes McCambridge and Akim Tamiroff. **DIR/SCR Orson Welles, based on Badge of Evil by Whit Masterson; PROD Albert Zugsmith. US, 1958, b&w, 95 min. In English and Spanish with English subtitles. NOT RATED**

THE TRIAL

FRI, APR 30, 9:35; SAT, MAY 1, 7:20; SUN, MAY 2, 6:30

Welles renders Franz Kafka's unfinished novel into a satisfying cinematic whole, adding a bookended parable that finds the fractured fairy tale lurking inside the inexplicable persecution of K. (Anthony Perkins), a man accused of a crime but never told what it is. Subjected to ever-more-surreal episodes of harassment, insinuation and evasiveness, K. struggles to maintain his dignity despite the best efforts of temptresses Jeanne Moreau, Romy Schneider and Elsa Martinelli, various interrogations and beatings by strange men in black suits, and the unreassuring assurances of Welles's blustery "Advocate." **DIR/SCR Orson Welles, based on the novel by Franz Kafka; PROD Alexander Salkind. France/Italy/West Germany/Yugoslavia, 1962, b&w, 118 min. NOT RATED**



THE TRIAL

Picture Courtesy of Milestone Films

F FOR FAKE

SAT, MAY 1, 12:00; SUN, MAY 2, 12:45; MON, MAY 3, 7:00

"Welles's unclassifiable final completed film is a loving tribute to chicanery, deception, misdirection, scoundrels, sleight of hand, con artistry, dishonesty and flimflammy in all its myriad guises. It is, in other words, a valentine to filmmaking in general, and its larger-than-life creator in particular."

—*The Onion A.V.*

Club. Hired by the BBC to narrate a documentary on art forger Elmyr de Hory, Welles took over the project for himself, hybridizing the documentary with his own meditations on art and cinema, plus generous doses of humor. De Hory biographer Clifford Irving, soon to be embroiled in controversy for faking Howard Hughes's memoirs, is along for the ride. **DIR/SCR Orson Welles; PROD Dominique Antoine. France/Iran/West Germany, 1973, color, 85 min. In English, French and Spanish with English subtitles. NOT RATED**



F FOR FAKE

Picture Courtesy of Janus Films

CHIMES AT MIDNIGHT [aka FALSTAFF]

SAT, MAY 8, 7:00; SUN, MAY 9, 6:30

Orson Welles's unique and inventive take on Shakespeare's character Sir John Falstaff cribs from the handful of plays in which the beloved rogue appears to create a single work with Falstaff as the star, played by Welles with great comic brio and, perhaps, autobiographical pathos. The outstanding cast includes French icon Jeanne Moreau as Doll Tearsheet, Sir John Gielgud as the vexed King Henry IV and Washington, DC, Shakespeare Theatre regular Keith Baxter as Prince Hal. **DIR/SCR Orson Welles, based on Chronicles of England, Scotland, and Ireland by Raphael Holinshed and Henry IV, Henry V, Richard III and The Merry Wives of Windsor by William Shakespeare; PROD Angel Escolano, Emiliano Piedra, Harry Saltzman. France/Spain/Switzerland, 1965, b&w, 115 min. NOT RATED**



CHIMES AT MIDNIGHT

Picture Courtesy of AFI Stills Collection

THE FILMS OF FEDERICO FELLINI, PART II

APRIL 16 - MAY 13

2010 represents the 50th anniversary of *LA DOLCE VITA*, a landmark in cinema history, but just one of the signature works—alongside *LA STRADA*, *NIGHTS OF CABIRIA* and *8½*—of one of the



titans of international filmmaking, Federico Fellini (1920-1993). AFI Silver presents a career-spanning selection of Fellini's most important films, his canonical classics as well as several rarely screened gems.

SPECIAL THANKS TO THE ITALIAN CULTURAL INSTITUTE FOR MAKING THIS SERIES POSSIBLE.

AFI Member passes will be accepted at all films in the Federico Fellini series



LA DOLCE VITA

50TH ANNIVERSARY!

LA DOLCE VITA

FRI, APR 16, 8:30; SAT, APR 17, 2:45, 8:30; SUN, APR 18, 2:45, 8:20; WED, APR 21, 6:30*; THU, APR 22, 8:30

This sprawling, kaleidoscopic, bitingly satiric fresco of "the sweet life" in 1960s Rome follows tabloid gossip Marcello Mastroianni on his nighttime peregrinations among the city's nightclubs and cafés, with his enterprising photographer Paparazzo never far behind, and the beautiful Anouk Aimée always a step out of reach. Structured episodically, the memorable vignettes include a statue of Christ soaring by helicopter above Rome, Anita Ekberg's dip in the Trevi Fountain, a media circus around an alleged vision of the Madonna and the finale: a wild, depraved party followed by a melancholy morning on the beach. Fellini's first Cinemascope film gave currency to a new word (*paparazzi*), coined an international catch phrase (the title) and was a worldwide hit. Fifty years later, it has lost none of its powers of provocation or hard-bitten wisdom. Palme d'Or, 1960 Cannes Film Festival and four Oscar nominations in 1962, including Best Director, Screenplay and Art Direction, with a win for Costume Design.

DIR/SCR Federico Fellini; SCR Ennio Flaiano, Tullio Pinelli, Brunello Rondi; PROD Giuseppe Amato, Angelo Rizzoli. Italy/France, 1960, b&w, 174 min. In Italian, French and German with English subtitles. NOT RATED

Picture Courtesy of Everett Collection

8½

FRI, APR 23, 4:15, 7:00; SAT, APR 24, 7:00; TUE, APR 27, 7:00; THU, APR 29, 7:00

"All the confusion of my life ... has been a reflection of myself! Myself as I am, not as I'd like to be." In his films with Fellini, Marcello Mastroianni always registered as an alter ego for the director, but never more so than here, where he plays Guido, a director who, following an enormous hit, has no idea what his next film



8½

will be about. Creatively stifled and unsure how to proceed, Guido escapes into reverie, revisiting formative scenes from his past, indulging secret desires, and constructing fantasies both comforting and outrageous. This landmark film was nominated for five Oscars, winning for Best Foreign Language Film and Best Costumes. DIR/SCR Federico Fellini; SCR Ennio Flaiano, Tullio Pinelli, Brunello Rondi; PROD Angelo Rizzoli. Italy/France, 1963, b&w, 138 min. In English, Italian, French and German with English subtitles. NOT RATED

Picture Courtesy of Everett Collection

JULIET OF THE SPIRITS [Giulietta degli spiriti]

SUN, APR 25, 7:00; MON, APR 26, 9:10; WED, APR 28, 9:10

Fellini's distaff version of *8½* stars wife Giulietta Masina as a well-to-do housewife who experiences an existential crisis after she discovers her husband's infidelity. Seeking counsel from mediums, psychics and fortunetellers, she enters a world of the imagination, where she discovers, among the many unusual sights and characters, a better understanding of herself. DIR/SCR Federico Fellini; SCR Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Italy/France, 1965, color, 137 min. In Italian with English subtitles. NOT RATED



Picture Courtesy of Janus Films

JULIET OF THE SPIRITS

FELLINI SATYRICON

FRI, APR 30, 7:00; SAT, MAY 1, 9:45

"Rome. Before Christ. After Fellini." Petronius's collection of ribald tales from ancient Rome gets the Fellini treatment. Man-about-town Encolpio (Martin Potter) roams high and low through every strata of Roman society in pursuit of a slave boy stolen by his rival (Hiram Keller), experiencing all manner of erotic, sadomasochistic and depraved escapades. Events unfold episodically, but not logically—characters suffer various indignities, danger and even death only to appear later unscathed. The most dreamlike of Fellini's films—an accomplishment in itself—it ends eloquently, midsentence, like Petronius's fragmentary manuscript. DIR/SCR Federico Fellini; SCR Bernardino Zapponi, Brunello Rondi, based on the book by Petronius; PROD Alberto Grimaldi. Italy/France, 1969, color, 128 min. In Latin and Italian with English subtitles. RATED R



Picture Courtesy of MGM

FELLINI SATYRICON

FELLINI'S ROMA

SAT, MAY 1, 1:40; SUN, MAY 2, 9:00; MON, MAY 3, 8:45

What begins as a documentary of the Eternal City—its representative sight, an enormous traffic jam—gives way to visionary fantasy: new tunneling in the subway system unearths an ancient building, whose beautiful frescoes evaporate upon exposure to the air; the Vatican hosts an "ecclesiastical fashion show," with roller-skating priests and neon-lit nuns; and, jumping across time, the film follows the education of a young man named Fellini, at the brothels, the cinema and the cafes. A delightful, thought-provoking tribute to the city of Fellini's dreams. Includes the last screen appearance of the great Anna Magnani. DIR/SCR Federico Fellini; SCR Bernardino Zapponi; PROD Turi Vasile. Italy/France, 1972, color, 128 min. In English, Italian and French with English subtitles. RATED R



Picture Courtesy of Janus Films

FELLINI'S ROMA

FELLINI'S CASANOVA

SAT, MAY 8, 1:00; SUN, MAY 9, 3:30; WED, MAY 12, 8:45

Originally conceived as an international blockbuster with a big American star—Brando, Pacino, Redford and Newman were considered—Fellini ultimately made the film with Canadian hipster Donald Sutherland, who gives what many consider to be his most charismatic performance. He certainly had to work for it, engaging in countless seductions, according to Casanova's memoirs (not that Fellini made use of them—he draws more on his own filmic history and obsessions), including high nobility and bohemian entertainers, young and old, a giantess, a hunchbacked dwarf and a wooden marionette (!). Casanova's wanderings across Europe—Paris, London, Rome, Bern, Dresden, Bohemia—were recreated on enormous sets at Cinecittà. DIR/SCR Federico Fellini; SCR Bernardino Zapponi, based on Giacomo Casanova's autobiography; PROD Alberto Grimaldi. Italy/US, 1976, color, 155 min. In English, Italian, French and German with English subtitles. RATED R

FEDERICO FELLINI

AFI LIFE ACHIEVEMENT AWARD RETROSPECTIVE:

MAY 14 - JULY 1

AMARCORD

SAT, MAY 8, 9:30; SUN, MAY 9, 1:00; TUE, MAY 11, 6:45;
THU, MAY 13, 6:45, 9:15

Fellini's impressionistic, imagistic memory piece looks back to small-town life in an Italian seaside village in the 1930s. The hormones of the Biondi boys are raging, and while school is comically uninspiring, the town's ladies offer much to stir the imagination. This troubles both their parents and the school's priests, but unruly passions affect everyone in the Biondi family, with one uncle in the sanitarium, the other a jobbing gigolo, and a grandfather sometimes refusing to come down from his tree. Equal parts romantic and raunchy, this film endures as one of Fellini's most beloved. Nominated for Best Director and Best Screenplay Oscars, it won Best Foreign Language Film. **DIR/SCR Federico Fellini; SCR Tonino Guerra; PROD Franco Cristaldi. Italy/France, 1973, color, 123 min. In Italian and Greek with English subtitles. RATED R** 📺



Picture Courtesy of Janus Films

AMARCORD

GINGER AND FRED

SUN, MAY 9, 8:45; MON, MAY 10, 6:30;
WED, MAY 12, 6:30

Preparing to reunite after 20 years of retirement for a TV variety show, Amelia (Giulietta Masina) and Pippo (Marcello Mastroianni), a Fred-and-Ginger-impersonating dance duo from the 1940s, overcome performance anxiety, the awkwardness of their long estrangement and pre-show jitters. But Pippo has plans to tell the television audience what he really thinks of them. Fellini's two signature stars, Masina and Mastroianni, are lovely together, but the filmmaker's pointed criticism of the wasteland of television has only become sharper in the 20-odd years since its release. **DIR/SCR Federico Fellini; SCR Tonino Guerra, Tullio Pinelli; PROD Alberto Grimaldi, Heinz Bibo. Italy/France/West Germany, 1986, color, 125 min. In English and Italian with English subtitles. RATED PG-13** 📺

INTERVISTA

MON, MAY 10, 8:45; TUE, MAY 11, 9:15

"I don't really consider this a movie ... it's unlike other movies because its tone is that of a friendly chat."—Fellini. A Japanese camera crew arrives to do a story on the 50th anniversary of Cinecittà, and, in the course of interviewing the studio's greatest maestro, Federico Fellini, finds its news piece becoming more and more "Felliniesque." Ostensibly working on an adaptation of Franz Kafka's *Amerika*, Fellini instead gives the crew a tour of his past, including visits with Marcello Mastroianni and Anita Ekberg. **DIR/SCR Federico Fellini; SCR Gianfranco Angelucci; PROD Ibrahim Moussa. Italy, 1987, color, 105 min. In Italian with English subtitles. NOT RATED** 📺



Picture Courtesy of Everett Collection

Born in Berlin in 1931, Mike Nichols fled Nazi Germany at the age of 8. He was certified a genius at 12, became half of the hit comedy act "Nichols and May" in his 20s, was an acclaimed director of stage and screen in his 30s, conquered television, and now, in his late 70s, remains a force equally at ease in all mediums. As such, he is one of the few artists to have received the Oscar, the Emmy, the Tony and the Grammy.

Having honed his craft on stage, Nichols moved to the big screen in 1966, when Elizabeth Taylor handpicked him to direct *WHO'S AFRAID OF VIRGINIA WOOLF?* Despite studio objections, Nichols shot the film in stark black and white, occasionally using handheld shots to intensify the dramatic tension. *WHO'S AFRAID OF VIRGINIA WOOLF?* was a box-office and critical success, earning 13 Academy Award nominations, including one each for the four actors as well as for Best Director.

Nichols's second film, *THE GRADUATE* (1967), won him the Best Director Oscar, and his film career has been distinguished by high-quality achievement ever since, including an adaptation of Joseph Heller's *Catch-22* (in 1970); *CARNAL KNOWLEDGE* (1971); the first of several collaborations with actress Meryl Streep with *SILKWOOD* (1983); an adaptation of Carrie Fisher's semiautobiographical *Postcards from the Edge* (in 1990); the Americanized version of the French stage and screen sensation *La Cage Aux Folles*, *THE BIRDCAGE* (1996); and the excellent 2004 screen adaptation of Patrick Marber's play *CLOSER*.

To honor this year's recipient of the AFI Life Achievement Award, AFI Silver screens a selection of some of the most outstanding films in Mike Nichols's distinguished body of work.

📺 AFI Member passes will be accepted at all films in the Mike Nichols series

THE GRADUATE

FRI, MAY 14, 4:45, 7:00; SAT, MAY 15, 8:00;
MON, MAY 17, 7:00; TUE, MAY 18, 9:30; THU, MAY 20, 7:00
Young Benjamin Braddock (Dustin Hoffman) finds his postgrad stasis interrupted when he begins an affair with next-door-neighbor Mrs. Robinson (Anne Bancroft), a complicated situation that becomes more complicated when Benjamin finds himself falling in love with her daughter. One of the key films of the 1960s, it made a superstar of Hoffman, gave Simon & Garfunkel (featured heavily on the soundtrack) a hit album, and put Nichols at the forefront of the New American Cinema, with a Best Director Oscar in hand. #7 on AFI's 100 Years ... 100 Movies. **DIR Mike Nichols; SCR Calder Willingham, Buck Henry, based on the novel by Charles Webb; PROD Lawrence Turman. US, 1967, color, 105 min. RATED PG** 📺



Picture Courtesy of Everett Collection

THE GRADUATE

WHO'S AFRAID OF VIRGINIA WOOLF?

SUN, MAY 16, 7:45; MON, MAY 17, 9:05

College professor George (Richard Burton) and his blowsy wife, Martha (Elizabeth Taylor, Burton's real-life wife, in an Oscar-winning performance), have young marrieds George Segal and Sandy Dennis over for a drink, a simple invitation that quickly turns sour as the couple taunt, terrorize and demean one another and their guests. A faithful, powerfully acted adaptation of Edward Albee's controversial Broadway play, Mike Nichols's first film was one of the most acclaimed debuts since *CITIZEN KANE* and garnered an astonishing 13 Academy Award nominations. **DIR Mike Nichols; SCR/PROD Ernest Lehman, based on the play by Edward Albee. US, 1966, b&w, 131 min. NOT RATED** 📺




Picture Courtesy of Everett Collection

WHO'S AFRAID OF VIRGINIA WOOLF?

MIKE NICHOLS

CATCH-22

FRI, MAY 21, 7:00; SAT, MAY 22, 12:30; MON, MAY 24, 9:10


Stretched to his breaking point by the horrors of WWII, Commander Yossarian (Alan Arkin) fakes insanity as a way out—but, as his base doctor notes, anyone who's afraid of war can't be that crazy. Regarded as a flop upon release, Nichols's episodic, near-plotless adaptation of Joseph Heller's legendary antiwar novel is a remarkable, formally daring satire that's well overdue for reevaluation, bolstered by an incredible cast that includes Bob Newhart, Buck Henry, Anthony Perkins, Jon Voight, Art Garfunkel and Orson Welles. **DIR Mike Nichols; SCR Buck Henry, based on the novel by Joseph Heller; PROD John Calley, Martin Ransohoff. US, 1970, color, 122 min. RATED R** 



CATCH-22


CARNAL KNOWLEDGE

SAT, MAY 29, 12:30; SUN, MAY 30, 9:40;
MON, MAY 31, 7:30

As college roommates, sexist Jonathan (Jack Nicholson) and shy Sandy (Art Garfunkel) share their neuroses, fantasies and the same girlfriend; as the years pass, the two deal with marriage, affairs and their mutual inability to reconcile love and sex. A devastating look at masculine dysfunction featuring career-best performances from Nicholson, Candice Bergen and an Oscar-nominated Ann-Margret, this film is one of Nichols's darkest and most psychologically incisive works. **DIR/PROD Mike Nichols; SCR Jules Feiffer. US, 1971, color, 98 min. RATED R** 


WORKING GIRL

SAT, JUN 5, 12:30; WED, JUN 9, 6:30

After her snooty, idea-stealing boss (Sigourney Weaver) breaks her leg in a skiing accident, lowly secretary Tess McGill (Melanie Griffith) trades her Staten Island duds for shoulder pads and sets her sights for the top—as well as handsome investment broker Jack Trainer (Harrison Ford). A sly, postfeminist rags-to-riches story for the Reagan era, this film snagged Nichols his fourth Best Director and second Best Picture nominations as well as nods for Weaver, Griffith and co-star Joan Cusack. **DIR Mike Nichols; SCR Kevin Wade; PROD Douglas Wick. US, 1988, color, 113 min. RATED R** 

POSTCARDS FROM THE EDGE

SAT, JUN 5, 2:45; SUN, JUN 6, 9:00; MON, JUN 7, 9:40


Fresh off an overdose and rehab stint, pill-popping actress Suzanne Vale (Meryl Streep) is forced to live with her show-biz legend mom (Shirley Maclaine) when her studio labels her uninsurable. With no love lost between them, the two battle it out as Suzanne struggles to stay sober amid a parade of sleazy producers, condescending directors and embezzling managers. Adapted by Carrie Fisher from her semiautobiographical best-selling novel, this film marked Nichols's third collaboration with Streep, who received a Best Actress Oscar nomination. **DIR/PROD Mike Nichols; SCR Carrie Fisher, based on her novel; PROD John Calley. US, 1990, color, 101 min. RATED R** 



POSTCARDS FROM THE EDGE

THE BIRDCAGE

SAT, JUN 12, 5:15; SUN, JUN 13, 5:00

Drag club owner Armand (Robin Williams) and his partner and star performer Albert (Nathan Lane) have a good life in Miami, and Armand's son is set to bring home his fiancée to meet the folks. The only problem? His father-in-law to be (Gene Hackman) is a conservative senator and staunch "family values" advocate. A hilarious remake of LA CAGE AUX FOLLES with brilliant performances by Williams and Lane, this film also found Nichols working with a script by his former performing partner (and director in her own right) Elaine May. **DIR/PROD Mike Nichols; SCR Elaine May, based on the play by Jean Poiret. US, 1996, color, 117 min. RATED R** 



THE BIRDCAGE

CLOSER

SAT, JUN 19, 7:15; SUN, JUN 20, 7:30

In playwright Patrick Marber's antiromantic, London-set character study, couple Dan (Jude Law) and Alice (Natalie Portman) trade partners with Larry (Clive Owen) and Anna (Julia Roberts) over the course of four years, a relay race of betrayal fueled by suspicion, cruelty and deceit on the parts of all involved.




CLOSER

A cynical look at jealousy and dysfunction that carries the themes of CARNAL KNOWLEDGE into the 21st century, this film reaffirmed Nichols as one of Hollywood's finest directors of actors, earning Oscar nominations for Portman and Owen.

DIR/PROD Mike Nichols; SCR Patrick Marber; PROD Cary Brokaw, John Calley. US, 2004, color, 104 min. RATED R 

CHARLIE WILSON'S WAR

TUE, JUN 29, 9:10; THU, JUL 1, 9:10

Prodded by Houston socialite Joanne Herring (Julia Roberts) and a visit to an Afghan refugee camp, hard-living Texas Congressman Charlie Wilson (Tom Hanks) joins forces with oddball CIA man Gust Avrakotos (Philip Seymour Hoffman, Oscar nominated) to gather funding, weapons and support for the Afghans' battle against the Soviets. To everyone's surprise, his efforts are wildly successful, and he soon finds himself with an unexpected (and long-lasting) influence over world affairs. Scripted by Aaron Sorkin and based on a too-good-to-be-true true story, this film is a brilliantly entertaining political satire that finds all involved on top of their games. **DIR Mike Nichols; SCR Aaron Sorkin, based on the book by George Crile; PROD Gary Goetzman, Tom Hanks. US, 2007, color, 102 min. In English, Dari, Arabic and Russian with English subtitles. RATED R** 

KOREAN FILM FESTIVAL DC 2010

MAY 4 - JUNE 20

Once again, AFI Silver joins with the Smithsonian's Freer and Sackler Galleries to celebrate the cinema of South Korea, year in and year out one of the most exciting places on the planet for moviemaking. The festival was organized by Tom Vick, film programmer for the Freer and Sackler Galleries of the Smithsonian Institution. The festival is made possible by the Korean Film Council and Korea Foundation.

All films Korean with English subtitles unless otherwise noted.

AFI Member passes will be accepted at all films in the Korean Film series

THE GOOD, THE BAD, THE WEIRD

FREE ADVANCE SCREENING!
TUE, MAY 4, 7:00

PLEASE VISIT AFI.COM/SILVER FOR DETAILS.

Small-time train robber Tae-goo (Song Kang-ho) accidentally makes off with a valuable treasure map and soon finds himself hunted by Chang-yi (Lee Byong-heon), a vicious hired gun who is himself being trailed by a skilled bounty hunter (Jeong Woo-seong). With dollar signs in their eyes, the three chase each other across the dusty Manchurian landscape, at the mercy of bandits, freedom fighters and the Japanese army. Boasting the largest-ever budget for a Korean film and three of the country's top actors, this is a winning homage to the spaghetti Westerns of Sergio Leone, and a wildly entertaining, inventive film in its own right. **DIR/SCR/PROD Kim Ji-woon; SCR Kim Min-suk; PROD Choi Jae-won. South Korea, 2008, color, 139 min. In Korean, Mandarin and Japanese with English subtitles. NOT RATED**



Picture Courtesy of IFC Films

THE GOOD, THE BAD, THE WEIRD

THE HOUSEMAID

SAT, MAY 22, 5:15

Upstanding (and upwardly mobile) music teacher and father Dong-shik (Kim Jin-kyu) has a job, a house and a wife devoted to supplying his family with material comfort—until the new housemaid's seduction of her employer leads to a series of power plays that exposes the hypocrisy and paranoia lying under the surface of postwar Korea. A savage, satirical thriller that has to be seen to be believed, this film is a landmark of Korean cinema. It will be presented in a new restoration from the Korean Film Archive and Martin Scorsese's World Cinema Foundation. **DIR/SCR/PROD Kim Ki-young. South Korea, 1960, b&w, 90 min. NOT RATED**



Picture Courtesy of Magnolia Pictures

MOTHER

MOTHER

SAT, JUN 5, 3:00; SUN, JUN 6, 3:00

Widowed herbalist Hye-ja (beloved Korean TV actress Kim Hye-ja) is a dutiful mother to her mentally challenged son, Do-joon (Korean heartthrob Won Bin). So much so, in fact, that when Do-joon is implicated and arrested for the murder of a young girl, Hye-ja takes it upon herself to upend her—supposedly—quiet village in search of the real killer. Both an engrossing thriller and a moving look at guilt, memory and maternal devotion, this film firmly establishes Bong Joon-ho's (MEMORIES OF MURDER, THE HOST) status as one of world cinema's premier talents. **DIR/SCR Bong Joon-ho; SCR Park Eun-kyo; PROD Choi Jae-won, Seo Woo-sik. South Korea, 2009, color, 128 min. RATED R**

A BRAND NEW LIFE

SAT, JUN 5, 5:15; SUN, JUN 6, 7:00

Nine-year-old Jin-hee (Kim Sae-ron) is abandoned by her father at a Catholic orphanage in Seoul, where she establishes a bond with an older girl (Park Do-yeon) and pines for a family of her own. French-Korean filmmaker Ounie Lecomte drew on her own experiences as an adoptee to craft her debut film, a beautifully shot and richly observed look into the delicate emotions of childhood, which premiered at Cannes and won the Asian Film Award at the Tokyo International Film Festival. **DIR/SCR Ounie Lecomte; PROD Lee Jun-dong, Lee Chang-dong, Laurent Lavolée. South Korea/France, 2009, color, 92 min. RATED PG**



Picture Courtesy of www.koreanmovie.com

A BRAND NEW LIFE

THIRST

FRI, JUN 11, 9:30; SAT, JUN 12, 10:00

Song Kang-ho stars as Sang-hyun, a priest who volunteers for an experimental medical treatment that backfires and ultimately transforms him into a vampire. Hiding from the daylight and feasting whenever possible, he also begins an affair with his childhood friend's wife, and the nocturnal pair become involved in a violent cycle of bloodthirsty deceit. **OLD BOY** auteur Park Chan-wook's ingenious horror film is a unique twist on the vampire legend, and an adept mixture of gore, scares and surprisingly moving drama. Jury Prize winner, 2009 Cannes Film Festival. **DIR/SCR/PROD Park Chan-wook; SCR Jeong Seo-Kyeong; PROD Ahn Soo-Hyeon. South Korea, 2009, color, 133 min. RATED R**



Picture Courtesy of Focus Features

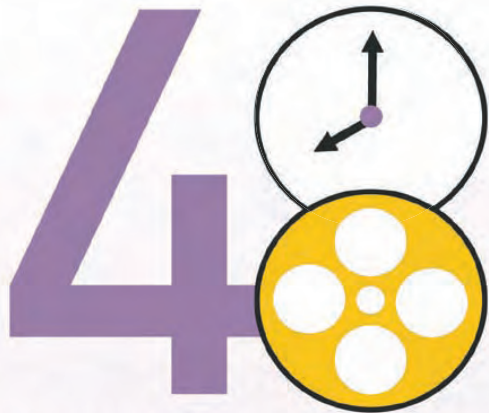
THIRST

LIKE YOU KNOW IT ALL

SAT, JUN 19, 1:00; SUN, JUN 20, 5:00

Nobody does it better: Hong Sang-soo's latest dose of mortification and misadventure follows a hapless movie director invited to serve on a film festival jury. True to the title (drawn from Hong's customarily candid dialogue), the young filmmaker jousts with friends old and new in a tragicomic examination of self-absorption, wayward sexual impulses and all manner of misbehavior. Amid the sojourned blackouts, inappropriate confessions and ill-advised sallies across the gender divide, Hong has come up with yet another complex, surprising and moving work. (Note courtesy of Film Comment Selects, Lincoln Center) **DIR/SCR Hong Sang-soo; PROD Honglee Yeon-jeong, Kim Kyoung-hee. South Korea, 2009, color, 126 min. NOT RATED**

48 HOUR FILM PROJECT



The 48 Hour Film Project

MAY 4-7
SCREENINGS AT 7:00 & 9:30

A competition for do-it-yourself filmmakers: You're given a genre, a prop, a character and a line of dialogue. The rest is up to you! AFI Silver welcomes back the 10th edition of the wildly popular 48 Hour Film Project, with this year's Washington, DC, area films screening May 4 through 7, followed by the "Best Of" screenings on Thursday, May 27, PLUS: a special 10-year anniversary "Best Of" on Friday, May 28!

Shows tend to sell out, so it's best to buy tickets in advance at AFI.com/Silver.

Each screening of the 48 Hour Film Project is different, featuring a unique program of films. For individual show schedules and information about the 48 Hour Film Project, please visit 48hourfilm.com.

BEST OF 2010 48 HOUR FILM PROJECT
THU, MAY 27
7:00 & 9:30

BEST OF 10 YEARS OF THE 48 HOUR FILM PROJECT
FRI, MAY 28
7:00 & 9:30

INTERNATIONAL DISABILITY FILM FESTIVAL



The International Organization on Arts and Disability

PART OF THE 2010 INTERNATIONAL VSA FESTIVAL
JUN 7-11

VSA, the international organization on arts and disability, was founded 35 years ago by Ambassador Jean Kennedy Smith to create a society where people with disabilities learn through, participate in, and enjoy the arts.

From June 6–12, 2010, VSA will bring together artists, educators, researchers, and policymakers with and without disabilities from around the world for the 2010 International VSA Festival—a multicultural celebration of the arts and education. The Festival will feature a dazzling array of visual, performing, literary, and media artists. The guest list includes more than 2,000 people, including VSA's network of U.S. and international affiliates, and audience members from around the globe.

As part of this extraordinary celebration of the arts, VSA and AFI are partnering to present the first ever International Disability Film Festival, which will include a wide selection of outstanding films by and about people with disabilities, films that highlight the work done by artists with disabilities, films that further our understanding of each other, and films that are inclusive of all audiences.

All films in the International Disability Film Festival will be FREE to the public, and access accommodations will be provided.

For more information about the films and show times, please visit AFI.com/Silver.

For more information about VSA and the 2010 International VSA Festival, please visit www.vsaartsfestival.org

AFI AND MONTGOMERY COLLEGE

Be a student again—at any age! Join AFI Silver Theatre for these special educational screenings, each of which is followed by a discussion with a film professor from Montgomery College. All screenings are on Wednesdays at 6:30 p.m. For students with valid ID, discount tickets are only \$6. All screenings are marked with an asterisk in their series listings in these pages.

AFI Member passes will be accepted at all films in the Montgomery College series

LAST SHOW OF THE SEMESTER!
LA DOLCE VITA
WED, APR 21, 6.30

2010 DC CARIBBEAN FILMFEST

JUN 4-6

In recognition of Caribbean Heritage Month in June, AFI Silver is proud to once again host screenings of the DC Caribbean Filmfest, now in its 10th year.



www.caribbeanamericamonth.org

The festival is co-presented by Caribbean Association of World Bank and IMF Staff (CAWI), Caribbean Professionals Networking Series (CPNS), Institute of Caribbean Studies (ICS) and TransAfrica Forum.

For updates on the fest, including film schedule, please visit AFI.com/Silver.

AFI Member passes will be accepted at all films in the Montgomery College series

ABOUT AMERICAN FILM INSTITUTE (AFI)



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- fascinating filmmakers and subjects
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DOCUMENTARY FESTIVAL
JUNE 22-27 · 2010

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ABOUT AFI

Offering the finest in film exhibition, innovative screen education programs and the ongoing celebration of excellence in film, television and digital media, AFI continues to connect audiences to the best the art form has to offer. Learn more about AFI's rich history, programs and events at AFI.com.



AFI SILVER

is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic program of international first-run and repertory cinema, AFI Silver connects audiences to the most advanced movie-going experience in the Washington, DC, area. Located in the heart of Silver Spring, at the intersection of Colesville Road and Georgia Avenue, on the Red Line Metro.

TICKETS

- \$10 General Admission
- \$9 Seniors (65 and over), students with valid ID, and military personnel
- \$8.50 AFI Members
- \$6 children (12 and under)
- \$7.50 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

M Member passes are valid for most screenings, but are subject to restrictions. Check AFI.com/Silver or daily newspaper listings for restrictions.

CAFÉ

Open daily, featuring snacks, coffee, wine and draught beer.

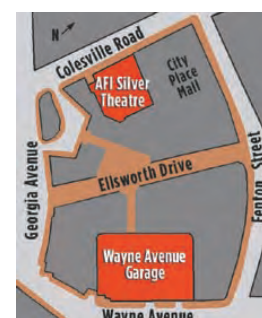
FREE ONLINE TICKETING

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- Box Office opens 30 minutes before the first show.
- Please present your member card at the box office for all member transactions.
- All major credit cards accepted.

For more information, call 301.495.6700.

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REPERTORY PROGRAM

APRIL 16 - JULY 1

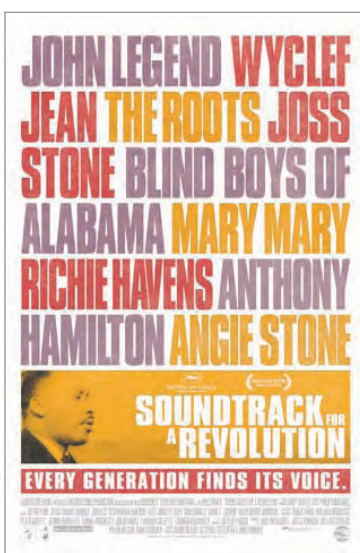
The calendar lists all repertory dates and special events/programs as of press time. Always check AFI.com/Silver for updated daily showtimes and additional openings, and to register to become an AFI Insider. Insiders receive AFI Silver's weekly e-newsletter!

SUN	MON	TUES	WED	THURS		
18 ■ OTHELLO 12:45 ■ LA DOLCE VITA 2:45, 8:20 ■ MACBETH 6:05	19 ■ MACBETH 7:00 ■ OTHELLO 9:15	20 ■ MACBETH 7:00 ■ OTHELLO 9:15	21 ■ Montgomery College: LA DOLCE VITA 6:30	22 ■ OTHELLO 6:30 ■ LA DOLCE VITA 8:30	23 ■ 8 ½ 4:15, 7:00 ■ TOUCH OF EVIL 9:45	24 ■ MR. ARKADIN 12:45 ■ AMERICA, AMERICA 3:00 ■ 8 ½ 7:00 ■ TOUCH OF EVIL 9:45 MAY
25 ■ TOUCH OF EVIL 1:00, 9:45 ■ AMERICA, AMERICA 3:00 ■ JULIET OF THE SPIRITS 7:00 ■ TOUCH OF EVIL 9:45	26 ■ MR. ARKADIN 7:00 ■ JULIET OF THE SPIRITS 9:10	27 ■ 8 ½ 7:00 ■ TOUCH OF EVIL 9:45	28 ■ MR. ARKADIN 7:00 ■ JULIET OF THE SPIRITS 9:10	29 ■ 8 ½ 7:00 ■ TOUCH OF EVIL 9:45	30 ■ FELLINI SATYRICON 7:00 ■ THE TRIAL 9:35	1 ■ F FOR FAKE 12:00 ■ FELLINI'S ROMA 1:40 ■ BABY DOLL 4:15 ■ THE TRIAL 7:20 ■ SATYRICON 9:45
					SOUNDTRACK FOR A REVOLUTION	AFL.com/Silver for Info
2 ■ F FOR FAKE 12:45 ■ A FACE IN THE CROWD 3:00 ■ THE TRIAL 6:30 ■ FELLINI'S ROMA 9:00	3 ■ F FOR FAKE 7:00 ■ FELLINI'S ROMA 8:45	4 ■ THE GOOD, THE BAD, THE WEIRD 7:00 ■ 48 HOUR FILM PROJECT 7:00, 9:30	5 ■ 48 HOUR FILM PROJECT 7:00, 9:30	6 ■ 48 HOUR FILM PROJECT 7:00, 9:30	7 ■ 48 HOUR FILM PROJECT 7:00, 9:30	8 ■ FELLINI'S CASANOVA 1:00 ■ MAN ON A TIGHTROPE 4:00 ■ CHIMES AT MIDNIGHT 7:00 ■ AMARCORD 9:30
					SOUNDTRACK FOR A REVOLUTION	AFL.com/Silver for Info
9 ■ AMARCORD 1:00 ■ FELLINI'S CASANOVA 3:30 ■ CHIMES AT MIDNIGHT 6:30 ■ GINGER AND FRED 8:45	10 ■ GINGER AND FRED 6:30 ■ INTERVISTA 8:45	11 ■ AMARCORD 6:45 ■ INTERVISTA 9:15	12 ■ GINGER AND FRED 6:30 ■ FELLINI'S CASANOVA 8:45	13 ■ AMARCORD 6:45, 9:15	14 ■ THE GRADUATE 4:45, 7:00 ■ THE IPCRESS FILE 9:15	15 ■ ONE WONDERFUL SUNDAY 12:30 ■ ZULU 2:45 ■ SPLENDOR IN THE GRASS 5:30 ■ THE GRADUATE 8:00 ■ THE IPCRESS FILE 10:10
16 ■ ONE WONDERFUL SUNDAY 12:30 ■ ZULU 2:45 ■ WILD RIVER 5:30 ■ WHO'S AFRAID OF VIRGINIA WOOLF? 7:45	17 ■ THE GRADUATE 7:00 ■ WHO'S AFRAID OF VIRGINIA WOOLF? 9:05	18 ■ SPLENDOR IN THE GRASS 7:00 ■ THE GRADUATE 9:30	19 ■ WILD RIVER 8:30	20 ■ THE GRADUATE 7:00 ■ THE IPCRESS FILE 9:15	21 ■ ALFIE 4:30 ■ CATCH-22 7:00 ■ GET CARTER 9:30	22 ■ CATCH-22 12:30 ■ DRUNKEN ANGEL 3:00 ■ THE HOUSEMAID 5:15 ■ ALFIE 7:30 ■ GET CARTER 9:45
23 ■ ON THE WATERFRONT 12:30 ■ DRUNKEN ANGEL 2:45 ■ PULP 7:15 ■ ALFIE 9:10	24 ■ ON THE WATERFRONT 7:00 ■ CATCH-22 9:10	25 ■ GET CARTER 7:00 ■ PULP 9:20	26 ■ DRUNKEN ANGEL 7:00 ■ PULP 9:20	27 ■ BEST OF 2010 48 HR FILM PROJECT 7:00, 9:30	28 ■ THE MAN WHO WOULD BE KING 4:00 ■ BEST OF 10 YEARS OF THE 48 HR FILM PROJECT 7:00, 9:30	29 ■ CARNAL KNOWLEDGE 12:30 ■ THE MAN WHO WOULD BE KING 2:30 ■ I LIVE IN FEAR 5:15 ■ FUNERAL IN BERLIN 7:30 ■ BILLION DOLLAR BRAIN 9:45
30 ■ SCANDAL 12:30 ■ THE MAN WHO WOULD BE KING 2:45 ■ I LIVE IN FEAR 5:20 ■ MONA LISA 7:30 ■ CARNAL KNOWLEDGE 9:40	31 ■ SCANDAL 12:30 ■ THE MAN WHO WOULD BE KING 2:45 ■ BILLION DOLLAR BRAIN 5:20 ■ CARNAL KNOWLEDGE 7:30 ■ MONA LISA 9:30	JUNE				
		1 ■ FUNERAL IN BERLIN 7:00 ■ MONA LISA 9:15	2 ■ BILLION DOLLAR BRAIN 7:00 ■ MONA LISA 9:15	3 ■ FUNERAL IN BERLIN 7:00 ■ BILLION DOLLAR BRAIN 9:15	4 ■ SLEUTH 4:20 ■ RASHOMON 7:00 ■ CHILDREN OF MEN 9:00	5 ■ WORKING GIRL 12:30 ■ NO REGRETS FOR OUR YOUTH 12:45 ■ POSTCARDS FROM THE EDGE 2:45 ■ MOTHER 3:00 ■ A BRAND NEW LIFE 5:15 ■ LITTLE VOICE 5:30 ■ RASHOMON 7:15 ■ CHILDREN OF MEN 9:15
					CARIBBEAN FILMFEST DC AFL.com/Silver for Info	
6 ■ NO REGRETS FOR OUR YOUTH 12:45 ■ SLEUTH 1:00 ■ MOTHER 3:00 ■ THE IDIOT 3:45 ■ LITTLE VOICE 5:30 ■ A BRAND NEW LIFE 7:00 ■ POSTCARDS FROM THE EDGE 9:00	7 ■ THE IDIOT 6:30 ■ POSTCARDS FROM THE EDGE 9:40	8 ■ RASHOMON 7:00 ■ CHILDREN OF MEN 9:00	9 ■ WORKING GIRL 6:30 ■ SLEUTH 8:45	10 ■ RASHOMON 7:00 ■ CHILDREN OF MEN 9:00	11 ■ THIRST 9:30	12 ■ THE QUIET AMERICAN 12:30 ■ IKIRU 2:30 ■ THE BIRDCAGE 5:15 ■ HANNAH AND HER SISTERS 7:45 ■ THIRST 10:00
					FIVE EASY PIECES and BLACK DYNAMITE AFL.com/Silver for Info	
CARIBBEAN FILMFEST DC		INTERNATIONAL DISABILITY FILM FESTIVAL AFL.com/Silver for Info				
13 ■ EDUCATING RITA 12:30 ■ HANNAH AND HER SISTERS 2:45 ■ THE BIRDCAGE 5:00 ■ IKIRU 7:30	14 ■ IKIRU 6:45 ■ THE QUIET AMERICAN 9:30	15 ■ EDUCATING RITA 6:45 ■ THE QUIET AMERICAN 9:00	16 ■ IKIRU 6:45 ■ THE QUIET AMERICAN 9:30	17 ■ EDUCATING RITA 6:45 ■ HANNAH AND HER SISTERS 9:00	18 ■ SEVEN SAMURAI 4:00, 8:00 ■ THE ITALIAN JOB 4:45 ■ DRESSED TO KILL 7:00 ■ THE PRESTIGE 9:15	19 ■ LIKE YOU KNOW IT ALL 1:00 ■ SEVEN SAMURAI 1:00, 5:00, 9:00 ■ THE ITALIAN JOB 3:00 ■ THRONE OF BLOOD 5:00 ■ CLOSER 7:15 ■ THE PRESTIGE 9:30
					FIVE EASY PIECES and BLACK DYNAMITE AFL.com/Silver for Info	
20 ■ THRONE OF BLOOD 12:45 ■ SEVEN SAMURAI 1:00, 5:00, 9:00 ■ THE ITALIAN JOB 3:00 ■ LIKE YOU KNOW IT ALL 5:00 ■ CLOSER 7:30 ■ DRESSED TO KILL 9:30	21 ■ THRONE OF BLOOD 6:45 ■ THE PRESTIGE 9:00	22	23	24	25	26
Discovery CHANNEL AFI SILVER DOCS						
JULY						
27 →	28	29 ■ THE CIDER HOUSE RULES 7:00 ■ CHARLIE WILSON'S WAR 9:10	30 ■ THE CIDER HOUSE RULES 7:00 ■ LAST ORDERS 9:10	1 ■ LAST ORDERS 7:00 ■ CHARLIE WILSON'S WAR 9:10	COLOR KEY ■ Akira Kurosawa Centennial ■ Michael Caine: A Class Act ■ Elia Kazan Centennial ■ Larger Than Life: Orson Welles ■ The Films of Federico Fellini ■ Mike Nichols Life Achievement Award Retrospective ■ Korean Film Festival ■ Special Engagements ■ Coming Soon	

COMING SOON

SOUNDTRACK FOR A REVOLUTION

ONE WEEK ONLY! APR 30 - MAY 6



Picture Courtesy of Area 23a

Roots; riveting archival footage; and interviews with civil rights foot soldiers and leaders, including Congressman John Lewis, Harry Belafonte, Julian Bond and Ambassador Andrew Young. The freedom songs evolved from slave chants, from the labor movement, and especially from the black church. The music enabled blacks to sing words they could not say, and it was crucial in helping the protesters as they faced down brutal aggression with dignity and non-violence. The infectious energy of the songs swept people up and empowered them to fight for their rights; this film celebrates the vitality of these songs. Directed by Bill Guttentag and Dan Sturman (NANKING), and executive produced by Danny Glover, this documentary is a vibrant blend of heart-wrenching interviews, dramatic images and thrilling contemporary performances — a film of significance, energy and power. **DIR/SCR/PROD Bill Guttentag, Dan Sturman; PROD Joslyn Barnes, Jim Czarnecki, Dylan Nelson. US/France/UK, 2009, color and b&w, 82 min. NOT RATED** 📀

This documentary tells the story of the American civil rights movement through its powerful music—the freedom songs protesters sang on picket lines, in mass meetings, in paddy wagons and in jail cells as they fought for justice and equality. The film features new performances of the freedom songs by top contemporary artists, including John Legend, Joss Stone, Wyclef Jean and The

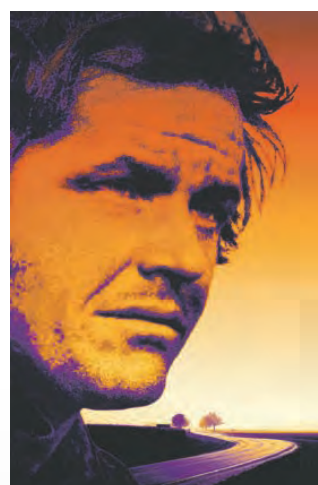
“One of the best American films! A masterpiece of heartbreaking intensity!”
—Roger Ebert

40TH ANNIVERSARY!
NEW DIGITALLY RESTORED 35MM PRINT!

FIVE EASY PIECES

ONE WEEK ONLY! JUN 11 - 17

Jack Nicholson gives a career-making performance as Bobby Dupea, a young man from a well-to-do family on the run from his roots and perhaps his future. A former piano prodigy, he's been biding his time in California with his ne'er-do-well friends. When he learns his father is ill, he packs up with pregnant girlfriend Karen Black and hits the road on a journey to the family's island home in Washington. A series of comic misadventures, including an impromptu piano performance on the back of a moving truck, giving a lift to some far-out hitchhikers, and the famous chicken salad scene at a roadside diner, give way to a more serious reckoning between Nicholson and his family once home. Nominated for four Oscars, including Best Picture, Actor, Supporting Actress and Screenplay, **DIR/SCR/PROD Bob Rafelson; SCR Carole Eastman; PROD Richard Wechsler. US, 1970, color, 98 min. RATED R** 📀



Picture Courtesy of Sony Pictures Repertory

“One of the key pictures of the decade. The film becomes an odyssey of self-discovery, touching upon the rootlessness and dissatisfaction of contemporary life. Bergman-esque, yet its idiom is completely American; sad but often outrageously funny.”
—Michael Wilmington, Los Angeles Times

BACK BY POPULAR DEMAND!

BLACK DYNAMITE

ONE WEEK ONLY! JUN 11 - 17

Scott Sanders's pitch-perfect, detail-obsessed, lovingly parodic homage to '70s-era blaxploitation films has found a welcoming home on the midnight movie circuit after an extensive film festival tour. Michael Jai White gives a rousing performance as the title character, who, after the mob murders his brother Jimmy, gets back in the game to take revenge, all the way from the streets to The Man in the White House. “If you crave satisfaction, then dig this action!” Audience Award, 2009 Seattle Film Festival; Official Selection, 2009 Sundance, Edinburgh, Tribeca and Karlovy Vary Film Festivals. Co-presented with Poptimal.com. **DIR/SCR Scott Sanders; SCR Byron Minns, Michael Jai White; PROD Jon Steingart, Jenny Wiener Steingart. US, 2009, color, 90 min. RATED R** 📀



Picture Courtesy of Sony Pictures Repertory