



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

Plus: 2010 Environmental & New African Films Festivals!

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AFI PREVIEW is published by the American Film Institute.

Editorial Offices
American Film Institute
Silver Theatre and Cultural Center
8633 Coleville Road
Silver Spring, MD 20910

For address changes and subscription services, contact:
American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
Attn: Membership

On the cover: MILLION DOLLAR BABY, courtesy of Photofest Digital

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

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JEAN ARTHUR RETROSPECTIVE

FEBRUARY 5 - MARCH 9




Picture Courtesy of Photofest Digital


“My favorite actress.”
—Frank Capra

“One of the greatest
comediennes the screen
has ever seen.”
—George Stevens

From the middle of the 1930s to the late 1940s, Jean Arthur (1900-1991) starred in an unparalleled string of hits, mostly comedies, for some of Hollywood’s most accomplished directors, including Frank Capra, George Stevens, John Ford, Howard Hawks, Frank Borzage, Mitchell Leisen and Billy Wilder. Then, in 1944, at the height of her popularity, she left Hollywood to go back to college, and only made two more films before quitting for good. An improbable end to a somewhat improbable career, combining a long apprenticeship in silent films and a two-year hiatus in favor of stage work during the early sound period.

As a comedienne Arthur combined great timing, naturalness (the more remarkable for her pronounced performance anxiety) and a talent for amazement, to have her eyes opened—and by extension, the audience’s—to some new realization or wonder. But her signature quality remains her voice—a one-of-a-kind, rough-soft, croaky-smooth contradictory combination of notes, which some anonymous wit once likened to “a cross between Donald Duck and a Stradivarius.” Rediscover the joys of watching—and hearing—Jean Arthur in this retrospective of her best-loved films.


 AFI Member passes will be accepted at all films in the Jean Arthur Retrospective series

MR. DEEDS GOES TO TOWN
FRI, FEB 5, 4:30; SAT, FEB 6, 12:30; SUN, FEB 7, 5:45; TUES, FEB 19, 6:30
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, he’s beset by scheming lawyers and scandal-mongering journalists—including Jean Arthur as tabloid sensation 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’s decency, horse sense and homespun homilies carry the day. An iconic role for Cooper, and the film that established Arthur as a major star; the film won Frank Capra the second of his three Best Director Oscars. **DIR/PROD Frank Capra; SCR Robert Riskin, based on the story by Clarence Budington Kelland. US, 1936, b&w, 115 min. NOT RATED** 



Picture Courtesy of Sony Pictures Repertory


IF YOU COULD ONLY COOK
SUN, FEB 7, 12:40; MON, FEB 8, 6:30
Auto magnate Herbert Marshall is uneasy about his impending nuptials, wondering whether his fiancée loves him or his money. Out for a stroll, he meets out-of-work Jean Arthur on a park bench, and, not wanting to give too much away, commiserates with her about the tough job market. Smitten, he goes along with her to answer an ad for a job: a husband-and-wife cook-and-butler position. Soon, he’s taking a crash course from his own valet in order to serve wealthy bootlegger Leo Carrillo, defending Arthur from Carrillo’s unwanted attentions and screwing up the courage to woo her himself. **DIR William A. Seiter; SCR Howard J. Green, Gertrude Purcell, based on the story by F. Hugh Herbert; PROD Everett Riskin. US, 1935, b&w, 72 min. NOT RATED** 


With:
THE WHOLE TOWN’S TALKING
Edward G. Robinson does double duty as “Jonesy” Jones, a mild-mannered clerk, and “Killer” Mannion, a gangster recently escaped from prison with whom Jonesy unfortunately shares a remarkable resemblance. A breakthrough film for Jean Arthur, who plays the wisecracking coworker for whom Jonesy secretly pines, finally establishing the screen persona that would make her a star. Director John Ford shows off his chops with this energetic urban comedy, working from a clever script by ace screenwriters Robert Riskin (IT HAPPENED ONE NIGHT) and Jo Swerling (PLATINUM BLONDE). **DIR/PROD John Ford; SCR Robert Riskin, Jo Swerling. US, 1935, b&w, 93 min. NOT RATED** 




Picture Courtesy of Sony Pictures Repertory


MR. DEEDS GOES TO TOWN
THE TALK OF THE TOWN
FRI, FEB 12, 4:30; SUN, FEB 14, 9:20; MON, FEB 15, 6:30; TUE, FEB 16, 6:45


Prison escapee Cary Grant bursts into the home of schoolteacher Jean Arthur, his childhood sweetheart. A labor activist, Grant claims he’s the victim of a frame-up, and though Arthur wants no part of him, something about his story rings true. But before she has a chance to make up her mind, her new boarder, law professor Ronald Colman, arrives, insisting on his room even though he’s a day early. Comic triangulations and subterfuges ensue, as Arthur attempts to accommodate both guests, get Colman to take Grant’s case, clear Grant’s name and choose which of the two men she loves more. Nominated for seven Oscars. **DIR/PROD George Stevens; SCR Irwin Shaw, Sidney Buchman, Dale Van Every. US, 1942, b&w, 118 min. NOT RATED** 


THE MORE THE MERRIER
SAT, FEB 13, 4:45; SUN, FEB 14, 5:00; THURS, FEB 18, 7:00
When the bureaucratic buildup of WWII creates a housing shortage in Washington, DC, working girl Jean Arthur advertises for a female roommate. Unable to check into his hotel when he arrives in town, millionaire Charles Coburn charms (and flimflams) his way into Arthur’s spacious apartment, where he’s flummoxed by her regimented routines and rules and unimpressed by her wet blanket fiancé, Richard Gaines. So Coburn sublets half of his space to Joel McCrea, with matchmaking in mind. Director George Stevens works comic magic with the cramped quarters and stellar performances. Six Oscar nominations, including Arthur’s lone nomination for Best Actress. **DIR/PROD George Stevens; SCR Richard Flournoy, Lewis R. Foster, Frank Ross, Robert Russell. US, 1943, b&w, 104 min. NOT RATED** 


HISTORY IS MADE AT NIGHT
SAT, FEB 13, 12:30; SUN, FEB 14, 12:30; THURS, FEB 18, 9:10
Parisian maitre d’ Charles Boyer stumbles upon American Jean Arthur while under assault in her hotel suite, and, after “kidnapping” her to escape that jam, takes her out for a night of dinner, dancing and falling in love. But Arthur’s estranged husband, sinister Colin Clive (best known as Dr. Frankenstein), isn’t about to let her go so easily. Hollywood’s greatest romantic, director Frank Borzage, guides the film nimbly through spells of melodrama, screwball comedy and, most deliriously, epic adventure aboard a Titanic-esque ocean liner in the memorable finale. Leo Carrillo, as Boyer’s friend and foil Chef Cesare, provides rib-tickling comic relief, and the lovely cinematography is by David Abel, with a pre-CITIZEN KANE Gregg Toland assisting. **DIR Frank Borzage; SCR C. Graham Baker, Gene Towne; PROD Walter Wanger. US, 1937, b&w, 97 min. NOT RATED** 

YOU CAN’T TAKE IT WITH YOU
FRI, FEB 19, 4:30; MON, FEB 22, 6:45
Lionel Barrymore is Grandpa Vanderhof, patriarch of a kooky household of free spirits, including prolifically unpublished playwright daughter Spring Byington and her pyromaniacal husband, Samuel S. Hinds; dancer granddaughter Ann Miller and her xylophonist husband, Dub Taylor; Russian layabout Mischa Auer and inventor friend Donald Meek. Then there’s granddaughter Jean Arthur, the most daring of the bunch: She falls in love with Jimmy Stewart, son of corporate raider and arms dealer Edward Arnold. Only director Frank Capra could make corn like this pop, and he did, winning Best Picture and Best Director Oscars among seven nominations. **DIR/PROD Frank Capra; SCR Robert Riskin, based on the play by George S. Kaufman and Moss Hart. US, 1938, b&w, 126 min. NOT RATED** 

ONLY ANGELS HAVE WINGS
SAT, FEB 20, 12:45; SUN, FEB 21, 4:45; WED, FEB 24, 6:30
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, based on a story by Howard Hawks. US, 1939, b&w, 121 min. NOT RATED** 

EASY LIVING
SAT, FEB 20, 5:20; SUN, FEB 21, 12:45; THURS, FEB 25, 7:00
A fur coat drops out of the Manhattan sky onto the head of working girl Jean Arthur, setting in motion a series of events that will rain further riches down upon her, thanks to a series of comic misunderstandings and endless angle-playing by hustlers high and low. Mitchell Leisen’s splendidous screwball comedy combines witty wordplay with inventive, energetic slapstick. Arthur is a delight as the woman who finds herself the center of attention and perplexed by her good fortune; the ensemble cast includes Edward Arnold as the banker who tossed the coat, Ray Milland as his son, Winchell-like William Demarest and seen-it-all secretary Esther Dale. **DIR Mitchell Leisen; SCR Preston Sturges, based on a story by Vera Caspary; PROD Arthur Hornblow Jr. US, 1937, b&w, 88 min. NOT RATED** 

THE DEVIL AND MISS JONES
FRI, FEB 26, 4:30; SAT, FEB 27, 8:00; MON, MAR 1, 7:00
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 the friendly Miss Jones, 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. US, 1941, b&w, 92 min. NOT RATED** 

#26 ON AFI’S 100 YEARS...100 MOVIES
MR. SMITH GOES TO WASHINGTON
SAT, FEB 27, 12:30; SUN, FEB 28, 1:00
Adroitly cast and directed by Frank Capra, here playing a good-hearted naif put up for a vacant Senate seat who wises up to the political machinery controlling him and fights for what’s right. Jean Arthur sparkles as a seen-it-all Congressional secretary charmed by Stewart’s decency. Nominated for 11 Oscars, but a hard-luck loser to GONE WITH THE WIND in most categories. Claude Rains, Edward Arnold and Thomas Mitchell all shine in supporting roles. **DIR/PROD Frank Capra; SCR Sidney Buchman, based on the story by Lewis R. Foster. US, 1939, b&w, 129 min. NOT RATED** 



Picture Courtesy of Sony Pictures Repertory

MR. SMITH GOES TO WASHINGTON
A FOREIGN AFFAIR
FRI, MAR 5, 4:30; SAT, MAR 6, 5:00; SUN, MAR 7, 12:45; TUES, MAR 9, 9:05
Iowa Congresswoman Jean Arthur leads a fact-finding mission to Berlin in the aftermath of WWII to inspect rebuilding efforts and root out the corrupting influences of the black market and vice. Fellow lowan and Army Captain John Lund, assigned to escort the inquisitive Congresswoman, winds up wooing her in a desperate bid to distract her from his own thriving black market dealings, not to mention his girlfriend, Marlene Dietrich, a nightclub singer whose alleged relationship to a prominent Nazi makes her a person of interest. A triumph of black comedy from director Billy Wilder. **DIR/SCR Billy Wilder; SCR Richard Breen; PROD/SCR Charles Brackett. US, 1948, b&w, 116 min. NOT RATED** 

#3 ON AFI’S TOP 10 WESTERNS!
#45 ON AFI’S 100 YEARS...100 MOVIES
SHANE
SAT, MAR 6, 12:00; MON, MAR 8, 6:45; TUE, MAR 9, 6:45
Young Brandon De Wilde watches wide-eyed as farmer father Van Heflin, with the help of mysterious stranger Shane (Alan Ladd), squares off against rival hired gun Jack Palance in this sodbusters v. cowpunchers All-American Western. George Stevens’s painstaking and elaborate production stressed realism—all-weather shooting, specially aged costumes and shabbily authentic sets. Jean Arthur, having largely abandoned movies over the preceding decade, made her role as Heflin’s wife her final screen appearance. **DIR/PROD George Stevens; SCR A.B. Guthrie Jr., based on the novel by Jack Schaefer. US, 1953, color, 118 min. NOT RATED** 

DIRECTED BY CLINT EASTWOOD

FEBRUARY 4 - MARCH 10

Since the beginning of the 1990s, Clint Eastwood has directed and released nearly a film a year, on average—an impressive rate for any filmmaker, let alone one better known as an 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 crewmates (most notably cinematographer Tom Stern and editor Joel Cox, and lately composing the scores himself or in collaboration with son Kyle) and an eye for what works for him. AFI 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



GRAN TORINO

OFFICIAL SELECTION, MOVIES OF THE YEAR, AFI AWARDS 2008

GRAN TORINO

THURS, FEB 4, 7:00; WED, FEB 10, 9:15

A widow, a veteran and a curmudgeon, Walt Kowalski (Clint Eastwood) would rather sit on the porch of his well-kept Detroit home, drinking beer with his beloved dog at his side than listen to the ramblings of his spoiled, neurotic family or the entreaties of his youthful, overly earnest priest. None too content with the changing demographics of his neighborhood, he simply spits invective until the Hmong boy next door reluctantly tries to steal his beloved '72 Gran Torino as part of a gang initiation. The boy's traditional family forces him to do by penance by working for Walt, who develops an unlikely affinity for the Hmong family. **DIR/PROD Clint Eastwood; SCR Nick Schenk, Dave Johannson; PROD Bill Gerber, Robert Lorenz. US, 2008, color, 116 min. In English, Hmong and Spanish with English subtitles. RATED R** 🎬

OFFICIAL SELECTION, MOVIES OF THE YEAR, AFI AWARDS 2004

MILLION DOLLAR BABY

SAT, FEB 6, 8:45; TUE, FEB 9, 8:45

At age 74, Clint Eastwood would complete this, his 25th feature, which went on to sweep the Academy Awards: Best Picture, Best Director, Best Supporting Actor and Best Actress. Eastwood cast himself as a down-and-out boxing coach who reluctantly takes aging waitress Hilary Swank under his tutelage at the behest of the gym's caretaker, Morgan Freeman. Her tenacity and talent quickly prove her a force in the ring, and the pair form an unlikely and life-changing bond. **DIR/PROD Clint Eastwood; SCR/PROD Paul Haggis, based on stories by F.X. Toole; PROD Tom Rosenberg, Albert S. Ruddy. US, 2004, color, 132 min. RATED PG-13** 🎬

PLAY MISTY FOR ME

SUN, FEB 7, 8:00; MON, FEB 8, 9:30; THURS, FEB 11, 10:00

In his directorial debut, Clint Eastwood stars as Dave Garver, a late night radio disc jockey whose brief fling with a devoted fan (Jessica Walter) threatens to become deadly when she reveals herself to be a psychotic stalker who is none too happy about Dave's renewed relationship with an old girlfriend. Moving behind the camera after almost two decades of acting, Eastwood delivered an impeccable, unrelenting thriller worthy of his mentor Don Siegel (who has a cameo as a bartender). **DIR Clint Eastwood; SCR Jo Heims; PROD Robert Daley. US, 1971, color, 102 min. RATED R** 🎬

FLAGS OF OUR FATHERS

FRI, FEB 12, 9:20; SAT, FEB 13, 9:30; MON, FEB 15, 1:00

After a photograph of the American flag being raised on Iwo Jima becomes a sensation on the home front, the US government calls back its three surviving subjects from battle to serve as sources of inspirational propaganda. The soldiers' psyches, already scarred by war, are further damaged by the glare of the spotlight and the difficulty of living up to their media-created image. An epic inquiry into the ethics of war, heroism and propaganda, this is one of Eastwood's most ambitious films. **DIR Clint Eastwood; SCR Paul Haggis, William Broyles Jr., based on the book by James Bradley and Ron Powers; PROD Steven Spielberg, Robert Lorenz. US, 2006, color, 132 min. RATED R** 🎬

LETTERS FROM IWO JIMA

MON, FEB 15, 3:45; WED, FEB 17, 6:45

Eastwood's acclaimed companion piece to FLAGS OF OUR FATHERS explores the Battle of Iwo Jima from the Japanese perspective, focusing on the points of view of General Tadamichi Kuribayashi (Ken Watanabe) and Private First Class Saigo (Kazunari Ninomiya). As Kuribayashi struggles with the moral implications of following orders and leading men on a suicide mission, Saigo struggles to survive in the trenches to return to his beloved wife and new baby, and the bakery he ran back home. Nominated for four Academy Awards, including Best Picture and Best Director for Eastwood, this film gives a voice to the supposed enemy and reveals our mutual humanity and brutality. **DIR/PROD Clint Eastwood; SCR Paul Haggis, Iris Yamashita, based on Picture Letters from Commander in Chief by Tadamichi Kuribayashi; PROD Steven Spielberg, Robert Lorenz. US/Japan, 2006, color, 141 min. In English and Japanese with English subtitles. RATED R** 🎬

Picture Courtesy of Photofest Digital

WHITE HUNTER BLACK HEART

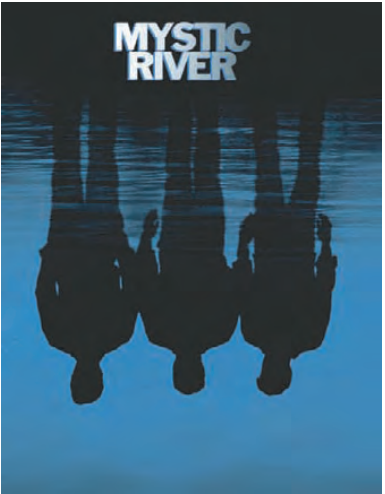
MON, FEB 15, 9:00; TUE, FEB 16, 9:10

In one of his most unique roles, Eastwood plays John Wilson, a thinly disguised stand-in for John Huston, on location in Africa to prepare a new film. However, his ego quickly takes over the production, as he becomes more concerned with shooting an elephant than shooting the picture. An incisive deconstruction of Eastwood's on-screen and Huston's off-screen personae and the masculine obsessions behind them, this film is an underrated classic in the director's canon. **DIR/PROD Clint Eastwood; SCR James Bridges, Burt Kennedy, Peter Viertel, based on his novel. US, 1990, color, 112 min. RATED PG** 🎬

HIGH PLAINS DRIFTER

FRI, FEB 19, 9:00; SAT, FEB 20, 3:10; SUN, FEB 21, 7:10

In an homage to his cinematic mentors Sergio Leone and Don Siegel (see if you can spot their names on gravestones in the film), Clint Eastwood is The Stranger, a lone and fearsome man who rides into the small mining town of Lago. A gunfighter of the highest order, he shoots three men who attempt to kill him, and is quickly commissioned by the townspeople to protect them from a trio of murderous, revenge-seeking outlaws. In the end, all is not what it seems in the little town of Lago, and The Stranger has some mysterious debts of his own to collect. Having acted in his share of Westerns for years, this marks the first directed by Eastwood. **DIR Clint Eastwood; SCR Ernest Tidyman; PROD Robert Daley. US, 1973, color, 105 min. RATED R** 🎬



Picture Courtesy of Photofest Digital

OFFICIAL SELECTION, MOVIES OF THE YEAR, AFI AWARDS 2003

MYSTIC RIVER

SAT, FEB 20, 9:20; TUE, FEB 23, 9:00; THURS, FEB 25, 9:00

Secrets, guilt and suspicion hang over three men on the mean streets of South Boston: Sean Penn is an ex con seemingly on the straight and narrow, Tim Robbins is a man tortured by events from the past and Kevin Bacon is a seen-it-all homicide detective. When Penn's teenage daughter is found brutally murdered, the three childhood friends are reunited and past traumas are laid bare. Laura Linney and Marcia Gay Harden round out the superb cast. Nominated for six Academy Awards, including Best Picture and Best Director, with acting wins for Penn and Robbins. **DIR/PROD Clint Eastwood; SCR Brian Helgeland, based on the novel by Dennis Lehane; PROD Judie Hoyt, Robert Lorenz. US, 2003, color, 137 min. RATED R** 🎬

PALE RIDER

SUN, FEB 21, 9:15; MON, FEB 22, 9:15; WED, FEB 24, 9:30

In the middle of the gold rush, a group of hardworking prospectors lays claim to a promising bit of land in a small California town, much to the dismay of the ruthless landowner who will stop at nothing to run them off. When Clint Eastwood rides into town, a mysterious preacher with no name, from nowhere, he could be the answer to their prayers. Encouraging the miners to fight for their land and giving them the tactical skills to do so, he sets the stage for a brutal and bloody showdown. **DIR/PROD Clint Eastwood; SCR Michael Butler, Dennis Shryack. US, 1985, color, 115 min. RATED R** 🎬

CHANGELING

FRI, FEB 26, 9:30; SUN, FEB 28, 3:30; WED, MAR 3, 6:30

In this noirish drama based on a true story, Angelina Jolie is Christine Collins, a hardworking single mother in 1928 Los Angeles. When her 9-year-old son disappears without a trace, the police department launches a half-hearted investigation that results in a highly publicized reunion between mother and son. However, the boy who is returned is not the boy who left home. A provocative look into the dark heart of LA and its history of corruption, this film earned an Academy Award nomination for Jolie's lead performance. Renaissance man Eastwood also composed the pitch-perfect atmospheric score. **DIR/PROD Clint Eastwood; SCR J. Michael Straczynski; PROD Brian Grazer, Ron Howard, Robert Lorenz. US, 2008, color, 141 min. RATED R** 🎬

#4 ON AFI'S TOP 10 WESTERNS
#68 ON AFI'S 100 YEARS ...100 MOVIES
UNFORGIVEN

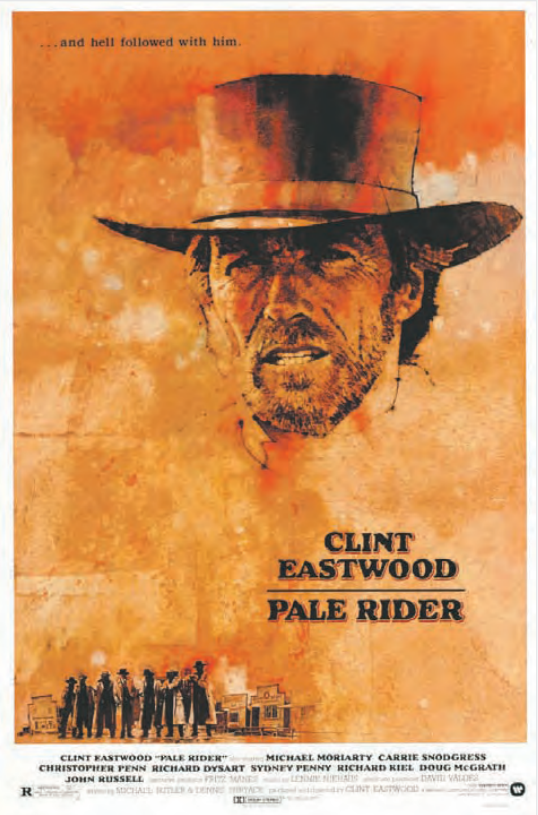
SAT, FEB 27, 10:00; SUN, FEB 28, 6:15; TUE, MAR 2, 9:10; THURS, MAR 4, 9:10

Nominated for nine Academy Awards with wins for Best Picture and Best Director (Eastwood). A group of prostitutes seeks revenge for their mutilated friend by offering a bounty for her attacker. Clint Eastwood is William Munny, a man who's put his violent past behind him and lives quietly as a farmer with his two small children. His past comes calling in the form of the Schofield Kid (Jaimz Woolvett), who makes him an offer he can't refuse. Munny enlists the aid of old friend Ned Logan (Morgan Freeman); Gene Hackman and Richard Harris round out the cast in supporting roles in this Western par excellence. **DIR/PROD Clint Eastwood; SCR David Webb Peoples. US, 1992, color, 131 min. RATED R** 🎬

A PERFECT WORLD

SUN, FEB 28, 8:45; MON, MAR 1, 9:00; WED, MAR 3, 9:15

Coming straight off his starring role in IN THE LINE OF FIRE, Eastwood hoped to tackle this project solely as director, and only reluctantly cast himself as the Texas Ranger on a manhunt for escaped fugitive Kevin Costner. Taking a naive and sheltered 8-year-old boy as his hostage on an impromptu road trip, Costner forms an unlikely friendship with his captive, eventually becoming a strange kind of father figure for the boy. A moving, melancholic drama about innocence and experience, this film finds both director and star at the top of their games. **DIR/PROD Clint Eastwood; SCR John Lee Hancock; PROD Mark Johnson, David Valdes. US, 1993, color, 138 min. RATED PG-13** 🎬



Picture Courtesy of AFI Archive

BIRD

FRI, MAR 5, 9:15; SUN, MAR 7, 8:30

A portrait of the great jazz saxophonist Charlie "Bird" Parker. Forest Whitaker's performance in the title role is extraordinary, showcasing Parker as a man beset by personal demons, highs and lows, and the ever-present heroin addiction that would kill him at age 34. As Bird's beloved wife Chan, Diane Venora gives an astounding turn as his muse, his greatest supporter and enabler, but it's the music that ultimately shines through as well as Eastwood's passion and respect for one of the great legends of the art form. **DIR/PROD Clint Eastwood; SCR Joel Oriansky. US, 1988, color, 161 min. RATED R** 🎬



BIRD

Picture Courtesy of Photofest Digital

THE OUTLAW JOSEY WALES

SAT, MAR 6, 2:20, 7:20; MON, MAR 8, 9:05; WED, MAR 10, 6:30*

After his family is massacred by Union soldiers, a peaceful Missouri farmer (Clint Eastwood) seeks vengeance by joining a group of Confederate raiders. When he witnesses his comrades' peaceful surrender and subsequent slaughter, he intervenes and becomes the outlaw Josey Wales, staying one step ahead of the cavalry with a motley crew of companions at his side. Considered by Eastwood himself to be one of the high points of his career, this film is widely regarded as one of the finest Westerns of the modern era. **DIR Clint Eastwood; SCR Philip Kaufman, Sonia Chernus, based on Gone to Texas by Forrest Carter; PROD Robert Daley. US, 1976, color, 135 min. RATED PG** 🎬

SCREEN VALENTINES: GREAT MOVIE ROMANCES

FEBRUARY 5 - MARCH 10

Back by popular demand! In time for Valentine’s Day, and throughout February, AFI Silver offers a selection of great movie romances, from 1930s screwball comedies to the quirky rom-coms of today.

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

#14 ON AFI’S 100 YEARS ...100 LAUGHS
#51 ON AFI’S 100 YEARS ...100 PASSIONS
#88 ON AFI’S 100 YEARS ...100 MOVIES

BRINGING UP BABY

FRI, FEB 5, 7:00; SAT, FEB 6, 6:30

Put-upon paleontologist Cary Grant is feeling the pressure: his brontosaurus is just one intercostal clavicle away from completion, he has an important meeting coming up with donor prospect May Robson, and his wedding to straitlaced Virginia Walker looms. Then he meets kooky free spirit Katharine Hepburn. Before he knows what hit him, he’s searching for her escaped pet leopard, Baby, through the wilds of Connecticut and the missing dinosaur bone that her dog buried—and falling in love. A legendary flop when first released, Howard Hawks’s energetic masterpiece has come to be seen as the definitive screwball comedy. **DIR/PROD Howard Hawks; SCR Dudley Nichols, Hagar Wilde. US, 1938, b&w, 102 min. NOT RATED**

#77 ON AFI’S 100 YEARS ...100 LAUGHS
THE PALM BEACH STORY

SUN, FEB 7, 3:45; WED, FEB 10, 6:30*

Claudette Colbert intends to leave husband, Joel McCrea, a struggling New York architect, and move to Palm Beach in matter-of-fact search of a wealthy husband—to help fund the work of her true love, McCrea. Not willing to give her up, McCrea pursues her, arriving to find filthy rich Rudy Vallee in the picture. Passed off as Colbert’s brother while he hangs around in hopes of wooing her back, McCrea catches the eye of Vallee’s vivacious sister, Mary Astor. Many comic couplings and escapes ensue in Preston Sturges’s delirious screwball comedy, one of film historian Stanley Cavell’s quintessential “comedies of remarriage.” **DIR/SCR Preston Sturges; PROD Buddy G. DeSylva. US, 1942, b&w, 88 min. NOT RATED**



BRINGING UP BABY

Picture Courtesy of Photofest Digital

LOVER COME BACK

SAT, FEB 13, 2:30; SUN, FEB 14, 7:10;
WED, FEB 17, 9:30

Rival advertising execs Doris Day and Rock Hudson are polar opposites—she by-the-book, he by-whatever-means-necessary—who find themselves competing for the account of a promising new product, “VIP.” Trouble is, Hudson made up VIP to create a diversion from the ethics inquiry he was about to face, and his elaborate hoax has him posing as the VIP inventor and romancing Day, with surprising success. Delbert Mann’s smart and sure-handed sex comedy benefits from comedic support by Tony Randall as Hudson’s ineffective boss and Edie Adams as “the VIP girl.” **DIR Delbert Mann, SCR/PROD Stanley Shapiro; SCR Paul Henning; PROD Martin Melcher. US, 1961, color, 107 min, NOT RATED**

#4 ON AFI’S 100 YEARS...100 PASSIONS!
#4 ON AFI’S TOP 10 ROMANTIC COMEDIES!

ROMAN HOLIDAY

FRI, FEB 12, 7:00; SAT, FEB 13, 7:00; SUN, FEB 14, 2:30

In her breakout role, Audrey Hepburn plays a Central European princess who skips out on her official schedule to explore Rome incognito, with undercover reporter Gregory Peck and photographer Eddie Albert. Ten Oscar nominations, including five-time nominee Hepburn’s lone win for Best Actress, Edith Head for Costumes, and an Oscar for Best Story going to Ian McLellan Hunter—then fronting for a blacklisted Dalton Trumbo. **DIR/PROD William Wyler; SCR Ian McLellan Hunter, John Dighton. US, 1953, b&w, 118 min. NOT RATED**

#61 ON AFI’S 100 YEARS ...100 LAUGHS
#68 ON AFI’S 100 YEARS ...100 PASSIONS

WHAT’S UP, DOC?

FRI, FEB 19, 7:00; SUN, FEB 21, 2:45

Peter Bogdanovich’s 1972 homage to classic screwball comedy sees the exceedingly clever, carefree and calamity-causing Barbra Streisand set her sights on punctilious musicologist Ryan O’Neal, in San Francisco to attend a conference and hoping to earn a coveted grant. Witty wordplay from screenwriters Buck Henry, David Newman and Robert Benton and Bogdanovich’s agile handling of the gags allow the stars to shine, with Madeline Kahn (in her screen debut) leading an impressively funny cast of supporting players. **DIR/SCR/PROD Peter Bogdanovich; SCR Buck Henry, David Newman, Robert Benton. US, 1972, color, 94 min. RATED G**



Picture Courtesy of MGM

WHEN HARRY MET SALLY

#23 ON AFI’S 100 YEARS ...100 LAUGHS
#25 ON AFI’S 100 YEARS ...100 PASSIONS
#6 ON AFI’S TOP 10 ROMANTIC COMEDIES

WHEN HARRY MET SALLY ...

SAT, FEB 20, 7:15; TUE, FEB 23, 7:00

Espousing the theory that “no man can be friends with a woman that he finds attractive” because “he always wants to have sex with her,” Billy Crystal’s committed bachelor Harry Burns puts his theory to the test with Meg Ryan’s prim and proper Sally Albright. After a period of antagonism in college, the two have become pals, living and working in New York, but their friendship is threatened when he discovers that he has, in fact, fallen in love. Ryan’s how-to-fake-an-orgasm performance in Katz’s Deli features director Rob Reiner’s mother, Estelle, delivering the climactic zinger (#33 on AFI’s 100 Years ...100 Movie Quotes). The Oscar-nominated screenplay is by Nora Ephron. **DIR/PROD Rob Reiner; SCR Nora Ephron; PROD Andrew Scheinman. US, 1989, color, 96 min. RATED R**

SENSE AND SENSIBILITY

FRI, FEB 26, 6:45; SAT, FEB 27, 3:00;
TUE, MAR 2, 6:30; THURS, MAR 4, 6:30

Emma Thompson won a Best Adapted Screenplay Oscar for this fine and faithful 1995 adaptation of Jane Austen’s 1811 novel. Thompson and Kate Winslet are the Dashwood sisters, financially strapped but rich in spirit, who hope to make good matches if they can navigate the byzantine schemes and secrets of their Devonshire community. Director Ang Lee came to prominence with his deft handling of the script, and the fine ensemble cast includes the sisters’ potential suitors, Hugh Grant, Alan Rickman and Greg Wise, plus Imelda Staunton, Hugh Laurie and Tom Wilkinson. **DIR Ang Lee; SCR Emma Thompson, based on the novel by Jane Austen; PROD Lindsay Doran. UK/US, 1995, color, 136 min. RATED PG**

HIGH FIDELITY

FRI, MAR 5, 7:00; SAT, MAR 6, 10:10;
SUN, MAR 7, 6:15; WED, MAR 10, 9:30

Director Stephen Frears never misses a beat in this adaptation of Nick Hornby’s hit novel, with John Cusack winningly portraying the extremely put-upon Rob, an unlucky-in-love record shop owner who, while undergoing yet another painful breakup, this time with girlfriend Laura (Danish actress Iben Hjejle), makes a kind of “greatest hits” compilation of the past loves and losses in his life. An uproarious Jack Black steals all of his scenes as one of the “musical moron twins” employed in Cusack’s store. **DIR Stephen Frears; SCR John Cusack, Scott Rosenberg, Steve Pink, D.V. DeVincentis, based on the novel by Nick Hornby; PROD Tim Bevan, Rudd Simmons. UK/US, 2000, color, 113 min. RATED R**

2010 ENVIRONMENTAL FILM FESTIVAL IN THE NATION’S CAPITAL

MARCH 19 - MARCH 28



Once again, AFI Silver is proud to host screenings in this year’s Environmental Film Festival in the Nation’s Capital.

The festival runs March 16-28.
For a complete schedule, please visit
www.dcenvironmentalfilmfest.org.

All notes are courtesy of the Environmental Film Festival in the Nation’s Capital, except where noted.



SWEETGRASS

Picture Courtesy of Photofest Digital

SWEETGRASS

SAT, MAR 20, 3:00

An unsentimental elegy to the American West, this documentary follows the last sheepherders to trail their flocks up into Montana’s Beartooth Mountains for summer pasture. Without commentary, this astonishingly beautiful yet unsparing film reveals a world in which nature and culture, animals and humans, climate and landscape, and vulnerability and violence are all intimately meshed. Official Selection, 2009 Berlin, New York, Vancouver and AFIFEST Film Festivals. **DIR Lucien Castaing-Taylor; DIR/PROD Iliisa Barbash. US, 2009, color, 105 min. NOT RATED**

TURTLE: THE INCREDIBLE JOURNEY

SUN, MAR 21, 3:00

So little is known about the secret journeys of marine creatures, but thanks to this film the odyssey of the Atlantic loggerhead turtle can be understood at last. The film’s story is based on that of the loggerhead turtle, which in its lifetime is cast adrift on the Gulf Stream and sent on a voyage around the North Atlantic. Narrated by Miranda Richardson, the story tracks one little loggerhead turtle as she follows in the path of her ancestors on one of the most extraordinary journeys in the natural world. Born on a beach in Florida, she rides the Gulf Stream up toward the Arctic and swims around the North Atlantic, across to Africa and ultimately back to the beach where she was born. *(Note courtesy of Save Our Seas Foundation.)* **DIR Nick Stringer; SCR Melanie Finn; PROD Mike Downey, Sam Taylor, Sarah Cunliffe. UK/Austria/Germany, 2009, color, 81 min. NOT RATED**



Picture Courtesy of xxxxxx

GARBAGE DREAMS

WASHINGTON, DC, PREMIERE
GARBAGE DREAMS

SAT, MAR 27, 4:30

This documentary follows three teenage boys born into the trash trade and growing up in the world’s largest garbage village, on the outskirts of Cairo. It is home to 60,000 zabbaleen, or “garbage people.” Far ahead of any modern green initiatives, the zabbaleen survive by recycling 80 percent of the garbage they collect. When their community is suddenly faced with the globalization of its trade, each of the three boys is forced to make choices that will impact his future and the future of their community. Golden Palm Winner at the Mexico International Film Festival and Al Gore Reel Current Winner at the Nashville Film Festival. **DIR/PROD Mai Iskander; PROD Kate Hirson. US, 2009, color, 82 min. In Egyptian with English subtitles. NOT RATED**

WASHINGTON, DC, PREMIERE
GARAPA

SUN, MAR 28, 5:00

This unflinching examination of the realities of chronic hunger focuses on three Brazilian families. Rosa, Robertina and Lucia live in variously urbanized areas of Brazil, but all share the daily struggle with acute undernourishment, which forces them to feed their children garapa, a cheap mixture of sugar and water effective at staving off hunger pangs but devoid of nutritional value. This is a degree of poverty relegated to statistics, too often stripped of its human face and of the lived experience of such profound deprivation. This documentary gives meaning to the staggering but abstract figures on worldwide malnutrition. According to the United Nations, 910 million people suffer from chronic hunger today and, thanks to rising food prices, the numbers are expected to climb. **DIR/PROD José Padilha; PROD Marcos Prado. Brazil, 2009, b&w, 106 min. In Portuguese with English subtitles. NOT RATED**

THE WORLD OF JACQUES TATI

MARCH 19 - MARCH 28



Picture Courtesy of Phantasia Digital

JACQUES TATI

One of the great, sui generis talents in film history, Jacques Tati combined a silent-era comedy style with sophisticated sound design and delightfully intricate screen compositions, playing with the cinematic form like a wonderful wind-up toy. His signature screen character, Monsieur Hulot (played by Tati himself), endeavors to live a simple life amid the many encroachments of society—modern architecture, noise pollution, advertising and automobiles. Tati’s three greatest films exploring these environmental concerns—MY UNCLE, PLAYTIME and TRAFFIC—are screening as part of the Environmental Film Festival, with Tati’s remaining films screened in a sidebar retrospective, including a newly restored 35 mm print of M. HULOT’S HOLIDAY.

SPECIAL THANKS TO JANUS FILMS, THE FRENCH MINISTRY OF CULTURE AND THE EMBASSY OF FRANCE IN WASHINGTON, DC, FOR MAKING THIS SERIES POSSIBLE.

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

MY UNCLE [Mon oncle]

FRI, MAR 19, 8:45; TUE, MAR 23, 7:00
Denizen of a jaunty old quarter of Paris, Tati’s Monsieur Hulot goes to visit his nephew, a plastics manufacturer, in an ultramodern “functional” house where the inmates are often prisoners of their own gadgets, the kitchen resembles an operating room, and the garden is all straight lines. *(Note courtesy of National Gallery of Art.)* **DIR/SCR/PROD Jacques Tati; SCR Jacques Lagrange, Jean L’Hôte. France/Italy, 1958, color, 116 min. In French with English subtitles. NOT RATED**

70 mm Print! PLAYTIME

SAT, MAR 20, 7:00; SUN, MAR 21, 5:00
A gloriously choreographed, nearly wordless comedy about confusion in the age of technology, this classic film thrusts the endearing, clumsy, resolutely old-fashioned Monsieur Hulot, along with a host of other lost souls, into a bafflingly modernist Paris. Cramped with hilarity and inventiveness, this film is a lasting testament to a modern age tiptoeing on the edge of oblivion. A monumental achievement, the nearly three-year-long, bank-breaking production represented the creative apex of this genre. *(Note courtesy of The Criterion Collection.)* **DIR/SCR Jacques Tati; SCR Jacques Lagrange; PROD Bernard Marice. France/Italy, 1967, color, 124 min. In English, German and French with English subtitles. NOT RATED**

TRAFFIC [Trafic]

SUN, MAR 21, 7:30; MON, MAR 22, 7:00
In this film, the bumbling Monsieur Hulot, outfitted as always with tan raincoat, beaten brown hat and umbrella, takes to Paris’s highways and byways. For this, his final outing, Hulot is employed as an auto company’s director of design, and accompanies his new vehicle (a camper tricked out with absurd gadgetry) to an auto show in Amsterdam. Naturally, the road is paved with modern-age mishaps. This late-career delight is a masterful demonstration of the comic genius’s expert timing and sidesplitting visual gags, and a bemused last look at technology run amok. *(Note courtesy of The Criterion Collection.)* **DIR/SCR Jacques Tati; SCR Jacques Lagrange, Bert Haanstra; PROD Robert Dorfmann. France/Italy, 1971, color, 97 min. In French with English subtitles. RATED G**

TATI SERIES CONTINUES:

HOLIDAY [Jour de fête]

FRI, MARCH 19, 7:00; SAT, MARCH 20, 5:15

Tati Shorts Program

SAT, MARCH 27, 3:00

PARADE

SUN, MARCH 28, 3:00

M. HULOT’S HOLIDAY

[Les vacances de M. Hulot]

CHECK WEB SITE FOR SHOWTIMES

MARS: MID-ATLANTIC REGIONAL SHOWCASE

IN PERSON: DIRECTOR BARR WEISSMAN, AND THE DRIVE-BY TRUCKERS’ PATTERSON HOOD, MIKE COOLEY AND BRAD MORGAN!

THE SECRET TO A HAPPY ENDING

FRI, FEB 5, 9:15
This is a film about the redemptive power of rock and roll; it’s about the American South, where rock was born; it’s about a band straddling the borders of rock, punk and country; it’s about making art, making love and making a living; it’s about the Drive-By Truckers. This film documents the band and their fans as they explore tales of human weakness and redemption. With unparalleled access, this documentary encompasses three critical years of touring and recording as the band struggles to overcome trauma and survives a near breakup, in a persistent search for a happy ending. **DIR/PROD Barr Weissman. US, 2009, color, 101 min. NOT RATED**



Picture Courtesy of Phantasia Digital

THE SECRET TO A HAPPY ENDING

SILVERDOCS PRESENTS

MINE

SAT, FEB 27, 5:45
Hailed as “absorbing,” “a must see,” “Oscar material” and “the best movie at SXSW,” this is a documentary about the bond between humans and animals, set against the backdrop of Hurricane Katrina. The gripping story follows New Orleans residents as they attempt 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. *(Note courtesy of Film Movement. Event co-sponsored by Jackie’s Restaurant and Historic Green, a volunteer rebuilding event in New Orleans (Historicgreen.org). Reception to follow at Jackie’s.)* **DIR/PROD Geralyn Pezanoski; SCR/PROD Erin Essenmacher. US, 2009, color, 80 min. NOT RATED**

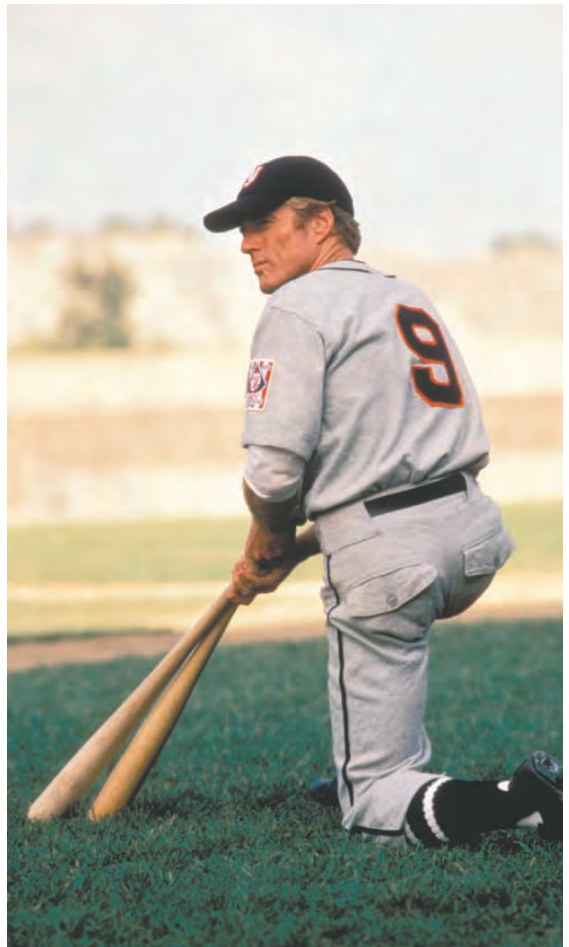
SPORTS CINEMA

AFI Silver presents an occasional series devoted to the best films about the world of sports. All screenings will feature an in-theater discussion led by longtime sports journalist and movie fan David DuPree.

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

NORTH DALLAS FORTY

SUN, MAR 7, 3:15
Based on the semi-autobiographical novel by former Dallas Cowboys receiver Peter Gent, this film remains arguably the best behind-the-scenes film about professional football. Nick Nolte gives a stirring performance as Phil Elliot, a banged-up receiver relying on painkillers to survive the physical punishment of his job and sarcasm to defend against rigid coaches and exploitative management. Mac Davis is quarterback Seth Maxwell, whose charm and easy demeanor belie a killer instinct for self-preservation. Many former pro players round out the team, giving the film great physical authenticity and even some good acting turns, most notably ex-Raider John Matuszak. **DIR Ted Kotcheff; SCR Peter Gent; PROD Frank Yablans. US, 1979, color, 119 min. RATED R**



Picture Courtesy of Phantasia Digital

THE NATURAL

DOWNHILL RACER

SUN, MAR 14, 2:30
Michael Ritchie’s debut film, based on a psychologically acute screenplay by novelist James Salter, focuses on the drive that it takes 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-tuned performance as David Chappellet, an ambitious, enigmatic member of the US ski team, whose self-centered and relentless pursuit of Olympic glory on the slopes, and his naivete off of them, make him the source of both ire and concern for his embattled coach, Gene Hackman. **DIR Michael Ritchie; SCR James Salter, based on the novel by Oakley Hall; PROD Richard Gregson. US, 1969, color, 101 min. RATED PG**

THE NATURAL

SUN, APR 4, 2:30
One of the most beloved sports movies of all time, this film combines a classic tale of heroic destiny, a nostalgic love for the American pastime at its glory in the 1930s, and the dramatic flair that sports contests deliver. Robert Redford is Roy Hobbs, a middle-aged rookie for the last-place New York Knights who has a mysterious past. Finally given playing time, Hobbs’s electrifying abilities vault the Knights into contention, but also reveal some secrets, attracting unwanted attention from unfriendly sources. **DIR Barry Levinson; SCR Phil Dusenberry, Roger Towne, based on the novel by Bernard Malamud; PROD Mark Johnson. US, 1984, color, 134 min. RATED PG**

AFI AND MONTGOMERY COLLEGE

Be a student again—at any age! Join AFI Silver Theatre for these special educational screenings, each of which is followed by a discussion with a film professor from Montgomery College. All screenings are on Wednesdays and begin at 6:30. For students with valid ID, discount tickets are only \$6. All screenings are marked with an asterisk in the their series listings.

AFI Member passes will be accepted at all films in the Montgomery College series

THE PALM BEACH STORY

FEB. 10

ONLY ANGELS HAVE WINGS

FEB. 24

THE OUTLAW JOSEY WALES

MARCH 10

PEEPING TOM

MARCH 24

THE MAGNIFICENT AMBERSONS

APRIL 7

LA DOLCE VITA

APRIL 21



Picture Courtesy of Phantasia Digital

BLACK DYNAMITE

FRI, MAR 12, 11:00; SAT, MAR 13, 11:00
Scott Sanders’s pitch-perfect, detail-obsessed, lovingly parodic homage to ‘70s-era blaxploitation films has found a welcoming home on the midnight movie circuit after an extensive film festival tour. Michael Jai White gives a rousing performance as the title character, who, after the mob murders his brother Jimmy, gets back in the game to take revenge, all the way from the streets to The Man in the White House. “If you crave satisfaction, then dig this action!” Audience Award, 2009 Seattle Film Festival; Official Selection, 2009 Sundance, Edinburgh, Tribeca and Karlovy Vary Film Festivals. Co-presented with Poptimal.com. **DIR/SCR Scott Sanders; SCR Byron Minns, Michael Jai White; PROD Jon Steingart, Jenny Wiener Steingart. US, 2009, color, 90 min. RATED R**

NEW AFRICAN FILMS FESTIVAL

New African Films Festival, March 18-22. Check AFI.com/Silver for film info and tickets.

AFI Member passes will be accepted at all films in the New African Films Festival



NEW AFRICAN FILMS FESTIVAL

LARGER THAN LIFE: ORSON WELLES

OPENS MARCH 27
CONTINUES INTO MAY



Picture Courtesy of Photofest Digital

The life and career of Orson Welles (1915-1985) sometimes seem to comprise many lives, multiple careers, endless possibilities and just as many hopes dashed. Emboldened by early success and shocking self-confidence, Welles went from whiz kid to has-been perhaps quicker than any boy genius before or since—which for Hollywood is really saying something. But even after the studios effectively barred him from directing—just a few short years after his astonishing debut, CITIZEN KANE, a film ahead of its time then and of enduring genius now—Welles pressed on, went abroad for funding, and still got his films made. Along the way there were partial triumphs and near misses, momentary valedictories and missed opportunities, yet for all the career trouble that followed Welles around (and that which he brought upon himself), his filmography still stands as a testament to greatness, imagination and invention.

This near-complete retrospective of the films of Orson Welles includes several works that provide additional views of Welles, as a larger-than-life character (Richard Linklater’s ME AND ORSON WELLES, with Christian McKay as the young Welles), as a scene-stealing actor (Carol Reed’s THE THIRD MAN) and as a late-period wizard of creation, though sadly not of completion (the documentary ORSON WELLES: ONE MAN BAND, chronicling his many unfinished projects).

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

ME AND ORSON WELLES

SAT, MAR 27, 8:00; MON, MAR 29, 8:45; WED, MAR 31, 8:45
Broadway, 1937: Zac Efron is a stage-struck teenager who lucks into a bit part in the Mercury Theatre’s provocative new production of Julius Caesar, directed by and starring a twenty-something force of nature named Orson Welles. Soon Efron is swept up into the world of the Mercury Theatre, meeting producer John Houseman (Eddie Marsan), actors Joseph Cotten (James Tupper) and George Coulouris (Ben Chaplin), and Welles’s wise-beyond-her-years assistant Sonja (Claire Danes), who teach him lessons every bit as valuable as those he learns from Welles. Director Richard Linklater wonderfully evokes the world of 1930s Broadway, but it’s Christian McKay’s celebrated portrayal of Welles that makes the film soar. **DIR/PROD Richard Linklater; SCR Holly Gent Palmo, Vincent Palmo Jr., based on the novel by Robert Kaplow; PROD Ann Carli, Marc Samuelson. UK, 2009, color, 107 min. RATED PG-13**

ORSON WELLES: THE ONE-MAN BAND

SUN, MAR 28, 7:15; TUE, MAR 30, 7:00
Guided by Welles’s longtime companion and collaborator Oja Kodar, this one-of-a-kind documentary delves into the treasure trove of projects Welles left unfinished in his lifetime, many fragmentary and a few tantalizingly close to completion. Included are breathtaking footage from the legendary THE OTHER SIDE OF THE WIND, starring John Huston; THE DEEP, with Jeanne Moreau and Lawrence Harvey; Welles as a very moving Shylock in a TV version of THE MERCHANT OF VENICE; Welles and Kodar in Isak Dinesen’s THE DREAMERS ; Welles’s rejected trailer for F FOR FAKE, a movie unto itself; visionary material for a proposed version of MOBY DICK; THE MAGIC SHOW, in which Welles shows off his powers of prestidigitation, and much, much more. **DIR/SCR Vassili Silovic; DIR Oja Kodar; SCR Roland Zag; PROD Pit Riethmüller. Germany/France/Switzerland, 1995, color and b&w, 88 min. In English and German with English subtitles. NOT RATED**

CITIZEN KANE

FRI, APR 2, 4:20, 7:00; SAT, APR 3, 7:00; SUN, APR 4, 5:45; MON, APR 5, 9:15; TUE, APR 6, 7:00



Picture Courtesy of Photofest Digital

CITIZEN KANE

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’s 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, not the least for its rueful, ironic resignation to the unknowable nature of its subject. #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. US, 1941, b&w, 119 min. NOT RATED**

THE MAGNIFICENT AMBERSONS

SAT, APR 3, 12:30; SUN, APR 4, 12:30; WED, APR 7, 6:30*
Welles’s follow-up to KANE was an adaptation of Booth Tarkington’s Pulitzer Prize-winning novel, which chronicled a prominent Midwestern family and their declining fortunes at the onset of the Industrial Age. For many, AMBERSONS ranks right behind KANE as Welles’s 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, plus former silent star Dolores Costello, ingénue Anne Baxter and RKO Western star Tim Holt). For others, it marks the beginning of the end: unsatisfied with early 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 Joseph Cotten, Jack Moss, based on the novel by Booth Tarkington. US, 1942, b&w, 88 min. NOT RATED**

THE LADY FROM SHANGHAI

FRI, APR 9, 9:30; SAT, APR 10, 7:00; SUN, APR 11, 9:40; WED, APR 14, 9:30; THURS, APR 15, 9:30
Footloose Irish sailor Orson Welles gets mixed up in a murder with crooked and disabled lawyer Everett Sloane and his sultry wife, Rita Hayworth (then Mrs. Welles). Byzantine plot combinations ensue—including would-be lovers discussing a murder plot as a shark swims in an aquarium behind them—highlighted by a now-legendary hall-of-mirrors shootout finale. **DIR/SCR/PROD Orson Welles; SCR based on If I Die Before I Wake by Sherwood King. US, 1947, b&w, 87 min. NOT RATED**

DOUBLE FEATURE

JOURNEY INTO FEAR with THE STRANGER

FRI, APR 9, 3:45; MON, APR 12, 6:30

JOURNEY INTO FEAR

SAT, APR 10, 1:00—TICKETS ONLY \$5!
Though credited to Norman Foster, this breezy, sometimes bizarre semi-spoof of vintage Eric Ambler intrigue was partially directed by Welles to conclude his RKO contract. When an Istanbul nightclub magician takes a bullet meant for him, American arms expert Joseph Cotten flees the city, his passage on a tramp steamer arranged by Welles’s Colonel Haki. But also on the boat are three figures from the nightclub: dancer Josette (Dolores del Rio), her partner Gogo (Jack Durant) and the would-be assassin (Jack Moss, Welles’ real-life business manager). A battle of wits ensues as the mutually suspicious passengers sort out friend from foe, culminating in a memorable finale. **DIR Norman Foster; DIR/SCR Orson Welles; SCR Joseph Cotten, Ben Hecht, Richard Collins, based on the novel by Eric Ambler. US, 1943, b&w, 68 min. NOT RATED**



Picture Courtesy of MGM

THE STRANGER

THE STRANGER

SUN, APR 11, 12:30—TICKETS ONLY \$5!
War Crimes Commissioner Edward G. Robinson tracks the supposed mastermind of the Final Solution (the final, most deadly phase of the Holocaust) to a quiet Connecticut village, the home of boys’ school professor Orson Welles and his all-American bride Loretta Young, as well a looming 124-foot-tall clock tower—the scene of the hair-raising climax. Welles’s directorial return after his firing from RKO produced this, his only very profitable film. **DIR/SCR Orson Welles; SCR Victor Trivas, Anthony Veiller; PROD Sam Spiegel. US, 1946, b&w, 95 min. NOT RATED**

SERIES CONTINUES INTO MAY:

OTHELLO

MACBETH

TOUCH OF EVIL

MR. ARKADIN

THE TRIAL

F FOR FAKE

CHIMES AT MIDNIGHT

CHECK WEB SITE FOR SHOWTIMES

RIALTO’S BEST OF BRITISH NOIR

MARCH 13 - APRIL 1

Following upon the National Gallery of Art’s recently completed series, “Brit Noir,” AFI Silver presents this selection of some to the classics of the genre, including Orson Welles in THE THIRD MAN, a new 35mm print of BRIGHTON ROCK, starring Richard Attenborough, and the Washington, DC, area premiere of the new 35mm print of IT ALWAYS RAINS ON SUNDAY.

AFI Member passes will be accepted at all films in the Rialto’s series

BRIGHTON ROCK

SAT, MAR 13, 3:00; TUE, MAR 16, 9:00; WED, MAR 17, 8:45; THURS, MAR 18, 9:00
The first adaptation of a Graham Greene novel to also benefit from a Graham Greene screenplay, this is one of the best British gangster films of all time. Richard Attenborough gives an electrifying performance as Pinkie Brown, the sadistically violent and strangely Puritanical leader of a gang of wayward youth in pre-WWII Brighton, whose reckless ambition makes him a target of big-time mobsters. Harry Waxman’s shadowy cinematography and the genuinely seedy locations cinch the noir atmosphere. **DIR John Boulting; SCR Terence Rattigan, Graham Greene, based on his novel; PROD Roy Boulting. UK, 1947, b&w, 92 min. NOT RATED**



Picture Courtesy of Rialto Pictures

BRIGHTON ROCK

IT ALWAYS RAINS ON SUNDAY

MON, MAR 22, 9:00; WED, MAR 24, 9:15

Escaped convict John McCullum turns up at the East End home of former lover Googie Withers, begging her for a hiding place until the heat dies down. Withers, now married with teenage stepdaughters, eventually relents and stashes him in the garden bomb shelter. As the pressures of keeping her secret mount—she must hide him from her family, her sometime-lover Sydney Tafler and his gangster brother John Slater, not to mention detective Jack Warner—the story’s tone moves from kitchen sink melodrama to noir-tinged thriller. This little-seen gem may be the best film from director Robert Hamer, best known for KIND HEARTS AND CORONETS. **DIR/SCR Robert Hamer; SCR Henry Cornelius, Angus MacPhail, based on the novel by Arthur La Bern; PROD Michael Balcon. UK, 1947, b&w, 92 min. NOT RATED**



Picture Courtesy of Rialto Pictures

IT ALWAYS RAINS ON SUNDAY

THE FALLEN IDOL

TUES, MAR 23, 9:20; THURS, MAR 25, 7:00
Child actor Bobby Henrey gives a sophisticated and touching performance as the son of the French ambassador to Great Britain, growing up lonely in his father’s London mansion. His best friend and de facto father figure is butler Ralph Richardson, whom Henrey observes enjoying intimate moments with secretary Michèle Morgan. When the maid—Richardson’s wife—turns up dead, Henrey’s loyalties are torn. Best Film, 1949 BAFTAs, and Academy Award nominations for Carol Reed’s direction and Graham Greene’s screenplay. **DIR/PROD Carol Reed; SCR Graham Greene. UK, 1948, b&w, 95 min. NOT RATED**

PEEPING TOM

WED, MAR 24, 6:30*; THURS, MAR 25, 9:00
A scandal when it was released in 1960, this film was critically vilified and seriously damaged the career of director Michael Powell. It has since become both a cult classic and the subject of serious academic consideration. Icy Carl Boehm shoots pretty girls—literally—for his “documentary” on the nature of fear, using his tricked-out camera that can kill even as it films. Anna Massey is the downstairs neighbor with whom he begins a tentative friendship. The psychologically acute screenplay is from WWII cryptographer and polymath Leo Marks. **DIR/PROD Michael Powell; SCR Leo Marks. UK, 1960, color, 101 min. NOT RATED**

#5 ON AFI’S TOP 10 MYSTERIES
#57 ON AFI’S 100 YEARS...100 MOVIES
#75 ON AFI’S 100 YEARS...100 THRILLS

THE THIRD MAN

FRI, MAR 26, 4:30, 9:00; SAT, MAR 27, 10:15; SUN, MAR 28, 9:10; MON, MAR 29, 4:30; TUE, MAR 30, 4:30, 9:00; WED, MAR 31, 4:30; THURS, APR 1, 4:30, 7:00, 9:15

Traveling to postwar Vienna to meet old friend Orson Welles, dime novelist Joseph Cotten is shocked to learn his friend has died in a street accident. He suspects something is amiss when none of the witnesses can keep their stories straight, so he begins his own investigation, without much help from Trevor Howard and the British authorities. The notoriously intractable Welles more or less self-directed his magnetic performance as the charming villain Harry Lime, while Carol Reed expertly directed a top supporting cast around him, including: Cotten’s decent, slow-to-wise-up Holly Martins; Howard’s casually class-conscious Major Calloway; and Alida Valli as Welles’s elusive, coolly desperate lover. Robert Krasker’s Oscar-winning cinematography is a symphony of angled shots and slashing shadows. Winner of the Grand Prize at Cannes and #1 on the British Film Institute’s list of 100 greatest British movies.

DIR/PROD Carol Reed; SCR Graham Greene. UK, 1949, b&w, 104 min. NOT RATED



Picture Courtesy of Rialto Pictures

THE THIRD MAN

ARCHIVAL GOTHAM: 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 Festival of Film Preservation, are all set in the city that never sleeps, and will be exhibited in restored archival prints.

Archival Gotham: NYC On Film program was curated by Anne Morra, Josh Siegel and Katie Trainor 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

EAST SIDE, WEST SIDE

SAT, MAR 13, 1:00
Bargeman George O’Brien (SUNRISE) survives his ship sinking only to wash up like a castaway on New York’s bustling Lower East Side, where he’s taken in by a Jewish family whose daughter, Virginia Valli, is taken with him. But a wealthy Upper West Side architect also shows an interest in O’Brien, promising him access to an elite world. The location shooting all over 1920s Manhattan makes Allan Dwan’s film a priceless time capsule. Preserved with funding from the National Endowment for the Arts and The Film Foundation. **DIR/SCR Allan Dwan, based on the novel by Felix Reisenberg; PROD William Fox. US, 1927, b&w, 90 min. NOT RATED**



LITTLE FUGITIVE

LITTLE FUGITIVE

SUN, MAR 14, 12:45; WED, MAR 17, 7:00
A Brooklyn boy, cruelly tricked into thinking he has caused the death of his older brother, flees to Coney Island in despair, where he sets up camp under the boardwalk while his family desperately searches for him. Morris Engel and collaborators Ray Ashley and Ruth Orkin’s independent feature is warm, winning and an acknowledged influence on François Truffaut’s THE 400 BLOWS. Nominated for an Oscar for Best Writing (Story) and selected for preservation at the National Film Registry by the Library of Congress in 1997. **DIR/SCR/PROD Morris Engel, Ray Ashley; DIR/SCR Ruth Orkin. US, 1953, b&w, 80 min. NOT RATED**

Preserved by The Museum of Modern Art with support from the Film Foundation, The National Endowment for the Arts and the Celese Bartos Film Preservation Fund.

THE PROJECTIONIST

THURS, MAR 18, 7:00; SAT, MAR 20, 1:00
Mild-mannered movie projectionist Chuck McCann bristles at the treatment from his noxious boss, Rodney Dangerfield (in his screen debut!). While watching the movies unspool on screen, he imagines a life of action, adventure and romance as his heroic alter ego, Captain Flash. Harry Hurwitz’s 1971 cult classic is a moving tribute to movie love and our collective power to dream. **DIR/SCR/PROD Harry Hurwitz. US, 1971, color, 88 min. RATED PG**

Preserved by The Museum of Modern Art with support from Columbia Pictures/Sony Pictures Entertainment.



TAXI DRIVER

#22 ON AFI’S 100 YEARS...100 THRILLS
#47 ON AFI’S 100 YEARS...100 MOVIES

TAXI DRIVER

SAT, MAR 20, 9:30; SUN, MAR 21, 9:30
“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 or 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. US, 1976, color, 113 min. RATED R**

Preserved by The Museum of Modern Art with support from Columbia Pictures/Sony Pictures Entertainment.

TICKETS ONLY \$5!

ARCHIVAL GOTHAM SHORTS

FRI, MAR 19, 5:00; SUN, MAR 21, 1:00

Shorts program curated by MOMA and the Newport Film Festival. Notes courtesy of the Newport Film Festival.

THE HEARTS OF AGE

The first ever Orson Welles film, co-directed at age 19 with college friend William Vance while the two were still at school. **DIR Orson Welles, William Vance. US, 1934, 8 min.**

Preserved by The Museum of Modern Art with support from the National Endowment for the Arts.

POPEYE THE SAILOR MEETS SINBAD THE SAILOR

The unforgettable Technicolor animated tale of the iconic seafaring rivals and their battle to be “the most remarkable, extraordinary fella.” Produced by NYC’s Fleischer Studios. **DIR Dave Fleischer. US, 1936, 17 min.**

THE CITY

A seminal American documentary contrasting the industrialization of the US with the idyllic conditions of small town life, set to an Aaron Copland score. **DIR Ralph Steiner, Willard Van Dyke. US, 1939, 44 min.**

THE TENDER GAME

Colorful characters look for love in a dreamlike cityscape in this short piece by legendary animator John Hubley, set to an Ella Fitzgerald song. **DIR John Hubley. US, 1958, 6 min.**

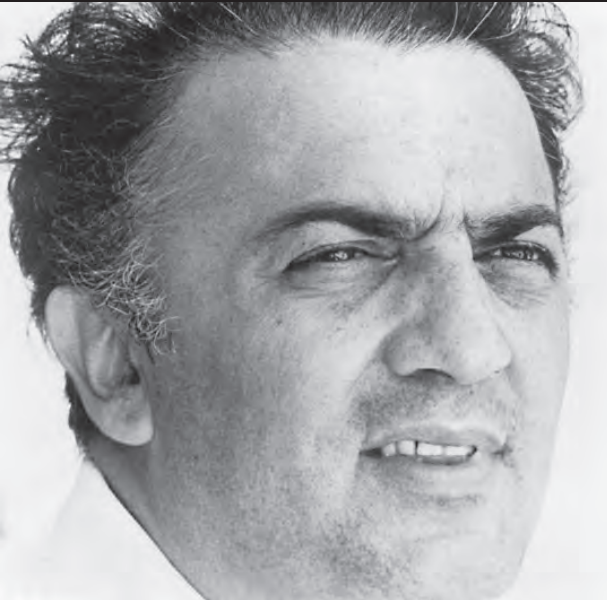
Preserved by The Museum of Modern Art with Support from the Celeste Bartos Film Preservation Fund.

ON THE WATERFRONT

Coming in late April. See web site for details.

Preserved by The Museum of Modern Art with support from Columbia Pictures/Sony Pictures Entertainment and the Film Foundation.

OPENS MARCH 26
CONTINUES INTO MAY



2010 is the 50th anniversary of LA DOLCE VITA, a landmark in cinema history, but just one of the signature works—alongside LA STRADA, NIGHTS OF CABIRIA and 8½—of one of the titans of international filmmaking, Federico Fellini (1920-1993). AFI Silver presents a career-spanning selection of Fellini’s most important films, his canonical classics as well as several rarely screened gems.

All films in Italian with English subtitles unless otherwise noted.

AFI Member passes will be accepted at all films in the Archival Gotham series

SERIES CONTINUES:

LA DOLCE VITA

FRI, APR 16, 8:00; SAT, APR 17, 2:45; SUN, APR 18, 8:30; WED, APR 21, 6:30*; THURS, APR 22, 8:00

8 ½

FRI, APR 23, 4:15, 7:00; SAT, APR 24, 7:00; TUES, APR 27, 7:00; THURS, APR 29, 7:00

JULIET OF THE SPIRITS

SUN, APR 25, 7:00; MON, APR 26, 9:10; WED, APR 28, 9:10

SATYRICON

FRI, APR 30, 7:00; SAT, MAY 1, 9:45

ROMA

SAT, MAY 1, 1:40; SUN, MAY 2, 9:05; MON, MAY 3, 8:45

CASANOVA

SAT, MAY 8, 2:00; SUN, MAY 9, 8:45; WED, MAY 12, 8:30

AMARCORD

SAT, MAY 8, 10:30; SUN, MAY 9, 1:00; TUES, MAY 11, 7:00; THURS, MAY 13, 7:00, 9:30

THE FILMS OF FEDERICO FELLINI

VARIETY LIGHTS [Luci del varietà]

FRI, MAR 26, 7:00; SAT, MAR 27, 1:00; MON, MAR 29, 6:45
Having established himself as a screenwriter for other directors, notably Roberto Rossellini, Fellini made his directorial debut in collaboration with another writer who made the jump to directing, Alberto Lattuada (MAFIOSO). Peppino De Filippo’s small-time struggling vaudeville troupe sees their fortunes change with the addition of beautiful ingénue Carla Del Poggio; but the young star’s rise wreaks havoc on the group dynamic and the ego of the fatuous De Filippo. Fellini’s wife and muse, Giulietta Masina, shines as De Filippo’s long-suffering girlfriend (a double date for the directorial team, as Del Poggio was Lattuada’s real-life wife). **DIR/SCR/PROD Federico Fellini, Alberto Lattuada; SCR Tullio Pinelli. Italy, 1950, b&w, 97 min. NOT RATED**

THE WHITE SHEIK [Lo sceicco bianco]

SAT, MAR 27, 6:15; SUN, MAR 28, 1:00; WED, MAR 31, 7:00
In Rome for their honeymoon, Ivan (Leopoldo Trieste) and Wanda (Brunella Bovo) part ways when his never-ending schedule of visits with extended family and an audience with the Pope clash with her intention to meet “The White Sheik,” the dashing hero of her favorite fumetti (photo comic book), played by comic great Alberto Sordi. Fellini’s first solo outing as a director is a farcical tour de force, lovingly nostalgic in its use of slapstick and pantomime (Trieste channels Chaplin), while foreshadowing Fellini’s obsession with dreams and make-believe. Surprisingly, the script was co-written by the least comedic of Italian filmmakers, Michelangelo Antonioni. **DIR/SCR Federico Fellini; SCR Ennio Flaiano, Tullio Pinelli; PROD Luigi Rovere. Italy, 1952, b&w, 83 min. NOT RATED**

THE ROAD [La strada]

FRI, APR 2, 9:30; SAT, APR 3, 9:30; SUN, APR 4, 8:15; WED, APR 7, 9:15

The film that brought Fellini international acclaim and his first Academy Award for Best Foreign Film. Simple, kind-hearted Gelsomina (Fellini’s wife, Giulietta Masina) is sold by her poverty-stricken family to the brutish Zampanó (Anthony Quinn), the strongman in a shabby traveling circus. When Zampanó’s temper erupts tragedy unfolds. Martin Scorsese, who based the Jake La Motta character in RAGING BULL on Zampanó, says, “I was enthralled by the film’s resolution, where the power of the spirit overwhelms brute force.” **DIR/SCR Federico Fellini; SCR Tullio Pinelli, Ennio Flaiano; PROD Dino De Laurentiis, Carlo Ponti. Italy, 1954, b&w, 104 min. NOT RATED**



NIGHT OF CABIRIA

“It’s the prototypical male ensemble film ... It came into its own as an influence with MEAN STREETS, AMERICAN GRAFFITI and especially DINER; descendants could legitimately include SEINFELD.”

—J. Hoberman, The Village Voice

I VITELLONI

SAT, APR 3, 2:20; MON, APR 5, 7:00; TUE, APR 6, 9:25
Unemployed, irresponsible and indulged by their families, shiftless twenty-somethings fritter away their time in the cafes, pool halls, nightclubs and cinemas of 1950s Rimini (Fellini’s hometown), dreaming of escape and adventure, but content to delay adulthood for a while. The group includes skirt chaser Franco Fabrizi, struggling writer Leopoldo Trieste, clownish Alberto Sordi, shy singer Riccardo Fellini (Federico’s brother) and watchful Franco Interlenghi—maybe the only one willing to pursue the life the others dream about. **DIR/SCR Federico Fellini; SCR Ennio Flaiano, Tullio Pinelli; PROD Jacques Bar, Mario De Vecchi, Lorenzo Pegoraro. Italy/France, 1953, b&w, 107 min. NOT RATED**



I VITELLONI

NIGHTS OF CABIRIA [Le notti di Cabiria]

FRI, APR 9, 7:00; SAT, APR 10, 9:00; SUN, APR 11, 5:00; THURS, APR 15, 7:00
Fellini’s touching tragicomic follow-up to THE ROAD was his second collaboration with wife Giulietta Masina, who won Best Actress at Cannes for her portrayal of a resilient prostitute. Betrayed by her respectable lover, she holds on to her belief in the goodness of life. This Rialto rerelease restores a seven-minute sequence cut before the film’s premiere. **DIR/SCR Federico Fellini; SCR Ennio Flaiano, Tullio Pinelli, Pier Paolo Pasolini; PROD Dino De Laurentiis. Italy, 1957, b&w, 117 min. NOT RATED**

THE SWINDLE [Il bidone]

SAT, APR 10, 2:30; MON, APR 12, 9:45; TUE, APR 13, 7:00
Blustery aging con man Broderick Crawford (“I could sell ice to Eskimos”) and his gang of small-time crooks spend their time ripping off hicks in the sticks and little old ladies, but between Crawford’s uneasy reunion with his estranged daughter and being made to feel small at a big-shot criminal’s glitzy New Year’s Eve party, the sense that they may be shortchanging themselves begins to set in. Crawford’s performance is memorably poignant, and Giulietta Masina cameos as the wife of Richard Basehart’s gangster/wannabe painter, “Picasso.” **DIR/SCR Federico Fellini; SCR Ennio Flaiano, Tullio Pinelli; PROD Mario Deregchi. Italy, 1955, b&w, 109. NOT RATED**

SUPPORTERS 7/1/08-6/30/09

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Maryland Public Television
PR Collaborative
Team Group
- \$100,000+
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Corporation for Public Broadcasting
Discovery Communications, Inc.
Sheldon & Audrey Katz Foudation
Montgomery County, Maryland

YEAR IN REVIEW

2009 was a year of big change for America, but one thing you could count on was AFI continually bringing you the area's first look at award-winning international programming, buzz worthy events, emerging filmmakers, and celebrated cinematic treasures. We thank all of our donors and patrons for their support, and look forward to continuing to be YOUR American Film Institute, right in your own backyard. For more photos from 2009, check out the online photo gallery, coming soon to AFI.com/Silver.



AFI European Union Film Showcase Closing Night Party



Michael Moore introducing CAPITALISM: A LOVE STORY



Zombies converge on AFI after the Silver Spring Zombie Walk to watch SHAUN OF THE DEAD



LeBron James at SILVERDOCS with MORE THAN A GAME



ABOUT AFI

Offering the finest in film exhibition, innovative screen education programs and the ongoing celebration of excellence in film, television and digital media, AFI continues to connect audiences to the best the art form has to offer. Learn more about AFI's rich history, programs and events at AFI.com.



AFI SILVER is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic program of international first-run and repertory cinema, AFI Silver connects audiences to the most advanced movie-going experience 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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- \$8.50 AFI Members
- \$6 children (12 and under)
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- Please present your member card at the box office for all member transactions.
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FEBRUARY 4 - APRIL 15

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!

SUN	MON	TUES	WED
7 THE WHOLE TOWN'S TALKING & IF YOU COULD ONLY COOK 12:40 THE PALM BEACH STORY 3:45 MR. DEEDS GOES TO TOWN 5:45 PLAY MISTY FOR ME 8:00	8 THE WHOLE TOWN'S TALKING & IF YOU COULD ONLY COOK 6:30 PLAY MISTY FOR ME 9:30	9 MR DEEDS GOES TO TOWN 6:30 MILLION DOLLAR BABY 8:45	10 THE PALM BEACH STORY 6:30 GRAN TORINO 9:15
14 HISTORY IS MADE AT NIGHT 12:30 ROMAN HOLIDAY 2:30 THE MORE THE MERRIER 5:00 LOVER COME BACK 7:10 THE TALK OF THE TOWN 9:20	15 FLAGS OF OUR FATHERS 1:00 LETTERS FROM IWO JIMA 3:45 THE TALK OF THE TOWN 6:30 WHITE HUNTER BLACK HEART 9:00	16 THE TALK OF THE TOWN 6:45 WHITE HUNTER BLACK HEART 9:10	17 LETTERS FROM IWO JIMA 6:45 LOVER COME BACK 9:30
21 EASY LIVING 12:45 WHAT'S UP DOC? 2:45 ONLY ANGELS HAVE WINGS 4:45 HIGH PLAINS DRIFTER 7:10 PALE RIDER 9:15	22 YOU CAN'T TAKE IT WITH YOU 6:45 PALE RIDER 9:15	23 WHEN HARRY MET SALLY 7:00 MYSTIC RIVER 9:00	24 ONLY ANGELS HAVE WINGS 6:30 PALE RIDER 9:30
28 MR SMITH GOES TO WASHINGTON 1:00 CHANGELING 3:30 UNFORGIVEN 6:15 A PERFECT WORLD 8:45	1 THE DEVIL AND MISS JONES 7:00 A PERFECT WORLD 9:00	2 SENSE AND SENSIBILITY 6:30 UNFORGIVEN 9:10	3 CHANGELING 6:30 A PERFECT WORLD 9:15
7 A FOREIGN AFFAIR 12:45 NORTH DALLAS FORTY 3:15 HIGH FIDELITY 6:15 BIRD 8:30	8 SHANE 6:45 THE OUTLAW JOSEY WALES 9:05	9 SHANE 6:45 A FOREIGN AFFAIR 9:05	10 THE OUTLAW JOSEY WALES 6:30 HIGH FIDELITY 9:30
14 LITTLE FUGITIVE 12:45 DOWNHILL RACER 2:30 New African Films Festival—check AFI.com/Silver for film info and tickets!	15 New African Films Festival—check AFI.com/Silver for film info and tickets!	16 BRIGHTON ROCK 9:00	17 LITTLE FUGITIVE 7:00 BRIGHTON ROCK 8:45
21 ARCHIVAL GOTHAM SHORTS 1:00 TURTLE: THE INCREDIBLE JOURNEY 3:00 PLAY TIME 5:00 TRAFFIC 7:30 TAXI DRIVER 9:30	22 TRAFFIC 7:00 IT ALWAYS RAINS ON SUNDAY 9:00	23 MON ONCLE 7:00 THE FALLEN IDOL 9:20	24 PEEPING TOM 6:30 IT ALWAYS RAINS ON SUNDAY 9:15
28 THE WHITE SHEIK 1:00 PARADE 3:00 GARAPA 5:00 ORSON WELLES: THE ONE MAN BAND 7:15 THE THIRD MAN 9:10	29 THE THIRD MAN 4:30 VARIETY LIGHTS 6:45 ME AND ORSON WELLES 8:45	30 THE THIRD MAN 4:30, 9:00 ORSON WELLES: THE ONE MAN BAND 7:00	31 THE THIRD MAN 4:30 THE WHITE SHEIK 7:00 ME AND ORSON WELLES 8:45
4 THE MAGNIFICENT AMBERSONS 12:30 THE NATURAL 2:30 CITIZEN KANE 5:45 LA STRADA 8:15	5 I VITELLONI 7:00 CITIZEN KANE 9:15	6 CITIZEN KANE 7:00 I VITELLONI 9:25	7 THE MAGNIFICENT AMBERSONS 6:30 LA STRADA 9:15
11 THE STRANGER 12:30 A STREETCAR NAMED DESIRE 2:30 NIGHTS OF CABIRIA 5:00 EAST OF EDEN 7:20 THE LADY FROM SHANGHAI 9:40	12 JOURNEY INTO FEAR & THE STRANGER 6:30 IL BIDONE 9:45	13 IL BIDONE 7:00 EAST OF EDEN 9:00	14 A STREETCAR NAMED DESIRE 7:00 THE LADY FROM SHANGHAI 9:30

FEBRUARY

THURS	FRI	SAT
4 GRAN TORINO 7:00	5 MR DEEDS GOES TO TOWN 4:30 BRINGING UP BABY 7:00 THE SECRET TO A HAPPY ENDING 9:15	6 MR DEEDS GOES TO TOWN 12:30 BRINGING UP BABY 6:30 MILLION DOLLAR BABY 8:45
11 PLAY MISTY FOR ME 10:00	12 THE TALK OF THE TOWN 4:30 ROMAN HOLIDAY 7:00 FLAGS OF OUR FATHERS 9:20	13 HISTORY IS MADE AT NIGHT 12:30 LOVER COME BACK 2:30 THE MORE THE MERRIER 4:45 ROMAN HOLIDAY 7:00 FLAGS OF OUR FATHERS 9:30
18 THE MORE THE MERRIER 7:00 HISTORY IS MADE AT NIGHT 9:10	19 YOU CAN'T TAKE IT WITH YOU 4:30 WHAT'S UP DOC? 7:00 HIGH PLAINS DRIFTER 9:00	20 ONLY ANGELS HAVE WINGS 12:45 HIGH PLAINS DRIFTER 3:10 EASY LIVING 5:20 WHEN HARRY MET SALLY 7:15 MYSTIC RIVER 9:20
25 EASY LIVING 7:00 MYSTIC RIVER 9:00	26 THE DEVIL AND MISS JONES 4:30 SENSE AND SENSIBILITY 6:45 CHANGELING 9:30	27 MR SMITH GOES TO WASHINGTON 12:30 SENSE AND SENSIBILITY 3:00 MINE 5:45 THE DEVIL AND MISS JONES 8:00 UNFORGIVEN 10:00
4 SENSE AND SENSIBILITY 6:30 UNFORGIVEN 9:10	5 A FOREIGN AFFAIR 4:30 HIGH FIDELITY 7:00 BIRD 9:15	6 SHANE 12:00 THE OUTLAW JOSEY WALES 2:20, 7:20 A FOREIGN AFFAIR 5:00 HIGH FIDELITY 10:00
11 New African Films Festival—check AFI.com/Silver for film info and tickets!	12 BLACK DYNAMITE 11:00 New African Films Festival—check AFI.com/Silver for film info and tickets!	13 EAST SIDE, WEST SIDE 1:00 BRIGHTON ROCK 3:00 BLACK DYNAMITE 11:00 New African Films Festival—check AFI.com/Silver for film info and tickets!
18 THE PROJECTIONIST 7:00 BRIGHTON ROCK 9:00	19 ARCHIVAL GOTHAM SHORTS 5:00 JOUR DE FETE 7:00 MON ONCLE 8:45	20 THE PROJECTIONIST 1:00 SWEETGRASS 3:00 JOUR DE FETE 5:15 PLAY TIME 7:00 TAXI DRIVER 9:30
25 THE FALLEN IDOL 7:00 PEEPING TOM 9:00	26 THE THIRD MAN 4:30, 9:00 VARIETY LIGHTS 7:00	27 VARIETY LIGHTS 1:00 TATI SHORTS 3:00 GARBAGE DREAMS 4:30 THE WHITE SHEIK 6:15 ME AND ORSON WELLES 8:00 THE THIRD MAN 10:15
1 THE THIRD MAN 4:30, 7:00, 9:15	2 CITIZEN KANE 4:20, 7:00 LA STRADA 9:30	3 THE MAGNIFICENT AMBERSONS 12:30 I VITELLONI 2:20 A FACE IN THE CROWD 4:30 CITIZEN KANE 7:00 LA STRADA 9:30
8 NIGHTS OF CABIRIA 7:00 THE LADY FROM SHANGHAI 9:30	9 JOURNEY INTO FEAR & THE STRANGER 3:45 NIGHTS OF CABIRIA 7:00 THE LADY FROM SHANGHAI 9:30	10 JOURNEY INTO FEAR 1:00 IL BIDONE 2:30 EAST OF EDEN 4:30 THE LADY FROM SHANGHAI 7:00 NIGHTS OF CABIRIA 9:00
COLOR KEY		
Jean Arthur Retrospective Directed by Clint Eastwood Screen Valentines 2010 Environmental Films Special Engagements		
Larger than Life: Orson Welles Rialto's Best of British Noir Archival Gotham: NYC on Film The Films of Federico Fellini Elio Kazan		

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*.

AFI 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 Matthau 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**



A FACE IN THE CROWD

Picture Courtesy of Photofest Digital

#45 ON AFI'S 100 YEARS...100 MOVIES

A STREETCAR NAMED DESIRE

SUN, APR 11, 2:30; WED, APR 14, 7:00

"Stella! Stellaaaaa!" 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**



A STREETCAR NAMED DESIRE

Picture Courtesy of Photofest Digital

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 Paul Osborn, based on the novel by John Steinbeck. US, 1955, color, 115 min. NOT RATED**



EAST OF EDEN

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