

AFI PREVIEW

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

*Totally
Awesome* 4
More Films of the 80s

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

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On the cover: FERRIS BUELLER'S DAY OFF, courtesy of Everett Collection

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Information is correct at press time. Films and schedule subject to change.

Check AFI.com/Silver for updates.

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AFI Silver makes every effort to present our programs using the best available film prints. However, many titles are simply not available on a film print. In those instances where a film print is not available, and a video format represents the only (or best available) option for presentation, we have indicated so in the program credits.

TOTALLY AWESOME IV: MORE FILMS OF THE 80s

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

Totally Awesome 4

More Films of the 80s

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 influential 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



THE EMPIRE STRIKES BACK


30TH ANNIVERSARY!

THE EMPIRE STRIKES BACK

Richer story, more complex themes and decidedly darker than STAR WARS, this sequel is a master class in populist filmmaking done right. Three years after the destruction of the Death Star, the Rebel Alliance is dealt a stunning blow by the evil Empire, and heroes Luke Skywalker, Han Solo and Princess Leia set out across the galaxy in search of their destiny. Culminating in a breathtaking finale and now-famous revelation, this is simply one of the greatest American films ever made. **DIR Irvin Kershner; SCR Leigh Brackett, Lawrence Kasdan; PROD Gary Kurtz. US, 1980, color, 124 min. RATED PG** 

25TH ANNIVERSARY!

LEGEND

Long ago, the Lord of Darkness (Tim Curry) plunged the world into permanent night when he slaughtered one of two remaining unicorns for the power of her magical horn. Unknowingly having lured the unicorn to her death, Princess Lili (Mia Sara) vows to make things right, but is kidnapped by the Dark Lord. Her suitor, Jack (Tom Cruise), and a band of woodland creatures seek to restore light to the land. Ridley Scott's first film after BLADE RUNNER, it survived a difficult release to become a cult classic, thanks in no small part to the director's uncanny ability to create a visually stunning alternate world full of fantasy and myth. **DIR Ridley Scott; SCR William Hjortsberg; PROD Arnon Milchan. US/UK, 1985, color, 94 min. RATED PG** 



Courtesy of Universal

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

Smart-ass 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** 🍷



CADDYSHACK

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** 🍷



BACK TO THE FUTURE

Courtesy of Universal



THE BLUES BROTHERS

Courtesy of Universal

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** 🍷



USED CARS

Courtesy of Sony Pictures Repertory

TOTALLY AWESOME IV: MORE FILMS OF THE 80s

JOHN HUGHES TRIBUTE

AUGUST 6 - 19

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

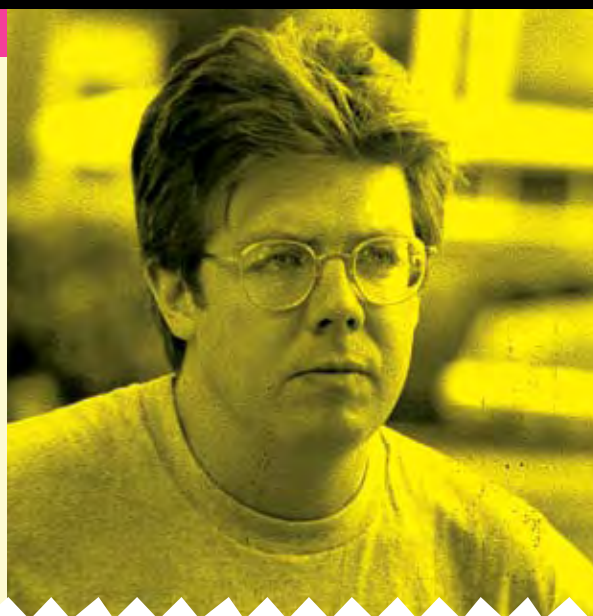
UNCLE BUCK

Wed, Aug 18, 9:15; Thu, Aug 19, 9:15

25TH ANNIVERSARY!

THE BREAKFAST CLUB

Saturday, March 24, 1984, Shermer High School, Shermer, Illinois: A brain, an athlete, a basket case, a princess and a criminal spend the day in detention forced to ponder the question "Who do we think we are?" posited by blow-hard principal Mr. Vernon. United in their contempt for Vernon, they open up and begin to reveal what landed them there in the first place and their uneasiness about themselves and the future. This quintessential Brat Pack movie set the standard for the coming-of-age genre and remains one of John Hughes' most beloved films. **DIR/SCR/PROD John Hughes; PROD Ned Tanen. US, 1985, color, 97 min. RATED R**



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**



WEIRD SCIENCE



THE BREAKFAST CLUB

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**



SIXTEEN CANDLES

PRETTY IN PINK

This classic Brat Pack flick features the role that Molly Ringwald cites as one of her favorites. Her out-of-step arts-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** *Presented on DVD*



Courtesy of Paramount

FERRIS BUELLER'S DAY OFF

"Oh, he's very popular, Ed. The sportos, 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** 🍷

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, 1989, color, 100 min. RATED PG** 🍷



PRETTY IN PINK

Courtesy of Paramount

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 woman and his wife's pregnancy. An autobiographical change of pace for Hughes that received a mixed response upon release, this film has revealed itself to be a sharply observational, humanist comedy about what it means to grow up. **DIR/SCR/PROD John Hughes. US, 1988, color, 106 min. RATED PG-13** 🍷 *Presented on DVD*



Courtesy of Paramount

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 Thermodynamic 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** 🍷

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 doings 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' 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** 🍷

25TH 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** 🍷



THE FOG

Courtesy of MGM

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** 🍷

TOTALLY AWESOME IV: MORE FILMS OF THE 80s

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/reboot, 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** 🍷 *Presented on DVD*

CLASH OF THE TITANS

The choice is yours: CGI effects post-rendered into 3-D, or Ray Harryhausen's timeless stop-action animation? As the hero, Perseus: AVATAR's Sam Worthington or L.A. LAW's Harry Hamlin? Now, as King of the Gods: Liam Neeson or Laurence Olivier? Bubo the mechanical owl, or MORE Bubo the mechanical owl? The recent remake may have been a hit in the eyes of some, but true die-hards know the '80s original has undeniable charms all its own. See the Kraken released on the Silver Theatre's Olympian-sized screen this summer. **DIR Desmond Davis; SCR Beverley Cross; PROD Ray Harryhausen, Charles H. Schneer.** US, 1981, color, 118 min. **RATED PG** 🍷



Courtesy of Everett Collection

30TH ANNIVERSARY!

XANADU

Olivia Newton-John is Kira, a mysterious muse sent to inspire struggling artist Michael Beck in 1980s Los Angeles. She proposes he open a roller skating disco in partnership with an elderly gentleman (Gene Kelly in his last film role), the nightclub becomes a hit, and the two fall in love. Unfortunately, Beck forgot rule number one when dealing with a muse: never fall in love. It's the music that gives heart to this cult classic, from title song "Xanadu" to "Suddenly" and "Magic." The film's soundtrack soared to the top of the charts and inspired the successful and long-running Broadway musical. **DIR Robert Greenwald; SCR Richard Christian Danus, Marc Reid Rubel; PROD Lawrence Gordon.** US, 1980, color, 93 min. **RATED PG** 🍷



Courtesy of Universal

25TH ANNIVERSARY!

AFTER HOURS

After a botched date with new acquaintance Rosanna Arquette, Manhattan word processor Griffin Dunne undertakes an increasingly bizarre journey through the streets of New York, trying to find his way home through a maze of irate cab drivers, violent punk rockers and rogue ice cream trucks. Shot quickly on a low budget, this film finds Scorsese effortlessly transforming the urban dread of TAXI DRIVER into Kafkaesque comedy for the New Wave '80s, and remains one of the director's most underrated works, garnering a Best Director win at the 1986 Cannes Film Festival. **DIR Martin Scorsese; SCR Joseph Minion; PROD Robert F. Colesberry, Griffin Dunne, Amy Robinson.** US, 1985, color, 97 min. **RATED R** 🍷

25TH ANNIVERSARY!

DESPERATELY SEEKING SUSAN

Rosanna Arquette is bored with her life as the wife of a hot tub salesman in New Jersey. Seeking escape, she becomes fascinated with the life of a woman named Susan (Madonna) who communicates with her beau through the personal ads. Hoping to emulate the mysterious woman she so admires, Arquette purchases Susan's trademark jacket from a second-hand 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** 🍷



Courtesy of MGM

THE NEVERENDING STORY

"In the beginning, it is always dark." Bookworm Bastian (Barret Oliver) is bullied by the kids in school while his father has fallen into depression after the death of Bastian's mother. Taking refuge in a strange book from a stranger bookstore, Bastian is soon transported to the magical world of Fantasia, where a young warrior named Atreyu (Noah Hathaway) must battle an evil force called the Nothing to save the kingdom and its childlike Empress from ruin. But it may be Bastian who is the land's only hope. **DIR/SCR Wolfgang Petersen; SCR Herman Weigel, based on the novel by Michael Ende; PROD Bernd Eichinger, Dieter Geissler, Bernd Schaefer.** US/West Germany, 1984, color, 94 min. **RATED PG** 🍷

25TH ANNIVERSARY!

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 (reptilian humanoid "Drac" Louis Gossett Jr.) must learn to live together in a harsh environment. Inevitably, the two form a bond, 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** 🍷

30TH ANNIVERSARY!

SUPERMAN II—THE RICHARD DONNER CUT

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** 🍷 *Presented on Blu-Ray DVD*

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 Boam; 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 continuation of WRATH OF KHAN packs an unexpected emotional wallop. Featuring Christopher Lloyd as hostile Klingon Commander Kruge. **DIR Leonard Nimoy; SCR/PROD Harve Bennett.** US, 1984, color, 105 min. In English, Klingon and Russian with English subtitles. **RATED PG** 🍷



Courtesy of Paramount

AKIRA KUROSAWA CENTENNIAL, PART II

JULY 2 - SEPTEMBER 8



SCHEDULE

RAN

Fri, Jul 2, 3:30; Sat, Jul 3, 4:30; Sun, Jul 4, 5:00; Mon, Jul 5, 8:35

STRAY DOG

Sat, Jul 3, 12:30, 7:30; Sun, Jul 4, 12:30; Mon, Jul 5, 2:40; Tue, Jul 6, 7:00

THE HIDDEN FORTRESS

Fri, Jul 9, 4:00; Sat, Jul 10, 3:30; Sun, Jul 11, 3:30; Tue, Jul 13, 9:00; Thu, Jul 15, 7:00

DERSU UZALA

Sat, Jul 10, 12:30; Sun, Jul 11, 12:30; Tue, Jul 13, 6:15

THE BAD SLEEP WELL

Sat, Jul 17, 12:45; Sun, Jul 18, 12:45; Mon, Jul 19, 6:30

HIGH AND LOW

Sat, Jul 17, 3:30; Sun, Jul 18, 3:30; Tue, Jul 20, 6:30

YOJIMBO

Fri, Jul 23, 7:00; Sat, Jul 24, 3:30, 8:00; Sun Jul 25, 7:00; Tue, Jul 27, 7:00

SANJURO

Fri, Jul 23, 9:20; Sun, Jul 25, 2:45; Tue, Jul 27, 9:20

RED BEARD

Fri, Jul 30, 6:30; Sat, Jul 31, 3:30; Sun, Aug 1, 3:30

THE QUIET DUEL

Sun, Aug 1, 1:15, 7:00; Mon, Aug 2, 7:00

DODES'KAD-EN

Sat, Aug 7, 3:10; Sun, Aug 8, 2:45

THE LOWER DEPTHS

Sat, Aug 14, 3:00; Sun, Aug 15, 3:00; Mon, Aug 16, 6:30; Tue, Aug 17, 6:30

KAGEMUSHA

Sat, Aug 21, 3:30; Sun, Aug 22, 3:30; Thu, Aug 26, 6:30

MADADAYO

Mon, Aug 23, 6:30; Tue, Aug 24, 6:30

DREAMS

Sat, Aug 28, 3:30; Tue, Aug 31, 7:00

THE MEN WHO TREAD ON THE TIGER'S TAIL

Sat, Sep 4, 3:30; Sun, Sep 5, 3:30

RHAPSODY IN AUGUST

Tue, Sep 7, 6:30; Wed, Sep 8, 6:30

“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



RAN

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 treachery was behind his father's rise to power, the king finds himself unceremoniously turned out by his other two sons as their rivalry rises to all-out war. **DIR/SCR Akira Kurosawa; SCR Hideo Oguni, Masato Ide, based on *King Lear* by William Shakespeare; PROD Masato Hara, Serge Silberman. Japan/France, 1985, color, 162 min. In Japanese with English subtitles. RATED R** 🎬



STRAY DOG

STRAY 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 Ryūzō Kikushima; PROD Sōjirō 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, Ryūzō Kikushima, Hideo Oguni; PROD Sanezumi Fujimoto. Japan, 1958, b&w, 139 min. In Japanese with English subtitles. NOT RATED** 🎬



THE HIDDEN FORTRESS

AKIRA KUROSAWA CENTENNIAL, PART II

“An awesome portrait of man and nature. The epic simplicity of this film is something that only the subtlest genius could achieve. Must not be missed by anyone who wants to see what film can do that not even Homer and Shakespeare could do.”

—*Newsweek*

35TH ANNIVERSARY!

DERSU UZALA

Based on the journals of Russian explorer Vladimir Arsenyev, the film opens with the aged man searching for a gravesite in the wilderness. In flashback, an amazing tale of adventure is recounted, as the young Arsenyev sets out with his soldiers to survey uncharted territory with the aid of a Mongolian tribesman, first viewed by the men as a backwoods eccentric but ultimately recognized as a man of enormous wisdom and resourcefulness. “It may surprise those expecting a display of Kurosawa bravura. In fact, the film might be described as an intimate epic—a hymn to nature and friendship, and Kurosawa’s most obviously Fordian film for many years.”

—John Gillett. Best Foreign Language Film Oscar, 1976. **DIR/SCR Akira Kurosawa; SCR Yuri Nagibin, based on the book *Dersu, okhotnik* by Vladimir Arsenyev; PROD Yōichi Matsue, Nikolai Sizov. Soviet Union/Japan, 1975, color, 144 min. In Russian with English subtitles. RATED G**



THE BAD SLEEP WELL

50TH ANNIVERSARY!

THE BAD SLEEP WELL

[*Warui yatsu hodo yoku nemuru*]

Kurosawa’s excoriating take on the ruthless world of big business in Japan combines elements of Hamlet and American film noir to tell a hardboiled 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 eerie parallels to Kurosawa’s seemingly over-the-top plot! **DIR/SCR/PROD Akira Kurosawa; SCR Hideo Oguni, Eijirō Hisaita, Ryūzō Kikushima, Shinobu Hashimoto; PROD Tomoyuki Tanaka. Japan, 1960, b&w, 135 min. In Japanese with English subtitles. NOT RATED**

HIGH AND LOW [Tengoku to jigoku]

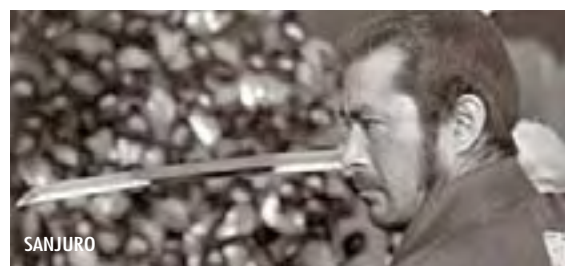
Kurosawa’s adaptation of American crime master Evan Hunter’s novel *King’s Ransom* makes for a thriller of the highest order: intellectually rich, pulse-pounding entertainment. Wealthy businessman Toshiro Mifune receives a ransom letter for his son, only to discover the kidnappers mistakenly grabbed 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 lower depths of Tokyo’s squalid slums. AFI Life Achievement Award winner Mike Nichols’ name is attached to a long-rumored American remake. **DIR/SCR Akira Kurosawa; SCR Hideo Oguni, Ryūzō Kikushima, Eijirō Hisaita, based on *King’s Ransom* by Evan Hunter; PROD Ryūzō Kikushima, Tomoyuki Tanaka. Japan, 1963, color and b&w, 142 min. In Japanese with English subtitles. NOT RATED**



YOJIMBO

YOJIMBO

Tough guy Toshiro Mifune, an out-of-work, down-on-his-luck samurai, wanders into a lawless town beset by gang warfare and quickly finds his services much in demand by both factions. His response is to cynically play both sides against the other—strange for a samurai, but befitting Kurosawa’s reputed source material, Dashiell Hammett’s hardboiled pulp novel *Red Harvest*. An unprecedented mix of cartoon violence and sardonic humor, this film’s influence is hard to overstate, from the remake *A Fistful of Dollars* and the entire spaghetti western genre of the 1960s to the Tarantino-style postmodernist pastiches of today. **DIR/SCR/PROD Akira Kurosawa; SCR Ryūzō Kikushima. Japan, 1961, b&w, 110 min. In Japanese with English subtitles. NOT RATED**



SANJURO

SANJURO [Tsubaki Sanjūrō]

“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 in-it-for-himself swordsman, this time happening upon a town torn between two rival politicians. When a youthful squad of untested samurai seeks to throw its support behind the seemingly more magnanimous of the two leaders, the wisecracking Mifune investigates, lending the youths his expertise with the blade and equally sharp-tongued advice. **DIR/SCR Akira Kurosawa; SCR Ryūzō Kikushima, Hideo Oguni, based on the novel *Peaceful Days* by Shūgorō Yamamoto; PROD Tomoyuki Tanaka, Ryūzō Kikushima. Japan, 1962, b&w, 96 min. In Japanese with English subtitles. RATED PG-13**

45TH ANNIVERSARY!

RED BEARD [Akahige]

This tale of a callow young doctor’s education has become a fan favorite, as it revisits the social issues of Kurosawa’s earlier films from the vantage point and benefit of a life and directorial career enriched by some 20 years. Early 19th-century Japan: recent medical school grad Yuzo Kagawa is unhappy to be sent to a provincial public clinic for his practical training instead of getting a cushy personal physician gig. When he meets hardcase head doctor Toshiro Mifune, whose personal code of honor borders on the samurai’s bushido, he thinks his luck has turned even worse, but what follows turns out to be the best medical—and moral—education a young doctor could receive. **DIR/SCR Akira Kurosawa; SCR Masato Ide, Hideo Oguni, Ryūzō Kikushima, based on the novel *Akahige shinryō tan* by Shūgorō Yamamoto; PROD Ryūzō Kikushima, Tomoyuki Tanaka. Japan, 1965, b&w, 185 min. In Japanese with English subtitles. NOT RATED**



RED BEARD

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, Sōjiro Motoki. Japan, 1949, b&w, 95 min. In Japanese with English subtitles. NOT RATED**

AKIRA KUROSAWA CENTENNIAL, PART II



KAGEMUSHA

40TH ANNIVERSARY! 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 *DERSU UZALA*—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, Shinobu Hashimoto, based on the novel *Kisetsu no nai machi* by Shūgorō Yamamoto; PROD Yōichi Matsue. Japan, 1970, color, 140 min. In Japanese with English subtitles. NOT RATED** 🍷



DODES'KA-DEN

THE LOWER DEPTHS [*Donzoko*]

Kurosawa transposes Maxim Gorky's 1902 play to late 19th-century Japan, but, as with his film adaptation of Dostoyevsky's *The Idiot*, is otherwise meticulously faithful (he even uses dissolves where the acts break). Poverty of circumstances becomes poverty of the spirit as the various denizens of a slum flophouse bicker over money, drink and gamble. Kurosawa finds many moments of black comedy and gimlet-eyed philosophy amid the miserable milieu, but events come to a head when thief Toshiro Mifune, the fulcrum between two overlapping love triangles, is talked into murdering his landlady lover's jealous husband. **DIR/SCR/PROD Akira Kurosawa; SCR Hideo Oguni, based on the play by Maxim Gorky. Japan, 1957, b&w, 125 min. In Japanese with English subtitles. NOT RATED** 🍷

30TH ANNIVERSARY! NEW 35MM PRINT! KAGEMUSHA

During Japan's warring states period (1467-1615), sentenced-to-be-crucified thief Tatsuya Nakadai is called down off the cross because he is a dead ringer for the local warlord. What begins as a gesture of superstitious honor turns to political subterfuge when the real warlord is slain and Nakadai is pressed into duty as a stand-in to save face and preserve order. But the enterprising Nakadai soon pushes his luck in his new role. Kurosawa's spectacular medieval epic might never have been made without the financial support of ardent fans Francis Ford Coppola and George Lucas, who engineered a crucial international co-production arrangement and vote of confidence. **DIR/SCR/PROD Akira Kurosawa; SCR Masato Ide. Japan, 1980, color, 162 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, "Madadayo!" ("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 Gohei Kogure, Hisao Kurosawa, Yasuyoshi Tokuma, Hiroshi Yamamoto. Japan, 1993, color, 134 min. In Japanese with English subtitles. NOT RATED** 🍷



THE LOWER DEPTHS

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 TIX ONLY \$5!

THE MEN WHO TREAD ON THE TIGER'S TAIL [Tora no o wo fumu otokotachi]

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 *Kanjinchō* by Gohei Namiki; PROD Motohiko Ito. Japan, 1945, b&w, 60 min. In Japanese with English subtitles. NOT RATED** 🍷



THE MEN WHO TREAD ON THE TIGER'S TAIL

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 naka* by Kiyoko Murata; PROD Hisao Kurosawa. Japan, 1991, color, 98 min. In Japanese with English subtitles. RATED PG** 🍷

THE FILMS OF FRANÇOIS TRUFFAUT, PART II

JULY 3 - SEPTEMBER 6

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



© Hélène Jambreau

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 general theme of the resilience of children turns out to be that rarity—a poetic comedy that's really funny." —Pauline Kael.

DIR/SCR/PROD François Truffaut; SCR Suzanne Schiffman. France, 1976, color, 104 min. In French with English subtitles. RATED PG

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 Fermaud, Suzanne Schiffman; PROD Marcel Berbert. France, 1977, color and b&w, 120 min. In French with English subtitles. NOT RATED



Courtesy of MGM

DAY FOR NIGHT [La nuit américaine]

Arguably the best movie about making movies ever made, ardent in its cinema love, an unabashed valentine to the people 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 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, 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-again, off-again affair, some of the time taking up with Anne. The fate of the three during their to-ing and fro-ing between England and France is that from afar each longs for at least one of the others, and the exquisite ache of separation is as vital as the in-person passions. **DIR/SCR François Truffaut; SCR Jean Gruault, based on the novel by Henri-Pierre Roché; PROD Marcel Berbert. France, 1971, color, 108 min. In English and French with English subtitles. NOT RATED**

35TH ANNIVERSARY!

THE STORY OF ADELE H. [L'histoire d'Adèle H.]

Based on the long-lost journal of Victor Hugo's daughter, who falls in love with a young English lieutenant in the late 18th century and follows him to Nova Scotia and then Barbados with a determined idée fixe of marriage. The lieutenant coldly rebuffs 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 Gruault, 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**

Courtesy of MGM

LOVE ON THE RUN [L'amour en fuite]

At its US premiere at AFI, Truffaut described 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 (Dorothee). **DIR/SCR/PROD François Truffaut; SCR Marie-France Pisier, Jean Aurel, Suzanne Schiffman. France, 1979, color and b&w, 94 min. In French with English subtitles. RATED PG**

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 Gruault, based on stories by Henry James. France, 1978, color, 94 min. In French with English subtitles. RATED PG**



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 François 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** 🍷



Courtesy of Janus Films

30TH ANNIVERSARY!

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 Gérard 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 François 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 Gérard 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 politeness 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 François 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 François 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** 🍷



HOUSE [Hausu]

Fri, Jul 2, 10:00; Sat, Jul 3, 10:00; Sun, Jul 4, 7:30; Mon, Jul 5, 9:30

How to describe Nobuhiko Obayashi's 1977 movie? A psychedelic ghost tale? A stream-of-consciousness bedtime story? SCOOBY DOO as directed by Dario Argento? Any of the above will do for this hallucinatory head trip about a schoolgirl who travels to her ailing aunt's creaky country home and comes face to face with evil spirits, bloodthirsty pianos and a demonic housecat. Too absurd to be genuinely terrifying, too nightmarish to be merely comic. The director fashioned the script after the eccentric musings of his 11-year-old daughter, then employed all the tricks in his arsenal (mattes, animation and collage) to make them a visually astonishing reality. Never before released in the US, and a bona fide cult classic in the making, this film is one of the most exciting genre discoveries in years. (Note: Courtesy of Janus Films) **DIR/PROD Nobuhiko Obayashi; SCR Chigumi Obayashi, Chiho Katsura; PROD Yoritiko Yamada. Japan, 1977, color, 87 min. In Japanese with English subtitles. NOT RATED** 🍷



Courtesy of Janus Films

20TH ANNIVERSARY! NEW 35MM PRINT!

CLOSE-UP [Nema-ye Nazdik]

Fri, Jul 2, 7:45; Sat, Jul 3, 5:20; Sun, Jul 4, 3:00; Mon, Jul 5, 12:30

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 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** 🍷

RESTORED 35MM PRINT!

THE GODFATHER

Fri, Jul 2, 4:00, 7:00; Sat, Jul 3, 1:00; Sun, Jul 4, 8:20; 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** 🍷



Courtesy of Everett Collection

RESTORED 35MM PRINT!

THE GODFATHER: PART II

Sun, Jul 4, 1:00; Mon, Jul 5, 4:45; Wed, Jul 7, 3:00; Thu, Jul 8 7:45

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** 🍷

CHARLIE CHAPLIN CLASSICS

AUGUST 16 - SEPTEMBER 19



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 iconographic "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 the world over, 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.

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

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 loves another, it's time for one more noble sacrifice. Featuring perhaps Chaplin's most quietly poignant climax and some of his most hilarious sequences, from the opening chase to his high-wire tightrope act, complicated by frisky escaped monkeys. **DIR/SCR/PROD Charlie Chaplin. US, 1928, b&w, 71 min. NOT RATED**



THE CIRCUS

CITY LIGHTS

As Charlie Chaplin's most poignant love story opens, a group of statues is unveiled to pompous speeches (kazoo on the soundtrack), with the scruffy tramp discovered asleep in the lap of the monumental female figure. Under pressure to film in sound, Hollywood's newest craze, Chaplin remained silent, creating some of his most hilarious slapstick: while contemplating a nude statue, he performs an unwitting dance with a freight elevator yo-yoing behind him. When the tramp meets a blind girl who thinks he's rich, the story takes a touching turn: Charlie begins a search for money to fund an operation to heal her. But what happens when she can see—the Little Tramp? **DIR/SCR/PROD Charles Chaplin. US, 1931, b&w, 83 min. RATED G**



THE GREAT DICTATOR

THE GREAT DICTATOR

Chaplin's first all-talking picture presents a biting satire on dictatorship, with Chaplin as a Jewish barber mistaken for Adenoid Hynkel, Der Phooey, Dictator of Tomania. His cohorts include the scene-stealing Jack Oakie as Benzino Napaloni (Il Diga-Ditchy), Henry Daniell as Garbitsch and Billy Gilbert as Herring. As Hynkel, Chaplin speaks in a rich guttural tongue interspersed with gibberish. Featuring Chaplin's globe dance—one of cinema's all-time highlights. **DIR/SCR/PROD Charles Chaplin. US, 1940, b&w, 125 min. RATED G**

LIMELIGHT

"With age comes a keener sense of dignity, which prevents us from ridiculing other men." Down-and-out comic Calvero (Chaplin) saves struggling ballerina Claire Bloom from suicide, then gives her the strength to go on, even as he descends to street busking. Recruited to perform in a benefit concert, he reunites with "old friend" Buster Keaton. This is Chaplin's late-period masterpiece, with perhaps his most purely cinematic moment: Bloom's closing solo number on a darkened stage. **DIR/SCR/PROD Charles Chaplin. US, 1952, b&w, 137 min. RATED G**

A WOMAN OF PARIS: A DRAMA OF FATE

"Chaplin's first, long-awaited, independent production for United Artists begins with an only partially true caveat from its creator: "To The Public—In order to avoid any misunderstanding, I wish to announce that I do not appear in this picture. It is the first serious drama written and directed by myself. Charles Chaplin"—Chaplin does appear in a walk-on as a train-station porter. It is indeed a serious drama but it is much more than that. It set new standards in silent dramatic acting and directing, and influenced other filmmakers so deeply that many of its innovations seem outdated only because of their constant imitation in films by others." —Phil Posner, *All Movie Guide* **DIR/SCR/PROD Charles Chaplin. US, 1923, b&w, 78 min. NOT RATED**

MARS: MID-ATLANTIC REGIONAL SHOWCASE



Courtesy of Janus Films

A KING IN NEW YORK

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 unseated by a 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." —Dave Kehr, *Chicago Reader*. "A sweetly sentimental yet fiercely angry film that was so open and honest in what it was saying that it wasn't allowed to be released in America until 1973, 16 years after it was made." —Bruce Eder, *All Movie Guide* **DIR/SCR/PROD Charles Chaplin. UK/US, 1957, b&w, 105 min. RATED G**

#33 ON AFI'S 100 YEARS...100 LAUGHS!

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**



Courtesy of Janus Films

MODERN TIMES

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, stirred to bloody revenge by a perceived wrong, has a crackpot rationale: "One murder makes a villain; millions, a hero." Eschewing 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 Charles Chaplin. US, 1947, b&w, 124 min. NOT RATED**

AFI Silver's Mid-Atlantic Regional Showcase (MARS) celebrates noteworthy filmmaking from the mid-Atlantic region, featuring both locally made films and the work of filmmakers with local ties.

Invited Guests: Filmmakers Jeff Krulik and John Heyn, Full Moon Jamboree creator Billy Gordon, Rudy Childs and the Earth Dogs, Asylum featuring Ronnie Kalimon and Dale Flood, and Tito Cantero, Ken Guillelte and Chris Lucid of "The Farm"

HEAVY METAL PICNIC

Fri, Aug 6, 9:30

Produced and presented by the team behind cult hit *HEAVY METAL PARKING LOT* (Jeff Krulik and John Heyn), *HEAVY METAL PICNIC* is a celebration of mid-'80s Maryland rock and roll and heavy metal, by those who lived—and survived—it. The film focuses on the 1985 Full Moon Jamboree, a weekend field party bacchanal that took place at "The Farm," home to a cast of colorful characters who lived and partied alongside unamused neighbors in the McMansions of Potomac. The Full Moon Jamboree, an affair so raucous that it made the evening news, was the field party to end all field parties, and much of it was recorded using a home video camera and a stolen CBS News microphone swiped from the Reagan Inauguration earlier that year. Twenty-five years later, we revisit the scene and meet the people behind the party, as well as the musicians who performed there, including mid-Atlantic doom metal icons Asylum. **DIR/PROD Jeff Krulik; PROD Rudy Childs, Billy Gordon. US, 2010, color, 90 min. NOT RATED** *Presented on Digibeta*

20TH ANNIVERSARY SCREENING!

In Person: Director Jeff Mentges plus the entire cast and crew, including Al Breon, Dick Bangham, Steve Lorber, Joe Sasfy, Jeanne Keskinen, Jeff Sacks, Dave Nuttycombe, Al Ercolani, John and Maureen Simmons and Joe Lee of Joe's Record Paradise

OF FLESH AND BLOOD

Fri, Aug 20, 9:30

In the late '80s, Jeff Mentges turned his attention from fronting infamous DC band No Trend to attending film school. Not content to graduate with a short film like the rest of his classmates, he decided to produce and direct a 16mm narrative feature film. The result: *OF FLESH AND BLOOD*, a black-and-white noir retelling of porn star John Holmes' sordid descent into drugs, mayhem and murder. Shot for just \$15K and featuring his former co-workers and denizens from Joe's Record Paradise, as well as beloved school janitor Al Breon in the starring role, the film had its grand premiere on August 15, 1990, at the Biograph Theater in Washington, DC. This special anniversary screening is as much a celebration of low-budget 16mm independent filmmaking before digital video took over as it is a 20-year reunion for everyone who was involved in making it happen. **DIR/SCR/PROD Jeff Mentges. US, 1990, b&w, 90 min. NOT RATED**



Courtesy of Jeanne Keskinen

OF FLESH AND BLOOD



Courtesy of Jeff Krulik

HEAVY METAL PICNIC

TICKETS \$13/\$10 AFI MEMBERS, SENIORS, STUDENTS AND MILITARY WITH ID

In Person: Director Joshua Grannell, Peaches Christ and Mink Stole!

ALL ABOUT EVIL

Fri, Aug 27, 9:30

The directorial debut of Midnight Movie impresario (and Annapolis, MD, native) Joshua Grannell (better known as "Peaches Christ"), this film is a twisted black comedy with performances by Natasha Lyonne, Thomas Dekker, Noah Segan, cult icon Mink Stole and Cassandra Peterson (aka Elvira, Mistress of the Dark). "ALL ABOUT EVIL pays tribute to '80s teen flicks and slasher films with tongue firmly in cheek and murderous instincts given free rein. Deborah Tennis (Lyonne) is a meek librarian under the domineering supervision of Evelyn (Mink Stole). She's also recently inherited the Victoria Theatre from her father and is trying to keep its doors open despite dwindling ticket sales. When a violent encounter with her wicked mother accidentally screens before an audience, Deborah's career as a filmmaker is born. She premieres a new work each week, upping the Grand Guignol quotient each time. As cinematic success begins to go to Deborah's head—"I'm not a concessionaire," she shrieks at one unfortunate patron, "I'm an actress!"—some in her audience begin to doubt she's just using stage blood to make her sanguinary shorts." —Rod Armstrong, San Francisco Film Festival. **DIR/SCR/PROD Joshua Grannell; PROD Darren Stein, Brian Benson, Debbie Brubaker. US, 2010, color, 98 min. NOT RATED** *Presented on HD Cam*



Courtesy of All About Evil Films

ALL ABOUT EVIL

NIH SCIENCE IN THE CINEMA

JULY 7 - AUGUST 11



This summer, AFI Silver will again host the National Institutes of Health (NIH) Office of Science Education's (OSE) exciting public program, Science in the Cinema. This six-week series offers a different film with a

medical or science-related theme every Wednesday. An audience Q&A session with a guest expert follows each screening. Admission is FREE!

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) –

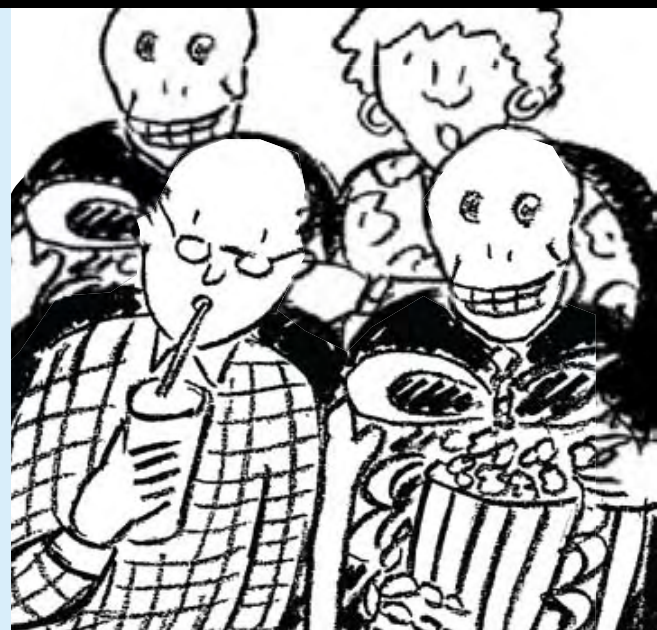
Bioethics, kidney transplantation

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.

CAFÉ

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

FREE ONLINE TICKETING

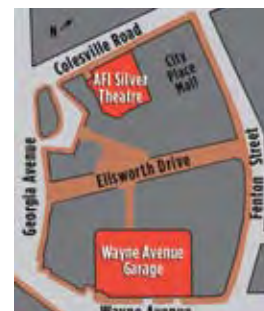
at AFI.com/Silver

- 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.

FREE PARKING

At the Wayne Avenue Garage: Saturdays and Sundays, weekdays after 8:00 p.m.



JOIN AFI

Enjoy free passes, discount admissions and special events—as well as national benefits like online access to the acclaimed AFI Catalog of Feature Films. Visit AFI.com/Silver or call 800.774.4234 for a full listing of benefits.

THANKS TO OUR SPONSORS



REPERTORY PROGRAM

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!

SUN	MON	TUES	WED	THURS	FRI	SAT
<div>4</div> <div> <div>STRAY DOG 12:30</div> <div>THE GODFATHER: PART II 1:00</div> <div>CLOSE-UP 3:00</div> <div>RAN 5:00</div> <div>DAY FOR NIGHT 5:10</div> <div>HOUSE 7:30</div> <div>THE GODFATHER 8:20</div> <div>CLUE 9:30</div> </div>	<div>5</div> <div> <div>CLOSE-UP 12:30</div> <div>THE GODFATHER 1:00</div> <div>STRAY DOG 2:40</div> <div>THE GODFATHER: PART II 4:45</div> <div>DAY FOR NIGHT 5:10</div> <div>CLUE 7:30</div> <div>RAN 8:35</div> <div>HOUSE 9:30</div> </div>	<div>6</div> <div> <div>THE GODFATHER 4:00, 7:45</div> <div>DAY FOR NIGHT 4:30</div> <div>STRAY DOG 7:00</div> <div>LEGEND 9:30</div> </div>	<div>7</div> <div> <div>THE GODFATHER: PART II 3:00</div> <div>NIH: SNOWCAKE 7:00</div> <div>DAY FOR NIGHT 7:00</div> <div>CLUE 9:30</div> </div>	<div>8</div> <div> <div>THE GODFATHER 4:00</div> <div>THE GODFATHER: PART II 7:45</div> <div>DAY FOR NIGHT 4:30</div> <div>CLUE 7:00</div> <div>LEGEND 9:00</div> </div>	<div>2</div> <div> <div>RAN 3:30</div> <div>THE GODFATHER 4:00, 7:00</div> <div>CLOSE-UP 7:45</div> <div>HOUSE 10:00</div> <div>LEGEND 10:30</div> </div> <div>CYRUS opens July 2</div>	<div>3</div> <div> <div>STRAY DOG 12:30, 7:30</div> <div>THE GODFATHER 1:00</div> <div>DAY FOR NIGHT 3:00</div> <div>RAN 4:30</div> <div>CLOSE-UP 5:20</div> <div>THE EMPIRE STRIKES BACK 8:00</div> <div>HOUSE 10:00</div> <div>CLUE 10:45</div> </div>
<div>11</div> <div> <div>DERSU UZALA 12:30</div> <div>THE HIDDEN FORTRESS 3:30</div> <div>TWO ENGLISH GIRLS 6:20</div> <div>FLETCH 9:00</div> </div>	<div>12</div> <div> <div>FLETCH 9:20</div> </div>	<div>13</div> <div> <div>DERSU UZALA 6:15</div> <div>THE HIDDEN FORTRESS 9:00</div> </div>	<div>14</div> <div> <div>NIH: CANDY 7:00</div> <div>CADDYSHACK 10:30</div> </div>	<div>15</div> <div> <div>THE HIDDEN FORTRESS 7:00</div> <div>CADDYSHACK 9:45</div> </div>	<div>9</div> <div> <div>THE HIDDEN FORTRESS 4:00</div> <div>FLETCH 7:00</div> <div>CADDYSHACK 9:20</div> </div> <div>BREATHLESS opens July 9</div>	<div>10</div> <div> <div>DERSU UZALA 12:30</div> <div>THE HIDDEN FORTRESS 3:30</div> <div>TWO ENGLISH GIRLS 6:20</div> <div>CADDYSHACK 9:00</div> <div>FLETCH 11:00</div> </div>
<div>18</div> <div> <div>THE BAD SLEEP WELL 12:45</div> <div>HIGH AND LOW 3:30</div> <div>THE STORY OF ADELE H. 6:20</div> <div>USED CARS 8:30</div> </div>	<div>19</div> <div> <div>THE BAD SLEEP WELL 6:30</div> <div>USED CARS 9:15</div> </div>	<div>20</div> <div> <div>HIGH AND LOW 6:30</div> <div>THE BLUES BROTHERS 9:20</div> </div>	<div>21</div> <div> <div>NIH: EXTRAORDINARY MEASURES 7:00</div> </div>	<div>22</div> <div> <div>BACK TO THE FUTURE 6:30</div> <div>THE BLUES BROTHERS 9:00</div> </div>	<div>23</div> <div> <div>SMALL CHANGE 4:30</div> <div>YOJIMBO 7:00</div> <div>SANJURO 9:20</div> </div> <div>THE KIDS ARE ALL RIGHT opens July 23</div>	<div>24</div> <div> <div>WARGAMES 1:00, 10:30</div> <div>YOJIMBO 3:30, 8:00</div> <div>SMALL CHANGE 5:45</div> </div>
<div>25</div> <div> <div>YOUNG SHERLOCK HOLMES 12:30</div> <div>SANJURO 2:45</div> <div>SMALL CHANGE 4:45</div> <div>YOJIMBO 7:00</div> <div>WARGAMES 9:20</div> </div>	<div>26</div> <div> <div>YOUNG SHERLOCK HOLMES 7:00</div> <div>WARGAMES 9:15</div> </div>	<div>27</div> <div> <div>YOJIMBO 7:00</div> <div>SANJURO 9:20</div> </div>	<div>28</div> <div> <div>NIH: IN THE FAMILY 7:00</div> </div>	<div>29</div> <div> <div>YOUNG SHERLOCK HOLMES 7:00</div> <div>WARGAMES 9:15</div> </div>	<div>30</div> <div> <div>RED BEARD 6:30</div> <div>RE-ANIMATOR 10:00</div> </div>	<div>31</div> <div> <div>THE MAN WHO LOVED WOMEN 1:00</div> <div>RED BEARD 3:30</div> <div>THE FOG 7:00</div> <div>RE-ANIMATOR 9:00</div> </div>
AUGUST						
<div>1</div> <div> <div>THE QUIET DUEL 1:15, 7:00</div> <div>RED BEARD 3:30</div> <div>THE FOG 9:00</div> </div>	<div>2</div> <div> <div>THE QUIET DUEL 7:00</div> <div>THE FOG 9:00</div> </div>	<div>3</div> <div> <div>THE MAN WHO LOVED WOMEN 7:00</div> <div>THE FOG 9:25</div> </div>	<div>4</div> <div> <div>NIH: MY SISTER'S KEEPER 7:00</div> </div>	<div>5</div> <div> <div>THE FOG 9:25</div> </div>	<div>6</div> <div> <div>THE CIRCUS 4:30</div> <div>THE BREAKFAST CLUB 7:00</div> <div>HEAVY METAL PICNIC 9:30</div> </div>	<div>7</div> <div> <div>THE CIRCUS 1:00</div> <div>DODES'KA-DEN 3:10</div> <div>THE BREAKFAST CLUB 6:10</div> <div>SIXTEEN CANDLES 8:20</div> <div>WEIRD SCIENCE 10:30</div> </div>
<div>8</div> <div> <div>THE CIRCUS 1:00</div> <div>DODES'KA-DEN 2:45</div> <div>LOVE ON THE RUN 5:30</div> <div>PRETTY IN PINK 7:30</div> <div>SIXTEEN CANDLES 9:35</div> </div>	<div>9</div> <div> <div>THE CIRCUS 4:30</div> <div>LOVE ON THE RUN 7:00</div> <div>PRETTY IN PINK 9:00</div> </div>	<div>10</div> <div> <div>THE CIRCUS 4:30</div> <div>LOVE ON THE RUN 7:00</div> <div>PRETTY IN PINK 9:00</div> </div>	<div>11</div> <div> <div>NIH: A SONG FOR MARTIN 7:00</div> <div>WEIRD SCIENCE 10:30</div> </div>	<div>12</div> <div> <div>THE CIRCUS 4:30</div> <div>SIXTEEN CANDLES 7:00</div> <div>THE BREAKFAST CLUB 9:00</div> </div>	<div>13</div> <div> <div>CITY LIGHTS 4:30</div> <div>THE GREEN ROOM 6:30</div> <div>FERRIS BUELLER'S DAY OFF 8:45</div> <div>FRIDAY THE 13TH: THE FINAL CHAPTER 11:00</div> </div>	<div>14</div> <div> <div>CITY LIGHTS 1:00</div> <div>THE LOWER DEPTHS 3:00</div> <div>THE GREEN ROOM 5:45</div> <div>FERRIS BUELLER'S DAY OFF 8:00</div> <div>FRIDAY THE 13TH: THE FINAL CHAPTER 10:30</div> </div>
<div>15</div> <div> <div>CITY LIGHTS 1:00</div> <div>THE LOWER DEPTHS 3:00</div> <div>FERRIS BUELLER'S DAY OFF 5:45</div> <div>SHE'S HAVING A BABY 8:00</div> </div>	<div>16</div> <div> <div>CITY LIGHTS 4:30</div> <div>THE LOWER DEPTHS 6:30</div> <div>SUCH A GORGEOUS KID LIKE ME 9:00</div> </div>	<div>17</div> <div> <div>CITY LIGHTS 4:30</div> <div>THE LOWER DEPTHS 6:30</div> <div>SHE'S HAVING A BABY 9:00</div> </div>	<div>18</div> <div> <div>CITY LIGHTS 4:30</div> <div>SUCH A GORGEOUS KID LIKE ME 7:00</div> <div>UNCLE BUCK 9:15</div> </div>	<div>19</div> <div> <div>CITY LIGHTS 4:30</div> <div>FERRIS BUELLER'S DAY OFF 7:00</div> <div>UNCLE BUCK 9:15</div> </div>	<div>20</div> <div> <div>THE GREAT DICTATOR 4:00</div> <div>THE LAST METRO 6:45</div> <div>OF FLESH AND BLOOD 9:30</div> </div>	<div>21</div> <div> <div>LIMELIGHT 12:45</div> <div>KAGEMUSHA 3:30</div> <div>CLASH OF THE TITANS 7:00</div> <div>XANADU 9:30</div> </div>
<div>22</div> <div> <div>THE GREAT DICTATOR 12:45</div> <div>KAGEMUSHA 3:30</div> <div>THE LAST METRO 6:45</div> <div>XANADU 9:30</div> </div>	<div>23</div> <div> <div>THE GREAT DICTATOR 3:45</div> <div>MADADAYO 6:30</div> <div>CLASH OF THE TITANS 9:15</div> </div>	<div>24</div> <div> <div>LIMELIGHT 3:45</div> <div>MADADAYO 6:30</div> <div>CLASH OF THE TITANS 9:15</div> </div>	<div>25</div> <div> <div>THE GREAT DICTATOR 3:45</div> <div>THE LAST METRO 6:30</div> <div>XANADU 9:15</div> </div>	<div>26</div> <div> <div>LIMELIGHT 3:45</div> <div>KAGEMUSHA 6:30</div> <div>CLASH OF THE TITANS 9:40</div> </div>	<div>27</div> <div> <div>A WOMAN OF PARIS 4:20</div> <div>AFTER HOURS 7:00</div> <div>ALL ABOUT EVIL 9:30</div> </div>	<div>28</div> <div> <div>A WOMAN OF PARIS 1:00</div> <div>DREAMS 3:30</div> <div>THE WOMAN NEXT DOOR 6:00</div> <div>DESPERATELY SEEKING SUSAN 8:15</div> <div>THE NEVERENDING STORY 10:30</div> </div>
<div>29</div> <div> <div>A KING IN NEW YORK 1:00</div> <div>THE NEVERENDING STORY 3:30</div> <div>THE WOMAN NEXT DOOR 6:00</div> <div>ENEMY MINE 8:15</div> </div>	<div>30</div> <div> <div>A WOMAN OF PARIS 4:20</div> <div>ENEMY MINE 9:25</div> </div>	<div>31</div> <div> <div>A KING IN NEW YORK 4:45</div> <div>DREAMS 7:00</div> <div>AFTER HOURS 9:25</div> </div>	<div>1</div> <div> <div>A WOMAN OF PARIS 4:20</div> <div>THE WOMAN NEXT DOOR 6:45</div> <div>DESPERATELY SEEKING SUSAN 9:00</div> </div>	<div>2</div> <div> <div>A KING IN NEW YORK 4:45</div> <div>THE NEVERENDING STORY 7:00</div> <div>DESPERATELY SEEKING SUSAN 9:15</div> </div>	<div>3</div> <div> <div>MODERN TIMES 4:30</div> <div>SUPERMAN II 7:00</div> <div>THE LOST BOYS 9:30</div> </div>	<div>4</div> <div> <div>MONSIEUR VERDOUX 1:00</div> <div>THE MEN WHO TREAD ON THE TIGER'S TAIL 3:30</div> <div>CONFIDENTIALLY YOURS 5:00</div> <div>SUPERMAN II 7:30</div> <div>STAR TREK III: THE SEARCH FOR SPOCK 10:00</div> </div>
SEPTEMBER						
<div>5</div> <div> <div>MODERN TIMES 1:00</div> <div>THE MEN WHO TREAD ON THE TIGER'S TAIL 3:30</div> <div>CONFIDENTIALLY YOURS 5:00</div> <div>STAR TREK III: THE SEARCH FOR SPOCK 7:15</div> <div>THE LOST BOYS 9:30</div> </div>	<div>6</div> <div> <div>CONFIDENTIALLY YOURS 1:00</div> <div>MODERN TIMES 3:30</div> <div>SUPERMAN II 6:15</div> <div>STAR TREK III: THE SEARCH FOR SPOCK 8:45</div> </div>	<div>7</div> <div> <div>MODERN TIMES 4:00</div> <div>RHAPSODY IN AUGUST 6:30</div> <div>MONSIEUR VERDOUX 8:45</div> </div>	<div>8</div> <div> <div>MODERN TIMES 4:00</div> <div>RHAPSODY IN AUGUST 6:30</div> <div>STAR TREK III: THE SEARCH FOR SPOCK 8:45</div> </div>	<div>9</div> <div> <div>MODERN TIMES 4:00</div> <div>SUPERMAN II 7:00</div> <div>STAR TREK III: THE SEARCH FOR SPOCK 9:30</div> </div>	<div>COLOR KEY</div> <div> <div>Totally Awesome IV: More Films of the 80s</div> <div>Akira Kurosawa Centennial, Part II</div> <div>The Films of François Truffaut, Part II</div> <div>Special Engagements</div> </div>	<div> <div>Charlie Chaplin Classics</div> <div>MARS: Mid-Atlantic Regional Showcase</div> <div>NIH Science in the Cinema</div> <div>Coming Soon</div> </div>



THEATRE and CULTURAL CENTER

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COMING SOON



Courtesy of Fox Searchlight

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

BREATHLESS [À bout de souffle]

The quintessential French New Wave film, BREATHLESS 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 on-again, 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 très 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**



Courtesy of Rialto Pictures

OPENS JULY 2

CYRUS

*John met the woman of his dreams.
Then he met her son ...*

Still single seven years after his divorce, John (John C. Reilly) has all but given up on romance. To his and everyone else's surprise, he manages to meet someone at a party: the gorgeous and spirited Molly (Marisa Tomei). The relationship takes off quickly, but Molly is oddly reluctant to take the relationship beyond John's house. Perplexed, he follows her home and discovers the other man in Molly's life: her son, Cyrus (Jonah Hill). A 21-year-old new age musician, Cyrus is his mom's best friend and shares an unconventional relationship with her. Before long, the two are locked in a battle of wits for the woman they both love—and it appears only one man can be left standing when it's over. **DIR/SCR Mark and Jay Duplass; PROD Michael Costigan. US, 2010, color, 92 min. RATED R**



Courtesy of Focus Features

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