

ART DECO ON SCREEN: A CENTENNIAL CELEBRATION

APRIL 5-26

AFI Silver
THEATRE and CULTURAL CENTER

This year marks the 100th anniversary of Art Deco, the iconic global design movement with an enduring legacy that has inspired architecture, graphic arts, fashion, interior design, jewelry, music, transportation, furniture and — of course — movies. Join us for a cinematic tribute to Art Deco's bold modernist vision as we celebrate the centennial of the 1925 Paris International Exhibition of Modern Decorative and Industrial Arts (from which the movement eventually took its name) with four films of the era that showcase spectacular Art Deco elements — including set design, costume design and choreography — on the big screen, surrounded by AFI Silver's own Art Deco splendor. Co-presented with the Art Deco Society of Washington.



New 4K Restoration **BROADWAY (1929)**

Sat, April 5, 4:45

FREE for Silver Cinema Club members! | Introduction by film historian and archivist David Pierce

Previously available only in incomplete form, this legendary film from director Paul Fejos (*LONESOME, THE LAST MOMENT*) has now been fully restored by Universal Pictures, including the film's Technicolor final sequence. Set in Times Square's lavishly appointed Paradise Nightclub, an Art Deco fantasia, *BROADWAY* centers on the relationship between star dancer Roy Lane (Glenn Tryon) and chorus girl Billie Moore (Merna Kennedy), who become embroiled in gangland intrigue when murderous bootlegger Steve Crandall (Robert Ellis) makes a move on both the club and Roy, as well as Billie's fellow trouper Pearl (Evelyn Brent). Universal's second all-talking film was a big-budget super production, featuring a custom-built camera crane that was, at the time, the largest ever built. Known as the Broadway crane, it was later used for *ALL QUIET ON THE WESTERN FRONT* (1930) and many other films for years afterwards. Cinematographer Hal Mohr deployed the crane to capture stunningly fluid tracking shots rising to bird's-eye views of the dancers on stage, fully displaying the impressively constructed and detailed multi-story nightclub set — itself a work of art. Based on the hit play by stage greats Philip Dunning and George Abbott, *BROADWAY* is an equally foundational film for both the backstage musical and gangster genres, and it confirms director Fejos as a visionary craftsman. DIR Paul Fejos; SCR Edward T. Lowe Jr., Charles Furthman, from the play by Philip Dunning, George Abbott; PROD Carl Laemmle Jr. U.S., 1929, b&w, 104 min. NOT RATED | 4K digital restoration by Universal Pictures from the 35mm nitrate original negative, 35mm composite fine grain and 35mm two-color (red/green) original.

GRAND HOTEL (1932)

Sat, April 12, 4:15 | Introduction by Karen Burditt, Art Deco Society of Washington

Winner of the Oscar® for Best Picture in 1932, *GRAND HOTEL* is the apotheosis of MGM's carefully cultivated prestige, meticulously crafted glamour and impressive bevy of bankable stars, with Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery and Lionel Barrymore playing characters whose personal dramas intersect at Berlin's most luxurious hotel. Guided then by the brilliant Irving Thalberg, the studio was known for having superb talent behind and in front of the camera, and the film's real star is the Art Deco hotel sets designed by the legendary art director Cedric Gibbons. DIR Edmund Goulding; SCR Béla Balázs, Edgar Allan Woolf, William A. Drake, from Drake's play and the novel "Menschen im Hotel" by Vicki Baum; PROD Irving Thalberg. U.S., 1932, b&w, 112 min. NOT RATED

TROUBLE IN PARADISE (1932)

Sat, April 19, 4:45 | Introduction by David Lefever, Art Deco Society of Washington

Prowling Paramount's back-lot version of Venice, Gaston Monescu (Herbert Marshall), a suave master thief masquerading as a baron, meets his ideal mate in sprightly pickpocket Lily (Miriam Hopkins). Together, they hatch a plot to get close to wealthy widow Madame Mariette Colet (Kay Francis) and relieve her of her excess valuables. Complications ensue when Gaston discovers that the charming Madam Colet is quite the jewel herself. *TROUBLE IN PARADISE* is director Ernst Lubitsch's most sparkling creation, with chic Art Deco sets that match the movie's ultramodern attitude. DIR/PROD Ernst Lubitsch; SCR Samson Raphaelson, Grover Jones, from the play "The Honest Finder" by Aladár László. US, 1932, b&w, 83 min. NOT RATED

95th Anniversary **MADAM SATAN (1930) in 35mm**

Sat, April 26, 6:00 | Introduction by Driving for Deco co-founders Chris Arena and Anthony L'Abbate | Join us for a happy hour starting at 5:00 p.m. (with a cash bar featuring a signature Paris 25 cocktail).

Better known for his serious-minded historical epics, Cecil B. DeMille made his first and only foray into the musical genre with this peerless pre-code sex comedy/romance/disaster movie/Art-Deco rhapsody for MGM. Wealthy socialite Angela Brooks (Kay Johnson) is dismayed to discover that her husband Bob (Reginald Denny) has seemingly lost interest in their icy marriage in favor of a hot-blooded young showgirl named Trixie (Lillian Roth). To win him back and prove her feminine wiles, Angela adopts the persona of "Madam Satan," an alluring masked temptress — in a fabulous costume — who puts her skills to the test at an elaborate masquerade ball held aboard a zeppelin (floating above Central Park). Angela succeeds in wowing the room — until the Deco dirigible is struck by lightning, and love must win the day. The film's spectacular central set piece features an unforgettable dance sequence — complete with the Deco-tastic "Spirit of Electricity" as danced by Theodore Kosloff, a veteran of the Ballets Russes — alongside the sublime production design of Cedric Gibbons and Mitchell Leisen (heavily inspired by Parisian Art Deco) and sensational costumes by Gilbert Adrian. DIR/PROD Cecil B. DeMille; SCR Jeanie Macpherson, Gladys Unger, Elsie Janis. U.S., 1930, b&w, 116 min. NOT RATED

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