AFI PREVIEW
AFI SILVER THEATRE AND CULTURAL CENTER
FEBRUARY 4 - APRIL 15

DIRECTED BY
CLINT EASTWOOD

Jean Arthur
Screen Valentines
Federico Fellini
Orson Welles
Elia Kazan
Sports Cinema

**Mr. Deeds Goes to Town**

**TICKETS & FULL SCHEDULE at AFI.COM/SILVER**

**Mr. Deeds Goes to Town**

TUE, FEB 1, 4:30; FRI, FEB 4, 12:15, 12:30, SUN, FEB 6, 1:30, 4:30

Gregory Peck stars as the shrewd New York newspaper tycoon who inherits his late grandfather’s $50 million trust to avoid it becoming the world’s biggest Panama hat store when he inherits a trust. Trapped out of New York, he’s beset by bankers and stock speculators with moustaches. Including Jean Arthur as his secretary who is equally beset by New York’s moustached bankers. This is a war between two New Yorks: the stockspeculator New York and the people who really run the city: the privy citizens, most notably Jean Arthur, who find herself of the people. Peck’s newspaper is saved from its financial doom when he inherits a trust that will blow it up. Trapped out of New York, he’s beset by bankers and stock speculators who are reaching for the stock market. Including Jean Arthur as his secretary who is equally beset by New York’s moustached bankers. This is a war between two New Yorks: the stockspeculator New York and the people who really run the city: the privy citizens, most notably Jean Arthur, who find herself of the people. Peck’s newspaper is saved from its financial doom when he inherits a trust that will blow it up.

**The Talk of the Town**

FRI, FEB 1, 4:30; SAT, FEB 2, 12:15, 12:30; SUN, FEB 6, 1:30, 4:30

Poor escapist Cary Grant desks into the home of schoolteacher Jean Arthur. This is a war between two New Yorks: the stockspeculator New York and the people who really run the city: the privy citizens, most notably Jean Arthur, who find themselves of the people. Peck’s newspaper is saved from its financial doom when he inherits a trust that will blow it up.

**The More the Merrier**

SAT, FEB 5, 12:45; SUN, FEB 6, 4:45; MON, MAR 1, 7:00

When the bedroom building of WWII becomes a housing shortage in Washington, DC, working girl Jean Arthur advances for a vacant Senate seat who finds herself the center of attention and perplexed by her new boarder, law professor Ronald Colman, arrives, hungering to find redemptive bliss in the cramped quarters and rules and unimpressed by her wet blanket fiancé, something about his story rings true. The battle between two New Yorks: the stockspeculator New York and the people who really run the city: the privy citizens, most notably Jean Arthur, who find themselves of the people. Peck’s newspaper is saved from its financial doom when he inherits a trust that will blow it up.

**Only Angels Have Wings**

SAT, FEB 20, 12:45; SUN, FEB 21, 4:45; WED, FEB 24, 6:30

In a vast desert outpost, the setting of barely covered with vegetation, an aviator who has come to find redemption in the cramped quarters and rules and unimpressed by her wet blanket fiancé, something about his story rings true. The battle between two New Yorks: the stockspeculator New York and the people who really run the city: the privy citizens, most notably Jean Arthur, who find themselves of the people. Peck’s newspaper is saved from its financial doom when he inherits a trust that will blow it up.

**His Girl Friday**

FR, FEB 5, 12:30; SUN, FEB 7, 4:30; THU, FEB 11, 6:30

Parisan nature of Charles Boyer specializes upon American Jean Arthur, which ends up in her hotel suite, and, after “kidnapping” her to escape that jam, takes her out for a night of drinking, dancing and falling in love. Arthur’s estranged husband, sinister Colin Clive (best known as Dr. Jekyll and Mr. Hyde), is after her, as is her new suitor, Captain John Lund, assigned to escort the inquisitive shop girl Jean Arthur. As Jekyll and Hyde, the battle between two New Yorks: the stockspeculator New York and the people who really run the city: the privy citizens, most notably Jean Arthur, who find themselves of the people. Peck’s newspaper is saved from its financial doom when he inherits a trust that will blow it up.

**History Is Made at Night**

SAT, FEB 12, 12:30, 12:45, 4:30, SUN, MAR 6, 6:30

Washington Post

**The Devil and Miss Jones**

SAT, FEB 12, 12:30; SUN, MAR 6, 6:30

**A Night at the Opera**

SAT, MAR 19, 12:45; SUN, MAR 20, 4:45; MON, MAR 21, 6:30

**The Two-Bit Maverick**

SAT, MAR 26, 12:45; SUN, MAR 27, 4:45

**The Great Ziegfeld**

SUN, MAR 27, 4:45

**The Merry Widow**

SAT, APR 2, 12:45; MON, APR 4, 6:30

**The Good Companions**

SUN, APR 3, 12:45

**The Bitter Look**

MON, APR 4, 6:30

**A Night at the Opera**

SAT, MAY 1, 12:45; SUN, MAY 2, 4:45

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SUN, MAY 3, 4:45
Since the beginning of the 1990s, Clint Eastwood has directed and released more than a dozen films in a year, an average—as impressive a rate for any filmmaker, let alone one as well known for his actor for the first 25 years of his career, who passed early retirement age somewhere close to the beginning of this remarkable streak of productivity. Eastwood is in the zone—working quickly and efficiently, with consistent anonymity (most notoriety cinematographer Roger Deakins), director and Joel Cocò, and lately composing the scores himself or in collaboration with Van Kyal and Eaton, working on what was for Air Silver. Air Silver offers a retrospective of Eastwood’s finest directorial work, spanning the length of his career—and at the rate he’s going, keep your eyes peeled for “Part 2” in just a few years.

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

**PLAY MISTY FOR ME**

DIRECTOR: CLINT EASTWOOD
PRODUCER: ROBERT DOWNEY, JR., 1971, color, 110 min.

In a homage to his cinematic mentors Sergio Leone and westerns for years, this marks the first directed by Eastwood, who plays a DJ who becomes involved in the dangerous world of songwriting. Eastwood delivers a captivating performance, easily memorable role of his own character, and he is quickly commissioned by the government to provide theunderground services. In the end, a dark heart of America in history and culture, this film earned Eastwood a nomination for Best Actor and Eastwood’s acclaimed companion piece to How Many Times...? is a testament to his tremendous talent and dedication.

**WHITE HUNTER BLACK HEART**

DIRECTOR: CLINT EASTWOOD
PRODUCER: ROBERT DOWNEY, JR., 1989, color, 125 min.

In this true story, Eastwood plays John Wilson, a distinguished director of the Academy Awards: Best Picture, Best Director, Best Supporting Actor and Best Actress. Eastwood cast himself as a sophisticated, charismatic man who is drawn into the world of radio drama and becomes a strange kind of mentor to the protégé. The film introduces us to the great jazz musician Louis Armstrong, who is portrayed by Forest Whitaker. Armstrong’s performance is extraordinary, and Eastwood’s passion and respect for one of the great jazz legends shines through in every scene. The film is a testament to Eastwood’s ability to tell a compelling story and bring it to life on screen.

**LETTERS FROM IWO JIMA**

DIRECTOR: CLINT EASTWOOD
PRODUCER: RENAU M. 1973, color, 105 min. RATED R

In the middle of the gold rush, a group of hardworking prospectors lay claim to a promising bit of land in a small California town, much to the dismay of the ruthless prospectors who try to steal it. Beloved actor Roy Forester plays a man whom the police department has labelled a dangerous outlaw. In the end, all is not what it seems, and the music that ultimately shines through is the bond between mother and son. However, the boy who is returned to the music of the earth and history, this film earned Eastwood a nomination for Best Actor and Eastwood’s passion and respect for one of the great jazz legends shines through in every scene. The film is a testament to Eastwood’s ability to tell a compelling story and bring it to life on screen.

**THE OUTLAW JOSEY WALES**

DIRECTOR: CLINT EASTWOOD
PRODUCER: ROBERT DOWNEY, JR., 1976, color, 161 min. RATED R

In the middle of the gold rush, a group of hardworking prospectors lay claim to a promising bit of land in a small California town, much to the dismay of the ruthless prospectors who try to steal it. Beloved actor Roy Forester plays a man whom the police department has labelled a dangerous outlaw. In the end, all is not what it seems, and the music that ultimately shines through is the bond between mother and son. However, the boy who is returned to the music of the earth and history, this film earned Eastwood a nomination for Best Actor and Eastwood’s passion and respect for one of the great jazz legends shines through in every scene. The film is a testament to Eastwood’s ability to tell a compelling story and bring it to life on screen.

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THE PALM BEACH STORY
#77 ON AFI’S 100 YEARS...100 LAUGHS
Released, Howard Hawks’s energetic masterpiece has come
dog buried—and falling in love. A legendary fl op when fi rst
searching for her escaped pet leopard, Baby, through the
Virginia Walker looms. Then he meets kooky free spirit
Put-upon paleontologist Cary Grant is feeling the pressure:
BRINGING UP BABY
#14 ON AFI’S 100 YEARS...100 LAUGHS
and throughout February, AFI Silver offers a selection
comedies to the quirky rom-coms of today.

Sturges’s delirious screwball comedy, one of fi lm historian
Vallee in the picture. Passed off as Colbert’s brother while
up, McCrea pursues her, arriving to fi nd fi lthy rich Rudy
in matter-of-fact search of a wealthy husband—to help fund
a struggling New York architect, and move to Palm Beach
Claudette Colbert intends to leave husband, Joel McCrea,

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MARCH 19 - 28

THE WORLD OF JACQUES TATI

35 mm print of M. HULOT'S HOLIDAY. screening as part of the Environmental Film Festival presented by the National Gallery of Art. Tati's Monsieur Hulot goes to visit his nephew, a plastics manufacturer, in a story about the bond between humans and animals, set against the backdrop of Hurricane Katrina. The gripping story follows New Orleans residents as they try to reunite with their pets, who have been adopted by families all over the country, and the custody battles that arise when two families love one pet. A compelling meditation on race, class and the power of compassion. Audience Award, 2009 SXSW; and Official Selection, 2009 Silverdocs. Publicity courtesy of National Gallery of Art. TICKETS & FULL SCHEDULE at AFI.COM/SILVER

ATLANTIC REGIONAL SHOWCASE

MARS: MID-ATLANTIC REGIONAL SHOWCASE

AFI Silver presents an occasional series dedicated to the best films about the world of sports. All screenings will feature an in-person discussion led by legendary sports journalist and movie fan Dan DuPree.

THE SECRET TO A HAPPY ENDING

AFI Member passes will be accepted at all films in the Sports Cinema series.

SPORTS CINEMA

DOWNHILL RACER

DOWNHILL RACER

SAT, MAR 19, 2:30
Michael Richter's film about his, based on a psychologically acute screenplay by novelist James Salter, focuses on the drive that fueled him to be a champion, and how that drive can become an all-consuming obsession that leaves no room for anything else. Robert Redford gives a well-nurtured performance as David Chappeller, an ambitious, enigmatic member of the US ski team, who selflessly pursues Olympic glory on the slopes, and his teammates of both men, make for the source of both joy and concern for his embattled coach, Gene Hackman. DR IL/MI Michael Richter, DR JH James Salter, based on the novel by Don DeLillo, PROD Richard Glatzer, US, 1969, color, 115 min. RATED PG

UNIVERSAL FILMS CONTINUED
The life and career of Orson Welles (1915-1985) sometimes seem to converge multiple lives, multiple careers, endless possibilities and just as many hopes dashed. Embellished by easy success and self-confidence, Welles was from whom kid to has-been perhaps quicker than any boy shocking self-confidence, Welles went from whiz kid into may careers, endless possibilities and just as many mucks into may.

ME AND ORSON WELLES THE ONE-MAN BAND

Directed by Richard Linklater. Guided by Welles’s legendary companion and collaborator, the often-convoluted story of a boy who dies at the age of 21, revealing a perfect shadow of the real Orson Welles, this poignant portrait of the intellectual and a brush-stroke-drawn invention to reveal the treasure of projects Welles left unfinished in his lifetime. The Stank & Welles: a Musical Portrait, a two-hour tribute to the great director’s life and work, features interviews from some of the most prominent filmmakers of today, including Martin Scorsese, John Landis, Steven Spielberg, Francis Ford Coppola, Robert Altman, and others. The Stank & Welles: a Musical Portrait. 1942, color, 92 min. NOT RATED

CITIZEN KANE

Directed by Orson Welles. A biographical and documentary film about the life of Orson Welles, this film explores the rise and fall of his career as a filmmaker. Welles’s story is told through interviews with friends, family, and colleagues, as well as footage of his films and other archival material. The film concludes with Welles’s death from lung cancer in 1985. 1941, color, 114 min. NOT RATED

THE LADY FROM SHANGHAI

Directed by Orson Welles. A mystery film set in Shanghai, the story follows a young American woman (played by Welles) who becomes involved in a plot to smuggle a valuable diamond out of the city. The film is known for its complex plot and the interplay between Welles’s character and the various suspects, including a Chinese warlord and a German war criminal. 1947, b&w, 95 min. NOT RATED

DOUBLE FEATURE

JOURNEY INTO FEAR WITH THE STRANGER

SEVEN SERIES CONTINUE INTO MAY:

JOURNEY INTO FEAR

SEVEN SERIES CONTINUE INTO MAY:

THE STRANGER

SEVEN SERIES CONTINUE INTO MAY:

IT ALWAYS RAINS ON SUNDAY

SEVEN SERIES CONTINUE INTO MAY:

AFI Member passes will be accepted at all films in the Robert’s series.
**ARCHIVAL: NYC on film**

**MARCH 13 - MARCH 21**

This special selection of films from The Museum of Modern Art's annual exhibition to Save and Project: The MoMA International Film Festival of Preservation, and only in the city that never sleeps, will be exhibited in restored archival prints.

Archival Gotham: NYC on film program was curated by AnneMarie John and Kate Triatore of the Museum of Modern Art’s To Save and Project festival. AFI Member passes will be accepted at all films in the Archival Gotham series.

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**TICKETS & FULL SCHEDULE at AFI.COM/SILVER**

**LITTLE FUGITIVE**

*SUN, MAR 14, 12:30; WED, MAR 17, 7:00* - A screen debut, truly radical in thinking, this film caused the death of its older brother, Fees, to Conney Island despair as he lives up his days to the doghouse while his family, desperately searches for him. Morris Engel and collaboration, Ray Ashby and Ruth O’Conner’s independent feature is warm, and an acclaimed influence on François Truffaut’s *The 400 Blows* nominated for an Oscar for Best Live Action Short Film and selected for preservation at the National Film Registry by the Library of Congress in 1997.

**Taxi Driver**


**OPEN月初 26 OCTOBER**

**LA DOLCE VITA**

*MAR 20, 12:00; MAR 21, 1:30, 4:15, 7:00; MAR 22, 4:15, 7:00, 10:00* - Directed by Federico Fellini. Starring Marcello Mastroianni, Anita Ekberg, Alberto Sordi, Irene Pappas. Distributed by Paramount Pictures in association with United Artists. Presented by Sid and Nancy Studios.

**AFFILIATE MEMBER PASS**

Get tickets for all year round the year for $5. More information at AFI.COM/SILVER.

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**ARCHIVAL GOHAM SHORTS**

**TICKETS ONLY**

**NOVEMBER 15, 5:00; NOVEMBER 21, 1:00** - Shorts program curated by MoMA and the Newport Film Festival. Courtesy of the Newport Film Festival.

**THE HEARTS OF AGE**

*WED, APR 21, 6:30* - A seminal American documentary contrasting the bygone and modern conditions of small town life, set to an Aaron Copland score. Directed by Ray Ashley and Ruth Orkin.

**TO SAVE AND PROJECT**

*MAR 21, 9:30* - La Dolce Vita offers a kinetic cinema tour of 1960s Rome, but just one of the significant films included in the Archival Gotham series of the same name—nine films from the MoMA International Film Festival of Preservation. Notes courtesy of the Newport Film Festival.

**THE WHITE SHEIK**

*MAR 28, 12:00; APR 1, 1:00* - In Rome for his honeymoon, Ion (Emanuel debuted) is thrown into the world of organized crime. Colin Clive stars as the dashing hero of the title character. Directed by John Brahm. Distributed by Fox. Presented by the Aerican Cinematheque.

**THE ROAD (la strada)**

*AUG, 4, 10:00; AUG, 6, 11:15* - Directed by Federico Fellini. Starring Giulietta Masina and Ennio Balbo. Written & directed by Federico Fellini. Distributed by MCA. Presented by the Aerican Cinematheque.

**THE HEARTS OF AGE**

*JANUARY 12, 1:00* - A small town boy, cruelly tricked into thinking he has caused the death of his mother, runs away with college friend William Vance while the two were still in school.

**RED ALDERS**

*MAR 21, 3:00* - The first ever Orson Welles film, co-directed at age 19 with John Huston. It was a landmark in cinema history, but just one of the many films from the MoMA International Film Festival of Preservation. Notes courtesy of the Newport Film Festival.

**THE HEARTS OF AGE**


**THE WHITE SHEIK**

*APRIL 17, 7:00* - A screen debut, truly radical in thinking, this film caused the death of its older brother, Fees, to Conney Island despair as he lives up his days to the doghouse while his family, desperately searches for him. Morris Engel and collaboration, Ray Ashby and Ruth O’Conner’s independent feature is warm, and an acclaimed influence on François Truffaut’s *The 400 Blows.*

**La Dolce Vita**

*APRIL 18, 10:15; APRIL 19, 1:15, 4:15, 7:15; APRIL 21, 1:30, 4:30; APRIL 22, 6:30* - Directed by Federico Fellini. Starring Marcello Mastroianni, Anita Ekberg, Alberto Sordi, Irene Pappas. Distributed by Paramount Pictures in association with United Artists. Presented by Sid and Nancy Studios.

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**THE SWINDELE**

*APRIL 21, 1:00, 2:00, 7:00, 11:00* - Directed by Spike Lee. Starring Denzel Washington, Danny Glover, and Don Cheadle. Distributed by Columbia Pictures. Presented by The Aerican Cinematheque.

**BETWEEN THE BREATHS**


**Graffiti and especially Diner;**

**THE FILMS OF FEDERICO FELLINI**

*It’s the prototypical male ensemble film: It came into its own as an influence with a MEN STREET'S, AMERICAN GRAFFITI and especially DINNER; directors could legitimately include SEINFELD.*

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**LIVETELON**

*SAT, MARCH 26, 1:00; SAT, APRIL 2, 7:00; SAT, APRIL 9, 7:00* - Unemployed, inseparable and indigent by their families, friends, and colleagues. Two twentysomethings live in a small room on the streets, pool halls, and other dives of 1950s Reno. In the midst of a relationship crisis, they set out on a dreamlike quest to delay the inevitable. The group includes skip-chasing Fabio Fabrizio, struggling writer Edie or Ecclesiastyle (a.k.a., Asher), shy, artistic Ricardo Fellini (Federico’s brother) and cautious Franco Interlenghi—maybe the only one willing to play the role of the dashing hero of their favorite fumetti (photo comic book), a landmark in cinema history, but just one of the many films from the MoMA International Film Festival of Preservation. Notes courtesy of the Newport Film Festival.

**NOTES OF CABRERA**

*APRIL 9, 7:00* - Directed by Alex de la Iglesia. Starring Jose Sacristan, Verónica Forqué, and Alejandra Fabra. Distributed by el Deseo. Presented by the Aerican Cinematheque.

**NIGHTS OF CABRERA**

*APRIL 10, 7:00; APRIL 11, 7:00; APRIL 15, 7:00; APRIL 19, 7:00; APRIL 26, 10:00* - Directed by Alex de la Iglesia. Starring Jose Sacristan, Verónica Forqué, and Alejandra Fabra. Distributed by el Deseo. Presented by the Aerican Cinematheque.

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**LITTLE FUGITIVE**

*Image Source:* Museum of Modern Art

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FEBRUARY 4 – APRIL 15

The calendar lists all repertory series 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!

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Free Online Ticketing
AFI Silver is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic repertory program of international films and repertory cinema, AFI Silver connects audiences to the movies through a series of engaging experiences in the Washington, DC, area. Located in the heart of Silver Spring, at the intersection of Colesville Road and Georgia Avenue, on the Red Line Metro.

Tickets
- $5 General Admission
- $5 Seniors (65 and over), student with valid ID, and military personnel
- $4 AFI members
- Children (12 and under) $3.50
- $5.50 Advance Tickets, weekdays before 6:00 p.m. (Sunday tickets excluded)
- Alesse members are offered for select screenings, but are subject to restrictions.
- AFI Silver/Rooftop film series

Parking
AFI Silver is accessible by public transportation, bike, car, vehicle and/or car pool.

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Enjoy free passes, discount admissions and special events—as well as special offers and other benefits for those who are members of AFI Silver. Visit AFI Silver online or call 860-774-8404 for a full listing of benefits.

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AFI Silver is committed to presenting the best in cinema every day. Whether it's a rare encore of an unrivalled, critically-acclaimed program of international films and repertory cinema, or a special screening of a cult classic, AFI Silver connects audiences to the movies through a series of engaging experiences in the Washington, DC, area.

Silver Spring, at the intersection of Colesville Road and Georgia Avenue, on the Red Line Metro.

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- $5 General Admission
- $5 Seniors (65 and over), student with valid ID, and military personnel
- $4 AFI members
- Children (12 and under) $3.50
- $5.50 Advance Tickets, weekdays before 6:00 p.m. (Sunday tickets excluded)
- Alesse members are offered for select screenings, but are subject to restrictions.
- AFI Silver/Rooftop film series

Parking
AFI Silver is accessible by public transportation, bike, car, vehicle and/or car pool.

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About AFI
AFI Silver is the nation's leading nonprofit cinema dedicated to showcasing the best in international, repertory, and contemporary American cinema. Each year, more than 300,000 people attend AFI Silver's film exhibitions, education programs, and public events, enjoying a richly eclectic repertory program that celebrates the legacy of film history with a vibrant mix of new and classic movies from around the world. AFI Silver is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic repertory program of international films and repertory cinema, AFI Silver connects audiences to the movies through a series of engaging experiences in the Washington, DC, area. Located in the heart of Silver Spring, at the intersection of Colesville Road and Georgia Avenue, on the Red Line Metro.

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ELIA KAZAN: A CENTENNIAL RETROSPECTIVE

OPENS APRIL 3
CONTINUES INTO MAY

One of the most celebrated, influential, and, for some, controversial of American filmmakers, Elia Kazan (1909-2003) left a lasting legacy of films that both represent their era, reflecting the tastes and concerns of post-WWII America, and transcend it, taking on new meanings and resonances for audiences today. This retrospective includes the most celebrated of Kazan titles such as ON THE WATERFRONT and A STREETCAR NAMED DESIRE as well as some of his lesser-known works, including the too-rarely screened AMERICA, AMERICA.

A FI Member passes will be accepted at all films in the Kazan series.

RESTORED 35MM PRINT!
A FACE IN THE CROWD
SAT, APR 3, 4:30
Acid satire of the mass media, including advertising, TV and the packaging of politicians, as guitar-plucking Andy Griffith rockets from an Arkansas jail to TV stardom, with the help of journalist-turned-publicist Patricia Neal's intense coaching and connections. The other great collaboration between director Kazan and screenwriter Budd Schulberg, coming just a few years after their triumph with ON THE WATERFRONT. Featuring a pre-grouchy Walter Mathau as the mustachioed nice-guy writer and Lee Remick, in her screen debut, as a baton-twirling Southern belle. Print Courtesy of the UCLA Film & Television Archive. Preservation Funded by The Film Foundation. DIR/PROD Elia Kazan; SCR Budd Schulberg. US, 1957, b&w, 125 min. NOT RATED 🍊

#45 ON AFI'S 100 YEARS...100 MOVIES
A STREETCAR NAMED DESIRE
SUN, APR 11, 2:30; WED, APR 14, 7:00
“Stella! Stellaaaa!” Faded Southern belle Vivien Leigh’s Blanche Dubois is destroyed by brutish brother-in-law Marlon Brando’s Stanley Kowalski. For the film version of Tennessee Williams’s play, Kazan retained his claustrophobic setting and three of the four principals from the award-winning Broadway smash, replacing Jessica Tandy in favor of Leigh from Olivier’s London production. (It took Kazan two weeks to break her of doing it “Larry’s way.”) Twelve Oscar nominations and four wins: Best Actress for Leigh, Best Supporting Oscars for Kim Hunter as Stella and Karl Malden as Mitch, and Art Direction. “No better, more powerful film of a play exists.”—David Shipman
DIR Elia Kazan; SCR Tennessee Williams; PROD Charles K. Feldman. US, 1951, b&w, 122 min. NOT RATED 🍊

EAST OF EDEN
SAT, APR 10, 4:30; SUN, APR 11, 7:20; TUE, APR 13, 9:00
A modern retelling of Cain and Abel, transposed to California’s Salinas Valley on the eve of WWI, with two temperamentally different sons battling for the love of upright father Raymond Massey. James Dean is the troubled son, and, drawing on both his own experience and actual on-set tensions with Massey, gives an electrifying, Method-powered performance. With Richard Davalos as the good son, Julie Harris as the girl both brothers want and Jo Van Fleet, in an Oscar-winning performance, as a mysterious woman from Massey’s past. “Feverishly poetic … Dean seems to go just about as far as anybody can in acting misunderstood.”—Pauline Kael
DIR/PROD Elia Kazan; SCR Charles K. Feldman. US, 1955, color, 115 min. NOT RATED 🍊

SERIES CONTINUES:
ON THE WATERFRONT
AMERICA, AMERICA
BABY DOLL
MAN ON A TIGHTROPE
SPLENDOR IN THE GRASS
WILD RIVER

CHECK WEB SITE FOR SHOWTIMES