'90s Cinema Now

Best of the '80s ● Ingrid Bergman Centennial ● Tell It Like It Is: Black Independents in New York
Tell It Like It Is: Black Independents in New York, 1968–1986

July 4–September 5

In early 1968, William Greaves began shooting in Central Park, and the resulting film, SYMBIOPSYCHOTAXIPLASM: TAKE ONE, came to be considered one of the major works of American independent cinema. Later that year, following a staff strike, WNET’s newly created program BLACK JOURNAL (with Greaves as executive producer) was established “under black editorial control,” becoming the first nationally syndicated newsmagazine of its kind, and home base for a new generation of filmmakers redefining documentary. 1968 also marked the production of the first Hollywood studio film directed by an African American, Gordon Park’s THE LEARNING TREE. Shortly thereafter, actor/playwright/screenwriter/novelist Bill Gunn directed the studio-backed STOP, which remains unreleased by Warner Bros. to this day. Gunn, rejected by the industry that had courted him, then directed the independent classic GANJIA AND HESS, ushering in a new type of horror film — which Ishmael Reed called “what might be the country’s most intellectual and sophisticated horror films.”

This survey is comprised of key films produced between 1968 and 1986, when Spike Lee’s first feature, the independently produced SHE’S GOTTA HAVE IT, was released theatrically — and followed by a new era of studio filmmaking by black directors. Representing highlights of New York-based independents, activists all — producing these films in a time when minority film production was not supported and frequently suppressed — these are major works by some of the great filmmakers of this (or any) era in American film history. This series originally screened at Film Society of Lincoln Center, curated by Jake Perle and Michelle Materre. All film notes courtesy of the above.

SYMBIOPSYCHOTAXIPLASM: TAKE ONE

Sat, Jul 4, 6:00; Mon, Jul 6, 7:15
A docufiction, a narrative experiment, a film about making a film, a crew without a director, a time capsule of New York, a barometer of the culture: process, form and personality collide in William Greaves’ 1968 classic, about which no superlatives can be overused and whose influence cannot be overstated. DIR/SCR/PROD William Greaves. US, 1968, color, 75 min. NOT RATED

Screening with:
FROM THESE ROOTS
A crash course in Harlem history, told entirely through the use of still images — rarely has so much information been condensed so gracefully. DIR/SCR/PROD William Greaves. US, 1974, color/b&w, 28 min. NOT RATED

WILL

Sun, Jul 26, 6:15
“I wanted to show the neighborhood — that everything was there, right in the neighborhood,” so says Jessie Maple describing her feature debut. Through the story of Will, a basketball coach fighting demons, a full picture of dealing with modern urban life is revealed. “No matter how low you are you can come back up. That’s what WILL is. People can’t count themselves out that quick.” Preserved by New York Women in Film and Television’s Women’s Film Preservation Fund. Print and photos courtesy Black Film Center/Archive, Indiana University–Bloomington. DIR/SCR/PROD Jessie Maple. US, 1981, color, 70 min. NOT RATED

INSIDE BEDFORD-STUYVESANT

Mon, Aug 3, 7:20
Produced by Charles Hobson and aired on WNEW (better known in NYC as Channel 5), this weekly show was originally conceived by Robert F. Kennedy’s organization and community boosters to counter images of black neighborhoods as presented in the mainstream news. It is considered the first African American-produced television series in the U.S. Hosted by Roxie Roker and Jim Lowry, the program documented the neighborhood of 400,000 people as it transitioned into a new era. Presenting a selection of clips featuring open and unscripted dialogues with residents, guest celebrities and, most notably, a powerful public forum with Harry Belafonte. DIR Various; PROD Charles Hobson. US, 1968–1971, color, 70 min. NOT RATED
PERSONAL PROBLEMS
Sat, Aug 8, 1:15
Actor/filmmaker/playwright/novelist Bill Gunn [GANJA & HESS, screenwriter of THE LANDLORD] made this low-budget film with a mostly non-name cast in 1980. An experimental soap opera set in a black middle-class milieu, the film has been more rumor than reality for three decades, save for the rare museum or cinema screening, where it has played to rapt audiences. “This is not...the black middle class one encounters in commercial sitcom standards like THE JEFFERSONS, but rather a middle class whose concerns reflect the real conflicts inherent in changing value systems [amid] seemingly unchangeable social constructs.” –Pacific Film Archive.

GANJA & HESS
Sun, Aug 16, 7:00; Tue, Aug 18, 9:15
Screened at Cannes in 1973 before being re-cut against the filmmaker’s wishes for its U.S. release, the film was first made available years later in its intended version by distributor Pearl Bowser, and, now restored, is considered a classic. Conceived as a vampire tale, it is a formally radical and deeply philosophical inquiry into passion and history. “A film that was ahead of its time in 1973, and quite frankly, is still very much ahead of its time today...maybe the rest of world will eventually catch up.” –Tambay A. Obenson, Shadow & Act. With Marlene Clarke, Susan Robeson, HAIR PIECE: A FILM FOR NAPPPY-HEADED PEOPLE [1984], Ayoka Chenzira, SYVILLA: THEY DANCE TO HER DRUM [1979], Ayoka Chenzira and SUZANNE SUZANNE [1982, DIR Camille Billups, James Hatch]. Courtesy of the Reserve Film and Video Collection of the New York Public Library for the Performing Arts.

Women’s Work Program
Mon, Aug 31, 7:00
The contents of these four women’s films are culturally and community-specific, but they tell all stories of universal human interest, with social commentary at their cores, effectively bringing to light the remarkable contributions of the women filmmakers who were an integral part of New York’s burgeoning independent film industry. Presenting TEACH OUR CHILDREN [1972, Christine Choy, Susan Robeson], HAIR PIECE: A FILM FOR NAPPPY-HEADED PEOPLE [1984, Ayoka Chenzira], SYVILLA: THEY DANCE TO HER DRUM [1979, Ayoka Chenzira] and SUZANNE SUZANNE [1982, DIR Camille Billups, James Hatch]. Courtesy of the Reserve Film and Video Collection of the New York Public Library for the Performing Arts. Program approx. 90 min.

THE LONG NIGHT (1976)
Sat, Aug 22, 5:00
This film chronicles one night in the life of a young boy on the street, encountering the denizens of mid-1970s Harlem, while commenting on Vietnam, marital discord, paternal relationships, substance abuse, schooling and unemployment — in short, the life of an American family. DIR Woody King, Jr.; SCR Julian Mayfield, from his novel; PROD Ed Pin. US, 1976, color, 85 min. RATED PG

IN MOTION: AMIRI BARAKA
Wed, Jul 15, 7:00
This video portrait, filmed in the days leading up to Amiri Baraka’s appeal of his 90-day sentence for resisting arrest following an argument in his car outside the 8th Street Playhouse movie theater, documents Baraka at his radio show, at home with his wife and children and performing at readings. It is a delicate vision of a revolutionary who has grown quieter, though never at rest, and as sage as ever. DIR/PROD St. Claire Bourne. US, 1983, color, 60 min. NOT RATED

JOE’S BED-STUY BARBERSHOP: WE CUT HEADS
Sat, Sep 5, 2:00
Spike Lee’s NYU Masters program thesis (and the first student feature film ever selected for New Directors/New Films) is a precocious work from a major artist, irrefutable evidence that its maker would go on to become one of the greats. DIR/SCR/PROD Spike Lee; PROD Zimmie Shilton. US, 1983, b&w, 60 min. NOT RATED

A Spike Lee Double Joint:
Screening with: SHE’S GOTTA HAVE IT
The one that changed the entire landscape of independent film and announced a genuine director-as-superstar, and the defining film of a new generation of American directors. But most significantly, SHE’S GOTTA HAVE IT possesses a confidence, vision and grandeur of style that is almost as absent from the current independent film scene as the New York City where it takes place, only existing on film, and in memory. DIR/SCR/PROD Spike Lee. US, 1986, b&w, 84 min. RATED R

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Madeline Anderson Shorts Program
Sun, Aug 2, 6:00
Madeline Anderson’s classic documentary I AM SOMEBODY (1970) depicts the strength of, and the hardships endured by, a striking group of African-American women in Charleston, South Carolina. The program also features Anderson’s first documentary, INTEGRATION REPORT #1 (1960) as well as TRIBUTE TO MALCOLM X (1967), which aired on TV’s BLACK JOURNAL. "I was determined to do what I was going to do at any cost. I kept plugging away. Whatever I had to do, I did it,” she said of her career. Courtesy of the Reserve Film and Video Collection of the New York Public Library for the Performing Arts. Program approx. 70 min.

Kent Garrett Program
Sat, Jul 25, 5:30
Two documentaries made for the television newsmagazine BLACK JOURNAL examine the outsider status accorded to those ostensibly on the inside. In THE BLACK COP (1969, Kent Garrett), a Harlem policeman discusses his role in and out of the uniform at the height of the Black Power movement, contrasted with the experiences of a colleague in the LAPD. IN THE BLACK GI (1971, Kent Garrett), for African-American soldiers in Vietnam, the contradiction of being expected to defend liberties not granted at home is evident. Courtesy of the Reserve Film and Video Collection of the New York Public Library for the Performing Arts. Program approx. 70 min.
Keepin’ It Real: ‘90s Cinema Now

July 2–September 16

American moviegoers in the 1990s were exposed to a diversity of cinematic influences: the rise of American independent cinema; the emergence of Hollywood’s auteur action directors; and new waves of international cinema crossing borders like never before. This decade saw the first films of some of today’s most acclaimed filmmakers: Quentin Tarantino, Wes Anderson, David Fincher, Paul Thomas Anderson, Spike Jonze, Sofia Coppola, David O. Russell, Darren Aronofsky and the Wachowskis. All that and more will be explored in this summer’s retrospective “Keepin’ It Real: ‘90s Cinema Now.”

REALITY BITES
Thu, Jul 2, 9:35; Sat, Jul 4, 4:00
The Gen X movie features Houston hipsters/recent college grads Winona Ryder, Ethan Hawke, Janeane Garofalo and Steve Zahn navigating life, love and the correct definition of irony. Aspiring documentarian Lelaina (Ryder) shares an apartment with friends Troy (Hawke), Vickie (Garofalo) and Sammy (Zahn), all working low-paying jobs while planning and hoping for better futures. It was the feature directorial debut of Ben Stiller, who also stars as Michael, an exec at the MTV-like cable channel “In Your Face,” and a possible love interest for Ryder, older and debatably wiser than non-committal musician Hawke. DIR Ben Stiller; SCR Helen Childress; PROD Danny DeVito, Michael Shamberg. US, 1994, color, 99 min. RATED PG-13

25th Anniversary!
TOTAL RECALL
Sat, Jul 4, 10:30; Thu, Jul 9, 9:30
“Consider this a divorce!” A 21st-century construction worker (Arnold Schwarzenegger) discovers he has been living a lie, thanks to an implanted memory chip, and that his true identity is that of Hauser, a secret agent from Earth’s colony on Mars. He travels to Mars and joins the Resistance — Mars colonists and radiation-exposed mutants, fighting for independence from their corporate overlords — but which side was this secret agent really fighting for in the first place? DIR Paul Verhoeven; SCR/PROD Ronald Shusett; SCR Don O’Bannon, Gary Goldman, from the short story “We Can Remember It For You Wholesale” by Philip K. Dick; PROD Danny DeVito, Michael Shamberg. US, 1990, color, 113 min. RATED R

20th Anniversary!
SAFE (1995)
Sun, Jul 12, 7:15; Wed, Jul 15, 8:45
“Are you allergic to the 20th century?” Julianne Moore, a housewife and mother in the San Fernando Valley, finds her life of quiet comfort suddenly and strangely interrupted by an ill-defined malady. She’s depressed, listless and distracted, and increasingly experiencing allergic reactions, but to what, exactly, her doctor can’t say. Filmmaker Todd Haynes masterfully controls the atmosphere of creeping dread beneath the complacent surfaces of suburbia, while Moore gives a sensitive and sympathetic portrayal of a woman at loose ends, seduced by strange promises of new possibilities. FIPRESCI Prize – Special Mention, 1996 Rotterdam Film Festival. DIR/SCR Todd Haynes; PROD Christine Vachon, Lauren Zalaznick. UK/US, 1995, color, 119 min. RATED R

20th Anniversary!
CLUELESS
Mon, Jul 13, 9:15; Tue, Jul 14, 9:30
“Restate my assumptions: One, mathematics is the language of nature. Two, everything around us can be represented and understood through numbers. Three, if you graph the numbers of any system, patterns emerge. Therefore, there are patterns everywhere in nature.” Darren Aronofsky’s feature film debut, a headtrip cult classic that won the Best Director award at Sundance in 1998, signaled the arrival of a daringly original new talent. Max Cohen is a semi-reclusive math whiz busy building a custom supercomputer, Euclid, in his dreary Chinatown apartment. He hopes to use it to beat the stock market, but after Euclid prints out a mysterious 216-digit number and crashes, Max believes he may have solved an even bigger mystery. DIR/SCR Darren Aronofsky; PROD Eric Watson. US, 1998, b&w, 84 min. RATED R

25th Anniversary!
LA FEMME NIKITA [Nikita] (1990)
Fri, Jul 3, 9:35; Tue, Jul 7, 9:20
Premiering to acclaim at the Sundance Film Festival in 1990, winning two major awards, the film went on to boxoffice success and seemingly endless life off cable. Aspiring rapper Christopher “Kid” Reid sneaks out of his dad Robin Harris’ Chinatown apartment. He hopes to use it to beat the stock market, but after Euclid prints out a mysterious 216-digit number and crashes, Max believes he may have solved an even bigger mystery. DIR/SCR Amy Heckerling; PROD Scott Rudin, Robert Lawrence. US, 1995, color, 119 min. RATED R

25th Anniversary!
JURASSIC PARK (1993)
Fri, Jul 10, 9:30; Sat, Jul 11, 2:00
Thanks to an amber-trapped mosquito, genetics company InGen has been able to create an island theme park populated by dinosaurs. To calm investors, CEO Richard Attenborough allows a group of experts a sneak preview — but the dangerous stakes are raised even higher when security fails, a storm hits and the dinosaurs break loose. Boasting astonishing effects and a wonderful cast, this film is one of Steven Spielberg’s most visceral, thrilling adventures. DIR Steven Spielberg; SCR Michael Crichton, David Koepp, from the novel by Crichton; PROD Kathleen Kennedy, Gerald R. Molen. US, 1993, color, 127 min. RATED PG-13

20th Anniversary!
TOTAL RECALL (1990)
Sun, Jul 5, 9:20; Mon, Jul 6, 9:20
Premiering to acclaim at the Sundance Film Festival in 1990, winning two major awards, the film went on to boxoffice success and seemingly endless life off cable. Aspiring rapper Christopher “Kid” Reid sneaks out of his dad Robin Harris’ Chinatown apartment. He hopes to use it to beat the stock market, but after Euclid prints out a mysterious 216-digit number and crashes, Max believes he may have solved an even bigger mystery. DIR/SCR Darren Aronofsky; PROD Eric Watson. US, 1998, b&w, 84 min. RATED R

20th Anniversary!
CLUELESS
Q&A and book event with Jen Chaney, author of “As If!,” at the Jul 16 show
Thu, Jul 16, 7:00; Sat, Jul 18, 3:00; Sun, Jul 19, 8:00
“As if!” Filmmaker Amy Heckerling transfers Jane Austen’s “Emma” to a Beverly Hills high school with fresh and funny results. BFF’s Cher (Alicia Silverstone) and Dianne (Stacey Dash) are Arties at Beverly Hills’ Bronson Alcott High School — rich, popular and bath named after “great singers of the past that now do infomercials.” Cher has a knack for giving helpful advice to others, typically about fashion choices or dating etiquette, but when it comes to her own happiness, she may be a little bit… clueless. With Paul Rudd, Dan Hedaya, Wallace Shawn, Brittany Murphy, Donald Faison, Beckin Meyer and Jeremy Sisto. DIR/SCR Amy Heckerling; PROD Scott Rudin, Robert Lawrence. US, 1995, color, 97 min. RATED PG-13

House Party with his buddy Christopher “Play” Martin. What’s the party, anyway? Together, Play and Chris host a party — on a school night, no less! — to attend a slammin’ party with his buddy Christopher “Play” Martin. What’s the worst that could happen? “Though HOUSE PARTY follows a standard plot-line straight out of the ‘50s rock & roll films, the script is inventive, providing many different twists and turns, while Reginald Hudlin’s direction is assured and very, very funny.” –Stephen Thomas Erlewine, All Movie Guide.

Mon, Jul 13, 9:15; Tue, Jul 14, 9:30
“Are you allergic to the 20th century?” Julianne Moore, a housewife and mother in the San Fernando Valley, finds her life of quiet comfort suddenly and strangely interrupted by an ill-defined malady. She’s depressed, listless and distracted, and increasingly experiencing allergic reactions, but to what, exactly, her doctor can’t say. Filmmaker Todd Haynes masterfully controls the atmosphere of creeping dread beneath the complacent surfaces of suburbia, while Moore gives a sensitive and sympathetic portrayal of a woman at loose ends, seduced by strange promises of new possibilities. FIPRESCI Prize – Special Mention, 1996 Rotterdam Film Festival. DIR/SCR Todd Haynes; PROD Christine Vachon, Lauren Zalaznick. UK/US, 1995, color, 119 min. RATED R

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25th Anniversary!
HOUSE PARTY
Sun, Jul 5, 9:20; Mon, Jul 6, 9:20
Premiering to acclaim at the Sundance Film Festival in 1990, winning two major awards, the film went on to boxoffice success and seemingly endless life off cable. Aspiring rapper Christopher “Kid” Reid sneaks out of his dad Robin Harris’ Chinatown apartment. He hopes to use it to beat the stock market, but after Euclid prints out a mysterious 216-digit number and crashes, Max believes he may have solved an even bigger mystery. DIR/SCR Darren Aronofsky; PROD Eric Watson. US, 1998, b&w, 84 min. RATED R
25th Anniversary!

DAYS OF BEING WILD [Ah fei zing zyun] [阿飛正傳]
Fri, Jul 17, 7:00
In 1960s Hong Kong, idle playboy Leslie Cheung is kept in luxury by his retired courteous foster mother, who, who gives him everything he needs but not the one thing he wants: the identity of his birth mother. Self-absorbed and careless with his own loved ones — including girlfriends Maggie Cheung and Carina Lau — Cheung bolts for the Philippines in search of his identity, and possibly his doom. DIR/SCR Wang Kar-Wai; PROD Alan Tang, Hong Kong, 1990, color, 94 min. In Cantonese, Shanghainese, Tagalog, English and Mandarin with English subtitles. NOT RATED

SPANKING THE MONKEY
Mon, Jul 20, 9:00; Wed, Jul 22, 9:20
David O. Russell's provocative feature debut won the Audience Award at the 1994 Sundance Film Festival and went on to become an oddball hit at the box office. Rather than leave for his summer internship with the Surgeon General in Washington, DC, college student Jeremy Davies is forced to stay home and care for his mother, Alberta Watson, who is laid up in bed with a broken leg, while her father is away on a business trip. Davies soon discovers that his mother is crippled, not only by an injured leg, but by depression, too. Feeling neglected and demanding affection, the mother's relationship with her son wanders into taboo territory. Did anyone mention that this is comedy? DIR/SCR David O. Russell; PROD Dean Silvers. US, 1994, color, 100 min. NOT RATED

20th Anniversary!

WELCOME TO THE DOLLHOUSE
Tue, Jul 21, 9:15; Thu, Jul 23, 7:00
In Todd Solondz's scabrous look at suburban adolescent ennui, savagery begins at home and only gets worse at school. Awkward and shy 11-year-old Dawn Wiener (Heather Matarazzo), called “Wiener-Dog” and tormented at school, finds no refuge at home, where she runs a distant third for the affections of her parents against her older brother and younger sister. Dawn develops a crush on Steve, a cute older boy in her brother's garage band, but, surprisingly, it's her relationship with a thuggish school bully (Brendan Sexton) that blossoms into something more meaningful. Grand Jury Prize, 1996 Sundance Film Festival. DIR/SCR/PROD Todd Solondz. US, 1995, color, 88 min. RATED R

TREMORS (1990)
Sat, Jul 18, 10:00; Sun, Jul 19, 10:00
The desert town of Perfection, Nevada: population 14. But, after a series of gristy and mysterious murders, it may soon be 0. With everyone fearing a serial killer on the loose, local hardymen Valentine “Val” McKee (Kevin Bacon) and Earl Bassett (Fred Ward) discover the true menace is something far worse: giant wormlike creatures roaming underground. With a nod to So’era sci-fi monster movies like THEM! and IT CAME FROM OUTER SPACE, TREMORS boasts a winning mix of scares and laughs, and has become a deserving cult classic. DIR/SCR Ron Underwood; SCR/PROD S. S. Wilson, Brent Maddock. US, 1990, color, 96 min. RATED PG-13

DAZED AND CONFUSED
Sat, Jul 23, 9:15; Sun, Jul 26, 9:45; Wed, Jul 29, 9:15; Thu, Jul 30, 7:00
“All right, all right, all right.” It’s 1976, and the last day of school at Robert E. Lee High School. Upperclassmen alternately terrorize and fraternize with the freshmen through a day of hazing and partying, a gonzo rite of passage on the way to summer vacation and — perhaps — a taste of freedom. Richard Linklater's stoner epic features an amazing ensemble cast of young actors, including Matthew McConaughey in his screen debut, Ben Affleck, Parker Posey, Milla Jovovich, Adam Goldberg and an unbilled Renée Zellweger. DIR/SCR/PROD Richard Linklater; PROD Sean Doolan, James Jacks. US, 1993, color, 102 min. RATED R

RESERVOIR DOGS
Fri, Jul 31, 5:20; Sun, Aug 2, 9:40; Mon, Aug 3, 9:30; Tue, Aug 4, 5:15; Wed, Aug 5, 9:45; Thu, Aug 6, 5:15
Quentin Tarantino busts onto the scene with this unorthodox heist-gone-wrong crime caper, impressive for its evocation of violence (little is shown, much implied) and digressive but riveting dialogue. A postmodern riff on films like THE KILLING, the fractured chronology leaps from the planning stages all the way to the aftermath of the bungled job, the details of the crime secondary to the banter among the thieves, their camaraderie giving way to poisonous paranoia once they suspect a rat in their number. With Harvey Keitel, Tim Roth, Michael Madsen, Steve Buscemi, Lawrence Tierney and Chris Penn, plus Tarantino in a cameo. DIR/SCR Quentin Tarantino; PROD Lawrence Bender. US, 1992, color, 99 min. RATED R

PULP FICTION
Sat, Aug 1, 4:30, 10:00; Tue, Aug 4, 9:30
“You know what they call a Quarter Pounder with Cheese in Paris?” Quentin Tarantino ascended to AFI celebrity with this indie blockbuster. A complex collection of intersecting and overlapping crime vignettes, it is a knowing riff on the hard-boiled genre, featuring brilliant dialogue, a byzantine plot and an abundance of filmic and pop cultural allusions. A wildly influential, landmark film, featuring iconic performances from John Travolta, Samuel L. Jackson, Uma Thurman, Ving Rhames, Christopher Walken, Harvey Keitel and Bruce Willis. Palme d’Or, 1994 Cannes Film Festival; nominated for seven Oscars®; winning for Best Screenplay. DIR/SCR Quentin Tarantino; SCR Roger Avary; PROD Lawrence Bender. US, 1994, color, 154 min. RATED R

THE VIRGIN SUICIDES
Sun, Jul 26, 7:45; Tue, Jul 28, 7:00
Sofia Coppola's feature debut, adapted from Jeffrey Eugenides’ acclaimed novel, follows the sad dissolution of a religiously devoted family in 1970s Grosse Pointe, Michigan. Following the suicide of their 13-year-old daughter, authoritarian parents Kathleen Turner and James Woods circle the wagons around their four surviving teenage daughters, pulling them out of high school and limiting their social contact with the outside world. But the ensuing claustrophobia and isolation ensure that things will get worse. The fine cast includes Kirsten Dunst, Josh Hartnett, A. J. Cook, Scott Glenn and Giovanni Ribisi. DIR/SCR Sofia Coppola, from the novel by Jeffrey Eugenides; PROD Francis Ford Coppola, Julie Cosinargas, Dan Hubert, Chris Hanley. US, 1999, color, 97 min. RATED R

CRUEL INTENTIONS
Sun, Aug 2, 7:30; Thu, Aug 6, 9:30
Sarah Michelle Gellar and Ryan Phillippe are two very bored, very wealthy and somewhat twisted stepbrothers living on Manhattan's Upper East Side. With school out, the two decide to spice up their summer and make a little wager. The bet: Phillippe has to seduce the proudly virginal Reese Witherspoon, the new headmaster's daughter. The terms? If he wins, he gets to act on his deepest forbidden desire. If he loses, Gellar gets his prized Jaguar convertible. But as seduction leads to romance, betrayal appears inevitable. A modern-day retelling of “Les Liaisons dangereuses,” the film also stars “90 Favorite Selma Blair, Joshua Jackson and Tara Reid. DIR/SCR Roger Kumble, from the novel “Les Liaisons dangereuses” by Pierre Choderlos de Laclos; PROD Neal H. Moritz. US, 1999, color, 97 min. RATED R
**6th Anniversary!**

**THE GRIFTERS**

Mon, Aug 17, 7:10; Wed, Aug 19, 7:10

Three veteran grifters — John Cusack, a smalltimer who prefers short cons; his estranged mother Anjelica Huston, who works the tracks for a bookmaker; and Annette Bening, a seductress looking for a big payday — see their fractious relationships overhead first into rivalry, then into conflict. A commercial and critical hit, the film earned four Oscar® nominations and won Best Feature and Best Actress for Huston at the Independent Spirit Awards.  

DIR Stephen Frears; SCR Donald E. Westlake, from the novel by Jim Thompson; PROD Joel Schumacher, Martin Scorsese, Robert A. Harris, Jim Painter. US, 1990, color, 110 min. RATED R

**25th Anniversary!**

**THE THREE KINGS**

Tue, Aug 18, 7:00; Thu, Aug 20, 9:20

David O. Russell’s acidic action comedy, centered on a gold heist in the waning days of the Gulf War, has only grown in stature since its release. Spring of 1991: Having removed a treasure map from an Iraqi POW in Kuwait, a motley crew of Army personnel — Maj. Archie Gates (George Clooney), Sgt. 1st Class Troy Barlow (Mark Wahlberg), Staff Sgt. Chief Elgin (Ice Cube), and Pvt. 1st Class Conrad Vig (Spice Jones) — use the momentary disruption of Saddam Hussein’s authority to breeze into Iraq and collect a secret stash of gold bullion. But getting out with the gold proves not to be so simple. With Cliff Curtis, Nora Dunn, Judy Greer and Alia Shawkat.  


**THE MATRIX**

Sat, Aug 15, 9:45; Sun, Aug 16, 9:15

The Wachowskis’ mind-bending, bullet-dodging existentialist action movie posited that observable reality is really a virtual reality, generated by a massive computer program that keeps humans enslaved to AI overlords. Computer whiz Keanu Reeves, aka “Neo,” is recruited by a cadre of rebels, led by the mysterious Morpheus (Laurence Fishburne), to help them liberate humankind. Could Neo in fact be “the One”? Wildly mixing and matching up various references from myth, religion and philosophy with cyberpunk science fiction, Chinese martial arts cinema and Japanese anime, the film was a sensation upon release, a stylish and buzzy blockbuster that has become an enduring pop cultural reference point. With Carrie-Anne Moss, Joe Pantoliano and Hugo Weaving as “Agent Smith.”  

DIR/SCR Andy Wachowski, Lana Wachowski; PROD Joel Silver. US, 1999, color, 136 min. RATED R

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DIR/SCR Andy Wachowski, Lana Wachowski; PROD Joel Silver. US, 1999, color, 136 min. RATED R

**20th Anniversary!**

**FIGHT CLUB**

Fri, Aug 7, 9:30; Wed, Aug 12, 7:00

"The first rule of Fight Club is: you do not talk about Fight Club." David Fincher definitively established his auteur status with this inventive adaptation of Chuck Palahniuk’s controversial novel. Brad Pitt lives by his wits and has the guts to go his own way: part-time movie projectionist and soap salesman, full-time lover of freedom. Fast friends, they join forces and form Fight Club, wherein men bare-knuckle brawl away their frustrations. But after Fight Club becomes “Project Mayhem,” a national anti-capitalist movement, things rapidly deteriorate for Norton and Pitt.  

DIR David Fincher; SCR Jim Uhls, from the novel by Chuck Palahniuk; PROD Greg Yonce, Colin Crabb, Art Linson. US, Germany, 1999, color, 139 min. RATED R

**20th Anniversary!**

**12 MONKEYS (1995)**

Sat, Aug 8, 9:00; Tue, Aug 11, 7:00

Time traveler Bruce Willis is sent from the post-apocalyptic year of 2035 to 1990, six years before the plague outbreak that will ravage the planet, in a desperate attempt to change the course of history. With Madeleine Stowe, Christopher Plummer, David Morse and Brad Pitt, in an Oscar®-nominated performance. One of Terry Gilliam’s most riveting works, the film was loosely adapted from Chris Marker’s landmark 1962 short film LA JETÉE.  


**1991: THE YEAR PUNK BROKE**

Mon, Aug 10, 7:00

Dave Markey’s landmark rock doc follows influential art rockers Sonic Youth on a summer 1991 festival tour of Europe, along with supporting acts Dinosaur Jr. and Nirvana –– just at the moment the LP “Nevermind” is ascending the charts and major record labels are rushing to sign every band with even a passing resemblance. Martin Scorsese, Robert A. Harris, Jim Painter. US, 1990, color, 110 min. RATED R

**20th Anniversary!**

**SHOWGIRLS**

Fri, Aug 21, 9:30; Mon, Aug 24, 9:10

“It doesn’t suck.” Paul Verhoeven’s so-bad-it’s-good strippingsroman (alternatively, a knowing Hollywood satire, ALL ABOUT EVE set among exotic dancers) had a difficult commercial release — savaged by mainstream critics, and to date the only NC-17 rated film to be released widely, it underachieved at the box office — but became a massive hit on home video, where it has since earned an appreciative cult audience. Running from her past, Nomi Malone (Elizabeth Berkley, SAVED BY THE BELL hitchhikes to Las Vegas to pursue her dream of becoming a high-class exotic dancer. But she soon discovers that showgirl jobs don’t come easily. The competition is fierce and she has to make ends meet by stripping at a low-rent club. But Nomi has her eyes on the Goddess show at the Stardust, headlined by diva Cristal Conners (Gina Gershon). And nothing’s going to get in her way.  

DIR Paul Verhoeven; SCR Joe Eszterhas; PROD Charles Evans, Alan Marshall. France/US, 1995, color, 131 min. RATED NC-17

**20th Anniversary!**

**THREE KINGS (1999)**

Sat, Aug 15, 9:45; Sun, Aug 16, 9:15

It doesn’t suck.” Paul Verhoeven’s so-bad-it’s-good strippingsroman (alternatively, a knowing Hollywood satire, ALL ABOUT EVE set among exotic dancers) had a difficult commercial release — savaged by mainstream critics, and to date the only NC-17 rated film to be released widely, it underachieved at the box office — but became a massive hit on home video, where it has since earned an appreciative cult audience. Running from her past, Nomi Malone (Elizabeth Berkley, SAVED BY THE BELL hitchhikes to Las Vegas to pursue her dream of becoming a high-class exotic dancer. But she soon discovers that showgirl jobs don’t come easily. The competition is fierce and she has to make ends meet by stripping at a low-rent club. But Nomi has her eyes on the Goddess show at the Stardust, headlined by diva Cristal Conners (Gina Gershon). And nothing’s going to get in her way.  

DIR Paul Verhoeven; SCR Joe Eszterhas; PROD Charles Evans, Alan Marshall. France/US, 1995, color, 131 min. RATED NC-17
THE BIG LEBOWSKI
Sat, Aug 22, 9:45; Tue, Aug 25, 7:00; Thu, Aug 27, 7:00

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

BOOGIE NIGHTS
Sun, Aug 23, 6:45; Tue, Aug 25, 4:00; Wed, Aug 26, 7:00; Thu, Aug 27, 4:00

The 27-year-old Paul Thomas Anderson cemented his reputation as one of Hollywood’s new mavericks with this look into the rise, fall and redemption of one Eddie Adams aka Dirk Diggler (Mark Wahlberg) in the hedonistic, drug-filled ’70s porn industry. Plucked from his job as a busboy by porn purveyor Jack Horner (Burt Reynolds, in an Oscar®-nominated performance) his boyish naiveté quickly gives way to drug-induced arrogance as he spirals out of control. The ensemble cast includes Julianne Moore (Academy Award® nomination), John C. Reilly, Philip Seymour Hoffman, Heather Graham and Don Cheadle. DIR/SCR/PROD Paul Thomas Anderson; PROD Lloyd Levin, John S. Lyons, JoAnne Sellar. US, 1997, color, 155 min. RATED R

20th Anniversary!
LIVING IN OBXUVION
Sun, Aug 23, 9:30; Tue, Aug 25, 9:30

Tom DiCillo’s hilarious spoof of indie filmmaking won the Waldo Salt Screenwriting Award at the 1995 Sundance Film Festival. Director Steve Buscemi is used to suffering for his art, but this is too much: he needs to constantly cheer up his tradition-minded reservations to ultimately help Babe realize his dream, and the groundbreaking use of animatronics and CGI animation convincingly allow the menagerie of farmyard animals to talk, emote and chew the scenery. Nominated for seven Oscars®, winning for Best Special Effects. DIR/SCR Chris Noonan; SCR/PROD George Miller, from the novel “The Sheep Pig” by Dick King-Smith; PROD Bill Miller, Doug Mitchell. US, 1995, color, 91 min. RATED G

TEENAGE MUTANT NINJA TURTLES (1990)
Sat, Aug 29, 10:00; Mon, Aug 31, 3:00; Tue, Sep 1, 3:00; Wed, Sep 2, 3:00; Thu, Sep 3, 3:00

Adapted from the cult comic book and building off the success of the popular animated TV show, the titular turtles were brought to the big screen by the wizards at the Jim Henson Creature Shop. With New York City in the midst of a crime wave, it’s up to four pizza-loving mutant turtles — Michelangelo, Raphael, Leonardo and Donatello — to save the day. Trained by their sensei, the turtles nonetheless endeared themselves to a generation with their dude-speak and righteous ninja moves. Courtesy of Universal Pictures

Goodfellas
Fri, Aug 28, 4:00; Sat, Aug 29, 7:00; Sun, Aug 30, 5:45
“...as far back as I can remember, I always wanted to be a gangster.” Based on the true story of mobster Henry Hill, Martin Scorsese’s masterpiece follows Hill (Ray Liotta) from lowly numbers runner to high-living heist artist, before becoming a coke addict and government informant, ultimately joining the witness protection program. The stellar cast includes Robert De Niro, Oscar® winner Joe Pesci, Lorraine Bracco, Paul Sorvino, Michael Imperioli, Samuel L. Jackson and a scene-stealing performance by Scorsese’s mother, Catherine. DIR/SCR Martin Scorsese; SCR Nicholas Pileggi, from the novel “Wiseguy” by Pileggi; PROD Irwin Winkler. US, 1990, color, 146 min. RATED R

LOST HIGHWAY
Mon, Sep 7, 9:00; Tue, Sep 8, 9:00
When saxophonist Bill Pullman finds a videotape on his front doorstep that depicts him standing over the murdered body of his wife Patricia Arquette, he is utterly confused and has no recollection of the events. Eventually jailed for the crime, he suffers an intense headache and wakes the next morning as a young auto mechanic named Pete (Balthazar Getty). Then things really start to get strange…Lynch used his own self-designed and ultramodern Hollywood Hills house as the couple’s home-turmed-crime scene in this surreal thriller, described by the director as a “Möbius strip of a movie.” DIR/SCR David Lynch; SCR Barry Gifford; PROD Deepak Nayar, Tom Sternberg, Mary Sweeney. France/US, 1997, color, 134 min. RATED R

25th Anniversary!
GREMLINS 2: THE NEW BATCH
Mon, Aug 31, 9:00; Wed, Sep 2, 9:00
Joe Dante’s 1990 sequel to his beloved 1984 horror-comedy leans harder on the laughs, becoming a cartoonishly black comedy and timely media satire. Gentle Gizmo accidentally spars a new batch of malevolent gremlins, this time in a New York City highrise that houses a multimedia conglomerate. This could spell mayhem not only for Manhattan, but across airwaves. Zach Galligan, Phoebe Cates and Keye Luke return, along with John Glover, Robert Prosky, Gedde Watanabe, Dick Miller and Christopher Lee, plus cameos by Henry Gibson, Leonard Maltin, Hulk Hogan, Dick Butkus and Bubba Smith. Special effects once again by the great Rick Baker. DIR Joe Dante; SCR Charles S. Haas; PROD Michael Finnell. US, 1990, color, 106 min. RATED PG-13

20th Anniversary!
BABE (1995)
Fri, Aug 28, 12:00; Sat, Aug 29, 11:20 a.m.; Sun, Aug 30, 11:00 a.m.; Mon, Aug 31, 1:00; Tue, Sep 1, 1:00; Wed, Sep 2, 1:00; Thu, Sep 3, 1:00

“That’ll do, pig.” In a departure from the MAD MAX films that made his career, George Miller wrote the screenplay for this delightful and inventive family film about a pig named Babe who dreams of working as a sheep dog, er, pig. Veteran actor James Cromwell delights as Farmer Hoggett, who overcomes his tradition-mined reservations to ultimately help Babe realize his dream, and the groundbreaking use of animatronics and CGI animation convincingly allow the menagerie of farmyard animals to talk, emote and chew the scenery. Nominated for seven Oscars®, winning for Best Special Effects. DIR/SCR Chris Noonan; SCR/PROD George Miller, from the novel “The Sheep Pig” by Dick King-Smith; PROD Bill Miller, Doug Mitchell. US, 1995, color, 91 min. RATED G

Tickets & Full Schedule at AFI.com/Silver ■ 7
**25th Anniversary!**

**WILD AT HEART (1990)**
Fri, Sep 4, 7:15; Sat, Sep 5, 11:00; Wed, Sep 9, 9:00
Wes Anderson’s breakthrough film is whimsical, wacky and thoroughly winning. There’s never been a student like Herman Blume, a bored industrialist who likes the cut of Max’s jib. Things get complicated when they both vie for the attention of lovely first-grade teacher Miss Cross (Olivia Williams). DIR/SCR Wes Anderson; SCR Owen Wilson; PROD Barry Mendel, Paul Schiff. US, 1998, color, 93 min. RATED R

**RUSHMORE**
Sat, Sep 5, 9:00; Sun, Sep 6, 9:15; Thu, Sep 10, 5:00
Wes Anderson’s breakthrough film is whimsical, wacky and thoroughly winning. There’s never been a student like Herman Blume, a bored industrialist who likes the cut of Max’s jib. Things get complicated when they both vie for the attention of lovely first-grade teacher Miss Cross (Olivia Williams). DIR/SCR Wes Anderson; SCR Owen Wilson; PROD Barry Mendel, Paul Schiff. US, 1998, color, 93 min. RATED R

**20th Anniversary!**

**GHOST IN THE SHELL (1995)**
Sat, Sep 5, 11:30; Thu, Sep 10, 9:10
In 2029, the world is totally wired, interconnected by a single, all-powerful computer grid. Major Motoko Kusanagi is a cyborg officer in Tokyo’s Section Nine security force, where she is charged with keeping the network free of hackers. Kusanagi is hunting for the master hacker known as the Puppet Master, who likes the cut of Max’s jib. Things get complicated when they both vie for the attention of lovely first-grade teacher Miss Cross (Olivia Williams). DIR/SCR Wes Anderson; SCR Owen Wilson; PROD Barry Mendel, Paul Schiff. US, 1998, color, 93 min. RATED R

**BEING JOHN Malkovich**
Fri, Sep 11, 9:15; Sun, Sep 13, 9:15; Mon, Sep 14, 9:15
“Malkovich, Malkovich, Malkovich!” After making groundbreaking music videos for the Beastie Boys, Björk, R.E.M. and Weezer, director Spike Jonze graduated to feature filmmaking with this one-of-a-kind head trip — in the most literal sense — of a movie, scripted by Charlie Kaufman. Struggling puppeteer Craig Schwartz (John Cusack) takes a temp job as a file clerk and makes an amazing discovery on the 7½th floor of his office building: a tiny door that provides a portal into the mind of famous actor John Malkovich. Craig enjoys his brief visit inside the actor’s cranium and the vicarious thrill of being a celebrity and experiencing life through his eyes. But soon, others want in on the act. The excellent cast includes Catherine Keener, Cameron Diaz, Charlie Sheen and — who else? — John Malkovich. DIR Spike Jonze; SCR Charlie Kaufman; PROD Steve Golin, Vincent Landy, Sandy Stern, Michael Stips. US, 1999, color, 124 min. RATED R

**FRIDAY**
Fri, Sep 4, 9:45; Sat, Sep 5, 5:00
It’s Friday, and the recently fired Ice Cube and his never-employed pal Chris Tucker have one day to come up with $200 to pay off local bully/weed dealer Tommy “Tiny” Lister — or there won’t be a tomorrow. This landmark urban comedy has earned a passionate cult following over the years, thanks to Tucker’s motor-mouthed one-liners and a deep cast of talent, including Bernie Mac, Nia Long, Regina King, John Witherspoon, Faizon Love and Tony Cox; look for an unbilled Michael Clarke Duncan and 12-year-old Mexican Good in bit parts. DIR F. Gary Gray; SCR Ice Cube, DJ Pooh; PROD Patricia Charbonnet. US, 1995, color, 96 min. RATED R

**GHOST DOG: THE WAY OF THE SAMURAI**
Sat, Sep 12, 10:30; Tue, Sep 15, 9:15; Wed, Sep 16, 9:15
Forest Whitaker stars in the title role, a mob hitman who coldly executes his contracts, yet lives by the samurai’s ancient code of honor. The tables turn when his former bosses put out a hit on him. Highly stylized violence and disarming moments of oddball humor infuse this East-meets-West movie genre mashup, with additional street cred provided by RZA of the Wu-Tang Clan’s inventive score. DIR/SCR/PROD Jim Jarmusch; PROD Richard Guay. US, 1999, color, 116 min. RATED R

**TO DIE FOR**
Mon, Sep 14, 4:45; Tue, Sep 15, 7:00; Wed, Sep 16, 9:30
Based on an outrageous-but-true story, Gus Van Sant’s brilliant satire of America’s obsession with celebrity features a breakout performance by Nicole Kidman. Kidman portrays a conniving weather-girl-turned-murderess whose “performance” in front of the TV cameras is almost as haunting and hilarious as Kidman’s real performance in front of the movie cameras. The frisquare cast includes Matt Dillon, Joaquin Phoenix, Casey Affleck and Illeana Douglas; look for a sly cameo by David Cronenberg. DIR Gus Van Sant; SCR Buck Henry, from the book by Joyce Maynard; PROD Laura Ziskin. US/UK, 1995, color, 106 min. RATED R
Still a relative newcomer to Hollywood when she portrayed CASABLANCA’s Ilsa Lund in 1942, Ingrid Bergman (b. August 29, 1915) was nonetheless a seasoned screen veteran, having previously made 10 films in her native Sweden and one in her mother’s native Germany. By the end of the 1940s, Bergman was a top box-office draw, having made three films with Alfred Hitchcock, and earning the first of her three Oscars® for her role in George Cukor’s GASLIGHT. But her career path would be a wandering and adventurous one, taking her to Italy, where she married filmmaker Roberto Rossellini, and with whom she made six films; France, to work with the great Jean Renoir; and a return to Sweden for her final film role, AUTUMN SONATA, directed by her country’s greatest filmmaker, Ingmar Bergman.

On the occasion of Ingrid Bergman’s centennial, AFI Silver presents this extensive retrospective of the work of this one-of-a-kind and truly international star.

**CASABLANCA**
Thu, Jul 2, 1:45; Fri, Jul 3, 1:45; Sat, Jul 4, 1:45; Sun, Jul 5, 1:45; Mon, Jul 6, 3:20; Tue, Jul 7, 3:20; Wed, Jul 8, 3:20, 7:15, Thu, Jul 9, 3:20

Why is it in Casablanca? “I was misinformed,” explains nightclub owner/ war refugee Humphrey Bogart, who won’t “stick his neck out for nobody” — until Ingrid Bergman walks in. The film evolved from an unproduced play to a Warner Bros. “B” melodrama to a Bogart/Bergman star vehicle. Epstein, Howard Koch from the play by Murray Burnett and Joan Alison; PROD Hal B. Wallis. US, 1942, b&w, 110 min. NOT RATED

**INTERMEZZO: A LOVE STORY (1939)**
Sun, Sep 6, 5:15; Mon, Sep 7, 5:15

Virtuoso violinist Leslie Howard and talented piano teacher Ingrid Bergman make beautiful music together, but, despite a whirlwind love affair and boffo international tour, Howard finds himself pining for the wife and children he left behind. Ingrid Bergman’s American debut for producer David O. Selznick — at his career peak, with GONE WITH THE WIND to open later that same year — saw her reprise her role from Gustaf Molander’s 1936 Swedish original. The lush cinematography is by the master of deep focus, Gregg Toland. DIR Gregory Ratoff; SCR George O’Neil; PROD David O. Selznick. US, 1939, b&w, 70 min. NOT RATED

**GASLIGHT**
Sun, Jul 12, 1:00; Mon, Jul 13, 4:30; Wed, Jul 15, 2:00; Thu, Jul 16, 4:30

Ingrid Bergman won the first of her three Oscars® for her portrayal of an innocent wife driven mad by a domineering and treacherous husband in George Cukor’s Victorian-set psychological thriller. The Oscar®-winning production design and moody cinematography by Joseph Ruttenberg lend great atmosphere to the proceedings, while the fine cast includes Charles Boyer as the charming but caddish husband, Joseph Cotten, Dame May Whitty and an 18-year-old Angela Lansbury in her Oscar®-nominated screen debut as a callow Cockney maid. DIR George Cukor; SCR John Van Druten, Walter Reisch, John L. Balderston, from the play by Patrick Hamilton; PROD Arthur Hornblow, Jr. US, 1944, b&w, 114 min. NOT RATED

**INDISCREET**
Sat, Jul 18, 1:00; Tue, Jul 21, 2:20; Thu, Jul 23, 2:20

Stanley Donen secured his reputation as a (non-musical) comedy director with this tart and tender farce that hearkens back to the 1930s’-winning production design and moody cinematography by Joseph Ruttenberg lend great atmosphere to the proceedings, while the fine cast includes Charles Boyer as the charming but caddish husband, Joseph Cotten, Dame May Whitty and an 18-year-old Angela Lansbury in her Oscar®-nominated screen debut as a callow Cockney maid. DIR George Cukor; SCR John Van Druten, Walter Reisch, John L. Balderston, from the play by Patrick Hamilton; PROD Arthur Hornblow, Jr. US, 1944, b&w, 114 min. NOT RATED

**NOTORIOUS (1946)**
Fri, Jul 24, 2:15; Sat, Jul 25, 1:00

Ingrid Bergman is a hardworking, serious-minded psychiatrist at a Swiss mental hospital who channels all of her energies into work, until she discovers a previously unknown passion by falling in love with the new doctor, Gregory Peck. But is Peck really the doctor he claims to be? Or is he an amnesiac impostor, perhaps even the real doctor’s killer? Inspired by producer David O. Selznick’s hard fall for then-faddish psychoanalysis, Alfred Hitchcock makes merry with the madness and mystery, including the famous dream sequence designed by Salvador Dalí and Miklos Rozsa’s Oscar®-winning, theremin-intense score. DIR/PROD Alfred Hitchcock; SCR Ben Hecht, from the novel “The House of Dr. Edwardes” by Francis Beeding; PROD David O. Selznick. US, 1946, b&w, 111 min. NOT RATED

**SPELLBOUND**
Fri, Jul 24, 2:15; Sat, Jul 25, 1:00

Ripe for rediscovery, this too-little-seen version of Robert Louis Stevenson’s macabre classic ranks among the very best. Spencer Tracy lets it all hang out as the upstanding doctor with the id-driven alter ego, with Lana Turner as his society fiancée and Ingrid Bergman as the Cockney barmaid that Mr. Hyde prefers. “Fleming’s swagger and seductiveness translate into an interestingly brusque, tough-em-up tough-love view of male-female relations. The sheer nastiness of Tracy’s Hyde is mesmerizingly scary.” –Molly Haskell. DIR/PROD Victor Fleming; SCR John Lee Mahin, from the novel by Robert Louis Stevenson. US, 1941, b&w, 113 min. NOT RATED
Double Feature: 
STROMBOLI 65th Anniversary!
Sat, Aug 8, 3:00
In Roberto Rossellini’s neorealist classic, Ingrid Bergman plays Karin, a refugee and war bride who made a hasty marriage with Antonio (Mario Vitale), an Italian POW, to escape from a hellish internment camp. Relocated to his ancestral home, the volcanic Aeolian island of Stromboli, Karin is dismayed to discover it is barren and backward after Antonio had made it sound like a paradise. Karin also fails to fit in with the cautious, traditional locals, who are distrustful of outsiders. In harsh surroundings, with little money and torn between tradition and modernity, the new couple struggle to make the best of it. DIR/SCR/PROD Roberto Rossellini; SCR Sergio Amidei, Art Cohn, Gian Paolo Callegari, Renzo Cesana. Italy/US, 1950, b&w, 107 min. In English and Italian with English subtitles. NOT RATED

Screening with:
BERGMAN AND MAGNANI: THE WAR OF THE VOLCANOES [La guerra dei vulcani]
“Film divas and volcanoes rumble in Francesco Patierno’s docu THE WAR OF THE VOLCANOES, which details how neorealist helmer Roberto Rossellini left his star and lover, Anna Magnani, for Hollywood’s still-married superstar, Ingrid Bergman. The resulting scandals and films, STROMBOLI and VOLCANO, are well-known, though informed cinephiles and general auds alike will likely be charmed by Patierno’s playful approach to the filmic and amorous developments… illustrated with archival material and extremely well-chosen clips from the filmographies of Magnani and Bergman.” —Boyd van Hoeij, Variety. DIR/SCR Francesco Patierno; SCR Clara Del Monaco, Andrea Patierno. Italy, 2012, color, 52 min. In Italian with English subtitles. NOT RATED

UNDER CAPRICORN
Fri, Jul 24, 12:00; Sun, Jul 26, 1:00
In 1831, Irishman Michael Wilding arrives in Australia hoping to make his fortune. He discovers a rough-and-tumble world of scheming and exploitation, but also one where amazing reversals of fortune have made ex-cons into millionaires. He befriends Joseph Cotten, an “emancipist” (read: ex-con), and his wife, Ingrid Bergman. But Bergman is not well, burdened by a terrible secret that comes to light as the three become drawn into a dangerous love triangle. Alfred Hitchcock’s least-seen, most unusual American film is notable for its ROPE-like long takes and Jack Cardiff’s elaborately mobile camerawork. DIR/PROD Alfred Hitchcock; SCR James Bridie, from the novel by Helen Simpson and the play by John Wise. US, 1943, color, 185 min incl. one 15-min intermission. NOT RATED

FEAR (1954) aka ANGST
[Non credo più all’amore (La paura)]
Sat, Aug 15, 1:00; Tue, Aug 18, 5:10
Married scientists Irene (Ingrid Bergman) and Albert Wagner (Mathias Wieman) have two beautiful children and work together at a top research lab. But Irene has been discreetly conducting an affair with Erich Baumann (Kurt Kreuger). A sophisticated and self-possessed woman, the strain of secrecy has nonetheless taken a toll on Irene — even before mysterious blackmail letters begin to show up. Played as highly theatricalized melodrama — the polar opposite of the neorealism that Rossellini made his name with — the film conceals the most wicked and vicious of secrets in its plot and theme. DIR/SCR Roberto Rossellini; SCR Sergio Amidei, Franz von Teuberg, from the novel “Angst” by Stefan Zweig; PROD Herman Minkowski. West Germany/Italy, 1954, b&w, 84 min. In German and Italian with English subtitles. NOT RATED

FOR WHOM THE BELL TOLLS (1943)
Sat, Aug 1, 1:00
The epic screen treatment of Ernest Hemingway’s famous novel of the Spanish Civil War, celebrating grace under pressure and the camaraderie of men and women fighting for a just cause, found a receptive audience during the WWII years, becoming 1943’s top grosser and earning nine Oscar® nominations. Hemingway handpicked stars Gary Cooper and Ingrid Bergman to play the leads, with Cooper sternly embodying the Hemingway code as an idealistic American fighting for the Spanish Republicans, and Bergman as a young woman who has suffered great loss at the hands of the Fascists. The two fall in love during their stay at a guerrilla camp, but Cooper must soon leave on a dangerous mission: to dynamite a bridge near Segovia. DIR/PROD Sam Wood; SCR Dudley Nichols, from the novel by Ernest Hemingway. US, 1943, color, 185 min incl. one 15-min intermission. NOT RATED

EUROPE ’51 aka THE GREATEST LOVE [Europa ’51]
Sun, Aug 9, 4:00
George and Irene Girard (Alexander Knox and Ingrid Bergman) are a wealthy couple in post-WWII Rome, caught up in the family’s industrial business and society life, respectively. But after they lose their neglected son to suicide, a change comes over Irene. Taking the advice of her leftist cousin to heart, Irene begins to take in those less fortunate than her, and devotes herself to charitable work. But her actions are so unfathomable to her husband and the local authorities that they suspect she’s insane. DIR/SCR/PROD Roberto Rossellini; SCR Santo De Feo, Mario Pannunzio, Ivo Perilli, Brunello Rondi. Italy, 1952, b&w, 113 min. In Italian with English subtitles. NOT RATED

JOURNEY TO ITALY
Sat, Aug 15, 3:00; Sun, Aug 16, 1:00, Mon, Aug 17, 5:10; Wed, Aug 19, 5:10
British couple Ingrid Bergman and George Sanders see their already strained marriage come undone by mutual recriminations on a trip to Naples to dispose of Sanders’ deceased uncle’s estate. But after threatening each other with divorce and separating for most of the trip, the two are surprised to find their union rekindled and their spirits moved by a visit to the ruins of Pompeii and witnessing a local village’s religious procession. Roberto Rossellini’s masterpiece has become a cinematic touchstone, referenced by Martin Scorsese (his documentary on Italian cinema, MY VOYAGE TO ITALY), Abbas Kiarostami’s homage CERTIFIED COPY and explicitly referenced (though Julie Delpy can’t recall the movie’s title) in Richard Linklater’s BEFORE MIDNIGHT. DIR/SCR Roberto Rossellini; SCR Vittorio De Sica, pinched from the novel “Duo” by Colette; PROD Adolfo Foschino. Italy/France, 1954, b&w, 97 min. NOT RATED
**70th Anniversary!**
**THE BELLS OF ST. MARY’S**
Sat, Aug 22, 12:30
Bing Crosby and director Leo McCarey returned on this followup to their Oscar®-winning smash GOING MY WAY. Crosby reprises his Oscar®-winning role as Father O’Malley, now sent to assist the financially strapped St. Mary’s Academy, run by sporty nun Sister Benedict (Ingrid Bergman). Nun and priest disagree on some pedagogical points, but ultimately work together for the betterment of the school.
Nominated for nine Oscars®.
**DIR/PROD** Leo McCarey; **SCR** Dudley Nichols. US, 1945, color, 126 min. NOT RATED

**ELENA AND HER MEN aka PARIS DOES STRANGE THINGS [Elena et les hommes]**
Sat, Aug 22, 3:00
The great Jean Renoir directed Ingrid Bergman in this romantic farce, her first film after breaking with husband Roberto Rossellini. In *En de siècle Paris, penniless Polish princess Elena Sokorowska (Bergman) makes a good marriage with the Count Henri de Chevigncourt (Yul Brynner), but continues to follow where her passion leads her, in this case dashing, ambitious General François Rollan (Jean Marais) and his posting in the provinces. “The movie is about something else — about Bergman’s rare eroticism, and the way her face seems to have an inner light on film. Was there ever a more sensuous actress in the movies?” –Roger Ebert. **DIR/SCR** Jean Renoir; **SCR** Jean Serge; **PROD** Joseph Bercholz, Henry Deutschmeister, Edouard Gide. Italy/France, 1956, color, 98 min. In French with English subtitles. NOT RATED

**ANASTASIA (1956)**
Sun, Aug 23, 12:45
After years abroad in semiexile following her affair with Roberto Rossellini, Ingrid Bergman made a triumphant return to Hollywood with this historical romance, winning the second of her three Oscars®. In 1920s Paris, a suicidal amnesiac, Anna (Bergman) is saved from drowning by exiled Russian General Bounine (Yul Brynner). Noting Anna’s resemblance to the Grand Duchess Anastasia Nikolaevna — rumored to have escaped her family’s execution and fled Russia — Bounine and his cohorts coach Anna/Anastasia into believing she is in fact the missing heir, with the hopes of collecting the £10M inheritance held in trust at the Bank of England. **DIR/Anatole Litvak; SCR Arthur Laurents, Guy Boldon, from the play by Henrik Ibsen. Sweden, 1936, b&w, 129 min. IN SWEDISH with English subtitles. NOT RATED

**CRAWFORDER**
Fri, Aug 28, 1:45, Mon, Aug 31, 4:50; 7:10; Tue, Sep 1, 4:50; Wed, Sep 2, 4:50; Thu, Sep 3, 4:50
Distraught over her relationship with married Manhattan dentist Walter Matthau, Goldie Hawn attempts suicide but is rescued by her neighbor, Rick Lenz. Newly impressed by the young woman’s passion, Matthau considers marrying her… but first he needs to manufacture a wife to divorce, having lied about that, and the three kids, too. He impresses his longtime dental assistant Ingrid Bergman into the job, but because she and Matthau seem so perfect together, Hawn has second thoughts about what relationship she wants. **DIR** Gene Saks; **SCR** J.A. L. Diamond, from the play by Alan Ballou, based on “Fier de cactus” by Pierre Barillet and Jean-Pierre Grédy; **PROD** M. I. Frankovich. US, 1967, color, 83 min. NOT RATED

**AUTUMN SONATA [Höstsonaten]**
Sat, Sep 12, 2:00
In a long-planned collaboration, Ingrid Bergman (in an Oscar®-nominated performance) returned to Swedish cinema after 40 years for her last feature film role, as this concert pianist returning home to an ailing reunion with neglected daughter Liv Ullman. “The best [Ingmar] Bergman film in years, filled with his liberating mixture of violence and tenderness is that is the sign of emotional truth.” –Jack Kroll, Newsweek. **DIR/SCR** Ingmar Bergman. Sweden, 1978, color, 99 min. In Swedish with English subtitles. RATED PG

**MURDER ON THE ORIENT EXPRESS (1974)**
Fri, Sep 4, 11:30 a.m.; Sat, Sep 5, 11:30 a.m.; Tue, Sep 8, 2,30; Thu, Sep 10, 2,30
Agatha Christie’s most famous whodunit receives a first-class screen treatment from director Sidney Lumet and an all-star cast. When a widely despised international financier (Richard Widmark) turns up dead aboard the Orient Express, Belgian detective Hercule Poirot (Albert Finney) has a veritable trainload of suspects to investigate — many motives, but only one killer. Aboard the train are Lauren Bacall, Martin Balsam, Jacqueline Bisset, Sean Connery, Wendy Hiller, John Gielgud, Anthony Perkins, Vanessa Redgrave and Ingrid Bergman, who won her third and final Oscar®, this time for Best Supporting Actress. **DIR** Sidney Lumet; **SCR** Paul Dehn, from the novel by Agatha Christie; **PROD** John Brabourne, Richard Babrow. UK, 1974, color, 128 min. RATED PG

**THE INN OF THE SIXTH HAPPINESS**
Sun, Sep 6, 11:00 a.m.; Wed, Sep 9, 2:00
Ingrid Bergman stars as real-life British missionary Gladys Aylward, who ventured into wartorn China in the 1930s to preach her Christian faith, became a pillar of her village community and ultimately led 100 orphans across a perilous mountain journey to safety. With Robert Donat, in his final role, as the elderly village mandarin and Curt Jürgens as Lin Nan, a Dutch-Chinese army officer and Aylward’s love interest. **DIR/SCR** Gustaf Molander; **SCR** Gösta Stevens, from the novel by Tora Nordström-Bonnier. Sweden, 1936, b&w, 93 min. In Swedish with English subtitles. NOT RATED

**JOAN OF ARC (1948)**
Sat, Aug 29, 1:20
Shorn by 45 minutes when first released, Victor Fleming’s final film — a heartbreaking disappointment to him at the time, he died soon after its release in 1948 — can now be appreciated in its full, lavish Technicolor glory. Ingrid Bergman brings a fiery conviction to her portrayal of the Maid of Orleans. José Ferrer, in his American debut, is the French dauphin to whom she swears allegiance, refuting the British occupiers and treacherous Burgundians. Seven Oscar® nominations, winning for Cinematography and Costumes. **DIR** Victor Fleming; **SCR** Andrew Solt, Maxwell Anderson, from his play “Joan of Lorraine”; **PROD** Walter Wanger. US, 1948, b&w, 145 min. NOT RATED

**A WOMAN’S FACE (1938) [En kvinnas ansikte]**
Sun, Sep 13, 3:00
Remade by George Cukor in 1941 with Joan Crawford, Mervyn Douglas and Conrad Veidt, the Swedish original starring a young Ingrid Bergman remains the better picture. Disfigured by a childhood accident that has left her face scarred, Anna Holm (Ingrid Bergman) has grown bitter and despondent, eventually falling into criminality. But taken in and given plastic surgery by the brilliant Dr. Wegert (Anders Henningsson), Anna gets a new lease on life. However, Anna becomes entangled in a dangerous scheme perpetrated by nobleman Torsten Barring (Georg Rydenberg) that threatens to ruin her chance at happiness. **DIR/SCR** Gustaf Molander; **PROD** Gustaf Molander; **PROD** Victor Watzinger. Sweden, 1938, b&w, 100 min. In Swedish with English subtitles. NOT RATED

**JUNE NIGHTS [Junnätter]**
Sat, Sep 12, 12:00; Sun, Sep 13, 11:15 a.m.
After an affair with a sailor ends in violence and scandal, Kerstin Norhac (Ingrid Bergman) must leave her small town home, changing her name to Sara Nordanå and moving to Stockholm. But the relentless press won’t leave her in peace. **DIR** Per Lindberg; **SCR** Ragnar Hylin-Cavallius, from the novel by Tora Nordström-Bonnier. Sweden, 1940, b&w, 88 min. In Swedish with English subtitles. NOT RATED
Silent Classics with Alloy Orchestra

New 35mm Print!

75th Anniversary!
FROM MAYERLING TO SARAJEVO aka
SARAJEVO (1940) [De Mayerling à Sarajevo]  
Fri, Jul 3, 11:45 a.m.; Sat, Jul 4, 11:45 a.m.;  
Sun, Jul 5, 11:45 a.m.; Mon, Jul 6, 5:20; Tue, Jul 7, 5:20;  
Wed, Jul 8, 5:20; Thu, Jul 9, 5:20  
“In 1940, as the Second World War began, the director Max Ophüls, a German Jew who had fled to France, filmed, with a romantic champagne froth, this bitterly ironic drama of how the First World War got started — specifically, how the progressive Archduke Franz Ferdinand, heir to the Hapsburg throne, ended up in Sarajevo on the fateful day in 1914. In Ophüls’ telling, Franz Ferdinand’s liberal plans to transform the Holy Roman Empire into the United States of Austria put him into conflict with the aged and authoritarian Emperor Franz Joseph, and so did his passionate affair with a minor Czech aristocrat, Sophie Chotek — and that double conflict, intimate and political, was the fault line of history. With John Lodge — later the governor of Connecticut — as Franz Ferdinand, and Edwige Feuillère, as Sophie.” –Richard Brody, New Yorker.

DIR Max Ophüls; SCR Carl Zuckmayer, Marcelle Maurette, Curt Alexander, André-Paul Antoine, Jacques Natanson; PROD Edward Halton, Eugène Tucherer. France, 1940, b&w, 96 min. In French with English subtitles. NOT RATED

90th Anniversary!
THE LOST WORLD (1925)  
Live musical accompaniment by Alloy Orchestra  
Tickets $15/$12 AFI Members  
Fri, Jul 10, 7:30; Sat, Jul 11, 7:30  
Based on the 1912 novel by Sir Arthur Conan Doyle, Harry O. Hoyt’s pioneering fantasy adventure film is notable for its early use of stop-motion special effects, designed by the great Willis O’Brien, best known for his later work on KING KONG in 1933. Wallace Beery stars as Professor Challenger, a scientist who leads an expedition to a remote plateau deep in Africa where dinosaurs still survive. DIR Harry O. Hoyt; SCR Motion Faivre, from the novel by Arthur Conan Doyle; PROD Carl HD Hudson. US, 1925, b&w, 106 min. Silent with live musical accompaniment. NOT RATED  
No passes accepted.

Newly Restored!
MAN WITH A MOVIE CAMERA (1929)  
Live musical accompaniment by Alloy Orchestra  
Tickets $15/$12 AFI Members  
Sat, Jul 11, 5:30  
Dziga Vertov’s groundbreaking experimental documentary about Soviet life is also a treatise on filmmaking. Amazingly filmed and astonishingly edited, the film remains fresh and exciting today. Banned in the Soviet Union, it has since become one of the most celebrated and influential films of all time. Often cited as Alloy Orchestra’s best score. New restoration courtesy of Eye Film Institute and Lobster Films. DIR/SCR/PROD Dziga Vertov. USSR, 1929, b&w, 68 min. Silent with live musical accompaniment. NOT RATED  
No passes accepted.

CHEATIN’
In person: animator Bill Plympton  
Wed, Jul 29, 7:00  
Can this cartoon marriage be saved? Jake and Ella meet cute at an amusement park bumper car ride, fall madly in love and soon get married. But another woman, with designs on Jake, frames Ella for adultery. Wildly distraught, Jake moves out and begins a tawdry descent into meaningless sex with countless women. Ella, infuriated, plans her own revenge, which eventually takes the form of using a disgraced magician’s “Trans-Soul Machine” to inhabit the bodies of her estranged husband’s many hookups. Prix du Jury, 2014 Annecy; Opening Night, 2014 Sundance Film Festival. DIR/SCR/PROD Bill Plympton; PROD Debbie Stonecash. US, 2013, color, 76 min. NOT RATED  
No passes accepted.

“No strife and sexual humor reign in this energetic romp, one of Bill Plympton’s best longform animated works.” –Dennis Harvey, Variety

Special Engagements

12 Daily Listings: 301.495.6700
30th Anniversary of the original Heavy Metal Picnic!

**HEAVY METAL PICNIC**

In person: Filmmakers Jeff Krulik and John Heyn, producers Rudy Childs and Billy Gordon

Fri, Aug 28, 7:30

From the team behind cult hit HEAVY METAL PARKING LOT, this is a celebration of mid-'80s Maryland rock and roll and heavy metal, by those who lived — and survived — it. The film focuses on the 1985 Full Moon Jamboree, a weekend field party to end all field parties, so raucous that it made the evening news. Much of it was recorded using a home video camera and a stolen CBS News microphone swiped from the Reagan Inauguration earlier that year. Some 25 years later, Jeff Krulik and John Heyn revisit the scene and meet the people behind the party, as well as the musicians who performed, including mid-Atlantic doom metal icons Asylum. DIR/PROD Jeff Krulik; PROD John Heyn, Rudy Childs, Billy Gordon. US, 2010, color, 70 min. NOT RATED

**EARTH VS. THE FLYING SAUCERS**

Sat, Jul 18, 7:00

In the spirit of the original CREATURE FEATURE broadcasts, local legend Count Gore De Vol (Dick Dyszel) presents a program with interactive intermissions and lots of out-of-this-world fun and surprises. Alien explorers piloting flying saucers arrive on Earth. They claim to come in peace, but scientist Hugh Morlave isn’t having it. Sure enough, the aliens declare war and a 60-day takeover transition for the entire planet, leaving Marlowe and what remains of the U.S. military in a race against time to develop and build the superweapon that can defeat them. Featuring special effects by stop-motion wizard Ray Harryhausen, and the terrifying flying saucer siege of Washington, D.C. DIR Fred F. Sears; SCR George Worthing Yates, Bernard Gordon, from the book “Flying Saucers from Outer Space” by Donald E. Keyhoe; PROD Charles H. Schneer. US, 1956, b&w, 83 min. NOT RATED

**THE DARK CRYSTAL**

Sat, Jul 18, 11:00 a.m.; Sun, Jul 19, 11:00 a.m.; Mon, Jul 20, 12:00; Tue, Jul 21, 12:00; Wed, Jul 22, 12:00; Thu, Jul 23, 12:00

Sun, Jul 12, 11:00 a.m.; Mon, Jul 13, 12:30; Wed, Jul 15, 12:00; Thu, Jul 16, 12:00

Back to the Future

Thu, Jul 2, 7:15; Fri, Jul 3, 7:15; Thu, Jul 9, 7:15

**STAR TREK II: THE WRATH OF KHAN**

Sat, Jul 4, 8:15; Wed, Jul 8, 9:20

**BIG TROUBLE IN LITTLE CHINA**

Sun, Jul 5, 7:15; Tue, Jul 7, 7:15

**TRON (1982)**

Sat, Jul 11, 10:30; Sun, Jul 12, 9:40; Mon, Jul 13, 2:30; Tue, Jul 14, 4:20; Thu, Jul 16, 9:45

**ALIENS**

Fri, Jul 17, 9:00; Sun, Jul 19, 3:30

**E.T. THE EXTRA-TERRESTRIAL**

Sat, Jul 18, 11:00 a.m.; Sun, Jul 19, 11:00 a.m.; Mon, Jul 20, 12:00; 4:30; Tue, Jul 21, 12:00; Wed, Jul 22, 12:00; 7:00; Thu, Jul 23, 12:00

**PREDATOR**

Tue, Jul 21, 7:00; Thu, Jul 23, 9:00

**PURPLE RAIN**

Fri, Jul 24, 7:30; Sat, Jul 25, 3:15

**LABYRINTH**

Fri, Jul 24, 9:45; Sat, Jul 25, 11:00 a.m.; Sun, Jul 26, 11:00 a.m.; Mon, Jul 27, 9:45; Thu, Jul 30, 9:15

**THE EMPIRE STRIKES BACK**

Fri, Jul 31, 7:30; Sat, Aug 1, 11:00 a.m.; Sun, Aug 2, 11:00 a.m.; Mon, Aug 3, 5:15; Wed, Aug 5, 5:15; Thu, Aug 6, 7:20

**RAIDERS OF THE LOST ARK**

Sat, Aug 1, 7:30; Sun, Aug 2, 1:00; Tue, Aug 4, 7:20

**BATMAN (1989)**

Sun, Aug 2, 3:20; Wed, Aug 5, 7:20

**THE ADVENTURES OF BUCKAROO BANZAI ACROSS THE 8TH DIMENSION!**

Fri, Aug 7, 7:20; Sat, Aug 8, 11:30; Tue, Aug 11, 9:30

**BLADE RUNNER (The Final Cut)**

Sat, Aug 8, 6:30; Thu, Aug 13, 7:00

**EVIL DEAD II**

Sat, Aug 8, 12 midnight; Sun, Aug 9, 9:50; Mon, Aug 10, 9:00; Wed, Aug 12, 9:45

**THE TRANSFORMERS: THE MOVIE (1986)**

Sun, Aug 9, 6:15; Mon, Aug 10, 5:00; Tue, Aug 11, 5:00; Wed, Aug 12, 5:00; Thu, Aug 13, 5:00

**PEE-WEE’S BIG ADVENTURE**

Sun, Aug 9, 8:00; Thu, Aug 13, 9:30

**GHOSTBUSTERS (1984)**

Fri, Aug 14, 5:15; Sat, Aug 15, 7:30; Sun, Aug 16, 11:00 a.m.; Mon, Aug 17, 9:30; Wed, Aug 19, 9:30

**SPACEBALLS**

Fri, Aug 14, 7:30; Sat, Aug 15, 11:00 a.m.

**INDIANA JONES AND THE TEMPLE OF DOOM**

Fri, Aug 14, 9:30; Sat, Aug 15, 5:05; Thu, Aug 20, 7:00

**SAY ANYTHING...**

Fri, Aug 21, 7:20; Mon, Aug 24, 7:00

**DIE HARD**

Sat, Aug 22, 7:00; Thu, Aug 27, 9:20

**BETTER OFF DEAD**

Fri, Aug 21, 5:15; Sun, Aug 23, 9:45; Wed, Aug 26, 9:50

**THE GOONIES**

Sun, Aug 23, 11:00 a.m.; Mon, Aug 24, 1:00; Wed, Aug 26, 1:00

**CLUE**

Fri, Aug 28, 9:30; Wed, Sep 2, 7:00

**BRAZIL**

Sat, Aug 29, 4:20; Tue, Sep 1, 7:00

**BLUE VELVET**

Sun, Aug 30, 8:45; Thu, Sep 3, 7:00

**FAST TIMES AT RIDGEMONT HIGH**

Thu, Sep 3, 7:00; Tue, Sep 8, 7:00

**THE BREAKFAST CLUB**

Sat, Sep 5, 7:00; Tue, Sep 8, 7:00

**THE BREAKFAST CLUB**

Sat, Sep 6, 7:10; Mon, Sep 7, 12:00; Tue, Sep 8, 5:00; Wed, Sep 9, 7:00

**FERRIS BUELLER’S DAY OFF**

Mon, Sep 7, 6:45; Wed, Sep 9, 5:00; Thu, Sep 10, 7:00

**SIXTEEN CANDLES**

Fri, Sep 11, 5:00; Mon, Sep 14, 7:00; Tue, Sep 15, 5:00

**HEATHERS**

Fri, Sep 11, 7:00; Mon, Sep 14, 9:00
In the Warner Bros. cartoon *A WILD HARE*, released on July 27, 1940, a wise-cracking “wascally wabbit” uttered for the first time the immortal phrase, “What’s up, Doc?” to his would-be hunter, Elmer Fudd. And a new star was born. Bugs would proceed to headline more than 160 cartoon shorts, until Warner Bros. ceased producing cartoon theatrical shorts in the 1960s, but he would remain a staple of Saturday morning television for many decades more, the headliner among the rest of the Looney Tunes gang, including Daffy Duck, Porky Pig, Sylvester and Tweety, Foghorn Leghorn and the Road Runner and Wile E. Coyote. On the occasion of Bugs’ 75th anniversary, treat yourself to this selection of some of his best cartoons — back where they started, on the big screen!

**Bugs Bunny Program 1**
*Sat, Aug 1, 11:30 a.m.*  
WHAT’S UP DOC? (1950); LONG-HAIRED HARE (1949); SHOW BIZ BUGS (1957); KNIGHTY KNIGHT BUGS (1958); WATER, WATER EVERY HARE (1952); WHAT’S OPERA, DOC? (1957). Program approx. 45 min.

**Bugs Bunny Program 2**
*Sun, Aug 2, 11:30 a.m.*  
DUCK! RABBIT, DUCK! (1953); DEVIL MAY HARE (1954); RABBIT OF SEVILE (1950); OPERATION: RABBIT (1952); BEDEVILLED RABBIT (1957); RABBIT HOOD (1949). Program approx. 45 min.

**Bugs Bunny Program 3**
*Sat, Aug 8, 11:30 a.m.*  
MY BUNNY LIES OVER THE SEA (1948); BUGSY AND MUGSY (1957); FORWARD MARCH HARE (1953); HARE LIFT (1952); RABBIT’S KIN (1952); BUNKER HILL BUNNY (1950); HOT CROSS BUNNY (1948). Program approx. 50 min.

**Bugs Bunny Program 4**
*Sun, Aug 9, 11:30 a.m.*  
BEWITCHED BUNNY (1954); BUNNY HUGGED (1951); A WITCH’S TANGLED HARE (1959); WET HARE (1962); HOMELESS HARE (1950); DUCK AMUCK (1953). Program approx. 45 min.

**Bugs Bunny Program 5**
*Sat, Aug 15, 11:30 a.m.*  
MY BUNNY LIES OVER THE SEA (1948); BUGSY AND MUGSY (1957); FORWARD MARCH HARE (1953); HARE LIFT (1952); RABBIT’S KIN (1952); BUNKER HILL BUNNY (1950); HOT CROSS BUNNY (1948). Program approx. 50 min.

**Bugs Bunny Program 6**
*Sun, Aug 16, 11:30 a.m.*  
THE FAIR HAIR HARE (1951); CAPTAIN HAREBLOWER (1954); HARE DO (1949); FRENCH RABBIT (1951); RABBIT EVERY MONDAY (1951); HILLBILLY HARE (1950); BIG HOUSE BUNNY (1950). Program approx. 50 min.

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**Co-presented with Sonic Circuits**
**ELEKTRO MOSKVA**

Screening followed by new experimental films with live music and sounds by local filmmakers Chris Lynn, Patrick Caine, Margaret Rorison and Walter Forsberg & John Klacsman

Sat, Sep 12, 7:30  
Welcome to the weird and wired world of avant-garde rock musicians, DIY circuit benders, vodka-swilling dealers and urban archaeologists/collectors, all fascinated with obsolete Soviet-era electronic synthesizers: primitive and ungainly beasts like the Polyvox, ESKO, Yunost and the fabulous ANS Photo-Electronic Synthesizer, a device that translates abstract drawings into sound. The strange universe of “cosmic chill-out tunes,” space-age dance music and electronic chirps and tweets has been rescued in this fascinating and cheeky documentary incorporating rare archival footage, including the last interview with inventor Leon Theremin. (Note courtesy of Cinelicious Pics.)

(DR/SCR/PRD Dominik Spitzendorfer, DIR/SSR Dana Tihvinova, Austria, 2013, color, 89 min. In English and Russian with English subtitles. NOT RATED)

No passes accepted.


“Currently one of the most important films on musical history.” —Heinrich Deisl, Skug Magazine.
### JULY 2 – SEPT 16

**Repertory Program**

The calendar lists all repertory date 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!

**COLOR KEY**
- Great Films of the 1980s
- Color Key
- Repertory Program
- Special Fragments
- AFI Illicit #6: Black Independents
- Keep It Real: ’90s Cinema Now
- Great Films of the 1970s
- Bugs Bunny Program

#### JULY

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#### AUGUST

**AMY opens**
- THE TRIBE opens

**IRRATIONAL MAN opens**

**SEPTEMBER**

**Tickets & Full Schedule at AFI.com/Silver**
Stanley Kubrick's Akira Kurosawa's
Extended Director's Cut!
251 min.
July 3-9, 2:15.
July 3-9, 6:45.

July 2, 3, 5-9. See p. 15 for showtimes

Sun, Aug 23, 3:00; Mon, Aug 24, 3:20; Wed, Aug 26, 3:20

Sun, Aug 16, 3:00

Fri, Jul 24, 4:30; Sun, Jul 26, 3:30; Mon, Jul 27, 7:00

Sergio Leone's
Courtesy of Everett Collection

Sun, Aug 30, 1:00

Sun, Aug 9, 1:00

Stanley Kubrick's
BARRY, LYNDON

Sun, Aug 23, 3:00; Mon, Aug 24, 3:20; Wed, Aug 26, 3:20