

AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER
JANUARY 26–APRIL 12, 2012

Gene Kelly Centennial

**Screen Valentines:
Great Movie Romances**

Nicholas Ray

Charles Dickens in the Cinema

Soviet Shakespeare

**Things to Come:
The City Imagined on Film**

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TICKETS

- \$11.50 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)

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Gene Kelly Centennial Retrospective

February 4–April 5



Electric, athletic and always inventive, Gene Kelly defined the Golden Age of the movie musical, not only as the genre's biggest star after WWII, but as an innovative dance choreographer and director (with underrated acting skills, to boot). His collaborations with choreographer/director Stanley Donen — including *ON THE TOWN*, *SINGIN' IN THE RAIN*, and *IT'S ALWAYS FAIR WEATHER* — revolutionized dance on screen and the look of movie musicals. Kelly and

Donen's work relocated prewar films' penchant for escapism and fantasy to the real world, reflecting real-world concerns, and better integrating the dance and musical numbers into the characters' story, even their psychology. This modern approach

has ensured the lasting appeal of their work (also on display in the choreography for *LIVING IN A BIG WAY*, *COVER GIRL*, *ANCHORS AWEIGH*, and *TAKE ME OUT TO THE BALL GAME*). In later years, Kelly played an ambassadorial role for the movie musical through his involvement with and appearances in the MGM anthologies *THAT'S ENTERTAINMENT* and *THAT'S DANCING*, and his all-around tireless approach to show business. Among his many accolades, Kelly was awarded an Honorary Oscar in 1952 ("In appreciation of his versatility as an actor, singer, director and dancer, and specifically for his brilliant achievements in the art of choreography on film"), and received the AFI Life Achievement Award in 1985. Celebrate the screen icon's centenary year with this retrospective of his most beloved films.

- AFI Member passes will be accepted at all films in the Gene Kelly series

Schedule

COVER GIRL

Sat, Feb 4, 11:00 a.m.; Sun, Feb 5, 6:30; Tue, Feb 7, 9:20

ANCHORS AWEIGH

Sun, Feb 5, 3:45; Mon, Feb 6, 6:00

SINGIN' IN THE RAIN

Fri, Feb 10, 5:10; Sat, Feb 11, 7:20; Sun, Feb 12, 5:00;
Tue, Feb 14, 7:15; Thu, Feb 16, 7:15

THE PIRATE

Fri, Feb 17, 5:10; Sat, Feb 18, 1:05; Sun, Feb 19, 11:00 a.m.;
Mon, Feb 20, 11:00 a.m.

TAKE ME OUT TO THE BALL GAME

Sat, Feb 25, 12:00; Mon, Feb 27, 5:00; Wed, Feb 29, 5:00

ON THE TOWN

Sun, Feb 26, 12:45; Mon, Feb 27, 7:00; Tue, Feb 28, 4:45;
Thu, Mar 1, 5:00

SUMMER STOCK

Sat, Mar 3, 11:00 a.m.; Mon, Mar 5, 7:30; Tue, Mar 6, 5:05

AN AMERICAN IN PARIS

Sat, Mar 3, 4:30; Sun, Mar 4, 6:30; Tue, Mar 6, 7:20

IT'S ALWAYS FAIR WEATHER

Sat, Mar 10, 11:00 a.m.; Sun, Mar 11, 3:00; Tue, Mar 13, 5:10;
Thu, Mar 15, 5:10

BRIGADOON

Sat, Mar 10, 3:00; Sun, Mar 11, 11:00 a.m.; Mon, Mar 12, 5:10;
Wed, Mar 14, 5:10

LES GIRLS

Mon, Mar 19, 7:10; Tue, Mar 20, 7:10

HELLO, DOLLY!

Sat, Mar 24, 12:30

XANADU

Fri, Mar 30, 10:30; Sun, Apr 1, 3:00

THE YOUNG GIRLS OF ROCHEFORT

Sun, Apr 1, 5:00; Tue, Apr 3, 4:30; Thu, Apr 5, 4:30, 7:00

"He wanted to create numbers in which the dancer did with his body what the actor did with words. He strove to devise a cinematic language of dance which replaced dialogue and told the audience what the character felt, thought, was."

— Kelly biographer Jeanine Basinger

COVER GIRL

Red-headed knockout Rita Hayworth becomes an overnight sensation when she's spotted by Vanity magazine honcho Otto Kruger and selected for supermodel stardom. Her boyfriend Gene Kelly argues that dancing's where it's at, and urges her to stay with their act. But Hayworth's newfound fame brings her offers to make the leap to Broadway — solo. Highlights include Jerome Kern and Ira Gershwin's lyrical "Long Ago and Far Away" (#92 on AFI's 100 Years...100 Songs) and Kelly's inventive dancing with himself on "Alter-Ego Dance." DIR Charles Vidor; SCR Virginia Van Upp, from the story by Erwin S. Gelsey; PROD Arthur Schwartz. US, 1944, color, 107 min. NOT RATED



COVER GIRL

Courtesy of Sony Pictures Repertory

ANCHORS AWEIGH

Sailors Gene Kelly and Frank Sinatra's plans for shore leave in Hollywood are sidetracked when they get stuck with young runaway Dean Stockwell, who's nuts about joining the Navy. But after returning him home to his widowed aunt, the beautiful Kathryn Grayson, Sinatra's singing "I Fall in Love Too Easily" and even ladies' man Kelly starts thinking about settling down. Kelly's first film as sole choreographer features his celebrated duet with Jerry Mouse, an early triumph in coordinating live action with animation and a hallmark of Kelly's ambitious inventiveness. DIR George Sidney; SCR Isobel Lennart; PROD Joe Pasternak. US, 1945, color, 143 min. NOT RATED

#1 on AFI's 100 Years of Musicals
#5 on AFI's 100 Years...100 Movies
SINGIN' IN THE RAIN

When silent stars Gene Kelly and Jean Hagen's first sound picture looks like a bomb, movie magic saves the day, as Kelly and company rush to recut the movie as a musical, with Debbie Reynolds' lilt dubbed over Hagen's screech. Vaudevillian Donald O'Connor's bravura performance of "Make 'Em Laugh" is eclipsed only by Kelly's splashy song and dance performance of the title track — "the most celebrated single sequence in the history of the genre" — John Wakeman. DIR Gene Kelly, Stanley Donen; SCR Adolph Green, Betty Comden; PROD Arthur Freed. US, 1952, color, 103 min. NOT RATED

"Singin' in the Rain" - #3 on AFI's 100 Years...100 Songs
"Make 'Em Laugh" - #49 on AFI's 100 Years...100 Songs
"Good Morning" - #72 on AFI's 100 Years...100 Songs



TAKE ME OUT TO THE BALL GAME

The trio of Gene Kelly, Frank Sinatra and Jules Munshin, so memorable together in 1949's ON THE TOWN, had a warm-up that same year in this film. Kelly and Sinatra are a vaudeville duo in the winter and star baseball players for the Wolves in the summer, two-thirds of a celebrated double-play combo along with first-baseman pal Munshin. Challenges for the new season include the team's new no-nonsense owner, Esther Williams, passionate Sinatra fan Betty Garrett and gambler Edward Arnold's intense interest in the Wolves' fortunes. Busby Berkeley directed but the dance numbers were handled by Kelly and frequent collaborator Stanley Donen. DIR Busby Berkeley; SCR Harry Tugend, George Wells; PROD Arthur Freed. US, 1949, color, 93 min. NOT RATED

THE PIRATE

Island lass Judy Garland, unhappy with her corpulent, bullying fiancé Walter Slezak, believes that traveling player Gene Kelly may in fact be her idol, legendary daredevil pirate Mack the Black. This over-the-top spoof of Douglas Fairbanks-brand swashbuckling features Cole Porter tunes, including the spirited "Be A Clown," with Kelly cavorting over, under and through the set, and clowning around with the famous dancing duo, the Nicholas Brothers. DIR Vincente Minnelli; SCR Frances Goodrich, Albert Hackett, from the play by S. N. Behrman; PROD Arthur Freed. US, 1948, color, 102 min. NOT RATED



ON THE TOWN

"So exuberant that it threatens at moments to bounce right off the screen" — Time. "New York, New York," sing sailors Gene Kelly, Frank Sinatra and Jules Munshin on shore leave in the celebrated opening sequence. The trio cavorts from the Brooklyn Navy Yard up to the Bronx, down to the Battery, and everywhere in between — this film is a location-shot, whirlwind tour of the city that revolutionized the movie musical. The memorable music is by Leonard Bernstein and Roger Edens. DIR Gene Kelly, Stanley Donen; SCR Betty Comden, Adolph Green; PROD Arthur Freed. US, 1949, color, 98 min. NOT RATED



SUMMER STOCK

Connecticut farm gal Judy Garland has her homestead hijacked by a traveling theater troupe, who agree to work as farmhands in exchange for use of the barn as a theater for their summer production. Impresario Gene Kelly even manages to get Garland into the act, the result being the show-stopping finale "Get Happy," which would become one of Garland's signature tunes (written by Harold Arlen and Ted Koehler, and #61 on AFI's 100 Years...100 Songs). With Marjorie Main, Eddie Bracken and Phil Silvers. DIR Charles Walters; SCR George Wells, Sy Gomberg; PROD Joe Pasternak. US, 1950, color, 108 min. NOT RATED

#9 on AFI's 100 Years of Musicals
#32 on AFI's 100 Years...100 Songs
#68 on AFI's 100 Years...100 Movies
AN AMERICAN IN PARIS

Starving artist Gene Kelly shares a Parisian garret with unemployed pianist Oscar Levant, and when heiress/patroness Nina Foch takes an interest in Kelly and his canvasses, it could be their ticket to the big time. But Kelly has fallen hard for shopgirl Leslie Caron. This multiple Oscar-winner — six in all, including Best Picture — features a beautiful George Gershwin score, including "I Got Rhythm," "Our Love Is Here to Stay" and an extended ballet finale inspired by Impressionist painting: "18 minutes of screen magic, unsurpassed in the boldness of its design and the dazzle of its execution" — Clive Hirschhorn, "The Hollywood Musical." DIR Vincente Minnelli; SCR Alan Jay Lerner; PROD Arthur Freed. US, 1951, color, 113 min. NOT RATED



BRIGADOON

Vincente Minnelli's CinemaScope adaptation of the Lerner and Loewe Broadway hit casts Gene Kelly and Van Johnson as the American hunters lost in the highlands of Scotland, who stumble across the mysterious village of Brigadoon, which seems to be trapped in the past. Turns out the spellbound town appears for only one day each century — just long enough for Kelly to fall in love with enchanting lass Cyd Charisse. MGM's stage-bound version of this Scottish Shangri-La is enlivened by Kelly's choreography and lots of local color — tartan kilts, purple heather and Scottish burrs — resulting in a heartwarming fantasy. DIR Vincente Minnelli; SCR Alan Jay Lerner, from his musical; PROD Arthur Freed. US, 1954, color, 108 min. NOT RATED

Gene Kelly

IT'S ALWAYS FAIR WEATHER

Army buddies Gene Kelly, Dan Dailey and Michael Kidd "March, March" through a dizzy montage of Manhattan's bars, the night culminating in a drunken taxicab tango and trashcan lid tap dance. When the post-war years bring bitter disappointment, the three reunite and rediscover their youthful élan: Dailey sends up the Madison Avenue hucksters he now works for in "Situation-Wise;" Kelly finds new love with sizzling Cyd Charisse and declares "I Like Myself" in the famous roller-skating number; and the three run riot on Dolores Gray's TV show. DIR Gene Kelly, Stanley Donen; SCR Betty Comden, Adolph Green; PROD Arthur Freed. US, 1955, color, 102 min. NOT RATED



LES GIRLS

Courtesy of Photofest

LES GIRLS

George Cukor's frothy showbiz exposé plays like VH1's BEHIND THE MUSIC meets RASHOMON, as competing versions of events play out in flashback during the libel trial of dancer-turned-memoirist Kay Kendall. Back during their dancing days as "Barry Nichols and Les Girls," Kendall claims her fellow trouser Taina Elg had an affair with Gene Kelly (Barry Nichols); Elg claims it was Kendall; Kelly claims they're both wrong, he loved les troisième girl, Mitzi Gaynor, now his wife. Who's telling the truth? Featuring Cole Porter's final film score and Kelly's final starring appearance in a full-blown musical. Nominated for three Oscars, winning for Orry-Kelly's costumes. DIR George Cukor; SCR John Patrick, from the story by Vera Caspary; PROD Sol C. Siegel. US, 1957, color, 114 min. NOT RATED

In 70mm! HELLO, DOLLY!

Director Gene Kelly guided Barbra Streisand to deliver one of her best-loved performances in this big-screen adaptation of the hit stage musical, with a screenplay by Ernest Lehman and choreography by Michael Kidd. Featuring a beloved guest appearance by Louis Armstrong on the title song, plus Walter Matthau, Tommy Tune and a pre-"Phantom of the Opera" Michael Crawford. Matchmaker Dolly Levi's colorful exploits are a must-see on the big screen, in 70mm! DIR Gene Kelly; SCR/PROD Ernest Lehman, from the musical by Michael Stewart and the play "The Matchmaker" by Thornton Wilder. US, 1969, color, 146 min. RATED G

Not So Long Ago: The Films of Whit Stillman

March 24-29



Courtesy of Everett Collection

Whit Stillman wrote, directed and produced three sparkling comedies during the 1990s, each distinguished by witty dialogue, arch intellectual riffing and an insider-y, gently farcical exploration of class anxiety. Then, nothing. Despite word of promising

projects — a Revolutionary War picture, a Jane Austen adaptation — Stillman did not direct another film through the 2000s, a decade-plus-long drought.

Finally, in 2011, fans of the erudite auteur had reason to rejoice when Stillman made his long-anticipated return with DAMSELS IN DISTRESS, which premiered as the Closing Night film at the Venice Film Festival and will be released this spring.

To welcome the return of this uniquely talented filmmaker, AFI Silver presents a retrospective of Stillman's elegantly hilarious — and extremely re-watchable — comedies of manners.

🎟️ AFI Member passes will be accepted at all films in the Whit Stillman series

XANADU

Struggling painter Michael Beck meets mysterious roller girl Olivia Newton-John, who encourages him to follow his muse...and open a rollerdisco with former big band leader/depressed construction magnate Gene Kelly. Reviled by critics and weak at the box office, the film nonetheless scored with a hit movie soundtrack, including songs by Newton-John, ELO and The Tubes, and was later successfully reimagined for the Broadway stage as a nostalgic camp celebration. DIR Robert Greenwald; SCR Richard Christian Danus, Marc Reid Rubel; PROD Lawrence Gordon. US, 1980, color, 93 min. RATED PG



XANADU

Courtesy of Universal Pictures

THE YOUNG GIRLS OF ROCHEFORT [Les demoiselles de Rochefort]

Jacques Demy and Michel Legrand's follow-up to THE UMBRELLAS OF CHERBOURG adds even more color, dancing and the widescreen format to the musical mix. In town for the fair, George Chakiris (WEST SIDE STORY) dances through Danielle Darrieux's snack bar; her restless daughters (real-life sisters Catherine Deneuve and Françoise Dorléac) dream of Paris; sailor-on-leave Jacques Perrin dreams of his ideal woman; and shop owner Michel Piccoli recalls the woman who got away. Then Gene Kelly drops in! DIR/SCR Jacques Demy; PROD Gilbert de Goldschmidt. France, 1969, color, 125 min. In French with English subtitles. RATED G

METROPOLITAN

Sat, Mar 24, 9:40; Mon, Mar 26, 7:00; Thu, Mar 29, 7:00

Whit Stillman's sparkling comedic debut earned the director multiple accolades including a Best Original Screenplay Oscar nomination. A middle-class Manhattanite from the Upper West Side falls in with a clique of upper-class Upper East Siders during the busy debutante ball and holiday season; amid the ensuing drinking, debating and comedic class anxiety come the pangs of love, self-discovery and the first fumbblings toward growing up. DIR/SCR/PROD Whit Stillman. US, 1990, color, 98 min. RATED PG-13



METROPOLITAN

Courtesy of Everett Collection

BARCELONA

Sun, Mar 25, 7:30; Mon, Mar 26, 9:05; Tue, Mar 27, 9:00

"You seem very intelligent for an American." "Well, I'm not." Taylor Nichols is an innocent abroad, posted to the Barcelona office of his Chicago manufacturing firm, and anxious about his future. His cousin Chris Eigeman, a Navy Lieutenant, arrives in town to scout for trouble ahead of the Sixth Fleet's upcoming shore leave. Eigeman's preferred methods of reconnaissance are carousing in the bars and clubs, flirting with the "trade show girls" and fighting the good fight against the locals' reflexive anti-Americanism — he's a pain in the ass who's just the kick in the pants that Ted needs. DIR/SCR/PROD Whit Stillman. US, 1994, color, 101 min. RATED PG-13



THE LAST DAYS OF DISCO

Courtesy of Universal Pictures

THE LAST DAYS OF DISCO

Sun, Mar 25, 9:30; Wed, Mar 28, 9:15; Thu, Mar 29, 9:05

"It's really important there be more group social life. Not just all this ferocious pairing off." In early 1980s Manhattan, Kate Beckinsale and Chloë Sevigny are entry-level publishing assistants by day, upscale disco habitués by night, navigating the perils of the post-college years and trying to discover what they really want out of life. Whit Stillman's ambitious, gimlet-eyed, end-of-an-era romance becomes even more poignant as the years go by. With Robert Sean Leonard and Stillman regulars Chris Eigeman and Taylor Nichols. DIR/SCR/PROD Whit Stillman. US, 1998, color, 113 min. RATED R

Bigger Than Life: The Films of Nicholas Ray

February 3–April 12

Courtesy of Photofest



With his centennial year just ended and the recent restorations of some of his most daring works, now is the perfect time to explore the work of Nicholas Ray (1911-1979), one of postwar Hollywood's definitive filmmakers.

A unique talent who made films both quintessentially of their time and forward-looking,

Ray's searching nature and innate contrariness inform all of his work. A much in-demand director throughout the 1950s, Ray made films in a variety of genres, including several distinctive films noir (THEY LIVE BY NIGHT, IN A LONELY PLACE, ON DANGEROUS GROUND). The landmark REBEL WITHOUT A CAUSE vaulted James Dean, Natalie Wood and Sal Mineo to stardom and was a template for all teen-angst-oriented films to come over the next two decades. That film's distinctive visuals — a boldly expressionistic use of bright color and widescreen CinemaScope — would henceforth become a Ray hallmark ("What Welles was to deep focus, Ray was to

CinemaScope." — Robin Wood).

Ray's influence is legendary. François Truffaut called him "the poet of nightfall." Jean-Luc Godard famously wrote, "Le cinéma, c'est Nicholas Ray." An exemplar of auteur film theory — and deservedly so — Ray's films are intensely personal, poetic and visually articulate ("It was never all in the script. If it were, why make the movie?" — Ray), qualities that give them the spark of life, and keep them alive with possibility, many decades later.

🎟️ AFI Member passes will be accepted at all films in the Nicholas Ray series

Schedule

THEY LIVE BY NIGHT

Fri, Feb 3, 9:45; Sat, Feb 4, 5:45; Wed, Feb 8, 9:20;
Thu, Feb 9, 9:20

IN A LONELY PLACE

Sat, Feb 11, 9:30; Sun, Feb 12, 7:10; Wed, Feb 15, 7:15;
Thu, Feb 16, 9:20

BORN TO BE BAD

Sun, Feb 12, 9:10; Mon, Feb 13, 9:25; Tue, Feb 14, 5:15;
Wed, Feb 15, 5:15

THE LUSTY MEN

Sat, Feb 18, 3:15; Sun, Feb 19, 6:20; Mon, Feb 20, 8:30

ON DANGEROUS GROUND

Sat, Feb 18, 5:35; Tue, Feb 21, 9:30; Wed, Feb 22, 9:30

JOHNNY GUITAR

Sun, Feb 26, 5:45; Tue, Feb 28, 6:45

REBEL WITHOUT A CAUSE

Fri, Mar 2, 4:40; Sat, Mar 3, 7:00; Wed, Mar 7, 9:10

HOT BLOOD

Sun, Mar 4, 11:00 a.m.; Tue, Mar 6, 9:35

KNOCK ON ANY DOOR

Thu, Mar 15, 7:20; Wed, Mar 21, 9:30

BIGGER THAN LIFE

Fri, Mar 16, 5:10; Sat, Mar 17, 5:40; Mon, Mar 19, 5:10;
Tue, Mar 20, 5:10; Thu, Mar 22, 7:00

WIND ACROSS THE EVERGLADES

Sat, Mar 24, 3:30; Tue, Mar 27, 7:00

THE SAVAGE INNOCENTS

Sun, Mar 25, 3:30; Wed, Mar 28, 7:00

Double Feature: THE TRUE STORY OF JESSE JAMES
w/ THE HIGH GREEN WALL

Sat, Mar 31, 12:30; Sun, Apr 1, 7:20

PARTY GIRL

Sat, Mar 31, 5:30; Tue, April 3, 7:00

BITTER VICTORY

Sun, Apr 1, 1:00; Mon, Apr 2, 7:00

Double Feature: WE CAN'T GO HOME AGAIN
w/ DON'T EXPECT TOO MUCH

Fri, Apr 6, 7:00; Wed, Apr 11, 7:00

55 DAYS AT PEKING

Sat, Apr 7, 4:20; Sun, Apr 8, 6:30; Tue, Apr 10, 7:00

KING OF KINGS

Sun, Apr 8, 3:00; Thu, Apr 12, 7:00

"There was theatre (Griffith), poetry (Murnau), painting (Rossellini), dance (Eisenstein), music (Renoir). Henceforward there is cinema. And the cinema is Nicholas Ray."

— Jean-Luc Godard



THEY LIVE BY NIGHT

"This boy...and this girl...were never properly introduced to the world we live in...To tell their story...THEY LIVE BY NIGHT." Nicholas Ray's stunning directorial debut is a deeply felt, richly detailed adaptation of Edward Anderson's depression-era classic "Thieves Like Us," a crime story that's really about love struggling to survive in a cruel, unforgiving world. Farley Granger and Cathy O'Donnell are memorable as film noir's version of Romeo and Juliet. — Courtesy of the Film Noir Foundation. DIR/SCR Nicholas Ray; SCR Charles Schnee, from the novel "Thieves Like Us" by Edward Anderson; PROD John Houseman. US, 1949, b&w, 95 min. NOT RATED

"The most romantic and haunting young-criminals-on-the-run movie ever made."

— Jim Jarmusch

KNOCK ON ANY DOOR

"Live fast, die young and leave a good-looking corpse." So says jaded "Pretty Boy" John Derek, a young Chicago hoodlum with a lengthy rap sheet, on trial for the killing of a cop. Proclaiming his innocence, Derek requests attorney Humphrey Bogart, himself a kid from the slums who made good, to defend him. Bogart thinks Derek is basically a good kid, just a product of a bad environment. Is he? "Both archetypal 'Ray film' and archetypal social-conscience drama." — Geoff Andrew, "The Films of Nicholas Ray." DIR Nicholas Ray; SCR John Monks, Jr., Daniel Taradash, from the novel by Willard Motley; PROD Robert Lord. US, 1949, b&w, 100 min. NOT RATED

IN A LONELY PLACE

Grilled by the cops under suspicion of murder, tempestuous screenwriter Humphrey Bogart gets a phony alibi courtesy of girl-next-door Gloria Grahame, but their ensuing love affair is interrupted by his repeated bouts of insane rage — could he really be the killer? "Never were despair and solitude so romantically alluring" — Geoff Andrew. DIR Nicholas Ray; SCR Andrew Solt, Edmund H. North; PROD Robert Lord. US, 1950, b&w, 94 min. NOT RATED



BORN TO BE BAD

IF ALL ABOUT EVE is the grande dame of unrepentant, underhanded social climbing, BORN TO BE BAD, also released in 1950, is its bratty kid sister. Joan Fontaine subverts her ingenue image as a smiling, scheming young social climber who sows seeds of discontent between her guardian Joan Leslie and Leslie's fiancé Zachary Scott, marries the wealthy but wimpy Scott herself, then seduces her main squeeze, he-man novelist Robert Ryan. Mel Ferrer delights as a catty society painter, the only one immune to Fontaine's wicked charms, and something of a Greek chorus to her rise and fall. DIR Nicholas Ray; SCR Edith Sommer, Charles Schnee, from the novel "All Kneeling" by Anne Parrish; PROD Robert Sparks. US, 1950, b&w, 94 min. NOT RATED



Bigger Than Life: The Films of Nicholas Ray

60th Anniversary! THE LUSTY MEN

Rodeo veteran Robert Mitchum, off the bulls since taking a bad spill, tries his hand at mentoring and managing the career of eager Arthur Kennedy, who quickly rises through the ranks. Kennedy's wife Susan Hayward wants him to settle down and quit while he's ahead, but he's drawn to the rowdy rodeo lifestyle — and despite her anger, she's drawn to Mitchum. One of Nicholas Ray's best, most under-appreciated films, and one of Mitchum's finest performances. DIR Nicholas Ray; SCR David Dortort, Horace McCoy, from the novel by Claude Stanush; PROD Jerry Wald. US, 1952, b&w, 113 min. NOT RATED

60th Anniversary! ON DANGEROUS GROUND

After nearly beating a perp to a pulp, tightly wound city cop Robert Ryan gets sent to the country for some cooling off. Now billeted to a wintry mountain village, Ryan must not only investigate the recent murder of a child but also quell the villagers' thirst for vengeance and vigilantism, led by the dead child's father, Ward Bond. The killer's trail leads to the lonely farmhouse of Ida Lupino, a blind woman whose self-reliance and inner peace intrigue Ryan, as she may hold the key to the case — and his destiny. This exquisite film noir ranks among director Nicholas Ray's very best work. DIR/SCR Nicholas Ray; SCR A. I. Bezzerides, from the novel "Mad with Much Heart" by Gerald Butler; PROD John Houseman. US, 1952, b&w, 82 min. NOT RATED

JOHNNY GUITAR

Nicholas Ray's surreal Western is a genre subversion, political allegory, Freudian fairy tale and out-and-out camp classic. In the Arizona territory, self-made woman Joan Crawford wears the pants as a saloon proprietor, land owner and railroad speculator. Sterling Hayden is Johnny Guitar, but Crawford knew him back when he was gunfighter Johnny Logan, and her lover. Their attempt at reconciliation is threatened by a dangerous love triangle among Crawford, her sometime lover The Dancin' Kid (Scott Brady) and her bloody-minded rival Mercedes McCambridge — intent on seeing Crawford hanged for a crime she did not commit. DIR Nicholas Ray; SCR Philip Yordan, Ray Chanslor, from the novel by Chanslor; PROD Herbert J. Yates. US, 1954, color, 110 min. NOT RATED



Courtesy of Photofest

"A fairy tale, a hallucinatory Western...the BEAUTY AND THE BEAST of Westerns, a Western dream."

— François Truffaut, Cahiers du Cinéma

"JOHNNY GUITAR might well be the best bad film in the history of film."

— Christian Viviani, Positif



THE LUSTY MEN

Double Feature: THE TRUE STORY OF JESSE JAMES

Nicholas Ray's retelling of the James gang legend combines crackling CinemaScope action sequences with lyrical remembrances by Jesse James' reflective brother Frank (Jeffrey Hunter), devoted wife (Hope Lange) and long-suffering mother (Agnes Moorehead). Ray had imagined James Dean or Elvis Presley in the lead, but the very young Robert Wagner gives a solid performance as the enigmatic outlaw whose multifold identities included Missouri farm boy, Confederate soldier, member of Quantrill's Raiders, train-robbing gangleader and, finally, a wanted man whose real life no longer lived up to the legend. DIR Nicholas Ray; SCR Walter Newman, Nunnally Johnson; PROD Herbert B. Swope, Jr. US, 1957, color, 92 min. NOT RATED

Followed by: THE HIGH GREEN WALL

Ray's adaptation of the Evelyn Waugh short story "The Man Who Liked Dickens" for the television series GENERAL ELECTRIC THEATER stars Joseph Cotten as an American adventurer who, after falling ill in the Amazon, convalesces in the home of Thomas Gomez, the mayor of a remote village. Once recovered, Cotten discovers that his host is in no rush to see him leave. DIR Nicholas Ray; SCR Charles R. Jackson, from the story by Evelyn Waugh; PROD Leon Gordon. US, 1954, b&w, 30 min. NOT RATED

REBEL WITHOUT A CAUSE

"You're tearin' me apart!" wails James Dean in Nicholas Ray's touchstone of teen angst and nobody-understands-me melodrama, an Eisenhower-era anticipation of the even sharper generational rift to come in the 1960s. Natalie Wood and Sal Mineo give breakout performances as troubled teens, who, like Dean, are badly in need of real friendship. Ray's sensitive direction, dynamic storytelling and brilliant use of WarnerColor and the CinemaScope frame have ensured that this film has remained alive and vital across multiple generations. DIR/SCR Nicholas Ray; SCR Stewart Stern, Irving Schulman; PROD David Weisbart. US, 1955, color, 111 min. NOT RATED

"Few films have examined the confusions of an entire generation with such fervor or insight...it remains for many the American movie of the 1950s."

— Geoff Andrew, "The Films of Nicholas Ray"



REBEL WITHOUT A CAUSE

HOT BLOOD

Tagline: "Jane Russell Shakes Her Tambourines and Drives Cornel Wilde!" Though born and raised in a Los Angeles gypsy clan, independent-minded Cornel Wilde prefers to make his own way in the world, even going to work in gadjo society as a dance instructor. Railroaded into an arranged marriage with Jane Russell by his gypsy king brother Luther Adler, Wilde skips out on their wedding night. But as Adler explains, in gypsy marriage, love comes later. A ravishingly sensual sensory experience — brilliant color, CinemaScope grandeur and transporting moments of music and dance — with earthy good humor to boot. DIR Nicholas Ray; SCR Jesse Lasky, Jr.; PROD Harry Tatelman, Howard Welsh. US, 1956, color, 85 min. NOT RATED

Restored 35mm Print! BIGGER THAN LIFE

Suburban schoolteacher James Mason moonlights as a cab dispatcher to make ends meet, a fact he hides from wife Barbara Rush and son Christopher Olsen. But his secret comes out after he collapses and is diagnosed with a rare, potentially fatal disease. Treated with the new "miracle" drug cortisone, Mason recovers, but also develops a manic personality and delusions of grandeur, becoming increasingly unhinged as he doubles and triples his dosages. Part medical melodrama, part psychological thriller, this film packs multi-layered allegorical implications about American life in the 1950s. "Douglas Sirk meets Oliver Sacks." — Jonathan Lethem. DIR Nicholas Ray; SCR Cyril Hume, Richard Maibaum, from an article by Berton Roueché; PROD James Mason. US, 1956, color, 95 min. NOT RATED



BIGGER THAN LIFE

WIND ACROSS THE EVERGLADES

Young idealistic game warden Christopher Plummer attempts to root out a gang of poachers led by Burl Ives, who teaches Plummer a deadly lesson: "Eat or be ate is the law of the 'glades.'" Years ahead of its time in its environmental concerns and confidently rejecting simplistic good-versus-evil storytelling, the film demands rediscovery today. The boondoggle production — cast and crew fell ill with fever in the Florida swamps, Ray and the screenwriter/producer brothers Budd and Stuart Schulberg battled for control and Warner Bros. worried about runaway costs and an ever-evolving storyline — nonetheless yielded one of Ray's finest, most personal films. DIR Nicholas Ray; SCR Budd Schulberg; PROD Stuart Schulberg. US, 1958, color, 93 min. NOT RATED

THE SAVAGE INNOCENTS

A cultural misunderstanding between two men from different worlds — Inuit hunter Anthony Quinn and traveling missionary priest Marco Guglielmi — results in the priest's death and the native hunter being accused of murder. Maligned and misunderstood at the time of release, the film has earned a cult audience of admirers over the years, including Bob Dylan, who riffed on the film in his song "Quinn the Eskimo (The Mighty Quinn)." "In its ecological, ethnographic and political concerns, it's arguably as significant and ahead of its time as *WIND ACROSS THE EVERGLADES*." — Geoff Andrew, "The Films of Nicholas Ray." DIR/SCR Nicholas Ray, from the novel "Top of the World" by Hans Ruesch; PROD Maleno Malenotti. US, 1960, color, 110 min. NOT RATED



Courtesy of Everett Collection

PARTY GIRL

PARTY GIRL

"ROUGH AND READY! THE TRUTH ABOUT THE 'MODELS,' 'ACTRESSES' AND 'DANCERS' WHO PLAY WITH FIRE... AND OFTEN GET BURNED!" A neglected noir melodrama from director Nicholas Ray, ripe for rediscovery. In Prohibition-era Chicago, dancer/call girl Cyd Charisse and lame mob lawyer Robert Taylor decide to help each other go straight, against the wishes of Charisse's gangster boyfriend Lee J. Cobb. One of the best non-musical roles for Charisse, who still gets to show off her dancing skills in two show-stopping, hip-shaking numbers. "The best work Charisse ever did." — David Thomson. DIR Nicholas Ray; SCR George Wells, based on the story by Leo Katcher; PROD Joe Pasternak. US, 1958, color, 99 min. NOT RATED



Courtesy of Everett Collection

WIND ACROSS THE EVERGLADES



Courtesy of Everett Collection

THE SAVAGE INNOCENTS

Uncut Version!

BITTER VICTORY

North Africa, WWII: Possessed of clashing temperaments, British army captain Richard Burton and major Curt Jürgens are battling not only each other, but also for the affections of Jürgens' wife Ruth Roman, the woman they both love. This rift threatens to undermine their daring undercover raid on German headquarters in the Libyan desert. Fighting to survive in the harshest of conditions after their dangerous mission goes bad, both bravery and honor are put to the test. DIR/SCR Nicholas Ray; SCR René Hardy, Gavin Lambert; PROD Paul Graetz. US, 1957, b&w, 102 min. NOT RATED



Courtesy of Sony Pictures Repertory

BITTER VICTORY

55 DAYS AT PEKING

Producer Samuel Bronston's follow-up to *EL CID* was this epic treatment of the Boxer Rebellion. Massive sets built in Spain recreated 1900 Beijing, when the trade delegations ("foreign devils") of Great Britain, Russia, France, Germany, Italy, Japan and the US banded together to withstand the civil war. Charlton Heston plays a lionhearted US marine, David Niven a staunch British ambassador and Ava Gardner a scandalous Russian widow. It was a troubled shoot for director Nicholas Ray, then suffering from personal and health problems; he was ultimately sacked by Bronston. Still, the actors' fine performances reflect Ray's keen direction. DIR Nicholas Ray; SCR Bernard Gordon, Philip Yordan; PROD Samuel Bronston. US, 1963, color, 154 min. NOT RATED

Double Feature:

WE CAN'T GO HOME AGAIN

"I can't teach you how to make a film. Filmmaking is an experience," Nicholas Ray told his class at Harpur College (now part of SUNY Binghamton) in 1971, some ten years since his last Hollywood film. He planned to teach his students filmmaking by making a film together. The result was *WE CAN'T GO HOME AGAIN*, an ambitious experiment in collective filmmaking, documentary-fiction hybridization, frame fragmentation and multi-image collage. While reflective of Ray's personal and political concerns at the time, the film was still unfinished when he passed away in 1979, but has since been completed and restored by his widow, Susan. DIR/SCR Nicholas Ray; SCR Tom Farrell, Susan Ray. US, 1976/2011, color, 90 min. NOT RATED

Restored by EYE Film Institute, Netherlands, and The Academy Film Archive in collaboration with the Nicholas Ray Foundation. Print courtesy of The Academy Film Archive.

Followed by:

DON'T EXPECT TOO MUCH

Susan Ray's documentary examines her late husband Nicholas Ray's stormy relationship with Hollywood, from stardom to exile and lost years in Europe, culminating in his return to America and career reinvention as the guiding creative force behind the collaborative magnum opus *WE CAN'T GO HOME AGAIN*. Featuring rare and never-before-seen archival footage, plus interviews with Ray fans and fellow filmmakers Victor Erice and Jim Jarmusch. DIR/SCR PROD Susan Ray. US, 2011, color/b&w, 70 min. NOT RATED



KING OF KINGS

Jokingly nicknamed *I WAS A TEENAGE JESUS* at the time of its release, Nicholas Ray's uniquely realistic retelling of the life of Jesus Christ has aged far better than many other biblical epics in vogue at the time. Jeffrey Hunter plays Christ as a man whose radical ideas about peace and love make him a threat to the delicate balance of power in Roman-occupied Judea (Ray's preferred title: *THE MAN FROM NAZARETH*). The poetic narration, penned by Ray Bradbury and read by Orson Welles, was introduced in post-production as an editing fix — a minor miracle in itself, in that it worked so well. DIR Nicholas Ray; SCR Philip Yordan; PROD Samuel Bronston. US, 1961, color, 168 min. NOT RATED

Charles Dickens in the Cinema: A Bicentennial Retrospective

February 3–April 9

Schedule

DAVID COPPERFIELD (1935)

Fri, Feb 3, 5:10; Sun, Feb 5, 11:00 a.m.

A TALE OF TWO CITIES (1935)

Sat, Feb 4, 1:10; Mon, Feb 6, 8:45

GREAT EXPECTATIONS (1946)

Tue, Feb 7, 7:00; Sat, Feb 11, 12:15

OLIVER TWIST (1948)

Thu, Feb 9, 7:00; Sun, Feb 12, 12:15

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY (1947)

Sat, Mar 31, 11:00 a.m.; Mon, Apr 2, 4:45; Tue, Apr 3, 9:05

THE PICKWICK PAPERS (1952)

Sun, Apr 1, 11:00 a.m.; Mon, Apr 2, 9:05; Wed, Apr 4, 4:20

A TALE OF TWO CITIES (1958)

Sat, Apr 7, 11:00 a.m.; Sun, Apr 8, 11:00 a.m.;

Mon, Apr 9, 7:00



GREAT EXPECTATIONS (1946)

David Lean delivered arguably the finest of all Dickens screen adaptations. Orphan lad Pip (Anthony Wager) struggles to get by until an unknown benefactor provides him a generous allowance. Along the way, there's an encounter with escaped convict Magwitch (Finlay Currie) on the foggy moors; etiquette lessons in the crumbling mansion of mad Miss Havisham (Martita Hunt), where he meets the lovely but cruel Estella (Jean Simmons) and best pal Herbert Pocket (Alec Guinness); and finally adventures in London as a young man on the move (now played by John Mills). Nominated for five Oscars, with wins for Cinematography and Art Direction. DIR/SCR David Lean; SCR Anthony Havelock-Allan, Cecil McGivern, Kay Walsh, from the novel by Charles Dickens; SCR/PROD Ronald Neame. UK, 1945, b&w, 118 min. NOT RATED



DAVID COPPERFIELD (1935)



OLIVER TWIST (1948)

OLIVER TWIST (1948)

"Please sir, I want some more." Orphan Oliver Twist (John Howard Davies, "still perhaps the most memorable and affective Oliver yet seen on screen" — David Parker, BFI) runs away from workhouse drudgery for life on the London streets, exhilarating but dangerous, and falls in with a gang of young pickpockets, including the happy-go-lucky Artful Dodger (Anthony Newley), trained by a Mephistophelean ringleader, the charismatic Fagin (Alec Guinness). David Lean, working with his Oscar-winning collaborators from GREAT EXPECTATIONS, crafts another high-water mark in Dickens adaptations. DIR/SCR David Lean; SCR Stanley Haynes, from the novel by Charles Dickens; PROD Ronald Neame. UK, 1948, b&w, 116 min. NOT RATED

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY (1947)

Alberto Cavalcanti's Ealing Studios adaption of Dickens' third novel is notable for its gritty visuals, depicting Victorian life with the contemporary cinematic styles of neorealism and film noir. His father dead and prospects dim, young Nicholas Nickleby (Derek Bond) must rely on his wealthy but wicked Uncle Ralph (Sir Cedric Hardwicke). A teaching post at the prison-like Dotheboys Hall in Yorkshire, run by vicious Wackford Squeers (Alfred Drayton) ends in violent confrontation, Nicholas fleeing with his friend Smike (Aubrey Woods) and returning to London just in time to defend his sister Kate (Sally Ann Howes) from Uncle Ralph's predations. DIR Alberto Cavalcanti; SCR John Dighton, from the novel by Charles Dickens; PROD Michael Balcon. UK, 1947, b&w, 108 min. NOT RATED

THE PICKWICK PAPERS (1952)

Noel Langley's film adaptation of Charles Dickens' charmingly episodic first novel on the misadventures of the Pickwick Club and their travels around England is full of wit, warmth and comedy, distinguished by the sharp photography of Wilkie Cooper and careful attention to detail in sets and costumes (earning an Oscar nomination for the latter). The wonderful cast of British character actors includes James Hayter as Pickwick, James Donald as Winkle and Nigel Patrick as Mr. Jingle, plus Joyce Grenfell, Donald Wolfitt, Hermione Gingold and Hermione Baddeley. DIR/SCR/PROD Noel Langley, from the novel by Charles Dickens; PROD George Minter. UK, 1952, b&w, 109 min. NOT RATED

A TALE OF TWO CITIES (1958)

Dashing Dirk Bogarde assays the Sydney Carton role in this underrated screen adaptation, boasting formidable villains in Christopher Lee as the haughty Marquis St. Evremonde, Donald Pleasence as the treacherous John Barsad and Rosalie Crutchley as the bitter, bloody-minded Madame Defarge. DIR Ralph Thomas; SCR T. E. B. Clarke, from the novel by Charles Dickens; PROD Betty E. Box. UK, 1958, b&w, 117 min. NOT RATED

Courtesy of Everett Collection



With more than 300 film and television adaptations based on his work, it would seem Charles Dickens (1812-1870) is cinema's favorite novelist by a huge margin. Though Dickens didn't live to see the advent of the cinema, many of his books received

successful stage adaptations during his lifetime, and many critics and filmmakers have remarked on the "cinematic" qualities in Dickens' narrative sensibility, descriptive power and penchant for abundant detail, most notably filmmaker and theorist Sergei Eisenstein in his influential 1944 essay "Dickens, Griffith and the Film Today." In honor of "Boz's" bicentennial, AFI Silver presents a selection of some of the best screen versions of Dickens' beloved books.

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

A TALE OF TWO CITIES (1935)

"It's a far, far better thing I do than I have ever done. It's a far, far greater rest I go to than I have ever known." Dissolute, devil-may-care Sydney Carton (Ronald Colman, in a signature role) goes from rake to saint, making the most noble of self-sacrifices to help his friends caught on the wrong side of revolutionary fervor in France during the Reign of Terror. A key film for MGM producer David O. Selznick, soon to strike out as an independent in the pursuit of even more lavish, epic spectacles. DIR Jack Conway; SCR W. P. Lipscomb, S. N. Behrman, from the novel by Charles Dickens; PROD David O. Selznick. US, 1935, b&w, 128 min. NOT RATED



A TALE OF TWO CITIES (1935)

DAVID COPPERFIELD (1935)

Director George Cukor ably marshals an all-star cast through a breezy retelling of Dickens' exhaustively detailed (opening line: "I am born"), semi-autobiographical bildungsroman. Freddie Bartholomew, in his screen debut, is the young David; Edna May Oliver his oddball Aunt Betsey Trotwood; Basil Rathbone his stern stepfather Mr. Murdstone, and Maureen O'Sullivan his first love, Dora; also featuring Lionel Barrymore as ne'er-do-well Dan Peggotty, TOPPER's Roland Young as the wily villain Uriah Heep and, in a bit of stunt casting, W. C. Fields as David's perennially broke pal Mr. Micawber, always waiting for "something to come up." DIR George Cukor; SCR Howard Estabrook, from the novel by Charles Dickens; PROD David O. Selznick. US, 1935, b&w, 130 min. NOT RATED

Screen Valentines: Great Movie Romances

February 3–March 7

Back by popular demand! In time for Valentine's Day, and throughout the month of February, AFI Silver offers a selection of great movie romances, one from each decade, spanning 1930s screwball comedy to the quirky rom-coms of today.

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

Schedule

THE AWFUL TRUTH

Fri, Feb 3, 7:45; Sat, Feb 4, 3:45; Sun, Feb 5, 1:45

THE AFRICAN QUEEN

Wed, Feb 8, 6:30 (Montgomery College Show); Fri, Feb 10, 7:20; Sun, Feb 12, 2:45; Mon, Feb 13, 7:15

THE LADY EVE

Fri, Feb 10, 9:30; Sat, Feb 11, 5:20; Mon, Feb 13, 5:15; Tue, Feb 14, 9:20; Wed, Feb 15, 9:15; Thu, Feb 16, 5:15

TWO FOR THE ROAD

Fri, Feb 17, 7:20; Sat, Feb 18, 7:30

LAST TANGO IN PARIS

Fri, Feb 17, 9:40; Sat, Feb 18, 9:45; Sun, Feb 19, 8:45; Wed, Feb 22, 6:30 (Montgomery College Show); Thu, Feb 23, 9:10

DIRTY DANCING

Sat, Feb 25, 7:45; Wed, Feb 29, 9:30

HAPPY TOGETHER

Fri, Mar 2, 9:20; Sat, Mar 3, 9:20; Sun, Mar 4, 9:00; Mon, Mar 5, 9:40; Wed, Mar 7, 6:30 (Montgomery College Show)

THE NOTEBOOK

Sun, Mar 4, 4:00; Mon, Mar 5, 5:05

75th Anniversary!

#68 on AFI's 100 Years...100 Laughs
#77 on AFI's 100 Years...100 Passions

THE AWFUL TRUTH

Divorcing couple Cary Grant and Irene Dunne are both guilty of wandering ways, and the divorce becomes final if they are not reconciled within the year. As Grant dallies with showgirl Joyce Compton and Dunne goes a-courtin' with Ralph Bellamy, will the two realize they're made for each other, before it's too late? Director Leo McCarey's improvisational approach created great comic spontaneity on set, and the zany results on screen still zing. Great support work from wisecracking Cecil Cunningham, meddlesome Esther Dale, unctuous Alexander D'Arcy and the antics of THE THIN MAN's dog, Asta! Six Oscar nominations, McCarey winning Best Director. DIR/PROD Leo McCarey; SCR Viña Delmar, from the play by Arthur Richman. US, 1937, b&w, 92 min. NOT RATED



THE AWFUL TRUTH

New 35mm Print!

THE AFRICAN QUEEN

"I never dreamed that any mere physical experience could be so stimulating!" Fate, in the form of WWI and an invading German army, throws Katharine Hepburn's starved and stiff-backed British missionary aboard seedy Canadian Humphrey Bogart's decrepit, titular riverboat. It is an odd-couple pairing, but in time their bickering gives way to respect and romance when the two unite against the invaders. John Huston's beloved jungle adventure earned four Oscar nominations, with Bogart winning for Best Actor, beating out Marlon Brando in A STREETCAR NAMED DESIRE and Montgomery Clift in A PLACE IN THE SUN. DIR/SCR John Huston; SCR James Agee, from the novel by C. S. Forester; PROD Sam Spiegel, John Woolf. UK, 1951, color, 105 min. NOT RATED



Courtesy of Photofest

THE LADY EVE

"I need him like the axe needs the turkey." In Preston Sturges' masterpiece of screwball comedy, boyish herpetologist/brewery heir Henry Fonda seems like an easy mark for father-and-daughter con artists Charles Coburn and Barbara Stanwyck. But Stanwyck wasn't supposed to fall in love with Fonda after fleeing him. Spurned by the burned Fonda, Stanwyck takes on the persona of "Lady Eve Sidwich" to win his heart again. DIR/SCR Preston Sturges; PROD Paul Jones. US, 1941, b&w, 94 min. NOT RATED



#57 on AFI's 100 Years...100 Passions

TWO FOR THE ROAD

A road movie par excellence, criss-crossing the 10-year marriage of Audrey Hepburn and Albert Finney — via flashback and flashforward — through good times and bad, during the couple's five road trips to the South of France. An editing marvel, remarkably fluent for its daring construction, the film rhymes its time-traveling cuts to visual, verbal and emotional themes shared in the life of the couple. It is director Stanley Donen's most passionate film, with entrancing turns by the stars and great comic support from William Daniels, Eleanor Bron and a zesty Jacqueline Bisset. DIR/PROD Stanley Donen; SCR Frederic Raphael. UK, 1967, color, 111 min. NOT RATED



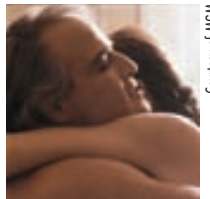
Courtesy of Everett Collection

40th Anniversary!

#48 on AFI's 100 Years...100 Passions

LAST TANGO IN PARIS [Ultimo tango a Parigi]

Bernardo Bertolucci's 1972 success de scandale still impresses today for its uninhibited examination of physical passion and emotional pain. Marlon Brando gives the last great performance of his star-crossed career as a lost soul in Paris, despairing over the recent suicide of his wife, who begins a new and unusual affair with the much younger Maria Schneider. "One of the great emotional experiences of our time" — Roger Ebert. DIR/SCR Bernardo Bertolucci; SCR Franco Arcalli; PROD Alberto Grimaldi. France/Italy, 1972, color, 129 min. In English and French with English subtitles. RATED NC-17



Courtesy of MGM

25th Anniversary!

DIRTY DANCING

"Nobody puts Baby in a corner." Summer of 1963, the Catskills: teenager Jennifer Grey falls hard for hunky dance instructor Patrick Swayze, despite the disapproval of her dad Jerry Orbach. When Swayze's regular dance partner drops out before a big show, can Grey fill her shoes? A world-wide box office smash with a chart-topping soundtrack, later a home video phenomenon (it was the first film to sell one million copies on video) and, soon, the latest film to undergo the remake treatment, DIRTY DANCING has enjoyed 25 years of being an overnight sensation. Choreography by Kenny Ortega, later the director of HIGH SCHOOL MUSICAL. DIR Emile Ardolino; SCR Eleanor Bergstein; PROD Linda Gottlieb. US, 1987, color, 100 min. RATED PG-13



Courtesy of New Line Cinema

HAPPY TOGETHER [春光乍洩]

Male lovers Tony Leung Chiu Wai and Leslie Cheung leave Hong Kong for Buenos Aires to seek a fresh start, but instead break up. Leung throws himself into work while Cheung throws himself into debauchery. Now roommates, can the former lovers be friends? Were they ever? A landmark film from Wong Kar-wai, named Best Director at the 1997 Cannes Film Festival, with heroic performances from Leung and Cheung, extraordinary camerawork by Christopher Doyle and the dual controversies of the film's frank sexual content and subtly allegorical politics vis-à-vis Hong Kong's 1997 return to China, resulting in a box office smash in Hong Kong and the world over. DIR/SCR Wong Kar-wai; PROD Chan Yeh-cheng. Hong Kong, 1997, b&w/color, 96 min. In Mandarin, Cantonese and Spanish with English subtitles. NOT RATED



Courtesy of Kino International

THE NOTEBOOK

Director Nick Cassavetes crafted the best Nicholas Sparks adaptation to date with this moving tale of enduring love. A devoted husband (James Garner) reads to his dementia-suffering wife (Cassavetes' mother, Gena Rowlands) every day from a prized notebook which chronicles the passionate love story some 60 years ago between Noah and Allie (Ryan Gosling and Rachel McAdams, in career-making performances). Storytelling, memory, heartache and devotion blend together in this powerful melodrama. DIR Nick Cassavetes; SCR Jeremy Leven, from the novel by Nicholas Sparks; PROD Lynn Harris, Mark Johnson. US, 2004, color, 123 min. RATED PG-13



Courtesy of New Line Cinema

Special Engagements



THE BEST MAN (1964)

Sat, Feb 18, 11:00 a.m.; Mon, Feb 20, 6:15;
Tue, Feb 21, 4:30; Wed, Feb 22, 4:30; Thu, Feb 23, 4:30

With the convention approaching, party rivals and would-be presidential candidates Henry Fonda and Cliff Robertson are deadlocked in their battle for the nomination, but they both have secrets in their personal lives that could compromise their political futures. But is it worth it to win, if winning means playing dirty politics? Franklin Schaffner delivers a sharp take on insider politics, personal conscience and outsized ambition, with stage-to-screen scripting by novelist and work (and two-time Congressional candidate!) Gore Vidal. Among the memorable co-stars are Edie Adams, Ann Sothorn, Lee Tracy and Mahalia Jackson. DIR Franklin J. Schaffner; SCR Gore Vidal, from his play; PROD Stuart Millar, Lawrence Turman. US, 1964, b&w, 102 min. NOT RATED

Live Musical Accompaniment by Alloy Orchestra!
New 35mm Print!

THE BLACK PIRATE (1926)

Tickets \$15/\$12 AFI Members
\$10 Kids 12 and under
Sat, Feb 25, 2:30

Here's your chance to see Douglas Fairbanks — the real-life model for THE ARTIST's leading character George Valentin — at his swashbuckling best! Funny, fast-paced and furiously inventive, this was one of the first films shot in color (two-strip Technicolor). Disguised as the Black Pirate, the noble-born Fairbanks infiltrates a band of buccaneers hoping to avenge the death of his father. Among the film's many iconic stunts and indelible images: Fairbanks sliding down the ship's sail on the point of a knife, Fairbanks single-handedly fencing a cadre of swordsmen and the surreal attack of an underwater army. DIR Albert Parker; SCR/PROD Douglas Fairbanks. US, 1926, color, 84 min. Silent with live accompaniment. NOT RATED



35th Anniversary! THE PRIVATE FILES OF J. EDGAR HOOVER

Mon, Feb 27, 9:00; Thu, Mar 1, 7:00

"Not All the Files Were Destroyed." Exploitation auteur Larry Cohen, whose diverse credits range from 1950s television to writing, directing and producing scrappy, inventive indies across four decades (including BLACK CAESAR, GOD TOLD ME TO, Q, MANIAC COP, PHONE BOOTH and CELLULAR), was the first to portray the story of the "real" J. Edgar Hoover with this lurid but lucid 1977 biopic starring boozy Broderick Crawford. DIR/SCR/PROD Larry Cohen; PROD Janelle Webb. US, 1977, color/b&w, 112 min. RATED PG



Courtesy of MGM

"A Tribute to the Nicholas Brothers"

In Person: Bruce Goldstein

Fri, Mar 2, 7:00

The fabulous Nicholas Brothers, Fayard (1914-2006) and Harold (1921-2000), are among the greatest dancers of the 20th century. Despite racial hurdles, the self-taught African-American entertainers became one of the biggest musical acts of their time, headlining on Broadway, radio and television and in vaudeville and nightclubs. But their dazzling, show-stopping numbers in movies like DOWN ARGENTINE WAY, SUN VALLEY SERENADE, THE PIRATE and STORMY WEATHER made them international icons. Known for effortless balletic moves, elegant tap dancing, perfect rhythms and jaw-dropping leaps, flips and splits — along with a consummate grace and sly sense of humor — the Olympian brothers are in the end impossible to categorize. The dancer's dancers, their fans have included Gene Kelly, Bob Fosse, Gregory Hines, George Balanchine, Mikhail Baryshnikov, Michael Jackson and Fred Astaire, who called their STORMY WEATHER "staircase" number the greatest musical sequence of all time. This special tribute, a sensation at last year's TCM Classic Film Festival in Hollywood, is presented by Film Forum's repertory program director Bruce Goldstein, a friend of the brothers and writer and co-producer of a 1991 documentary on the team. Approximately 90 min. Presented on digibeta. NOT RATED



Courtesy of Sony Pictures Repertory

ATTACK THE BLOCK

Thu, Mar 15, 9:30; Fri, Mar 16, 9:45; Tue, Mar 20, 9:30;
Thu, Mar 22, 9:00

"Inner City vs. Outer Space." Fans of SHAUN OF THE DEAD and the late '70s/early '80s films of John Carpenter and Walter Hill will find much to enjoy in this festival favorite from writer/director Joe Cornish. When a public housing project in South London becomes ground zero for an alien invasion, a gang of teenage delinquents becomes humanity's front-line defense. Joining the fight are nurse Jodie Whittaker, weed dealer Nick Frost and posh poseur Luke Treadaway. "Films this cine-literate are rarely this unpretentiously enjoyable, but it's easy to see why it brought the house down at its SXSW festival premiere" — Michael Brooke, Sight & Sound. DIR/SCR Joe Cornish; PROD Nira Park, James Wilson. UK, 2011, color, 88 min. RATED R



Courtesy of Everett Collection

#76 on AFI's 100 Years...100 Passions

THE QUIET MAN

Fri, Mar 16, 7:10; Sat, Mar 17, 3:00; Sun, Mar 18, 5:15;
Wed, Mar 21, 6:30 (Montgomery College Show)

After a mishap in the ring, American boxing champ John Wayne returns to his native Ireland and falls for the charms of fiery redhead Maureen O'Hara. Her shifty brother Victor McLaglen is eager to marry her off, but when McLaglen fails to deliver the dowry, O'Hara informs Wayne there'll be no peace until he gets it for her — setting off much comic mayhem. Seven Oscar nominations, with wins for Winton Hoch and Archie Stout's verdant cinematography and Best Director — John Ford's fourth and final Oscar win. DIR/PROD John Ford; SCR Frank S. Nugent; PROD Merian C. Cooper. US, 1952, color, 129 min. In English and Irish Gaelic with English subtitles. NOT RATED 🍌



Courtesy of BEST WORST MOVIE

Double Feature: BEST WORST MOVIE with TROLL 2

In Person: George Hardy

Sat, Mar 31, 7:45

Called the CITIZEN KANE of bad movies, TROLL 2 (1990) was voted the worst movie ever made by IMDb users, yet it's now a cult phenomenon, bringing joy to thousands. In BEST WORST MOVIE, Michael Paul Stephenson, TROLL 2's child star, chronicles the unlikely popularity of a film so bad it's brilliant, inspiring house parties, sold-out screenings and a burgeoning fan base that wears homemade costumes and cooks "goblin" fare. Here's the plot: A family vacations in the small town of Nilbog, where the strange locals turn out to be vegetarian goblins that turn humans into vegetables so they can eat them. There's also a witch who seduces a teenager with an ear of corn. The goblins don't react well to bologna sandwiches. Things end badly. Stephenson can't believe that the scarring film of his youth has become a cult favorite. He sets out to find George Hardy, who played his dad, and other members of the cast and crew, including the Italian filmmakers Claudio Fragasso and Rossella Drudi, who are unable to accept that the film's newfound popularity is not due to its artistic merit. The TROLL 2 cast members travel the country and find they are treated like rock stars — demonstrating the power and value of a shared cinematic experience both inside and outside the theater. — Courtesy of AFIDiscovery Channel Silverdocs

BEST WORST MOVIE

DIR/SCR/PROD Michael Stephenson; PROD Mary Francis Groom, Brad Klopman, Jim Klopman, Jim McKeon, Lindsay Rowles Stephenson. US, 2009, color, 93 min. NOT RATED

Followed by:

TROLL 2

DIR/SCR Claudio Fragasso; SCR Rossella Drudi; PROD Joe D'Amato. Italy, 1990, color, 95 min. PG-13

🍌 AFI Member passes will be accepted

EASTER PARADE

Fri, Apr 6, 4:45; Sat, Apr 7, 12:00, 7:30;
Sun, Apr 8, 12:45; Mon, Apr 9, 4:45

After his long-time dance partner Ann Miller leaves to go solo ("Shakin' the Blues Away"), jilted Fred Astaire drunkenly boasts that he can turn any Plain Jane into a first-class dancer, and to prove it he sets his sights on... Judy Garland! Astaire and Garland's only screen pairing, this Oscar-winning Irving Berlin musical features music and dance highlights "Steppin' Out With My Baby," "A Couple of Swells," "Beautiful Faces Need Beautiful Clothes" and "It Only Happens When I Dance With You." Astaire's typically dazzling footwork gets a fresh look, including slo-mos and layered dissolves, from cinematographer Harry Stradling and editor Albert Akst. DIR Charles Walters; SCR Sidney Sheldon, Frances Goodrich, Albert Hackett; PROD Arthur Freed. US, 1948, color, 107 min. NOT RATED 🍌



Courtesy of Photofest

THE BRIDE WORE BLACK

[La mariée était en noir]

Wed, Apr 4, 6:30 (Montgomery College Show); Sat, Apr 7, 2:10, 9:45; Sun, Apr 8, 9:40; Mon, Apr 9, 9:20

In this exciting mix of taut suspense and terse black comedy, Jeanne Moreau tracks down and extracts vengeance on the five salauds who killed her husband on their wedding day. (Fans of Quentin Tarantino's KILL BILL will recognize the plot.) Director François Truffaut intended this as his ultimate homage to the Master of Suspense, Alfred Hitchcock. DIR/SCR François Truffaut; SCR Jean-Louis Richard, from the novel by Cornell Woolrich; PROD Marcel Berbert, Oscar Lewenstein. France/Italy, 1968, color, 107 min. In French with English subtitles. NOT RATED 🍌

MARS: MID-ATLANTIC REGIONAL SHOWCASE

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.

NEW ORLEANS RISING

Thu, Feb 23, 7:00

This documentary follows people from different socio-economic and cultural backgrounds in New Orleans during the critical years post-Hurricane Katrina, when many wondered whether the city would ever make it back. Struggling to repair broken homes, businesses and lives, an Indian Chief, a Rex Krewe member, a French Quarter artist, a former Zulu Krewe member and a high school marching band teacher must weigh whether to devote time and precious resources to the annual Mardi Gras effort. In the process, they rediscover the roles that culture and tradition play in their lives. DIR/SCR/PROD John Patrick King. US, 2010, color, 88 min. NOT RATED 🍌

2012 NEW AFRICAN FILMS FESTIVAL

March 8-13

AFI Silver is proud to host the 10th annual New African Films Festival, co-presented by AFI, TransAfrica Forum and afrikafé. The vibrancy of African filmmaking from all corners of the continent will be on display.



Visit AFI.com/Silver for a complete schedule, film descriptions and to purchase advance tickets. Copies of the festival flyer will be available at AFI Silver in mid-February.



Courtesy of Film Desk

Things to Come: The City Imagined on Film

February 11–April 5

Co-presented with the National Building Museum

Expanding upon themes explored in the exhibition “Unbuilt Washington,” currently on display at the National Building Museum through May 28, the films in this series provide ambitious futuristic views of city life and urban design.

Fritz Lang’s 1927 German masterpiece **METROPOLIS** set the design vocabulary for all science fiction/fantasy films to follow. America’s answer to Lang’s dystopian vision was — not surprisingly — a comedy musical, **JUST IMAGINE** (1930). See both of these pioneering science fiction films, along with the engineering-inspired **TRANSATLANTIC TUNNEL** (1935) and **THINGS TO COME** (1936), based on author H. G. Wells’ pointed response to **METROPOLIS**. Later films such as **THE TRIAL** (1962), **PLAY TIME** (1967), **THX 1138** (1971), **LOGAN’S RUN** (1976), **BRAZIL** (1985) and **GATTACA** (1997), reflected changing concerns about the modern world. Explore them all in **Things to Come: The City Imagined on Film**.

Save big when you attend multiple shows with the Pick Six card! Visit AFL.com/Silver for Pick Six card information and restrictions, and to purchase online.

Schedule

JUST IMAGINE

Sat, Feb 11, 2:45

TRANSATLANTIC TUNNEL

Sun, Feb 19, 4:00

THINGS TO COME

Mon, Feb 20, 4:00

METROPOLIS w/ live accompaniment

Fri, Feb 24, 7:30

BRAZIL

Sat, Feb 25, 9:45; Tue, Feb 28, 9:00; Thu, Mar 1, 9:15

PLAY TIME

Sat, Mar 3, 1:20; Sun, Mar 4, 1:00

THE TRIAL

Sat, Mar 10, 1:00

GATTACA

Sat, Mar 17, 9:45; Sun, Mar 18, 9:45

THX 1138

Sun, Mar 18, 1:00; Mon, Mar 19, 9:30

LOGAN’S RUN

Sat, Mar 31, 3:00; Sun, Apr 1, 9:45; Wed, Apr 4, 9:15; Thu, Apr 5, 9:20

TRANSATLANTIC TUNNEL

Maurice Elvey’s adaptation of the 1913 bestseller “Der Tunnel” was the fourth film inspired by the German novel. The premise that a transatlantic tunnel between England and the US could facilitate world peace may seem unusual today, but the video phones, big-screen TVs and streamlined cars on view certainly are not. These and other technologies are incorporated into the film with a remarkable sense of realism, unique for a 1930s sci-fi melodrama. The high price paid, both personally and professionally, by engineer Richard Dix as he struggles to complete the tunnel shapes the film’s stripped-down narrative. *DIR* Maurice Elvey; *SCR* L. du Garde Peach, Curt Siodmak, from the novel by Bernhard Kellermann; *PROD* Michael Balcon. UK, 1935, b&w, 94 min. **NOT RATED** 🍷



TRANSATLANTIC TUNNEL

THINGS TO COME

William Cameron Menzies’ background as an art director shines through in this stylized tale of Everytown, as the city evolves over 100 years. H. G. Wells despised Fritz Lang’s **METROPOLIS** (1927) and wanted the adaptation of his own book “The Shape of Things to Come” to stand apart. The resulting film’s politics were certainly different, but the striking visuals created by Menzies and artist/art director Vincent Korda were equally impressive and influential — particularly the hyper-vertical, modernist Everytown of 2036. *DIR* William Cameron Menzies; *SCR* H. G. Wells, from his novel; *PROD* Alexander Korda. UK, 1936, b&w, 100 min. **NOT RATED** 🍷



THINGS TO COME

Live Musical Accompaniment by Alloy Orchestra! 85th Anniversary!

METROPOLIS

Tickets \$20/\$18 AFI Members

Incorporating more than 25 minutes of recently discovered footage, the 2010 restoration of **METROPOLIS** is the definitive edition of Fritz Lang’s science fiction masterpiece. Like puzzle pieces, these scenes and subplots, long thought lost, help to complete the picture of the dizzyingly intricate plot. In a fabulous city of the future, penthouse-dwelling capitalist bureaucrats hold sway over a subterranean working class, but a prophet from the masses foresees the coming of a new world order. Inspired by New York’s skyscrapers, the production design exaggerates verticality, using modernist architecture to reinforce the extreme separation of the classes. *DIR/SCR* Fritz Lang; *SCR* Thea von Harbou, from her novel; *PROD* Erich Pommer. Germany, 1927, b&w, 148 min. Silent with English intertitles and live accompaniment. **NOT RATED**



Restoration carried out by Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden, jointly with Deutsche Kinemathek — Museum für Film und Fernsehen, Berlin, in cooperation with Museo del Cine Pablo C. Ducrós Hicken, Buenos Aires

*“One of the most celebrated movies in cinema history...For the first time, Lang’s vision...which has influenced contemporary films like **BLADE RUNNER** and **STAR WARS**, seems complete.”*

— The New York Times

BRAZIL

Terry Gilliam’s magnificently imaginative vision of a totalitarian future is both funny and shocking in its absurdist view of life under a shadowy but painfully inept Big Brother. Jonathan Pryce is the everyman trapped by bureaucracy; Robert De Niro is a former paper-pusher gone renegade, living not so much off the grid as in it, relying on his expertise in air conditioning to navigate the film’s world of airduct-based interconnectedness. Gilliam and Tom Stoppard received an Oscar nomination for their script, as did art directors Norman Garwood and Maggie Gray for their powerful, proto-steampunk design work. *DIR/SCR* Terry Gilliam; *SCR* Tom Stoppard, Charles McKeown; *PROD* Arnon Milchan. UK, 1985, color, 132 min. **RATED R** 🍷



BRAZIL

February 19–26

PLAY TIME

Jacques Tati's gloriously choreographed, nearly wordless comedies about confusion in the age of technology reached their creative apex with this film. For this monumental achievement, a nearly three-year-long, bank-breaking production, Tati again thrust the endearingly clumsy, resolutely old-fashioned Monsieur Hulot (played by Tati himself), along with a host of other lost souls, into a bafflingly modernist Paris. With every inch of its superwide frame crammed with hilarity and inventiveness, it is a lasting testament to a modern age tiptoeing on the edge of oblivion. — Courtesy of The Criterion Collection. DIR/SCR Jacques Tati; SCR Jacques Lagrange; PROD Bernard Maurice. France/Italy, 1967, color, 120 min. NOT RATED



Courtesy of Criterion

THE TRIAL

Orson Welles renders Franz Kafka's unfinished novel into a satisfying cinematic whole, adding a bookended parable that finds the fractured fairy tale within. Anthony Perkins is a man accused of a crime but never told what it is. He is subjected to ever-more-surreal episodes of harassment, via temptresses Jeanne Moreau, Romy Schneider and Elsa Martinelli, and Welles' blustery "Advocate." The disorienting production design blends modern architecture and ancient urban remains, combining Brutalist buildings in Zagreb, Croatia, and the deserted Gare d'Orsay train station (later Musée d'Orsay) in Paris to remarkable effect. DIR/SCR Orson Welles, from the novel by Franz Kafka; PROD Alexander Salkind. France/Italy/West Germany, 1962, b&w, 118 min. NOT RATED



Courtesy of Everett Collection



Courtesy of Sony Pictures Repertory

15th Anniversary! GATTACA

Andrew Niccol's sleek neo-noir thriller depicts a "not-too-distant future" in which genetic engineering determines social rank. Ethan Hawke is a lowly genetic "in-valid," due to his natural-born status. Seeking to improve his lot in life, he swaps identities with embittered "valid" Jude Law and gets his dream job at Gattaca Aerospace Corporation, where he begins a romance with co-worker Uma Thurman. But a murder investigation at the company threatens to expose him as an imposter — or worse. The company headquarters is the Frank Lloyd Wright-designed Marin County Civic Center which also figured prominently in George Lucas' THX 1138. DIR/SCR Andrew Niccol; PROD Danny DeVito, Michael Shamberg, Stacey Sher. US, 1997, color, 106 min. RATED PG-13

THX 1138

George Lucas' bold first feature, set in a 25th century dystopia beneath the earth's surface, received a complete digital restoration in 2004. Robert Duvall plays the title role, a human who inadvertently defies anti-sex laws by falling in love with his roommate after she tampers with his government-administered medication. Shades of Fritz Lang's METROPOLIS, George Orwell's "1984" and Aldous Huxley's "Brave New World" resonate throughout. DIR/SCR George Lucas; SCR Walter Murch; PROD Larry Sturhahn. US, 1971, color, 88 min. RATED R



Courtesy of Everett Collection

LOGAN'S RUN

Michael Anderson's cult classic introduces a hedonistic domed city where residents devote themselves to the pursuit of pleasure, but must pay a high price at age 30, when they are terminated in a public ritual of "renewal." Fear of this fate leads two individuals to become "runners" as they search for answers beyond the domed city's walls — where they find a vine-covered Washington, DC. Shot in Texas, many iconic locations are featured, including the now-demolished Apparel Mart at Dallas Market Center (built in 1964) and Philip Johnson's Fort Worth Water Gardens. DIR Michael Anderson; SCR David Zelag Goodman, from the novel by William F. Nolan and George Clayton Johnson; PROD Saul David. US, 1976, color, 119 min. RATED PG

Two epic screen adaptations of William Shakespeare by celebrated Ukrainian filmmaker Grigori Kozintsev, both featuring stunning black-and-white CinemaScope cinematography and original scores by Dmitri Shostakovich!



Courtesy of BFI

HAMLET [Гамлет] (1964)

Sun, Feb 19, 1:15; Tue, Feb 21, 6:45

Grigori Kozintsev's renowned adaptation of "Hamlet" features striking black-and-white CinemaScope photography, evocative location shooting in the medieval Estonian village of Keila-Joa, a distinctive score by Dmitri Shostakovich and Innokenti Smoktunovsky as the melancholy Dane, praised by no less than Laurence Olivier the definitive screen performance of the Prince of Denmark. "A spectacle...a large, mobile, realistic rendering of the melodramatic action of the play that depends entirely for its impact upon its striking scenery, the physical sweep of its performance and the grand effects that the camera achieves." — New York Times. DIR/SCR Grigori Kozintsev, from Boris Pasternak's translation of the play by William Shakespeare. USSR, 1964, b&w, 140 min. In Russian with English subtitles. NOT RATED

"This is perhaps the best film based on Shakespeare. It brings the ancient Kingdom of Denmark face to face with the real world in characterizing Hamlet as sincerely motivated and revolted by injustice, crime and tyranny. 'Into this State, where everyone swims with the stream, there comes a person who is against all of this.' (Kozintsev)"

— Georges Sadoul, "Dictionary of Films"

KING LEAR [Король Лир] (1971)

Sun, Feb 26, 3:00, 8:00

"A commanding title performance by Estonian actor Jüri Järvet, some striking landscape imagery and Dmitri Shostakovich's anguished score help make for a spirited adaptation." — BBC. "Tone and text are interwoven with an artist's eye and a poet's ear...a strong contender for the greatest adaptation of Shakespeare's greatest play." — Film4, "Like Kurosawa's THRONE OF BLOOD and Kozintsev's own HAMLET, this LEAR moves into the physical landscape of its poetry and abandons huge swaths of verse for its physicalization of the text. Järvet is an unforgettable Lear, a small frightened skull with burning eyes, urgent, impulsive movements — but always fear." — Take One. DIR/SCR Grigori Kozintsev, from Boris Pasternak's translation of the play by William Shakespeare. USSR, 1971, b&w, 139 min. In Russian with English subtitles. NOT RATED

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Screenings take place at AFI Silver Theatre on Wednesdays and begin at 6:30. For students with valid ID, discount tickets are only \$6.

All Montgomery College screenings are denoted in the films' individual listings within these pages.

THE AFRICAN QUEEN

February 8

LAST TANGO IN PARIS

February 22

HAPPY TOGETHER

March 7

THE QUIET MAN

March 21

THE BRIDE WORE BLACK

April 4

TALK CINEMA

talkcinema.com 1.800.551.9221

SPRING 2012 DATES:

February 5
February 19
March 4
March 18
April 1
April 15
May 6

TALK CINEMA DC exclusively at AFI SILVER – SUBSCRIBE NOW!

Talk Cinema's Sunday morning sneak preview film series offers a unique selection of films independently curated by film critic Harlan Jacobson, a 30-year industry veteran. Talk Cinema previews independent and foreign films before their theatrical releases, and each screening is followed by a discussion led by a film scholar, critic or filmmaker. The exciting part is never knowing what you're going to see until you get to the theater!

2012 ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL



Once again, AFI Silver is proud to host screenings in this year's Environmental Film Festival in the Nation's Capital.

The festival runs March 13-25. Film screenings taking place at AFI Silver are listed in light green on the calendar on page 15. Visit AFI.com/Silver for film descriptions and to purchase advance tickets.

For a complete schedule of films showing in the Environmental Film Festival, visit: dcenvironmentalfilmfest.org.

Copies of the festival catalog will be available at AFI Silver in early March.

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Repertory Program

JANUARY

JANUARY 26 - APRIL 12

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!

FEBRUARY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				26  "Three Superstars in Berlin" 7:30	27	28  JOFFREY: MAVERICKS OF AMERICAN DANCE 1:30
29	30  Best of INPUT: VILLAGE WITHOUT WOMEN 5:15	31	1  "Three Superstars in Berlin" 7:30	2	3  DAVID COPPERFIELD (1935) 5:10  THE AWFUL TRUTH 7:45  THEY LIVE BY NIGHT 9:45	4  COVER GIRL 11:00 a.m.  A TALE OF TWO CITIES (1935) 1:10  THE AWFUL TRUTH 3:45  THEY LIVE BY NIGHT 5:45
5  DAVID COPPERFIELD (1935) 11:00 a.m.  THE AWFUL TRUTH 1:45  ANCHORS AWEIGH 3:45  COVER GIRL 6:30	6  ANCHORS AWEIGH 6:00  A TALE OF TWO CITIES (1935) 8:45	7  GREAT EXPECTATIONS (1946) 7:00  COVER GIRL 9:20	8  THE AFRICAN QUEEN (Montgomery College Show) 6:30  THEY LIVE BY NIGHT 9:20	9  OLIVER TWIST (1948) 7:00  THEY LIVE BY NIGHT 9:20	10  SINGIN' IN THE RAIN 5:10  THE AFRICAN QUEEN 7:20  THE LADY EVE 9:30	11  GREAT EXPECTATIONS (1946) 12:15  JUST IMAGINE 2:45  THE LADY EVE 5:20  SINGIN' IN THE RAIN 7:20  IN A LONELY PLACE 9:30
12  OLIVER TWIST (1948) 12:15  THE AFRICAN QUEEN 2:45  SINGIN' IN THE RAIN 5:00  IN A LONELY PLACE 7:10  BORN TO BE BAD 9:10	13  THE LADY EVE 5:15  THE AFRICAN QUEEN 7:15  BORN TO BE BAD 9:25	14  BORN TO BE BAD 5:15  SINGIN' IN THE RAIN 7:15  THE LADY EVE 9:20	15  BORN TO BE BAD 5:15  IN A LONELY PLACE 7:15  THE LADY EVE 9:15	16  THE LADY EVE 5:15  SINGIN' IN THE RAIN 7:15  IN A LONELY PLACE 9:20	17  THE PIRATE 5:10  TWO FOR THE ROAD 7:20  LAST TANGO IN PARIS 9:40	18  THE BEST MAN 11:00 a.m.  THE PIRATE 1:05  THE LUSTY MEN 3:15  ON DANGEROUS GROUND 5:35  TWO FOR THE ROAD 7:30  LAST TANGO IN PARIS 9:45
19  THE PIRATE 11:00 a.m.  HAMLET 1:15  TRANSATLANTIC TUNNEL 4:00  THE LUSTY MEN 6:20  LAST TANGO IN PARIS 8:45	20  THE PIRATE 11:00 a.m.  "Il Trittico" 11:45 a.m.  THINGS TO COME 4:00  THE BEST MAN 6:15  THE LUSTY MEN 8:30	21  THE BEST MAN 4:30  HAMLET 6:45  ON DANGEROUS GROUND 9:30	22  THE BEST MAN 4:30  LAST TANGO IN PARIS (Montgomery College Show) 6:30  ON DANGEROUS GROUND 9:30	23  THE BEST MAN 4:30  NEW ORLEANS RISING 7:00  LAST TANGO IN PARIS 9:10	24  METROPOLIS w/ live accompaniment 7:30	25  TAKE ME OUT TO THE BALLGAME 12:00  THE BLACK PIRATE w/ live accompaniment 2:30  DIRTY DANCING 7:45  BRAZIL 9:45
26  ON THE TOWN 12:45  KING LEAR 3:00, 8:00  JOHNNY GUITAR 5:45	27  TAKE ME OUT TO THE BALLGAME 5:00  ON THE TOWN 7:00  THE PRIVATE FILES OF J. EDGAR HOOVER 9:00	28  ON THE TOWN 4:45  JOHNNY GUITAR 6:45  BRAZIL 9:00	29  TAKE ME OUT TO THE BALLGAME 5:00  DIRTY DANCING 9:30	1  ON THE TOWN 5:00  THE PRIVATE FILES OF J. EDGAR HOOVER 7:00  BRAZIL 9:15	2  REBEL WITHOUT A CAUSE 4:40  "Tribute to the Nicholas Brothers" with Bruce Goldstein 7:00  HAPPY TOGETHER 9:20	3  SUMMER STOCK 11:00 a.m.  THE PIRATE 1:20  AN AMERICAN IN PARIS 4:30  REBEL WITHOUT A CAUSE 7:00  HAPPY TOGETHER 9:20
4  HOT BLOOD 11:00 a.m.  PLAY TIME 1:00  THE NOTEBOOK 4:00  AN AMERICAN IN PARIS 6:30  HAPPY TOGETHER 9:00	5  THE NOTEBOOK 5:05  SUMMER STOCK 7:30  HAPPY TOGETHER 9:40	6  SUMMER STOCK 5:05  AN AMERICAN IN PARIS 7:20  HOT BLOOD 9:35	7  HAPPY TOGETHER (Montgomery College Show) 6:30  REBEL WITHOUT A CAUSE 9:10	8 	9	10  IT'S ALWAYS FAIR WEATHER 11:00 a.m.  THE TRIAL 1:00  BRIGADOON 3:00
New African Films Festival March 8–13 – See AFI.com/Silver for info						
11  "Le Corsaire" (LIVE) 11:00 a.m.  BRIGADOON 11:00 a.m.  IT'S ALWAYS FAIR WEATHER 3:00	12  BRIGADOON 5:10	13  "La Boheme" (LIVE) 3:00  IT'S ALWAYS FAIR WEATHER 5:10	14  BRIGADOON 5:10  "Le Corsaire" (LIVE) 7:30	15  IT'S ALWAYS FAIR WEATHER 5:10  KNOCK ON ANY DOOR 7:20  ATTACK THE BLOCK 9:30	16  BIGGER THAN LIFE 5:10  THE QUIET MAN 7:10  ATTACK THE BLOCK 9:45	17  "La Boheme" (LIVE) 11:00 a.m.  THE LAST DOGS OF WINTER 1:00  THE QUIET MAN 3:00  BIGGER THAN LIFE 5:40  THE TSUNAMI AND THE CHERRY BLOSSOM 7:45  GATTACA 9:45
New African Films Festival March 8–13 – See AFI.com/Silver for info						
18  THX 1138 1:00  WASTE LAND 3:00  THE QUIET MAN 5:15  BLINDSIGHT 7:45  GATTACA 9:45	19  BIGGER THAN LIFE 5:10  LES GIRLS 7:10  THX 1138 9:30	20  BIGGER THAN LIFE 5:10  LES GIRLS 7:10  ATTACK THE BLOCK 9:30	21  THE QUIET MAN (Montgomery College Show) 6:30  KNOCK ON ANY DOOR 9:30	22  "Romeo and Juliet" (LIVE) 3:30  BIGGER THAN LIFE 7:00  ATTACK THE BLOCK 9:00	23  "An Evening with Animator Bill Plympton" 7:00  LAND OF OBLIVION 9:00	24  HELLO, DOLLY! 12:30  WIND ACROSS THE EVERGLADES 3:30  COUNTDOWN TO ZERO 5:30  THE HUNTER 7:30  METROPOLITAN 9:40
25  "Romeo and Juliet" (LIVE) 12:00  THE SAVAGE INNOCENTS 3:30  DEVIL'S PLAYGROUND 5:45  BARCELONA 7:30  THE LAST DAYS OF DISCO 9:30	26  METROPOLITAN 7:00  BARCELONA 9:05	27  WIND ACROSS THE EVERGLADES 7:00  BARCELONA 9:00	28  THE SAVAGE INNOCENTS 7:00  THE LAST DAYS OF DISCO 9:15	29  METROPOLITAN 7:00  THE LAST DAYS OF DISCO 9:05	30  XANADU 10:30	31  THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY (1947) 11:00 a.m.  THE TRUE STORY OF JESSE JAMES w/ THE HIGH GREEN WALL 12:30  LOGAN'S RUN 3:00  PARTY GIRL 5:30  BEST WORST MOVIE w/ TROLL 2 7:45
1  THE PICKWICK PAPERS (1952) 11:00 a.m.  BITTER VICTORY 1:00  XANADU 3:00  THE YOUNG GIRLS OF ROCHEFORT 5:00  THE TRUE STORY OF JESSE JAMES w/ THE HIGH GREEN WALL 7:20  LOGAN'S RUN 9:45	2  THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY (1947) 4:45  BITTER VICTORY 7:00  THE PICKWICK PAPERS (1952) 9:05	3  THE YOUNG GIRLS OF ROCHEFORT 4:30  PARTY GIRL 7:00  THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY (1947) 9:05	4  THE PICKWICK PAPERS 4:20  THE BRIDE WORE BLACK (Montgomery College Show) 6:30  LOGAN'S RUN 9:15	5  THE YOUNG GIRLS OF ROCHEFORT 4:30, 7:00  LOGAN'S RUN 9:20	6  EASTER PARADE 4:45  WE CAN'T GO HOME AGAIN w/ DON'T EXPECT TOO MUCH 7:00	7  A TALE OF TWO CITIES (1958) 11:00 a.m.  EASTER PARADE 12:00, 7:30  THE BRIDE WORE BLACK 2:10, 9:45  55 DAYS AT PEKING 4:20
8  A TALE OF TWO CITIES (1958) 11:00 a.m.  EASTER PARADE 12:45  KING OF KINGS 3:00  55 DAYS AT PEKING 6:30  THE BRIDE WORE BLACK 9:40	9  EASTER PARADE 4:45  A TALE OF TWO CITIES (1958) 7:00  THE BRIDE WORE BLACK 9:20	10  55 DAYS AT PEKING 7:00	11  WE CAN'T GO HOME AGAIN w/ DON'T EXPECT TOO MUCH 7:00	12  KING OF KINGS 7:00	<div> <div>COLOR KEY</div> <div>  Screen Valentines  Gene Kelly Centennial Retrospective  The Films of Nicholas Ray  Charles Dickens in the Cinema </div> <div>  The Films of Whit Stillman  Special Engagements  Things to Come: The City Imagined on Film  2012 Environmental Film Festival </div> </div> <div>  Facebook.com/AFISilverTheatre  @AFISilver </div> <div>  Youtube.com/AFISilverTheatre  Foursquare.com/AFISilver </div>	

Special Engagements



More Opera on the Big Screen!

"Three Superstars in Berlin"

Tickets \$20

Thu, Jan 26, 7:30;

Wed, Feb 1, 7:30

Three of the biggest names in opera come together for a once-in-a-lifetime performance. Opera superstar Anna Netrebko returns to Berlin's Waldbühne, one of the world's most impressive open stages. Against this stunning backdrop, she is joined by her husband, baritone Erwin Schrott, and star tenor Jonas Kaufmann in a program that includes famous duets from Leonard Bernstein's "West Side Story," George Gershwin's "Porgy and Bess" and Giacomo Puccini's "Manon Lescaut" as well as popular tango duets and arias from Wolfgang Amadeus Mozart (Leporello's aria from "Don Giovanni") and excerpts from Charles Gounod's "Faust." Marco Armiliato conducts the Prague Philharmonic Orchestra. Program approximately 135 min.

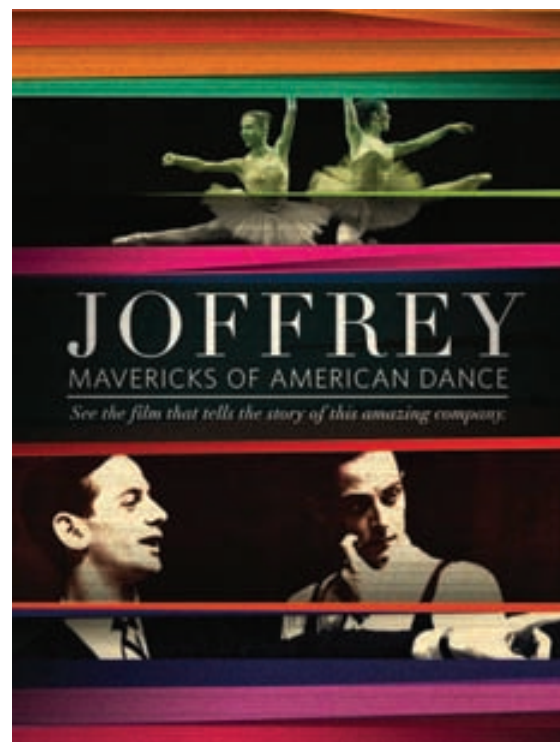


JOFFREY: MAVERICKS OF AMERICAN DANCE

Sat, Jan 28, 1:30

The first film to chronicle the legendary Joffrey Ballet Company, JOFFREY: MAVERICKS OF AMERICAN DANCE, premieres at the Dance on Camera Festival, January 27-28, at New York's Lincoln Center, with live simulcast through Emerging Pictures' Ballet in Cinema series. The feature-length documentary takes a look at this ground-breaking cultural treasure, known as the first truly American dance company, and chronicles how the Joffrey revolutionized American ballet by daringly combining modern dance with traditional ballet technique, and setting it to pop and rock music scores. Directed by Bob Hercules (A GOOD MAN), narrated by Mandy Patinkin. DIR/SCR/PROD Bob Hercules. US, 2011, color, 90 min. NOT RATED

Intro and Q&A LIVE from Lincoln Center!



OPERA in CINEMA



Landmark opera productions from classic to modern, starring some of today's greatest voices from the most venerable opera houses across Europe. Tickets \$20.



"Cendrillon"

Mon, Jan 16, 10:00 a.m.

"Il Trittico"

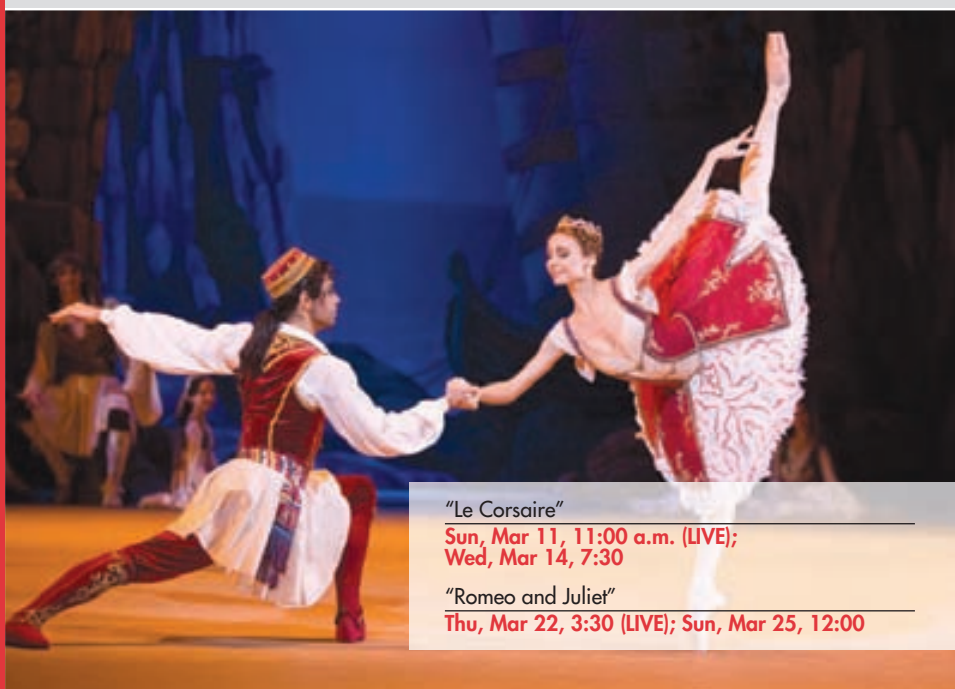
Mon, Feb 20, 11:45 a.m.

"La Boheme"

Tue, Mar 13, 3:00 (LIVE); Sat, Mar 17, 11:00 a.m.

BALLET in CINEMA

Filmed performances of live ballets from Europe's top companies, including the Bolshoi Ballet, Paris Opera Ballet and the Royal Ballet. Tickets \$15.



"Le Corsaire"

Sun, Mar 11, 11:00 a.m. (LIVE);
Wed, Mar 14, 7:30

"Romeo and Juliet"

Thu, Mar 22, 3:30 (LIVE); Sun, Mar 25, 12:00