SILENT CINEMA SHOWCASE

- Howard Hawks, Part 2
- Guillermo del Toro
- Olivier Assayas
- Ten Years of Film Movement
- L.A. Rebellion: Creating A New Black Cinema

41ST AFI LIFE ACHIEVEMENT AWARD
MEL BROOKS

Tribute special premieres this June on TNT with an encore broadcast on Turner Classic Movies (TCM)

AFI.com/Silver
Howard Hawks was one of Hollywood’s most consistently entertaining directors, and one of the most versatile, directing exemplary comedies, melodramas, war pictures, gangster films, films noir, westerns, sci-fi thrillers, and musicals, with several being landmark pictures in their genre.

Hawks never won an Oscar—in fact, he was nominated only once, as Best Director for 1941’s SERGEANT YORK (he and Orson Welles both lost to John Ford that year)—but his critical stature grew over the 1960s and ‘70s, even as his career was winding down, and in 1975 the Academy awarded him an Honorary Oscar, declaring Hawks “a giant of the American cinema whose pictures, taken as a whole, represent one of the most consistent, vivid, and varied bodies of work in world cinema.”

“I consider Howard Hawks to be the greatest American director. He’s the only director I know to have made a great movie in every genre...In my opinion, the man literally invented American cinema. He showed us ourselves, the way we are, the way we should be.” – John Carpenter

“Howard Hawks is the supreme storyteller and entertainer. He’s just too damn enjoyable.” – Quentin Tarantino

“If one does not love the films of Howard Hawks, one cannot love cinema.” – Eric Rohmer

AFI Member passes will be accepted at all films in the Howard Hawks series.

**Restored “Pre-Release” version!**

**THE BIG SLEEP**

Sat, Apr 27, 7:00; Tue, Apr 30, 7:00

Looking to recapture the Bogie-Bacall magic of TO HAVE AND HAVE NOT, Hawks selected this Raymond Chandler whodunit as a vehicle to showcase more of the pair’s smart talk. Hired to investigate the blackmailing of society wild child Carmen Sternwood (Van Heflin), private dick Philip Marlowe (Humphrey Bogart), falls for her classy, sassy older sister Vivian (Lauren Bacall). The famously byzantine plot—murders proliferate, solutions do not—and the lurid hint of drug use and pornography behind Carmen’s blackmailing provide ample intrigue, but it’s all a backdrop for the stars’ racy, innuendo-laced repartee.

DIR/PROD Howard Hawks; SCR Jules Furthman, William Faulkner, from the novel by Raymond Chandler, US, 1944, b/w, 116 min. NOT RATED

**65th Anniversary!**

**A SONG IS BORN**

Sat, May 4, 11:00 a.m.; Sun, May 5, 2:00; Mon, May 6, 5:15; Tue, May 7, 5:15; Wed, May 8, 5:15

Hawks’ musical remake of his own BALL OF FIRE features Danny Kaye as the leader of a troupe of Ivy-League musicologists whose decade-long work on an encyclopedia of music history has left them woefully out of touch with the modern world in general, and jazz music in particular. Virginia Mayo is the nightclub chanteuse who helps get these squares hip, with noteworthy assistance from the likes of Louis Armstrong, Tommy Dorsey, Lionel Hampton, Charlie Barnet, Mel Powell and the Golden Gate Quartet. Jazz great Benny Goodman delights as Kaye’s associate, Professor Magenfeld, an able clarinetist who easily learns how to swing.

DIR Howard Hawks; SCR Billy Wilder, Thomas Monroe, from their story “From A To Z”; PROD Samuel Goldwyn. US, 1948, color, 113 min. NOT RATED
RED RIVER
Tue, May 7, 7:30; Wed, May 8, 7:30; Sat, May 11, 11:30 a.m.; Sun, May 12, 11:30 a.m.
Arguably Howard Hawks’ greatest film, it established John Wayne once and for all as a major star, after some two decades of variable success; he’d remain a box office force for the next 25 years. Wayne plays a swaggering cattle baron, riding his men, his herd and himself hard across the Texas range to the railhead in Kansas. On the verge of a crackup and having descended into tyranny, Wayne is relieved of his command by adopted son Montgomery Clift, setting up a Western-style Oedipal showdown. **DIR/PROD Howard Hawks; SCR Borden Chase, Charles Schnee. US, 1948, b&w, 133 min. NOT RATED**

I WAS A MALE WAR BRIDE
Sat, May 25, 11:00 a.m.; Mon, May 27, 11:00 a.m.; Tue, May 28, 7:10
In post-WWII Germany, French Captain Henri Rochard (Cary Grant) and American WAC Lieutenant Catherine Gates (Ann Sheridan) go from antagonistic co-workers to passionate lovebirds while on assignment out in the field, and above all, a flip attitude in the face of danger. Scientists working at a remote Arctic army base discover a crashed flying saucer, its alien pilot encased in ice. Bringing the spaceman specimen back to base in hopes of further study instead unleashes terrible danger. Remade spectacularly as THE THING in 1981 by Hawks acolyte John Carpenter. **DIR/PROD Howard Hawks; DIR Christian Nyby; SCR Charles Lederer, from the novella “Who Goes There?” by John W. Campbell, Jr. US, 1951, b&w, 87 min. RATED PG**

THE THING FROM ANOTHER WORLD
Fri, May 17, 5:15; Sat, May 18, 11:00 a.m.; Sun, May 19, 6:45; Tue, May 21, 5:00
Although officially directed by longtime Howard Hawks editor Christian Nyby, by all accounts producer Hawks was calling the shots, and the film bears his personal stamp—a close-knit team of professionals performing risky work in an exotic environment, an all-male world save for a single savvy female and, above all, a flip attitude in the face of danger. Scientists working at a remote Arctic army base discover a crashed flying saucer, its alien pilot encased in ice. Bringing the spaceman specimen back to base in hopes of further study instead unleashes terrible danger. Remade spectacularly as THE THING in 1981 by Hawks acolyte John Carpenter. **DIR/PROD Howard Hawks; DIR Christian Nyby; SCR Charles Lederer, from the novella “Who Goes There?” by John W. Campbell, Jr. US, 1951, b&w, 87 min. RATED PG**

MONKEY BUSINESS
Sun, May 26, 11:00 a.m.; Mon, May 27, 11:05 a.m.; Tue, May 28, 5:10; Wed, May 29, 7:10
Howard Hawks’ madcap 1952 comedy was a throwback to the screwball territory of the 1930s, staked out by his own TWENTIETH CENTURY, BRINGING UP BABY and HIS GIRL FRIDAY. With an accidental assist from a lab chimp, brilliant but absent-minded professor Cary Grant ingests a serum that restores youthful vitality by reversing the aging process. Grant rediscovers his vim and vigor; his patient but weary wife Ginger Rogers, overmedicated on the stuff, regresses to full-on childhood. With supporting players Charles Coburn as Grant’s taskmaster boss and Marilyn Monroe—already the picture of youth—as Coburn’s nontyping secretary. **DIR Howard Hawks; SCR Ben Hecht, Charles Lederer, I. A. L. Diamond, from a story by Harry Segall; PROD Sol C. Siegel. US, 1952, b&w, 97 min. NOT RATED**

THE BIG SKY
Sat, May 18, 1:10; Mon, May 20, 4:15
Unique among Westerns, this film takes place in 1816 (most are set closer to the Civil War years) and concerns not a wagon train of homesteaders but a Missouri River keelboat crew making a perilous journey from the frontier town of St. Louis deep into the Montana territory to trade with the Blackfoot Indians. Captain Frenchy (Steven Geray) heads a crew that includes friendly rivals Jim Deakins (Kirk Douglas) and Boone Caudill (Dewey Martin), Boone’s frontiersman uncle Zeb (Arthur Hunnicutt) plus an ace in the hole: Blackfoot princess Teal Eye (Elizabeth Threatt), sprung from enemy captors, whose return the crew hopes will curry favor with her tribe. **DIR/PROD Howard Hawks; SCR Dudley Nichols, from the novel by A. B. Guthrie, Jr. US, 1952, b&w, 140 min. NOT RATED**
GENTLEMEN PREFER BLONDES
Sat, Jun 1, 11:05 a.m.; Mon, Jun 3, 7:10; Wed, Jun 5, 5:00; Thu, Jun 6, 5:00
In Howard Hawks’ wicked musical romp, best friend lounge singers Jane Russell and Marilyn Monroe, “Two Little Girls from Little Rock,” are on a cruise ship bound for Europe. Russell is on the prowl for a handsome hunk; Monroe is engaged to marry fiancé Tommy Noonan once they reach Paris, but tends to get distracted at the sight of-bliss. Getting an eyeful of diamond magnate Charles Coburn’s rocks has her singing “Diamonds Are a Girl’s Best Friend” in the famous, and famously referenced, show-stopping number. The movie version adds songs by Hoagy Carmichael and Harold Adamson to the stage musical’s originals by Jule Styne and Leo Robin. DIR/PROD Howard Hawks; SCR Charles Lederer, from the musical comedy by Joseph Fields and Anita Loos (based on her novel); PROD Sol C. Siegel. US, 1953, color, 91 min. NOT RATED

MAN’S FAVORITE SPORT?
Fri, Jun 14, 4:45; Sat, Jun 15, 11:00 a.m.; Sun, Jun 16, 1:15; Mon, Jun 17, 4:45
Roger Willoughby (Rock Hudson) is Abercrombie & Fitch’s foremost angling expert, the author of “Fishing Made Simple” and a sharp salesman whose tips are eagerly sought out by fishing fanatics. But Willoughby has a secret: he’s strictly an armchair angler who, despite his erudition on casting and lures, has never been fishing in his life. Pressured to participate in a high-profile fishing tournament by resort publicist Abigail Page (Paula Prentiss), Willoughby undertakes a crash course in outdoorsmanship to save face, and discovers animal magnetism with Page in the bargain. The catchy score is by Henry Mancini. DIR/PROD Howard Hawks; SCR John Fenton Murphy, Steve McNeil, from the story “The Girl Who Almost Got Away” by Pat Frank. US, 1964, color, 120 min. NOT RATED

RED LINE 7000
Sat, Jun 15, 1:30; Sun, Jun 16, 11:00 a.m.
Three daring stock-car drivers, three free-spirited women and their tangled love lives. Most found this 1965 film to be an unsuccessful bid by Hawks to make a “youth” picture, a sexed-up pastiche of story elements from THE CROWD ROARS and CEILING ZERO, marred by clunky performances from much of the cast (although the young James Caan impresses, as does Marianna Hill; George Takeda appears in a small role). Hawks expert Robin Wood is among the film’s passionate defenders, declaring it “the most underestimated film of the sixties.” Quentin Tarantino partly based Jack Rabbit Slim’s nightclub in PULP FICTION on a nightclub in this film. DIR/PROD Howard Hawks; SCR George Kung. US, 1965, color, 110 min. NOT RATED

EL DORADO
Fri, Jun 28, 2:00; Sat, Jun 29, 12:00; Tue, Jul 2, 2:30
Newly arrived in El Dorado, gunfighter Cole Thornton (John Wayne) plans to work for cattle baron Bart Jason (Edward Asner), but sours on the job after he’s asked to run the MacDonald family off their land. Gravely wounded after a scrape with the clan, Thornton heads back to El Dorado to aid his old friend J. P. Harrah (Robert Mitchum), now the town sheriff, who has become “a tin star with a drunk pinned on his life.” Great comedic chemistry between Wayne and Mitchum enlivens Hawks’ late-career caper, which borrows heavily from his still-relevant RIO BRAVO (screenwriter Leigh Brackett jokingly called it “THE SON OF RIO BRAVO RIDES AGAIN”). DIR/PROD Howard Hawks; SCR Leigh Brackett, from the novel “The Stars in Their Courses” by Harry Brown. US, 1964, color, 126 min. NOT RATED

KILLER OF SHEEP
Fri, Apr 19, 5:30; Sun, Apr 21, 1:00; Mon, Apr 22, 9:20; Tues, Apr 23, 7:15; Wed, Apr 24, 9:20; Thu, Apr 25, 7:15
Though it was one of the first 50 films to be selected for the Library of Congress’ National Film Registry, Charles Burnett’s landmark 1979 film remained an underground sensation for many years, until its recent restoration by the UCLA Film & Television Archive and rerelease by Milestone Films. Shot in crisp black-and-white on location in LA’s Watts neighborhood using mostly non-professional actors, the film chronicles the daily tribulations of Stan (Henry G. Sanders), a slaughterhouse worker, whose dissatisfaction with his job and work threatens his happiness at home with his wife (Kayce Moore) and children. DIR/SCR/PROD Charles Burnett. US, 1979, b&w, 83 min. NOT RATED

“...A masterpiece. One of the most insightful and authentic dramas about African-American life on film. One of the finest American films, period.” – Dave Kehr, The New York Times

New 35mm Print!
NOTHING BUT A MAN
Sat, Jun 8, 7:30; Wed, Jun 12, 9:30; Thu, Jun 13, 7:00
In 1960s Birmingham, Alabama, railroad man Dusty Anderson and schoolteacher Josie Dawson fall in love, despite her preacher father’s misgivings. But in the pre-Civil Rights-era Deep South, economic and racial oppression are facts of life. Worn down by slights and hassles both subtle and egregious, Dusty must decide what kind of man he is and what kind of life he’s going to lead. A forerunner in the burgeoning American “new wave” of independent production, this important work of African-American-focused cinema was named to the Library of Congress’ National Film Registry in 1993. DIR/SCR/PROD Michael Roemer; SCR/PROD Robert M. Young. PROD Robert Rubin. US, 1964, b&w, 95 min. NOT RATED

35mm Print Restored by the Library of Congress Packard Campus for Audio-Visual Conservation.

“...One of the most sensitive films about black life ever made in this country.” – Hal Hinson, The Washington Post
L.A. Rebellion: Creating a New Black Cinema

April 21—May 13

AFI Silver joins the National Gallery of Art to present a selection of films closely associated with the creative renaissance realized by a group of African and African-American students who entered the UCLA School of Theater, Film and Television during the 1970s and ’80s. Receptive to the legacies of black communities, the films in the series are remarkable not only for their evocations of everyday life and attitudes, but even more for the revelation of the diverse talent pool and political resolve they represent.

Presented in association with UCLA Film & Television Archive and supported in part by grants from the Getty Foundation and The Andy Warhol Foundation for the Visual Arts. The curators are Allyson Nadia Field, Jan-Christopher Horak, Shannon Kelley and Jacqueline Stewart.

All film notes and pictures courtesy of UCLA Film & Television Archive. AFI Member passes will be accepted at all films in the L.A. Rebellion series.

AS ABOVE, SO BELOW and Short Films

Sun, May 12, 4:30

MEDEA (1973)
Film director Ben Caldwell invokes Amiri Baraka’s poem “Part of the Doctrine” in this experimental meditation on art history, black imagery, identity and heritage. DIR/SCR/PROD Ben Caldwell, SCR Larry Janes; US, 1973, color, 7 min. Digital Presentation. NOT RATED

New 16mm Print!
I & I: AN AFRICAN ALLEGORY
Director Ben Caldwell designed this film as a “résumé piece” to showcase his skills in experimental filmmaking, dramatic filmmaking and documentary. Drawing from Ayi Kwei Armah’s novel, “Two Thousand Seasons,” Caldwell meditates on reciprocity and on the concept of “I and I” which postulates no division between people, whereas the splitting of “you” from “I” is an invention of the devil designed to brew trouble in the world. Preservation funded in part by a grant from the National Film Preservation Foundation. DIR/SCR/PROD Ben Caldwell; US, 1979, color, 32 min. NOT RATED

UJAMI UHURU SCHULE COMMUNITY FREEDOM SCHOOL
A day-in-the-life portrait of an Afrocentric primary learning academy located in South Los Angeles that teaches the importance of cultural values and self-defense. DIR/PROD Don Amis; US, 1974, color, 9 min. Digital Presentation. NOT RATED

New 16mm Print!
AS ABOVE, SO BELOW
One of the most politically radical films the L.A. Rebellion, director Larry Clark’s rediscovered masterpiece imagines a post-V Watts Rebellion state of siege and an organized black underground plotting revolution. DIR/SCR/PROD Larry Clark; US, 1973, color, 52 min. NOT RATED

COMPENSATION
Sun, May 5, 6:20
Director Zeinabu irene Davis’ first feature depicts two Chicago love stories featuring a deaf woman and a hearing man, one set at the dawn of the 20th century and the other in contemporary times. Played by the same actors (Michelle A. Banks and John Earl Jelks), both couples face the specter of death when the man is diagnosed with tuberculosis in the early story, and the woman with AIDS in the contemporary one. One of the most striking aspects of the film is its unusual narrative approach. Upon casting deaf actress Banks, Davis and screenwriter Marc Arthur Chéry modified the film to incorporate sign language and title cards, making it accessible to both deaf and hearing audiences. DIR/PROD Zeinabu irene Davis; SCR Marc Arthur Chéry; US, 1999, b&w, 95 min. NOT RATED

Preceded by:
New 35mm Print!
DARK EXODUS
Subjected to Jim Crow laws and an overtly racist white population that still sees blacks as property, an African-American family in the South sends its sons away to a better life. DIR/SCR Ira Hanson White; US, 1985, b&w, 28 min. NOT RATED

New 35mm Print!
EMMA MAE
Sun, Apr 21, 5:00
Originally released as BLACK SISTER’S REVENGE, the title EMMA MAE better captures the film’s status as a sympathetic portrait of a young black woman from the South and her difficult adjustment to life in the big city. After the death of her mother, Emma Mae travels by bus from Mississippi to Los Angeles, her rough country edges on full display. While Emma Mae’s proficiency in kicking ass echoes that of the super-mama heroines who populated other character-named films of this Blaxploitation era, she is not presented as an impossibly glamorous vixen. On the contrary, her plain looks and shy demeanor seem to necessitate her physical and emotional strength. DIR/SCR/PROD Jamaa Fanaka; US, 1976, color, 100 min. NOT RATED

Preceded by:
A DAY IN THE LIFE OF WILLIE FAUST, OR DEATH ON THE INSTALLMENT PLAN
Jamaa Fanaka’s debut short employs a non-synchronous soundtrack to splice together an adaptation of Goethe’s “Faust” with a hyperkinetic remake of SUPER FLY. DIR/SCR/PROD Jamaa Fanaka; US, 1972, color, 20 min. Digital Presentation. NOT RATED

New 35mm Print!
BLESSES THEIR LITTLE HEARTS
Sun, Apr 28, 6:00
Chronically the devastating effects of underemployment on a family in the struggling Los Angeles community depicted in KILLER OF SHEEP, this film pays witness to the ravages of time in the short years since its predecessor. Nate Hardman and Kayceee Moore deliver gut-wrenching performances as the couple whose family is torn apart by events beyond their control. If salvation remains, it’s in the sensitive depiction of everyday life, which persists throughout. Preservation funded by the National Film Preservation Foundation and the Packard Humanities Institute. DIR/PROD Billy Woodberry; SCR Charles Burnett; US, 1984, b&w, 84 min. NOT RATED

Preceded by:
THE POCKETBOOK
A young boy is forced to question the course of his life after a botched purse-snatching. In this adaptation of a Langston Hughes short story. Preservation funded in part by a grant from The Andy Warhol Foundation for the Visual Arts. DIR/SCR/PROD Billy Woodberry; US, 1980, b&w, 13 min. NOT RATED

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A DIFFERENT IMAGE and Short Films

Mon, May 13, 7:00

A DIFFERENT IMAGE
An African-American woman living in Los Angeles away from her family yearns to be recognized for more than her physical attributes. DIR/SCR Zeinabu irene Davis; SCR Don Nelson Johnson; US, 1989, b&w, 17 min. NOT RATED

New 35mm Restoration!
WATER RITUAL #1: AN URBAN RITE OF PURIFICATION
Made in collaboration with performer Yolanda Vidato, this film examines black women’s ongoing struggle for spiritual and psychological space through improvisational, Symbolic acts. Preservation funded with a grant from the National Film Preservation Foundation’s AvantGarde Masters Grant Program funded by The Film Foundation. DIR/SCR/PROD Barbara McCullough; US, 1979, b&w, 6 min. NOT RATED

New 16mm Print!
GREY AREA
From yuppies to Black Panthers, several members of a blighted neighborhood debate the causes and experience the stresses of cyclical poverty, as a monolithic bank commissions a film about its own supposedly good work in the community. New print funded by The Andy Warhol Foundation for the Visual Arts and the Getty Foundation. DIR/SCR Mariona Walt; SCR Thomas G. Aluora; US, 1982, b&w, 38 min. NOT RATED

New 35mm Restoration!
BLESS THEIR LITTLE HEARTS
Sun, Apr 28, 6:00
Chronically the devastating effects of underemployment on a family in the struggling Los Angeles community depicted in KILLER OF SHEEP, this film pays witness to the ravages of time in the short years since its predecessor. Nate Hardman and Kayceee Moore deliver gut-wrenching performances as the couple whose family is torn apart by events beyond their control. If salvation remains, it’s in the sensitive depiction of everyday life, which persists throughout. Preservation funded by the National Film Preservation Foundation and the Packard Humanities Institute. DIR/PROD Billy Woodberry; SCR Charles Burnett; US, 1984, b&w, 84 min. NOT RATED

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The Films of Olivier Assayas

May 2–July 1

Hailed by many as the most important of contemporary French filmmakers, Olivier Assayas has made more than 20 films across a diversity of genres, including features, documentaries and shorts.

His style and subject matter have varied wildly from film to film, but are united by a pleasurably inventive engagement with the formal aspects of cinematic storytelling, one constant being his inspired use of rock music to elevate a scene, memorable examples including the likes of Sonic Youth, John Cale and the Pixies.

While never overtly political, Assayas’ recent films have engaged on this subject in refreshing ways: his biopic on Carlos the Jackal was a sensation the world over, an eye-opening account of a mysterious and little-understood underworld.

And SOMETHING IN THE AIR promises to be his most autobiographical film to date, a portrait of radicalized youth in post-1968 France, the slow unraveling of their politically charged idealism and unity giving way to individuality and maturity.

Special thanks to the Embassy of France in Washington, DC, and the French Ministry of Foreign Affairs in New York for making this series possible.

AFI Member passes will be accepted at all films in the Olivier Assayas series.

LATE AUGUST, EARLY SEPTEMBER
[Fin août, début septembre]

Sat, May 11, 4:30; Wed, May 15, 7:00

Critically respected but commercially unrewarded novelist Adrien (François Cluzet) is diagnosed with a terminal disease. Adrien is much admired and a little envied by his friend Gabriel (Mathieu Amalric), an aspiring novelist himself, though perhaps he lacks the necessary discipline and talent. Gabriel’s confusion extends to his love life, involved with his longtime girlfriend (Jeanne Balibar) and a new flame (Virginie Ledoyen). Facing Adrien’s final days, Gabriel must decide what matters most in his own life. With Mia Hansen-Løve, Arsinee Khanjian, Nathalie Richard and Eric Elmosnino. DIR/SCR Olivier Assayas; PROD Georges Benayoun, Philippe Carcassonne. France, 1998, color, 112 min. In French with English subtitles. NOT RATED

CARLOS

Fri, May 24, 1:00; Sun, May 26, 1:00

Assayas’ celebrated, epic biopic of the notorious international terrorist Ilich Ramírez Sánchez, known as Carlos the Jackal, a political radical from Venezuela who masterminded a wave of terror attacks in Europe and the Middle East in the 1970s and ‘80s, was hailed for its probing look at the life of this shadowy figure, and features a breakout performance by Venezuelan actor Edgar Ramírez (ZERO DARK THIRTY). Best Foreign Language Film of 2011, National Society of Film Critics and NY Film Critics Circle, Official Selection, 2010 Cannes, Telluride and New York Film Festivals. DIR/SCR Olivier Assayas; SCR/DAN Jacob Lurie; SCR/Ivan Puerta; SCR Daniel Léon; SCR Daniel Linz. France/Germany, 2010, color, 334 min. 15 min. in English. In English, Spanish, French, German, Arabic, Japanese and Russian with English subtitles. NOT RATED

“A spectacular achievement. Bravura narrative filmmaking on a hugely ambitious scale.”
– Justin Chang, Variety
**SUMMER HOURS [L’heure d’été]**

Sat, Jun 15, 6:00; Sun, Jun 16, 3:45; Tue, Jun 18, 7:00

After their mother dies, three siblings reunite to settle her estate, including the dispersal of her valuable art collection. Starring Juliette Binoche, Charles Berling and Jérémie Renier as the siblings, and Edith Scob as the family’s matriarch, Assayas’ thoughtful and nuanced family drama never veers into melodrama, but is all the more touching for its engagement with the real-world practicalities of death—the work to be done, the things that no longer need doing and the daunting realization of loss. “Almost Ozulikie in its evocation of a parent’s death and the dissolving bond between the surviving children.” – J. Hoberman, The Village Voice. DIR/SCR Olivier Assayas; PROD Nathanaël Karmitz, Charles Gillibert. France, 2008, color, 103 min. In French with English subtitles. NOT RATED

**DEMONLOVER**

Sat, Jun 15, 10:20; Sun, Jun 16, 6:00; Tue, Jun 18, 9:10

One of Assayas’ most ambitious projects, a stab at representing cinematically the bleeding edge of the high-tech industry, and the ruthless individuals among the business elite. Connie Nielsen, Charles Berling, Chloé Sevigny and Gina Gershon are jet-setting business executives in pursuit of a lucrative deal with a Japanese company that specializes in pornography Web sites. Their world of private jets, chauffeured limos and four-star hotel suites also includes corporate espionage, double crosses, dual allegiances, backstabbing, drugs and murder, all cloaked in secrecy and justifiable paranoia. The dread-filled, droning score is by Sonic Youth. DIR/SCR Olivier Assayas; PROD Xavier Giannoli. France, 2002, color, 116 min. In English, French and Japanese with English subtitles. NOT RATED

“An exasperating, irresponsible, must-see mess of a movie about life in the modern world and so very good that even when its story finally crashes and burns the filmmaking remains unscathed.” – Manohla Dargis, Los Angeles Times

**BOARDING GATE**

Fri, Jun 28, 9:15, Sun, Jun 30, 9:20

Assayas’ subversive, erotic thriller wallows in the seedy, sleazy side of international business, a lower-end, analog version of DEMONLOVER’s sleek world of high-tech corporate espionage. Asia Argento is Sandra, a woman whose resume includes prostitution, industrial espionage, drug-dealing, Web entrepreneurship and, in time, assassination. Her obsessive and violent sexual relationship with her former employer, shady businessman Miles (Michael Madsen), and the duplicitious one with her current boss, Lester (Carl Ng), a crooked import-exporter from whom she steals, will lead Sandra to a desperate, dangerous bid for independence. DIR/SCR Olivier Assayas; PROD François Marguéry. France/Luxembourg, 2007, color, 106 min. In English, French and Cantonese with English subtitles. RATED R

**CLEAN**

Sat, Jun 29, 5:10; Mon, Jul 1, 7:10

After her rock-star boyfriend Lee Hauser (James Johnston) dies from a heroin overdose, junkie Emily Wang (Maggie Cheung) faces a stint in prison, public condemnation and the loss of custody of the couple’s 6-year-old son. Upon her release from prison she begins putting her life back together, in the face of abandonment by former friends, the temptation for relapse and painful separation from her son, now living with his paternal grandparents, Albrecht and Rosemary (Nick Nolte and Martha Henry) in Vancouver. Cheung won the Best Actress prize at the 2004 Cannes Film Festival for her intense performance. With Béatrice Dalle, Jeanne Balibar and Tricky. DIR/SCR Olivier Assayas; PROD Niv Fichman, Xavier Giannoli, Xavier Marchand, Edward Wad. France/Canada/UK, 2004, color, 90 min. In English, French and Cantonese with English subtitles. RATED R

“An exasperating, irresponsible, must-see mess of a movie about life in the modern world and so very good that even when its story finally crashes and burns the filmmaking remains unscathed.” – Manohla Dargis, Los Angeles Times

**EXCLUSIVE ADVANCE SCREENING!**

**SOMETHING IN THE AIR [Après mai]**

**Thu, May 2, 7:15**

At the beginning of the seventies, Gilles, a high school student in Paris, is swept up in the political fever of the time. Yet his real dream is to paint and make films, something that his friends and even his girlfriend cannot understand. For them, politics is everything, the political struggle all consuming. But Gilles gradually becomes more comfortable with his life choices, and learns to feel at ease in this new society. Best Screenplay, 2012 Venice Film Festival. Official Selection, 2012 AFI Fest, Toronto and New York Film Festivals. DIR/SCR Olivier Assayas; PROD Nathanaël Karmitz, Charles Gilibert. France, 2012, color, 122 min. In French with English subtitles. NOT RATED

**SPECIAL ENGAGEMENTS**

**NEW 35mm PRINT!**

**THE DEVIL, PROBABLY**

[Le diable probablement]

Sat, Jun 8, 11:05 a.m.; Mon, Jun 10, 9:00; Tue, Jun 11, 9:10

Told in flashback after the suspicious suicide of Charles Arnri Monnier, a brilliant but aimless young man, this film is Robert Bresson’s splenetic portrait of 1970s France, a nation crippled by doubt, distrust and the pervasive, corruptive influence of money. The carefully composed, detail-laden images are by cinematographer Pasqualino De Santis, a frequent collaborator for both Luchino Visconti and Francesc Rosi. Often cited as a key influence by filmmaker Olivier Assayas, whose latest film, SOMETHING IN THE AIR, owes much to this one in both its setting and protagonist’s search for identity. Special Jury Prize, 1977 Berlin Film Festival. DIR/SCR Robert Bresson; PROD Stéphane Tchalgadjieff. France, 1977, color, 95 min. In French with English subtitles. NOT RATED

**NEW 35mm PRINT!**

**A MAN ESCAPED**

[Un condamné à mort s’est échappé ou Le vent souffle où il veut]

Sun, Jun 9, 1:00; Tue, Jun 11, 7:00; Thu, Jun 13, 9:00

Robert Bresson’s moving existential masterpiece, too rarely screened in the past, returns in a beautiful new 35mm print from Janus Films. Lyons, Occupied France, 1945: Sentenced to prison for his resistance activities, lieutenant François Leterrier's unsuccessful attempt to leap from the car carrying him to Fort Montluc prison makes his move, and meet his destiny. DIR/SCR Robert Bresson, from the memoirs of André Devigny; PROD Alain Poiré, Jean Thuillier. France, 1956, b&w, 99 min. In English, French and Japanese with English subtitles. NOT RATED

“...a woman whose resume includes prostitution, industrial espionage, drug-dealing, Web entrepreneurship and, in time, assassination. Her obsessive and violent sexual relationship with her former employer, shady businessman Miles (Michael Madsen), and the duplicitous one with her current boss, Lester (Carl Ng), a crooked import-exporter from whom she steals, will lead Sandra to a desperate, dangerous bid for independence.”

“An exasperating, irresponsible, must-see mess of a movie about life in the modern world and so very good that even when its story finally crashes and burns the filmmaking remains unscathed.”

– Manohla Dargis, Los Angeles Times

“Marxist hero Charles Arnri Monnier’s escape...is a perfect distillation of the Bressonian world view, a world of barely humanized and impersonal creatures. Viewers are left to ponder the meaning of his actions and their impact on the broader implications of the film. This is a film that has been too long out of circulation and is one to be savored.”

– Pauline Kael

Tickets & Full Schedule at AFI.com/Silver
**Visionario: The Films of Guillermo del Toro**

**April 19—July 2**

With his ambitious new film PACIFIC RIM set to open July 12, this spring is the perfect time to celebrate and explore the unique artistry of Mexico’s Guillermo del Toro.

An avid fan of comic books, fantasy and horror while growing up, del Toro started in movies as a special effects makeup artist. His films are distinguished by exquisite art direction, makeup effects and cinematography (PAN’S LABYRINTH won Oscars in all three categories), and a strong visual sensibility well acquainted with pulp fiction, genre tradition and folklore. This spring, come visit the weird and wonderful world of Guillermo del Toro at AFI Silver.

**AFI Member passes will be accepted at all films in the Guillermo del Toro series.**

**20th Anniversary!**

**CRONOS**

Fri, Apr 19, 9:45; Sat, Apr 20, 9:45; Sun, Apr 21, 9:20; Tue, Apr 23, 9:20; Thu, Apr 25, 9:10

Jesus Gris (Federico Luppi), a kindly old Mexico City antiques dealer, discovers a mysterious artifact—a gilded mechanical scarab containing a stillliving insect. Accidentally, Jesus trips off the device’s mechanism and learns its terrible secret: it injects its holder with an immortality potion, one with vampiric side effects. Del Toro’s debut displays all of his cinematic trademarks—an innovative take on established tropes in horror, fantasy and folklore; captivating imagery; Gothic atmospherics leavened with droll humor; and emotionally affecting characters and storytelling. DIR/SCR Guillermo del Toro; PROD Arthur Gorson, Bertha Navarro. Mexico, 1993, color, 94 min. In English and Spanish with English subtitles. RATED R

**MIMIC**

Fri, Apr 26, 10:20; Tue, Apr 30, 9:20

Although Hollywood interference left del Toro disillusioned at working within the studio system, his first US film is an imaginative and suspenseful creature feature. Mira Sorvino stars as entomologist Susan Tyler, who famously saved New York from a deadly cockroach epidemic by genetically engineering a “Judas Breed” to infiltrate and eliminate the bug population. But three years later, the Judas Breed has survived, evolved at an exponential rate and taken up residence in New York’s labyrinthine subway system. And these critters aren’t just cockroaches anymore—they’ve learned to mimic the appearance and behavior of any other creature, including humans. DIR/SCR Guillermo del Toro; SCR Matthew Robbins, from the story by Donald A. Wollheim; PROD Ole Bornedal, B. J. Rack, Bob Weinstein. US, 1997, color, 105 min. RATED R

**BLADE II**

Sat, Apr 27, 9:30; Mon, Apr 29, 9:20; Wed, May 1, 9:10

Guillermo del Toro returned to the vampire lore of his first film (CRONOS) to put his own audacious spin on the sequel to BLADE, based on the half-vampire, half-Human superhero from Marvel Comics. Dedicated vampire hunter Blade (Wesley Snipes) must join forces with his enemies (including del Toro favorite Ron Perlman) to fight the greater threat of the Reapers, a mutated super-race of bloodsuckers intent on destroying both humans and vampires alike. Screenplay by THE DARK KNIGHT’S David S. Goyer. “BLADE II is a really rather brilliant vomitorium of viscera, a comic book with dreams of becoming a textbook for mad surgeons.” — Roger Ebert. DIR Guillermo del Toro; SCR David S. Goyer, based on the character created by Marv Wolfman and Gene Colan; PROD Peter Franklin, Patrick J. Palmer, Wesley Snipes. US/Germany, 2002, color, 117 min. RATED PG-13

**HELLBOY**

Fri, May 3, 9:30; Sat, May 4, 9:30; Tue, May 7, 9:20

Del Toro proved an inspired choice to bring Mike Mignola’s acclaimed comic book character to the big screen, as did casting Ron Perlman as the gruff but big-hearted red demon, Hellboy. Summoned from the fiery depths by Nazi occultists, rescued by an Allied platoon and raised by kindly Professor Buttlar (John Hurt) to fight for good, Hellboy is now the premier agent in the top-secret Bureau for Paranormal Research and Defense. Hellboy faces his greatest test when several of the Nazis return from a sojourn in hell, intent on turning him against the human race and unleashing an apocalyptic evil. With Selma Blair, Karel Roden, Doug Jones and Jeffrey Tambor. DIR/SCR Guillermo del Toro, from the comic book by Mike Mignola; PROD Lawrence Gordon, Lloyd Levin, Mike Richardson. US, 2004, color, 122 min. RATED PG-13

**THE DEVIL’S BACKBONE**

Fri, May 10, 9:20; Sat, May 11, 9:30; Sun, May 12, 9:30; Mon, May 13, 9:20

“Is he a ghost? A tragedy doomed to repeat itself time and again?” Produced by Pedro Almodóvar’s El Deseo company and inspired by the popular Spanish comic “Paracuellos,” Guillermo del Toro’s Spanish Civil War-set ghost story deftly mixes Gothic horror, psychological suspense and rich allegory. Orphaned during the last days of the Civil War, a 12-year-old boy named Carlos looks for refuge at a home for children of the Republican militia. Despite warnings about the presence of ghosts, Carlos explores the rambling hacienda and its grounds, but soon comes face to face with a spirit from the next world, and uncovers a terrible secret from this one. DIR/SCR Guillermo del Toro; SCR Antonio Trashorras, David Muñoz; PROD Agustín Almodóvar, Bertha Navarro. Spain/Mexico, 2001, color, 106 min. In Spanish with English subtitles. RATED R
HELLOBOY II: THE GOLDEN ARMY
Fri, May 24, 7:15; Sat, May 25, 9:15; Sun, May 26, 9:15
Del Toro’s sequel outdoes the original, with eye-popping, jaw-dropping special effects, a story with deepshdows. Inhaling the tension and a breezy sense of humor.
With the exiled elf prince Nuada (Luke Goss) seeking to start a war with the human race, Hellboy (Ron Perlman) and his pals. Liz Sherman (Selma Blair) and Abe Sapien (Doug Jones) must use not only their mighty powers but also their wits to stave off disaster. “This spectacular movie stuns and holds with wit and energy, absorbing and transforming influences such as GHOSTBUSTERS and even Harry Potter and the secret world of Dragon Alley.” — Peter Bradshaw, The Guardian. DIR/SCR Guillermo del Toro, from the comic book by Mike Mignola; PROD Lawrence Gordon, Lloyd Levin, Mike Richardson. US/Germany, 2008, color, 120 min. RATED PG-13

PAN’S LABYRINTH [El laberinto del fauno]
Fri, Jun 7, 10:00; Sat, Jun 8, 9:30; Sun, Jun 9, 9:30; Wed, Jun 12, 7:00
Guillermo del Toro’s Gothic fairy tale tells a parable in two worlds: one, rural Spain during the early postwar dictatorship of Franco; the other, a magical realm of legend and folklore. Lonely Ofelia, unhappy that her widowed mother has remarried the cruel Captain Vidal and relocated them to a desolate part of the country, discovers a portal to a fantasy world hidden beneath their home. Ultimately, Ofelia must learn to navigate both worlds, to distinguish between danger and delights, and to defend herself against monsters both real and imagined. Nominated for six Oscars, winning for Cinematography, Art Direction and Makeup. DIR/SCR Guillermo del Toro; PROD Álvaro Augustín, Dick Pope; PROD Lawrence Gordon, Lloyd Levin. Spain/Germany/Mexico, 2006, color, 118 min. In Spanish with English subtitles. RATED R

JULIA’S EYES [Los ojos de Julia]
Sun, Jun 30, 7:00; Mon, Jul 1, 9:30
Reuniting with the production team behind THE ORPHANAGE, del Toro produced this ode to Hitchcockian suspense and Argentinian giallo, anchored by a bravura performance from THE ORPHANAGE star Belén Rueda. Suffering from the same degenerative eye disease as her recently deceased twin sister, Julia (Rueda) refuses to let her failing vision stop her from uncovering the truth behind her sister’s suspicious death. With suffocating cinematography by Óscar Faura (THE IMPOSSIBLE), the film puts viewers behind Julia’s eyes, the claustrophobia of impending blindness ratcheting up the tension until the film’s gasp-inducing finale. DIR/SCR Guillermo del Toro; SCR Oriol Paulo, PROD Guillermo del Toro, Juan Carlos Cern, Joaquín Pardos, Mar Targarona, José Fonseca Espin. Spain, 2010, color, 118 min. In Spanish with English subtitles. Digital Presentation. NOT RATED

THE ORPHANAGE [El orfanato]
Fri, Jun 14, 9:20; Sat, Jun 15, 3:45; Mon, Jun 17, 7:10
Guillermo del Toro executive produced this accomplished debut feature from director Juan Antonio Bayona and screenwriter Sergio G. Sánchez (THE IMPOSSIBLE). Laura (Belén Rueda), a former resident of an orphanage where an unspeakable tragedy once occurred, returns to the abandoned property with her husband and son. But the family soon discovers that they are not alone there. Sensitive performances and exquisite attention to detail make for an artfully creepy and atmospheric tale. Winner of seven Goya Awards and the Audience Award, 2008 European Film Awards; Official Selection, 2007 Cannes, Toronto and New York Film Festivals. DIR Juan Antonio Bayona; SCR Sergio G. Sánchez; PROD Álvaro Augustín, Joaquín Padró, Mar Targarona. Spain/Mexico, 2007, color, 105 min. In Spanish with English subtitles. RATED PG

MAMA
Sat, Jun 29, 9:45; Mon, Jul 1, 3:00; Tue, Jul 2, 945
This year’s surprise hit at the box office—like its close cousin THE ORPHANAGE, executive produced by Guillermo del Toro—is a supernatural thriller that boosts a charismatic turn by Jessica Chastain, the redheaded nearly unrecognizable here as a raven-haired punk rocker. Chastain unexpectedly finds herself playing stepmorn to two badly traumatized little girls, her boyfriend’s nieces, reduced to a nearotal state after going missing and mysteriously surviving five years in a cabin in the woods. It turns out that a ghostly presence cared for the girls during this time, a ghost mama who is not about to relinquish custody. DIR/SCR André Ovredlund; SCR Neil Cross, Barbara Muschietti; PROD J. Miles Dale, Barbara Muschietti. Spain/Canada, 2013, color, 100 min. RATED PG-13

Tickets & Full Schedule at AFI.com/Silver
Mel Brooks will be presented with the 41st AFI Life Achievement Award at a gala tribute on Thursday, June 6, in Los Angeles, to be broadcast on TNT later that month, with encore airings on TCM.

Brooks’ career has spanned more than 60 years, from writing for television for Sid Caesar on YOUR SHOW OF SHOWS and CAESAR’S HOUR, where his co-writers included Carl Reiner, Larry Gelbart, Neil Simon and Woody Allen; and on GET SMART, which Brooks created with Buck Henry), to acting on stage and screen, to directing and producing films (both his own work and that of other, strikingly different filmmakers, such as David Lynch and THE ELEPHANT MAN). With the enormous success of the Broadway adaptation of THE PRODUCERS, Brooks won a Tony to go with his previous awards in television, film and as a comedy recording artist, joining an elite company of artists who’ve earned the top award in each of four different entertainment arts—the “EGOT” (Emmy, Grammy, Oscar and Tony).

 أفريقيا Member passes will be accepted at all films in the Mel Brooks series.

THE TWELVE CHAIRS
Sun, Apr 28, 11:00 a.m.; Mon, Apr 29, 7:20
Former aristocrat Ippolit Vorobyarinyov (Ron Moody), adjusting to life in the newlyformed Soviet Union of the 1920s, is delighted to learn at his mother-in-law’s deathbed that the family fortune wasn’t entirely lost during the Bolshevik revolution, and a stash of jewels was hidden inside one of her home’s twelve dining chairs. But Ippolit’s quest to reclaim his family’s wealth won’t be easy—the ancestral mansion has been converted into an old-age home, and he must contend with a nosy Orthodox priest (Dom Deluise), a greedy con artist (Frank Langella, in one of his earliest roles) and one of the family’s aggrieved exservants (Mel Brooks) to find the chair first. DIR/SCR Mel Brooks, from the novel by Ilya Ilf and Yevgeni Petrov; PROD Ronald H. Gilbert, Michael Hertzberg. US, 1970, color, 94 min. RATED G

HISTORY OF THE WORLD: PART I
Fri, May 24, 9:45; Sat, May 25, 11:30; Sun, May 26, 7:10
“Tis good to be the king.” Having fun with Hollywood’s version of history, from prehistoric cave dwellers to the Roman Empire to the French Revolution, Mel Brooks achieves epic spoofs by riffing, zinging and punning his way through this omnibus of period pieces. Brooks is especially good here as “stand-up philosopher” Comicus, grand inquisitor/song-and-dance guy Torquemada (“Let’s face it, you can’t Torquemada anything”) and both French King Louis XVI and his doppelganger, the lowly Jacques. Notable cameos abound. Narrated by Orson Wells! With Harvey Korman, Dom Deluise, Madeline Kahn, Cloris Leachman and Gregory Hines. DIR/SCR/PROD Mel Brooks. US, 1981, color, 92 min. RATED R

THE PRODUCERS
Fri, Apr 19, 7:30; Sat, Apr 20, 11:05 a.m., 6:00; Sun, Apr 21, 11:05 a.m.; Mon, Apr 22, 5:15, 9:40; Tues, Apr 23, 5:15; Wed, Apr 24, 6:30 (Montgomery College Show); Thu, Apr 25, 5:15
Long before “The Producers” became a Tony Award-winning Broadway musical sensation, Gene Wilder and Zero Mostel starred in Mel Brooks’ original, outrageous, Oscar-winning farce. Down-on-his-luck theatrical impresario Max Bialystock (Mostel), reduced to romancing wealthy elderly ladies to fund his decreasingly successful plays, teams up with clever accountant Leo Bloom (Wilder), and together they devise a plan to extract a big payday from a surefire flop: “Springtime for Hitler.” Best Original Screenplay Oscar for Mel Brooks. DIR/SCR Mel Brooks; PROD Sidney Glazier. US, 1968, color, 88 min. RATED PG

Preceded by:
50th Anniversary!
THE CRITIC
An old man (Mel Brooks), puzzled by the abstract animated short film screening before the feature he came to see, airs his opinions. Mel Brooks’ spoof of the Western genre was a Dietrich-esque saloon singer Lili Von Shtupp (Oscar-nominated Madeline Kahn). Brooks’ spoof of the Western genre was a tremendous hit. Best Original Screenplay Oscar for Mel Brooks. Fri, May 24, 9:15; Sat, May 25, 11:15; Sun, May 26, 7:10

BLAZING SADDLES
Sat, May 4, 7:30; Sun, May 5, 4:20; Mon, May 6, 9:30; Wed, May 8, 9:20
Coveting the land around the frontier town of Rock Ridge, nefarious railroad magnate Hedley Lamar (Harvey Korman) resorts to scare tactics, recruiting a gang to terrorize the town, and using his political influence to stick Rock Ridge with rookie sheriff Bart (Cleavon Little), the town’s first black resident. Despite long odds, the wily new sheriff flips the script with help from newly deputized drunk “The Waco Kid” (Gene Wilder) and Dietrichesque saloon singer Lili Van Shupp (Bronski). Brooks’ spoof of the Western genre was a tremendous hit. DIR/SCR Mel Brooks; SCR Norman Steinberg, Andrew Bergman, Richard Pryor, Alan Usher; PROD Michael Hertzberg. US, 1974, color, 93 min. RATED R

HIGH ANXIETY
Thu, May 16, 5:10, 9:30
Sat, May 11, 2:15; Sun, May 12, 2:15; Wed, May 15, 9:20; Thu, May 16, 5:10, 9:30
History repeats first as tragedy, then as farce, and that’s where Mel Brooks comes in, with most of all his spoofs. After years of trying to live down his family’s reputation, Gene Wilder’s “Dr. Frank-en-stein” returns to the family castle and embraces his destiny: to succeed where his grandfather failed and build a better monster (Peter Boyle). He’s abetted in this effort by hunchback “Eyegor” (Marty Feldman) and peasant girl/new love interest Inga (Teri Garr). Cloris Leachman is delightfully creepy as the castle keeper Frau Blücher (cue horse whinny), and Madeline Kahn sizzles as Wilder’s jilted fiancée Elizabeth. DIR/SCR Mel Brooks; SCR Gene Wilder, based on characters from the novel “Frankenstein” by Mary Wollstonecraft Shelley; PROD Michael Gershaff. US, 1974, b&w, 106 min. RATED PG

30th Anniversary!
TO BE OR NOT TO BE (1983)
Fri, Jun 7, 5:00; Sat, Jun 8, 11:00 a.m.; Wed, Jun 12, 4:45
Mel Brooks and real-life wife Anne Bancroft take on the roles originated by Jack Benny and Carole Lombard in this remake of Ernst Lubitsch’s 1942 classic. After the Nazis overrun Poland at the outbreak of WWIII, Warsaw actors Frederick and Anna Bronski (Brooks and Bancroft) and their troupe put their actory wiles to work to outwit the Wehrmacht. With Christopher Lloyd, Tim Matheson and Charles Durning in an Oscar-nominated performance as Colonel Erhardt, the role played so memorably by Sig Rumann in the original (on Bronski’s acting: “What he did to Hamlet, we are now doing to Poland.”). DIR Alan Johnson; SCR Thomas Weiman, Ronny Graham; PROD Ron Clark, Rudy De Luzu, Barry Levinson. US, 1977, color, 94 min. RATED PG

YOUNG FRANKENSTEIN
Sat, Jun 1, 1:00; Tue, Jun 4, 9:15; Thu, Jun 6, 9:00
Newly arrived at the Psychoneuroltic Institute for the Very, VERY Nervous, Dr. Richard H. Thorndyke (Mel Brooks) discovers some suspicious goings-on between his colleagues Dr. Montague (Harvey Korman) and Nurse Diesel (Cloris Leachman). When he’s framed for murder, Thorndyke must confront his own psychiatrist trauma—he suffers from “high anxiety”—in order to clear his name. Lovingly poking fun at the Master of Suspense, Brooks works in a host of Hitchcockian references. With Madeline Kahn, Ron Carey, Dick Van Patten and co-screenwriter Barry Levinson as a high-strung bellboy (“That kid gets no tip!”). DIR/SCR/PROD Mel Brooks; SCR Ron Clark, Rudy De Luzu, Barry Levinson. US, 1977, color, 94 min. RATED PG

TO BE OR NOT TO BE (1942)
Fri, May 24, 9:45; Sat, May 25, 11:30; Sun, May 26, 7:10
“Tis good to be the king.” Having fun with Hollywood’s version of history, from prehistoric cave dwellers to the Roman Empire to the French Revolution, Mel Brooks achieves epic spoofs by riffing, zinging and punning his way through this omnibus of period pieces. Brooks is especially good here as “stand-up philosopher” Comicus, grand inquisitor/song-and-dance guy Torquemada (“Let’s face it, you can’t Torquemada anything”) and both French King Louis XVI and his doppelganger, the lowly Jacques. Notable cameos abound. Narrated by Orson Welles! With Harvey Korman, Dom Deluise, Madeline Kahn, Cloris Leachman and Gregory Hines. DIR/SCR/PROD Mel Brooks. US, 1981, color, 92 min. RATED R

To view all listings, please visit: www.dailylistings.com
A celebrated anthropologist, ethnographer and filmmaker, Robert Gardner has traveled the world in search of the universal human experience. From Ethiopia to Colombia, Gardner has fixed his camera on the customs and ceremonies of other peoples, exploring their beliefs and perspectives. But far from pretending to objectivity, Gardner often combines these observations with reflections on Western civilization and his own sense of self.

A founder of the Harvard Film Archive and Film Study Center, his prolific career includes work in cinema, photography and literature. Lyric and poetic in both their stunning cinematography and editorial rhythms, his cinematic essays transcend traditional documentary forms and achieve their own distinct filmic language.

On April 26, Robert Gardner will be awarded the James Smithson Bicentennial Medal, joining such filmmakers as George Lucas, Jim Henson, Steven Spielberg and Clint Eastwood in having made “distinguished contributions to the advancement of areas of interest to the Smithsonian.”

“His camera scans with precision and feels with sympathy; the objectivity of an anthropologist and the fraternization of a poet.” – Octavio Paz

“A founder of the Harvard Film Archive and Film Study Center, his prolific career includes work in cinema, photography and literature. Lyric and poetic in both their stunning cinematography and editorial rhythms, his cinematic essays transcend traditional documentary forms and achieve their own distinct filmic language.”

Robert Gardner: Revisions & Recollections
In person: Robert Gardner
Sat, Apr 27, 4:30
This program of short films and works in progress includes still journey on: an unfinished examination of life, where Gardner turns the camera inward to create an intimate meditation on creativity, friendship and self-knowledge; forsaken fragments, Gardner’s refashioning of some of the finest footage from his unfinished projects; and dead birds revisioned, where Gardner explores previously unedited footage he shot in 1989 on a visit to west papa some 30 years after filming his landmark documentary dead birds there. Dir Robert Gardner. Total running time approximately 105 min.
Secretariat’s Jockey Ron Turcotte

In person: Secretariat owner Penny Chenery and jockey Ron Turcotte

Tue, May 14, 7:30

Secretariat’s legendary jockey Ron Turcotte is one of the few champions to have won the prestigious American Triple Crown. This is the remarkable story of Turcotte’s rise to fame in 1973, the fall that left him a paraplegic in 1978 and his emotional journey back to the people and places that marked his life. Featuring never-before-seen footage of Secretariat and appearances by Triple Crown winners Steve Cauthen and Jean Cruguet, as well as Secretariat’s owner Penny Chenery, this road movie documents the thrilling and dangerous world of horseracing, where Turcotte remains an enduring source of inspiration.


The Long Day Closes

Sun, Jun 2, 1:10; Wed, Jun 5, 7:00; Thu, Jun 6, 7:00

Terence Davies’ semi-autobiographical account of 11-year-old Bud, a working-class lad in 1956 Liverpool, who escapes the fear and pain of his home and school life through the transporting magic of music and the movies. Gentle and genuinely moving, the film recalls The Purple Rose Of Cairo and Cinema Paradiso in its nostalgia for spiritually nourishing cinema. “Beautifully poetic, never contrived or precious, the film dazzles with its stylistic confidence, emotional honesty, terrific wit and all-round audacity.” – Geoff Andrews, Time Out London.

Dir/Scr/Terence Davies; Prod Olivier Toubia, Angela Toubia. U.K., 1992, color, 85 min. Rated PG.

The Comedy

Fri, May 17, 9:30; Tue, May 21, 9:15; Wed, May 22, 9:15

Rick Alverson’s provocative film follows trust-fund slacker Old Bud, a working-class lad in 1956 Liverpool, who escapes the fear and pain of his home and school life through the transporting magic of music and the movies. Gentle and genuinely moving, the film recalls The Purple Rose Of Cairo and Cinema Paradiso in its nostalgia for spiritually nourishing cinema. “Beautifully poetic, never contrived or precious, the film dazzles with its stylistic confidence, emotional honesty, terrific wit and all-round audacity.” – Geoff Andrews, Time Out London.

Dir/Scr/Terence Davies; Prod Olivier Toubia, Angela Toubia. U.K., 1992, color, 85 min. Rated PG.

We Won’t Grow Old Together

Sat, May 18, 3:45; Wed, May 22, 7:00

“Maurice Pialat’s second feature became an unlikely commercial success upon its release. Far from viewer-friendly, it tells the story of the endless breakups and makeups of a highly unstable yet apparently indissoluble couple. It’s a sort of love story told in inverted terms, depicting the protracted end of a five-year affair, with its arbitrary disagreements, sudden mood shifts, moments of irrational anger, and displays of stingy contempt, presented with a genuine, unmeasured violence.” – Dave Kehr, Film Comment. With Mariène Jobert (Godard’s MASCULIN FÉMININ) and Jean Yanne (Godard’s WEEKEND, Chabrol’s LE BOUCHER).


“Love” is a quicksilver thing that can’t be held in the present tense. It is somewhere between nothing and everything, and no one pinned down more of its complexities and contradictions than Maurice Pialat.” – Nick Pinkerton, The Village Voice.
“Mary Pickford: Queen of the Movies”

Published by the Library of Congress in association with the University of Kentucky Press, “Mary Pickford: Queen of the Movies,” edited by Christel Schmidt, sheds new light on this icon’s life and legacy. Through essays by Schmidt and other eminent film historians, Pickford emerges from the pages in vivid detail. She is revealed as a gifted actress, a philanthropist and a savvy industry leader who fought for creative control of her films and ultimately became her own producer. A fascinating portrait of a key figure in American cinematic history.

Sale and signing of “Mary Pickford: Queen of the Movies” in the lobby following each Pickford screening.

New 35mm Print! 90th Anniversary!

**SAFETY LAST!**

Live musical accompaniment by Donald Sosin and Joanna Seaton
**Sun, Apr 21, 7:30**

New to the city, country boy Harold Lloyd hopes to work his way up the ladder at the De Vore Department Store. But having lied to his hometown sweetheart to believe that he’s already been promoted to a top spot in management, Lloyd must work overtime to make himself look like a big shot. Lloyd steadily piles on sight gags and stunts, culminating in his hair-raising ascent of the building’s facade—the image of Lloyd hanging from the hands of the building’s clock has become a comedic landmark and modernist icon. “To see it today with an audience alternately roaring with laughter and gasping is one of the greatest experiences of cinema” – David Shipman.

DIR Fred C. Newmeyer; SCR Sam Taylor; SCR Tim Whelan; SCR/PROD Hal Roach. US, 1923, b&w, 70 min. NOT RATED

**STREET ANGEL**

Live musical accompaniment by Ben Model
**Sat, Apr 27, 1:30**

Struggling to care for her sickly mother, Angela (Janet Gaynor) sacrifices her virtue and walks the streets of Naples to support her family. When she’s arrested—not for soliciting but for shoplifting medicine for her mother—Angela eludes the law and joins a traveling circus. There she falls in love with Gino (Charles Farrell), a painter. But when her past threatens to tear them apart, can their love survive? Frank Borzage’s lush romance won Gaynor the very first Academy Award for Best Actress in 1929 (awarded collectively for her performances here and in two 1927 releases: Borzage’s SEVENTH HEAVEN and F. W. Murnau’s SUNRISE: A SONG OF TWO HUMANS). DIR Frank Borzage; SCR Marion Orth, Philip Klein, Henry Roberts Symonds, H. H. Caldwell, Katherine Hildreth, from the novel “Cristinda” by Moncure H. Hillyer; PROD William Fox. US, 1928, b&w, 102 min. Silent with live accompaniment. NOT RATED

**SAFARIES**

**SAFARIES**

Live musical accompaniment by Andrew Simpson
**In person: Christel Schmidt, editor, “Mary Pickford: Queen of the Movies”**
**Sat, Apr 20, 2:00**

[Mary] Pickford is ineffably moving as Molly, the oldest girl (and self-appointed protector) of a group of orphans being held as slaves in a “child farm” deep in a Southern swamp... As Molly leads the children away from the ogre-like overseer (Gustav von Seyffertitz), across the quicksand and through the Expressionist swamp (a sequence beautifully detailed by director William Beaudine, and lighted by cinematographers—Charles Rosher and Karl Strauss—who would shoot F. W. Murnau’s SUNRISE one year later), the film seems to burrow into the viewer’s subconscious.” – Dave Kehr, The New York Times.

DIR William Beaudine; SCR Winfred Dunn; SCR/PROD Mary Pickford. US, 1926, b&w, 84 min. NOT RATED

35mm print courtesy of the Library of Congress.

**DOROTHY VERNON OF HADDON HALL**

Live musical accompaniment by Ben Model
**In person: Christel Schmidt, editor, “Mary Pickford: Queen of the Movies”**
**Fri, Apr 26, 7:30**

England, 1550: Headstrong teenager Dorothy Vernon (Mary Pickford) chafes at her nobleman father’s plans to arrange her marriage, instead falling in love with the son of her father’s sworn enemy. But these affairs of the heart intersect with those of the state, and Dorothy soon discovers she has given offense to both Mary, Queen of Scots, and England’s Queen Elizabeth! This grand historical drama was an adventurous change of pace for the enterprising Pickford. DIR Marshall Neilan; SCR Waldman Young, from the novel by Charles Major; PROD Mary Pickford. US, 1924, b&w, 135 min. NOT RATED

35mm restoration print courtesy of the Cinematheque Royale de Belgique and the Library of Congress.

**Wild and Weird**

Live musical accompaniment by Alloy Orchestra
**Fri, May 3, 7:30**

These films truly live up to the title! Working with noted film preservationist David Shepard, Alloy Orchestra compiled this wide-ranging selection of unusually imaginative silent shorts dubbed “Wild and Weird,” many of which boast clever special effects and dynamic camerawork. A soap opera played out with animated bugs; a pet that grows so big it stalks the city; a (real) fly doing macabre acrobatic big it stalks the city; a (real) fly doing macabre acrobatic... A (real) fly doing macabre acrobatic... A (real) fly doing macabre acrobatic... A (real) fly doing macabre acrobatic... A (real) fly doing macabre acrobatic... A (real) fly doing macabre acrobatic. Total program approximately 80 min.

**Masters of Silent Comedy**

Live musical accompaniment by the Snark Ensemble
**Sun, Apr 28, 1:30**

Tickets $12/$10 AFI Members/$8 kids 12 and under

**Buster Keaton in THE GOAT**

Mistaken for the escaped murderer “Dead Shot Dan,” Buster Keaton goes on the lam, narrowly escaping the cops time and again. While on the run, he meets a beautiful young woman, only to discover she’s the daughter of the police chief on his trail.

DIR/SCR Buster Keaton; MALcolm St. Clair; PROD Joseph M. Schenck. US, 1921, b&w, 27 min. NOT RATED

**Charlie Chaplin in THE RINK**

Charlie Chaplin skates circles around his antagonists, figuratively, waiting tables in a swanky restaurant, and literally, at the rink next door, in one of his best-loved two-reelers produced for the Mutual Film Corporation.

DIR/SCR Charles Chaplin; SCR Vincent Bryan, Maverick Torrel; PROD Henry P. Caulfield. US, 1916, b&w, 24 min. NOT RATED

**Laurel and Hardy in LIBERTY**

Produced by Hal Roach, directed by Leo McCarey (DUCK SOUP), photographed by George Stevens and featuring a cameo by the young Jean Harlow, this film is considered by many to be the funniest of the Laurel and Hardy silent shorts.

DIR/SCR Leo McCarey; SCR H. M. Walker; PROD Hal Roach, US, 1929, b&w, 20 min. NOT RATED

**Buster Keaton Shorts**

Live musical accompaniment by Alloy Orchestra
**Sat, May 4, 3:00**

Tickets $15/12 AFI Members/$10 kids 12 and under

**THE BUTCHER BOY**

Buster Keaton’s screen debut allows him to flash his slapstick skills, honed since childhood on the vaudeville stage, in a featured role as a clumsy customer in Fatty Arbuckle’s general store.


**GOOD NIGHT, NURSE!**

Ordered by his wife to check in to the No Hope Sanitarium and get his drinking under control, Fatty Arbuckle is scared straight and then some by the sight of Buster Keaton’s blood-splattered, cleaver-wielding surgeon. Attempting various means of escape, Arbuckle finally succeeds in running away—and right into the town’s Fat Man Foot Race.


**THE PLAY HOUSE**

Vaudevillian Buster Keaton dreams about his big night on stage, which, by means of some clever multiple-exposure camera wizardry, has Keaton playing all the parts on stage, in the band, and the audience, too.

DIR/SCR Edward F. Cline, Buster Keaton; PROD Joseph M. Schenck. US, 1921, b&w, 23 min.
**AFI SILVER AND MONTGOMERY COLLEGE**

**BE A STUDENT AGAIN — AT ANY AGE!**

Join AFI Silver Theatre for this educational screening, to be followed by a discussion with a film professor from Montgomery College. For students with valid ID, discount tickets are only $6. Screening takes place at the AFI Silver Theatre.

**THE PRODUCERS**

Wed, Apr 24, 6:30

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**2013 DC CARIBBEAN FILMFEST**

May 31–June 2

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 13th 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.

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**AFI SILVER 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.

**SPRING 2013 DATES:**

- April 21
- May 5

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- Maryland State Arts Council

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**AFI DOCS**

**FILM FESTIVAL • JUNE 19–23, 2013**

**PRESENTED BY**

- Audi

**AMERICA’S PREMIER DOCUMENTARY FESTIVAL, SILVERDOCS, IS NOW AFI DOCS PRESENTED BY AUDI.**

In the nation’s capital, powerful films serve as a catalyst for thought-provoking discussions between artists, audiences and thought leaders to confront critical topics of the day.

**PASSES ON SALE APRIL 19**

at AFI.com/AFIDOCS

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**The 48 Hour Film Project**

**Thu, May 9, 7:00, 9:30; Fri, May 10, 7:00, 9:30; Sat, May 11, 7:00, 9:30; Sun, May 12, 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 12th edition of the wildly popular 48 Hour Film Project, with this year’s Washington, DC-area films screening May 9 through 12, followed by the “Best Of” 2013 screenings on May 23.

Shows tend to sell out; tickets go on sale May 6 at AFI.com/Silver.

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.
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**AFI DOCS Film Festival, June 19–23—See AFI.com/AFIDocs for info, tickets and showtimes**
Filmed performances of live ballets and operas from Europe’s top companies. Ballet tickets $15; Opera tickets $20.

Ballet
“Alice’s Adventures in Wonderland”
Sun, May 5, 11:00 a.m.; Tue, May 7, 12:30
“Giselle”
Sun, May 19, 11:00 a.m.; Mon, May 20, 12:30

Opera
“Nabucco”
Sun, May 12, 11:00 a.m.; Tue, May 14, 12:30

Ballet tickets $15; Opera tickets $20.

THE GRADUATE
Fri, Jun 28, 7:00
Sat, Jun 29, 7:30
Sun, Jun 30, 2:30

Powell & Pressburger’s
BLACK NARCISSUS
Fri, May 17, 7:20
Sat, May 18, 6:00
Sun, May 19, 2:00
Tue, May 21, 7:10
Wed, May 22, 5:00
Thu, May 23, 4:45

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Now Playing!