

AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER
FEBRUARY 19–APRIL 28, 2016
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LEADING MEN OF
HOLLYWOOD'S
GOLDEN AGE

William Cameron Menzies ★ Bernard Herrmann ★ New African Film Festival
Reseeing Iran ★ Environmental Film Festival ★ Washington Jewish Film Festival

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- \$8 Children (12 and under)
- \$10 Matinee tickets, weekdays before 5:00p.m., Sat. & Sun. before noon (holidays excluded)

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

Check AFI.com/Silver for updates.

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Special Engagements

Count Gore De Vol presents KING KONG (1933)

Sat, Apr 9, 7:30

In the spirit of the original CREATURE FEATURE broadcasts, local legend Count Gore De Vol (Dick Dyszel) presents the greatest monster movie of them all: KING KONG. Explorer Robert Armstrong and his crew, including delectable scream queen Fay Wray, journey to Skull Island in search of the biggest of game, the legendary giant ape Kong. Willis O'Brien's groundbreaking animation of Kong still amazes today. #43 on AFI's 100 Years...100 Movies; #24 on AFI's 100 Years...100 Passions. DIR/PROD Merian C. Cooper, Ernest B. Schoedsack; SCR James Ashmore Greelman, Ruth Rose, from a story by Cooper and Edgar Wallace. U.S., 1933, b&w, 100 min. NOT RATED R



Courtesy of Warner Bros.

40th Anniversary!

THE BAD NEWS BEARS (1976)

Sat, Apr 2, 5:00

Walter Matthau is Morris Buttermaker, a drunken pool cleaner and onetime minor league prospect recruited to coach a Los Angeles Little League team of hapless misfits. Buttermaker adds two ringers: his ex-girlfriend's baseball-having daughter, Amanda Wurlitzer (Tatum O'Neal), and the athletically gifted but precociously criminal Kelly Leak (Jackie Earle Haley), while the players learn to set their differences aside, pool their talents and rally around an us-against-the-world mentality to challenge the league's top team, the Yankees. Gloriously un-P.C. but surprisingly progressive beneath its crude exterior, this is an only-in-the-1970s version of a "kids' movie." "An unblinking, scathing look at competition in American society." —Roger Ebert. DIR Michael Ritchie; SCR Bill Lancaster; PROD Stanley R. Jaffe. U.S., 1976, color, 102 min. RATED PG



Courtesy of Paramount

THE BAD NEWS BEARS



Courtesy of Sony Pictures

ATTACK THE BLOCK

Fri, Feb 26, 9:20; Sun, Feb 28, 9:00; Mon, Feb 29, 9:30; Thu, Mar 3, 9:45

Tagline: "Inner City vs. Outer Space." Fans of SHAUN OF THE DEAD and the late '70s/early '80s films of John Carpenter and Walter Hill will love writer/director Joe Cornish's 2011 sci-fi cult favorite. When a council estate in South London becomes ground zero for an alien invasion, a gang of teenage delinquents is humanity's front-line defense. John Boyega (STAR WARS: THE FORCE AWAKENS) shines as gang leader Moses, struggling against alien invaders, rival gangsters, the police and his own conscience. Thrown together by circumstance with Moses and his crew are nurse Jodie Whittaker, weed dealer Nick Frost and posh poseur Luke Treadaway. DIR/SCR Joe Cornish; PROD Nira Park, James Wilson. UK, color, 2011, 88 min. RATED R

Live musical accompaniment by William Hooker



WITHIN OUR GATES

WITHIN OUR GATES (1920)

Sun, Apr 17, 3:00

Oscar Micheaux's powerful drama is the oldest known surviving film by an African-American filmmaker. A black schoolteacher, Sylvia Landry (Evelyn Preer), leaves her Southern home for the North in an effort to raise funds for her school. On her journey, she experiences hardships, duplicity and amazing reversals of fortune. A new romance blooms with Dr. Vivian, who, hearing about Sylvia's family life in the segregated South, is reminded of the murder and injustice whites have inflicted on blacks there for generations. Micheaux intended this film to be a riposte to D. W. Griffith's race-baiting THE BIRTH OF A NATION, a blockbuster hit in 1915. DIR/SCR/PROD Oscar Micheaux. U.S., 1920, b&w, 79 min. NOT RATED

Preserved by the Library of Congress

A PAGE OF MADNESS [KURUTTA IPPÉJI or KURUTTA ICHIPEIJI]

Sat, Apr 16, 9:45

Teinosuke Kinugasa's 1926 film is a landmark of avant-garde cinema, employing freewheeling montage, double-exposed images and famously forgoing the use of any intertitles to convey its moody, impressionistic tale of love and madness. A sailor takes a job in the asylum where his wife has been committed after she drowned their son, in the hope of rescuing her. Teinosuke co-authored the script with, among others, future Nobel Prize-winning author Yasunari Kawabata ("Snow Country"). DIR/SCR Teinosuke Kinugasa; SCR Yasunari Kawabata, Minoru Inuzuka, Bankô Sawada. Japan, 1926, b&w, 60 min. Silent with live accompaniment. NOT RATED

From the collection of George Eastman Museum

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

THE QUIET MAN

Sat, Mar 19, 3:15; Sun, Mar 20, 3:15

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

35mm preservation print courtesy of the UCLA Film & Television Archive



25th Anniversary!

THE COMMITMENTS

Sat, Mar 19, 7:30

A critical and commercial hit voted the best Irish film of all time in a 2005 poll, THE COMMITMENTS has been little seen in the U.S. since its 1991 release. Based on the Roddy Doyle novel about the rise and fall of a rough-and-tumble white Irish soul band, the film launched the careers of several members of its cast of young unknowns, including Glen Hansard (ONCE) and the four members of The Corrs. The film's soundtrack charted around the world, featuring cast band versions of "Mustang Sally," "Take Me to the River," "Chain of Fools" and "Try a Little Tenderness." DIR Alan Parker; SCR Dick Clement, Ian La Frenais, Roddy Doyle, from his novel; PROD Lynda Myles, Roger Randall-Cutler. Ireland/UK/U.S., 1991, color, 118 min. RATED R

50th Anniversary!

THE SWORD OF DOOM [DAI-BOSATSU TÔGE]

Fri, Mar 25, 9:45; Sat, Mar 26, 9:30; Sun, Mar 27, 9:00; Mon, Mar 28, 9:30



compass. In exile after his affair with a colleague's wife leads to a fatal duel, the rōnin Ryunosuke falls in with a murderous militia of the Tokugawa shogunate. But for Ryunosuke, there's no escaping his demons, or his own thirst for combat. DIR Kihachi Okamoto; SCR Shinobu Hashimoto, from the novel "The Pass of the Great Buddha" by Kaizan Nakazato; PROD Sanezummi Fujimoto, Konparu Nanri, Masayuki Satō. Japan, 1966, b&w, 121 min. In Japanese with English subtitles. NOT RATED

PSYCHO-PASS: THE MOVIE [GEKIJŌ-BAN PSYCHO-PASS]

Tue, Mar 15, 7:00; Wed, Mar 16, 7:00

In a futuristic Japan, the Sibyl System is charged with keeping the peace. Using extensive surveillance and biological monitoring to gauge the likelihood that individuals will commit a crime, the police are able to remove potential criminals from the population before they become a problem. Confident with the success of the Sybil System, the Japanese government begins exporting the technology to other countries. But when foreign terrorists begin slipping through the System's security and attacking from within, Inspector Akane Tsunemori is sent overseas to investigate. Now forced into a standoff with an old ally, will Tsunemori be able to pull the trigger? DIR Katsuyuki Motohiro, Naoyoshi Shiotani; SCR Makoto Fukami, Gen Urobuchi; PROD Justin Cook, Carly Hunter, Akitoshi Mori, Fumi Morihira, Masaya Saitou, Kenji Tobori. Japan, 2015, color, 113 min. Dubbed in English. NOT RATED



Reseeing Iran: Twentieth Annual Iranian Film Festival

February 20–28

With the Smithsonian's Freer and Sackler Galleries of Art undergoing renovation, this edition of the Freer's annual Iranian Film Festival will take place at the National Gallery of Art and AFI Silver. This festival is co-sponsored by the ILEX Foundation and curated by Tom Vick of the Freer|Sackler; Carter Long of the Museum of Fine Arts, Boston; and Marian Luntz of the Museum of Fine Arts, Houston.

For screenings taking place at the NGA, visit NGA.gov; for a comprehensive schedule visit asia.si.edu.

AFI Member passes accepted.

JAFAR PANAHİ'S TAXI

Sat, Feb 20, 5:00

The winner of the top award at the 2015 Berlin Film Festival, this is the third film Jafar Panahi (THE WHITE BALLOON, OFFSIDE) has made in defiance of a 20-year ban on filmmaking imposed on him by the Iranian government in 2010. In it, the affable director crisscrosses Tehran behind the wheel of a taxi, giving rides to a variety of its denizens. While the tone of TAXI is lighter than that of his previous violations of the ban, THIS IS NOT A FILM and CLOSED CURTAIN, like them it wittily challenges the very notion of banning cinema in a time when everyone carries a camera. DIR/SCR/PROD Jafar Panahi. Iran, 2015, color, 82 min. In Persian with English subtitles. NOT RATED



Courtesy of Kino Lorber

MELBOURNE

Sun, Feb 21, 5:00

Director Nima Javidi's "remarkable debut," wrote Variety's Peter Debruge, "transcends cultural barriers with its compellingly universal and thoroughly engrossing premise." Set entirely in the apartment of a young couple getting ready for a trip to Australia, it features gripping performances from two of Iran's most talented actors, Peyman Moaadi and Negar Javaherian. Amid the bustle of final preparations, an unexpected tragedy (to reveal it in advance would blunt the impact of this carefully constructed narrative) forces the couple to debate decisions with serious moral implications and no easy answers. DIR/SCR Nima Javidi; PROD Javad Noruzbegi. Iran, 2014, color, 91 min. In Persian with English subtitles. NOT RATED

316

Sat, Feb 27, 5:00

Can the story of a nation be told entirely through shoes? The endearing narrator of this charming film from Payman Haghadi (A MAN WHO ATE HIS CHERRIES) thinks so. An old woman who has lived through Iran's tumultuous recent history recalls the events of her life and her nation through the shoes she and those close to her wore over the years. Haghadi's images, composed almost entirely of footwear, bring the woman's recollections to life in ways that are both playful and moving. DIR/SCR/PROD Payman Haghadi; SCR Hamid-Reza Keshani. Iran, 2014, color 72 min. In Persian with English subtitles. NOT RATED

ATOMIC HEART [MADAR-E GHALB ATOMI]

Sun, Feb 28, 7:00

"You've never seen an Iranian movie like this," wrote Bob Strauss in the Los Angeles Daily News, "nor probably any movie quite like it, either." In this surreal Tehran nocturne, two drunk party girls get into a car accident and receive help from a mysterious stranger (played by Mohammad Reza Golzar, an unnervingly dead ringer for George Clooney). He pays off the other driver and enlists the girls in an errand involving a supposedly dead dictator, whose weapons of mass destruction are hidden in another dimension. With its apocalyptic and supernatural overtones — and surprising pop culture references ranging from an obscure Pink Floyd album to Daft Punk's "Get Lucky" — Ali Ahmadzadeh's film paints a picture of contemporary Iran like no other. DIR/SCR Ali Ahmadzadeh; SCR Mani Baghbani; PROD Amir Seyedzadeh. Iran, 2015, color, 97 min. In Persian with English subtitles. NOT RATED



Courtesy of Dreamlab Films

Leading Men of Hollywood's Golden Age

February 19 - April 28

The Great Profile. The Man of a Thousand Faces. The Great Lover — and the Latin Lover. The King of Hollywood. Bogie, Coop and The Duke. The men who rose to stardom during Hollywood's Golden Age had larger-than-life personalities, recognizable qualities that they brought to each screen role, a certain style and recognizable shading even at their most chameleonic. Many were most at home playing urban sophisticates in romantic comedies; others were raw-boned, rangy men of action who specialized in adventure; some habitually disappeared into disguise to shock or surprise the audience, the performer plumbing, too, the depths of his own identity. The 1950s would bring new stars and the Method, the New Hollywood era made possible careers previously unthinkable, but the stars of the Golden Age shine brighter today than many who have ascended since.

This selection of signature films featuring more than 20 Golden Age actors follows 2015's Leading Ladies of Hollywood's Golden Age. Don't see your favorite star here, or the great silent comedians like Chaplin, Keaton and Lloyd? Fear not — further plans to screen films from this era are in store for this year and beyond.

Fred Astaire

TOP HAT

Sat, Mar 26, 1:00; Tue, Mar 29, 7:10



for their "Cheek to Cheek" dance, which Astaire hated (it shed profusely), and, in a rare instance, the two fought. A few days later, Rogers received a feather-shaped gold charm (and a new nickname), along with this apology note: "Dear Feathers, I love ya! Fred." DIR Mark Sandrich; SCR Allan Scott, Dwight Taylor, from plays by Sándor Fárágó and Aladar Laszlo. PROD Pandro S. Berman. U.S., 1935, b&w, 101 min. NOT RATED

80th Anniversary!

SWING TIME

Sun, Mar 27, 1:00; Wed, Mar 30, 7:10

Ginger Rogers claimed this was her favorite of the ten films she made with Fred Astaire. Here, he plays Lucky, a gambler hoping to raise \$25K and thereby prove himself worthy of his bride-to-be, Betty Furness. The plan hits a snag when he meets, and falls for, the beautiful Penny (Rogers), a dancer in New York. Jerome Kern composed the memorable score, which includes the enduring classic (and winner of the Best Song Oscar®), "The Way You Look Tonight," plus, "Pick Yourself Up," "Never Gonna Dance" and "A Fine Romance." Choreographer Hermes Pan received an Oscar® nomination for his inspired dance direction. DIR George Stevens; SCR Howard Lindsay, Allan Scott, from the story "Portrait of John Garnett" by Erwin S. Gelsey; PROD Pandro S. Berman. U.S., 1936, b&w, 103 min. NOT RATED

John Barrymore

TWENTIETH CENTURY

Fri, Apr 1, 5:15; Sun, Apr 3, 5:45; Tue, Apr 5, 5:15; Thu, Apr 7, 5:15

Carole Lombard ascended to comedic stardom opposite an exquisitely hammy John Barrymore in this fast-paced screwball comedy. Broadway impresario Oscar Jaffe (Barrymore) recasts lingerie model Mildred Plotka (Lombard) as "Lily Garland," making her the star in a hit play and soon his love interest. But the tempestuous relationship between svengali and star leads to an acrimonious split, with Garland cashing in out in Hollywood while Jaffe suffers a string of expensive flops minus his leading lady. A chance meeting on the Twentieth Century Limited train offers Jaffe a chance to woo her for a comeback. Histrionic hilarity ensues! DIR/PROD Howard Hawks; SCR Ben Hecht, Charles MacArthur, from the play "Napoleon of Broadway" by Charles Bruce Millholland. U.S., 1934, b&w, 91 min. NOT RATED



See also THE BELOVED ROGUE (1927) and TEMPEST (1928), p.11; part of the William Cameron Menzies Series.

Humphrey Bogart

75th Anniversary!

HIGH SIERRA

Fri, Mar 4, 9:30; Sun, Mar 6, 9:05; Wed, Mar 9, 6:30 (Montgomery College @ AFI show)

Paroled from a lengthy prison sentence after his mob boss pulls some strings, "Mad Dog" Roy Earle (Humphrey Bogart, in a career-making early star turn) gets back to work by planning the heist of a tony resort in Palm Springs, along with hotheaded youngsters Alan Curtis and Arthur Kennedy. The job goes smoothly, but the getaway is another story. The film also stars Ida Lupino, Joan Leslie, Cornel Wilde and Bogart's own dog Zero as Pard; screenplay by John Huston, who would himself direct Bogart later that year in THE MALTESE FALCON, rocketing them both to A-list stardom. DIR Raoul Walsh; SCR John Huston, W. R. Burnett, from his novel; PROD Hal B. Wallis. U.S., 1941, b&w, 100 min. NOT RATED



70th Anniversary!

THE BIG SLEEP (1946) Restored "Pre-Release" version!

Fri, Mar 4, 7:15; Sun, Mar 6, 11:00 a.m., 6:45

Looking to recapture the Bogie-Bacall magic of TO HAVE AND HAVE NOT, Howard 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 (Martha Vickers), 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 William Faulkner, Leigh Brackett, Jules Furthman, from the novel by Raymond Chandler. U.S., 1946, b&w, 116 min. NOT RATED

James Cagney

85th Anniversary!

THE PUBLIC ENEMY

Wed, Apr 20, 6:30 (Montgomery College @ AFI show)

William Wellman's classic gangster tale, chronicling the rise and fall of its anti-hero from small-timer to kingpin to casualty, became the prototype for the entire genre. James Cagney plays the tenement-dwelling hood, clever and ruthless, who rises through the ranks to become a big-shot bootlegger during Prohibition. Mae Clarke is the girlfriend who bears the brunt of Cagney's mercurial temperament, including the infamous grapefruit facial; Jean Harlow is the Texas temptress he throws her over for. DIR William A. Wellman; SCR Kubec Glasmon, John Bright; PROD Darryl F. Zanuck. U.S., 1931, b&w, 83 min. NOT RATED



THE ROARING TWENTIES

Sun, Apr 17, 11:00 a.m.; Thu, Apr 21, 7:00

"He used to be a big shot." Former WWI army buddies James Cagney and Humphrey Bogart cross paths years later while employed in New York's bootlegging business, first as friendly rivals, then as uneasy associates and finally as sworn enemies. This milestone gangster movie suggests "the world has changed" as a riposte to SCARFACE's "the world is yours" from the decade's dawning. Walsh's dynamic direction finds its apotheosis in the energetic Cagney, further intensified by Ernest Haller's fluid, sweeping camerawork. Gladys George is memorable as a nightclub hostess who pines for Cagney, while he only has eyes for singer Priscilla Lane. DIR Raoul Walsh; SCR Jerry Wald, Richard Macaulay, Robert Rossen; PROD Hal B. Wallis. U.S., 1939, b&w, 106 min. NOT RATED

Lon Chaney

THE UNKNOWN (1927)

Sat, Apr 9, 4:00
Live musical accompaniment

Lon Chaney starred in several films for Tod Browning (DRACULA, FREAKS), none better than this one. Chaney plays Alonzo the Armless, a double-amputee circus sideshow performer famed for his fancy footwork flinging knives. Young stunner Joan Crawford is Nanon, a fellow circus performer with an intense fear of being touched. It would seem the two are made for each other — but Alonzo is keeping a terrible secret. DIR/SCR Tod Browning; SCR Waldemar Young, from the novel “K” by Mary Roberts Rinehart. U.S., 1927, b&w, 63 min. Silent with live accompaniment. NOT RATED

THE PENALTY (1920)

Live musical accompaniment by William Hooker
Sat, Apr 16, 7:30

“Lon Chaney ascended from character actor to Hollywood’s only character star.” —biographer Michael Blake. A doctor’s careless mistake costs Blizzard (Chaney) both of his legs. Incensed by



this cruel fate, Blizzard seeks revenge on the world by pursuing a criminal career, in time rising to the top of San Francisco’s underworld. This position offers him considerable power and, eventually, the opportunity to take revenge on the very man who maimed him. DIR Wallace Worsley; SCR Charles Kenyon, Philip Lonergan, Gouverneur Morris from his novel; PROD Samuel Goldwyn. U.S., 1920, b&w, 90 min. Silent with live accompaniment. NOT RATED

Gary Cooper

BEAU GESTE (1939)

Fri, Feb 26, 7:00; Sat, Feb 27, 12:30
Director William A. Wellman reunited with Gary Cooper, one of the stars of WINGS (1927), for this remake of the Ronald Colman silent adventure classic. As the eponymous hero, Gary Cooper defends a beleaguered fort against Arab attackers. The role conforms comfortably to the parameters of Cooper’s mid-period star persona: Beau Geste is a paradigm of rugged yet restrained male virtue. As Cooper’s sadistic nemesis, Brian Donlevy fairly steals the scenes they share (and earned an Oscar® nomination for Best Supporting Actor). (Note courtesy of UCLA Film & Television Archive.) DIR/PROD William A. Wellman; SCR Robert Carson, from the novel by Percival Christopher Wren. U.S., 1939, b&w, 112 min. NOT RATED

80th Anniversary!

MR. DEEDS GOES TO TOWN (1936)

Sat, Feb 27, 2:45; Wed, Mar 2, 6:30 (Montgomery College @AFI show)
Gary Cooper is Longfellow Deeds, an unassuming man-child in Mandrake Falls, Vermont, who finds himself at the center of a media storm when he inherits a fortune. Whisked off to New York City, he’s beset by scheming lawyers and scandal-mongering journalists — including Jean Arthur as broadsheet columnist Babe Bennett, undercover as meek Mary Dawson to get close to Deeds and dig up some dirt. Shaken by the city slickers’ mean spirits, greed and duplicity, in time Deeds’ decency, horse sense and homespun homilies carry the day. Frank Capra won the second of his three Best Director Oscars® for his work on this film. DIR/PROD Frank Capra; SCR Robert Riskin, from the story by Clarence Budington Kelland. U.S., 1936, b&w, 115 min. NOT RATED



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Douglas Fairbanks

THE THIEF OF BAGDAD (1924)

Sun, Apr 10, 1:30
Also part of the William Cameron Menzies series; see p. 11.



Errol Flynn

GENTLEMAN JIM

Sun, Apr 10, 11:20 a.m.; Thu, Apr 14, 6:45
Errol Flynn portrays James “Gentleman Jim” Corbett, the bank clerk-turned-bare-knuckle boxer in 1880s San Francisco who helped boxing transition from an outlaw sport to mainstream respectability, culminating in his title fight against John L. Sullivan (Vard Bond), governed under the newly adopted Marquis of Queensbury rules. Alexis Smith is society girl Victoria Ware, who at first doesn’t like the cut of Jim’s jib, but in time is won over by his sincerity and sensitivity. DIR Raoul Walsh; SCR Vincent Lawrence, Horace McCoy, from James J. Corbett’s autobiography “The Roar of the Crowd”; PROD Robert Buckner. U.S., 1942, b&w, 104 min. NOT RATED



CAPTAIN BLOOD (1935)

Fri, Apr 8, 5:15; Mon, Apr 11, 7:00
After the British actor Robert Donat backed out of playing pirate Captain Blood, Warner Bros. promoted Australian newcomer Errol Flynn to the lead, and a swashbuckling star was born. Punished by the oppressive James II after treating a wounded insurrectionist, Irish doctor Peter Blood (Flynn) is condemned to slavery on a Jamaican plantation. But a Spanish pirate attack allows Blood and his fellow slaves to escape, trading bondage for buccaneering and extracting a measure of revenge on those who wronged them. The film also established the career of young Olivia de Havilland, who shines as the niece of Blood’s nemesis. DIR Michael Curtiz; SCR Casey Robinson, from the novel by Rafael Sabatini; PROD Harry Joe Brown, Gordon Hollingshead. U.S., 1935, b&w, 119 min. NOT RATED

Henry Fonda



THE LADY EVE

Sat, Apr 23, 7:15; Mon, Apr 25, 9:10; Wed, Apr 27, 5:15
“I need him like the axe needs the turkey.” In Preston Sturges’ masterpiece of amour fou, boyish herpetologist/brewery heir Henry Fonda seems like an easy mark for father-and-daughter con artists Charles Coburn and Barbara Stanwyck. But Stanwyck wasn’t supposed to fall in love with Fonda after fleeing him. Now spurned by the burned Fonda, Stanwyck takes on the persona of “Lady Eve Sidwich” to win his heart again. DIR/SCR Preston Sturges; PROD Paul Jones. U.S., 1941, b&w, 94 min. NOT RATED

Leading Men of Hollywood's Golden Age

YOU ONLY LIVE ONCE (1937)

Mon, Apr 25, 5:15; Tue, Apr 26, 9:20; Wed, Apr 27, 9:10
Ex-con Henry Fonda vows to go straight for wife Sylvia Sidney. But who's going to believe it if he does? Reminiscent of the Bonnie and Clyde story as they go on the lam, the film's highlights are its two intense and passionate performances and Fritz Lang's crisp direction. **DIR** Fritz Lang; **SCR** Gene Towne, C. Graham Baker; **PROD** Walter Wanger. U.S., 1937, b&w, 86 min. NOT RATED

Clark Gable

IT HAPPENED ONE NIGHT

Fri, Mar 25, 5:15; Sun, Mar 27, 5:15; Thu, Mar 31, 7:00
The first film to sweep the five major Oscars® — Best Picture, Director, Screenplay, Actor and Actress — remains one of Frank Capra's brightest achievements. Rebellious heiress Claudette Colbert, seeking to escape her domineering father, jumps ship in Miami and boards a long-haul bus to NYC. But down-on-his-luck reporter Clark Gable spots the runaway debutante, and, knowing a scoop when he sees it, brokers an exclusive story in exchange for not turning her in. Shared motel rooms, traded barbs and the famous thumb vs. leg hitchhiking scene ensue, en route to rollicking romance. **DIR/PROD** Frank Capra; **SCR** Robert Riskin, from the story "Night Bus" by Samuel Hopkins Adams. U.S., 1934, b&w, 105 min. NOT RATED



Courtesy of Sony Pictures

RED DUST (1932)

Sun, Mar 27, 7:20; Tue, Mar 29, 5:15; Thu, Mar 31, 5:15
Hard-working rubber plantation owner Clark Gable initially doesn't take a shine to Saigon hooker Jean Harlow, who's hitched a ride upriver with Gable's shiftless employee Donald Crisp. But just as he starts to warm to her wisecracking charm, surveyor Gene Raymond arrives with his society wife, Mary Astor, in tow. Gable falls hard for Astor, but Harlow's not giving up so easily. Shot on jungle sets previously used for TARZAN, this racy, pre-Code romp became the smash hit that propelled Clark Gable to stardom. "Harlow [delivers] her zingy wisecracks with a wonderful dirty humor. Directed by Fleming in a racy, action-packed style." —Pauline Kael.
DIR Victor Fleming; **SCR** John Lee Mahin, from the play by Wilson Collison; **PROD** Hunt Stromberg, Irving Thalberg. U.S., 1932, b&w, 83 min. NOT RATED

John Gilbert

THE BIG PARADE (1925)

Sat, Mar 5, 1:00
Live musical accompaniment by Michael Britt
The shock of the Great War is felt through the tender tale of a rich businessman's son (John Gilbert) who enlists, leaves for France and falls for a local girl (Renée Adorée), but loses his youthful American innocence in the trenches. **DIR/PROD** King Vidor; **SCR** Harry Behn, Laurence Stallings. U.S., 1925, b&w, 128 min. Silent with live musical accompaniment. NOT RATED



Courtesy of Warner Bros.

Cary Grant

HIS GIRL FRIDAY

Fri, Apr 22, 12:30, 7:15; Sun, Apr 24, 3:45; Tue, Apr 26, 5:15; Wed, Apr 27, 6:30 (Montgomery College @AFI show); Thu, Apr 28, 9:30
Perhaps Howard Hawks' most inspired bit of cinematic alchemy was to remake Ben Hecht and Charles MacArthur's play "The Front Page" (already a successful film in 1931) with reporter Hildy Johnson recast from a he to a she, her love-hate relationship with hard-driving editor Walter Burns now complicated by the fact that they were formerly married. Add Rosalind Russell and Cary Grant in career-defining roles, an ensemble of crackerjack character actors in the newsroom and Ralph Bellamy in the Ralph Bellamy role, and you have one of Hollywood's greatest screwball comedies. **DIR/PROD** Howard Hawks; **SCR** Charles Lederer, from the play "The Front Page" by Ben Hecht and Charles MacArthur. U.S., 1940, b&w, 92 min. NOT RATED



Courtesy of Sony Pictures

ONLY ANGELS HAVE WINGS

Fri, Apr 22, 9:15; Thu, Apr 28, 7:00
The professional code of honor among a group of hard-living, Hemingwayesque jungle pilots working on a South American airstrip is put to the test: head honcho Cary Grant has to choose between old flame Rita Hayworth, new squeeze Jean Arthur and giving up the exciting life he truly loves; aging pilot Thomas Mitchell would rather go out in a blaze of glory than admit his eyesight is failing and give up his livelihood; loner Richard Barthelmess, marked by a disastrous past, finds redemption a long time coming. Director Howard Hawks blends action, adventure, comedy and moving pathos in one of his signature works. **DIR/PROD** Howard Hawks; **SCR** Jules Furthman, from a story by Hawks. U.S., 1939, b&w, 121 min. NOT RATED

Charles Laughton

RUGGLES OF RED GAP (1935)

Sun, Feb 21, 1:00; Mon, Feb 22, 5:15, 9:15; Wed, Feb 24, 9:15
Wagered and lost in a poker game by his master the Earl of Burnstead (Roland Young), gentleman's gentleman Ruggles (Charles Laughton, in one of his signature screen roles, and his personal favorite) must put on a stiff upper lip and venture to his new place of service: Red Gap, Washington, in the wild west of that dreadful former colony, America. His new employer, oil man Egbert Floud (Charlie Ruggles) — uncouth, and not much in need of butlering — helps Ruggles to forge a new identity. Leo McCarey's comedy classic also contains Laughton's showstopping, genuinely moving recitation of Lincoln's Gettysburg Address, delivered in the local saloon. **DIR** Leo McCarey; **SCR** Walter DeLeon, Harlan Thompson, from the novel by Harry Leon Wilson; **PROD** Arthur Hornblow, Jr. U.S., 1935, b&w, 90 min. NOT RATED



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

THE HUNCHBACK OF NOTRE DAME (1939)

Sun, Feb 21, 8:45; Tue, Feb 23, 9:15
RKO Pictures' incredibly lavish 1939 adaptation of the Victor Hugo classic remains the definitive version for many. In medieval times, the deformed bell-ringer of Notre Dame Cathedral saves gypsy girl Maureen O'Hara from accusations of witchcraft — and then must defend her from lecherous Sir Cedric Hardwicke. Behind terrifically grotesque makeup by the great Perc Westmore, Charles Laughton delivers one of his greatest, most tortured performances, topped by his bell-ringing for O'Hara. **DIR** William Dieterle; **SCR** Sonya Levien, from the novel by Victor Hugo; **PROD** Pandro S. Berman. U.S., 1939, b&w, 117 min. NOT RATED

Fredric March

85th Anniversary! DR. JEKYLL AND MR. HYDE (1931)

Mon, Mar 21, 9:05; Wed, Mar 23, 9:05
Adapted for silent film versions several times, in 1931 Robert Louis Stevenson's classic tale of scientific overreaching received its first sound version, directed by Rouben Mamoulian and starring Fredric March in an Oscar®-winning performance. Dr. Jekyll is an upright man of science and social progress; transformed by his dangerous experiments into Mr. Hyde, he is beastly, base and murderous. Rose Hobart plays Jekyll's fiancée Muriel Carew; Miriam Hopkins is the saucy bar singer Ivy Pearson. DIR Rouben Mamoulian; SCR Samuel Hofferstein, Percy Heath, from the novella "The Strange Case of Dr. Jekyll and Mr. Hyde" by Robert Louis Stevenson. U.S., 1931, b&w, 98 min. NOT RATED

NOTHING SACRED (1937)

Fri, Mar 18, 5:15; Sun, Mar 20, 1:15; Wed, Mar 23, 5:15
Former ace reporter Fredric March, recently demoted after falling for a fraudulent story, thinks he's found his way back to the top: a profile of small-town Vermont beauty Carole Lombard, doomed to die young from radiation poisoning. Lombard accepts March's offer to fly her to the Big Apple for the trip of her dwindling lifetime, where she becomes the toast of the town and a media sensation. The problem, in addition to the pair's growing infatuation with one another, is that Lombard hasn't been telling the truth — she's as healthy as a horse. A wicked romp from William Wellman, directing a sharp-witted script by former newsman Ben Hecht. DIR William A. Wellman; SCR Ben Hecht; PROD David O. Selznick. U.S., 1937, color, 77 min. NOT RATED

Paul Muni

SCARFACE (1932)

Sat, Apr 23, 12:30; Sun, Apr 24, 9:30
Reckless, ruthless gangster Antonio "Tony" Camonte shoots his way to the top of Chicago's criminal syndicates in Howard Hawks' landmark gangster film — shockingly violent and amoral even today. Reworking a number of motifs from Josef von Sternberg's silent UNDERWORLD, which both Ben Hecht and Howard Hawks had also worked on, Hawks' film is notable for its visual style, energetic storytelling and early mastery of sound technique. Paul Muni is riveting as the unpredictable, dangerously childlike Tony, overly possessive of his sister Ann Dvorak, to the vexation of both his vinegary moll, Karen Morley, and loyal lieutenant George Raft. DIR/PROD Howard Hawks; DIR Richard Rosson; SCR Ben Hecht, from the novel by Armitage Trail; PROD Howard Hughes. U.S., 1932, b&w, 93 min. NOT RATED



I AM A FUGITIVE FROM A CHAIN GANG

Sun, Apr 24, 11:00 a.m., 7:45
This classic Warner Bros. social problem film is based on a ripped-from-the-headlines true story, with a galvanizing performance by Paul Muni. At loose ends following his service in the Great War, Muni leaves a boring office job to pursue his dream of becoming an engineer. But times are tough during the Depression, and Muni drifts into itinerant poverty. Caught up in a restaurant holdup, the innocent Muni is thrown in jail along with the perpetrators and sentenced to 10 years' hard labor. Muni escapes and flees to Chicago, where he starts a new life under an assumed name. But a fugitive is never really free of his past. DIR Mervyn LeRoy; SCR Howard J. Green, Brown Holmes, from the book "I Am a Fugitive From a Georgia Chain Gang!" by Robert E. Burns. U.S., 1932, b&w, 92 min. NOT RATED

William Powell

See also THE THIN MAN, playing as a Special Engagement, p. 14.

80th Anniversary! MY MAN GODFREY

Fri, Feb 19, 5:15; Sat, Feb 20, 1:00; Tue, Feb 23, 7:15; Thu, Feb 25, 9:15
Dizzy socialite Carole Lombard discovers a vagrant — played with insouciant verve by William Powell — who stands for every "forgotten man" of the Great Depression who harbored dreams of bringing the rich to their knees before setting them on a path of moral righteousness. A cruel streak runs through the film's madcap zaniness; never before — or since — has America's privileged set been portrayed as such shrill, alcoholic nitwits. The film garnered six Oscar® nominations and was named to the National Film Registry in 1999. (Note courtesy of MoMA.) DIR/PROD Gregory La Cava; SCR Eric Hatch, Morrie Ryskind, from Hatch's novel. U.S., 1936, b&w, 94 min. NOT RATED



THE KENNEL MURDER CASE

Sat, Feb 20, 11:15 a.m.; Sun, Feb 21, 11:15 a.m.; Tue, Feb 23, 5:15; Thu, Feb 25, 5:15
After playing detective Philo Vance in three films for Paramount, William Powell reprised the role one last time for Warner Bros. in this, the best of the bunch. A well-heeled dog breeder is found shot dead in a locked room following the Long Island Kennel Club dog show. The police think it's suicide, but Vance detects no shortage of suspects. This pre-Code mystery co-stars Mary Astor, Eugene Pallette, Ralph Morgan, Helen Vinson and Jack La Rue. DIR Michael Curtiz; SCR Robert N. Lee, Peter Milne, from the novel by S. S. Van Dine; PROD Robert Presnell. U.S., 1933, b&w, 73 min. NOT RATED

Edward G. Robinson



85th Anniversary! LITTLE CAESAR

Sat, Apr 16, 11:00 a.m.; Mon, Apr 18, 5:15; Wed, Apr 20, 4:45
"Mother of mercy, is this the end of Rico?" A cornerstone of the gangster movie genre, this rise-and-fall tale of an Al Capone-like crime boss remains a riveting viewing experience even far removed from its Roaring Twenties setting. Edward G. Robinson is incendiary as Cesare Enrico "Rico" Bandello, a small-time crook with big-time aspirations and no compunction about murdering his way to the top. Douglas Fairbanks, Jr., is his best pal, who longs to go straight and pursue his original dream to become a dancer; Glenda Farrell is the hooper who comes between them. DIR Mervyn LeRoy; SCR Frances Edward Faragoh, Robert N. Lee, from the novel by W. R. Burnett. U.S., 1931, b&w, 79 min. NOT RATED

85th Anniversary! FIVE STAR FINAL

Tue, Apr 19, 5:15; Wed, Apr 20, 9:00; Thu, Apr 21, 5:15
Tasked by his publisher to boost sales, tabloid editor Edward G. Robinson commissions a retrospective series on a legendary local love-nest murder from two decades ago. But his where-are-they-now? angle exposes people who have made new lives for themselves, and would prefer not to revisit their past any time soon. Soon the scandal sheet is enjoying record sales, but Robinson's muckraking creates a new tragedy with unexpected reach. This fast-paced, hard-hitting Warner Bros. pre-Code drama also stars H. B. Warner, Marian Marsh, Aline MacMahon, Frances Starr and Boris Karloff. DIR Mervyn LeRoy; SCR Byron Morgan, Robert Lord, from the play by Louis Weitzenkorn. U.S., 1931, b&w, 89 min. NOT RATED

Preserved by the Library of Congress

Leading Men of Hollywood's Golden Age

James Stewart

DESTRY RIDES AGAIN (1939)

Fri, Mar 11, 12:00; Sun, Mar 13, 11:00 a.m.;
Tue, Mar 15, 3:00; Thu, Mar 17, 3:00

George Marshall's comedy-Western gets much mileage out of Jimmy Stewart's tenderfoot deputy attempting to tame the wild town of Bottleneck, while Marlene Dietrich's saloon singer Frenchy sets to taming him. Fans of *BLAZING SADDLES* will have a new appreciation for Madeline Kahn's Lili Von Shtupp after hearing Dietrich belt out "See What the Boys in the Back Room Will Have" and "You've Got That Look." Stewart and Dietrich, two stars of seemingly opposite polarities, created real heat on screen and off. DIR George Marshall; SCR Felix Jackson, Gertrude Purcell, Henry Myers; PROD Joe Pasternak. U.S., 1939, b&w, 94 min. NOT RATED



Courtesy of Universal

HARVEY

Fri, Mar 11, 4:00; Sat, Mar 12, 11:00 a.m.;
Mon, Mar 14, 3:00; Wed, Mar 16, 3:00

Jimmy Stewart re-creates his Broadway triumph, Elwood P. Dowd, a well-to-do drunk and lovable eccentric whose best friend is an invisible six-foot rabbit named Harvey. When his sister Josephine Hull decides Stewart's eccentricities are harming her daughter Victoria Horne's chances of marrying into society, she conspires to have him committed, with unintended comedic consequences. The film earned Oscar® nominations for Stewart and Hull, with Hull winning for Best Supporting Actress. DIR Henry Koster; SCR Oscar Brodney, Mary Chase, from her play; PROD John Beck. U.S., 1950, b&w, 104 min. NOT RATED

Spencer Tracy

80th Anniversary!

FURY (1936)

Sun, Apr 17, 9:30; Mon, Apr 18, 9:15

German emigré Fritz Lang's first U.S. film is a scathing depiction of small-town mob violence and blind justice easily led astray. Passing through a small town, Joe Wilson (Spencer Tracy, in a powerful performance) is arrested, based on flimsy circumstantial evidence, for the kidnapping of a child. Word spreads quickly while Joe is in jail awaiting arraignment, and soon an angry mob demands the sheriff turn him over for a lynching; rebuffed, they burn down the building. Now twenty-plus citizens are on trial for Joe's murder. But his fiancée (Sylvia Sydney) suspects Joe might have escaped the blaze. DIR/SCR Fritz Lang; SCR Bartlett Cormack, from a story by Norman Krasna; PROD Joseph L. Mankiewicz. U.S., 1936, b&w, 92 min. NOT RATED

MAN'S CASTLE

Fri, Apr 15, 5:15; Tue, Apr 19, 8:45

Down-on-her-luck Loretta Young gets a lift from footloose Spencer Tracy in this romantic Depression-era delight. Tracy lives by his wits, but not by conventional codes of behavior, as he romances showgirl Glenda Farrell while shacking up with Young (literally shacking, in a Hooverville on the shores of the Hudson River). There's plenty of pre-Code naughtiness, but director Frank Borzage goes to such extremes for exploration, not exploitation, lending "an aura to his characters, not merely through soft focus and a fluid camera, but through a genuine concern with the wondrous inner life of lovers in the midst of adversity." —Andrew Sarris. DIR Frank Borzage; SCR Jo Swerling, from the play by Lawrence Hazard. U.S., 1933, b&w, 75 min. NOT RATED



Rudolph Valentino

BLOOD AND SAND (1922)

Live musical accompaniment

Sat, Apr 9, 1:45

Poor boy Juan Gallardo (Rudolph Valentino, at his most smoldering) grows up to become Spain's most celebrated matador, along the way marrying his childhood sweetheart Carmen (Lila Lee). But fame brings him the adulation of many others, including wealthy widow Doña Sol (Nita Naldi), whose vampish allure he finds hard to resist. DIR/PROD Fred Niblo; SCR June Matthijs, from the play by Tom Cushing and the novel "Sangre y arena" by Vicente Blasco Ibáñez; PROD Jesse L. Lasky. U.S., 1922, b&w, 80 min. Silent with live accompaniment. NOT RATED



John Wayne

See also *THE QUIET MAN*, playing as a Special Engagement, p. 3

DARK COMMAND

Sun, Mar 27, 11:00 a.m.; Tue, Mar 29, 9:15; Wed, Mar 30, 9:15

In pre-Civil War Lawrence, Kansas, Texas transplant John Wayne defeats local school teacher Walter Pidgeon for the job of town marshal. Soon Wayne has his hands full, as violent clashes between anti-slavery and pro-South locals erupt into mob violence, jury tampering and paramilitary raids on the town and its surroundings. Then the Civil War actually begins. Walsh's loosely fictionalized account of Quantrill's Raiders also stars Claire Trevor, Gabby Hayes, Marjorie Main and a non-singing Roy Rogers. DIR Raoul Walsh; SCR Grover Jones, Lionel Houser, F. Hugh Herbert, from the novel by W. R. Burnett; PROD Sol C. Siegel. U.S., 1940, b&w, 94 min. NOT RATED

35mm preservation print courtesy of the UCLA Film & Television Archive



Courtesy of Westchester Films

STAGECOACH (1939)

Sat, Mar 26, 11:00 a.m.; Sun, Mar 27, 3:10;
Thu, Mar 31, 9:15

In John Wayne's first major role for John Ford and Ford's first use of the Monument Valley locale, a motley assortment of travelers, some respectable and others from the wrong side of the tracks, make a hazardous journey from Arizona to New Mexico, fighting off Indian attacks and each others' prejudices along the way. Wayne is incomparable, but the whole ensemble shines, led by Claire Trevor, John Carradine and Thomas Mitchell, who won the Best Supporting Actor Oscar® for his portrayal of a drunken doctor. DIR/PROD John Ford; SCR Dudley Nichols. U.S., 1939, b&w, 96 min. NOT RATED

35mm preservation print courtesy of the UCLA Film & Television Archive

Orson Welles

CITIZEN KANE

Fri, Apr 1, 7:15; Mon, Apr 4, 7:15; Wed, Apr 6, 9:15

Also part of the Bernard Herrmann series; see p.12.

THE THIRD MAN

Sat, Mar 19, 1:05, 10:00; Sun, Mar 20, 1:05; Wed, Mar 23, 6:30 (Montgomery College @AFI show); Thu, Mar 24, 9:00

A pulp novelist in postwar Vienna finds himself enmeshed in the hunt for an old friend, now a notorious black marketeer. Unanimously considered one of the greatest films ever made, and cinema's most vivid example of "high noir" style, it stars Joseph Cotten, Alida Valli, Trevor Howard and Orson Welles. It won the Grand Prize at Cannes and ranks #1 on the British Film Institute's list of the 100 greatest British movies of the 20th century. DIR/PROD Carol Reed; SCR Graham Greene. UK, 1949, b&w, 104 min. NOT RATED



Courtesy of Rialto Pictures

William Cameron Menzies: Inventing Production Design

February 19 - April 24



"We never talk enough about art directors in films. Critics have finally got around to talking about the authors of the script, but I haven't noticed any big movement in favor of the art director. He's an unsung hero. Underpaid, undervalued and in the case of William Cameron Menzies, a man impossible to over-praise." —Orson Welles.

William Cameron Menzies' more than one hundred screen credits include a multiplicity of roles, from art director (winning the very first Oscar® for Best Art Direction, awarded jointly for 1927's THE DOVE and 1928's TEMPEST) to special effects to screenwriter to producer and director. But his contribution to the movies is immeasurable. A trained artist, talented draftsman, visionary designer and tireless innovator, Menzies transformed the way movies were conceived and produced. His practice of not merely sketching set concepts but storyboarding entire sequences has with time become standard industry practice. Menzies' combination of creative vision and practical planning played a crucial role in helping the studios navigate the difficult transition from

silent to sound filmmaking, and over the years he lent his gifts to both low-budget larks and the biggest of blockbusters — including the one that birthed the title "production designer," now standard industry terminology:

This series follows the recent publication of this influential filmmaker's first-ever biography, "William Cameron Menzies: The Shape of Films to Come" by James Curtis.

80th Anniversary!

THINGS TO COME (1936)

Sat, Feb 20, 3:00; Mon, Feb 22, 7:10

William Cameron Menzies' background as an art director shines through in this stylized tale of Everytown, as the city evolves over 100 years. H. G. Wells despised Fritz Lang's METROPOIS (1927) and wanted the adaptation of his own book "The Shape of Things to Come" to stand apart. The resulting film's politics were certainly different, but the striking visuals created by Menzies and artist/art director Vincent Korda were equally impressive and influential — particularly the visionary future world of Everytown, 2036. DIR William Cameron Menzies; SCR H. G. Wells, from his novel; PROD Alexander Korda. UK, 1936, b&w, 97 min. NOT RATED



THINGS TO COME

INVADERS FROM MARS (1953)

Fri, Feb 19, 9:45; Sun, Feb 21, 7:00

Youngster Jimmy Hunt wakes in the middle of the night to witness a Martian spaceship landing outside his bedroom window. As the coming days confirm, this was no figment of Jimmy's imagination, but an all-too-real nightmare, with his parents (Leif Erickson and Hillary Brooke) now fallen under some kind of Martian mind control, and the local police force, too. The only people Jimmy can trust are local astronomer Arthur Franz and doctor Helena Carter, who decide to call in the army, precipitating a tense showdown between mankind and the Martians in their sand pit hiding place. DIR William Cameron Menzies; SCR Richard Blake; PROD Edward L. Alperson. U.S., 1953, color, 78 min. NOT RATED

THE ADVENTURES OF TOM SAWYER (1938)

Fri, Mar 4, 5:15; Tue, Mar 8, 5:15

Tommy Kelly and Jackie Moran remain the movies' most memorable Tom and Huck in David O. Selznick's celebrated 1938 screen version of Mark Twain's "The Adventures of Tom Sawyer." The elaborate underground caves set, site of the film's most exciting sequence, was the work of design genius William Cameron Menzies. One year later would see the release of the production designer and super-producer's greatest collaboration, GONE WITH THE WIND. DIR Norman Taurag; SCR John V. A. Weaver, from the novel by Mark Twain; PROD David O. Selznick. U.S., 1938, color, 91 min. NOT RATED

ADDRESS UNKNOWN (1944)

Fri, Feb 26, 5:15; Sat, Feb 27, 11:00 a.m.; Sun, Feb 28, 11:00 a.m.

German expats Martin Schulz (Paul Lukas) and Max Eisenstein (Morris Carnovsky) run an art gallery together in San Francisco. Their families are close, and a romance between their children Heinrich Schulz (Peter van Eyck) and Griselle Eisenstein (K. T. Stevens) promises wedding bells. But after Martin returns home to Germany and falls in with the ascending Nazi regime, his newfound anti-Semitism strains the friends' relationship to the breaking point. Director William Cameron Menzies and cinematographer Rudolph Maté obscure the production's low budget with an economic and intensely moody use of shadows and light. DIR/PROD William Cameron Menzies; SCR Herbert Dalmás, from the novel by Kathrine Kressmann Taylor; PROD Sam Wood. U.S., 1944, b&w, 75 min. NOT RATED



ADDRESS UNKNOWN

ALICE IN WONDERLAND (1933)

Sat, Mar 5, 11:00 a.m.; Mon, Mar 7, 5:15

William Cameron Menzies originally trained as an illustrator, and his designs for the 1933 ALICE IN WONDERLAND strongly drew upon John Tenniel's celebrated illustrations for the original editions of the novel "Alice's Adventures in Wonderland." Paramount's all-star production of the Lewis Carroll classic includes Cary

Grant, Gary Cooper, Edward Everett Horton, Charles Ruggles, Edna May Oliver and W. C. Fields. Teenager Charlotte Henry, in her first starring role, plays Alice. DIR Norman Z. McLeod; SCR William Cameron Menzies, Joseph L. Mankiewicz, from the novels "Alice's Adventures in Wonderland" and "Through the Looking-Glass" by Lewis Carroll; PROD Louis D. Lighton. U.S., 1933, b&w, 76 min. NOT RATED



THE DEVIL AND MISS JONES

75th Anniversary!

THE DEVIL AND MISS JONES

Fri, Mar 11, 2:00; Sat, Mar 12, 11:10 a.m.; Sun, Mar 13, 11:10 a.m.

Tycoon Charles Coburn, irked by the threat of unionization at one of his department stores, goes undercover to ferret out the ringleaders. Working as a shoe salesman, Coburn proves hopeless at following the rules, much less selling shoes, and is only saved from the wrath of stern boss Edmund Gwenn by the intervention of friendly shop girl Jean Arthur. Can Coburn keep his cover, and Arthur's affection, when he discovers her boyfriend, Robert Cummings, is the secret labor leader? Sam Wood lends sprightly direction to Norman Krasna's witty, Oscar®-nominated script, with Coburn and Arthur proving a fine comic team. Print courtesy of UCLA Film & Television Archive. DIR Sam Wood; SCR Norman Krasna; PROD Frank Ross. U.S., 1941, b&w, 92 min. NOT RATED

35mm preservation print courtesy of the UCLA Film & Television Archive

Courtesy of Sony Pictures

William Cameron Menzies: Inventing Production Design

FOREIGN CORRESPONDENT

Fri, Mar 11, 4:45; Sat, Mar 12, 1:00; Sun, Mar 13, 1:00



Joel McCrea is an American journalist in London in 1938 who discovers an espionage ring and assassination plot. Alfred Hitchcock outdid himself with the action-packed set pieces, from a fatal fall from high atop Westminster Cathedral to mysterious goings-on at a windmill in the Netherlands to an inventively staged plane crash. McCrea's impassioned, Edward R. Murrow-esque radio monologue during the London blitz finale even impressed the opposition — Nazi Germany's Joseph Goebbels thought the film "a masterpiece of propaganda." The film earned six Oscar® nominations, including Best Picture. **DIR** Alfred Hitchcock; **SCR** Charles Bennett, Joan Harrison; **PROD** Walter Wanger. U.S., 1940, b&w, 120 min. NOT RATED

REIGN OF TERROR aka THE BLACK BOOK

Sat, Mar 19, 11:00 a.m.; Tue, Mar 22, 9:00

A would-be French Revolution historical epic filmed on a B-picture budget becomes, by necessity, something much darker, nastier and more compelling: a politically charged film noir and an indictment of the Hollywood blacklist in period drag. Given hard-boiled direction by Anthony Mann and shadow-drenched cinematography by John Alton — the extra chiaroscuro helped save on sets, designed by producer William Cameron Menzies — the film boasts a bevy of fine character actors, gussied up in some imaginatively re-interpreted French revolutionary fashions, including Robert Cummings, Richard Basehart, Arlene Dahl, Norman Lloyd and Charles McGraw. **DIR** Anthony Mann; **SCR** Philip Yordan, Aeneas MacKenzie; **PROD** William Cameron Menzies. U.S., 1949, b&w, 89 min. NOT RATED



IVY (1947)

Sun, Mar 20, 11:00 a.m.; Mon, Mar 21, 7:00

1909 London: Edwardian beauty Ivy Lexton (Joan Fontaine) enchants wealthy Miles Rushworth (Herbert Marshall), but he's hung up about going too far with a married woman. Ivy resolves to rid herself — quickly — of her excess baggage, namely her broke husband Jervis (Richard Ney) and current lover Dr. Roger Gretorex (Patric Knowles). Based on a novel by Marie Belloc Lowndes, author of the oft-filmed "The Lodger." "William Cameron Menzies' production has an off-the-beaten path design that helps generate the melodramatic mood desired." —Variety. "The perfect Menzies movie." —production designer Richard Sylbert. **DIR** Sam Wood; **SCR** Charles Bennett, from the novel "The Story of Ivy" by Marie Belloc Lowndes; **PROD** William Cameron Menzies. U.S., 1947, b&w, 99 min. NOT RATED

CHANDU THE MAGICIAN

Sun, Mar 27, 5:30; Mon, Mar 28, 5:15; Wed, Mar 30, 5:15

Edmund Lowe plays dashing Frank Chandler, who fights evildoers as the mystery man Chandu the Magician. Chandu must deploy all of his magical powers and mental agility to rescue his scientist brother-in-law Robert Regent (Henry B. Walthall) from the clutches of Egyptian villain Roxor (Bela Lugosi) before the latter wrests control of Regent's experimental death ray. Director William Cameron Menzies deploys his own bag of tricks, cramming every manner of special effect into this lively and gorgeously mounted fantasy-adventure, photographed by the great James Wong Howe. Two years later, a sequel serial, THE RETURN OF CHANDU, starred Lugosi as Chandu. **DIR** William Cameron Menzies, Marcel Varnel; **SCR** Barry Connors, Philip Klein, from the radio drama by Harry A. Earnshaw, Vera M. Oldham and R. R. Morgan. U.S., 1932, b&w, 71 min. NOT RATED



Courtesy of Fox

BULLDOG DRUMMOND (1929)

Tue, Mar 22, 5:15; Thu, Mar 24, 7:00

"I'm too rich to work, but too intelligent to play." Bored WWI vet Hugh "Bulldog" Drummond (Ronald Colman, Oscar®-nominated in his sound film debut) takes out a personal ad inquiring about adventure opportunities — "excitement essential." Luckily, his ad is answered by American Phyllis Benton (Joan Bennett), who needs Bulldog to spring her rich uncle from the clutches of a crooked shrink who specializes in fleecing his patients. Menzies' "settings" credit fails to convey the extent to which he envisioned the film's entire continuity during pre-production through storyboards. "The happiest and most enjoyable entertainment of its kind that has so far reached the screen." —Mordaunt Hall, The New York Times. **DIR** F. Richard Jones; **SCR** Wallace Smith, Sidney Howard from the play by Herman C. McNeile; **PROD** Samuel Goldwyn. U.S., 1929, b&w, 90 min. NOT RATED

THE GARDEN OF EDEN (1928)

Live musical accompaniment by Michael Britt

Sat, Apr 2, 3:15

Toni LeBrun (Corinne Griffith) leaves her job in a Viennese bakery for the cabaret stage in Budapest, but once she discovers that the venue doubles as a brothel, she hightails it for Monte Carlo in the company of kindly seamstress Rosa (Louise Dresser). Comedic hijinks ensue, along with the revelation of secret identities, uncle-nephew rival suitors for Toni's affections and, finally, one of the greatest wedding farces in screen history. William Cameron Menzies concocted many of the clever sight gags, including the famous "flick the lights" bit. "The set itself often causes a laugh." —Menzies. "Perhaps the real star of THE GARDEN OF EDEN is Menzies." —William K. Everson. **DIR/PROD** Lewis Milestone; **SCR** Hanns Kräly, Avery Hopwood, from the play by Rudolf Bernauer and Rudolph Österreicher. U.S., 1928, b&w, 88 min. Silent with live accompaniment. NOT RATED

Double Feature:

THE SPIDER (1931)

Mon, Mar 28, 7:00

Magician Chatrand the Great (Edmund Lowe) must turn detective when the lights go out and shots are fired during his act. This low-budget B movie mystery boasts moody lighting by James Wong Howe and lovingly mounted magic trick set pieces by magic fan William Cameron Menzies, plus a raft of great character actors in supporting roles, including El Brendel, George E. Stone, former silent star Earle Foxe and an unbilled Ward Bond. **DIR** Kenneth MacKenna, William Cameron Menzies; **SCR** Barry Connors, Philip Klein, from the play by Fulton Oursler, Lowell Brentano; **PROD** William Sistrom. U.S., 1931, b&w, 59 min. NOT RATED
35mm preservation print courtesy of the UCLA Film & Television Archive

Screening with:

TRICK FOR TRICK

When a former magician's assistant turns up dead, her two former employers Azrah (Ralph Morgan, brother of THE WIZARD OF OZ's Frank Morgan) and La Tour (veteran heavy Victor Jory) become the cops' prime suspects. A battle of wits ensues, along with kidnapping, double crosses and more murder. This pre-Code whodunit features impressive special effects designed by William Cameron Menzies. **DIR** Hamilton MacFadden; **SCR** Howard J. Green. U.S., 1933, b&w, 67 min. NOT RATED

THE WOMAN DISPUTED



Live musical accompaniment by Michael Britt

Sat, Apr 2, 12:45

Viennese prostitute Norma Talmadge finds herself in a love triangle with geopolitical dimensions during the Great War: in this corner, Austrian officer Gilbert Roland, in the other, Russian Arnold Kent, with the lives of many Austrian prisoners hanging in the balance. Silentera superstar Talmadge, soon to retire with the coming of sound, dazzles in her final silent role. William Cameron Menzies thoroughly storyboarded sequences that the directors followed closely, his sets a fantasia of dimly lit back alleys and balcony-lined boulevards, experimenting for the first time with Expressionist perspectives he admired in recent German films like F. W. Murnau's FAUST and THE LAST LAUGH. **DIR** Henry King, Sam Taylor; **SCR** C. Gardner Sullivan, from the play by Denison Clift based on the story "Boule de Suif" by Guy de Maupassant; **PROD** Joseph M. Schenck, Norma Talmadge. U.S., 1928, b&w, 108 min. Silent with live accompaniment. NOT RATED
Preserved by the Library of Congress



THE WOMAN DISPUTED

Courtesy of United Artists

OUR TOWN (1940)

Sat, Apr 2, 11:00 a.m.; Mon, Apr 4, 5:15; Wed, Apr 6, 5:15
Thornton Wilder's bold, spare, Pulitzer Prize-winning 1938 stage play receives imaginative screen interpretation — with scenery added, as well as a happier ending — from the team of Sam Wood and William Cameron Menzies. A fresh-faced William Holden heads a veteran cast of character actors, including Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee and Stuart Erwin. Martha Scott, in her screen debut, reprised her stage role as Emily and earned an Oscar® nomination for Best Actress. DIR Sam Wood; SCR Frank Craven, Harry Chandlee, Thornton Wilder, from his play; PROD Sol Lesser. U.S., 1940, b&w, 90 min. NOT RATED



THE BELOVED ROGUE (1927)

Live musical accompaniment

Sun, Apr 3, 1:15

John Barrymore plays 15th-century Parisian François Villon — in the words of Exhibitors Herald, “poet, pickpocket, patriot — loving France earnestly, French women excessively, French wine exclusively.” Exiled by King Louis XI (Conrad Veidt), Villon schemes to reenter the city gates and woo the king’s ward (Marceline Day) away from the hated Duke of Burgundy (W. Lawson Butt). William Cameron Menzies threw himself wholeheartedly into the set design for Middle Ages France, with a stronger narrative quality to his concept art than ever before. “A masterpiece of craft and synthesis, one of the most distinctive pictures to emerge from Hollywood in the waning days of the silent film.” —Menzies biographer James Curtis. DIR Alan Crosland; SCR Paul Bern, from the novel and play “If I Were King” by Justin Huntley McCarthy; PROD Joseph M. Schenck. U.S., 1927, b&w, 99 min. Silent with live accompaniment. NOT RATED

TEMPEST (1928)

Live musical accompaniment by Michael Britt

Sun, Apr 3, 3:30

Having risen through the ranks in the czar’s army, former peasant John Barrymore’s romantic overtures are rejected by noblewoman Camilla Horn, who vindictively has him stripped of rank and jailed. With the coming of the Russian Revolution, Barrymore is freed and promoted to a leadership position in the Red Army, which leads to a reunion of sorts with the haughty princess — in a military tribunal. A triumph of set design; William Cameron Menzies was awarded the very first Oscar® for Best Art Direction, awarded jointly for his work on this film and 1927’s THE DOVE. DIR Sam Taylor; SCR C. Gardner Sullivan, Vladimir Nemirovich-Danchenko; PROD John W. Considine, Jr. U.S., 1928, b&w, 102 min. Silent with live accompaniment. NOT RATED



THE PRIDE OF THE YANKEES

Sun, Apr 3, 12:30

“Today, I consider myself the luckiest man on the face of the earth.” Gary Cooper lends his customary dignity to the story of Yankee Hall of Famer Lou Gehrig, “The Iron Man of Baseball,” whose brilliant career — 17 seasons and a streak of 2,130 consecutive games played — only came to an end after he fell ill and was diagnosed with amyotrophic lateral sclerosis, the disease now commonly known by his name. This screening marks the 75th anniversary of Gehrig’s famous farewell speech, delivered on July 4, 1939. DIR Sam Wood; SCR Jo Swerling, Herman J. Mankiewicz, from a story by Paul Gallico; PROD Samuel Goldwyn. U.S., 1942, b&w, 128 min. NOT RATED



KINGS ROW

Sun, Apr 24, 1:00

“Where’s the rest of me?” Ronald Reagan famously asks, waking from a railroad accident and surgery by small-town, secretly mad doctor Charles Coburn. Reagan recalled this turn-of-the-20th-century Midwestern melodrama, combining class snobbery, forbidden romance, family madness and medical malpractice, as a “slightly sordid but moving yarn.” The cast includes Ann Sheridan, Robert Cummings, Betty Field, Claude Rains and Judith Anderson. James Wong Howe’s deep focus black-and-white cinematography and William Cameron Menzies’ meticulously designed sets make the film a wonder for the eye. DIR Sam Wood, SCR Casey Robinson, from the novel by Henry Bellamann; PROD Hal B. Wallis. U.S., 1942, b&w, 127 min. NOT RATED

GONE WITH THE WIND

Fri, Apr 22, 2:30; Sat, Apr 23, 2:30

David O. Selznick’s superproduction about the Old South, the Civil War and the indomitable Scarlett O’Hara was the culmination of a bidding war for the rights to Margaret Mitchell’s bestseller, a wildly successful publicity campaign to cast Scarlett, endless script revisions, four different directors and obsessive tinkering by the tireless Selznick. The result was the most successful film in Hollywood history (adjusted for inflation, it still comes out on top). It garnered 13 Oscar® nominations and eight wins, including a special citation for production designer William Cameron Menzies — the only person other than Selznick to work on the film from beginning to end. DIR Victor Fleming; SCR Sidney Howard, from the novel by Margaret Mitchell; PROD David O. Selznick. U.S., 1939, color, 253 min ind. one 15-min intermission. NOT RATED



THE THIEF OF BAGDAD (1924)

Sun, Apr 10, 1:30

Douglas Fairbanks’ magnum opus! As a wily thief in the bazaar, Fairbanks contents himself with taking what he wants, but after infiltrating the palace and meeting the Princess, he’s inspired to earn her hand and his happiness by competing with her other princely suitors in a fantastic scavenger hunt. The extravagant art nouveau sets were designed and built by William Cameron Menzies, making his legendary screen debut. The special effects still amaze; memorable set pieces include the magic rope, flying carpet, caverns of fire, a menagerie of monsters and a flying horse. Anna May Wong steals her scenes as a slave girl sent to spy by Mongol prince Söjin Kamiyama. DIR/SCR/PROD Raoul Walsh; SCR Achmed Abdullah, Lotta Woods, adapted from “One Thousand and One Nights.” U.S., 1924, tinted b&w, 149 min. Silent with recorded musical score. NOT RATED



Bernard Herrmann: Stage, Screen and Radio

April 1-26



A towering figure in 20th-century American music, Bernard Herrmann (1911–1975) has long been pigeon-holed as a “Hollywood composer.” Though he is often considered the supreme American composer for film (CITIZEN KANE, VERTIGO, NORTH BY NORTHWEST, etc.), his concert output remains virtually unknown. Working closely with the young Orson Welles and later with the influential radio- and screenwriter Norman Corwin, he was also America’s foremost radio composer, and conductor of a radio orchestra — William Paley’s visionary CBS Symphony — that boldly promoted new and unfamiliar music.

Produced by PostClassical Ensemble in collaboration with the AFI Silver Theatre, National Gallery of Art and Georgetown University, “Bernard Herrmann: Stage, Screen and Radio” is the first festival ever to celebrate Herrmann “in the round” as one of the most important and influential American musical personalities of his generation. Herrmann’s music for film, television, radio and the concert hall will be featured in a large and varied selection of screenings and performances.

These programs have been made possible through the generous support of the Andrew W. Mellon Foundation; the National Endowment for the Arts; Art Mentor Foundation Lucerne; and the Estate of Norman Corwin. WAMU is the media sponsor.

For screenings and concerts taking place at National Gallery of Art, visit NGA.gov. For a comprehensive list of all events in the series, visit postclassical.com/hermannfestival.

75th Anniversary! CITIZEN KANE

Fri, Apr 1, 7:15; Mon, Apr 4, 7:15; Wed, Apr 6, 9:15

Already a sensation on stage with his Mercury Theatre and on the radio with THE SHADOW and his infamous THE WAR OF THE WORLDS broadcast, Orson Welles’ 1941 screen debut confirmed his genius and, ironically, sealed his fate — none of his other dozen or so feature films, as wonderful as they are, would equal KANE’s glory. The story of newspaper mogul Charles Foster Kane’s rise and fall is a marvel on every level, #1 on AFI’s



100 Years... 100 Movies list and the perennial holder of the top spot on most lists of the greatest films of all time. “More fun than any great movie I can think of.” —Pauline Kael. DIR/SCR/PROD Orson Welles; SCR Herman J. Mankiewicz. U.S., 1941, b&w, 119 min. NOT RATED

SISTERS (1973)

Mon, Apr 4, 9:45; Tue, Apr 5, 9:45

Brian De Palma’s first thriller combines multiple Hitchcockian homages with a knack for horrifically creative screen homicide — a template to which he would return again and again. Margot Kidder plays Danielle, a model-actress who was separated as an adult from her conjoined twin, Dominique. But sibling bonds die hard. Journalist Jennifer Salt sees Danielle — or was it Dominique? — murdering her date in the window across from hers; failing to convince the police, she and private eye Charles Durning begin their own investigation. De Palma makes distinctive use of split screens during several tense action scenes, enhanced by Bernard Herrmann’s pulsating score. DIR/SCR Brian De Palma; SCR Louisa Rose; PROD Edward R. Pressman. U.S., 1973, color, 93 min. RATED R



40th Anniversary! TAXI DRIVER

Fri, Apr 1, 9:45; Wed, Apr 6, 6:30 (Montgomery College @ AFI show); Thu, Apr 7, 9:45

“You talkin’ to me?” Robert De Niro’s alienated Vietnam vet/cab driver Travis Bickle yearns for a rain that will “wash all the scum off the streets,” blows his big date with politico Cybill Shepherd, then turns mohawked crusader at the sight of pimp Harvey Keitel slapping around child prostitute Jodie Foster. A crowning moment for all of the film’s then on-the-rise creative talents, including director Martin Scorsese, screenwriter Paul Schrader and star De Niro, the film also features the final score by the great Bernard Herrmann, who died just a day after recording it. DIR Martin Scorsese; SCR Paul Schrader; PROD Julia Phillips, Michael Phillips. U.S., 1976, color, 113 min. RATED R

50th Anniversary! FAHRENHEIT 451

Fri, Apr 8, 9:45; Mon, Apr 11, 9:20; Wed, Apr 13, 9:20

This adaptation of Ray Bradbury’s sci-fi novel was a passion project François Truffaut spent years developing, famously turning down an offer to direct BONNIE AND CLYDE because he wanted this film to be his English language debut. Set in a future society where the printed word and reading are forbidden, Oskar Werner is employed as a “fireman” charged with bookburning. But when he encounters an underground organization known as the Bookmen — dedicated to preserving the great works, each member memorizing a book — his loyalties shift. Julie Christie stars in a dual role as both Werner’s complacent wife and a member of the underground. DIR/SCR François Truffaut; SCR Jean-Louis Richard, from the novel by Ray Bradbury; PROD Lewis M. Allen. UK, 1966, color, 112 min. NOT RATED

THE MAGNIFICENT AMBERSONS

Sat, Apr 2, 5:05; Sun, Apr 3, 11:05 a.m.

Orson Welles’ follow-up to CITIZEN KANE was this adaptation of Booth Tarkington’s Pulitzer Prize-winning novel, chronicling a prominent Midwestern family and their declining fortunes at the onset of the Industrial Age. For many, it ranks right behind KANE as Welles’ greatest achievement, with its bravura set pieces (such as the lavish Christmas ball that introduces the ensemble cast, including Joseph Cotten, Agnes Moorehead and Ray Collins). For others, it marks the beginning of the end: unsatisfied with test screenings, RKO ordered the 131-minute director’s cut abbreviated to its present length. The excised footage has never been found and remains a Holy Grail to Welles fans. “Even in this truncated form, it’s amazing and memorable.” —Pauline Kael. DIR/SCR/PROD Orson Welles, SCR from the novel by Booth Tarkington. U.S., 1942, b&w, 88 min. NOT RATED



THE BRIDE WORE BLACK [LA MARIÉE ÉTAIT EN NOIR]

Fri, Apr 8, 7:40; Thu, Apr 14, 9:00

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



NORTH BY NORTHWEST

Sat, Apr 2, 7:00; Sun, Apr 3, 7:45; Tue, Apr 5, 7:15; Thu, Apr 7, 7:15

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

MARNIE

Sun, Apr 10, 9:00; Tue, Apr 12, 6:45



Courtesy of Universal

Tippi Hedren's secretarial skills are exceeded only by her knack for safe-cracking; she's pulled off a string of job-then-rob scams. But nothing could have prepared her for new boss Sean Connery — he catches her red-handed, and instead of handing her over to the cops, he

asks for her hand in marriage! He finds a challenge in his new wife, whose compulsive criminality, sexual frigidity and phobias stem from a mysterious childhood incident, which Connery is determined to help her confront and resolve. A critical and box office disappointment upon release, the film's reputation has improved over the years as new viewers discover and appreciate its complex psychology. **DIR/PROD** Alfred Hitchcock; **SCR** Jay Presson Allen, from the novel by Winston Graham. U.S., 1964, color, 130 min. **NOT RATED**

CAPE FEAR (1962)

Sat, Apr 9, 5:30; Wed, Apr 13, 6:30 (Montgomery College @ AFI show)

Martin Scorsese's 1991 remake of CAPE FEAR may have improved on some aspects of J. Lee Thompson's 1962 original, but (with all due respect to Robert De Niro) not Robert Mitchum's performance as the ex-con Max Cady. Mitchum uses his natural cool and subtle insolence to create a unique screen villain, one possessing a laid-back menace. His unhurried, I-don't-give-a-damn attitude makes him the perfect foil to upright — and uptight — Gregory Peck, the DA who sent him to jail. When Cady finally makes his move for revenge, it's violent in the extreme, but until then he makes rooting for the bad guy fun. **DIR** J. Lee Thompson; **SCR** James R. Webb, from the novel "The Executioners" by John D. MacDonald; **PROD** Sy Bartlett. U.S., 1962, b&w, 105 min. **NOT RATED**

JASON AND THE ARGONAUTS (1963)

Sat, Apr 9, 10:30; Sun, Apr 10, 6:45; Tue, Apr 12, 9:20

This enduring cult classic is best remembered for its groundbreaking stop-motion animation and special effects wizard Ray Harryhausen's work in bringing to life a menagerie of fantastic beasts and frightening monsters, most memorably the skeleton warriors. Bernard Herrmann's rousing score is replete with brassy fanfares, martial drums and enchanting harp workouts. **DIR** Don Chaffey; **SCR** Jan Read, Beverley Cross, from the poem "The Argonautica" by Apollonius Rhodius; **PROD** Charles H. Schneer. UK/U.S., 1963, color, 104 min. **RATED G**



Courtesy of Warner Bros.

MYSTERIOUS ISLAND (1961)

Sun, Apr 10, 4:30

Jules Verne's enduring, off-filmed tale found its best screen realization in this film directed by American expat Cy Endfield, with special effects by the great Ray Harryhausen and a fantasy-friendly score by Bernard Herrmann. During the American Civil War, Gary Merrill and Michael Craig lead their fellow Union POWs on a daring escape by hot air balloon, not coming down to earth until they reach an isolated island near New Zealand. But they are not alone: the island is populated by giant beasts, two shipwrecked British ladies (Joan Greenwood and Beth Rogan) and the mysterious Captain Nemo (Herbert Lom). **DIR** Cy Endfield; **SCR** John Prebble, Daniel B. Ullman, Crane Wilbur, from the novel by Jules Verne; **PROD** Charles H. Schneer. U.S., 1961, color, 101 min. **NOT RATED**

HANGOVER SQUARE (1945)

Sat, Apr 16, 4:30; Thu, Apr 21, 9:10

Hard at work composing a piano concerto, highly sensitive Londoner Laird Cregar begins to suffer from blackouts when he hears harsh or strident sounds. Is he an innocent amnesiac, or a psychotic killer? This eerie film noir is based on a novel by Patrick Hamilton, the celebrated novelist and playwright behind ROPE and GASLIGHT, and features a fiery piano sonata score by Bernard Herrmann, cited by Stephen Sondheim as an influence on his own "Sweeney Todd." **DIR** John Brahm; **SCR** Barré Lyndon, from the novel by Patrick Hamilton; **PROD** Robert Bassler. U.S., 1945, b&w, 77 min. **NOT RATED**



Courtesy of Warner Bros.

65th Anniversary!
ON DANGEROUS GROUND

Sun, Apr 17, 5:30; Tue, Apr 19, 7:00

After nearly beating a perp to a pulp, tightly wound city cop Robert Ryan gets sent to the country for some cooling off. Now billeted to a wintry mountain village, Ryan must not only investigate the recent murder of a child but also quell the villagers' thirst for vengeance and vigilantism, led by the dead child's father, Ward Bond. The killer's trail leads to the lonely farmhouse of Ida Lupino, a blind woman whose self-reliance and inner peace intrigue Ryan, as she may hold the key to the case — and his destiny. This exquisite film noir ranks among director Nicholas Ray's very best work. **DIR/SCR** Nicholas Ray; **SCR** A. I. Bezzerides, from the novel "Mad with Much Heart" by Gerald Butler; **PROD** John Houseman. U.S., 1951, b&w, 82 min. **NOT RATED**

5 FINGERS

Sun, Apr 17, 7:15; Mon, Apr 18, 7:00

James Mason, valet to Britain's ambassador to Turkey during WWII, falling prey to unruly passions and a resentful pride, hatches a scheme along with refugee Polish countess Danielle Darrieux to sell secrets to the Nazis. Based on a true story, this too-little-seen gem from director Joseph L. Mankiewicz (ALL ABOUT EVE) features a memorable twist ending and earned Oscar® nominations for Best Director and Screenplay. **DIR** Joseph L. Mankiewicz; **SCR** Michael Wilson, from the book "Operation Cicero" by L. C. Moyzisch; **PROD** Otto Lang. U.S., 1952, b&w, 108 min. **NOT RATED**

From the Collection of the Library of Congress



Courtesy of 20th Century Fox

THE GHOST AND MRS. MUIR

Sun, Apr 24, 3:30; Tue, Apr 26, 7:10

Tagline: THE SPIRIT...so willing! THE FLESH...so weak! THE ROMANCE...so wonderful! Young widow Lucy Muir (Gene Tierney) quits London for the seaside village of Whitecliff, choosing picturesque Gull Cottage as the new home for herself, her daughter (Natalie Wood) and their maid (Edna Best). She soon discovers why the cottage has been abandoned for so long: it's haunted by the ghost of its former tenant, sea captain Daniel Gregg (Rex Harrison). But Lucy is not easily scared, and the two move from declared truce to fond friendship to business partners to something more. #73 on AFI's 100 Years...100 Passions. **DIR** Joseph L. Mankiewicz; **SCR** Philip Dunne, from the novel by R. A. Dick; **PROD** Fred Kohlmar. U.S., 1947, b&w, 104 min. **NOT RATED**

75th Anniversary!
THE DEVIL AND DANIEL WEBSTER aka ALL THAT MONEY CAN BUY

Sun, Apr 24, 5:45; Mon, Apr 25, 7:00

New Hampshire, 1840: No sooner does downtrodden farmer Jabez Stone (James Craig) declare that he'd sell his soul to the devil for 2¢ than up pops Mr. Scratch himself (Walter Huston), looking to do business. Jabez soon realizes his terrible mistake, and enlists New England's great statesman Daniel Webster (Edward Arnold) to plead his case before a jury of the damned. Stephen Vincent Benét's Yankee gloss on the Faust legend gets imaginative big-screen treatment from a crack team of RKO talent-director William Dieterle, cinematographer Joseph H. August, editor Robert Wise and an Oscar®-winning score by Bernard Herrmann. **DIR/PROD** William Dieterle; **SCR** Dan Totheroh, Stephen Vincent Benét, from his short story. U.S., 1941, b&w, 107 min. **NOT RATED**

Special Engagements

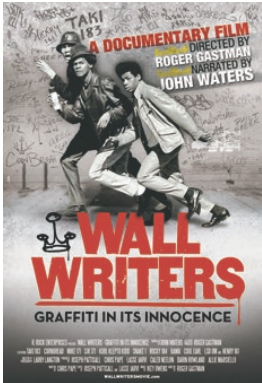
THE THIN MAN

Sat, Feb 20, 7:00; Sun, Feb 21, 3:00
Director W. S. "Woody" Van Dyke, known as "One-Take Woody" for his speedy shooting style, got this project off the ground by promising to shoot it in three weeks. He wrapped in 12 days! The dream pairing of William Powell and Myrna Loy does, in fact, make it look easy, as they exchange non-stop witty banter over martinis and a variety of comic hijinks to solve the mystery of a missing inventor, the "thin man" of the title. The roundup of suspects to reveal the guilty party became a series staple, later imitated by hundreds of other whodunits. DIR W. S. Van Dyke; SCR Albert Hackett, Frances Goodrich, from the novel by Dashiell Hammett; PROD Hunt Stromberg. U.S., 1934, b&w, 93 min. NOT RATED



WALL WRITERS: GRAFFITI IN ITS INNOCENCE

Fri, Feb 19, 7:30
Book event and Q&A with director Roger Gastman and graffiti artists Taki 183, Mike 171, SJK 171, Lewis and more!
Before Banksy was a household name, a group of pioneers started an artistic revolution that would change the urban landscape forever. Narrated by cult filmmaker John Waters, this documentary looks at the history of the current creative-minded graffiti scene, starting in the turmoil-filled '60s in New York and Philadelphia through to the beginning of street art's mainstream acceptance and appreciation in the early '70s. Filled with rare archival photos and footage along with exclusive interviews with graffiti legends, this exuberant documentary is the latest labor of love from Roger Gastman (producer of THE LEGEND OF COOL "DISCO" DAN, EXIT THROUGH THE GIFT SHOP). DIR Roger Gastman; SCR/PROD Chris Pape; PROD Joseph Pattisall, Lasse Jarvi, Caleb Neelon, Darin Rowland, Allie Marsiello. U.S., 2015, color, 77 min. NOT RATED





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Environmental Film Festival in the Nation's Capital

March 15-26 No AFI Silver passes accepted

- DOUBLE HAPPINESS
Sat, Mar 19, 5:45
- GOOD THINGS AWAIT
Sun, Mar 20, 6:00
- CEMETERY OF SPLENDOR
Sun, Mar 20, 8:00
- RIVER OF GRASS (Kelly Reichardt retrospective)
Tue, Mar 22, 7:15
- OLD JOY (Kelly Reichardt retrospective)
Thu, Mar 24, 7:15
- NIGHT MOVES (Kelly Reichardt retrospective)
Fri, Mar 25, 7:30
- MEEK'S CUTOFF (Kelly Reichardt retrospective)
Sat, Mar 26, 3:15
- WENDY AND LUCY (Kelly Reichardt retrospective)
Sat, Mar 26, 5:30
- RAMS
Sat, Mar 26, 7:20



NEW AFRICAN FILM FESTIVAL
March 11-18

RAIN THE COLOR OF BLUE WITH A LITTLE RED IN IT [AKOUNAK TEDALAT TAHA TAZOUGHAI], a Niger-set remake of Prince's PURPLE RAIN; and the award-winning Ethiopian drama PRICE OF LOVE.



Courtesy of Kim Siim



FEBRUARY 24 to MARCH 6
WASHINGTON JEWISH
FILM FESTIVAL










Screenings taking place at AFI Silver Theatre are listed below. For complete listings, and to purchase tickets and festival passes, visit www.wjff.org.
No AFI Silver passes accepted

- Opening Night: BABA JOON
Wed, Feb 24, 6:30
- THE HEBREW SUPERHERO
Thu, Feb 25, 7:15
- MOUNTAIN
Sat, Feb 27, 6:45
- FIRE BIRDS
Sat, Feb 27, 8:45
- CREMATOR
Sun, Feb 28, 12:30
- THE RECORD MAN
Sun, Feb 28, 2:30
- SONG OF SONGS
Sun, Feb 28, 5:15
- NO HOME MOVIE
Mon, Feb 29, 7:15
- TIKKUN
Tue, Mar 1, 6:45
- DEMON
Tue, Mar 1, 9:15
- DIRTY WOLVES
Wed, Mar 2, 6:45
- A GRAIN OF TRUTH
Wed, Mar 2, 9:00
- WJFF Visionary Award: AVALON
Thu, Mar 3, 6:45
- NATASHA
Sat, Mar 5, 6:15
- Gary Lucas' Fleischerei: Music from Max Fleischer Cartoons
Sat, Mar 5, 8:30
- THE PAWNBROKER
Sun, Mar 6, 12:30
- SUNDAY BLOODY SUNDAY
Sun, Mar 6, 3:00
- ONE DAY PINA ASKED...
Sun, Mar 6, 5:15



Repertory Program






FEBRUARY


Fri	Sat
19  MY MAN GODFREY 5:15  WALL WRITERS: GRAFFITI IN ITS INNOCENCE 7:30  INVADERS FROM MARS (1953) 9:45	20  THE KENNEL MURDER CASE 11:15 a.m.  MY MAN GODFREY 1:00  THINGS TO COME (1936) 3:00  JAFAR PANAHY'S TAXI 5:00  THE THIN MAN 7:00  THE MAN WHO FELL TO EARTH 9:00












































































































































































































FEBRUARY 19 – APRIL 28

The calendar lists all repertory dates and special events/programs as of press time. Always check AFI.com/Silver for updated daily showtimes and additional openings, and to register to become an AFI Insider. Insiders receive AFI Silver's weekly e-newsletter!

COLOR

-  Leading Men of Hollywood's Golden Age
-  William Cameron Menzies: Inventing Production Design
-  Bernard Herrmann: Stage, Screen and Radio
-  Reseeing Iran: Twentieth Annual Iranian Film Festival
-  Special Engagements

-  Environmental Film Festival in the Nation's Capital
-  Washington Jewish Film Festival
-  David Bowie Tribute

Sun	Mon	Tue	Wed	Thu	Fri	Sat
21  THE KENNEL MURDER CASE 11:15 a.m.  RUGGLES OF RED GAP (1935) 1:00  THE THIN MAN 3:00  MELBOURNE 5:00  INVADERS FROM MARS (1953) 7:00  THE HUNCHBACK OF NOTRE DAME (1939) 8:45	22  RUGGLES OF RED GAP (1935) 5:15, 9:15  THINGS TO COME (1936) 7:10	23  THE KENNEL MURDER CASE 5:15  MY MAN GODFREY 7:15  THE HUNCHBACK OF NOTRE DAME (1939) 9:15	24  WJFF Opening Night: BABA JOON 6:30  RUGGLES OF RED GAP (1935) 9:15	25  THE KENNEL MURDER CASE 5:15  THE HEBREW SUPERHERO 7:15  MY MAN GODFREY 9:15	26  ADDRESS UNKNOWN (1944) 5:15  BEAU GESTE (1939) 7:00  ATTACK THE BLOCK 9:20	27  ADDRESS UNKNOWN (1944) 11:00 a.m.  BEAU GESTE (1939) 12:30  MR. DEEDS GOES TO TOWN (1936) 2:45  316 5:00  MOUNTAIN 6:45  FIRE BIRDS 8:45
28  ADDRESS UNKNOWN (1944) 11:00 a.m.  CREMATOR 12:30  THE RECORD MAN 2:30  SONG OF SONGS 5:15  ATOMIC HEART 7:00  ATTACK THE BLOCK 9:00	29  NO HOME MOVIE 7:15  ATTACK THE BLOCK 9:30	MARCH			4  THE ADVENTURES OF TOM SAWYER (1938) 5:15  THE BIG SLEEP (1946) 7:15  HIGH SIERRA 9:30	5  ALICE IN WONDERLAND (1933) 11:00 a.m.  THE BIG PARADE (1925) 1:00  NATASHA 6:15  Gary Lucas' Fleischerei: Music from Max Fleischer Cartoons 8:30
6  THE BIG SLEEP (1946) 11:00 a.m., 6:45  THE PAWNBROKER 12:30  SUNDAY BLOODY SUNDAY 3:00  ONE DAY PINA ASKED... 5:15  HIGH SIERRA 9:05	7  ALICE IN WONDERLAND (1933) 5:15	8  THE ADVENTURES OF TOM SAWYER (1938) 5:15	9  HIGH SIERRA (Montgomery College @ AFI Show) 6:30	10	11  DESTRY RIDES AGAIN (1939) 12:00  THE DEVIL AND MISS JONES 2:00  HARVEY 4:00  FOREIGN CORRESPONDENT 4:45	12  HARVEY 11:00 a.m.  THE DEVIL AND MISS JONES 11:10 a.m.  FOREIGN CORRESPONDENT 1:00
13  DESTRY RIDES AGAIN (1939) 11:00 a.m.  THE DEVIL AND MISS JONES 11:10 a.m.  FOREIGN CORRESPONDENT 1:00	14  HARVEY 3:00	15  DESTRY RIDES AGAIN (1939) 3:00  PSYCHO-PASS: THE MOVIE 7:00	16  HARVEY 3:00  PSYCHO-PASS: THE MOVIE 7:00	17  DESTRY RIDES AGAIN (1939) 3:00	18  NOTHING SACRED (1937) 5:15	19  REIGN OF TERROR 11:00 a.m.  THE THIRD MAN 1:05, 10:00  THE QUIET MAN 3:15  DOUBLE HAPPINESS 5:45  THE COMMITMENTS 7:30
New African Film Festival – March 11-18						
20  IVY (1947) 11:00 a.m.  THE THIRD MAN 1:05  NOTHING SACRED (1937) 1:15  THE QUIET MAN 3:15  GOOD THINGS AWAIT 6:00  CEMETERY OF SPLENDOR 8:00	21  IVY (1947) 7:00  DR. JEKYLL AND MR. HYDE (1931) 9:05	22  BULLDOG DRUMMOND (1929) 5:15  RIVER OF GRASS 7:15  REIGN OF TERROR 9:00	23  NOTHING SACRED (1937) 5:15  THE THIRD MAN (Montgomery College @ AFI Show) 6:30  DR. JEKYLL AND MR. HYDE (1931) 9:05	24  BULLDOG DRUMMOND (1929) 7:00  OLD JOY 7:15  THE THIRD MAN 9:00	25  IT HAPPENED ONE NIGHT 5:15  NIGHT MOVES 7:30  THE SWORD OF DOOM 9:45	26  STAGECOACH (1939) 11:00 a.m.  TOP HAT 1:00  WEEK'S CUTOFF 3:15  WENDY AND LUCY 5:30  RAMS 7:20  THE SWORD OF DOOM 9:30
27  DARK COMMAND 11:00 a.m.  SWING TIME 1:00  STAGECOACH (1939) 3:10  IT HAPPENED ONE NIGHT 5:15  CHANDU THE MAGICIAN 5:30  RED DUST (1932) 7:20  THE SWORD OF DOOM 9:00	28  CHANDU THE MAGICIAN 5:15  Double Feature: THE SPIDER with TRICK FOR TRICK 7:00  THE SWORD OF DOOM 9:30	29  RED DUST (1932) 5:15  TOP HAT 7:10  DARK COMMAND 9:15	30  CHANDU THE MAGICIAN 5:15  SWING TIME 7:10  DARK COMMAND 9:15	31  RED DUST (1932) 5:15  IT HAPPENED ONE NIGHT 7:00  STAGECOACH (1939) 9:15	THE CLAN Opens APRIL	
3  THE MAGNIFICENT AMBERSONS 11:05 a.m.  THE PRIDE OF THE YANKEES 12:30  THE BELOVED ROGUE (1927) 1:15  TEMPEST (1928) 3:30  TWENTIETH CENTURY 5:45  NORTH BY NORTHWEST 7:45	4  OUR TOWN (1940) 5:15  CITIZEN KANE 7:15  SISTERS (1973) 9:45	5  TWENTIETH CENTURY 5:15  NORTH BY NORTHWEST 7:15  SISTERS (1973) 9:45	6  OUR TOWN (1940) 5:15  TAXI DRIVER (Montgomery College @ AFI Show) 6:30  CITIZEN KANE 9:15	7  TWENTIETH CENTURY 5:15  NORTH BY NORTHWEST 7:15  TAXI DRIVER 9:45	8  CAPTAIN BLOOD (1935) 5:15  THE BRIDE WORE BLACK 7:40  FAHRENHEIT 451 9:45	9  BLOOD AND SAND (1922) 1:45  THE UNKNOWN (1927) 4:00  CAPE FEAR (1962) 5:30  Count Gore Presents: KING KONG (1933) 7:30  JASON AND THE ARGONAUTS (1963) 10:30
10  GENTLEMAN JIM 11:20 a.m.  THE THIEF OF BAGDAD (1924) 1:30  MYSTERIOUS ISLAND (1961) 4:30  JASON AND THE ARGONAUTS (1963) 6:45  MARNIE 9:00	11  CAPTAIN BLOOD (1935) 7:00  FAHRENHEIT 451 9:20	12  MARNIE 6:45  JASON AND THE ARGONAUTS (1963) 9:20	13  CAPE FEAR (1962) (Montgomery College @ AFI Show) 6:30  FAHRENHEIT 451 9:20	14  GENTLEMAN JIM 6:45  ALL THINGS MUST PASS: THE RISE AND FALL OF TOWER RECORDS 7:00  THE BRIDE WORE BLACK 9:00	15  MAN'S CASTLE 5:15  TAKEN BY STORM: THE ART OF STORM THORGERSON AND HIPGNOSIS 7:00  LEWMY 9:30	16  LITTLE CAESAR 11:00 a.m.  HANGOVER SQUARE (1945) 4:30  THE PENALTY (1920) 7:30  A PAGE OF MADNESS 9:45
17  THE ROARING TWENTIES 11:00 a.m.  WITHIN OUR GATES (1920) 3:00  ON DANGEROUS GROUND 5:30  5 FINGERS 7:15  FURY (1936) 9:30	18  LITTLE CAESAR 5:15  5 FINGERS 7:00  FURY (1936) 9:15	19  FIVE STAR FINAL 5:15  ON DANGEROUS GROUND 7:00  MAN'S CASTLE 8:45	20  LITTLE CAESAR 4:45  THE PUBLIC ENEMY (Montgomery College @ AFI Show) 6:30  FIVE STAR FINAL 9:00	21  FIVE STAR FINAL 5:15  THE ROARING TWENTIES 7:00  HANGOVER SQUARE (1945) 9:10	22  HIS GIRL FRIDAY 12:30, 7:15  GONE WITH THE WIND 2:30  ONLY ANGELS HAVE WINGS 9:15	23  SCARFACE (1932) 12:30  GONE WITH THE WIND 2:30  THE LADY EVE 7:15  ZIGGY STARBUST AND THE SPIDERS FROM MARS 9:15 – not confirmed at press time; see AFI.com/Silver for updates
24  I AM A FUGITIVE FROM A CHAIN GANG 11:00 a.m., 7:45  KINGS ROW 1:00  THE GHOST AND MRS. MUIR 3:30  HIS GIRL FRIDAY 3:45  THE DEVIL AND DANIEL WEBSTER 5:45  SCARFACE (1932) 9:30	25  YOU ONLY LIVE ONCE (1937) 5:15  THE DEVIL AND DANIEL WEBSTER 7:00  THE LADY EVE 9:10	26  HIS GIRL FRIDAY 5:15  THE GHOST AND MRS. MUIR 7:10  YOU ONLY LIVE ONCE (1937) 9:20	27  THE LADY EVE 5:15  HIS GIRL FRIDAY (Montgomery College @ AFI Show) 6:30  YOU ONLY LIVE ONCE (1937) 9:10	28  ONLY ANGELS HAVE WINGS 7:00  HIS GIRL FRIDAY 9:30	AFI Silver Gift Certificates make a great gift for the film lover in your life! Shop at the box office or online, or call 301.495.6720 Mon-Fri during normal business hours.	

David Bowie Tribute



ZIGGY STARDUST AND THE SPIDERS FROM MARS

Planned for Apr 23, 9:15; not confirmed as of press time. See AFI.com/Silver for updates. This landmark film from 1973 captures rock legend David Bowie's final electrifying performance in his Ziggy Stardust persona at London's Hammersmith Odeon Theater. Little did Bowie's fans realize at the time that Ziggy Stardust would be one of many characters that the chameleon-like musician would assume over the course of his remarkable 50+ year career. The film pulses with the raw energy of early glam rock, with Bowie one of its founding pioneers. Performance include Bowie's songs "Moonage Daydream," "Changes" and "Space Oddity," as well as a cover of the Velvet Underground's "White Light/White Heat." DIR D. A. Pennebaker; PROD Tony Defries. UK, 1973, color, 90 min. RATED PG

40th Anniversary! THE MAN WHO FELL TO EARTH

Sat, Feb 20, 9:00
In Nicolas Roeg's quirky sci-fi allegory, space alien David Bowie arrives in America seeking resources to save his dying planet. Patenting and peddling his world's advanced technology, he becomes a high-tech entrepreneur. But he's driven to distraction by success, not to mention TV, sex and booze. "Science fiction drama, Western, love story, metaphysical mystery, satire of modern America...Roeg is more interested in showing how life on Earth is stranger and more disconcerting than anything in outer space...Bowie made his exquisite film debut in a role that chimed iconographically with his androgynous, futuristic pop persona of the early seventies." —Graham Fuller. DIR Nicolas Roeg; SCR Paul Mayersberg, from the novel by Walter Tevis; PROD Michael Deeley, Barry Spinkings. UK, 1976, color, 139 min. RATED R



IN MEMORIAM 1947 – 2016

30th Anniversary! LABYRINTH

Sat, Apr 2, 9:45
"Dance, magic dance!" Jim Henson's visionary fairy tale, the last feature film he would direct, now enjoys a devoted cult following among viewers who grew up on it. Resentful of having to babysit her brother Toby, teenager Jennifer Connelly inadvertently casts him into the hands of Jareth the Goblin King, played with haughty relish by rock icon David Bowie. To rescue Toby before he is permanently transformed into a goblin, Connelly must navigate the many obstacles — and dangerous puppetry — of the Goblin King's labyrinth. DIR/SCR Jim Henson; SCR Dennis Lee, Terry Jones; PROD Eric Rattray. UK/U.S., 1986, color, 101 min. RATED PG



Record Store Day is April 16!

ALL THINGS MUST PASS: THE RISE AND FALL OF TOWER RECORDS

Thu, Apr 14, 7:00
Tower Records was one of the most successful music retailers in the world, but by the end of 2006 it was no more. Colin Hanks' affectionate and richly detailed film documents Tower's spectacular rise and devastating fall, and outlines how Americans consume music and what may have been lost in today's digitally enhanced musical age. (Note courtesy of AFIDOCs.) DIR Colin Hanks; SCR Steven Leckhart; PROD Sean M. Stuart. U.S./Japan, 2015, color, 94 min. NOT RATED



TAKEN BY STORM: THE ART OF STORM THORGERSON AND HIPGNOSIS

Fri, Apr 15, 7:00
Storm Thorgerson (1944–2013) is famous for his visionary album cover artwork for design outfit Hipgnosis. A childhood friend of members of Pink Floyd, Thorgerson designed several of their most iconic album covers, including "Dark Side of the Moon," and created album covers for Led Zeppelin, Black Sabbath, Genesis, Peter Dinklage, Catherine Wheel, Phish, Muse and The Mars Volta, among many others. DIR/PROD Roddy Bogawa; PROD Rob Roth, Oran Williams. U.S./UK, 2013, color, 95 min. NOT RATED



LEMMY

Fri, Apr 15, 9:00
49% Motherf**ker, 51% Son of a Bitch. Legendary rocker Lemmy Kilmister (1945–2016), singer, bassist and founder of Motörhead, one-time member of Hawkwind and full-time badass, is the subject of this entertaining documentary portrait. Featured interviews include Dave Grohl, Ozzy Osbourne and Peter Dinklage, plus members of Guns N' Roses, Metallica, Anthrax, The Ramones and The Damned. DIR/SCR/PROD Greg Olliver, Wes Orshoski. U.S., 2010, color, 116 min. NOT RATED

