

ISSUE 56

# AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER  
APRIL 13 - JUNE 28, 2012



*40<sup>th</sup>* AFI LIFE ACHIEVEMENT AWARD  
**SHIRLEY MACLAINE**

- ★ Jack Nicholson ★ Peter Falk
- ★ Raj Kapoor ★ Studio Ghibli
- ★ Monty Python ★ PATTON in 70mm

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# SILENT CINEMA SHOWCASE



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• \$7 Children (12 and under)

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On the cover: A TRIP TO THE MOON,  
© Lobster Films /Groupama  
Gan / Technicolor

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

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2  Daily Listings: 301.495.6700

AFI Life Achievement Award: Shirley MacLaine

April 22–June 11



Courtesy of Everett Collection

“Shirley MacLaine is a powerhouse of personality that has illuminated screens large and small across six decades. From ingénue to screen legend, Shirley has entertained a global audience through song, dance, laughter and tears, and her career as writer, director and producer is even further evidence of her passion for the art form and her seemingly boundless talents. There is only one Shirley MacLaine, and it is AFI’s honor to present her with its 40th Life Achievement Award.” — Sir Howard Stringer, Chair of AFI’s Board of Trustees

SOME CAME RUNNING

Disolute ex-GI Frank Sinatra, once a promising novelist but now a bitter alcoholic, returns to his hometown with floozy Shirley MacLaine in tow. There, Sinatra meets and falls hard for art teacher Martha Hyer, but he just can’t quit the allure of the seedier side of life, drinking and gambling with Dean Martin, and in MacLaine’s stubborn devotion, he sees the possibility of redemption. Vincente Minnelli’s complex, critical-minded drama of postwar America was based on the novel by James Jones (“From Here to Eternity,” “The Thin Red Line”); William Daniels’ CinemaScope photography and Elmer Bernstein’s pounding score lend great atmosphere. DIR Vincente Minnelli; SCR John Patrick, Arthur Sheekman, after the novel by James Jones; PROD Sol C. Siegel. US, 1958, color, 137 min. NOT RATED

THE CHILDREN’S HOUR

“She found the lie with the ounce of truth.” Shirley MacLaine and Audrey Hepburn, two headmistresses at a private girls’ school, are plagued by allegations of an “unnatural” relationship made by a malicious youngster, the daughter of a prominent family in the town. Director William Wyler previously filmed Lillian Hellman’s play in 1936 as THESE THREE with Miriam Hopkins, Merle Oberon and Joel McCrea, revised into a heterosexual love triangle by scripiter Hellman herself, but returned to the source material to make this 1961 adaptation, now from a script by Hitchcock collaborator John Michael Hayes (REAR WINDOW, TO CATCH A THIEF). DIR/PROD William Wyler; SCR John Michael Hayes, after the play by Lillian Hellman. US, 1961, b&w, 107 min. NOT RATED

THE TROUBLE WITH HARRY

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 director Alfred Hitchcock. The wonderfully wry cast includes Edmund Gwenn as a retired sea captain, Mildred Natwick as the spinster who is sweet on him, John Forsythe as a boho painter and LEAVE IT TO BEAVER’s Jerry Mathers as MacLaine’s young son. DIR/PROD Alfred Hitchcock; SCR John Michael Hayes, based on the novel by Jack Trevor Story. US, 1955, color, 99 min. NOT RATED

THE APARTMENT

Jack Lemmon and Shirley MacLaine, in career-making performances, lead an outstanding cast in one of the screen’s most poignant comedies, a workplace romance of uncommon sophistication. Motivated by vague promises of promotion, lowly insurance clerk Lemmon lets his bosses use his apartment for their late-night assignations. When he falls for elevator operator MacLaine, ex(ish)-girlfriend of boss Fred MacMurray, the moral dilemmas begin to mount. Ten Oscar nominations and five wins, including Best Picture, Director and Screenplay for writer/director/producer Billy Wilder. DIR/SCR/PROD Billy Wilder; SCR I. A. L. Diamond. US, 1960, b&w, 125 min. NOT RATED

BEING THERE

“I like to watch.” Peter Sellers is a simple-minded gardener who has lived his entire life on an estate in an isolated corner of Washington, DC. When the estate owner dies, Sellers is forced out into the world for the first time. A chance meeting with society doyenne Shirley MacLaine (he is hit by her car) introduces Sellers to a crowd of Washington movers and shakers, people who, though rich and powerful, are hungry for wisdom, and take his simplicity and homespun pronouncements for profound philosophy. Sellers earned an Oscar nomination for Best Actor, and Melvyn Douglas won Best Supporting Actor for his turn as MacLaine’s powerbroker husband. DIR Hal Ashby; SCR Jerzy Kosinski, after his novel; PROD Andrew Braunsberg. US, 1979, color, 130 min. RATED PG

THE TURNING POINT

The road not taken gets a going over when Shirley MacLaine, who left a promising ballet career to get married and start a family, meets her former colleague Anne Bancroft, who sacrificed everything to become the company’s prima ballerina. But Bancroft’s star is now fading, just as MacLaine’s talented daughter Leslie Browne joins the company. Eleven Oscar nominations — including Best Picture, Director and Screenplay, plus nods for MacLaine and Bancroft in the Best Actress category, and Browne and Mikhail Baryshnikov for supporting roles — but no wins, tying THE COLOR PURPLE as Oscar’s most unrewarded honoree. DIR/PROD Herbert Ross; SCR/PROD Arthur Laurents. US, 1977, color, 119 min. RATED PG

SWEET CHARITY

Bob Fosse’s clever transposition of Fellini’s NIGHTS OF CABIRIA to New York City featured wife Gwen Verdon in the Broadway original, big shoes ably filled by Shirley MacLaine in the screen version. Unfortunately, while the stage version was a hit, the film — though excellent — was a box-office disaster, one of several during the late 1960s that put Hollywood studios off musicals for decades. Fosse’s inventive choreography and showmanship shine in the numbers “Big Spender” and “Rich Man’s Frug.” Despite its commercial plight, the film earned three Oscar nominations: Best Art Direction, Costume Design and Score by Cy Coleman and Dorothy Fields. DIR Bob Fosse; SCR Peter Stone, based on the musical by Neil Simon and NIGHTS OF CABIRIA by Federico Fellini, Ennio Flaiano, Tullio Pinelli; PROD Robert Arthur. US, 1969, color, 149 min. RATED G

TWO MULES FOR SISTER SARA

In 1860s Mexico, during the Juarista resistance to the forces of Emperor Maximilian, mercenary Clint Eastwood rescues nun Shirley MacLaine from a spot of bother involving three ill-intentioned thugs, only to then be persuaded into helping her get revenge on the Mexican Army. Eastwood mentor and frequent collaborator Don Siegel directs a script by former blacklistee Albert Maltz, from a story by Western great Budd Boetticher that recalls the made-for-each-other bickering of THE AFRICAN QUEEN and the sexual tension of HEAVEN KNOWS, MR. ALLISON, with cinematography by the great Gabriel Figueroa and a score by Ennio Morricone. DIR Don Siegel; SCR Albert Maltz; PROD Carroll Case, Martin Rackin. US/Mexico, 1970, color, 116 min. RATED PG

TERMS OF ENDEARMENT

James L. Brooks’ adaptation of Larry McMurtry’s humorous and heartbreaking novel exults in the ups and down of life and love as experienced by Shirley MacLaine and her daughter Debra Winger. Winger marries Jeff Daniels, a likable English professor who has a wandering eye; MacLaine hasn’t dated since her husband died, but despite strong misgivings, begins a relationship with neighbor Jack Nicholson, a retired astronaut and inveterate womanizer. This film established the template for Brooks’ blend of high-styled comedy and dramatic pathos. Eleven Oscar nominations, with wins for Best Picture, Director, Adapted Screenplay, Actress (“I really deserve this.” — MacLaine) and Supporting Actor (Nicholson). DIR/SCR/PROD James L. Brooks; SCR based on the novel by Larry McMurtry. US, 1983, color, 132 min. RATED PG

ARTISTS AND MODELS

The first Dean Martin and Jerry Lewis film to be directed by animator-turned-director Frank Tashlin, whose dynamic visual flair, pop cultural smarts and spoofy sensibility made him by far the duo’s best collaborator. Down on their luck, artist Martin and writer Lewis try their hand in the comic book industry, inspired by their new neighbor Dorothy Malone’s success with “The Bat Lady” comic — fanboy Lewis’ favorite — a character Malone’s best friend Shirley MacLaine models for her. Martin falls for Malone and MacLaine falls for Lewis, but the delusional Lewis is really in love with The Bat Lady. DIR/SCR Frank Tashlin; SCR Herbert Baker, Hal Kanter, Don McGuire; PROD Hal B. Wallis. US, 1955, color, 109 min. NOT RATED

GAMBIT

Cockney cat burglar Michael Caine enlists the aid of Hong Kong hoover Shirley MacLaine to distract wealthy art collector Herbert Lom long enough for Caine to swipe a priceless objet d’art. Director Ronald Neame’s frothy caper earned three Oscar nominations for its exquisite art direction, costumes and sound. A remake comes out later this year starring Colin Firth, Cameron Diaz and Alan Rickman, from a script by the Coen brothers. DIR Ronald Neame; SCR Jack Davies, Alvin Sargent; PROD Léo L. Fuchs. US, 1966, color, 109 min. NOT RATED

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Jack Lemmon and Shirley MacLaine, in career-making performances, lead an outstanding cast in one of the screen’s most poignant comedies, a workplace romance of uncommon sophistication. Motivated by vague promises of promotion, lowly insurance clerk Lemmon lets his bosses use his apartment for their late-night assignations. When he falls for elevator operator MacLaine, ex(ish)-girlfriend of boss Fred MacMurray, the moral dilemmas begin to mount. Ten Oscar nominations and five wins, including Best Picture, Director and Screenplay for writer/director/producer Billy Wilder. DIR/SCR/PROD Billy Wilder; SCR I. A. L. Diamond. US, 1960, b&w, 125 min. NOT RATED

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8 Tickets & Full Schedule at [AFI.com/Silver](http://AFI.com/Silver)  3



Jack Nicholson: A Retrospective

April 13–June 27



Jack Nicholson’s film career spans some 50 years, an impressive feat by any standard, but more so considering the now lionized actor spent the better part of the 1960s working as a struggling bit player in low-budget films, only to become an overnight success thanks to his scene-stealing brilliance in the surprise hit EASY RIDER. On the strength of this performance he established himself as the antihero star in some of the most provocative — and enduring — films of the 1970s, then a major box-office draw throughout the 1980s, and has held his place in the Hollywood firmament and the public’s imagination ever since. Along the way, Nicholson has racked up 12 Oscar nominations, with wins for ONE FLEW OVER THE CUCKOO’S NEST, TERMS OF ENDEARMENT and AS GOOD AS IT GETS, and he received the AFI Life Achievement Award in 1994 at age 57, at the time the youngest recipient of AFI’s highest honor for cinematic achievement (since bested by honoree Tom Hanks in 2002). Nicholson will turn 75 on April 22, a unique vantage point from which to look back and survey his remarkable career.

🟡 AFI Member passes will be accepted at all films in the Jack Nicholson series

Schedule

THE DEPARTED
Fri, Apr 13, 8:45; Sun, Apr 15, 3:20
AS GOOD AS IT GETS
Sat, Apr 14, 12:00; Tue, Apr 17, 5:00; Thu, Apr 19, 4:20
THE SHOOTING
Sun, Apr 15, 1:30; Tue, Apr 17, 7:45
RIDE THE WHIRLWIND
Mon, Apr 16, 9:20; Thu, Apr 19, 7:00
EASY RIDER
Fri, Apr 20, 7:00; Mon, Apr 23, 9:00; Wed, Apr, 25, 9:00
CORMAN’S WORLD
Sat, Apr 21, 9:30; Sun, Apr 22, 1:30
PSYCH-OUT
Sun, Apr 22, 9:15; Tue, Apr 24, 9:30
FIVE EASY PIECES
Fri, Apr 27, 7:20; Sat, Apr 28, 7:05; Tue, May 1, 9:15; Thu, May 3, 9:15
THE KING OF MARVIN GARDENS
Fri, Apr 27, 9:30; Tue, May 1, 7:00; Wed, May 2, 9:20
CARNAL KNOWLEDGE
Sat, Apr 28, 9:15; Mon, Apr 30, 9:30; Thu, May 3, 7:00
THE LAST DETAIL
Fri, May 4, 9:30; Sat, May 5, 9:45; Sun, May 6, 5:45; Mon, May 7, 7:00
DRIVE, HE SAID
Sat, May 5, 5:00; Sun, May 6, 1:00; Mon, May 7, 9:10
ONE FLEW OVER THE CUCKOO’S NEST
Sat, May 5, 7:00; Sun, May 6, 3:00
THE PASSENGER
Sat, May 12, 10:00; Mon, May 14, 9:15; Tue, May 15, 9:15; Thu, May 17, 9:50

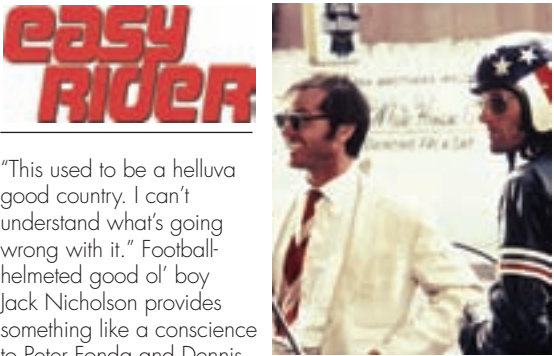
**THE DEPARTED**  
Boston mob boss Jack Nicholson has groomed Southie kid Matt Damon since childhood to go to school, graduate from the police academy, get on the Special Investigations Unit and from there work as a well-placed mole for Nicholson. But Nicholson’s trusted young protégé Leonardo DiCaprio has followed a parallel route, from police academy to deep undercover placement working for the mob. Who will uncover whom first? Martin Scorsese’s reworking of Hong Kong hit INFERNAL AFFAIRS became his biggest commercial and critical success, winning Oscars for Best Picture, Director, Adopted Screenplay and Editing. DIR Martin Scorsese; SCR William Monahan, based on INFERNAL AFFAIRS by Alan Mak and Felix Chong; PROD Brad Grey, Graham King, Brad Pitt. US/Hong Kong, 2006, color, 151 min. RATED R

CHINATOWN
Fri, May 18, 7:45, 10:20; Sat, May 19, 7:00; Sun, May 20, 6:30; Tue, May 22, 9:10
THE MISSOURI BREAKS
Sat, May 26, 1:40; Tue, May 29, 6:30
GOIN’ SOUTH
Sun, May 27, 7:00; Mon, May 28, 9:30; Wed, May 30, 9:10
PRIZZI’S HONOR
Mon, Jun 4, 6:45; Wed, Jun 6, 9:30
THE POSTMAN ALWAYS RINGS TWICE
Mon, Jun 4, 9:15; Tue, Jun 5, 7:00; Thu, Jun 7, 9:45
THE BORDER
Tue, Jun 5, 9:30; Wed, Jun 6, 7:00
THE SHINING
Fri, Jun 8, 7:00; Sat, Jun 9, 10:20; Sun, Jun 10, 8:00; Mon, Jun 11, 9:00
TERMS OF ENDEARMENT
Sun, Jun 10, 3:00; Mon, Jun 11, 6:30
A FEW GOOD MEN
Thu, Jun 14, 9:00; Sun, Jun 17, 3:25
BROADCAST NEWS
Fri, Jun 15, 4:20; Sat, Jun 16, 6:30
IRONWEED
Sat, Jun 16, 3:40; Sun, Jun 17, 6:10
THE CROSSING GUARD
Tue, Jun 26, 7:00; Wed, Jun 27, 9:30
THE PLEDGE
Tue, Jun 26, 9:15; Wed, Jun 27, 7:00

**15th Anniversary!**  
**AS GOOD AS IT GETS**  
Obsessive-compulsive curmudgeon Jack Nicholson makes enemies everywhere he goes and seems to like it that way. But Nicholson finally learns some much-needed lessons in love and friendship courtesy of his gay artist neighbor Greg Kinnear (and his little dog) and single mom waitress Helen Hunt (and her little boy). James L. Brooks and Mark Andrus’ witty and wisecracking script lent effervescence to the melodramatic scenario, becoming the Oscar juggernaut of 1997, with seven nominations and acting wins for Nicholson and Hunt. DIR/SCR/PROD James L. Brooks; SCR Mark Andrus; PROD Bridget Johnson, Kristi Zea. US, 1997, color, 139 min. RATED PG-13

**THE SHOOTING**  
Directed by cult auteur Monte Hellman and scripted by FIVE EASY PIECES’ Carole Eastman, this inventive, existential Western was little seen until Jack Nicholson’s post-EASY RIDER stardom led to its rediscovery. Bounty hunter-turned-struggling miner VWarren Oates accepts a tracking job for mysterious Millie Perkins and her dead-eyed companion Nicholson. But out on the trail, events turn ever more bizarre. Hellman and Nicholson shot this film and RIDE IN THE WHIRLWIND back-to-back for executive producer Roger Corman. “Roger wanted some good tomahawk numbers with plenty of ketchup, but Monte and I were into these films on another level.” — Jack Nicholson. DIR/PROD Monte Hellman; SCR Carole Eastman; PROD Jack Nicholson. US, 1966, color, 82 min. RATED PG

**RIDE IN THE WHIRLWIND**  
Road-weary from their cattle drive, a trio of ranch hands uneasily shares a mountain shelter with a gang of stage robbers on the run after a job. When a bloody-minded posse descends, outlaw and civilian alike are exterminated in the deadly ambush, leaving cowpokes Jack Nicholson and Cameron Mitchell as the only survivors. Mistaken for outlaws, the two are pursued across the Badlands by the revenge-bent posse. Scripted by Nicholson, the plot was largely borrowed from Vittorio de Seta’s 1961 BANDITS OF ORGOSOLO, a film Nicholson and director Monte Hellman both admired, swapping the Sardinian countryside for the American West. DIR/PROD Monte Hellman; SCR/PROD Jack Nicholson; PROD Roger Corman. US, 1965, color, 82 min. RATED PG



“This used to be a helluva good country. I can’t understand what’s going wrong with it.” Football-helmeted good ol’ boy Jack Nicholson provides something like a conscience to Peter Fonda and Dennis Hopper’s counterculture outlaw biker tale, the zeitgeisty smash hit that put New Hollywood on the map and made Nicholson a star. Nicholson was considering giving up acting when producer Bert Schneider asked him to replace Rip Torn in his pals Fonda and Hopper’s low-budget biker movie. Laszlo Kovacs’ adventurous cinematography and the Steppenwolf/The Byrds/Jimi Hendrix-heavy soundtrack set the tone, for both the film and an era. DIR/SCR Dennis Hopper; SCR/PROD Peter Fonda; SCR Terry Southern. US, 1969, color, 94 min. RATED R

**PSYCH-OUT**  
Richard Rush’s psychedelic melodrama was conceived in the spirit of flower power propaganda, but the Summer of Love was over by the time shooting commenced in 1968, necessitating a script overhaul with more cautionary overtones. Deaf-mute teen runaway Susan Strasburg hits San Francisco’s Haight-Ashbury neighborhood in search of her troubled brother; there she meets charismatic Dean Stockwell and cool, career-first rocker Jack Nicholson. “There are rumbles, drug hallucination scenes, deaths. It’s a lot of fun. This is the best of all the biker and drug films that AIP [Films] produced during the era.” — Danny Peary, “Guide for the Film Fanatic.” DIR Richard Rush; SCR E. Hunter Willett, Betty Ulius; PROD Dick Clark. US, 1968, color, 101 min. NOT RATED



**CORMAN’S WORLD: EXPLOITS OF A HOLLYWOOD REBEL**  
Many of Jack Nicholson’s early roles were for low-budget legend Roger Corman, including THE LITTLE SHOP OF HORRORS, THE RAVEN, THE TERROR, THE ST. VALENTINE’S DAY MASSACRE and (as scriptwriter) THE TRIP. Nicholson’s candid and moving interviews are a highlight in this entertaining documentary chronicling Corman’s prolific, inventive and unfailingly budget-conscious career. In addition to Nicholson, Corman nurtured the early careers of Peter Fonda, Bruce Dern, Sylvester Stallone, Martin Scorsese, Jonathan Demme, John Sayles, Ron Howard, James Cameron and more, all of whom are generous in their praise of their former mentor. DIR/SCR/PROD Alex Stapleton; SCR Gregory Locklear; PROD Mickey Barold, Stone Douglass, Izabela Frank, Jeff Frey. US, 2011, color, 95 min. RATED R

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

**40th Anniversary!**  
**THE KING OF MARVIN GARDENS**  
Jack Nicholson gives one of his most intense performances as the host of a late-night radio call-in show in Philadelphia, a shy introvert who only comes to life when spinning tales on the mic. Nicholson couldn’t be more different from his fun-loving, high-living brother Bruce Dern, who’s in over his head with racketeer Scatman Crothers. Receiving an urgent call from Dern in Atlantic City, Nicholson heads up the Jersey shore, first to bail out his brother, then, along with Dern’s girlfriend Ellen Burstyn, to dream and scheme about how they can hit it big. DIR/PROD Bob Rafelson; SCR Jacob Brackman. US, 1972, color, 103 min. RATED R

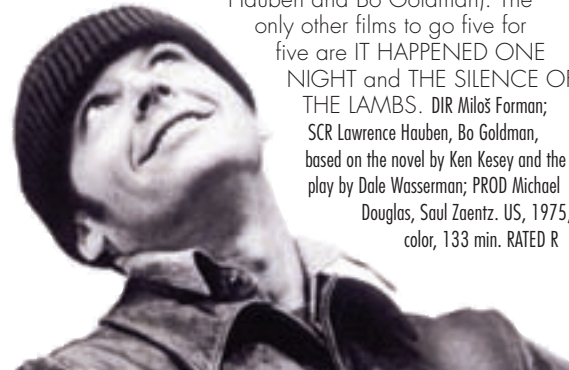
**CARNAL KNOWLEDGE**  
As college roommates, sexist Jack Nicholson and shy Art Garfunkel share their neuroses, fantasies and the same girlfriend; as the years pass, the two deal with marriage, affairs and their mutual inability to reconcile love and sex. A devastating look at relationship dysfunction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

**THE LAST DETAIL**  
Jack Nicholson won Best Actor at the 1974 Cannes Film Festival for his portrayal of Billy ‘Bad-Ass’ Buddusky, a Navy lifer with both an anti-authoritarian streak and a need for structure — a sardonic, sarcastic walking contradiction. Tasked with transporting court-martialed sailor Randy Quaid from Virginia to the brig in New Hampshire, Nicholson and his partner opt to take the scenic route, careening through a succession of misadventures at bars, brothels, hotels and motels along the way. Hal Ashby provided understated, sensitive direction; Robert Towne earned an Oscar nomination for his foul-mouthed and scabrously funny screenplay. DIR Hal Ashby; SCR Robert Towne, after the novel by Darryl Ponicsan; PROD Gerald Ayres. US, 1973, color, 104 min. RATED R

**DRIVE, HE SAID**  
Jack Nicholson’s controversial directorial debut, about campus politics and personal discovery at a liberal arts school, has been too-little seen since its release. Basketball star William Tepper begins to question things in his life including the authority of his coach Bruce Dern, his admiration for jaded professor Robert Towne and whether to act on his feelings for Towne’s wife Karen Black. Tepper’s awakening plays out in parallel to the spiraling descent of his roommate, a campus radical facing expulsion and the draft. “One of the brave, authentic, disturbing films about what went down on campuses in America in the 1960s.” — Nicholson biographer Patrick McGilligan. DIR/SCR/PROD Jack Nicholson; SCR Jeremy Lerner, based on his novel; PROD Steve Blauner. US, 1971, color, 95 min. RATED R



**#33 on AFI’s 100 Years...100 Movies**  
**ONE FLEW OVER THE CUCKOO’S NEST**  
Jack Nicholson made his rogue/antihero reputation with the role of Randle P. McMurphy, who rallies his fellow psychiatric ward inmates against the authoritarianism of Louise Fletcher’s Nurse Ratched (#5 on AFI’s 100 Years...100 Heroes and Villains list!). Only the second movie to win all five major Academy Awards: Best Picture, Director (Miloš Forman), Actor and Actress for Nicholson and Fletcher and Screenplay (Lawrence Hauben and Bo Goldman). The only other films to go five for five are IT HAPPENED ONE NIGHT and THE SILENCE OF THE LAMBS. DIR Miloš Forman; SCR Lawrence Hauben, Bo Goldman, based on the novel by Ken Kesey and the play by Dale Wasserman; PROD Michael Douglas, Saul Zaentz. US, 1975, color, 133 min. RATED R



**THE PASSENGER**  
Michelangelo Antonioni’s third and final film for MGM is his most puzzling, a fitting end to the European auteur’s now-unthinkable experiment of working within the Hollywood studio system. Journalist Jack Nicholson is covering a conflict in North Africa. When he discovers the dead body of an acquaintance who resembled him, he assumes the dead man’s identity to explore his life — which turns out to be a dangerous one. Nicholson soon finds himself pursued by gunrunners and involved with a mysterious French student (LAST TANGO IN PARIS’ Maria Schneider) on an adventure from the Algerian desert to London, Munich, Barcelona and back again. DIR/SCR Michelangelo Antonioni; SCR Mark Peploe, Peter Wollen; PROD Carlo Ponti. Italy/France/Spain, 1975, color, 126 min. RATED PG-13



**#16 on AFI’s 100 Years...100 Thrills**  
**CHINATOWN**  
“Forget it Jake, it’s Chinatown.” Roman Polanski’s landmark neo-noir combined mastery of the genre’s conventions with a 1970s sensibility, even more paranoid and doom-bent than that of the classic era. Investigating the suspicious death of the Los Angeles water commissioner, private eye Jack Nicholson becomes drawn into a mystery that somehow involves both the countryside’s struggling citrus farmers and the city’s elite, including John Huston and his elegant daughter Faye Dunaway. Eleven Oscar nominations, the sole win for Robert Towne’s screenplay, based on events surrounding the “water war” between LA and the Owens Valley. DIR Roman Polanski; SCR Robert Towne; PROD Robert Evans. US, 1974, color, 130 min. RATED R

**THE MISSOURI BREAKS**  
What should have been an epic pairing of two generation-defining stars, Marlon Brando and Jack Nicholson, in America’s most myth-imbuwed genre, the Western, instead devolved into a troubled shoot, with dueling egos and business concerns undermining the best intentions of screenwriter Thomas McGuane and director Arthur Penn. Nonetheless, this larkish tale of ranchers, rustlers and a most irregular regulator hired by one to eliminate the other has its charms, including the striking beauty of Montana’s Big Sky country and Nicholson’s game performance as an enterprising outlaw locked in a battle of wits with a mad lawman (Brando). DIR Arthur Penn; SCR Thomas McGuane; PROD Elliott Kastner, Robert M. Sherman. US, 1976, color, 126 min. RATED PG





**GOIN’ SOUTH**  
Condemned horse thief Jack Nicholson gets an eleventh-hour reprieve, un-noosed and let down from the gallows on the condition he marry sympathetic spinster Mary Steenburgen and stay on the straight and narrow. “Droll, sweet-tempered and lackadaisical, it’s a shaggy-dog story with Nicholson playing the shaggy dog. It turns Western conventions on their heads not out of satirical anger but simply to charm the pants off the audience. And aided by the sumptuous photography of Nestor Almendros (DAYS OF HEAVEN) and Nicholson’s delightfully cantankerous performance, it very nearly succeeds.” — David Ansen, Newsweek. DIR Jack Nicholson; SCR John Herman Shaner, Al Ramrus, Charles Shyer, Alan Mandel; PROD Harry Gittes, Harold Schneider. US, 1978, color, 105 min. RATED PG

**PRIZZI’S HONOR**  
Amour fou makes strange bedfellows with omertà in John Huston’s blackly comic mafia romance. It’s love at first sight when Brooklyn hit-man Jack Nicholson spots Californian Kathleen Turner at a family wedding. Encouraged to follow his bliss by ex-fiancée Anjelica Huston, Nicholson flies off to the west coast to pitch woo. But back east there’s trouble in the family. Eight Oscar nominations, with Anjelica Huston winning for Best Supporting Actress. DIR John Huston; SCR Janet Roach, Richard Condon, based on his novel; PROD John Foreman. US, 1985, color, 130 min. RATED R

**THE POSTMAN ALWAYS RINGS TWICE**  
Jack Nicholson had once hoped to do an update on James M. Cain’s hard-boiled classic (first incarnated on screen in 1946 with John Garfield and Lana Turner), starting alongside his then-girlfriend Michelle Phillips and with Hal Ashby directing. A decade later, the revived project would be directed by old pal Bob Rafelson working from a faithful adaptation by first-time screenwriter David Mamet, with Jessica Lange starring opposite Nicholson. Steamy, sensual, obsessive and self-destructive, this ’80s neo-noir represents a unique take on the tropes of the genre. DIR/PROD Bob Rafelson; SCR David Mamet; PROD Charles Mulvehill. US/West Germany, 1981, color, 122 min. RATED R

**30th Anniversary!**  
**THE BORDER**  
“I wanna feel good about something sometime.” Texas border patrolman Jack Nicholson’s spirits sag at the futility of his job, rounding up illegals for deportation while their exploitative employers skate free. When he discovers that his boss Warren Oates and partner Harvey Keitel are working both sides of the system, he ultimately resolves to do something about it. Nicholson gives a terrific performance in the strong, silent type mode for director Tony Richardson. THE DEER HUNTER’s Deric Washburn originated the screenplay, with THE WILD BUNCH’s Walon Green making several key contributions; the apt, evocative music is by Ry Cooder. DIR Tony Richardson; SCR David Freeman, Walon Green, Deric Washburn; PROD Edgar Bronfman, Jr. US, 1982, color, 108 min. RATED R

**25th Anniversary!**  
**IRONWEED**  
In Depression-era Albany, New York, drunkard Jack Nicholson returns after twenty years of running from the guilt and shame of a family tragedy. He spends most of his time drinking with fellow luses Meryl Streep and Tom Waits, and avoiding reuniting with his estranged wife Carroll Baker. Brazilian Héctor Babenco (PIXOTE, KISS OF THE SPIDER WOMAN) proved an inspired choice to direct the film of William Kennedy’s Pulitzer Prize-winning novel, adapted for the screen by Kennedy himself. Oscar nominations for both Nicholson and Streep. DIR Héctor Babenco; SCR William Kennedy, based on his novel; PROD Keith Barish, Marcia Nasatir. US, 1987, color, 143 min. RATED R

**THE CROSSING GUARD**  
Bitter alcoholic Jack Nicholson has waited six years for the release from prison of David Morse, the drunk driver who killed his daughter, planning to murder Morse for revenge and perhaps earn the admiration of ex-wife Anjelica Huston. Writer/director Sean Penn’s tough-minded, morally complex drama coaxes impressive performances from its entire cast, but none more than Nicholson — fiery, fierce, desperate and pained. DIR/SCR/PROD Sean Penn; PROD David Hamburger. US, 1995, color, 111 min. RATED R

**THE PLEDGE**  
Retired cop Jack Nicholson can’t let go of a case from his final days on the force, the rape and murder of a young girl. Continuing to investigate it in his retirement, he buys a gas station strategically located between the various crime scenes as a lookout. But is the daughter of his new girlfriend Robin Wright the bait? Director Sean Penn imbues this gripping detective story with a lyrical meditation on the meaning and motives of a quest, and the place where hard work and dedication spill over into obsession. The outstanding cast includes Aaron Eckhart, Sam Shepard, Mickey Rourke, Benicio Del Toro, Helen Mirren, Vanessa Redgrave and Harry Dean Stanton. DIR/PROD Sean Penn; SCR Jerzy Kromolowski, Mary Olson-Kromolowski, based on the book by Friedrich Dürrenmatt; PROD Michael Fitzgerald, Elie Samaha. US, 2001, color, 124 min. RATED R



April 13–June 9

With the recent Oscar success of THE ARTIST (silent) and HUGO (not silent, but an homage to a silent film pioneer), silent cinema hasn’t had it this good since the glory years of the late 1920s. This spring, get acquainted with the unique art of silent filmmaking, as well as the dedicated and talented modern musicians who bring these films to life with their inventive accompaniment.

Schedule

HUGO
Fri, Apr 13, 4:30; Sun, Apr 15, 11:00 a.m.
THE EXTRAORDINARY VOYAGE w/ A TRIP TO THE MOON
Fri, Apr 13, 7:00; Sat, Apr 14, 5:15
SUNRISE
Sat, Apr 21, 5:00
THE GENERAL
Fri, May 4, 7:30
SPEEDY
Sat, May 5, 2:00
THE LITTLE PRINCESS
Sat, May 19, 1:30
PETER PAN
Sun, May 20, 4:15
“Masters of Silent Comedy: Chaplin, Keaton, and Lloyd”
Sun, Jun 3, 1:30
THE WIND
Sat, Jun 9, 3:00

**THE EXTRAORDINARY VOYAGE**  
**[Le voyage extraordinaire]**  
With the success of Martin Scorsese’s HUGO, the fantastic film pioneer Georges Méliès (1861-1938; portrayed by Ben Kingsley in HUGO) is once again a household name. Serge Bromberg (INFERNO) and Eric Lange document the effort to restore Méliès’ most famous film, A TRIP TO THE MOON, working with a hand-tinted color nitrate print discovered in 1993. Interviews with filmmakers Costa-Gavras, Jean-Pierre Jeunet, Michel Gondry and Michel Hazanavicius reveal Méliès’ enduring influence, with charming excerpts from Tom Hanks’ FROM THE EARTH TO THE MOON paying homage to Méliès’ vision of space travel. DIR Serge Bromberg, Eric Lange. France, 2011, color, 60 min. Digital presentation. NOT RATED

**Followed by:**  
**A TRIP TO THE MOON [Le voyage dans la lune]**  
Georges Méliès’s most famous and iconic work, painstakingly restored and featuring a new score by the French duo Air. “The gorgeous restoration of his [Méliès’] masterpiece A TRIP TO THE MOON that was shown at the Cannes and Telluride film festivals was surely a cinematic highlight of the year, maybe the century.” — A. O. Scott, The New York Times. DIR/SCR/PROD Georges Méliès. France, 1902, color/b&w, 14 min. Silent. Digital presentation. NOT RATED

🎟️ AFI Member passes will be accepted



**#18 on AFI's 100 Years...100 Laughs**  
**THE GENERAL**  
**Live musical accompaniment by Alloy Orchestra**  
**Tickets \$20/\$15 AFI Members/\$10 kids 12 and under**  
When the Civil War breaks out, railroad engineer Buster Keaton tries to join the Confederate army to make his fiancée proud. Deeming his profession a valuable Southern asset, the army rejects him — and so does she. But after Union spies steal his beloved locomotive (and his girl along with it) Keaton springs into daring action. Keaton’s deadpan drollery, pitch-perfect comedic timing and his incredible physical talent and bravery make this one of the greatest silent-era comedies. Alloy Orchestra has commissioned a stunning new 35mm print, derived from the original camera negative in the Rohauer Collection. DIR/SCR/PROD Buster Keaton; DIR/SCR Clyde Bruckman; PROD Joseph M. Schenck. US, 1927, b&w, 75 min. Silent with live accompaniment. NOT RATED

No passes accepted.

**SPEEDY**  
**Live musical accompaniment by Alloy Orchestra**  
**Tickets \$15/\$12 AFI Members/\$10 kids 12 and under**  
SPEEDY is Harold Lloyd’s last silent film, and certainly one of his best. See why Lloyd was more popular than even Charlie Chaplin and Buster Keaton at the end of the silent era. This fast-paced dramatic comedy, shot on the streets of New York City (look for a cameo by Yankee legend Babe Ruth!), explores the theme of modernization, pitting the last horse-drawn trolley in the city against the evil forces of the transit monopoly. DIR Ted Wilde; SCR John Grey, Lex Neal, Howard Rogers; PROD Harold Lloyd. US, 1928, b&w, 85 min. Silent with live accompaniment. NOT RATED

No passes accepted.



**“Masters of Silent Comedy: Chaplin, Keaton and Lloyd”**  
**Live musical accompaniment by the Peacherine Ragtime Orchestra**  
**Tickets \$15/\$12 AFI Members/\$10 kids 12 and under**  
Relive the thrilling era of silent comedy with this trio of shorts by three of the masters — Charlie Chaplin, Buster Keaton and Harold Lloyd — featuring live musical accompaniment from the Peacherine Ragtime Orchestra, the nation’s only collegiate ragtime orchestra!

**COPS**  
Buster Keaton tries to get back on the good side of the LAPD after mistakenly throwing a bomb into their parade in this Kafkaesque comedy short. DIR/SCR Buster Keaton, Edward F. Cline; PROD Joseph M. Schenck. US, 1922, b&w, 18 min. Silent with live accompaniment. NOT RATED

**NEVER WEAKEN**  
Harold Lloyd tackles harrowing skyscrapers and love in this thrilling, stunt-filled classic. DIR Fred C. Newmeyer; SCR/PROD Hal Roach; SCR Sam Taylor, H. M. Walker. US, 1921, b&w, 19 min. Silent with live accompaniment. NOT RATED

**SHOULDER ARMS**  
Enlisted during the First World War, Charlie Chaplin dreams of becoming a war hero who goes behind enemy lines disguised as a tree trunk in this 1918 gem, being performed for the first time since its release with the original cue sheet. DIR/SCR/PROD Charles Chaplin. US, 1918, b&w, 46 min. Silent with live accompaniment. Digital presentation. NOT RATED

No passes accepted.

**HUGO**  
Martin Scorsese’s adaptation of Brian Selznick’s beloved novel follows an orphan boy in 1930s Paris, Hugo Cabret (Asa Butterfield), who hides from sight in the attic recesses of a train station. Intrigued by the gizmos on offer in the station’s toy store, Hugo gets caught stealing by the store’s curmudgeonly proprietor, Monsieur Georges (Ben Kingsley), and is in danger of being sent to the orphanage. But an amazing turn of events instead sets Hugo to solving a mystery that connects him with his father and Georges with his past. Eleven Oscar nominations and five wins. DIR/PROD Martin Scorsese; SCR John Logan, based on the book “The Invention of Hugo Cabret” by Brian Selznick; PROD Graham King, Tim Headington, Johnny Depp. US, 2011, color, 126 min. RATED PG 🍷

**SUNRISE: A SONG OF TWO HUMANS**  
**Live musical accompaniment by Andrew Simpson**  
**Tickets \$13/\$11 AFI Members**  
F. W. Murnau’s moving and poetic film was his first in Hollywood after tremendous success in Germany with FAUST, THE LAST LAUGH and NOSFERATU. A woman from the city (Margaret Livingston) beguiles a man from the country (George O’Brien), tempting him to kill his devoted wife (Janet Gaynor) in order to be with her; returning to his senses, he is reconciled with his wife. Given an Academy Award as the most “Unique and Artistic Production” in the inaugural edition of the ceremony, plus Best Actress for Gaynor and Best Cinematography, it appears on many lists of the greatest films of all time. DIR F. W. Murnau; SCR Carl Mayer, from the short story “Trip to Tilsen” by Hermann Sudermann; PROD William Fox. US, 1927, b&w, 94 min. Silent with live accompaniment. NOT RATED

No passes accepted.



THE LITTLE PRINCESS (1917)

**Live musical accompaniment by harpist Leslie McMichael**  
“America’s Sweetheart” Mary Pickford stars in this early adaptation of Frances Hodgson Burnett’s classic tale, from a script by prolific screenwriter Frances Marion. Strong-willed Sara Crewe (Pickford) struggles to fit in at her new boarding school with its cruel headmistress, sent there while her beloved father has gone off to war. ZaSu Pitts stars as her best friend, Becky. DIR Marshall Neilan; SCR Frances Marion, based on the novel “A Little Princess” by Frances Hodgson Burnett; PROD Mary Pickford. US, 1917, b&w, 62 min. Silent with live accompaniment. NOT RATED 🍷

PETER PAN (1924)

**Live musical accompaniment by harpist Leslie McMichael**  
Decades before Mary Martin became synonymous with the role of Peter Pan, J. M. Barrie’s play was the subject of a lavish Paramount production, a major hit in 1924. Long thought lost, the film was recently rediscovered and fully restored from original nitrate materials, with authentic color tints. Teenager Betty Bronson stars as Peter Pan, the boy who refuses to grow up, and charms Wendy Darling and her brothers to fly with him to Never-Never Land. There, they struggle to rescue the Lost Boys from Captain Hook (Ernest Torrence, Buster Keaton’s father in STEAMBOAT BILL, JR.) and his pirates, encountering the fairy Tinker Bell (Virginia Browne Faire), a man-eating crocodile and a group of valiant Indians (led by Anna May Wong as Tiger Lily). Inventive special effects by Roy Pomeroy and fine photography by James Wong Howe. DIR/PROD Herbert Brenon; SCR Willis Goldbeck, based on the play by J. M. Barrie. US, 1924, color-tinted, 105 min. Silent with live accompaniment. NOT RATED 🍷



THE WIND

**Live musical accompaniment: World premiere of original score by Andrew Simpson for chamber ensemble and chorus, featuring the Cantate Chamber Singers**  
**Tickets \$15/\$12 AFI Members**  
Best remembered for his lead performance in Ingmar Bergman’s WILD STRAWBERRIES, Swedish director Victor Sjöström was one of silent cinema’s greatest filmmakers. THE WIND is the best of several excellent films he made during his sojourn in Hollywood, as “Victor Seastrom.” Lillian Gish gives a haunting performance as a Southern belle from Virginia living with family in the West Texas desert, where the harsh wind never stops blowing, shifting the sands and threatening to erase those brave or foolish enough to live there. Gish must choose between two suitors, courtly Lars Hanson and roughhewn Montagu Love, whose dueling attentions unleash surprising depths of passion from within her. DIR Victor Sjöström; SCR Frances Marion, from the novel by Dorothy Scarborough. US, 1928, b&w, 75 min. Silent with live accompaniment. NOT RATED  
No passes accepted.



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Peter Falk (1927–2011) leaves a lasting acting legacy defined on the one hand by his iconic role of police detective Frank Columbo from the influential and long-running TV series bearing his name, and on the other by a diversity of scene-stealing character roles in movies, including colorful criminals and ne’er-do-wells (MURDER, INC., POCKETFUL OF MIRACLES, THE GREAT RACE, THE BRINK’S JOB); males in mid-life and marital crisis in the films of his friend John Cassavetes (HUSBANDS and A WOMAN UNDER THE INFLUENCE, and opposite Cassavetes in Elaine May’s shambolic and rollicking MIKEY AND NICKY); cutting up with Alan Arkin in the anarchically comic THE IN-LAWS; as the kindly grandfather in THE PRINCESS BRIDE; and as an angelic version of himself in Wim Wenders’ WINGS OF DESIRE. Falk’s magnetic presence, gravelly voiced charm and winning personality are on display in this wide-ranging retrospective of his best films.

🍷 AFI Member passes will be accepted at all films in the Peter Falk series

MURDER, INC.

Peter Falk earned an Oscar nomination for his performance as Abe Reles, the Brooklyn mob hitman who turned informer. Co-directed by Burt Balaban and Stuart Rosenberg (COOL HAND LUKE), this gritty true crime tale features a bevy of great character actors in supporting roles, including Vincent Gardenia, Sylvia Miles, Seymour Cassel, Henry Morgan and jazz great Sarah Vaughan. Shot in striking black-and-white CinemaScope. DIR/PROD Burt Balaban; DIR Stuart Rosenberg; SCR Irve Tunick, Mel Barr, based on the book by Burton Turkus and Sid Feder. US, 1960, b&w, 103 min. NOT RATED



Courtesy of Twentieth Century Fox

MURDER, INC.
Sun, Apr 22, 4:45; Mon, Apr 23, 6:45
THE GREAT RACE
Sat, Apr 28, 1:15; Sun, Apr 29, 1:30
POCKETFUL OF MIRACLES
Sun, Apr 29, 4:45
HUSBANDS
Sat, May 19, 9:45; Sun, May 20, 9:05; Mon, May 21, 9:05; Wed, May 23, 6:45
WINGS OF DESIRE
Fri, May 25, 9:40; Sat, May 26, 10:00; Sun, May 27, 9:15; Tue, May 29, 9:00
A WOMAN UNDER THE INFLUENCE
Sat, Jun 2, 3:00; Thu, Jun 7, 6:45
MIKEY AND NICKY
Fri, Jun 8, 9:45; Sun, Jun 10, 5:40; Thu, Jun 14, 6:45
THE BRINK’S JOB
Tue, Jun 12, 7:00; Sat, Jun 16, 11:00 a.m.; Sun, Jun 17, 9:00
THE IN-LAWS
Wed, Jun 13, 7:00; Fri, Jun 15, 2:15
THE PRINCESS BRIDE
Fri, Jun 15, 9:30; Sat, Jun 16, 11:10 a.m., 9:30; Sun, Jun 17, 1:20



Courtesy of Warner Bros.

THE GREAT RACE

**New 35mm Print!**  
**THE GREAT RACE**  
“Let’s see The Great Leslie try that!” Blake Edwards’ delightfully daffy, slapstick-filled adventure spectacular is a must-see on the big screen. It’s the dawn of the 20th century, a brave new world of machines and technological marvels, with riches and fame for those who dare to master them. Mustache-twirling Professor Fate (Jack Lemmon) challenges rival adventurer/inventor The Great Leslie (Tony Curtis) to a round-the-world automobile race. Lemmon is at his comedic best, as is Peter Falk as Fate’s put-upon henchman. Natalie Wood crashes the party as a late entry into the car race, who quickly becomes the prize in another kind of contest between the rivals. DIR/SCR Blake Edwards; SCR Arthur A. Ross; PROD Martin Jurow. US, 1965, color, 160 min. NOT RATED

POCKETFUL OF MIRACLES

This was Frank Capra’s final film, a 1961 remake of his 1933 classic LADY FOR A DAY. Bette Davis is a boozy, good-hearted street peddler (‘Apple Annie’), and Glenn Ford the gangster who dotes on her. When Davis’ long-lost daughter Ann-Margret (in her screen debut) prepares to return to New York after convent school in Europe, the neighborhood’s Runyonesque riff-raff pulls together to help Davis preserve the hoax she’s perpetrated for years in correspondence with her daughter: that she’s actually a well-to-do dowager. Peter Falk, in an Oscar-nominated performance, steals every scene he’s in as Ford’s wisecracking bodyguard. DIR/PROD Frank Capra; SCR Hal Kanter, Harry Tugend, based on a story by Damon Runyon. US, 1961, color, 136 min. NOT RATED

HUSBANDS

Following the death of their close friend, a trio of men just entering middle age — Ben Gazzara, Peter Falk and John Cassavetes — quit their Long Island suburban lives (and wives) for a trip to London and an extended round of debauchery. “By turns ribald, witty, cruel and moving, HUSBANDS leaves the audience to find answers to the questions it raises about responsibility, marriage and mortality... Some critics think HUSBANDS the richest of Cassavetes’ films.” — John Wakeman, “World Film Directors, Volume Two.” DIR/SCR John Cassavetes; PROD Al Ruban. US, 1970, color, 131 min. NOT RATED



HUSBANDS

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25th Anniversary!  
WINGS OF DESIRE [Der Himmel über Berlin]

After an eternity of looking after mortal beings, observing their lives, their loves, their passions and pains, intrigued angel Bruno Ganz decides to join them, crossing over to live life as they do. He discovers love with circus acrobat Solveig Dommartin, and in the person of “Der Filmstar,” Peter Falk, something like an old friend. Wim Wenders’ elegant, moody and profoundly moving film was “Dedicated to all the former angels, but especially to Yasujiro, François and Andrej,” a reference to fellow filmmakers Yasujiro Ozu, François Truffaut and Andrei Tarkovsky. DIR/SCR/ PROD Wim Wenders; SCR Peter Handke, Richard Reitinger; PROD Anatole Dauman. West Germany/France, 1987, b&w/color, 128 min. RATED PG-13



Courtesy of Janus Films

A WOMAN UNDER THE INFLUENCE

On the verge of madness, Gena Rowlands struggles to maintain her relationship as wife to civil engineer Peter Falk and mother to their three children. Director John Cassavetes’ most searing, emotionally raw film features a legendary performance by his real-life wife Rowlands, with Falk extremely good as her long-suffering, temperamental and frustrated husband. “In WOMAN, love costs, love demands, but its cost and demands are almost welcome as proof that profound love exists. These are people willing, quite literally, to go to hell for each other.” — Tony Safford, Sundance Film Festival. DIR/SCR John Cassavetes; PROD Sam Shaw. US, 1974, color, 155 min. RATED R



A WOMAN UNDER THE INFLUENCE

MIKEY AND NICKY

The saga behind the making of this film is legendary: 1 million feet of film were shot to get spontaneous raw drama; 18 months in the editing room; writer/director Elaine May and star Peter Falk purloined the footage to keep it from prying studio execs. After a botched release, May’s preferred version (the one being shown) saw the light of day a decade later. John Cassavetes is a small-time hood with a contract on his head; Falk is his long-suffering best friend; and Ned Beatty is a most persistent hit man. Featuring cameos by legendary acting teachers Sanford Meisner and William Hickey playing mob bosses. DIR/SCR Elaine May; PROD Michael Hausman. US, 1976, color, 119 min. RATED R

THE BRINK’S JOB

William Friedkin’s lovingly detailed and drolly humorous heist film, based on a true story from 1950s Boston, earned an Oscar nomination for Dean Tavoularis’ exquisite set design and art direction. Peter Falk stars as a small-time crook who, after pulling a heist he feels should have gotten better coverage in the press, sets his sights on a big-time score. A raft of great character actors rounds out Falk’s gang, including Warren Oates, Paul Sorvino, Peter Boyle, Allen Garfield and Gena Rowlands as his wife. Sheldon Leonard steals the show as a barking-mad J. Edgar Hoover, who suspects the job was pulled by a gang of Communists. DIR William Friedkin; SCR Walon Green, after the book “Big Stick-Up at Brink’s” by Noel Behn; PROD Ralph B. Serpe. US, 1978, color, 104 min. RATED PG



THE BRINK’S JOB



Courtesy of Warner Bros.

THE IN-LAWS

Mild-mannered dentist Alan Arkin doesn’t know what to make of future in-law Peter Falk, the father of his daughter’s fiancé and allegedly a CIA operative — or is he just a delusional braggart? Somehow, Arkin finds himself embroiled in Falk’s Latin American-set intrigue before having satisfactorily answered that question. This extremely silly cult classic comedy features an inspired, anarchic performance by Falk, deftly counterpointed by Arkin’s trademark deadpan skepticism. DIR/PROD Arthur Hiller; SCR Andrew Bergman; PROD William Sackheim. US, 1979, color, 103 min. RATED PG



THE PRINCESS BRIDE

Courtesy of MGM

25th Anniversary!  
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 the beautiful Buttercup, in love with farm boy Westley (Cary Elwes) but eventually betrothed to loathsome Prince Humperdinck (Chris Sarandon). When she’s kidnapped by the motley crew of Vizzini the Sicilian (Wallace Shawn), the giant Fezzik (André 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



Castles in the Sky: Miyazaki, Takahata and the Masters of Studio Ghibli

April 13–June 17

This nearly comprehensive retrospective of Japan’s greatest animation studio, Studio Ghibli (often referred to as the Disney of Japan), presents a unique opportunity for audiences to see the masterworks of Hayao Miyazaki, Isao Takahata and others on the big screen. Series made possible by GKIDS.

Castles in the Sky: Miyazaki, Takahata and the Masters of Studio Ghibli is co-presented with the Freer Gallery of Art (www.asia.si.edu), the National Gallery of Art (www.nga.gov) and the Japanese Information Center (www.us.emb-japan.go.jp/jicc). For information on additional screenings taking place at those venues, visit their Web sites.

Films shown at AFI Silver will be English-dubbed versions except where noted.

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

スタジオジブリ作品  
STUDIO GHIBLI

Schedule

MY NEIGHBOR TOTORO
Fri, Apr 13, 2:30; Sat, Apr 14, 11:00 a.m.; Mon, Apr 16, 5:15
NAUSICAÄ OF THE VALLEY OF THE WIND
Sat, Apr 14, 2:45; Mon, Apr 16, 7:00
CASTLE IN THE SKY
Fri, Apr 20, 4:30; Sat, Apr 21, 12:30; Tue, Apr 24, 6:30
MY NEIGHBOR TOTORO—In Japanese with English subtitles
Sat, Apr 21, 3:00; Sun, Apr 22, 11:00 a.m.; Thu, Apr 26, 7:00
KIKI’S DELIVERY SERVICE
Fri, Apr 27, 5:10; Sat, Apr 28, 11:00 a.m.
ONLY YESTERDAY—In Japanese with English subtitles
Sun, Apr 29, 11:05 a.m.; Wed, May 2, 7:00
PORCO ROSSO
Sat, May 5, 11:30 a.m.; Sun, May 6, 11:00 a.m.
POM POKO
Sat, May 12, 11:05 a.m.; Sun, May 13, 11:05 a.m.
WHISPER OF THE HEART
Sat, May 19, 11:05 a.m.; Sun, May 20, 11:05 a.m.; Mon, May 21, 6:45
PRINCESS MONONOKE
Fri, May 25, 4:20; Sat, May 26, 11:00 a.m.; Sun, May 27, 11:00 a.m.; Mon, May 28, 6:45
THE CAT RETURNS
Sat, Jun 2, 11:00 a.m.; Sun, Jun 3, 11:00 a.m.
SPIRITED AWAY
Fri, Jun 8, 4:30; Sat, Jun 9, 12:15, 7:45; Sun, Jun 10, 12:30
MY NEIGHBORS THE YAMADAS—In Japanese with English subtitles
Sat, June 9, 11:00 a.m.; Sun, Jun 10, 11:00 a.m.
HOWL’S MOVING CASTLE
Fri, Jun 15, 7:00; Sat, Jun 16, 1:15; Sun, Jun 17, 11:00 a.m.



© 1988 Nihonki - GND

New 35mm Print!  
MY NEIGHBOR TOTORO [となりのトトロ]

Roger Ebert has called this “one of the five best movies” ever made for children. Two sisters move with their father to a new house in the countryside to be closer to their hospitalized mother. They soon discover that the surrounding forest is home to a family of totoros — giant, magical bunny-like creatures who live in a camphor tree and can only be seen by children. Befriending the totoros, the girls embark on a series of adventures, exploring the forest high and low. Beneath the film’s playfulness and narrative simplicity lie depths of wisdom — as with much of Hayao Miyazaki’s work, at its core this film is about humankind’s relationship to the earth. (Courtesy of IFC Center) Dubbed version featuring voices by Dakota and Elle Fanning. DIR/SCR Hayao Miyazaki; PROD Toru Hara. Japan, 1988, color, 86 min. RATED G

Two versions of MY NEIGHBOR TOTORO are being shown in this series: the original (in Japanese with English subtitles) and the English dubbed version. Consult the Schedule box (left) for details.

New 35mm Print!  
NAUSICAÄ OF THE VALLEY OF THE WIND [風の谷のナウシカ]

Set in a devastated future world decimated by atmospheric poisons and swarming with gigantic insects, this is the story of a young princess, both brave and innocent, whose love for all living things and passionate determination to understand the processes of nature lead her into terrible danger, sacrifice and eventual triumph. Like most Studio Ghibli films, there is neither good nor evil, but conflicting viewpoints, weaknesses and power struggles. This debut film from Hayao Miyazaki is considered by many to be his masterwork — and there are few films, animated or otherwise, of such sweeping scope and grandeur. (Courtesy of IFC Center) Featuring voices by Uma Thurman, Patrick Stewart and Shia LaBeouf. DIR/SCR Hayao Miyazaki; PROD Rick Dempsey, Isao Takahata. Japan, 1984, color, 116 min. RATED PG

New 35mm Print!  
CASTLE IN THE SKY [天空の城ラピュタ]

Fantastic realms, magic, the joy of flight and the palpable love of nature: Studio Ghibli’s inaugural production has all the elements that make Hayao Miyazaki’s films beloved around the world. When a girl mysteriously falls from the sky and directly into his arms, a boy becomes involved in a wild adventure involving a secret floating city, pirates, giant robots and amazing flying contraptions. “A modernistic sci-fi fable with a subtle ecological message.” — Richard Harrington, The Washington Post. Voices by Anna Paquin, James Van Der Beek, Cloris Leachman and Mark Hamill. DIR/SCR Hayao Miyazaki; PROD Isao Takahata. Japan, 1986, color, 124 min. RATED PG

New 35mm Print!  
KIKI’S DELIVERY SERVICE [魔女の宅急便]

A young witch-in-training named Kiki sets out to seek her fortune, aided by her flying broom and her faithful black cat Jiji. Settling in a picturesque seaside village, Kiki takes a job as a delivery girl for a bakery, later starting her own business, a flying-broom-powered delivery service. In a moment of self-doubt, Kiki loses her magic; now she must persevere and innovate using all the power of her imagination and self-reliance. Featuring voices by Kirsten Dunst, Phil Hartman and Janeane Garofalo. DIR/SCR/PROD Hayao Miyazaki; SCR based on the novel by Eiko Kadono. Japan, 1989, color, 102 min. RATED G



© 1989 Eiko Kadono - Nihonki - GND

New 35mm Print!  
ONLY YESTERDAY [おもひでぼろぼろ]

A period piece that beautifully evokes both the 1960s and 1980s, and the quintessential drama of Japanese school-day nostalgia. Realizing she is at a crossroads in her life, bored twentysomething Taeko heads for the countryside. The trip dredges up forgotten childhood memories which unfold in flashback to younger years: the first stirrings of romance, the onset of puberty and the frustrations of math and boys. In lyrical switches between the present and the past, Taeko wonders if she has been true to the dreams of her childhood self. Studio Ghibli is known for its female heroines, but here they delve deeper into the real emotional experiences of girls/women than perhaps any animated film before or since. (Courtesy of IFC Center) DIR/SCR Isao Takahata; PROD Yasuyoshi Tokuma. Japan, 1991, color, 118 min. In Japanese with English subtitles. NOT RATED

New 35mm Print!  
PORCO ROSSO [紅の豚]

The title character of this “enthraling, endearing and mesmerizing piece of animation cinema” (Tom Mes, “The Midnight Eye Guide to New Japanese Film”) is a swashbuckling tough guy aviator who just happens to be a pig. Taking off from his island hideaway, he pilots his bright red plane to do battle with pirates and other evildoers. In this eccentric adventure set in 1920s Italy, Hayao Miyazaki gives free reign to his well-known obsession with airplanes by creating numerous amazing scenes of aerial derring-do. Featuring voices by Michael Keaton and Cary Elwes. DIR/SCR Hayao Miyazaki; PROD Rick Dempsey, Toshio Suzuki. Japan, 1992, color, 94 min. RATED PG

New 35mm Print!  
POM POKO [平成狸合戦ぽんぽこ]

In Japanese folklore, the hills and forests teem with tanuki — mysterious, mischievous raccoon-like creatures with the power to change shape. In POM POKO, a forest-dwelling tanuki community of playful idlers and wily cheats rallies into action to defend their homes from the encroachment of a new housing development. The tanuki use their shape-shifting abilities to play a variety of tricks on the construction workers; in need of stronger tactics, they haunt the building site with a dazzling spook show. Featuring voices by J. K. Simmons and Brian Posehn. DIR/SCR Isao Takahata; SCR Hayao Miyazaki; PROD Ned Lott, Toshio Suzuki, Yasuyoshi Tokuma. Japan, 1994, color, 119 min. RATED PG

New 35mm Print!  
WHISPER OF THE HEART [耳をすませば]

This masterpiece was the first and only full-length feature by Hayao Miyazaki’s protégé Yoshifumi Kondô before his death at age 47. Shizuku spends her summer vacation before high school reading and translating foreign music into Japanese. Perusing the eclectic selection of books she has checked out from the library, she notices the name Seiji before hers on the checkout card of each one. Through a series of curious and magical incidents, she meets and establishes a connection to Seiji — who dreams of becoming a famous violinmaker in Italy, while she aspires to become a writer. As their goals pull them in different directions, the two are determined to remain true to their feelings for one another. (Courtesy of IFC Center) DIR Yoshifumi Kondô; SCR Hayao Miyazaki, based on the comic by Aoi Hiiragi; PROD Ned Lott, Toshio Suzuki. Japan, 1995, color, 111 min. RATED G



© 1997 Nihonki - GND

New 35mm Print!  
PRINCESS MONONOKE [もののけ姫]

This epic fable on ecology and spirituality set a new benchmark in philosophical and artistic sophistication for anime, and catapulted Hayao Miyazaki to international renown. A pack of wolf-gods and their titular warrior princess, a girl they raised from a foundling, defend their forest home from the encroachment of humans and the malefaction of marauding demons. “A landmark feat of Japanese animation from the acknowledged master of the genre.” — Janet Maslin, The New York Times. Featuring voices by Claire Danes, Billy Crudup, Gillian Anderson, Minnie Driver and Billy Bob Thornton. DIR/SCR Hayao Miyazaki; PROD Toshio Suzuki. Japan, 1997, color, 134 min. RATED PG-13

New 35mm Print!  
THE CAT RETURNS [猫の恩返し]

Walking home from school one day, schoolgirl Haru sees a odd-looking cat caught in the middle of the road as a truck speeds towards it. Thinking fast and moving even faster, she dashes into the road and scoops the cat to safety. To her surprise, the cat proceeds to rise up on his two hind feet, dust itself off, and thank her for her bravery. So begins Haru’s strange adventure with the Cat Prince in the secret Kingdom of Cats. Featuring voices by Anne Hathaway, Kristen Bell, Tim Curry and Andy Richter. DIR Hiroyuki Morita; SCR Reiko Yoshida, based on the comic by Aoi Hiiragi; PROD Ned Lott, Toshio Suzuki, Nozomu Takahashi. Japan, 2002, color, 75 min. RATED G



© 2001 Nihonki - GND/JIN

New 35mm Print!  
SPIRITED AWAY [千と千尋の神隠し]

Teeming with mythical beasts and complex characters, Miyazaki’s masterpiece won the Golden Bear at the Berlin Film Festival, the Oscar for Best Animated Feature and remains the highest-grossing film in Japan’s history. While out exploring, a young girl strays from her parents and stumbles into the spirit world, and is conscripted into working in a fabulous bathhouse where all manner of magical creatures come to relax. Now she must work hard and live by her wits to navigate the perils of her weird workplace and find her way home. “An out-and-out charmer. It’s almost impossible to do justice in words either to the visual richness of the movie... or to the character-filled storyline.” — Derek Elley, Variety. DIR/SCR Hayao Miyazaki; PROD Toshio Suzuki. Japan, 2002, color, 125 min. RATED PG

PATTON in 70mm

In 70mm!  
PATTON

Sun, May 27, 1:00; Mon, May 28, 1:00  
George C. Scott’s magnetic, Oscar-winning turn as controversial US General George S. Patton is one of the screen’s great larger-than-life performances, beginning with the famous monologue in front of a screen-filling American flag. Released while the US was mired in the Vietnam conflict, some saw this portrait of an obsessively driven military adventurer (starring the same actor who played General Buck Turgidson in Stanley Kubrick’s DR. STRANGELOVE a few years earlier) as a critique of the military mindset rather than a flag-waver. Said Roger Ebert, “PATTON is not a war film so much as the story of a personality who has found the right role to play.” Winner of seven Oscars, including Best Picture, Director, Actor and Screenplay. DIR Franklin J. Schaffner; SCR Francis Ford Coppola, Edmund H. North, from the books “Patton: Ordeal and Triumph” by Ladislas Farago and “A Soldier’s Story” by Omar N. Bradley; PROD Frank McCarthy. US, 1970, color, 172 min. RATED PG ●



Courtesy of Twentieth Century Fox

New 35mm Print!  
MY NEIGHBORS THE YAMADAS [ホーホケキョとなりの山田くん]

In a break from the frequently mythical storytelling of Studio Ghibli, director Isao Takahata wryly tweaks the everyday activities of family life with his depiction of the irresponsible, slovenly and lazy Yamada family and their unassuming way of life. With cartoon-like characters and visual design unlike anything else in the Ghibli canon, the film is illustrated in a series of rough sketches and outlines, which are then filled with soft colors that evoke watercolor painting. (Courtesy of IFC Center) DIR/SCR Isao Takahata; SCR based on the comic by Hisaichi Ishii; PROD Takashi Shoji, Seichirô Ujiei. Japan, 1999, color, 104 min. In Japanese with English subtitles. RATED PG

HOWL’S MOVING CASTLE [ハウルの動く城]

A teenager named Sophie has her life turned upside-down when she meets a dashing young wizard named Howl and becomes caught up in a magicians’ feud. Although Howl and Sophie have only just met, the jealous Witch of the Waste curses the innocent Sophie and turns her into a 90-year-old woman. Now the prematurely gray and wrinkled youngster must undertake a quest to reverse the curse, climbing aboard Howl’s magical moving castle and traveling to mystical realms. 2006 Oscar Nominee, Best Animated Feature. Featuring voices by Christian Bale, Emily Mortimer, Lauren Bacall, Jean Simmons and Billy Crystal. DIR/SCR Hayao Miyazaki, based on the novel by Diana Wynne Jones; PROD Rick Dempsey, Ned Lott, Toshio Suzuki. Japan, 2004, color, 119 min. RATED PG



Raj Kapoor and the Golden Age of Indian Cinema

May 12-June 28



Courtesy of TIFF Bell Lightbox

Actor, director and mogul Raj Kapoor (1924-1988) was one of the giants of Indian cinema, and is synonymous with the rise of the monolith known as “Bollywood.” Largely unknown in North America — except to millions of fans of South Asian descent — Kapoor is revered not only in India but throughout the former Soviet world, the Middle East and beyond for the films he made during the Golden Age of Indian cinema.

Kapoor began his career as an actor with his father Prithviraj’s famed theatre company and then in small film roles beginning at age 11. Kapoor founded RK Films in 1948 and made his debut as producer, director and star with the hit film AAG, in which he starred for the first time with his onscreen muse Nargis. Deriving his screen persona from the smirk and swagger of Clark Gable, the heightened emotions and showmanship of Gene Kelly and most importantly Charlie Chaplin’s underdog heroism and sense of pathos, Kapoor rapidly became the biggest superstar in Indian cinema. Meanwhile, his stylistic innovations as a director — from the gritty neorealism of his early films, to his introduction of epic-length musical numbers, to the eye-popping Technicolor delirium of his more commercial-minded late period — helped set the template for Bollywood films today.

Raj Kapoor and the Golden Age of Indian Cinema was curated by Noah Cowan, artistic director, TIFF Bell Lightbox, and organized by TIFF, IIFA and RK Films with the support of the Government of Ontario.

This series is co-presented with the Freer Gallery of Art. Films at AFI Silver listed below. For information on screenings taking place at the Freer, visit asia.si.edu.

- AFI Member passes will be accepted at all films in the Raj Kapoor series

Schedule

WHERE THE GANGES FLOWS
Sat, May 12, 3:30
MY NAME IS JOKER
Sun, May 19, 3:00
BOBBY
Sat, May 26, 4:10
STAY AWAKE
Sat, Jun 9, 5:00
YESTERDAY, TODAY AND TOMORROW
Tue, Jun 26, 7:30
GOD, YOUR RIVER IS TAINTED
Thu, Jun 28, 7:30



Courtesy of TIFF Bell Lightbox

“Raj Kapoor’s singular and gargantuan talent subsumes a variety of influences and affinities — Chaplin, Frank Capra, Orson Welles — with even a touch of Russ Meyer apparent in the later work. At times, his oeuvre recalls the work of a 19th-century European literary giant whose sympathy for the underdog, protean activity, inexhaustible energy and penchant for excess earned him fame and a national reputation as early in life as Kapoor. Yes, Raj Kapoor is — to a degree — the Victor Hugo of Indian cinema.”

— Elliott Stein, “Raj Kapoor: The Showman Auteur of Indian Cinema”

New 35mm Print!

WHERE THE GANGES FLOWS [Jis Desh Men Ganga Behti Hai]

Raj Kapoor stars as a bumbling pilgrim to the Ganges who tries to convert a band of brigands into modern-day Robin Hoods. DIR Radhu Karmakar; SCR Arjun Dev Rashik; PROD Raj Kapoor. India, 1960, b&w, 182 min including 15 min intermission. In Hindi with English subtitles. NOT RATED

New 35mm Print!

MY NAME IS JOKER [Mera Naam Joker]

Raj Kapoor’s legendary film maudit, about a mopey, love-obsessed clown and his three pathetically failed love affairs, is a compulsively watchable, astonishing train wreck of a film. DIR/PROD Raj Kapoor; SCR Khwaja Ahmad Abbas. India, 1970, color/b&w, 199 min including 15 min intermission. In English, Hindi and Russian with English subtitles. NOT RATED

New 35mm Print!

BOBBY

Raj Kapoor’s charming paean to youth, starring his son Rishi, follows a young couple who hit the road pursued by a zany horde of bounty-hunting bandits. DIR/PROD Raj Kapoor; SCR Khwaja Ahmad Abbas, V. P. Sathe. India, 1973, color, 168 min. In Hindi with English subtitles. NOT RATED

STAY AWAKE [Jagte Raho]

A Chaplinesque tramp gets more than he bargained for when he wanders into a luxury apartment building in search of a glass of water. DIR/SCR Amit Mitra, Sombhu Mitra; SCR Khwaja Ahmad Abbas; PROD Raj Kapoor. India, 1956, b&w, 137 min. In Hindi and Bengali with English subtitles. Digital presentation. NOT RATED

YESTERDAY, TODAY AND TOMORROW [Kal Aaj Aur Kal]

Three generations of Kapoors — Raj, father Prithviraj and son Randhir, who also directs — take to the screen in this tale of generational conflict. DIR Randhir Kapoor; SCR Virendra Sinha; PROD Raj Kapoor. India, 1971, color, 158 min. In Hindi with English subtitles. Digital presentation. NOT RATED

GOD, YOUR RIVER IS TAINTED [Ram Teri Ganga Maili]

Raj Kapoor’s final and most financially successful film returns to the crusading social-message drama format of his early years, vividly depicting the corruption and mendacity at the heart of Indian society and utilizing the Ganges itself as a guiding metaphor for the country’s decline. DIR Raj Kapoor; SCR V. P. Sathe, K. K. Singh, Jyoti Swaroop, based on a story by Raj Kapoor; PROD Randhir Kapoor. India, 1985, color, 166 min. In Hindi with English subtitles. Digital presentation. NOT RATED

Korean Film Festival DC 2012

April 21-June 13

The eighth edition of this popular annual survey of new films from one of the world’s most dynamic filmmaking regions includes special appearances by Na Hong-jin, the writer/director behind two outstanding action dramas, THE CHASER and THE YELLOW SEA.

This festival is co-presented with the Smithsonian’s Freer Gallery of Art with the generous support of the Korea Foundation. Films at AFI Silver are listed to the right. For information on screenings taking place at the Freer, visit asia.si.edu.

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



SUNNY [써니]

Hailed as “easily Korea’s feel-good film of the year” by Maggie Lee in The Hollywood Reporter, this box-office smash from SCANDAL MAKERS director Kang Hyung-chul is a heartfelt and touching dramedy about a group of female friends reuniting after twenty years. DIR/SCR Kang Hyung-chul; PROD Ahn Byung-Ki. South Korea, 2011, color, 124 min. In Korean with English subtitles. NOT RATED

THE UNJUST [부당거래]

Nicknamed “The Action Kid” in Korea, filmmaker Ryu Seung-wan (CRYING FIST, THE CITY OF VIOLENCE) has delivered the best film of his career with this sprawling tale of corruption in the South Korean criminal justice system. DIR/PROD Ryu Seung-wan; SCR Park Hoon-jung; PROD Kim Yun-ho, Ku Bon-han. South Korea, 2010, color, 119 min. In Korean with English subtitles. NOT RATED



Courtesy of Showbox

MOBY DICK [모비딕]

Captain Ahab’s monomaniacal obsession with the white whale in Herman Melville’s “Moby Dick” serves as a metaphor for a reporter’s determination to uncover a vast conspiracy in this action-filled thriller set amid tension between North and South Korea in 1994. DIR/SCR Park In-jae; SCR Park Shin-gyu. South Korea, 2011, color, 112 min. In Korean with English subtitles. NOT RATED

Schedule

THE YELLOW SEA w/ director Na Hong-jin
Sat, Apr 21, 7:00
THE CHASER w/ director Na Hong-jin
Sat, Apr 21, 10:30
SUNNY
Tue, Apr 24, 9:00; Thu, Apr 26, 9:00
THE UNJUST
Tue, May 22, 6:45; Wed, May 23, 9:20
MOBY DICK
Tue, Jun 12, 9:10; Wed, June 13, 9:10



Courtesy of Fox International

THE YELLOW SEA [황해]

In Person: director Na Hong-jin  
A broke taxi driver in the no-man’s-land between the borders of North Korea, China and Russia agrees to commit a contract murder to get out of his debts, but when his plans go awry, a bloody war erupts between ruthless rival gang bosses. DIR/SCR Na Hong-jin; PROD Han Sung-goo. South Korea, 2010, color, 137 min. In Korean with English subtitles. RATED R

THE CHASER [추격자]

In Person: director Na Hong-jin  
When one of copturned-pimp Jung-ho’s girls goes missing, he thinks it’s a rival moving in on his territory. But the truth turns out to be much more sinister in this inventive and suspenseful thrill ride. DIR/SCR Na Hong-jin; SCR Hong Won-chan, Lee Shin-ho; PROD Choi Moon-su. South Korea, 2008, color, 125 min. In Korean with English subtitles. NOT RATED



Courtesy of IFC Films

Horses in Cinema

May 12-17

In recognition of the 137th running of the Preakness Stakes, taking place just up the road at historic Pimlico Race Course in Baltimore, on May 19, AFI Silver presents some of the best films featuring that noblest of creatures, the horse, including heartwarming family classics and tales of thrilling equine adventure. This series is presented in collaboration with the Maryland Jockey Club, the Maryland Horse Council and the Maryland Horse Industry Board.

Thanks to the Maryland Horse Industry Board for sponsoring the free family kick-off screening of MISTY.

- AFI Member passes will be accepted at all films in the Horses in Cinema series



Courtesy of MGM

Schedule

MISTY - FREE Family Kick-off Screening!
Sat, May 12, 11:00 a.m.
NATIONAL VELVET
Sat, May 12, 1:00
SECRETARIAT
Sat, May 12, 7:00
THE RED PONY
Sun, May 13, 11:00 a.m.; Tue, May 15, 5:10; Thu, May 17, 5:10
THE BLACK STALLION
Sun, May 13, 1:00
THE MAN FROM SNOWY RIVER
Sun, May 13, 3:30
WILD HEARTS CAN'T BE BROKEN
Sun, May 13, 5:45; Mon, May 14, 5:10; Wed, May 16, 5:10
HIDALGO
Sun, May 13, 7:45



Courtesy of Walt Disney Pictures



Repertory Program

APRIL

APRIL 13 - JUNE 28

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!

Facebook.com/AFISilverTheatre @AFISilver Youtube.com/AFISilverTheatre Foursquare.com/AFISilver

- COLOR KEY**
- Shirley MacLaine
  - Jack Nicholson: A Retrospective
  - Silent Cinema Showcase
  - Peter Falk: Remembered
  - Castles in the Sky: Miyazaki, Takahata and the Masters of Studio Ghibli
  - PATTON in 70mm
  - Raj Kapoor and the Golden Age of Indian Cinema
  - Korean Film Festival DC 2012
  - Horses in Cinema
  - Monty Python at the Movies
  - Opera & Ballet in Cinema

Sun	Mon	Tue	Wed	Thu	Fri	Sat
15 HUGO 11:00 a.m. THE SHOOTING 1:30 THE DEPARTED 3:20 AND NOW FOR SOMETHING COMPLETELY DIFFERENT 6:20 MONTY PYTHON'S THE MEANING OF LIFE 8:15	16 MY NEIGHBOR TOTORO 5:15 NAUSICAÄ OF THE VALLEY OF THE WIND 7:00 RIDE IN THE WHIRLWIND 9:20	17 "Rigoletto" (LIVE) 2:30 AS GOOD AS IT GETS 5:00 THE SHOOTING 7:45 MONTY PYTHON'S THE MEANING OF LIFE 9:30	18 AND NOW FOR SOMETHING COMPLETELY DIFFERENT 4:30 MONTGOMERY College Show: MONTY PYTHON AND THE HOLY GRAIL 6:30 MONTY PYTHON'S LIFE OF BRIAN 9:15	19 AS GOOD AS IT GETS 4:20 RIDE IN THE WHIRLWIND 7:00 MONTY PYTHON AND THE HOLY GRAIL 9:00	20 CASTLE IN THE SKY 4:30 EASY RIDER 7:00	21 MY NEIGHBOR TOTORO 11:00 a.m. AS GOOD AS IT GETS 12:00 NAUSICAÄ OF THE VALLEY OF THE WIND 2:45 THE EXTRAORDINARY VOYAGE w/A TRIP TO THE MOON 7:00 THE DEPARTED 8:45 MONTY PYTHON AND THE HOLY GRAIL 12 midnight MONTY PYTHON AND THE HOLY GRAIL 9:00
22 MY NEIGHBOR TOTORO—Japanese w/English subtitles 11:00 a.m. CORMAN'S WORLD 1:30 MURDER, INC. 4:45 ARTISTS AND MODELS 7:00 PSYCH-OUT 9:15	23 MURDER, INC. 6:45 EASY RIDER 9:00	24 CASTLE IN THE SKY 6:30 SUNNY 9:00 PSYCH-OUT 9:30	25 ARTISTS AND MODELS 6:45 EASY RIDER 9:00	26 MY NEIGHBOR TOTORO—Japanese w/English subtitles 7:00 SUNNY 9:00	27 KIKI'S DELIVERY SERVICE 5:10 FIVE EASY PIECES 7:20 THE KING OF MARVIN GARDENS 9:30	28 KIKI'S DELIVERY SERVICE 11:00 a.m. THE GREAT RACE 1:15 SOME CAME RUNNING 4:20 FIVE EASY PIECES 7:05 CARNAL KNOWLEDGE 9:15
29 "The Bright Stream" (LIVE) 11:00 a.m. ONLY YESTERDAY—Japanese w/English subtitles 11:05 a.m. THE GREAT RACE 1:30 POCKETFUL OF MIRACLES 4:45 SOME CAME RUNNING 7:30	30 "The Bright Stream" (encore) 7:00 CARNAL KNOWLEDGE 9:30	1 THE KING OF MARVIN GARDENS 7:00 FIVE EASY PIECES 9:15	2 ONLY YESTERDAY—Japanese w/English subtitles 7:00 THE KING OF MARVIN GARDENS 9:20	3 CARNAL KNOWLEDGE 7:00 FIVE EASY PIECES 9:15	4 THE GENERAL 7:30 THE LAST DETAIL 9:30	5 PORCO ROSSO 11:30 a.m. SPEEDY 2:00 DRIVE, HE SAID 5:00 ONE FLEW OVER THE CUCKOO'S NEST 7:00 THE LAST DETAIL 9:45
6 PORCO ROSSO 11:00 a.m. DRIVE, HE SAID 1:00 ONE FLEW OVER THE CUCKOO'S NEST 3:00 THE LAST DETAIL 5:45	7 THE LAST DETAIL 7:00 DRIVE, HE SAID 9:10	8 The 48 Hour Film Project	9	10	11	12 MISTY 11:00 a.m. - Free! POM POKO 11:05 a.m. NATIONAL VELVET 1:00 WHERE THE GANGES FLOWS 3:30 SECRETARIAT 7:00 THE PASSENGER 10:00
13 THE RED PONY 11:00 a.m. POM POKO 11:05 a.m. THE BLACK STALLION 1:00 THE MAN FROM SNOWY RIVER 3:30 WILD HEARTS CAN'T BE BROKEN 5:45 HIDALGO 7:45	14 WILD HEARTS CAN'T BE BROKEN 5:10 THE CHILDREN'S HOUR 7:00 THE PASSENGER 9:15	15 THE RED PONY 5:10 GAMBIT 7:00 THE PASSENGER 9:15	16 "La Fille Mal Gardée" (LIVE) 2:30 WILD HEARTS CAN'T BE BROKEN 5:10 THE CHILDREN'S HOUR 7:15 GAMBIT 9:30	17 THE RED PONY 5:10 THE APARTMENT 7:30 THE PASSENGER 9:50	18 THE APARTMENT 5:15 CHINATOWN 7:45, 10:20	19 THE APARTMENT 11:00 a.m. WHISPER OF THE HEART 11:05 a.m. DRIVE, HE SAID 5:00 ONE FLEW OVER THE CUCKOO'S NEST 7:00 THE LAST DETAIL 9:45
20 "La Fille Mal Gardée" (encore) 11:00 a.m. WHISPER OF THE HEART 11:05 a.m. THE APARTMENT 1:30 PETER PAN 4:15 CHINATOWN 6:30 HUSBANDS 9:05	21 WHISPER OF THE HEART 6:45 HUSBANDS 9:05	22 THE UNJUST 6:45 CHINATOWN 9:10	23 HUSBANDS 6:45 THE UNJUST 9:20	24 BEST OF THE 48 HOUR FILM PROJECT 7:00, 9:30	25 PRINCESS MONONOKE 4:20 BEING THERE 7:00 WINGS OF DESIRE 9:40	26 PRINCESS MONONOKE 11:00 a.m. THE MISSOURI BREAKS 1:40 BOBBY 4:10 BEING THERE 7:25 WINGS OF DESIRE 10:00
27 PRINCESS MONONOKE 11:00 a.m. PATTON 1:00 BEING THERE 4:30 GOIN' SOUTH 7:00 WINGS OF DESIRE 9:15	28 PATTON 1:00 THE TROUBLE WITH HARRY 4:30 PRINCESS MONONOKE 6:45 GOIN' SOUTH 9:30	29 THE TURNING POINT 4:00 THE MISSOURI BREAKS 6:30 WINGS OF DESIRE 9:00	30 THE TROUBLE WITH HARRY 4:30 THE TURNING POINT 6:45 GOIN' SOUTH 9:10	31 THE TURNING POINT 4:00 THE TROUBLE WITH HARRY 6:45 BEING THERE 9:00	1 SWEET CHARITY 4:30	2 THE CAT RETURNS 11:00 a.m. TWO MULES FOR SISTER SARA 12:30 A WOMAN UNDER THE INFLUENCE 3:00
3 THE CAT RETURNS 11:00 a.m. "Masters of Silent Comedy: Chaplin, Keaton and Lloyd" 1:30 SWEET CHARITY 3:30	4 TWO MULES FOR SISTER SARA 4:20 PRIZZI'S HONOR 6:45 THE POSTMAN ALWAYS RINGS TWICE 9:15	5 SWEET CHARITY 4:20 THE POSTMAN ALWAYS RINGS TWICE 7:00 THE BORDER 9:30	6 SWEET CHARITY 4:20 THE BORDER 7:00 PRIZZI'S HONOR 9:30	7 TWO MULES FOR SISTER SARA 4:20 A WOMAN UNDER THE INFLUENCE 6:45 THE POSTMAN ALWAYS RINGS TWICE 9:45	8 SPIRITED AWAY 4:30 THE SHINING 7:00 MIKEY AND NICKY 9:45	9 MY NEIGHBORS THE YAMADAS—Japanese w/English subtitles 11:00 a.m. SPIRITED AWAY 12:15, 7:45 THE WIND 3:00 STAY AWAKE 5:00 THE SHINING 10:20
10 MY NEIGHBORS THE YAMADAS—Japanese w/English subtitles 11:00 a.m. SPIRITED AWAY 12:30 TERMS OF ENDEARMENT 3:00 MIKEY AND NICKY 5:40 THE SHINING 8:00	11 TERMS OF ENDEARMENT 6:30 THE SHINING 9:00	12 THE BRINK'S JOB 7:00 MOBY DICK 9:10	13 THE IN-LAWS 7:00 MOBY DICK 9:10	14 MIKEY AND NICKY 6:45 A FEW GOOD MEN 9:00	15 THE IN-LAWS 2:15 BROADCAST NEWS 4:20 HOWL'S MOVING CASTLE 7:00 THE PRINCESS BRIDE 9:30	16 THE BRINK'S JOB 11:00 a.m. THE PRINCESS BRIDE 11:10 a.m., 9:30 HOWL'S MOVING CASTLE 1:15 IRONWEED 3:40 BROADCAST NEWS 6:30
17 HOWL'S MOVING CASTLE 11:00 a.m. THE PRINCESS BRIDE 1:20 A FEW GOOD MEN 3:25 IRONWEED 6:10 THE BRINK'S JOB 9:00	18 AFI SILVER DOCS	19	20	21	22	23
24	25	26 THE CROSSING GUARD 7:00 YESTERDAY, TODAY AND TOMORROW 7:30 THE PLEDGE 9:15	27 THE PLEDGE 7:00 THE CROSSING GUARD 9:30	28 GOD, YOUR RIVER IS TAINTED 7:30	AFI-Discovery Channel Silverdocs Documentary Festival, June 18-24 — See Silverdocs.com for info, tickets and showtimes	

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MONTY PYTHON AND THE HOLY GRAIL

Wed, April 18, 6:30

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SPRING 2012 DATES:  
April 15  
May 6

2012 DC CARIBBEAN FILMFEST

June 1-3

In recognition of Caribbean Heritage Month in June, AFI Silver is proud to once again host screenings of the DC Caribbean Filmfest, now in its 12th year.

The festival is co-presented by Caribbean Association of World Bank and IMF Staff (CAWI), Caribbean Professional Network (CPN), Institute of Caribbean Studies (ICS) and TransAfrica Forum.

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

The 48 Hour Film Project

Tue, May 8, 7:00, 9:30; Wed, May 9, 7:00, 9:30; Thu, May 10, 7:00, 9:30; Fri, May 11, 7:00, 9:30

Best of 2012 48 Hour Film Project

Thu, May 24, 7:00, 9:30

A competition for do-it-yourself filmmakers: they're given a genre, a prop, a character and a line of dialogue. The rest is up to them! AFI Silver welcomes back the 11th edition of the wildly popular 48 Hour Film Project, with this year's Washington, DC-area films screening May 8 through 11, followed by the "Best Of" screenings on Thursday, May 24.

Shows tend to sell out; advance tickets will be available at AFI.com/Silver on Monday, April 30.

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

No passes accepted.



# Monty Python at the Movies

## MONTY PYTHON AND THE HOLY GRAIL

**Fri, Apr 13, 12 midnight; Sat, Apr 14, 9:00; Wed, Apr 18, 6:30 (Montgomery College Show); Thu, Apr 19, 9:00**

Spawning a hit musical, plush killer bunnies and a generation of comedy nerds, this irreverent cult classic is the Pythons' unique take on the legend of King Arthur. After recruiting the Knights of the Round Table to join him in Camelot (turns out it's a silly place), Arthur and his coconut-clopping crew set out on a noble quest to find the Holy Grail. Featuring limbless knights, a Trojan Rabbit and wisecracking Frenchmen, the troupe's first original feature mixes absurd set pieces with Terry Gilliam's trademark animation, in the only Python film he directed. DIR/SCR Terry Gilliam, Terry Jones; SCR Graham Chapman, John Cleese, Eric Idle, Michael Palin; PROD Mark Forstater, Michael White. UK, 1975, color, 91 min. RATED PG

## MONTY PYTHON'S LIFE OF BRIAN

**Sat, Apr 14, 7:00, 11:00; Wed, Apr 18, 9:15**

Monty Python delivers a scathing, anarchic satire of both religion and Hollywood's depiction of all things biblical in this hilarious epic. The setting is Judea 33 AD, a time of poverty and chaos. At the center of it all is Brian Cohen (Graham Chapman), a reluctant, would-be messiah who rises to prominence as a result of a series of absurd circumstances (and a bit of mistaken identity for that better-known prophet). The Pythons, each playing multiple roles, nail the topical humor of the day: ex-lepers, Pontius Pilate, the art of haggling, the Romans ("What have they ever done for us?") and crucifixion. DIR/SCR Terry Jones; SCR Graham Chapman, John Cleese, Eric Idle, Terry Gilliam, Michael Palin; PROD John Goldstone. UK, 1979, color, 94 min. RATED R



Courtesy of Rainbow Releasing

## AND NOW FOR SOMETHING COMPLETELY DIFFERENT

**Sun, Apr 15, 6:20; Wed, Apr 18, 4:30**

With sketches including "The Dead Parrot," "Hell's Grannies," "The Lumberjack Song" and "Nudge Nudge," this film of re-staged material from their British TV show was intended to introduce Monty Python to an American audience, but it wasn't until a re-release some years later that the film caught on as a midnight-movie sensation. DIR Ian MacNaughton; SCR Graham Chapman, John Cleese, Eric Idle, Terry Gilliam, Terry Jones, Michael Palin; PROD Patricia Casey. UK, 1971, color, 88 min. RATED PG

## MONTY PYTHON'S THE MEANING OF LIFE

**Sun, Apr 15, 8:15; Tue, Apr 17, 9:30**

"It took God six days to create the Heavens and the Earth, and Monty Python just 1 hour and 48 minutes to screw it up." The final feature by Monty Python harkens back to their comedy beginnings and was awarded the Grand Jury Prize at the Cannes Film Festival by Orson Welles. The sketch film examines life, death and everything in between. From "Every Sperm is Sacred" to the infamous world's fattest man's final meal, the film handles monumental ideas in the Pythons' typically defiant and irreverent fashion. DIR/SCR Terry Jones; SCR Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Michael Palin; PROD John Goldstone. UK, 1983, color, 107 min. RATED R



Courtesy of Universal Pictures



## 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.



"Rigoletto" (Royal Opera House)

**Tue, Apr 17, 2:30 (LIVE); Sat, Apr 21, 11:00 a.m. (encore)**

## 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.



"The Bright Stream" (Bolshoi Ballet)

**Sun, Apr 29, 11:00 a.m. (LIVE);  
Mon, Apr 30, 7:00 (encore)**

"La Fille Mal Gardée" (Royal Ballet)

**Wed, May 16, 2:30 (LIVE);  
Sun, May 20, 11:00 a.m. (encore)**