

# AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER  
JULY 1–SEPTEMBER 8, 2011

## Screen Remembrances



**Elizabeth Taylor**  
**Dennis Hopper**  
**Arthur Penn**  
**Blake Edwards**  
**Peter Yates**

**Hitchcock Part III • Totally Awesome 80s • The Coen Brothers**



# Contents

Totally Awesome 5: Great Films of the 1980s.....	2
Alfred Hitchcock Retrospective, Part III.....	6
Keeping Up with the Coen Brothers .....	8
Elizabeth Taylor: A Screen Remembrance .....	10
Peter Yates: A Screen Remembrance.....	12
Arthur Penn: A Screen Remembrance .....	12
Blake Edwards: A Screen Remembrance .....	13
Dennis Hopper: A Screen Remembrance .....	13
Special Engagements .....	14
Calendar.....	15

## LOOK FOR THE

To find out how to become a Member of AFI, see page 14 or visit [AFI.com/Membership](http://AFI.com/Membership).

### TICKETS

- \$11 General Admission
- \$9 Seniors (65 and over), students with valid ID, and military personnel
- \$8.50 AFI Members
- \$7 Children (12 and under)
- \$8.50 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

AFI PREVIEW is published by the American Film Institute.

All screenings take place at the AFI Silver Theatre and Cultural Center:

8633 Colesville Road  
Silver Spring, MD 20910

For address changes and subscription services, contact:

American Film Institute  
2021 N. Western Ave.  
Los Angeles, CA 90027  
Attn: Membership

**On the cover:** Elizabeth Taylor, Courtesy of Everett Collection

**Editor:** Julie Hill

**Production Manager:** Rebecca Lentz-Fernandes

**Production Coordinator:** Anjali Singh

**Design:** Amanda Stefano, Washington Post Media

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

**Check [AFI.com/Silver](http://AFI.com/Silver) for updates.**

AFI Silver Theatre and Cultural Center is funded by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

# Totally Awesome 5: Great Films of the 1980s

## July 1–September 7

### Schedule

#### BACK TO THE FUTURE PART II

Fri, Jul 1, 4:30; Sun, Jul 3, 2:30; Tue, Jul 5, 9:20; Thu, Jul 7, 9:30

#### TRON (1982)

Fri, Jul 1, 7:00, 11:45; Sat, Jul 2, 10:00; Sun, Jul 3, 9:10; Mon, Jul 4, 7:45

#### THE KARATE KID (1989)

Sat, Jul 2, 12:30; Mon, Jul 4, 1:00; Tue, Jul 5, 4:30; Thu, Jul 7, 4:30

#### THE HUNGER (1983)

Sat, Jul 9, 9:30; Sun, Jul 10, 9:45

#### BLADE RUNNER-THE DIRECTOR'S CUT

Fri, Jul 15, 9:30; Sat, Jul 16, 9:30, 12 midnight

#### THE HITCHER

Fri, Jul 15, 12 midnight; Mon, Jul 18, 9:15

#### LESS THAN ZERO

Fri, Jul 22, 9:30; Sat, Jul 23, 11:30

#### THREE O'CLOCK HIGH

Fri, Jul 22, 11:30; Sun, Jul 24, 3:00

#### THE ADVENTURES OF BARON MUNCHAUSEN

Fri, Jul 29, 9:35; Thu, Aug 4, 7:30

#### TIME BANDITS

Fri, Jul 29, 12 midnight; Sat, Jul 30, 9:45; Sun, Jul 31, 2:45

#### ALTERED STATES

Sat, Jul 30, 12 midnight; Thu, Aug 4, 10:00

#### FLIGHT OF THE NAVIGATOR

Sat, Aug 6, 11:00 a.m.; Sun, Aug 7, 7:20

#### THE LAST STARFIGHTER

Sun, Aug 7, 11:00 a.m.; Mon, Aug 8, 9:20; Thu, Aug 11, 9:30

#### AIRPLANE!

Fri, Aug 12, 9:30; Mon, Aug 15, 9:00

#### THE NAKED GUN

Sat, Aug 13, 10:10; Wed, Aug 17, 9:00

#### DIE HARD

Fri, Aug 19, 9:45; Sat, Aug 20, 7:30; Thu, Aug 25, 9:15

#### LETHAL WEAPON

Sat, Aug 20, 10:10; Sun, Aug 21, 9:30

#### FLASH GORDON

Fri, Aug 26, 4:15; Sun, Aug 28, 6:15; Mon, Aug 29, 4:30; Wed, Aug 31, 9:30

#### LIFEFORCE

Fri, Aug 26, 11:00; Sat, Aug 27, 11:00

#### HIGHLANDER (1986)

Sat, Aug 27, 8:30; Sun, Aug 28, 8:30; Wed, Aug 31, 4:30; Thu, Sep 1, 9:20

#### STAND BY ME

Fri, Sep 2, 5:00; Sun, Sep 4, 12:20; Mon, Sep 5, 12:30; Wed, Sep 7, 5:00; Thu, Sep 8, 7:00

#### THE PRINCESS BRIDE

Sat, Sep 3, 5:00; Sun, Sep 4, 9:30; Tue, Sep 6, 5:00; Thu, Sep 8, 5:00

#### THE SURE THING

Tue, Sep 6, 7:00; Wed, Sep 7, 9:20

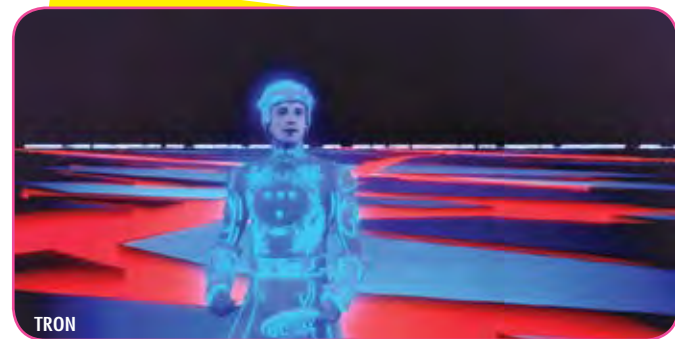


Now in its fifth year, the summer retrospective of 1980s films is one of AFI Silver's most popular series, a wide-ranging survey of enduring and influential pop-cultural phenomena and retro-tastic rarities, blockbuster hits and cult classics, plus many of today's stars making their earliest appearances.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

AFI Member passes accepted at all screenings in the 80s series

### BACK TO THE FUTURE PART II

Picking up where the smash-hit first film left off, Marty McFly (Michael J. Fox) and Doc Brown (Christopher Lloyd) race into the future to save Marty and girlfriend Jennifer's (Elizabeth Shue) future son from getting framed for theft and sent to jail, only to have the DeLorean stolen by their nemesis Biff (Thomas F. Wilson), who travels back in time to change history, with terrifying results for the McFlys and the people of Hill Valley back home in 1985. Now Marty and Doc must return to 1955 and stop Biff from changing history, but avoid meeting their own time-traveling selves and creating a rift in the space-time continuum. Got all that? Plus: hoverboards! DIR/SCR/PROD Robert Zemeckis; SCR/PROD Bob Gale; PROD Neil Canton. US, 1989, color, 108 min. RATED PG



### In 70mm!

#### TRON (1982)

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

## Thanks to Our Sponsors





Courtesy Sony Pictures Repertory

## THE KARATE KID (1984)

New kid in town Daniel LaRusso (Ralph Macchio) becomes the target of teen bullies from the Cobra Kai karate dojo and their ringleader, William Zabka, after he strikes up a friendship with Zabka's ex, Elizabeth Shue. Daniel is rescued from a serious beat-down by his apartment's handyman, Mr. Miyagi (Noriyuki "Pat" Morita, in an Oscar-nominated performance), who flashes some mad karate skills of his own. Daniel-san apprentices himself to the mysterious karate master—but what's with all the "wax on, wax off" chores? Director John Avildsen (ROCKY) works his underdog story magic on this winning sleeper hit—emotionally rewarding and truly inspiring. DIR John G. Avildsen; SCR Robert Mark Kamen; PROD Jerry Weintraub. US, 1984, color, 126 min. RATED PG

## THE HUNGER

Tony Scott's arty, edgy vampire saga opens in bravura fashion, with bloodsucking bohemians Catherine Deneuve and David Bowie prowling for victims at a Manhattan goth discotheque to the pulse of Bauhaus's "Bela Lugosi's Dead." But Bowie is succumbing to age after all those centuries, and to help him the two seek out research scientist Susan Sarandon for her experiments with age reversal. Things become complicated after Bowie's condition worsens and Deneuve sets her sights on seducing the good doctor as her new consort. DIR Tony Scott; SCR James Costigan, Ivan Davis, Michael Thomas, based on the novel by Whitley Strieber; PROD Richard Shepherd. UK, 1983, color, 97 min. RATED R

## BLADE RUNNER—THE DIRECTOR'S CUT

Los Angeles, 2019, is a squalid urban metropolis, overdeveloped and overpopulated. Harrison Ford is Rick Deckard, a detective on the "blade runner" unit, charged with hunting down and "retiring" replicants, humanlike androids created to toil on off-world colonies. His latest assignment: six Nexus 6 models who have mutinied and returned to Earth to take action against their creators at the Tyrell Corporation. Ford is superb as the existentially weary Deckard, as is Rutger Hauer as the charismatic leader of the replicants, Daryl Hannah as the tempestuous replicant Pris and Sean Young as a Tyrell Corporation secretary who's both more and less than she seems. DIR Ridley Scott; SCR Hampton Fancher, David Webb Peoples, based on the story "Do Androids Dream of Electric Sheep?" by Philip K. Dick; PROD Michael Deeley. US, 1982/1991, color, 117 min. RATED R

## 25th Anniversary! THE HITCHER

"The terror starts the moment he stops." On a drive from Chicago to San Diego, C. Thomas Howell learns the hard way that, in movies as in life, one should never pick up hitchhikers. Rutger Hauer is the hitcher from hell from whom Howell initially escapes, but it's out of the frying pan and into the fire once Howell learns that this serial-killing psycho has begun framing him for his murders. The two battle it out over increasingly bad road in this gripping psychological thriller. DIR Robert Harmon; SCR Eric Red; PROD David Bombyk, Kip Ohman. US, 1986, color, 97 min. RATED R

## LESS THAN ZERO

Until he finally cleaned up and began his remarkable career comeback, Robert Downey Jr.'s performance as the doomed, drug-addicted Julian in the flashy, trashy adaptation of Bret Easton Ellis' vogue-ish novel threatened to become his life-imitates-art epitaph. As it is, his powerful performance sets the pace for this portrait of rich kids living too fast in '80s LA, along with concerned friend Clay (Andrew McCarthy), self-destructive model Blair (Jami Gertz) and coolly malevolent drug dealer Rip (James Spader). DIR Marek Kaniévski; SCR Harley Peyton, based on the novel by Bret Easton Ellis; PROD Jon Avnet, Jordan Kerner. US, 1987, color, 98 min. RATED R

## THREE O'CLOCK HIGH

"You and me. We're gonna have a fight. Today. After school. Three o'clock in the parking lot. You try and run and I'm gonna track you down. You go to a teacher, it's only gonna get worse. You sneak home and I'm gonna be under your bed. You and me . . . three o'clock." Geeky Casey Siemaszko has a beat-down from bully Richard Tyson hanging over his head in this inventive, HIGH NOON-in-high-school black comedy. Most notable for its surreal depiction of teenage angst and high school hell, it features outstanding work by production designer William Matthews and cinematographer (later director) Barry Sonnenfeld (RAISING ARIZONA, MEN IN BLACK). DIR Phil Joanou; SCR Richard Christian Matheson, Thomas E. Szollosi; PROD David E. Vogel. US, 1987, color, 101 min. RATED PG-13



BLADE RUNNER—THE DIRECTOR'S CUT



Courtesy of Sony Pictures Repertory

## THE ADVENTURES OF BARON MUNCHAUSEN

Somewhere in the middle of Europe, circa 1740: an eccentric old man interrupts a performance of "The Adventures of Baron Munchausen" in the town square, claiming to be the real Baron Munchausen, the inveterate teller of tall tales and tide-turner of the Turkish invasion, and to prove it, he tells the story himself. Rocketing along like one of the Baron's cannonballs on a flight of fancy as only Terry Gilliam can depict it, the film is gorgeously designed, with much lavish attention to every quirky detail; it's a feast for the eyes, with kooky comedic contributions from Eric Idle, Jonathan Pryce and Robin Williams as the King of the Moon, plus a radiant Uma Thurman as a Botticelli Venus. DIR/SCR Terry Gilliam; SCR Charles McKean; PROD Thomas Schühly. UK/West Germany, 1989, color, 126 min. RATED PG

## ALTERED STATES

Ken Russell's over-the-top, apocalyptically awesome movie was a surprise hit in 1980, and now demands that new audiences dive in and take this heady trip. Harvard scientist William Hurt experiments with sensory-deprivation tanks and psychedelic drugs to hallucinate his way beyond the border of sanity and back to the primal creation of life. But the unholy mix of cutting-edge science and hallucinogens from a Mexican shaman unleashes his dark, de-evolved side, transforming him into a Mr. Hyde-like ape man who runs wild. It will take the love of a good woman, in the person of his estranged wife, Blair Brown, to get this monkey man's yin and yang back in order. DIR Ken Russell; SCR Paddy Chayefsky, based on his novel; PROD Howard Gottfried. US, 1980, color, 102 min. RATED R

## 30th Anniversary! TIME BANDITS

Oddball Kevin (Craig Warnock) is a history-obsessed kid in a new-thing-obsessed world. When six time-traveling bandit dwarves come crashing into his room, he takes off on a big adventure with the larceny-minded little people as they pop in and out of history, stopping for visits with a nasty-tempered Napoleon (Ian Holm), an image-obsessed Robin Hood (John Cleese), fiery King Agamemnon (Sean Connery) and, ultimately, a showdown between the Evil Genius (David Warner) and the Supreme Being (Ralph Richardson). Goofy fun as only Terry Gilliam can concoct it. DIR/SCR/PROD Terry Gilliam; SCR Michael Palin. UK, 1981, color, 116 min. RATED PG



# Totally Awesome 5: Great Films of the 1980s

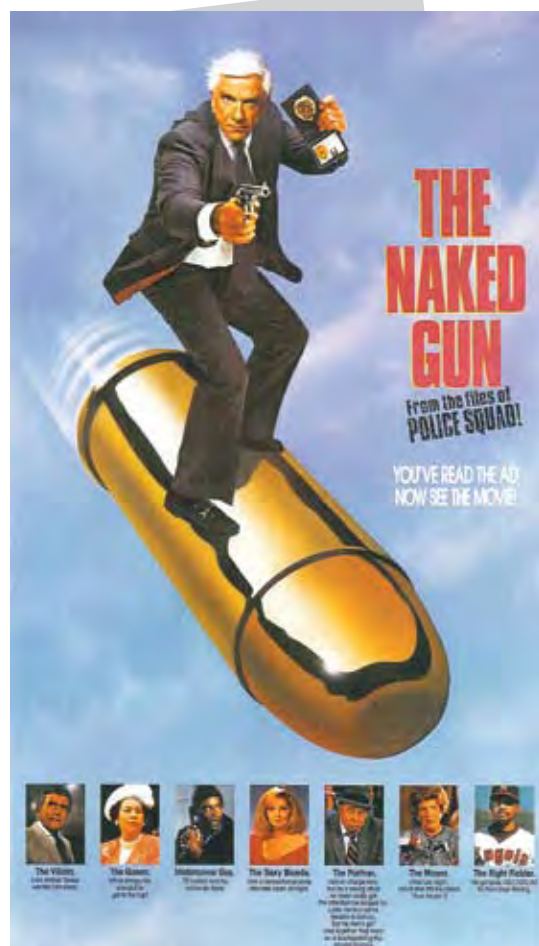
## 25th Anniversary!

### FLIGHT OF THE NAVIGATOR

Knocked unconscious after a fall in the woods, 12-year-old David (Joey Cramer) returns home to discover a different family living there. After a visit by the police, it turns out that David disappeared eight years ago, but hasn't aged a day. The plot thickens when a medical exam reveals data on a spacecraft and flight plan encoded into his brain, and soon David is taken to a top-secret NASA facility where that very alien spacecraft is being held. Disney's kid-centric take on close encounters is notable for its clever riffing on Einsteinian relativity, plus a young Sarah Jessica Parker as a punky hospital orderly and Paul Reubens as the voice of the ship's computer. **DIR** Randal Kleiser; **SCR** Mark H. Baker, Michael Burton, Matt MacManus; **PROD** Dimitri Villard, Robert Wold. US/Norway, 1986, color, 90 min. **RATED** PG

### THE LAST STARFIGHTER

"Greetings, Starfighter. You have been recruited by the Star League to defend the frontier against Xur and the Kodan Armada." Alex (Lance Guest) lives in a trailer park but dreams of getting out and doing something with his life. One of his great escapes is playing the video game Starfighter at the local arcade. After he sets the all-time high score on the game, he's visited by a mysterious stranger named Centauri (Robert Preston), who reveals that Starfighter is a training program to find real starfighter recruits to defend the galaxy from an alien invasion, and soon Alex is living his dream in an epic outer-space adventure. **DIR** Nick Castle; **SCR** Jonathan R. Betuel; **PROD** Gary Adelson, Edward O. Denault. US, 1984, color, 101 min. **RATED** PG



### AIRPLANE!

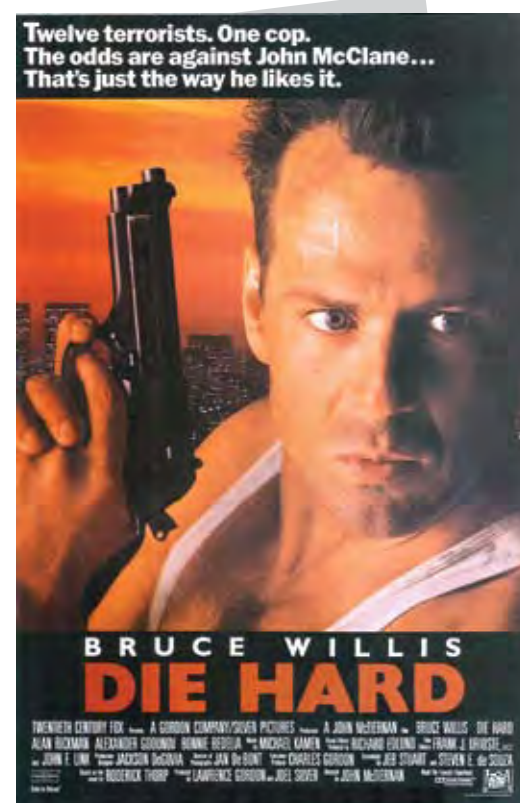
Rumack: Can you fly this plane and land it?  
Ted Striker: Surely you can't be serious.  
Rumack: I am serious ... and don't call me Shirley.  
The Zucker-Abrahams-Zucker team set the standard for feature-film parody with this send-up of disaster movies (think AIRPORT and the Irwin Allen oeuvre). It's loaded with nonstop sight gags, absurd one-liners, pop-culture references, goofy puns and bizarre non sequiturs, with a cast including many veteran actors hamming it up by playing it straight, including Lloyd Bridges, Julie Hagerty, Peter Graves, Robert Stack, Barbara Billingsley and, most famously, Leslie Nielsen, who created a whole new career for himself as the go-to guy for straight-faced tomfoolery. **DIR/SCR** Jim Abrahams, David Zucker, Jerry Zucker; **PROD** Jon Davison, Howard W. Koch. US, 1980, color, 88 min. **RATED** PG



### THE NAKED GUN: FROM THE FILES OF POLICE SQUAD!

The AIRPLANE! team adapted its short-lived TV series, a parody of seemingly every cop show ever made, and turned it into a hugely successful feature film showcasing the unique talents of Leslie Nielsen as Lt. Frank Drebin, a numskull detective who must foil evil millionaire Ricardo Montalban's plot to kill the Queen of England at a California Angels game, using a brainwashed Reggie Jackson as his assassin. Great comedic contributions from George Kennedy as his partner and Priscilla Presley as his love interest, plus O.J. Simpson as Nordberg—grievously, repeatedly and hilariously injured in the line of duty. **DIR** David Zucker; **SCR** Jerry Zucker, Jim Abrahams, David Zucker, Pat Proft; **PROD** Robert K. Weiss. US, 1988, color, 85 min. **RATED** PG-13

Leslie Nielsen, 1926—2010



### DIE HARD

"Yippee kai-yay, motherf\*cker!" In LA to visit his estranged wife, Bonnie Bedelia, tough-as-nails NY cop Bruce Willis barely has time to feel out of place at her company Christmas party before a band of terrorists takes the building hostage, demanding the \$600 million in the company vault. Masterminding the terror plot is sophisticated villain Alan Rickman; bumbling the response are the LAPD and the FBI. Willis is in the wrong place at the wrong time, but he's the right man for the job, fighting his way through "forty stories of sheer adventure" in this supremely well-crafted, characterized, exciting and often hilarious thrill ride—much imitated, never equaled and still unsurpassed. **DIR** John McTiernan; **SCR** Jeb Stuart, Steven E. de Souza, based on the novel "Nothing Lasts Forever" by Roderick Thorp; **PROD** Joel Silver, Lawrence Gordon. US, 1988, color, 131 min. **RATED** R

### LETHAL WEAPON

"I'm too old for this sh\*t!" complains veteran LAPD cop Danny Glover, after being paired with risk-taking, rule-breaking, hotheaded and maybe just plain crazy new partner Mel Gibson. The decade-defining action/comedy soars on the strength of Shane Black's inventive script, the opposites attract/buddy cop dynamics of stars Glover and Gibson and nonstop action, stunts and swearing as the two must work together and get past their differences to take down a drug-smuggling ring run by corrupt former General Mitch Ryan and his psychotic enforcer, Gary Busey. **DIR/PROD** Richard Donner; **SCR** Shane Black; **PROD** Joel Silver. US, 1987, color, 110 min. **RATED** R





**In 70mm!**  
**LIFEFORCE**

Tobe Hooper (POLTERGEIST) directs a script by Dan O'Bannon (ALIEN, TOTAL RECALL), with special effects by John Dykstra (STAR WARS), combining elements of classic vampire and zombie lore. The result was a big-budget bomb . . . and camp masterpiece! The space shuttle's rendezvous with Halley's Comet reveals an alien spacecraft containing hundreds of humanoid creatures in suspended animation. Back on Earth, the aliens come to life and begin draining the life force of human victims, turning them into vampire zombies. Mathilda May is the space succubus who starts the plague and Steve Railsback is the astronaut who must undo his crew's terrible mistake. **DIR** Tobe Hooper; **SCR** Don Jakoby, Dan O'Bannon, based on the novel "The Space Vampires" by Colin Wilson; **PROD** Menachem Golan, Yoram Globus. UK, 1985, color, 116 min. **RATED R**

**25th Anniversary!**  
**HIGHLANDER**

"There can be only one!" Dealt a deadly blow while defending his Scottish clan from the marauding, unkillable Kurgan (Clancy Brown), Connor MacLeod (Christopher Lambert) miraculously returns to life. Fearing the devil's hand in this inexplicable resurrection, the villagers cast MacLeod out, and he wanders the heath until he encounters centuries-old



HIGHLANDER

Spanish swordsman Juan Sanchez Villa-Lobos Ramirez (Sean Connery), who, like MacLeod, is a born immortal. Mentored by Ramirez, for a time MacLeod lives in peace, until the Kurgan returns to duel them for supremacy in a battle that will play out across the centuries, all the way to present-day Manhattan. **DIR** Russell Mulcahy; **SCR** Gregory Widen, Peter Bellwood, Larry Ferguson; **PROD** Peter S. Davis, William N. Panzer. US/UK, 1986, color, 116 min. **RATED R**

↕ **Two Killer Soundtracks by Queen!** ↕

**FLASH GORDON**

Director Mike Hodges' (GET CARTER, CROUPIER) wacky movie version of Alex Raymond's classic comic-strip space adventurer comes from the gaudy/color/cheeky-pulp school of superhero screen adaptations—gleefully juvenile, with some "Seduction of the Innocent" salaciousness spiking the punch. As Flash, Sam J. Jones is strong of body, weak of mind, but Max von Sydow is impressively malevolent as Ming the Merciless and Brian Blessed appears to love flying around as Prince Vultan of the Hawkmen. The whole crazy, campy action-adventure, with over-the-top art design and gorgeous widescreen lensing, makes for wonderfully guilty viewing pleasure. **DIR** Mike Hodges; **SCR** Michael Allin, Lorenzo Semple Jr.; **PROD** Dino De Laurentiis. US/UK, 1980, color, 111 min. **RATED PG**



THE PRINCESS BRIDE

**THE PRINCESS BRIDE**

Peter Falk reads a story to his sick grandson Fred Savage, who's at first turned off by its mushy-sounding title, but soon riveted by its twists, turns, derring-do and, yes, romance. Robin Wright shines as Princess Buttercup, in love with farm boy Westley (Cary Elwes) but betrothed to loathsome Prince Humperdink (Chris Sarandon). When she's kidnapped by the motley crew of Vizzini the Sicilian (Wallace Shawn), the giant Fezzik (Andre the Giant) and Spanish swordsman Inigo Montoya (Mandy Patinkin), the excitement begins. Hilarious in supporting roles are Christopher Guest, Billy Crystal, Carol Kane and Peter Cook; the script is by the legendary William Goldman. **DIR/PROD** Rob Reiner; **SCR** William Goldman, based on his novel; **PROD** Andrew Scheinman. US, 1987, color, 98 min. **RATED PG**

**25th Anniversary!**  
**STAND BY ME**

"I never had any friends later on like the ones I had when I was 12. Jesus, does anyone?" In rural Oregon in the summer of 1959, four boys head out on a journey hoping to find the dead body of a missing local boy. As the four very different friends, each troubled in his own way, Wil Wheaton, River Phoenix, Corey Feldman and Jerry O'Connell give performances of great emotional depth, as well as complete authenticity in their horseplay, teasing and juvenile attempts to understand the often cruel world around them. Kiefer Sutherland impresses as their bullying tormentor. **DIR** Rob Reiner; **SCR/PROD** Raynold Gideon, Bruce A. Evans, based on the novella "The Body" by Stephen King; **PROD** Andrew Scheinman. US, 1986, color, 89 min. **RATED R**



Courtesy of MGM



STAND BY ME

Courtesy of Sony Pictures Reperatory

**THE SURE THING**

With the winter blues getting him down, college freshman John Cusack road-trips west to see high school pal Anthony Edwards in sunny Southern California, who's got a "sure thing" hottie (Nicollette Sheridan) lined up for his hard-up pal. Cusack carools with a hopelessly square couple (Tim Robbins and Lisa Jane Persky) and straitlaced Daphne Zuniga, off to visit her long-distance boyfriend and whom Cusack immediately rubs the wrong way. But after their long and winding road to the West Coast, Cusack and Zuniga begin to question who they really want to be with in Rob Reiner's winning rom-com, an '80s teen sex comedy with the heart of a classic. **DIR** Rob Reiner; **SCR** Jonathan Roberts, Steve Bloom; **PROD** Roger Birnbaum. US, 1985, color, 100 min. **RATED PG-13**



# Alfred Hitchcock Retrospective, Part III

July 2–September 5

AFI Silver presents a retrospective of Alfred Hitchcock's films, spanning the director's entire career. Part III finds Hitchcock now well-established in Hollywood and enjoying his greatest run of success: REAR WINDOW, TO CATCH A THIEF, his



Courtesy of Everett Collection

American remake of his 1934 British hit THE MAN WHO KNEW TOO MUCH, NORTH BY NORTHWEST, PSYCHO and THE BIRDS were all major critical and commercial hits in their day. His artistic pinnacle, VERTIGO, was famously a disappointment upon release but has gone on to be hailed as one of the greatest films of all time; similarly, THE TROUBLE WITH HARRY and MARNIE have seen their reputations grow in stature.

🍿 AFI Member passes accepted at all screenings in the Alfred Hitchcock series

## Schedule

### REAR WINDOW

Sat, Jul 2, 7:30; Sun, Jul 3, 4:45; Mon, Jul 4, 3:30; Tue, Jul 5, 7:00

### PSYCHO

Fri, Jul 8, 7:00; Sat, Jul 9, 7:15; Sun, Jul 10, 7:30

### THE TROUBLE WITH HARRY

Sat, Jul 16, 3:00; Mon, Jul 18, 4:45; Tue, Jul 19, 7:00

### THE WRONG MAN

Sat, Jul 16, 12:45; Mon, Jul 18, 7:00

### THE MAN WHO KNEW TOO MUCH (1956)

Sat, Jul 23, 7:00; Sun, Jul 24, 5:05; Thu, Jul 28, 7:00

### VERTIGO

Sat, Jul 30, 7:00; Sun, Jul 31, 5:15

### TO CATCH A THIEF

Fri, Aug 5, 7:20; Sat, Aug 6, 7:20; Sun, Aug 7, 2:45

### THE BIRDS

Fri, Aug 12, 7:00; Sat, Aug 13, 5:30; Tue, Aug 16, 6:45; Thu, Aug 18, 6:45

### MARNIE

Sun, Aug 14, 2:45; Thu, Aug 18, 9:15

### TORN CURTAIN

Sat, Aug 20, 12:20; Mon, Aug 22, 4:30

### TOPAZ

Sun, Aug 21, 12:20; Tue, Aug 23, 6:45

### FRENZY

Sat, Aug 27, 2:45; Tue, Aug 30, 7:00

### FAMILY PLOT

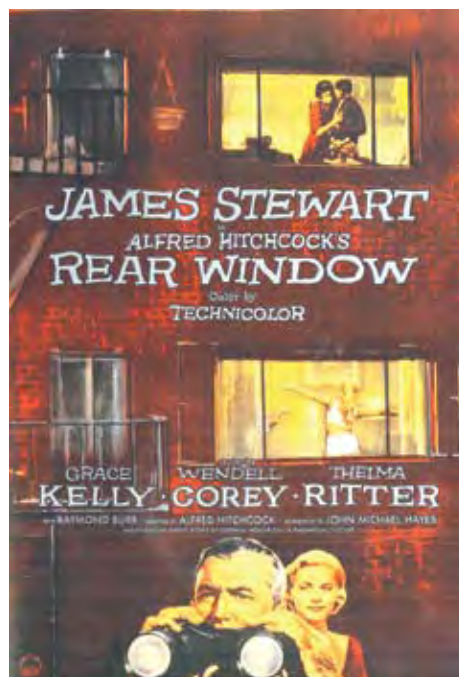
Mon, Aug 29, 7:00; Wed, Aug 31, 7:00

### NORTH BY NORTHWEST

Sat, Sep 3, 7:15; Sun, Sep 4, 2:20; Mon, Sep 5, 7:00

## REAR WINDOW

Perhaps Hitchcock's most suspenseful film, masterful in its visual storytelling, with James Stewart giving one of the best performances of the 1950s. Having broken his leg on assignment, Stewart's globetrotting photojournalist is laid up in his Manhattan apartment and bored stiff. Despite admonitions from his glamorous girlfriend Grace Kelly, his favorite diversion is to spy on his neighbors, framed screenlike in their windows across the courtyard from his. But when one half of a constantly bickering couple mysteriously disappears, Stewart suspects he may be witness to a murder. DIR/SCR/PROD Alfred Hitchcock; SCR John Michael Hayes, based on Cornell Woolrich's short story "It Had to be Murder." US, 1954, color, 112 min. NOT RATED



#1 on AFI's 100 Years... 100 Thrills  
#14 on AFI's 100 Years... 100 Movies

## PSYCHO

Fifty years on, Alfred Hitchcock's landmark 1960 thriller has lost none of its power to shock, despite its familiar place and frequency of reference within the pop culture firmament. Marion Crane (Janet Leigh), impulsively fleeing a dead-end job with \$40K of her employer's money, stops at the Bates Motel for the night. The motel keeper, Norman (Anthony Perkins), seems nice, but his mother is another story. Hitchcock deploys his entire arsenal of suspense-creating skills, honed over four decades of moviemaking, but in surprising, expectation-defying, even iconoclastic ways. Bernard Herrmann's celebrated score remains one of the most powerful examples of the fully integrated use of music in the cinema. DIR/PROD Alfred Hitchcock; SCR Joseph Stefano, based on the novel by Robert Bloch. US, 1960, b&w, 109 min. NOT RATED



Courtesy of Universal Pictures



## THE TROUBLE WITH HARRY

Bernard Herrmann's whimsical score—his first of many memorable ones for Hitchcock—greatly enlivens this comedy about an inconvenient corpse. The trouble with Harry is that he's turned up dead in the woods, and there's no shortage of kindly, eccentric residents of the nearby village willing to confess to accidentally killing him. Shirley MacLaine is spritely and delightful in her screen debut, her casting a last-minute, snap decision by Hitchcock. The wonderfully wry cast includes Jerry Mathers as her son, Edmund Gwenn as a retired sea captain, Mildred Natwick as the spinster he's sweet on and John Forsythe as a boho painter. DIR/PROD Alfred Hitchcock; SCR John Michael Hayes, based on a novel by Jack Trevor Story. US, 1955, color, 99 min. NOT RATED

## THE MAN WHO KNEW TOO MUCH (1956)

Hitchcock's remake of his 1934 classic thriller swaps Brits in Switzerland for Americans in North Africa, with James Stewart and Doris Day as the innocents abroad who become embroiled in international intrigue, then have their only child

kidnapped to keep them quiet. Day, playing a former singer who gave up the stage for her family, gets to show off her pipes in a major plot point. (She hated "Whatever Will Be, Will Be (Que Sera, Sera)," but couldn't shake it after it won the Oscar for Best Song.) Clever trick photography was used in the 1934 version's bravura climax at the Royal Albert Hall; for this 1956 version, the star director was actually able to film on location. DIR/PROD Alfred Hitchcock; SCR John Michael Hayes, based on a story by Charles Bennett and D.B. Wyndham-Lewis. US, 1956, color, 120 min. NOT RATED



Courtesy of Universal Pictures

## THE WRONG MAN

Henry Fonda's only film for Hitchcock, and a uniquely sober retelling of true events by the typically sardonic director, experimenting in the neorealist style of Rossellini and de Sica, which had recently impressed him. Stork Club bassist Henry Fonda is mistakenly ID'ed as a stickup man—he has the bad luck of being a dead ringer for the perp—and gets thrown into the slammer. Fonda is confident that it's just a case of mistaken identity and will get sorted out in time, but his fragile wife, Vera Miles, shaken by the experience and convinced that their good name has been ruined, spirals into a dangerous depression. DIR/PROD Alfred Hitchcock; SCR Maxwell Anderson, Angus MacPhail. US, 1956, b&w, 105 min. NOT RATED



#9 AFI's 100 Years...100 Movies  
 #18 AFI's 100 Years...100 Thrills  
 #18 AFI's 100 Years...100 Passions  
 #12 AFI's 100 Years of Film Scores

## VERTIGO

Perennially on Top 10 lists as one of the greatest films ever made, this film is Alfred Hitchcock's supreme achievement, the fullest expression of his cinematic obsessions and the one that goes the furthest in pursuit of them. On a leave of absence after his spell of acrophobia led to the death of a beat cop, James Stewart's San Francisco detective accepts an unusual assignment from old college classmate Tom Helmore: follow wife Kim Novak, not because she's cheating, but because she's possessed! The truth is much more mundane, duplicitous and deadly, with Stewart spiraling first into devastation, then revenge-fueled obsession. DIR/PROD Alfred Hitchcock; SCR Alec Coppel, Samuel Taylor, based on the novel "D'Entre les Morts" by Pierre Boileau and Thomas Narcejac. US, 1958, color, 126 min. NOT RATED

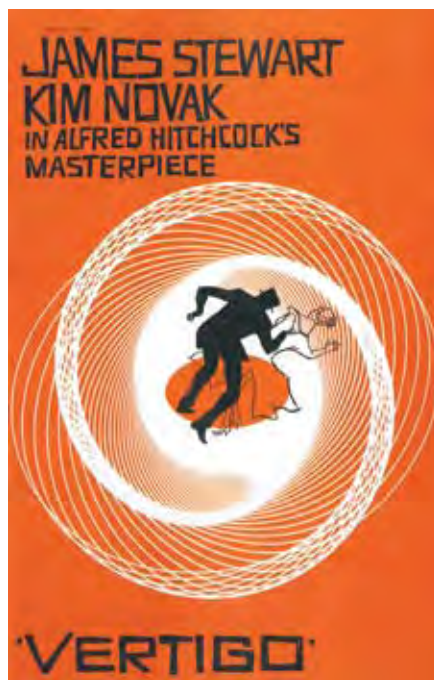
## TO CATCH A THIEF

As jewel robberies proliferate in the South of France, police start to grow suspicious of former cat burglar Cary Grant's supposed "retirement." But Grant's more interested in fireworks over Cannes with fire-and-ice Grace Kelly. Best Cinematography Oscar and two other nominations for this Hitchcock classic. DIR/PROD Alfred Hitchcock; SCR John Michael Hayes, based on the novel by David Dodge. US, 1955, color, 106 min. NOT RATED



## #7 on AFI's 100 Years...100 Thrills THE BIRDS

Chaos reigns in Bodega Bay when an avian invasion descends upon the town. Hitchcock's high-water mark for controlled atmosphere and mastery of cinematic technique, with methodical build-ups of tension and sudden visitations of terror from above. Tippi Hedren famously endured endless takes of harrowing bird attacks; Rod Taylor is her callow lover, Jessica Tandy his icy mother and Suzanne Pleshette his jilted ex, a local schoolteacher who bravely defends her own flock. Instead of providing a score, composer Bernard Herrmann supervised the sound design of the bird sequences—all blood-curdling screeches, sudden flutters and the whooshing of wings. DIR/PROD Alfred Hitchcock; SCR Evan Hunter, based on the story by Daphne du Maurier. US, 1963, color, 119 min. NOT RATED



## MARNIE

Tippi Hedren's secretarial skills are exceeded only by her knack for safe cracking, having pulled off a string of job-then-rob scams. But nothing could have prepared her for new boss Sean Connery—he catches her red-handed, and instead of handing her over to the cops, asks for her hand in marriage! He finds a challenge in his new wife, whose compulsive criminality, sexual frigidity and phobias stem from a mysterious childhood incident, which Connery is determined to help her confront and resolve. A critical and box office disappointment upon release, the film's reputation has improved over the years as new viewers discover and appreciate its complex psychology. DIR/PROD Alfred Hitchcock; SCR Jay Presson Allen, based on the novel by Winston Graham. US, 1964, color, 130 min. NOT RATED

## TORN CURTAIN

Paul Newman teamed up with director Alfred Hitchcock for this Cold War thriller, in which he plays a rocket scientist on assignment in East Germany. Julie Andrews, shedding her Mary Poppins image, is his fiancée, who is inadvertently drawn into the web of intrigue and danger. A classic (yet underrated) Hitchcock espionage film, it also features one of the director's most harrowingly memorable murder scenes, in which he shows just how difficult it really is to kill a man. (Courtesy of BAM Cinematek) DIR/PROD Alfred Hitchcock; SCR Brian Moore. US, 1966, color, 128 min. NOT RATED



## TOPAZ

Informed by a Soviet defector of secret shipments to Cuba, CIA man John Forsythe asks French agent Frederick Stafford to be his man in Havana. Hitchcock's attempt to make a realistic James Bond story would have benefited from a Sean Connery-type star in the lead, but it does boast French stars Michel Piccoli and Philippe Noiret in supporting roles, plus show-stealing turns by character actors Roscoe Lee Browne and John Vernon. Perhaps the real star is Henry Bumstead's exciting art direction, with locales ranging from Harlem to Havana to Paris, plus several visually stunning flourishes—most memorably, a woman's purple dress "blooming" out as she falls. DIR/PROD Alfred Hitchcock; SCR Samuel A. Taylor, based on the novel by Leon Uris. US, 1969, color, 127 min. RATED PG

## FRENZY

Down-on-his-luck ex-RAF pilot Jon Finch is on the run from accusations of being the Necktie Killer, while chief inspector Alec McCowen must contend with his wife Vivien Merchant's "gourmet" cooking during discussions of the case. This film marks Hitchcock's return to England and return to form at his most fiendish, manipulating the audience into surprising moments of identification with the killer. The screenplay is by cult favorite Anthony Shaffer (SLEUTH, THE WICKER MAN). DIR/PROD Alfred Hitchcock; SCR Anthony Shaffer, based on the novel "Goodbye Piccadilly, Farewell Leicester Square" by Arthur La Bern. UK, 1972, color, 116 min. RATED R

## FAMILY PLOT

Grifters Barbara Harris and Bruce Dern make a living by scamming people as a kind of psychic detective duo. But when they cross paths with the dangerous kidnap-and-ransom enterprise of William Devane and Karen Black, they're in for a challenge—and multiple surprises. Wild coincidences go down smoothly, thanks to expert structure and the expected standout set pieces—including a no-brakes careen down a Northern California mountain highway, and an overhead-shot, mazelike stalking through a cemetery—in this spoofy black comedy, Hitchcock's final film. DIR/PROD Alfred Hitchcock; SCR Ernest Lehman, based on the novel "The Rainbird Pattern" by Victor Canning. US, 1976, color, 121 min. RATED PG



## #4 on AFI's 100 Years...100 Thrills #7 on AFI's 10 Top 10 Mystery #55 on AFI's 100 Years...100 Movies NORTH BY NORTHWEST

Crackling dialogue and one memorable set piece after another—including a murder at the UN, the cropduster attempt on Cary Grant's life and the climactic duel on Mount Rushmore—make this mistaken-identity thriller a classic that shows no signs of age. With James Mason as the unctuous villain, Martin Landau as his creepy henchman and the luminous Eva Marie Saint as a double (maybe triple) agent. DIR/PROD Alfred Hitchcock; SCR Ernest Lehman. US, 1959, color, 136 min. NOT RATED



# Keeping Up with the Coen Brothers

July 1–September 5



Courtesy of Miramax

In the time since AFI Silver's comprehensive retrospective in 2008, the writing-directing-producing team of Joel and Ethan Coen has released another four films and won Best Picture, Director and Screenplay Oscars for the smash hit *NO COUNTRY FOR OLD MEN*. This summer at AFI Silver, get caught up with the Coens' filmography, or come see your favorite of their films for the second—or third—time.

● AFI Member passes accepted at all screenings in the Coen Brothers series

## Schedule

### THE BIG LEBOWSKI

Fri, Jul 1, 9:15; Sat, Jul 2, 12 midnight; Mon, Jul 4, 9:45; Thu, Jul 7, 7:00

### NO COUNTRY FOR OLD MEN

Fri, Jul 8, 9:15; Sun, Jul 10, 2:45; Thu, Jul 14, 9:20

### BURN AFTER READING

Sat, Jul 16, 5:05; Wed, Jul 20, 10:10

### A SERIOUS MAN

Sun, Jul 17, 7:20; Thu, Jul 21, 7:00

### BLOOD SIMPLE

Sat, Jul 23, 9:30; Sun, Jul 24, 9:40; Wed, Jul 27, 10:10

### RAISING ARIZONA

Sat, Jul 30, 5:00; Sun, Jul 31, 9:45; Wed, Aug 3, 10:10

### MILLER'S CROSSING

Sat, Aug 6, 5:00; Sun, Aug 7, 5:00

### FARGO

Sat, Aug 13, 8:00; Sun, Aug 14, 7:45

### O BROTHER WHERE ART THOU?

Fri, Aug 19, 7:30; Sat, Aug 20, 3:00; Tue, Aug 23, 4:30; Thu, Aug 25, 7:00

### INTOLERABLE CRUELTY

Sun, Aug 21, 3:10; Mon, Aug 22, 9:10; Wed, Aug 24, 4:45

### THE MAN WHO WASN'T THERE

Fri, Aug 26, 8:45; Thu, Sep 1, 7:00

### BARTON FINK

Mon, Aug 29, 9:20; Tue, Aug 30, 9:20

### TRUE GRIT

Fri, Sep 2, 2:45; Sat, Sep 3, 12:15; Mon, Sep 5, 2:25



THE BIG LEBOWSKI

### THE BIG LEBOWSKI

"The Dude abides." A case of mistaken identity embroils slacker Jeff "the Dude" Lebowski (a sublimely comic Jeff Bridges) in a kidnapping case and throws him into the role of hapless detective in the Coens' cockeyed homage to Howard Hawks' *THE BIG SLEEP*. The shaggy-dog shenanigans and pixilated dialogue deliver gut-busting hilarity from start to finish; the stellar cast, all playing with great comic gusto, includes John Goodman, Julianne Moore, Steve Buscemi, Sam Elliott, Philip Seymour Hoffman and John Turturro as bad-ass bowler "Jesus." DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US/UK, 1998, color, 117 min. RATED R

### NO COUNTRY FOR OLD MEN

"You can't stop what's comin'." Out hunting, Llewelyn Moss (Josh Brolin) discovers the aftermath of a drug deal gone bad—bloody corpses, heroin, a couple of pickups and \$2 million in a briefcase. Moss takes the money. Things get much worse. A kind of Western-noir with multilayered story lines—besides Moss, there's Anton Chigurh (Javier Bardem), the psychotic hit man sent to find him; Sheriff Ed Tom Bell (Tommy Lee Jones) investigating the case even as something in his gut tells him it's time to quit; and Moss's wife, Carla Jean (Kelly Macdonald), caught in the danger. Eight Oscar nominations, winning for Best Picture, Director, Screenplay and Supporting Actor (Bardem). DIR/SCR/PROD Joel and Ethan Coen, based on the novel by Cormac McCarthy; PROD Scott Rudin. US, 2007, color, 122 min. RATED R



NO COUNTRY FOR OLD MEN

### BURN AFTER READING

"What a clusterf\*ck!" The Coens' sardonic send-up of CIA bumbling and Beltway buffoonery hits home hilariously for DC audiences. Recently fired CIA agent John Malkovich intends to get even by writing his "mem-wah." When the disc containing the tell-all falls into the hands of dim-witted gym trainers Brad Pitt and Frances McDormand, they take it for high-level spy stuff and attempt to blackmail Malkovich, setting in motion a series of ever-more-ridiculous—but deadly—intrigues. Playing out at the same time are overlapping love triangles involving serial adulterer US Marshall George Clooney, Malkovich's icy wife, Tilda Swinton, and gym manager Richard Jenkins. DIR/SCR/PROD Joel and Ethan Coen. US, 2008, color, 96 min. RATED R



BURN AFTER READING

### A SERIOUS MAN

"When the truth is found to be lies / And all the hope within you dies." In this existential 1960s black comedy, Michael Stuhlbarg is Larry Gopnick, a physics professor and father in a midsize Midwestern city suddenly facing a midlife crisis. His wife is leaving him for a family friend. His tenure board is receiving anonymous poison pen letters about him. One of his students tries to bribe him, then blackmail him about the bribe. His kids disrespect him, and his eccentric brother (Richard Kind) has taken up residency on the couch. When confronted by these liars, cheats, backstabbers and defamers, Larry still tries to do the right thing: turning to tradition, he "asks the rabbi." DIR/SCR/PROD Joel and Ethan Coen. US, 2009, color, 105 min. RATED R



A SERIOUS MAN

### BLOOD SIMPLE

The Coens' uncommonly assured debut film was a bona fide indie hit—in fact, it helped define what an "indie hit" was. A Texas-set neo-noir full of grisly humor and a page or two stolen from the horror film playbook, the film features the Coens' first great screen villain in M. Emmet Walsh's Visser, a sleazy private eye hired by road house proprietor Dan Hedaya to catch his cheating wife, Frances McDormand. Greedy double-crossing and inventive plot twisting lead to a memorably thrilling climax. DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US, 1984, color, 99 min. RATED R





Courtesy of Working Title Films

## FARGO

This hardboiled crime drama is laced with flaky humor, local color and deliriously memorable character grotesques. Hard-up used-car dealer William H. Macy engineers the kidnapping of his own wife to ransom to his in-laws, but his hired goons, Steve Buscemi and Peter Stormare, botch the job. Macy might have gotten away with the cover-up, too, if it wasn't for sharp-eyed, quick-thinking and very pregnant Detective Marge Gunderson. "You betcha." Nominated for seven Oscars, with the brothers winning for Best Screenplay and Frances McDormand winning Best Actress for her much-loved turn as Marge. DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US/UK, 1996, color, 98 min. RATED R

## O BROTHER, WHERE ART THOU?

George Clooney mugs and charms his way through the Depression-era South, escaping from a chain gang with fellow cons John Turturro and Tim Blake Nelson and circuitously making his way back to wife Holly Hunter in a winking parody of Homer's "The Odyssey." Along the way Clooney and company pull a bank job with Michael Badalucco, encounter backwoods magic, escape one-eyed Bible-selling maniac John Goodman, break up a Ku Klux Klan rally in high style and cut a hit single as the Soggy Bottom Boys. The smash-hit bluegrass and country soundtrack won a Grammy for producer T-Bone Burnett. DIR/SCR Joel Coen; SCR/PROD Ethan Coen, based on "The Odyssey" by Homer. UK/France/US, 2000, color, 107 min. RATED PG-13



Courtesy of Everett Collection

## INTOLERABLE CRUELTY

Hotshot divorce attorney George Clooney goes gaga for gold-digger Catherine Zeta-Jones, even while successfully representing her husband, Edward Herrmann, in the divorce. Later, handling the prenup for her second marriage to Texas oil magnate Billy Bob Thornton, Clooney is gulled into thinking she's a changed woman—making him the perfect candidate for husband number three. DIR/SCR Joel Coen; SCR/PROD Ethan Coen; SCR Robert Ramsey, Matthew Stone; PROD Brian Grazer. US, 2003, color, 100 min. RATED PG-13

## BARTON FINK

This is a "writer's nightmare" from the not-so-Golden Age of Hollywood, and its Cannes win launched the Coens' international reputation. New York playwright and "champion of the common man" John Turturro tries his luck writing for Hollywood and soon finds himself toiling hopelessly on a "wrestling picture" for Wallace Beery. Stricken with writer's block, he begs his novelist hero John Mahoney for help. But if Turturro weren't so self-involved, he might listen more closely to real common man John Goodman, his neighbor at the seedy Hotel Earle, who "could tell you stories that would make your hair curl." 1991 Palme d'Or winner, Cannes Film Festival. DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US/UK, 1990, color, 116 min. RATED R

## THE MAN WHO WASN'T THERE

Shot in glorious black and white by the Oscar-nominated Roger Deakins, the Coens' homage to novelist James M. Cain is a moody, existential meta-noir. Sad-sack barber Billy Bob Thornton gets suckered into Jon Polito's dry-cleaning scheme, secretly blackmailing department store magnate James Gandolfini about his affair with Thornton's wife, Frances McDormand. These things never go right, of course, and the Coens delight in following down the dominos. The terrific cast also includes Richard Jenkins, Tony Shalhoub and Scarlett Johansson. Best Director, 2001 Cannes Film Festival—Joel's third such honor. DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US/UK, 2001, b&w, 116 min. RATED R

## TRUE GRIT

The Coens enjoyed the biggest hit of their career with this brilliant adaptation of Charles Portis' cult classic Western novel. Intent on avenging the murder of her father, 14-year-old Arkansas farm girl Mattie Ross (Hailee Steinfeld) seeks a man with "true grit" to track down the killer and bring him to justice. She winds up hiring Reuben "Rooster" Cogburn (Jeff Bridges), a sometime US Marshall and full-time drunk. Pursuing the same killer is buckskin-clad Texas Ranger LeBoeuf (Matt Damon). This oddly composed and frequently contentious trio must overcome its internal divisions to survive the dangers ahead. Nominated for 10 Oscars. DIR/SCR/PROD Joel and Ethan Coen, based on the novel by Charles Portis; PROD Scott Rudin. US, 2010, color, 110 min. RATED R



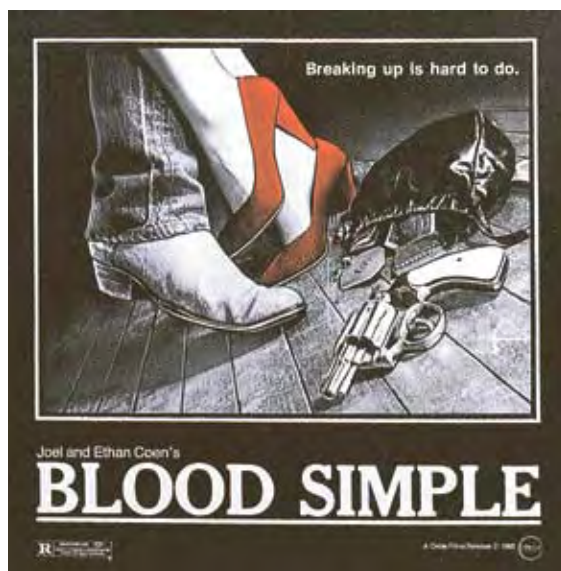
Courtesy of Paramount Pictures

## RAISING ARIZONA

Big-hearted policewoman Holly Hunter and reformed criminal Nicolas Cage make the perfect misfit couple, but no baby blesses their union. ("Her insides were a rocky place where my seed could find no purchase.") The solution: redistribute one of the local celebrity quintuplets into their family. Quirkily comedic in the Preston Sturges mold and a leftfield hit, the film helped launch the careers of future Oscar winners Cage and Hunter. John Goodman steals his scenes as Cage's ne'er-do-well brother, with family issues of his own. DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US, 1987, color, 94 min. RATED PG-13

## MILLER'S CROSSING

The Coens' ripping yarn of 1930s gang warfare boasts some of the most pyrotechnic gunplay to riddle the screen—and verbal fireworks to match. Italian mob boss Jon Polito wants to rub out Jewish gambler John Turturro, but he's protected by Irish godfather Albert Finney, who's sweet on Turturro's sister, Marcia Gay Harden. Finney's righthand man, Gabriel Byrne, advises his boss against letting his heart interfere with business, but he's hardly one to talk. ... This one-of-a-kind crime saga was initially overlooked (it had the misfortune to be released the same year as GOODFELLAS), but now ranks as one of the Coens' greatest films. DIR/SCR Joel Coen; SCR/PROD Ethan Coen. US, 1990, color, 115 min. RATED R





# Elizabeth Taylor

July 1–September 6

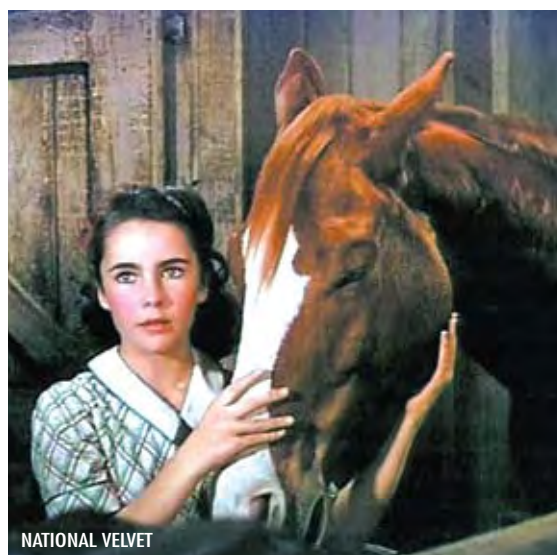
Elizabeth Taylor's (1932–2011) passing was front-page news worldwide, recapitulating decades of tabloid curiosity about her private life, stunning beauty, many marriages, diamonds and near-death experiences. But there was also genuine appreciation for her screen work—beginning as a child actor, and a very good one, for MGM, she navigated the often perilous teenage years with aplomb to become a bona fide star as an adult, and by the late 1950s she was arguably the top actress in Hollywood. Critics often drubbed her later films, but many of these enjoy lively cult followings today. As a tireless pioneer of HIV/AIDS charity work, Taylor's legacy as an activist and philanthropist will also stand the test of time.

🍷 AFI Member passes accepted at all screenings in the Elizabeth Taylor series



## NATIONAL VELVET

"Everyone should have a chance at a breathtaking piece of folly at least once in his or her life." So says no-nonsense mother Ann Revere, in an Oscar-winning role, to her spunky 12-year-old daughter Elizabeth Taylor, who really, really, really likes horses. Through a series of lucky events, Taylor wins a horse she renames Pie. She trains him, enters him into the Grand National Steeplechase, and, as a last-minute replacement for her unreliable jockey, races him herself. One of the great classic family films, based on the beloved novel by Enid Bagnold, with Donald Crisp, Jackie "Butch" Jenkins and Angela Lansbury as Taylor's family and Mickey Rooney as her trainer. DIR Clarence Brown; SCR Theodore Reeves, Helen Deutsch, based on the novel by Enid Bagnold; PROD Pandro S. Berman. US, 1945, color, 123 min. NOT RATED



## 60th Anniversary! A PLACE IN THE SUN

"One of the greatest films ever to come out of Hollywood." —Charlie Chaplin In George Stevens' adaptation of Theodore Dreiser's classic "An American Tragedy," Montgomery Clift portrays a poor factory worker forced to choose between prosperity and passion—and between rich girl Elizabeth Taylor and pregnant lower-class girlfriend Shelley Winters. Nine Oscar nominations and six wins, including Best Director for Stevens and Best Cinematography for William C. Mellor's gorgeous black-and-white compositions and intense close-ups. DIR/PROD George Stevens; SCR Michael Wilson, Harry Brown, based on the play by Patrick Kearney, adapted from "An American Tragedy" by Theodore Dreiser. US, 1951, b&w, 122 min. NOT RATED



## SUDDENLY, LAST SUMMER

Domineering society dame Katharine Hepburn enlists psychiatrist Montgomery Clift to perform a lobotomy on her troubled niece Elizabeth Taylor, whom she blames for the death of her beloved son while the two vacationed in Spain. Despite behind-the-scenes turmoil—reports of Hepburn and Taylor at odds over screen time; post-car accident Clift battling personal demons and substance abuse—director Joseph Mankiewicz achieved a mesmerizing adaptation of Tennessee Williams' play, from a screenplay by Williams and Gore Vidal. Oscar nominations for Hepburn and Taylor, who delivers a spellbinding, climactic monologue about that mysterious summer. DIR Joseph L. Mankiewicz; SCR Gore Vidal, Tennessee Williams, based on his play; PROD Sam Spiegel. US, 1959, b&w, 114 min. NOT RATED

## GIANT

The friction between old-money Texas cattle ranchers and upstart new-money oil drillers plays out in ways both epic and intimate in George Stevens' adaptation of Edna Ferber's novel. The action spans generations but pivots on the love triangle between Rock Hudson's patrician Bick Benedict, James Dean's ranch hand turned oil tycoon Jett Rink and Elizabeth Taylor's Leslie, married to Hudson but longed for by Dean. The extensive supporting cast includes notables Mercedes McCambridge, Sal Mineo, Carroll Baker and Dennis Hopper as Hudson and Taylor's son. DIR/PROD George Stevens; SCR Fred Guiol, Ivan Moffat, based on the novel by Edna Ferber. US, 1956, color, 198 min. NOT RATED

## LITTLE WOMEN (1949)

Mervyn LeRoy's 1949 Technicolor version of Louisa May Alcott's classic tale of the four March sisters growing up in Civil War-era Concord, Massachusetts, stars June Allyson as aspiring writer Jo, Janet Leigh as the practical-minded eldest, Meg, Margaret O'Brien as the sickly, musically inclined youngest, Beth, and a blonde-wigged (!) Elizabeth Taylor as bratty beauty Amy. With Mary Astor as the girls' saintly, nobly suffering mother "Marmee." DIR/PROD Mervyn LeRoy; SCR Andrew Solt, Sarah Y. Mason, Victor Heerman, based on the novel by Louisa May Alcott. US, 1949, color, 122 min. NOT RATED

## BUTTERFIELD 8

"Face it, mama: I was the slut of all time!" Beginning with 1957's RAIN TREE COUNTY, Elizabeth Taylor was nominated for an Oscar in four consecutive years, finally winning for this film in 1960. Conceived to capitalize on Taylor's scarlet woman status for breaking up Eddie Fisher and Debbie Reynolds' marriage, the film famously introduced her model/call girl character wearing a slip and drinking scotch for breakfast. Taylor and her wealthy, married lover, Laurence Harvey, have a dangerous love-hate relationship, and the plot's twists and turns, simultaneously undermining and upholding Eisenhower-era morality, make for fascinating and fun viewing today. DIR Daniel Mann, SCR Charles Schnee, John Michael Hayes, based on the novel by John O'Hara; PROD Pandro S. Berman. US, 1960, color, 109 min. NOT RATED

## Schedule

### FATHER OF THE BRIDE

Fri, Jul 1, 2:30; Sun, Jul 3, 12:30

### A PLACE IN THE SUN

Sat, Jul 2, 3:05; Tue, Jul 5, 2:00; Wed, Jul 6, 4:00

### SUDDENLY, LAST SUMMER

Sun, Jul 10, 12:30; Tue, Jul 12, 9:15

### GIANT

Fri, Jul 15, 3:00, Sun, Jul 17, 1:00

### LITTLE WOMEN

Tue, Jul 19, 4:30; Thu, Jul 21, 4:30; Fri, Jul 22, 4:30

### BUTTERFIELD 8

Sat, Jul 23, 1:45; Sun, Jul 24, 7:30

### NATIONAL VELVET

Sat, Jul 30, 12:25; Tue, Aug 2, 7:00

### CAT ON A HOT TIN ROOF

Sat, Jul 30, 2:50; Mon, Aug 1, 9:10

### WHO'S AFRAID OF VIRGINIA WOOLF?

Sat, Aug 13, 2:30; Sun, Aug 14, 5:20

### THE TAMING OF THE SHREW

Sun, Aug 14, 12:20; Wed, Aug 17, 6:30

### REFLECTIONS IN A GOLDEN EYE

Sat, Aug 20, 5:15; Wed, Aug 24, 7:00

### SECRET CEREMONY

Sun, Aug 21, 5:15; Mon, Aug 22, 7:00

### RAINTREE COUNTRY

Sat, Aug 27, 5:10; Sun, Aug 28, 3:00

### BOOM!

Fri, Sep 2, 9:30; Wed, Sep 7, 7:00

### X, Y AND ZEE

Mon, Sep 5, 4:45; Tue, Sep 6, 9:05



## CAT ON A HOT TIN ROOF

Arguably Elizabeth Taylor's signature performance; she earned an Oscar nomination as passionate Southern belle "Maggie the Cat," wife to Paul Newman, who earned his first Oscar nomination as despondent alcoholic Brick Pollitt. Based on Tennessee Williams' Pulitzer Prize-winning play, Taylor and Newman find themselves on his family's Mississippi plantation for the birthday of patriarch "Big Daddy" Burl Ives, where deeply buried secrets emerge. **DIR/SCR** Richard Brooks; **SCR** James Poe, based on the play by Tennessee Williams; **PROD** Lawrence Weingarten. US, 1958, color, 108 min. **NOT RATED**



## FATHER OF THE BRIDE (1950)

"I would like to say a few words about weddings." So begins this feature-length recounting by long-winded suburban lawyer Spencer Tracy of how he gave away daughter Elizabeth Taylor (then a lovely 17-year-old)—and a large portion of his bank account—on her wedding day. Vincente Minnelli's gently comic tale was an enormous hit for MGM, which hyped the film in concert with Taylor's nearly simultaneous engagement and marriage to hotel heir Conrad Hilton Jr. Tracy earned the fourth of his nine Oscar nominations for Best Actor as the gruff but tender, loving father. **DIR** Vincente Minnelli; **SCR** Frances Goodrich, Albert Hackett, based on the novel by Edward Streeter; **PROD** Pandro S. Berman. US, 1950, b&w, 92 min. **NOT RATED**

## WHO'S AFRAID OF VIRGINIA WOOLF?

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



## THE TAMING OF THE SHREW

The splashy star casting of real-life husband and wife Richard Burton and Elizabeth Taylor as Shakespeare's famously bickering couple Petruchio and Kate made Franco Zeffirelli's debut film a major international hit. The MGM-trained former child star Taylor acquitted herself admirably opposite the classically trained Burton. Said Burton, "We made THE TAMING OF THE SHREW because I wanted to act a rough role as far away as possible from those Rex Harrison parts with nice suits and freshly laundered shirts, and my wife because she wanted to talk English for a change." The film garnered Oscar nominations for its sumptuous art direction and costumes. **DIR/SCR/PROD** Franco Zeffirelli; **SCR** Paul Dehn, Suso Cecchi d'Amico, based on the play by William Shakespeare; **PROD** Richard Burton, Elizabeth Taylor. Italy/US, 1967, color, 122 min. **NOT RATED**

## REFLECTIONS IN A GOLDEN EYE

John Huston's adaptation of Carson McCullers' novel, controversial and misunderstood in 1967, is ripe for rediscovery today as one of the director's best. Army officers Marlon Brando and Brian Keith enjoy a boozy country club lifestyle on their sleepy Southern base, except Brando's a closet case and Keith's a neglectful husband having an affair with Brando's bitchy wife, Elizabeth Taylor. Fascinating and fiery performances light up the screen, while the story's progressive delirium culminates in a shocking finale. **DIR/PROD** John Huston; **SCR** Gladys Hill, Chapman Mortimer, based on the novel by Carson McCullers; **PROD** Ray Stark. US, 1967, color, 108 min. **NOT RATED**



## RAINTREE COUNTY

This romantic epic of a family divided by the Civil War is a well-crafted, visually sumptuous history film that doubles as a reflection of political divisions in its own time. Opposites attract when idealistic Indiana abolitionist Montgomery Clift falls for Southern Belle Elizabeth Taylor, but when the war breaks out she steals home to New Orleans with their son, causing Clift to enlist in the Union Army to find them. At the time it was the most expensive movie ever made, helped by a two-month hiatus while Clift recuperated from a car crash after leaving a party at Taylor's Beverly Hills home. Taylor's performance earned her the first of her five Best Actress Oscar nominations. **DIR** Edward Dmytryk; **SCR** Millard Kaufman, based on the novel by Ross Lockridge Jr.; **PROD** David Lewis. US, 1957, color, 168 min. **NOT RATED**

## SECRET CEREMONY

"It's time to speak of unspoken things." Prostitute Elizabeth Taylor forms a surrogate mother-daughter bond with strangely childlike Mia Farrow, who resembles her dead daughter. In the spooky old mansion where Farrow lives, the two settle into a kind of kinky, twisted codependence, jeopardized when Farrow's estranged stepfather, Robert Mitchum, returns. Joseph Losey's barking mad melodrama was critically savaged upon release save for a few sympathetic viewers who detected a dark exploration of relationships in tune with THE SERVANT and ACCIDENT; but camp-minded audiences have always loved the psychosexual thriller for its delirious lunacy. **DIR** Joseph Losey; **SCR** George Tabori; **PROD** John Heyman, Norman Priggen. UK, 1968, color, 109 min. **NOT RATED**

## BOOM!

John Waters cites this as one of his favorite bad movies, and who can question "The Pope of Trash" on matters of bad taste? Wealthy writer Elizabeth Taylor, a sixtime widow, learns she is terminally ill and resolves to write her memoirs at her island home. Richard Burton, part poet, part gigolo, with an "angel of death" reputation for hanging around wealthy old women before they die, braves the sea and Taylor's guard dogs to come calling, and she lets the intruder hang around, along with her many servants and medical staff, for her amusement and verbal abuse. Baroque sets and costumes match the exceedingly bizarre dialogue in this camp classic. **DIR** Joseph Losey; **SCR** Tennessee Williams, based on his play "The Milk Train Doesn't Stop Here Anymore"; **PROD** John Heyman, Norman Priggen. UK, 1968, color, 113 min. **NOT RATED**

## X, Y AND ZEE

"X, Y AND ZEE is a loud, boozy celebration of the fact that no matter what Elizabeth Taylor says or does, she's a movie star."—Roger Ebert Irritated by architect husband Michael Caine's latest affair with gamine Susannah York, scorned woman Taylor unleashes hellacious fury and occasional charm to scheme, wheedle and seduce her husband back into the fold, tactics that she eventually uses on York, too. "The aging beauty has discovered in herself a gutsy, unrestrained spirit that knocks two very fine performers right off the screen—and . . . she appears to be having a roaring good time on camera."—Pauline Kael **DIR** Brian G. Hutton; **SCR** Edna O'Brien, based on her novel "Zee and Co."; **PROD** Jay Kanter, Alan Ladd Jr. UK, 1972, color, 110 min. **RATED R**





## Screen Remembrances

### Peter Yates

August 6-27

Though not much celebrated as an auteur filmmaker, Peter Yates (1929–2011) enjoyed his fair share of success in Hollywood. He created several dynamic character studies of men going about their work, elevated to existential crises of masculinity—to do their job, to pull off a heist, to not get whacked, to win a race. That these always-entertaining films, including cult classics *BULLITT*, *THE FRIENDS OF EDDIE COYLE* and *BREAKING AWAY*, did so without ever losing their sense of humor is much to his credit.

● AFI Member passes accepted at all screenings in the Peter Yates series



Courtesy of Everett Collection

### Schedule

#### BULLITT

Sat, Aug 6, 2:45; Sun, Aug 7, 9:15; Mon, Aug 8, 7:00

#### THE FRIENDS OF EDDIE COYLE

Fri, Aug 19, 5:20; Sun, Aug 21, 7:25; Tue, Aug 23, 9:30; Wed, Aug 24, 9:10; Thu, Aug 25, 4:45

#### BREAKING AWAY

Fri, Aug 26, 6:30; Sat, Aug 27, 12:30

#### BULLITT

"The way Frank Bullitt is swinging, you know he's headed for a crash." Steve McQueen is the essence of cool as a San Francisco detective looking to nail the mobsters and corrupt cops who whacked a star witness in his care. Car enthusiast McQueen and director Peter Yates insisted on total realism for the film's legendary car chase up and down the hills of San Francisco, resulting in one of the pinnacles of stunt driving and screen action, hugely influential and arguably still unsurpassed today. DIR Peter Yates; SCR Alan Trustman, Harry Kleiner, based on the novel "Mute Witness" by Robert L. Fish; PROD Philip D'Antoni. US, 1968, color, 114 min. RATED PG



Courtesy of Everett Collection

BULLITT

### THE FRIENDS OF EDDIE COYLE

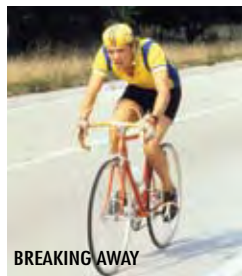
World-weary Robert Mitchum, a low-level career criminal with a wife and two kids, struggling to make ends meet in the suburbs, contemplates ratting to the cops after getting pinched for driving a truck full of stolen whiskey. Director Peter Yates displays great command of the details, whether it's the taut procedural of a bank heist or fly-on-the-wall observations of criminals in their milieu. The local color of 1970s Boston provides a particularly piquant backdrop, and Mitchum—on the horns of a dilemma, defeated but defiant to the end—gives perhaps the most affecting performance of his career. DIR Peter Yates; SCR/PROD Paul Monash, based on the novel by George V. Higgins. US, 1973, color, 102 min. RATED R

#8 on AFI's 100 Years...100 Cheers

#8 on AFI's 10 Top 10 Sports

#### BREAKING AWAY

Peter Yates' poignant and hilarious coming-of-age focuses on four friends in small-town Indiana, hanging around after high school and before whatever comes next, somewhere between adolescence and adulthood. They discover a sense of purpose when they rally behind their cycling-obsessed friend's dream of winning the local university's elite race, the Little 500. Dennis Quaid, Daniel Stern, Jackie Earle Haley and Dennis Christopher all shine as the friends, just beginning to discover themselves and the realization that they may never be this close again. Steve Tesich's utterly appealing script won him the Best Screenplay Oscar. DIR/PROD Peter Yates; SCR Steve Tesich. US, 1979, color, 101 min. RATED PG



Courtesy of Everett Collection

BREAKING AWAY

### LITTLE BIG MAN

One-hundred-twenty-one-year-old Jack Crabb relates his long and colorful life to an incredulous reporter: captured by the Cheyenne as a boy, he was raised in their world until as a teen he was recaptured by whites. He witnessed the Battle of Little Big Horn and was variously employed as an Army scout, snake oil salesman, gunslinger and trapper, and unemployed as a full-time drunk. Arthur Penn's adaptation of Thomas Berger's cult classic novel is a tragicomic picaresque that treads lightly over rocky history. As Crabb, Dustin Hoffman gives a performance for the ages—playing him as a native Cheyenne, a white settler, a teen and an old codger. DIR Arthur Penn; SCR Calder Willingham, based on the novel by Thomas Berger; PROD Stuart Millar. US, 1970, color, 139 min. RATED PG-13



LITTLE BIG MAN

### NIGHT MOVES

Arthur Penn's existential neo-noir is one of the key films of the 1970s, boasting a landmark tough-but-vulnerable performance by Gene Hackman. Ex-football pro Harry Moseby (Hackman) struggles to make ends meet as a PI in Hollywood, working long hours for little pay and further alienating the affection of wife Susan Clark, who's begun to have an affair. Just as Harry realizes what a poor PI he has been regarding his own affairs, he gets caught up in a new case that sends him to the Florida Keys to track down wild-child heiress Melanie Griffith for her faded actress mother. Bringing Griffith back to LA, Harry thinks he's solved the case, but the trouble is only beginning. DIR Arthur Penn; SCR Alan Sharp; PROD Robert M. Sherman. US, 1975, color, 100 min. RATED R

### Arthur Penn

July 8-21

Arthur Penn (1922–2010) came up with the generation of filmmakers who learned their craft directing live television, then he made a tenuous, unsuccessful transition to movies in 1958 with *THE LEFT HANDED GUN*, a subversive, homoerotic take on Billy the Kid penned by Gore Vidal, before enjoying a smash hit with the Oscar-winning *THE MIRACLE WORKER* in 1962. This pattern of varied fortune and frequent hiatuses would repeat throughout Penn's long career. But a filmography that includes those titles, plus 1967's *BONNIE AND CLYDE*—the apotheosis of New Hollywood, importing a French New Wave aesthetic to American action, sex and violence—the touchstone revisionist Western *LITTLE BIG MAN*, and neo-noir classic *NIGHT MOVES* stands the test of time regardless of a few misfires or the many years that seemed to pass between features.

● AFI Member passes accepted at all screenings in the Arthur Penn series



### Schedule

#### BONNIE AND CLYDE

Fri, Jul 8, 4:30; Mon, Jul 11, 4:00, 9:20; Tue, Jul 12, 4:15

#### LITTLE BIG MAN

Sat, Jul 9, 4:30; Tue, Jul 12, 6:30

#### NIGHT MOVES

Sun, Jul 17, 9:30; Tue, Jul 19, 9:10; Thu, Jul 21, 9:10

#5 on AFI's 10 Top 10 Gangster

#32 on AFI's 100 Years...100 Heroes & Villains

#13 on AFI's 100 Years... 100 Thrills

#42 on AFI's 100 Years...100 Movies (2007)

#### BONNIE AND CLYDE

"They're young . . . they're in love . . . and they kill people." Nominated for 10 Oscars, one of the landmark films of the 1960s—trailblazing, taboo breaking and zeitgeist capturing, *BONNIE AND CLYDE* uniquely embodies the moment where Old Hollywood bought into the New Hollywood. Arthur Penn imbues his innovatively styled biopic of the Depression-era bank robbers Bonnie Parker and Clyde Barrow with New Wave-inspired verve, and is careful not to let the facts get in the way of the legend. Warren Beatty and Faye Dunaway make a to-die-for screen couple, with Gene Hackman, Oscar winner Estelle Parsons and Michael J. Pollard rounding out the gang. DIR Arthur Penn; SCR David Newman, Robert Benton; PROD Warren Beatty. US, 1967, color, 112 min. RATED R



BONNIE AND CLYDE



**July 15-August 7**

Blake Edwards (1922–2010) accepted an honorary Oscar in 2004 and then “accidentally” rocketed off the Kodak Theater stage in his wheelchair. The man liked slapstick comedy. Best known for the various Pink Panther films with Peter Sellers—a fruitful but fractious screen partnership—and several star vehicles for wife Julie Andrews, most notably VICTOR/VICTORIA, Edwards’ early filmography is surprisingly varied, including extensive TV work (he created PETER GUNN), screenwriting for other directors, including six films for Richard Quine, plus the odd Western (WILD ROVERS), noirish thriller (EXPERIMENT IN TERROR) and moving melodrama (DAYS OF WINE AND ROSES). Add in a couple of dozen acting credits in the 1940s and you have an impressively well-rounded film career for the man who made Clouseau talk funny and break things.



Courtesy of Everett Collection

AFI Member passes accepted at all screenings in the Blake Edwards series

## Schedule

### BREAKFAST AT TIFFANY'S

Fri, Jul 15, 7:00; Sat, Jul 16, 7:10; Sun, Jul 17, 5:00; Wed, Jul 20, 4:00

### THE PINK PANTHER

Fri, Jul 22, 7:00; Sat, Jul 23, 11:30 a.m.; Sun, Jul 24, 12:30; Thu, Jul 28, 9:30

### DAYS OF WINE AND ROSES

Mon, Jul 25, 6:30; Tue, Jul 26, 6:30

### A SHOT IN THE DARK

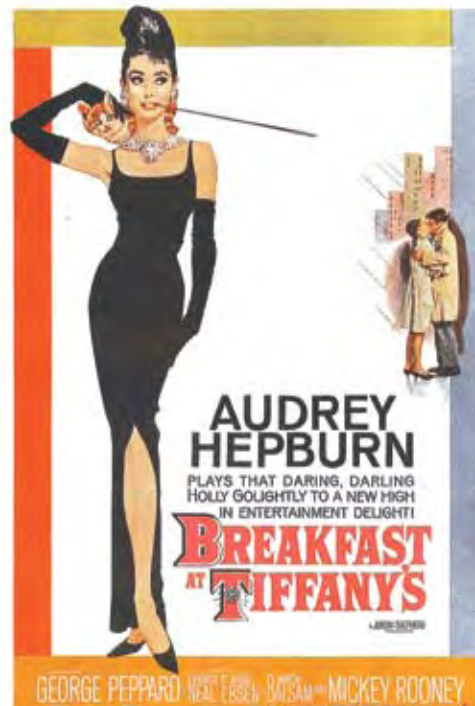
Fri, Jul 29, 5:20; Sun, Jul 31, 12:30; Mon, Aug 1, 7:00; Thu, Aug 4, 5:20

### THE PARTY

Fri, Jul 29, 7:30; Sun, Jul 31, 7:45; Tue, Aug 2, 9:30

### THE PINK PANTHER STRIKES AGAIN

Fri, Aug 5, 5:10; Sat, Aug 6, 12:40; Sun, Aug 7, 12:30



### BREAKFAST AT TIFFANY'S

Five Oscar nominations, including a Best Actress nod for Audrey Hepburn, at her best and most iconic as Holly Golightly, a madcap gal-about-town living on dreams as she serial-dates the wealthiest men in New York City. Neighbor George Peppard, a kept man of the married Patricia Neal, is an aspiring writer who struggles with writer's block and longs for Holly. Two Oscars for composer Henry Mancini, including one for hit song “Moon River,” a collaboration with Johnny Mercer. DIR Blake Edwards; SCR George Axelrod, based on the novella by Truman Capote; PROD Martin Jurow, Richard Shepherd. US, 1961, color, 115 min. NOT RATED

### THE PINK PANTHER

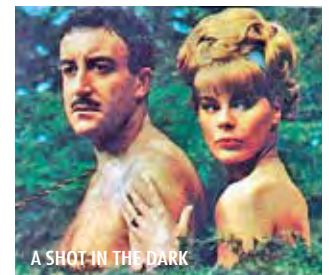
It's the largest diamond in the world, containing the image of a panther. Claudia Cardinale owns it, and David Niven—playboy by day, legendary jewel thief the Phantom by night—is after it. It's also sought by Niven's nephew Robert Wagner, himself an aspiring jewel thief, who plans to cover his tracks by framing the Phantom—unaware that he's his uncle. Is it any wonder Peter Sellers' Inspector Clouseau is confused? Blake Edwards' slapstick classic introduced the now-familiar Henry Mancini theme song, spawned a cartoon series starring a (literal) Pink Panther, and launched Sellers on a series of sequels as the screen's dumbest detective. DIR/SCR Blake Edwards; SCR Maurice Richlin; PROD Martin Jurow. US, 1963, color, 113 min. NOT RATED

### THE PINK PANTHER STRIKES AGAIN

Having “returned” with a smash-hit third installment, the Pink Panther franchise struck again with its biggest budgeted outing yet. Inspector Dreyfus has recovered from the Clouseau-induced psychosis of the previous film, that is until he's informed that Clouseau has replaced him as head inspector. Driven over the edge, he masterminds a doomsday scenario to destroy his nemesis that would put a James Bond villain to shame. Clouseau, meanwhile, is busy karate sparring with Kato, practicing on his parallel bars, going undercover at Oktoberfest and romancing sexy Russian agent Lesley-Anne Down—with some of the franchise's splashiest gags yet. DIR/SCR/PROD Blake Edwards; SCR Frank Waldman. US, 1976, color, 103 min. RATED PG

### A SHOT IN THE DARK

The first “return of the Pink Panther” finds bumbling Inspector Clouseau (Peter Sellers) investigating a series of murders in which every clue points to the maid, bombshell Elke Sommer. Ever oblivious, Clouseau distrusts everyone except the obvious suspect, even notoriously accusing George



Sanders of killing someone “in a rit of fealous jage.” Adapted from plays by Harry Kurnitz and Marcel Achard, the Pink Panther's comeback introduced the first appearance of franchise regulars Kato (Burt Kwouk) and Commissioner Dreyfus (Herbert Lom), who quips, “Give me ten men like Clouseau and I could destroy the world.” DIR/SCR/PROD Blake Edwards; SCR William Peter Blatty, based on plays by Harry Kurnitz and Marcel Achard. US/UK, 1964, color, 102 min. NOT RATED

### THE PARTY

After both swore they'd never work together after the first two Pink Panther movies, Blake Edwards and Peter Sellers buried the hatchet to reunite on this film, a slim premise that offered infinite opportunities for the two to improvise gags. Sellers plays talentless but goodhearted Indian actor Hrundi V. Bakshi, who's fired from the set and mistakenly invited to a chichi Hollywood party all in the same day. The film enjoys cult status as a showcase for Sellers' slapstick physical comedy and sentence-mangling verbal pratfalls, as well as for being an amazing time capsule of the groovy psychedelic clothes, hair, design and décor of the late 1960s. DIR/SCR/PROD Blake Edwards; SCR Tom Waldman, Frank Waldman. US, 1968, color, 99 min. RATED PG

### DAYS OF WINE AND ROSES

“From the days of wine and roses finally comes a night like this.” In a dramatic departure from the light comedies of his early career, Jack Lemmon gives a heartbreaking performance as a San Francisco PR man whose drinking habit has overwhelmed his life. Lee Remick is his beautiful young wife, who began drinking as a way to bond with her husband, but if she can't join him on the wagon, they may not have a future together. Oscar nominations for Lemmon and Remick; the Mancini-Mercer title composition won the Oscar for Best Song. Sure and sensitive direction from Blake Edwards, not yet pursuing comedy as his specialty. DIR Blake Edwards; SCR J.P. Miller; PROD Martin Manulis. US, 1962, b&w, 117 min. NOT RATED

## Dennis Hopper

**July 2–September 8**

Dennis Hopper [1936–2010] had a film career that spanned six decades and perhaps nine lives. Dennis Hopper: A Screen Remembrance features eight films marked by Hopper's signature presence: intense, edgy and magnetic. In this series: EASY RIDER, REBEL WITHOUT A CAUSE, APOCALYPSE NOW, OUT OF THE BLUE, BLUE VELVET, RIVER'S EDGE, HOOSIERS and TRUE ROMANCE. All showtimes appear on the calendar; visit AFI.com/Silver for info and tickets, and pick up a series flyer at the theater! 🍿



Courtesy of MGM

Courtesy of MGM

A Blake Edwards Production  
Robert Wagner David Niven Peter Sellers  
Capucine



And With Claudia Cardinale as The Princess



# LOVE THE MOVIES?

## GO BEHIND THE SCENES...

### AFI Membership

FOR THE ULTIMATE MOVIE FAN

[AFI.com/membership](http://AFI.com/membership)

## AMERICAN FILM INSTITUTE

### NIH SCIENCE IN THE CINEMA



Science in the Cinema is a FREE film festival for the public sponsored by the National Institutes of Health, Office of Science Education (OSE), in partnership with the American

Film Institute (AFI) Silver Theatre and Cultural Center. Every Wednesday evening between July 6 and August 10, a film with a medical or science-related theme will be shown in its entirety beginning at 7:00 p.m. After each film, a guest expert will comment on the science depicted in the film and take questions from the audience. This year's themes include Alcoholism, Stuttering, the Obesity Epidemic, Schizophrenia, Suicide Prevention, and Neurosurgery.

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

### FREE SCREENINGS!

ALL SHOWS PRESENTED ON DVD

CRAZY HEART (2009)

Theme: alcoholism

[Wed, Jul 6, 7:00](#)

THE SOLOIST (2008)

Theme: schizophrenia

[Wed, Jul 13, 7:00](#)

THE KING'S SPEECH (2010)

Theme: stuttering

[Wed, Jul 20, 7:00](#)

SUPER SIZE ME (2004) – Documentary

Theme: the obesity epidemic

[Wed, Jul 27, 7:00](#)

A SINGLE MAN (2009)

Theme: suicide prevention

[Wed, Aug 3, 7:00](#)

GIFTED HANDS: THE BEN CARSON STORY (2009)

Theme: neurosurgery

[Wed, Aug 10, 7:00](#)

**Ticket Pick-up Information:** Tickets will be available at the AFI box office starting at 4:00 p.m. the day of the show only and will be limited to four per person. Reservations cannot be made by phone. We expect a full house every night, so we urge you to pick up your tickets early.



### Special Engagements

#### Opera & Ballet in Cinema

PRESENTED BY EMERGING PICTURES

Starting this summer, look for opera and ballet on the big screen at AFI Silver, presented in stunning high definition!

For further information, including the upcoming schedule and to buy advance tickets, visit [AFI.com/Silver](http://AFI.com/Silver)

New "Sing-A-Long" 35mm Print!

GREASE SING-A-LONG



[Fri, Sep 2, 7:00](#); [Sat, Sep 3, 2:30](#); [Sun, Sep 4, 5:00](#)

Your chills will be multiplyin': the beloved high school romance of good girl Sandy (Olivia Newton-John) and bad boy Danny (John Travolta) returns in a new sing-a-long edition, with animated subtitles. Become hopelessly devoted all over again ... DIR Randal Kleiser; SCR Bronte Woodard, Allan Carr, based on the musical by Jim Jacobs, Warren Casey; PROD Allan Carr, Robert Stigwood. US, 1978, color, 110 min. RATED PG-13



Courtesy of Everett Collection



# Repertory Program

JULY

## JULY 1 - SEPTEMBER 8

The calendar lists all repertory dates and special events/programs as of press time. Always check [AFI.com/Silver](http://AFI.com/Silver) for first-run feature films, updated daily showtimes, new additions and to register to become an AFI Insider. Insiders receive AFI Silver's weekly e-newsletter!

COLOR KEY

- Awesome 80s
- Elizabeth Taylor
- Blake Edwards
- Special Engagements
- Alfred Hitchcock
- Peter Yates
- Dennis Hopper
- Coen Brothers
- Arthur Penn
- NIH Science in the Cinema

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
<b>3</b> <ul style="list-style-type: none"> <li>FATHER OF THE BRIDE 12:30</li> <li>BACK TO THE FUTURE PART II 2:30</li> <li>REAR WINDOW 4:45</li> <li>EASY RIDER 7:05</li> <li>TRON 9:10</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>THE KARATE KID 1:00</li> <li>REAR WINDOW 3:30</li> <li>EASY RIDER 5:45</li> <li>TRON 7:45</li> <li>THE BIG LEBOWSKI 9:45</li> </ul>	<b>5</b> <ul style="list-style-type: none"> <li>A PLACE IN THE SUN 2:00</li> <li>THE KARATE KID 4:30</li> <li>REAR WINDOW 7:00</li> <li>BACK TO THE FUTURE PART II 9:20</li> </ul>	<b>6</b> <ul style="list-style-type: none"> <li>A PLACE IN THE SUN 4:00</li> <li>NIH: CRAZY HEART 7:00</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>THE KARATE KID 4:30</li> <li>THE BIG LEBOWSKI 7:00</li> <li>BACK TO THE FUTURE PART II 9:30</li> </ul>	<b>1</b> <ul style="list-style-type: none"> <li>FATHER OF THE BRIDE 2:30</li> <li>BACK TO THE FUTURE PART II 4:30</li> <li>TRON 7:00, 11:45</li> <li>THE BIG LEBOWSKI 9:15</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>THE KARATE KID 12:30</li> <li>A PLACE IN THE SUN 3:05</li> <li>EASY RIDER 5:30</li> <li>REAR WINDOW 7:30</li> <li>TRON 10:00</li> <li>THE BIG LEBOWSKI 12 midnight</li> </ul>
<b>10</b> <ul style="list-style-type: none"> <li>SUDDENLY, LAST SUMMER 12:30</li> <li>NO COUNTRY FOR OLD MEN 2:45</li> <li>REBEL WITHOUT A CAUSE 5:10</li> <li>PSYCHO 7:30</li> <li>THE HUNGER 9:45</li> </ul>	<b>11</b> <ul style="list-style-type: none"> <li>BONNIE AND CLYDE 4:00, 9:20</li> </ul>	<b>12</b> <ul style="list-style-type: none"> <li>BONNIE AND CLYDE 4:15</li> <li>LITTLE BIG MAN 6:30</li> <li>SUDDENLY, LAST SUMMER 9:15</li> </ul>	<b>13</b> <ul style="list-style-type: none"> <li>REBEL WITHOUT A CAUSE 4:15</li> <li>NIH: THE SOLOIST 7:00</li> </ul>	<b>14</b> <ul style="list-style-type: none"> <li>REBEL WITHOUT A CAUSE 4:30</li> <li>NO COUNTRY FOR OLD MEN 9:20</li> </ul>	<b>15</b> <ul style="list-style-type: none"> <li>GIANT 3:00</li> <li>BREAKFAST AT TIFFANY'S 7:00</li> <li>BLADE RUNNER-THE DIRECTOR'S CUT 9:30</li> <li>THE HITCHER 12 midnight</li> </ul>	<b>16</b> <ul style="list-style-type: none"> <li>THE WRONG MAN 12:45</li> <li>THE TROUBLE WITH HARRY 3:00</li> <li>BURN AFTER READING 5:05</li> <li>BREAKFAST AT TIFFANY'S 7:10</li> <li>BLADE RUNNER-THE DIRECTOR'S CUT 9:30, 12 midnight</li> </ul>
<b>17</b> <ul style="list-style-type: none"> <li>GIANT 1:00</li> <li>BREAKFAST AT TIFFANY'S 5:00</li> <li>A SERIOUS MAN 7:20</li> <li>NIGHT MOVES 9:30</li> </ul>	<b>18</b> <ul style="list-style-type: none"> <li>THE TROUBLE WITH HARRY 4:45</li> <li>THE WRONG MAN 7:00</li> <li>THE HITCHER 9:15</li> </ul>	<b>19</b> <ul style="list-style-type: none"> <li>LITTLE WOMEN 4:30</li> <li>THE TROUBLE WITH HARRY 7:00</li> <li>NIGHT MOVES 9:10</li> </ul>	<b>20</b> <ul style="list-style-type: none"> <li>BREAKFAST AT TIFFANY'S 4:00</li> <li>NIH: THE KING'S SPEECH 7:00</li> <li>BURN AFTER READING 10:10</li> </ul>	<b>21</b> <ul style="list-style-type: none"> <li>LITTLE WOMEN 4:30</li> <li>A SERIOUS MAN 7:00</li> <li>NIGHT MOVES 9:10</li> </ul>	<b>22</b> <ul style="list-style-type: none"> <li>LITTLE WOMEN 4:30</li> <li>THE PINK PANTHER 7:00</li> <li>LESS THAN ZERO 9:30</li> <li>THREE O'CLOCK HIGH 11:30</li> </ul>	<b>23</b> <ul style="list-style-type: none"> <li>THE PINK PANTHER 11:30 a.m.</li> <li>BUTTERFIELD 8 1:45</li> <li>APOCALYPSE NOW 4:00</li> <li>THE MAN WHO KNEW TOO MUCH 7:00</li> <li>BLOOD SIMPLE 9:30</li> <li>LESS THAN ZERO 11:30</li> </ul>
<b>24</b> <ul style="list-style-type: none"> <li>THE PINK PANTHER 12:30</li> <li>THREE O'CLOCK HIGH 3:00</li> <li>THE MAN WHO KNEW TOO MUCH 5:05</li> <li>BUTTERFIELD 8 7:30</li> <li>BLOOD SIMPLE 9:40</li> </ul>	<b>25</b> <ul style="list-style-type: none"> <li>DAYS OF WINE AND ROSES 6:30</li> <li>APOCALYPSE NOW 8:45</li> </ul>	<b>26</b> <ul style="list-style-type: none"> <li>DAYS OF WINE AND ROSES 6:30</li> <li>APOCALYPSE NOW 8:45</li> </ul>	<b>27</b> <ul style="list-style-type: none"> <li>NIH: SUPER SIZE ME 7:00</li> <li>BLOOD SIMPLE 10:10</li> </ul>	<b>28</b> <ul style="list-style-type: none"> <li>THE MAN WHO KNEW TOO MUCH 7:00</li> <li>THE PINK PANTHER 9:30</li> </ul>	<b>29</b> <ul style="list-style-type: none"> <li>A SHOT IN THE DARK 5:20</li> <li>THE PARTY 7:30</li> <li>THE ADVENTURES OF BARON MUNCHHAUSEN 9:35</li> <li>TIMEBANDITS 12 midnight</li> </ul>	<b>30</b> <ul style="list-style-type: none"> <li>NATIONAL VELVET 12:25</li> <li>CAT ON A HOT TIN ROOF 2:50</li> <li>RAISING ARIZONA 5:00</li> <li>VERTIGO 7:00</li> <li>TIME BANDITS 9:45</li> <li>ALTERED STATES 12 midnight</li> </ul>
<b>31</b> <ul style="list-style-type: none"> <li>A SHOT IN THE DARK 12:30</li> <li>TIME BANDITS 2:45</li> <li>VERTIGO 5:15</li> <li>THE PARTY 7:45</li> <li>RAISING ARIZONA 9:45</li> </ul>	<b>1</b> <ul style="list-style-type: none"> <li>A SHOT IN THE DARK 7:00</li> <li>CAT ON A HOT TIN ROOF 9:10</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>NATIONAL VELVET 7:00</li> <li>THE PARTY 9:30</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>NIH: A SINGLE MAN 7:00</li> <li>RAISING ARIZONA 10:10</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>A SHOT IN THE DARK 5:20</li> <li>THE ADVENTURES OF BARON MUNCHHAUSEN 7:30</li> <li>ALTERED STATES 10:00</li> </ul>	<b>5</b> <ul style="list-style-type: none"> <li>THE PINK PANTHER STRIKES AGAIN 5:10</li> <li>TO CATCH A THIEF 7:20</li> <li>BLUE VELVET 9:40</li> </ul>	<b>6</b> <ul style="list-style-type: none"> <li>FLIGHT OF THE NAVIGATOR 11:00 a.m.</li> <li>THE PINK PANTHER STRIKES AGAIN 12:40</li> <li>BULLITT 2:45</li> <li>MILLER'S CROSSING 5:00</li> <li>TO CATCH A THIEF 7:20</li> <li>BLUE VELVET 9:40</li> </ul>
<b>7</b> <ul style="list-style-type: none"> <li>THE LAST STARFIGHTER 11:00 a.m.</li> <li>THE PINK PANTHER STRIKES AGAIN 12:30</li> <li>TO CATCH A THIEF 2:45</li> <li>MILLER'S CROSSING 5:00</li> <li>FLIGHT OF THE NAVIGATOR 7:20</li> <li>BULLITT 9:15</li> </ul>	<b>8</b> <ul style="list-style-type: none"> <li>BULLITT 7:00</li> <li>THE LAST STARFIGHTER 9:20</li> </ul>	<b>9</b> <ul style="list-style-type: none"> <li>BLUE VELVET 9:30</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>NIH: GIFTED HANDS: THE BEN CARSON STORY 7:00</li> <li>BLUE VELVET 10:00</li> </ul>	<b>11</b> <ul style="list-style-type: none"> <li>BLUE VELVET 7:00</li> <li>THE LAST STARFIGHTER 9:30</li> </ul>	<b>12</b> <ul style="list-style-type: none"> <li>THE BIRDS 7:00</li> <li>AIRPLANE! 9:30</li> </ul>	<b>13</b> <ul style="list-style-type: none"> <li>OUT OF THE BLUE 12:30</li> <li>WHO'S AFRAID OF VIRGINIA WOOLF? 2:30</li> <li>THE BIRDS 5:30</li> <li>FARGO 8:00</li> <li>THE NAKED GUN 10:10</li> </ul>
<b>14</b> <ul style="list-style-type: none"> <li>THE TAMING OF THE SHREW 12:20</li> <li>MARNIE 2:45</li> <li>WHO'S AFRAID OF VIRGINIA WOOLF? 5:20</li> <li>FARGO 7:45</li> <li>RIVER'S EDGE 9:45</li> </ul>	<b>15</b> <ul style="list-style-type: none"> <li>OUT OF THE BLUE 7:00</li> <li>AIRPLANE! 9:00</li> </ul>	<b>16</b> <ul style="list-style-type: none"> <li>THE BIRDS 6:45</li> <li>RIVER'S EDGE 9:10</li> </ul>	<b>17</b> <ul style="list-style-type: none"> <li>THE TAMING OF THE SHREW 6:30</li> <li>THE NAKED GUN 9:00</li> </ul>	<b>18</b> <ul style="list-style-type: none"> <li>THE BIRDS 6:45</li> <li>MARNIE 9:15</li> </ul>	<b>19</b> <ul style="list-style-type: none"> <li>THE FRIENDS OF EDDIE COYLE 5:20</li> <li>O BROTHER WHERE ART THOU? 7:30</li> <li>DIE HARD 9:45</li> </ul>	<b>20</b> <ul style="list-style-type: none"> <li>TORN CURTAIN 12:20</li> <li>O BROTHER WHERE ART THOU? 3:00</li> <li>REFLECTIONS IN A GOLDEN EYE 5:15</li> <li>DIE HARD 7:30</li> <li>LETHAL WEAPON 10:10</li> </ul>
<b>21</b> <ul style="list-style-type: none"> <li>TOPAZ 12:20</li> <li>INTOLERABLE CRUELTY 3:10</li> <li>SECRET CEREMONY 5:15</li> <li>THE FRIENDS OF EDDIE COYLE 7:25</li> <li>LETHAL WEAPON 9:30</li> </ul>	<b>22</b> <ul style="list-style-type: none"> <li>TORN CURTAIN 4:30</li> <li>SECRET CEREMONY 7:00</li> <li>INTOLERABLE CRUELTY 9:10</li> </ul>	<b>23</b> <ul style="list-style-type: none"> <li>O BROTHER WHERE ART THOU? 4:30</li> <li>TOPAZ 6:45</li> <li>THE FRIENDS OF EDDIE COYLE 9:30</li> </ul>	<b>24</b> <ul style="list-style-type: none"> <li>INTOLERABLE CRUELTY 4:45</li> <li>REFLECTIONS IN A GOLDEN EYE 7:00</li> <li>THE FRIENDS OF EDDIE COYLE 9:10</li> </ul>	<b>25</b> <ul style="list-style-type: none"> <li>THE FRIENDS OF EDDIE COYLE 4:45</li> <li>O BROTHER WHERE ART THOU? 7:00</li> <li>DIE HARD 9:15</li> </ul>	<b>26</b> <ul style="list-style-type: none"> <li>FLASH GORDON 4:15</li> <li>BREAKING AWAY 6:30</li> <li>THE MAN WHO WASN'T THERE 8:45</li> <li>LIFEFORCE 11:00</li> </ul>	<b>27</b> <ul style="list-style-type: none"> <li>BREAKING AWAY 12:30</li> <li>FRENZY 2:45</li> <li>RAINTREE COUNTY 5:10</li> <li>HIGHLANDER 8:30</li> <li>LIFEFORCE 11:00</li> </ul>
<b>28</b> <ul style="list-style-type: none"> <li>HOOSIERS 12:30</li> <li>RAINTREE COUNTY 3:00</li> <li>FLASH GORDON 6:15</li> <li>HIGHLANDER 8:30</li> </ul>	<b>29</b> <ul style="list-style-type: none"> <li>FLASH GORDON 4:30</li> <li>FAMILY PLOT 7:00</li> <li>BARTON FINK 9:20</li> </ul>	<b>30</b> <ul style="list-style-type: none"> <li>HOOSIERS 4:30</li> <li>FRENZY 7:00</li> <li>BARTON FINK 9:20</li> </ul>	<b>31</b> <ul style="list-style-type: none"> <li>HIGHLANDER 4:30</li> <li>FAMILY PLOT 7:00</li> <li>FLASH GORDON 9:30</li> </ul>	<b>1</b> <ul style="list-style-type: none"> <li>HOOSIERS 4:30</li> <li>THE MAN WHO WASN'T THERE 7:00</li> <li>HIGHLANDER 9:20</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>TRUE GRIT 2:45</li> <li>STAND BY ME 5:00</li> <li>GREASE SING-A-LONG 7:00</li> <li>BOOM! 9:30</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>TRUE GRIT 12:15</li> <li>GREASE SING-A-LONG 2:30</li> <li>THE PRINCESS BRIDE 5:00</li> <li>NORTH BY NORTHWEST 7:15</li> <li>TRUE ROMANCE 10:00</li> </ul>
<b>4</b> <ul style="list-style-type: none"> <li>STAND BY ME 12:20</li> <li>NORTH BY NORTHWEST 2:20</li> <li>GREASE SING-A-LONG 5:00</li> <li>THE PRINCESS BRIDE 9:30</li> </ul>	<b>5</b> <ul style="list-style-type: none"> <li>STAND BY ME 12:30</li> <li>TRUE GRIT 2:25</li> <li>X, Y AND ZEE 4:45</li> <li>NORTH BY NORTHWEST 7:00</li> <li>TRUE ROMANCE 9:40</li> </ul>	<b>6</b> <ul style="list-style-type: none"> <li>THE PRINCESS BRIDE 5:00</li> <li>THE SURE THING 7:00</li> <li>X, Y AND ZEE 9:05</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>STAND BY ME 5:00</li> <li>BOOM! 7:00</li> <li>THE SURE THING 9:20</li> </ul>	<b>8</b> <ul style="list-style-type: none"> <li>THE PRINCESS BRIDE 5:00</li> <li>STAND BY ME 7:00</li> <li>TRUE ROMANCE 9:00</li> </ul>	<div> <a href="https://www.facebook.com/AFISilverTheatre">Facebook.com/AFISilverTheatre</a> <a href="https://twitter.com/AFISilver">Twitter.com/AFISilver</a> <a href="https://www.youtube.com/AFISilverTheatre">Youtube.com/AFISilverTheatre</a> <a href="https://www.foursquare.com/AFISilver">Foursquare.com/AFISilver</a> </div>	

SEPTEMBER

Tickets & Full Schedule at [AFI.com/Silver](http://AFI.com/Silver)

15



dinner with your movie?  
left. right. left.  
from the box office.

SILVERDOGS 2011

20-26 JUNE

AFI SILVER THEATRE SILVER SPRING MD

Walk toward Georgia

1st left turn onto Georgia

1st right turn onto Wayne

2nd left turn onto Ramsey

8407

kitchen bar

8407KB.COM (301) 587-8407



8407  
RAMSEY AVE  
SILVER SPRING

PACCI'S



NEAPOLITAN  
PIZZERIA

8115 Georgia Avenue • Silver Spring, MD 20910 • 301-588-1011 • [www.paccispizzeria.com](http://www.paccispizzeria.com)

BIRRA - VINO - ESPRESSO BAR



*Mrs. K's*

Restaurant • Wine Bar • Garden

*A Perfect Setting for  
Weddings, Meetings & Banquets*

- Exquisite Weddings & Parties
- Beautiful Sunday Brunches
- Extraordinary Garden
- Two Outdoor Patios

*Lunch • Dinner • Sunday Brunch*

*American Contemporary Cuisine*

9201 Colesville Road • Silver Spring, Maryland 20910 • 301-589-3500  
[www.mrsks.com](http://www.mrsks.com)