AFI SILVER THEATRE AND CULTURAL CENTER
JULY 2 – SEPTEMBER 9, 2010

John Hughes Tribute
Akira Kurosawa Centennial, Part II
The Films of François Truffaut, Part II
Charlie Chaplin Classics
MARS Presents
NIH Science in the Cinema
JULY 2 - SEPTEMBER 9

SCHEDULE

THE EMPIRE STRIKES BACK
Sat, Jul 3, 8:00

LEGEND
Fri, Jul 2, 10:30; Tue, Jul 6, 9:30; Thu, Jul 8, 9:00

CLUE
Sat, Jul 3, 10:45; Sun, Jul 4, 9:30; Mon, Jul 5, 7:30; Wed, Jul 7, 9:30; Thu, Jul 8, 7:00

FLETCH
Fri, Jul 9, 7:00; Sat, Jul 10, 11:00; Sun, Jul 11, 9:00; Mon, Jul 12, 9:20

CADDYSHACK
Fri, Jul 9, 9:20; Sat, Jul 10, 9:00; Wed, Jul 14, 10:30; Thu, Jul 15, 9:45

BACK TO THE FUTURE
Fri, Jul 16, 7:00; Sat, Jul 17, 8:30; Thu, Jul 22, 6:30

THE BLUES BROTHERS
Fri, Jul 16, 9:30; Sat, Jul 17, 11:00; Tue, Jul 20, 9:20; Thu, Jul 22, 9:00

USED CARS
Sun, Jul 18, 8:30; Mon, Jul 19, 9:15;

WARGAMES
Sat, Jul 24, 1:00; 10:30; Sun, Jul 25, 9:20; Mon, Jul 26, 9:15; Thu, Jul 29, 9:15

YOUNG SHERLOCK HOLMES
Sun, Jul 25, 12:30; Mon, Jul 26, 7:00; Thu, Jul 29, 7:00

RE-ANIMATOR
Fri, Jul 30, 10:00; Sat, Jul 31, 9:00

THE FOG
Sat, Jul 31, 7:00; Sun, Aug 1, 9:00; Mon, Aug 2, 9:00; Tue, Aug 3, 9:25; Thu, Aug 5, 9:25

FRIDAY THE 13TH: THE FINAL CHAPTER
Fri, Aug 13, 11:00; Sat, Aug 14, 10:30

CLASH OF THE TITANS
Sat, Aug 21, 7:00; Mon, Aug 23, 9:15; Tue Aug 24, 9:15; Thu, Aug 26, 9:40

XANADU
Sat, Aug 21, 9:30; Sun, Aug 22, 9:30; Wed, Aug 25, 9:15

AFTER HOURS
Fri, Aug 27, 7:00; Tue, Aug 31, 9:25

DESPERATELY SEEKING SUSAN
Sat, Aug 28, 8:15; Wed, Sep 1, 9:00; Thu, Sep 2, 9:15

THE NEVERENDING STORY
Sat, Aug 28, 10:30; Sun, Aug 29, 3:30; Thu, Sep 2, 7:00

ENEMY MINE
Sun, Aug 29, 8:15; Mon, Aug 30, 9:25

SUPERMAN II—THE RICHARD DONNER CUT
Fri, Sep 3, 7:00; Sat, Sep 4, 7:30; Mon, Sep 6, 6:15; Thu, Sep 9, 7:00

THE LOST BOYS
Fri, Sep 3, 9:30; Sun, Sep 5, 9:30

STAR TREK III: THE SEARCH FOR SPOCK
Sat, Sep 4, 10:00; Sun, Sep 5, 7:15; Mon, Sep 6, 8:45; Wed, Sep 8, 8:45; Thu, Sep 9, 9:30

Now in its fourth year, the summer retrospective of 1980s films is one of AFI Silver’s most popular series, a wide-ranging survey of enduring and in vential pop-cultural phenomena and retro-tastic rarities, blockbuster hits and cult classics, plus many of today’s stars making their earliest appearances. Don’t miss this season’s dose of big-screen ‘80s-era summer fun!

AFI Member passes will be accepted at all films in the 80s series
25TH ANNIVERSARY!

**CLUE**

“It’s not just a game anymore.” The murder mystery board game provides a surprisingly effective springboard for this antic, zinger-filled comedy. When their dinner party host turns up dead, the guests of the late Mr. Boddy are trapped at his country mansion by their mutual suspicion and, as it turns out, abundant and shared motives for killing him. Hardworking butler Tim Curry leads the investigation with reluctant—and memorably comic—help from Madeline Kahn, Christopher Lloyd, Lesley Ann Warren, Michael McKean and more. The board game movie is back—adaptations of Battleship, Monopoly and, amazingly, a remake of CLUE are all in the works!  

**DIR/SCR Jonathan Lynn; SCR John Landis; PROD Debra Hill. US, 1985, color, 94 min. RATED PG**

25TH ANNIVERSARY!

**FLETCH**

Smartass LA newsman Irwin Fletcher (Chevy Chase) is undercover when he receives a troubling offer from a stranger (Tim Matheson): $50K to kill him so his family can collect the insurance money. Sensing something amiss, Fletch digs deeper, sniffing out a network of official corruption. With crack direction by the underrated Michael Ritchie (THE BAD NEWS BEARS), a witty script by Andrew Bergman (THE IN-LAWS) and Chase at his snarky best, this is a cult comedy par excellence.  

**DIR Michael Ritchie; SCR Andrew Bergman, based on the novel by Gregory McDonald; PROD Peter Douglas, Alan Greisman. US, 1985, color, 98 min. RATED PG**

30TH ANNIVERSARY!

**CADDYSHACK**

“At last, a comedy with balls!” Class warfare on the fairways, played for broad farce by director Harold Ramis and featuring memorable—and endlessly quotable—comic turns by Chevy Chase, Ted Knight, Bill Murray and Rodney Dangerfield.  

**DIR/SCR Harold Ramis; SCR Brian Doyle-Murray; SCR/PROD Douglas Kenney. US, 1980, color, 98 min. RATED R**

30TH ANNIVERSARY!

**THE BLUES BROTHERS**

Fresh out of prison, Jake (John Belushi) joins his brother, Elwood (Dan Aykroyd), on “a mission from God” to save their cash-strapped childhood orphanage. Rounding up the original members of the Blues Brothers Band, they set out in search of a gig, attracting a growing mob of angry law enforcement officials along the way. The first SNL movie boasts musical cameos from an incredible cast of R&B legends, including James Brown, Ray Charles and Aretha Franklin.  

**DIR/SCR John Landis; SCR Dan Aykroyd; PROD Robert K. Weiss. US, 1980, color, 133 min. RATED R**

30TH ANNIVERSARY!

**USED CARS**

When used car maven Luke Fuchs (Jack Warden) suffers a heart attack, it’s up to his protégé Rudy Russo (Kurt Russell) to save their New Deal lot from Luke’s scheming identical twin brother (also played by Jack Warden). With no holds barred—and his eyes on a Senate seat—Rudy goes on the offensive, hijacking TV signals, hiring strippers and conning every customer in sight. A wicked comedy as cynical as its protagonists, this film is a gleefully coarse satire of business and politics, and the thin line between the two.  

**DIR/SCR Robert Zemeckis; SCR/PROD Bob Gale. US, 1980, color, 113 min. RATED R**

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25TH ANNIVERSARY!

**BACK TO THE FUTURE**

“Hello, McFly?!” Anything is possible when a plutonium-powered Delorean hits 88 mph. High-schooler Marty McFly (Michael J. Fox) is transported from the Twin Pines mall parking lot in 1985 to 1955, where he manages to win the romantic attention of his then teenaged mother, Lorraine (Lea Thompson). Warned by the future inventor of the time machine, Doc Brown (Christopher Lloyd), not to alter the present to preserve his future, he must convince his nerdy teenage father, George (Crispin Glover), to woo Lorraine instead. A richly entertaining sci-fi comedy with a brilliant Oscar-nominated script.  

**DIR/SCR Robert Zemeckis; SCR/PROD Bob Gale; PROD Neil Canton. US, 1985, color, 116 min. RATED PG**

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**25TH ANNIVERSARY!**

![Image](image-url)

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**30TH ANNIVERSARY!**

![Image](image-url)
**SIXTEEN CANDLES**

"Can I borrow your underpants for ten minutes?" Establishing herself here as John Hughes' teen queen and muse, Molly Ringwald is a girl in love with the dreamiest guy at school, Michael Schoeffling. Unfortunately it's only geeky Anthony Michael Hall who shows any interest, with his constant shadowing and incessant chatter. Add to that the impending nuptials of a superficial sister, a weird foreign exchange student and a forgotten birthday, and you have one of the funniest teen films ever.

**DIR/SCR John Hughes; PROD Hilton A. Green. US, 1984, color, 93 min. RATED PG**

**PRETTY IN PINK**

This classic Brat Pack flick features the role that Molly Ringwald cites as one of her favorites. Her out-of-step art-school girl from the wrong side of the tracks harbors a major fascination with handsome kid Andrew McCarthy. Life at home is less than perfect with her out-of-work, emotionally decimated father, Harry Dean Stanton. But her New Wave best friend, Jon Cryer, holds her together while he pines for her in secret. James Spader rounds out the talented case as McCarthy’s snobby creep of a best friend.

**DIR Howard Deutch; SCR John Hughes; PROD Lauren Shuler. US, 1986, color, 96 min. RATED PG-13**

**30TH ANNIVERSARY! WEIRD SCIENCE**

Anthony Michael Hall and Ilan Mitchell-Smith are two of the biggest geeks at their Shermer, Illinois, high school. Thankfully for them, Mitchell-Smith is also one of the smartest. Inspired by the film FRANKENSTEIN, they set about creating the ultimate fantasy woman, designed expressly to tutor them in the art of being cool. As Kelly LeBrock goes about the business of shaking up their mundane lives, they arouse the jealousy of school bully Robert Downey Jr. and the ire of Mitchell-Smith’s hardnosed older brother Bill Paxton.

**DIR/SCR John Hughes; PROD Joel Silver. US, 1985, color, 94 min. RATED PG-13**

**SCHEDULE**

|THE BREAKFAST CLUB | Fri, Aug 6, 7:00; Sat, Aug 7, 6:10; Thu, Aug 12, 9:00 |
|SIXTEEN CANDLES | Sat, Aug 7, 8:20; Sun, Aug 8, 9:35; Thu, Aug 12, 7:00 |
|WEIRD SCIENCE | Sat, Aug 7, 10:30; Wed, Aug 11, 10:30 |
|PRETTY IN PINK | Sun, Aug 8, 7:30; Mon, Aug 9, 9:00; Tue, Aug 10, 9:00 |
|FERRIS BUELLER’S DAY OFF | Fri, Aug 13, 8:45; Sat, Aug 14, 8:00; Sun, Aug 15, 5:45; Thu, Aug 19, 7:00 |
|SHE'S HAVING A BABY | Sun, Aug 15, 8:00; Tue, Aug 17, 9:00 |
|UNCLE BUCK | Wed, Aug 18, 9:15; Thu, Aug 19, 9:15 |
SHE’S HAVING A BABY

Newlyweds Kevin Bacon and Elizabeth McGovern are making all the necessary strides toward maturity, but Bacon finds himself struggling: with life in the suburbs, the boredom of the daily grind, a freedom-representing fantasy of the silly and the sad, this film boasts a tremendous performance from Candy, who invests his slob-with-a-heart-of-gold with genuine heart. DIR/SCR/PROD John Hughes; PROD Tom Jacobson. US, 1986, color, 103 min. RATED PG-13

WARGAMES

“Shall we play a game?” High school computer geek Matthew Broderick hacks into what he thinks is the network of a video game manufacturer, but turns out to be the NORAD nuclear missile command, and the games this computer plays have names like “Global Thermonuclear Warfare.” When the computer confuses its simulations with real-world military maneuvers, things get tense, drawing Broderick and Ally Sheedy into a frightening military intrigue. A classic “what if?” of the late-Cold War era, this film was nominated for three Oscars, including Best Screenplay, Sound and Cinematography by the recently departed William Frake. DIR John Badham; SCR Lawrence Lasker, Walter F. Parkes; PROD Harold Schneider. US, 1983, color, 114 min. RATED PG

30TH ANNIVERSARY!

THE FOG

While preparing for the 100th anniversary of their seaside hamlet, the residents of Antonio Bay experience strange goings-on, from an eerie, spreading haze to mysterious and violent attacks. As murders mount and the fog thickens, it becomes apparent that the town was built on blood—and that the victims have returned for vengeance. John Carpenter’s theatrical follow-up to HALLOWEEN is a classic chiller with amazing widescreen cinematography, terrific atmosphere and a great, game cast (including Jamie Lee Curtis and mom, Janet Leigh). DIR/SCR John Carpenter; SCR/PROD Debra Hill. US, 1980, color, 89 min. RATED R

25TH ANNIVERSARY!

YOUNG SHERLOCK HOLMES

The World’s Greatest Detective—The Early Years, as a teenaged Sherlock pieces together the clues linking several seemingly unrelated local murders and uncovers nefarious goings perpetrated by a secret society. New kid Watson tags along, approvingly. Notable as one of the first feature films to make use of computer-generated effects, courtesy of George Lucas’s Industrial Light and Magic (an honor held jointly with TRON, whose much-anticipated sequel comes out in December). Directed with brio by Barry Levinson, executive produced by Steven Spielberg. DIR Barry Levinson; SCR Chris Columbus; PROD Mark Johnson, Henry Winkler. US, 1985, color, 109 min. RATED PG-13

30TH ANNIVERSARY!

RE-ANIMATOR

Medical student Herbert West (Jeffrey Combs) arrives at Miskatonic University with a single goal in mind: to bring the dead back to life. With the help of his roommate Dan (Bruce Abbott), the determined West breaks into a morgue to test his re-animating agent, causing a ripple effect of death, destruction and horny, headless corpses. A transgressive masterpiece of comic gore, this film was a surprise critical hit and quickly established itself as one of the key horror films of the decade. DIR/SCR Stuart Gordon; SCR Dennis Paoli, William J. Norris, based on a story by H.P. Lovecraft; PROD Brian Yuzna. US, 1985, color, 95 min. RATED R

25TH ANNIVERSARY!

UNCLE BUCK

New Chicago transplants Cindy and Bob Russell have to leave town when Cindy’s father has a heart attack, and call upon Bob’s brother Buck (John Candy) as the family caretaker. A chain-smoking layabout with a penchant for gambling, Buck wins over his youngest charges (Gaby Hoffman and Macaulay Culkin), but finds himself in a losing battle with 15-year-old Tia, a bitter teen with a troublesome boyfriend. A typically Hughesian blend of the silly and the sad, this film boasts a tremendous performance from Candy, who invests his slob-with-a-heart-of-gold with genuine heart. DIR/SCR/PROD John Hughes; PROD Tom Jacobson. US, 1986, color, 103 min. RATED PG-13

PRETTY IN PINK

FERRIS BUELLER’S DAY OFF

“Oh, he’s very popular, Ed. The sports, the motorheads, geeks, sluts, bloods, wastoids, dweebies, dickheads—they all adore him. They think he’s a righteous dude.” John Hughes’ hilarious comedy was a massive box office success and made Matthew Broderick a star. Ferris Bueller—the coolest kid in school—his lady (Mia Sara) and his neurotic best friend (Alan Ruck) skip school, and in the course of a day in downtown Chicago “borrow” a Ferrari, tour the Sears Tower, catch a game at Wrigley Field and become featured performers in a parade down Dearborn Street. DIR/SCR/PROD John Hughes; PROD Tom Jacobson. US, 1986, color, 103 min. RATED PG-13

FERRIS BUELLER’S DAY OFF


SHE’S HAVING A BABY

Newlyweds Kevin Bacon and Elizabeth McGovern are making all the necessary strides toward maturity, but Bacon finds himself struggling: with life in the suburbs, the boredom of the daily grind, a freedom-representing fantasy of the silly and the sad, this film boasts a tremendous performance from Candy, who invests his slob-with-a-heart-of-gold with genuine heart. DIR/SCR/PROD John Hughes; PROD Tom Jacobson. US, 1986, color, 103 min. RATED PG-13

PRESENTED ON DVD Courtesy of Paramount

TICKETS & FULL SCHEDULE at AFI.COM/SILVER

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**FRIDAY THE 13TH: THE FINAL CHAPTER**

Legendary movie monster Jason Voorhees returns to AFI Silver to finish what he started! Picking up right where the events of FRIDAY THE 13TH PART 3 left off, THE FINAL CHAPTER features campy performances from erstwhile stars Crispin Glover and Corey Feldman and impressively grotesque makeup effects by the legendary Tom Savini. This film was followed by seven sequels and a prequel/remake, so though you can’t trust the title, you can trust us when we say you’ll have a great time at this one. DIR Joseph Zito; SCR Barney Cohen; PROD Frank Mancuso Jr. US, 1984, color, 91 min. RATED R

**XANADU**

Harryhausen, Charles H. Schneer. US, 1981, color, 118 min. RATED PG

**SUPERMAN II—THE RICHARD DONNER CUT**

When a battle causes both of their spacecraft to crash on an alien planet, interstellar enemies Willis E. Davidge (human Dennis Quaid) and Jeriba Shigan (repillian humanoid “Drac” Louis Gossett Jr.) must learn to live together in a harsh environment. Inevitably, the two form a band, which is tested when Jeriba finds himself pregnant (Dracs reproduce spontaneously)—and Willis must assume a surprising new responsibility. One of the many ‘80s films that found its audience via home video, this is a fine, moving example of the lost art of thoughtful sci-fi. DIR Wolfgang Petersen; SCR Edward Khmara; PROD Stephen J. Friedman. US, 1985, color, 108 min. RATED PG-13

**ENEMY MINE**

A freak mishap allows three criminal Kryptonians to escape from their imprisonment in the Phantom Zone and journey to Earth, where, in the yellow rays of the sun, they have the same powers as Superman. What a bad time for the Man of Steel to consider retirement—and abandoning his powers—in order to marry Lois Lane. Terence Stamp—here in comeback mode, after a several-year hiatus—gives a memorably aloof performance as the coolly sociopathic General Zod. This special 30th anniversary screening features a digital restoration of director Richard Donner’s original, unreleased cut. DIR Richard Donner; SCR Mario Puzo, David Newman, Leslie Newman; PROD Pierre Spengler. US, 1980, color, 116 min. RATED PG

**DESPERATELY SEEKING SUSAN**

A heartbroken woman named Susan (Madonna) who communicates with her beau through the personal ads. Hoping to emulate the mysterious woman she admires, Arquette purchases Susan’s trademark jacket from a secondhand store, then tails the two lovers to a rendezvous in New York City. Soon she finds herself embroiled in a case of mistaken identity complicated by a bout of amnesia. DIR Susan Seidelman; SCR Leora Barish; PROD Sarah Pillsbury, Midge Sanford. US, 1985, color, 104 min. RATED PG-13

**ENEMY MINE**

When a battle causes both of their spacecraft to crash on an alien planet, interstellar enemies Willis E. Davidge (human Dennis Quaid) and Jeriba Shigan (repillian humanoid “Drac” Louis Gossett Jr.) must learn to live together in a harsh environment. Inevitably, the two form a band, which is tested when Jeriba finds herself pregnant (Dracs reproduce spontaneously)—and Willis must assume a surprising new responsibility. One of the many ‘80s films that found its audience via home video, this is a fine, moving example of the lost art of thoughtful sci-fi. DIR Wolfgang Petersen; SCR Edward Khmara; PROD Stephen J. Friedman. US, 1985, color, 108 min. RATED PG-13

**30TH ANNIVERSARY! THE LOST BOYS**

Corey Haim is having a terrible summer. His recently divorced mother (Dianne Wiest) has moved him and his older brother, Jason Patric, to Santa Cruz, California, and he’s not too sure about the new culture. He’s even less sure about it when his brother falls in with a group of guys who happen to be vampires, led by the ruthless Kiefer Sutherland. Determined to rescue his brother from the ranks of the damned, Haim enlists the help of two misfit local boys, self-proclaimed vampire hunters Corey Feldman and Jamison Newlander, to set things straight. DIR Joel Schumacher; SCR Janice Fischer, James Jeremias, Jeffrey Boom; PROD Harvey Bernhard. US, 1987, color, 97 min. RATED R

**STAR TREK III: THE SEARCH FOR SPOCK**

The Human Adventure continues! In a desperate race against time, Admiral James T. Kirk (William Shatner) and the loyal crew of the Enterprise must return to the Genesis Planet in search of their fallen friend, Captain Spock. Directed with a sure hand by Spock himself (Leonard Nimoy), this direct search of their fallen friend, Captain Spock. Directed with a sure hand by Spock himself (Leonard Nimoy), this direct

**TICKETS & FULL SCHEDULE at AFI.COM/SILVER**
“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 world cinema, AFI 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 ever had.

SPECIAL thanks to JANUS FILMS and the JAPAN FOUNDATION for making this series possible.

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

25TH ANNIVERSARY!
RAN
This universally acclaimed adaptation of King Lear (Kurosawa’s favorite of his own films) is the epic tragedy of an aging warlord (the great Tatsuya Nakadai) who decides to cede control of his kingdom to his three sons, but whose failure to truly let go of power and privilege results in his complete undoing. Banishing the youngest for remarking that failure to truly let go of power and privilege results in his obsession for his own stolen pistol—an eventual murder weapon—and its thief. But as the chase progresses toward a final, riveting confrontation, the curiously engaging cop and the unseen killer begin, disturbingly, to seem more and more alike. A confessed admirer of Belgian detective fiction author Georges Simenon, Kurosawa adapted his own unpublished novel for this, his first detective film (the second is HIGH AND LOW) and the real beginning of the genre in Japan. DIR/SCR Akira Kurosawa; SCR Ryûzô Kikushima; PROD Sôjirô Motoki. Japan, 1949, b&w, 122 min. In Japanese with English subtitles. NOT RATED

THE HIDDEN FORTRESS
[Kakushi toride no san akunin]
Kurosawa’s fastest and funniest of his many samurai pictures combines terrific action with broad comedy captured in breathtaking wide-screen cinematography, the director’s first foray into the format that would become his signature visual style. Two luckless peasants are bullied into serving gruff wandering samurai Toshiro Mifune, who promises payment in gold. As the adventures and perils mount, the two discover that they are actually on a secret mission to transport a young warrior princess through enemy territory and restore her to her throne. George Lucas based STAR WARS’ C-3PO and R2-D2 on the two bickering, reluctant heroes. DIR/SCR/PROD Akira Kurosawa; SCR Shinobu Hashimoto, Ryûzô Kikushima, Hideo Oguni; PROD Sanezumi Fujimoto. Japan, 1958, b&w, 139 min. In Japanese with English subtitles. NOT RATED

STRAIGHT DOG [Nora inu]
While a rubble-strewn Tokyo swelters through a torrid heat wave, awkward young detective Toshiro Mifune searches obsessively for his own stolen pistol—an eventual murder weapon—and its thief. But as the chase progresses toward a final, riveting confrontation, the curiously engaging cop and the unseen killer begin, disturbingly, to seem more and more alike. A confessed admirer of Belgian detective fiction author Georges Simenon, Kurosawa adapted his own unpublished novel for this, his first detective film (the second is HIGH AND LOW) and the real beginning of the genre in Japan. DIR/SCR Akira Kurosawa; SCR Ryûzô Kikushima; PROD Sôjirô Motoki. Japan, 1949, b&w, 122 min. In Japanese with English subtitles. NOT RATED
HIGH AND LOW [Tengoku to jigoku]
Kurosawa’s adaptation of American crime master Evan Hunter’s novel King’s Ransom makes for a thriller of the highest order: intellectually rich, pulse-pounding entertainment. Wealthy businessman Toshiro Mifune receives a ransom letter for his son, only to discover the kidnappers mistakenly grabbed the son of his chauffeur. Along with chief detective Tatsuya Nakadai, Mifune becomes personally involved in the case, journeying from his castle-in-the-sky penthouse to the lowest depths of Tokyo’s squalid slums. AFI Life Achievement Award winner Mike Nichols’ name is attached to a long-anticipated American remake. DIR/SCR Akira Kurosawa; SCR Hideo Oguni, Ryûzô Kikushima, Eijirô Hisaita, based on King’s Ransom by Evan Hunter; PROD Ryûzô Kikushima, Tomoyuki Tanaka. Japan, 1963, color and b&w, 142 min. In Japanese with English subtitles. NOT RATED 🖼️

SANJURO [Tsubaki Sanjûrō]
“You tired of being stupid yet?” After the enormous popularity of YOJIMBO, Kurosawa followed with this sequel, pushing even further into all-out comedy. Toshiro Mifune reprises his role as the irritable, self-centered swordsman, this time happening upon a small town torn between two rival politicians. When a youthful squad of troublemakers seeks to throw its support behind the seemingly more magnanimous of the two leaders, the wised-up Mifune investigates, lending the youths his expertise with the blade and equally sharp-tongued advice. DIR/SCR Akira Kurosawa; SCR Ryûzô Kikushima, Hideo Oguni, based on the novel Peaceful Days by Shûgorô Yamamoto; PROD Tomoyuki Tanaka, Ryûzô Kikushima. Japan, 1962, b&w, 96 min. In Japanese with English subtitles. RATED PG-13 🖼️

THE BAD SLEEP WELL [Warui yatsu hodo yoku nemuru]
Kurosawa’s haunting take on the ruthless world of big business in Japan combines elements of Hamlet and American film noir to tell a hard-boiled tale of duplicity and revenge. Young exec Toshiro Mifune appears to be making good by marrying the boss Masayuki Mori’s daughter, but that’s only the prelude to a complex scheme to exact revenge for Mori’s role in Mifune’s father’s suicide. Mifune’s next steps include faked deaths, kidnappings and much corporate cloak-and-dagger. The film has been referenced frequently over the years as several real-life corporate scandals in Japan demonstrated eerily parallel tracks to Kurosawa’s seemingly over-the-top plot! DIR/SCR/PROD Akira Kurosawa; SCR Hideo Oguni, Eijirô Hisaita, Ryûzô Kikushima, Shûgo Okuhashimoto; PROD Tomoyuki Tanaka. Japan, 1960, b&w, 135 min. In Japanese with English subtitles. NOT RATED 🖼️

THE QUIET DUEL [Shizukanaru ketto]
Kurosawa’s rarely seen early medical melodrama makes for a fascinating comparison to his later, more celebrated portrait of a driven doctor, RED BEARD. Doctor Toshiro Mifune keeps a shameful secret from his friends and loved ones: during World War II he accidentally contracted syphilis while operating on a diseased soldier. Mifune’s stoic reserve is tested by both his tough-minded chief nurse, Noriko Sengoku, and the emotional appeal of his estranged fiancée, Miki Sanjo. Kurosawa coaxes a poetic meditation on morality from complex and tragic elements. DIR/SCR Akira Kurosawa; SCR Senkichi Taniguchi, based on the play by Kazuo Kikuta; PROD Hisao Ichikawa, Suîji Motoki. Japan, 1957, b&w, 95 min. In Japanese with English subtitles. NOT RATED 🖼️
DODES’KA-DEN

Unique in the Kurosawa canon: His first color film is thoroughly diffuse, episodic and challengingly bizarre in its patient exploration of the daily life of an ad hoc community of down-and-outers living in a trash-dump shantytown. “Dodes’ka-den” is the trolley noise made by a young boy who functions as the slum’s de facto community organizer. When it failed with audiences, Kurosawa, so prolific in the years prior, attempted suicide and did not work again for five years, until DESERT UZALAA—its emphasis on human connection perhaps even more poignant in light of the public’s painful rejection of DODES’KA-DEN. DIR/SCR/PROD Akira Kurosawa; SCR Hideo Oguni, based on the novel Kiseijû no nai machi by Shûgorô Yamamoto; PROD Yôichi Matsue. Japan, 1970, color, 140 min. In Japanese with English subtitles. RATED PG

MADADAYO

Forced into a small hut with his wife after his first cottage is destroyed by an Allied firebomb during the war, retired German professor Tatsuo Matsumura gathers his students for the first of what will become many gatherings to celebrate his birthday. Each year, in response to his students’ beer-chugging toast, “Mou ii kai?” (loosely, “Are you ready?”), he answers, “Madaradayo!” (“Not yet!” from a version of the kids game hide and seek). Kurosawa wrings exquisite pathos from the indomitable professor’s will to carry on, even as the director was facing his own mortality (he died soon after completing the film). DIR/SCR Akira Kurosawa; based on the essays of Hyakken Uchida; PROD Gohô Kôgure, Hisao Kurosawa, Yasuyoshi Tokuma, Hiroshi Yamamoto. Japan, 1993, color, 134 min. In Japanese with English subtitles. NOT RATED

20TH ANNIVERSARY!

DREAMS [Yume]

Rather than rest on his laurels after the international sensation that was RAN, the 80-year-old Kurosawa followed up with a quixotic postmodern portmanteau film: eight discrete, dreamlike vignettes, loosely constructed as the stages of life of the first sequence’s boy protagonist, scolded by his mother for spying on the magical fairy-foxes in the woods. What follows is a mélange of parables, ranging from specific Japanese history and mythology to a fanciful exploration of Vincent van Gogh’s paintings, with graphic effects courtesy of George Lucas’ Industrial Light and Magic and the Dutch painter memorably portrayed by Martin Scorsese. DIR/SCR Akira Kurosawa; PROD Mike Y. Inoue, Hisao Kurosawa. US/Japan, 1990, color, 119 min. In English, Japanese and French with English subtitles. RATED PG

ALL TAX ONLY $5!

THE MEN WHO TREAD ON THE TIGER’S TAIL

This fourth film from Akira Kurosawa is based on a legendary 12th-century incident in which the lord Yoshitsune, with the help of a group of samurai, crosses enemy territory disguised as a monk. The story was dramatized for centuries in Noh and Kabuki theater, and here it becomes one of the director’s lightest, most farcical films. (Note: Courtesy of Criterion Collection) DIR/SCR Akira Kurosawa, based on the play Kamijcho by Gohô Namiki; PROD Motôkô Itô. Japan, 1945, b&w, 60 min. In Japanese with English subtitles. NOT RATED

Rhapsody in August

The legacy of the Nagasaki bombing in 1945 plays out in complex fashion 40-odd years later for the members of an extended family. Matriarch Sachiko Murase hosts a multi-generation family reunion, including Richard Gere, the Japanese-American son of her brother, little heard from since he immigrated to Hawaii. Their delicate interactions give way to surprising revelations about the war and its ramifications. The film includes some of Kurosawa’s most surreal imagery, some reality-based (playground equipment warped by the bomb’s heat), some hallucinatory (a giant eye in the sky, grandmother fighting powerful winds with her tiny umbrella). DIR/SCR Akira Kurosawa, based on Nabe no o to otokotachi by Kiyoko Murata; PROD Tokuma, Hiroshi Yamamoto. Japan, 1991, color, 98 min. In Japanese with English subtitles. RATED PG

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Tickets & Full Schedule at AFI.com/silver
Part II of AFI’s François Truffaut retrospective includes several titles that have become hard to see, including the original uncut version of TWO ENGLISH GIRLS, the terrific neo-noir CONFIDENTIALLY YOURS with Fanny Ardant, as well as one of the all-time great movies about moviemaking, DAY FOR NIGHT. Considered “later” films in Truffaut’s filmography, as a whole these films confirm that the prolific filmmaker was working at the height of his creativity when he died in 1984, at age 52.

Special thanks to Janus Films, the French Embassy and the French Ministry of Foreign Affairs for making this series possible.

¢ AFI Member passes will be accepted at all films in the Truffaut series

**SCHEDULE**

**DAY FOR NIGHT**
Sat, Jul 3, 3:00; Sun, Jul 4, 5:10; Mon, Jul 5, 5:10; Tue, Jul 6, 4:30; Wed, Jul 7, 7:00; Thu, Jul 8, 4:30

**TWO ENGLISH GIRLS**
Sat, Jul 10, 6:20; Sun, Jul 11, 6:20

**THE STORY OF ADELE H.**
Sat, Jul 17, 6:20; Sun, Jul 18, 6:20

**SMALL CHANGE**
Fri, Jul 23, 4:30; Sat, Jul 24, 5:45; Sun, Jul 25, 4:45

**THE MAN WHO LOVED WOMEN**
Sat, Jul 31, 1:00; Tue, Aug 3, 7:00

**LOVE ON THE RUN**
Sun, Aug 8, 5:30; Mon, Aug 9, 7:00; Tue, Aug 10, 7:00

**THE GREEN ROOM**
Fri, Aug 13, 6:30; Sat, Aug 14, 5:45

**SUCH A GORGEOUS KID LIKE ME**
Mon, Aug 16, 9:00; Wed, Aug 18, 7:00

**THE LAST METRO**
Fri, Aug 20, 6:45; Sun, Aug 22, 6:45; Wed, Aug 25, 6:30

**THE WOMAN NEXT DOOR**
Sat, Aug 28, 6:00; Sun, Aug 29, 6:00; Wed, Sep 1, 6:45

**CONFIDENTIALLY YOURS**
Sat, Sep 4, 5:00; Sun, Sep 5, 5:00; Mon, Sep 6, 1:00

**DAY FOR NIGHT [La nuit américaine]**
Arguably the best movie about making movies ever made, and one of cinema’s great love stories, this is considered by many to be Truffaut’s masterpiece. Despite its French setting, the film’s depiction of an American director’s struggle to complete his film shooting in the south of France is endlessly poignant. “Truffaut’s series of sketches on the old and new conception of love is as vital as the in-person pasiones. DIR/SCR François Truffaut; SCR Jean-Louis Richard, Suzanne Schiffman; PROD Marcel Berbert. France, 1973, color and b&w, 115 min. In English and French with English subtitles. RATED PG

**TWO ENGLISH GIRLS [Les deux anglaises et le continent]**
Truffaut’s second adaptation of an Henri-Pierre Roché novel (the first was JULES AND JIM) again revolves around a love triangle. The players are French art critic Claude, spirited English traveler Anne and Anne’s younger sister Muriel, with whom Claude begins a tortured on-off affair, some of the time taking up with Anne. The fate of the three players who make the movies, and cleverly meticulous in its depictions of the ins and outs, mundane realities and the moments of magic that take place on a movie set. Truffaut plays a Truffaut-like director juggling multiple crises, personal and professional, as he struggles to complete his film shooting in the south of France. Jacqueline Bisset is his American American name-brand star, Jean-Pierre Léaud his love-struck French lead. DIR/SCR François Truffaut; SCR Jean-Louis Richard, Suzanne Schiffman; PROD Marcel Berbert. France/Italy, 1973, color and b&w, 104 min. In English and French with English subtitles. RATED PG

**THE STORY OF ADELE H. [L’histoire d’Adèle H. ]**
Based on the long-loss journal of Victor Hugo’s daughter, this story is set in late 19th century and follows him to Nova Scotia and then Barbados with a determined idée fixe of marriage. The lieutenent coldly renews her advances, but this only strengthens her ardor. Isabelle Adjani, in her first major role, marvelously conveys the single-minded, self-destructive passion of this woman who moves from deception to madness, a “wild child” moving away from humanity to a state of total isolation. A richly atmospheric film. DIR/SCR François Truffaut; SCR Jean Grault, Suzanne Schiffman, based on the story by Frances V. Guille and the diary of Adèle Hugo; PROD Marcel Berbert, Claude Miller. France, 1975, color, 96 min. In English and French with English subtitles. RATED PG

**SMALL CHANGE**
Truffaut plays the man with deep feeling and sincerity, and his direction is masterful, creating an eerie world linking the good and bad sides of life. He created a shrine for the dead and the living. Set in provincial France 10 years after the first World War, TRUFFAUT describes this film as a recapitulation and the conclusion of the Antoine Doinel cycle. Twenty years after THE 400 BLOWS, Antoine [Jean-Pierre Léaud] remains an adolescent at heart. In the week following his divorce from Christine he relives his former affairs, meeting in turn his ex-wife (Claude Jade), his first unhappy love (Marie-France Pisier, who co-scripted), his tough-minded mistress (Dani) and an odd fellow, M. Lucien (Julien Bertheau), who was the lover of Antoine’s mother. A shamelessly happy ending throws Antoine into the arms of the delicious Sabine (Dorothée). DIR/SCR/PROD François Truffaut; SCR Marie-France Pisier, Jean Aurel, Suzanne Schiffman. France, 1979, color and b&w, 120 min. In French with English subtitles. NOT RATED

**LOVE ON THE RUN [L’amour en fuite]**
At its US premiere at AFI, TRUFFAUT described this film as a “comedy, a romance, a mystery—in a word: childhood—captured, distilled and transformed effortlessly from sketchbook to symphony in the hands of a master named François Truffaut.” —Wes Anderson. Truffaut’s episodic narrative follows the adventures of a dozen schoolchildren in a provincial town as the school year winds down and summer begins. Truffaut uses a patient observational style, empathetic and warm-hearted, the gentle flow of events occasionally punctuated by moments of poignancy. “Truffaut’s series of sketches on the theme of the resilience of children turns out to be that rarely—a poetic comedy that’s really funny.” —Pauline Kael. DIR/SCR/PROD François Truffaut; SCR Jean-Louis Richard, Suzanne Schiffman; PROD Marcel Berbert. France, 1977, color, 104 min. In French with English subtitles. NOT RATED

**THE MAN WHO LOVED WOMEN [L’homme qui aimait les femmes]**
Truffaut’s own storied seductions of nearly all of his leading ladies would seem to provide much of the source material for this film. Charles Denner plays a sensitive Lothario whose zest for pursuit and delight in conquests always gives way to a morose disappointment in the morning. Brigitte Fossey shines as his latest (perhaps last?) love, a book editor who knows him better than he knows himself. DIR/SCR/PROD François Truffaut; SCR Michel Ferrand, Suzanne Schiffman; PROD Marcel Berbert. France, 1977, color and b&w, 120 min. In French with English subtitles. NOT RATED

**THE GREEN ROOM [La chambre verte]**
Adapted from short stories by Henry James, this film is an elegant requiem that chronicles an obsession with death. Set in provincial France 10 years after the first World War, it explores the guilt felt by a man who survived the war and whose wife died young. Believing that the dead can live on in the memories of those who remain, he creates a shrine. Truffaut plays the man with deep feeling and sincerity, and his direction is masterful, creating an eerie world linking the dead and the living. Stunningly photographed by Néstor Almendros; it is one of the least seen and most affecting works of Truffaut’s later career. DIR/SCR/PROD François Truffaut; SCR Jean Grault, based on stories by Henry James. France, 1978, color, 94 min. In French with English subtitles. RATED PG

© Hélène Jeanbreau
© Mike Judge
© Courtesy of MGM

**NEW 35MM PRINT!**
**SMALL CHANGE [L’argent de poche]**

“A comedy, a romance, a mystery—in a word: childhood—captured, distilled and transformed effortlessly from sketchbook to symphony in the hands of a master named François Truffaut.” —Wes Anderson. Truffaut’s episodic narrative follows the adventures of a dozen schoolchildren in a provincial town as the school year winds down and summer begins. Truffaut uses a patient observational style, empathetic and warm-hearted, the gentle flow of events occasionally punctuated by moments of poignancy. “Truffaut’s series of sketches on the theme of the resilience of children turns out to be that rarely—a poetic comedy that’s really funny.” —Pauline Kael.

DIR/SCR/PROD François Truffaut; SCR Jean-Louis Richard, Suzanne Schiffman; PROD Marcel Berbert. France, 1976, color, 104 min. In French with English subtitles. RATED PG

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SUCH A GORGEOUS KID LIKE ME
[Une belle fille comme moi]
Convicted multiple-murderess Bernadette Lafont recounts her exploits with gusto and verve to enraptured sociologist Andre Dusollier, who, having fallen under her spell, seeks to prove her innocent of her last crime. Truffaut’s most farcical film makes a pastiche of the work of his heroes Alfred Hitchcock and Howard Hawks, and Lafont gives a lively turn as the comical femme fatale. DIR/SCR Francois Truffaut; SCR Jean-Loup Dabadie, based on the novel by Henry Farrell; PROD Marcel Berbert. France, 1972, color, 98 min. In French with English subtitles. RATED R

THE LAST METRO [Le dernier métro]
Backstage drama as German Jewish theater director Heinz Bennett, having previously quit Berlin for Paris, hides in his Montmartre theater basement during the Nazi occupation, directing his new play by giving notes to actress wife Catherine Deneuve. Deneuve has her work cut out for her, as she maintains the story that her husband fled to South America, outwits nosy Gestapo agents, caters to a powerful, pro-Nazi theater critic, fends off amorous leading man Gerard Depardieu and delivers the hit play that will save them from bankruptcy. Winner of 10 Césars, including Best Picture and Best Director. DIR/SCR/PROD Francois Truffaut; SCR Suzanne Schiffman. France, 1980, color, 131 min. In French and German with English subtitles. RATED PG

THE WOMAN NEXT DOOR [La femme d’à côté]
Suburban family man Gerard Depardieu has his world turned upside down when he meets the new neighbors and recognizes the wife, Fanny Ardant, as the woman with whom he once had a torrid, ultimately disastrous love affair. Keeping their past a secret from their respective spouses, the two’s wary polishness around each other gives way to obsession and all-consuming passion, with tragic consequences. Ardant, in her screen debut, alternates reserved toughness with unhinged abandon, impressively matching megastar Depardieu’s volcanic intensity. DIR/SCR/PROD Francois Truffaut; SCR Suzanne Schiffman, Jean Aurel. France, 1981, color, 106 min. In French with English subtitles. RATED R

CONFIDENTIALLY YOURS [Vivement dimanche]
Truffaut’s final film once again pays homage to the director’s favorite filmmaker, Alfred Hitchcock, with Fanny Ardant as a sleuthing secretary out to clear boss Jean-Louis Trintignant from charges of murdering his faithless wife and her lover. Ardant, who secretly pines for her boss, gives a memorable performance, both comic and passionate. The gorgeous black and white cinematography is by longtime Truffaut collaborator Néstor Almendros. DIR/SCR/PROD Francois Truffaut; SCR Suzanne Schiffman, Jean Aurel, based on The Long Saturday Night by Charles Williams; PROD Armand Barbault. France, 1983, b&w, 110 min. In French with English subtitles. RATED PG

CLOSE-UP [Nema-ye Nazdik]
Internationally revered Iranian filmmaker Abbas Kiarostami has created some of the most inventive and transcendent cinema of the last thirty years, and this is his most radical, brilliant work. This fiction-documentary hybrid uses a real-life sensational event—a young man arrested on charges that he fraudulently impersonated a well-known filmmaker Mohsen Makhmalbaf—as the basis for a stunning, multilayered investigation into movies, identity, artistic creation and life itself. With its universal themes and fascinating narrative knots, it continues to resonate with viewers around the world. DIR/SCR/PROD Abbas Kiarostami. Iran, 1990, color, 100 min. In Persian with English subtitles. NOT RATED

THE GODFATHER
11TH ANNIVERSARY!
RESTORED 35MM PRINT!
THE GODFATHER
Fri, Jul 2, 4:00; 7:00; Sat, Jul 3, 1:00; Sun, Jul 4, 4:20; Mon, Jul 5, 1:00; Tue, Jul 6, 4:00, 7:45; Thu, Jul 8, 4:00
With 11 Oscar nominations, including Supporting Actor for Al Pacino, James Caan and Robert Duvall, and wins for Best Picture, Screenplay and Actor—for the iconic Marlon Brando—Francis Ford Coppola’s darkly sympathetic family drama transformed the way people think about the mafia and made Pacino a star. Coppola’s cinematic vision is in full flower, from the inspired casting of Brando and Pacino to the deep hues of Gordon Willis’ cinematography and moving score by Nino Rota. DIR/SCR Francis Ford Coppola; SCR Mario Puzo, based on his novel; PROD Albert S. Ruddy, US, 1972, color, 175 min. In English, Italian and Latin with English subtitles. RATED R

THE GODFATHER: PART II
20TH ANNIVERSARY!
NEW 35MM PRINT!
Fri, Jul 2, 7:45; Sat, Jul 3, 5:20; Sun, Jul 4, 3:00; Mon, Jul 5, 12:30
INTERNATIONAL CONCURRENCE TAKING PLACE
Eleven Oscar nominations and six wins, including Best Picture, Director, Screenplay and Supporting Actor for Robert De Niro as the young Vito Corleone. The Don establishes his family’s place in the rough-and-tumble immigrant ghetto of old New York through a mix of savagery and smarts. The Corleone family’s rise is eloquently crosscut with their fall, as new Don Pacino weathers crushing setbacks and familial disintegration. DIR/SCR/PROD Francis Ford Coppola; SCR Mario Puzo, based on his novel The Godfather. US, 1974, color, 200 min. In English, Italian and Latin with English subtitles. RATED R
Hailed as the cinema’s first genius, Charlie Chaplin set the standard for silent screen comedy as a performer, writer and director (and, starting with his features, he even composed the accompanying scores). The iconic “Little Tramp,” his signature screen persona of the silent era, remains such an enduring figure that even today he is recognizable by just his silhouette. This brilliant comedian was, for a time, the single most popular entertainer on the planet, celebrated worldwide, connecting with audiences in the universal language of silent screen comedy. During his long life and career, Chaplin famously enjoyed the prestige and wealth that came with his filmic accomplishments (notably, co-founding United Artists studio along with fellow Hollywood luminaries Mary Pickford, Douglas Fairbanks and D.W. Griffith; notoriously, living down a number of sex scandals). But he also endured business setbacks, strained relationships and harassment for his leftist politics during the Red Scare of the 1950s, which eventually led to the London-born comic’s exile from his adopted home in the United States (his later, darker-hued films wickedly reflect this real-life turmoil). With changes in the political winds, and the rise of film culture in the 1960s, audiences reclaimed Chaplin for his genius and artistry, leading to a late-career surge in popularity for the then 80-year-old entertainer, and culminating with the awarding of an Honorary Oscar in 1972 for “the incalculable effect he has had in making motion pictures the art form of this century.” This summer, AFI Silver proudly presents a comprehensive retrospective of Chaplin’s greatest work, all in new or recently struck 35mm prints.

CAFÉ NAPOLEON
A KING IN NEW YORK
CITY LIGHTS
THE CIRCUS
THE GREAT DICTATOR
THE KID
THE GOLD RUSH
THE CHAPLIN REVUE
THE CHAPLIN

**SCHEDULE**

**ALL FILMS, NEW 35MM PRINTS!**

**THE CIRCUS**
Fri, Aug 6, 4:30; Sat, Aug 7, 1:00; Sun, Aug 8, 12:30; Mon, Aug 9, 4:30; Tue, Aug 10, 4:30; Thu, Aug 12, 4:30

**CITY LIGHTS**
Fri, Aug 13, 4:30; Sat, Aug 14, 1:00; Sun, Aug 15, 1:00; Mon, Aug 16, 4:30; Tue, Aug 17, 4:30; Wed, Aug 18, 4:30; Thu, Aug 19, 4:30

**THE GREAT DICTATOR**
Fri, Aug 20, 4:00; Sun, Aug 22, 12:45; Mon, Aug 23, 3:45; Wed, Aug 25, 3:45

**LIMELIGHT**
Sat, Aug 21, 12:45; Tue, Aug 24, 3:45; Thu, Aug 26, 3:45

**A WOMAN OF PARIS: A DRAMA OF FATE**
Fri, Aug 27, 4:20; Sat, Aug 28, 1:00; Mon, Aug 30, 4:20; Wed, Sep 1, 4:20

**A KING IN NEW YORK**
Sun, Aug 29, 1:00; Tue, Aug 31, 4:45; Thu, Sep 2, 4:45

**MODERN TIMES**
Fri, Sep 3, 4:30; Sun, Sep 5, 1:00; Mon, Sep 6, 3:30; Tue, Sep 7, 4:00; Wed, Sep 8, 4:00; Thu, Sep 9, 4:00

**MONSIEUR VERDOUX**
Sat, Sep 4, 1:00; Tue, Sep 7, 8:45

**SERIES CONTINUES IN SEPTEMBER**

**THE KID**
Shown with A DAY’S PLEASURE

**THE CHAPLIN REVUE**

**Featuring:** A DOG’S LIFE; SHOULDER ARMS; THE PILGRIM

**THE GOLD RUSH**

**Check website for showtimes**

**THE CIRCUS**

Chased off the midway by a policeman, Charlie stumbles into the Big Top, where his act’s an immediate hit and he promptly falls for the owner’s stepdaughter. But when he learns she falls for the owner’s stepdaughter, it’s time for one more noble sacrifice. Featuring chaplin for his genius and artistry, leading to a late-career surge in popularity for the then 80-year-old entertainer, and culminating with the awarding of an Honorary Oscar in 1972 for “the incalculable effect he has had in making motion pictures the art form of this century.” This summer, AFI Silver proudly presents a comprehensive retrospective of Chaplin’s greatest work, all in new or recently struck 35mm prints.

· AFI Member passes will be accepted at all films in the Chaplin series
A KING IN NEW YORK

"Made in England in 1957, this film gave Chaplin his last starring role; he plays a gentle king who, having been exiled by revolution in his own country, comes to New York in search of a new life. What he finds instead is the House Un-American Activities Committee. Though clearly based on Chaplin's own political exile, the film is less bitter than touchingly bewildered, even when Chaplin is aiming his satire at such broad targets as advertising and popular movies. " —Bruce Eder, All Movie Guide

DIR/SCR/PROD Charles Chaplin. UK/US, 1957, b&w, 105 min. RATED G

MODERN TIMES

Chaplin's Little Tramp gets trapped in the coils of automation—at one point literally—so frenziedly tightening screws on the assembly line that, once off it, he compulsively tightens buttons on women and later becomes the guinea pig for an efficiency-promoting feeding machine gone amok. Inspired by René Clair's A NOUS LA LIBERTÉ, this corrosive satire on the dehumanizing effects of technology gives its screeches, groans and grinds more lines than the actors. It's also one of Chaplin's most lighthearted works, with highlights including his helpful waving of a red flag dropped by a departing truck just as a Communist demonstration marches up behind him. DIR/SCR/PROD Charlie Chaplin. US, 1936, b&w, 87 min. NOT RATED

MONSIEUR VERDOUX

"The cleverest, most brilliant film of my career." —Chaplin. Chaplin plays an urbane seducer of rich women who is secretly a serial murderer of same. But this former bank clerk, stined to bloody revenge by a perceived wrong, has a crackpot rationale: "One murder makes a villain; millions, a hero." Escewing beloved slapstick antics for murderous black comedy puzzled and provoked audiences in 1947, and the film's scathing societal critique resulted in censorship challenges and political harassment for Chaplin, but the film has steadily gained a following in the decades since. Chaplin purchased the story idea from the perennially hard-up Orson Welles. DIR/SCR/PROD Charlie Chaplin. US, 1947, b&w, 124 min. NOT RATED

A KING IN NEW YORK

SCR/PROD Charlie Chaplin. US, 1936, b&w, 87 min. NOT RATED

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NIH SCIENCE IN THE CINEMA

July 7 - August 11

This summer, AFI Silver will again host the National Institute 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!

Science in the Cinema is open to the 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

Free Screenings!
All Shows Presented on DVD

Snowcake (2006) – Autism
Wed, July 7, 7:00

Candy (2006) – Drug addiction
Wed, July 14, 7:00

Extraordinary Measures (2010) – Rare diseases, Pompe disease
Wed, July 21, 7:00

In the Family (2008) – Genetic testing, BRCA mutation
Wed, July 28, 7:00

My Sister's Keeper (2009) – Bioethics, kidney transplantation
Wed, Aug 4, 7:00

A Song for Martin* [En sång för Martin] (2001) – Alzheimer’s disease
Wed, Aug 11, 7:00
*In Swedish with English subtitles

Tickets are ONLY available at the AFI Silver box office on the day of the screening starting at 4:00 p.m. Reservations cannot be made by phone. Tickets are distributed on a first-come, first-served basis; limit 4 per person.

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)

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

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• Please present your member card at the box office for all member transactions.
• All major credit cards accepted.
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### JULY 2 - SEPTEMBER 9

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!

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<td>A KING IN NEW YORK 1:00</td>
<td>THE WOMAN NEXT DOOR 6:00</td>
<td>A WOMAN OF PAPY 4:20</td>
<td>A KING IN NEW YORK 4:45</td>
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<td>SEPTEMBER</td>
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<td>MODERN TIMES 1:00</td>
<td>CONFEDE RACY YOURS 1:00</td>
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<td>MODERN TIMES 6:30</td>
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<td>MODERN TIMES 7:00</td>
<td>MODERN TIMES 7:00</td>
<td>RHAPSODY IN AUGUST 4:30</td>
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<td>OF FLESH AND BLOOD 9:30</td>
<td>FERRIS BUELLER’S DAY OFF 6:30</td>
<td>FERRIS BUELLER’S DAY OFF 7:30</td>
<td>THE CIRCUS 7:45</td>
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**COLOR KEY**
- Red: New Releases
- Blue: Classic Re-entries
- Green: Special Engagements
- Pink: Mid-Atlantic Regional Showcase
- Purple: Totally Awesome IV
- Yellow: More Films of the 80s
- Orange: Classics
- Green: More Films of the 30s

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COMING SOON

50TH ANNIVERSARY!
RESTORED 35MM PRINT!
OPENS JULY 9

BREATHELESS [À bout de souffle]
The quintessential French New Wave film, BREATHELESS still seems fresh and innovative on its 50th anniversary. Jazzy-cool crook Jean-Paul Belmondo, on the run after impulsively shooting a cop, kills time in Paris trying to convince his onagain, off-again American girlfriend Jean Seberg to run away with him to Italy. The deceptively carefree plot, abundant allusiveness to the cinema, art and culture (high and low) and the whimsically unorthodox, energetic editing are all hallmarks that would come to be known as “Godardian”—and all appear here, fully formed, in Godard’s debut feature. Combined with Raoul Coutard’s dynamic street photography and star turns by Belmondo and Seberg, the film fairly bursts with verve and élan—an irresistible, abidingly influential film—and trés cool.

DIR/SCR
Jean-Luc Godard, based on the story by François Truffaut; PROD Georges de Beauregard. France, 1960, b&w, 90 min. In French with English subtitles. NOT RATED

OPENS JULY 23

THE KIDS ARE ALL RIGHT
It’s all about family.

Nic and Jules (three-time Academy Award nominee Annette Bening and four-time Academy Award nominee Julianne Moore) are married and share a cozy suburban Southern California home with their teenage children, Joni and Laser. As Joni prepares to leave for college, 15-year-old Laser presses her for a big favor. He wants Joni, now 18, to help him find their biological father; the two teenagers were conceived by artificial insemination. Against her better judgment, Joni honors her brother’s request and manages to make contact with “bio-dad” Paul (Mark Ruffalo), an easygoing restaurateur. As Paul comes into the lives of the forthright four, an unexpected new chapter begins for them as family ties are defined, redefined and then re-redefined.

DIR/SCR Lisa Cholodenko; SCR Stuart Blumberg; PROD Gary Gilbert, Jeffrey Levy-Hinte, Celine Rattray, Jordan Horowitz, Daniela Taplin Lundberg, Philippe Hellmann. US, 2010, color, 104 min. RATED R

COURTESY OF FOX SEARCHLIGHT

COURTESY OF FOCUS FEATURES

COURTESY OF RIALTO PICTURES

COURTESY OF Fox Searchlight

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