

THE AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS



December 12 - January 22, 2003
VOLUME 1 • ISSUE 7

AFI PREVIEW

Krzysztof Kieslowski's **RED** BLUE WHITE THE DECALOGUE and the North American premiere of **THE BIG ANIMAL**

Plus: Washington Jewish Film Festival
THE REAL OLD TESTAMENT THE SCHOOL OF ROCK
TIBET: CRY OF THE SNOW LION THE LAST LETTER
FROM HERE TO ETERNITY MODERN TIMES I VITELLONI

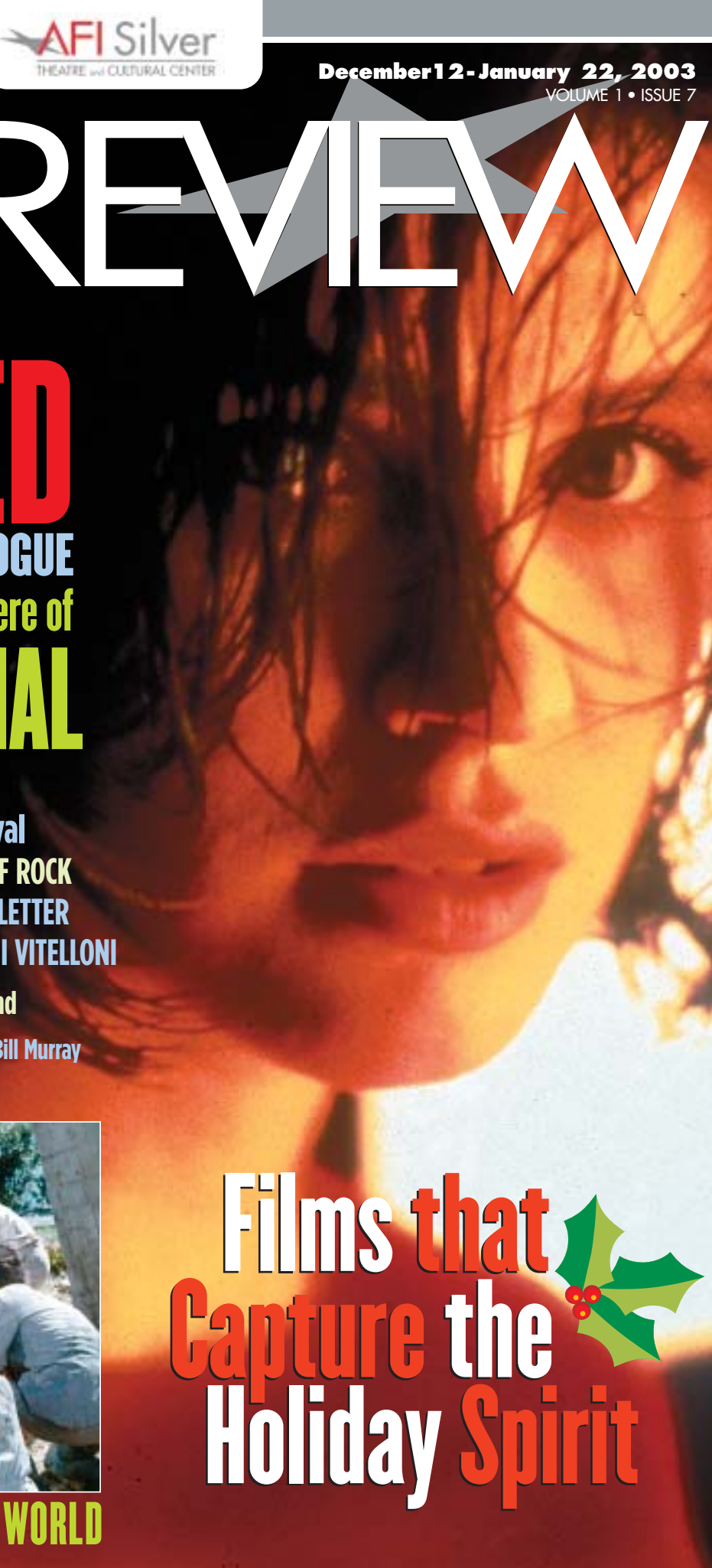
Also: Celebrating Nicole Kidman, Judy Garland

Continuing: Iranian Film Festival, Old & New from Bill Murray



IT'S A MAD, MAD, MAD, MAD WORLD

Films that 
Capture the
Holiday Spirit





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On the cover: Irène Jacob in Krzysztof Kieslowski's RED, Photo Fest image; inset: IT'S A MAD, MAD, MAD, MAD WORLD, MGM Enterprise image

Information is correct at press time. Films and schedule subject to change. Check www.AFI.com/Silver for updates.

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"Impeccably made... Breathtaking... A more concise and affecting summation of the Tibetan crisis would be hard to imagine."

—DAVE KEHR, [NEW YORK TIMES](#)

TIBET: CRY OF THE SNOW LION

Opens Friday, Dec 12 with daily shows through Thursday, Dec 18, including weekend matinees

**Exclusive
Washington
Area Theatrical
Premiere!**

Filmed over nine years in Tibet, India and Nepal, this is a thorough exploration of the Tibetan people's legendary struggle with oppression and occupation by the Chinese government, bringing audiences to the long forbidden "roof-top of the world"



with an unprecedented richness of imagery. Narrated by Martin Sheen, it includes moving testimony by Tibetans both renowned and obscure. The extraordinary Dali Lama in his non-violent approach to liberating

Director Tom Peosay has been invited to attend December 12.

his people, personal stories of oppression told by ordinary citizens and never-before-seen footage of brutalization in the region illuminate the tremendous will for Tibetan independence. English voice-over translations of featured Chinese citizens by actors Susan Sarandon, Tim Robbins and Ed Harris, plus a soundtrack featuring music by Rage Against the Machine, R.E.M. and the Foo Fighters provide the voices of the American "Free Tibet" movement.

Directed by Tom Peosay; written by Sue Peosay and Victoria Mudd; produced by Maria Florio, Victoria Mudd, Sue Peosay and Tom Peosay. US, 2003, color, 104 min.

CONTAINS GRAPHIC VIOLENCE; NOT SUITABLE FOR ALL VIEWERS

MGM ENTERPRISE



Exclusive Washington Area Premiere of the 40th Anniversary 70mm Print! IT'S A MAD, MAD, MAD, MAD WORLD

Two Week Run!

Opens Friday, Dec 19 with daily shows through Thursday, Jan 1, including weekend matinees

When you announce that your cast includes comedians Jonathan Winters, Sid Caesar, Milton Berle, Buddy Hackett, Ethel Merman, Jack Benny, Buster Keaton, Don Knotts, Carl Reiner, Spencer Tracy, Mickey

"IT'S A MAD, MAD, MAD, MAD WORLD is everything... that its extravagant title suggests."

—BOSLEY CROWTHER, NEW YORK TIMES

Rooney, Jimmy Durante, Eddie "Rochester" Anderson, Dick Shawn, Stan Freberg, Phil Silvers, Jerry Lewis, The Three Stooges and Edie Adams, you had better deliver something funny. And Stanley Kramer *does* deliver—and deliver and deliver—some of the all-time funniest moments in American film history (including

the memorable Battle of the Gas Station with Jonathan Winters vs. Arnold Stang and Marvin Kaplan). Injected with what seems like a million cameo appearances (Joe E. Brown, Andy Devine, Howard da Silva, Zasu Pitts, Sterling Holloway, Paul Ford, etc.), Stanley Kramer's 1963 classic spent more money on comedy "stuntmen" than any picture in motion picture history. Nominated for six Academy Awards, including sound, color cinematography, editing, score and song, and winning for Best Sound Effects, this spectacular romp is presented in the newly struck, 70mm wide-screen print.

Directed/produced by Stanley Kramer; written by Tani and William Rose. US, 1963, color, 70mm, 183 min.

Exclusive Washington Area Theatrical Premiere!



"Primal in its effect, THE LAST LETTER demonstrates the power of language, performance, and narrative to hold an audience spellbound."

—J. HOBERMAN, VILLAGE VOICE

THE LAST LETTER [La dernière lettre]

Opens Friday, Dec 12 with daily shows through Thursday, Dec 18, including weekend matinees

Cinema Verité documentary guru Frederick Wiseman shifts gears and turns his unflinching camera towards a dramatic, fictional story. Adapting the one-woman stage play he directed, Wiseman brings Catherine Samie to the screen as narrator Anna Semyonovna, who recites letters from a chapter of Soviet writer Vasili Grossman's posthumously published World War II novel, *Love and Fate*. As Samie recites from the letters, the story unfolds on screen: She is an elderly woman, a Russian Jewish doctor living in a small Ukrainian city during the war, writing a letter to her physicist son as Germans seize the city. Facing certain death, she tells him the story of her life: her loves, discoveries, heartaches and truth—and just how much he means to her.

Directed by Frederick Wiseman; written by Véronique Aubouy; produced by Frederick Wiseman and Pierre-Olivier Bardet. US/France, 2002, color, 61 min. French with English subtitles.

• TO ORDER TICKETS: WWW.AFI.COM/SILVER •

SPECIAL HOLIDAY PRESENTATIONS

14th Annual Washington Jewish Film Festival

On Saturday, December 13, the AFI Silver will host three of the films presented during this year's 14th annual Washington Jewish Film Festival. The 2003 Festival, "An Exhibition of International Cinema," will showcase 40 features, documentaries and shorts from more than a dozen countries. The Festival is presented by the DC Jewish Community Center's Morris Cafritz Center for the Arts and co-sponsored by the Embassy of Israel and Washington Jewish Week.

WOULD I LIE TO YOU, TOO?

Sat, Dec. 13, 5:45

Life is not great for the gregarious group of fast-talking but flailing entrepreneurs doing business in the Jewish garment district of Paris. The boys think they've scored big when they swing a promising partnership with a giant discount clothing chain, Eurodiscount. Instead, its unscrupulous executive takes them for a ride, and Eddie, Dov, Ivan and Patrick concoct a devious scheme to teach this swindler a lesson in swindling. A sequel to the huge French box office hit *WOULD I LIE TO YOU?* (11th WJFF), this film is high-speed, hilarious and full of heart.

Directed by Thomas Gilou; written by Gérard Bitton and Michel Munz; produced by Aïssa Djabri, Farid Lahouassa and Manuel Munz. France, 2001, color, 105 min. French with English subtitles.



WOULD I LIE TO YOU, TOO?



JAMES' JOURNEY TO JERUSALEM

Special Event!
Director Ra'an
Alexandrowicz
live on stage

JULIE WALKING HOME

Sat, Dec. 13, 7:30

Agnieszka Holland (*EUROPA, EUROPA*; 11th WJFF's *THE DYBBUK*) is back with another film exploring the psycho-sexual intersection of the Jewish and Polish experience. Julie's (Miranda Otto, *LORD OF THE RINGS*) father, a devout Polish Catholic, has never approved of her Jewish husband Henry and curses their relationship. But it's Henry's infidelity and their son Nicholas's sudden illness that set her family on a downward spiral. In a quest to cure Nicholas, Julie travels to Poland where she meets Alexis, an introverted Russian faith-healer with whom she falls in love. When Alexis

Co-writer Arlene Sarner (*PEGGY SUE GOT MARRIED, BLUE SKY*) has been invited to attend the screening and participate in a live discussion of the film.

follows Julie home to Canada, her family is forced to confront issues of faith, betrayal, love and compassion—without taking the easy way out.

Directed by Agnieszka Holland; written by Agnieszka Holland, Raman Gren and Arlene Sarner; produced by Christopher Zimmer, Iwona Ziulkowska and Karel Dirka. Poland/USA, 2002, color, 78 min.

JULIE WALKING HOME



JAMES' JOURNEY TO JERUSALEM

Sat, Dec. 13, 9:45

In this Cannes Film Festival audience favorite, James, a devout pilgrim from the small African village of Entshongweni, is sent by his people to see Jerusalem. On arriving at the Israeli airport, James is mistaken for

Director Ra'an Alexandrowicz will attend the screening and participate in a live discussion of the film.

an illegal guest worker and sent to prison, where he catches the attention of Shimi (Salim Daw) who bails him out of jail and puts him to work as one of his gang of guest workers. Living in the shadows of Tel Aviv, James cleans the homes of yuppies and performs menial labor once done by Palestinians. When he learns the "rules" of how business is done in the Israeli "West," he heeds a word of advice from Shimi's father ("Don't be a fryer (sucker).") that changes the course of this moral fairytale about the obsessions and character of contemporary Israeli society.

Directed by Ra'an Alexandrowicz; written by Ra'an Alexandrowicz and Sami Duenias; produced by Amir Harel. Israel, 2003, color, 87min. English, Hebrew and Zulu with English subtitles.

Naughty & Nice

Fri, Dec 19 – Thu, Jan 1

AFI Silver Theatre will celebrate its first holiday season by showcasing a wide array of Yuletide and New Year's films, exploring this festive genre and expanding it to include some unlikely additions to the canon. Which ones are *naughty* and which ones are *nice*? That's for you to figure out. Happy Holidays!

Opening in AFI Silver's historic theatre!

A CHRISTMAS STORY

Fri, Dec 19, 6:45; Sun, Dec 21, 9:00; Fri, Dec 26, 4:15

All Ralphie wants for Christmas is a Red Ryder BB gun, but the only response he gets from his mother is, "You'll shoot your eye out." For those who've experienced *A CHRISTMAS STORY*, it's hard to imagine that phrase without hearing the voice of Jean Shepherd, the narrator and writer of this classic Christmas tale. No matter how many times audiences see this film, they keep coming back for the brilliant comedic turns by Peter Billingsley, Melinda Dillon and Darren McGavin. Directed by Bob Clark; written by Leigh Brown, Bob Clark and Jean Shepherd; produced by Bob Clark, René Dupont and Gary Goch. US/Canada, 1983, color/b&w, 94 min. Rated PG

NEW
35mm
Print!

THE NIGHTMARE BEFORE CHRISTMAS

Fri, Dec 19, 9:00; Mon, Dec 22, 9:30

Tim Burton's most creative piece of animated artwork to date, this beautifully rendered unearthing of the warm heart behind a devilish exterior is simultaneously visually stunning, macabre and funny, confirming beyond a doubt that animated films are not just for kids. Featuring the

A CHRISTMAS CAROL



voices of Chris Sarandon and Danny Elfman.

Directed by Henry Selick; written by Tim Burton, Michael McDowell and Caroline Thompson; produced by Tim Burton, Denise Di Novi, Danny Elfman, Kathleen Gavin, Jill Jacobs, Diane Minter Lewis, Philip Lofaro and Jeffrey Katzenberg. US, 1993, color, 76 min. Rated PG

THE MUPPET CHRISTMAS CAROL

Sat, Dec 20, 12:30

In the Muppets' incarnation of this Dickens classic, Michael Caine is Scrooge, the unyielding employer of Bob Cratchit, played by Kermit. Everybody's favorite frog is joined by Miss Piggy as wife Emily, and Robin the Frog as Tiny Tim. A Christmas Carol + the Muppets: we've grown up on both of them. A film everyone can enjoy.

Directed by Brian Henson; written by Jerry Juhl; produced by Martin G. Baker and Brian Henson. US, 1992, color, 85 min. Rated G.

A CHRISTMAS CAROL [Scrooge/UK]

Sat, Dec 20, 2:30; Sun, Dec 21, 6:30

In 19th century London, notorious skinflint Ebenezer Scrooge gets a surprise Christmas Eve visit from the ghost of his partner—but that's just the beginning. Arguably the all-time favorite version of the Dickens classic, thanks to the great Alastair Sim's tour-de-force performance as Scrooge.

Directed/produced by Brian Desmond Hurst; adapted by Noel Langley from the Charles Dickens novel. UK, 1951, b&w, 85 min.

NEW 35mm Print!

Opening in AFI Silver's historic theatre! IT'S A WONDERFUL LIFE

Sun, Dec 21, 12:15; Mon, Dec 22, 6:45

What would it be like if you had never lived? Fed up, frustrated, at-his-wits-end smalltownner James Stewart finds out on a snowy Christmas Eve, thanks to guardian angel Henry



Travers. What began as a greeting card story has become an American perennial and lives on in posterity as the late Frank Capra's and Jimmy Stewart's favorite film.

Directed/produced by Frank Capra; written by Frances Goodrich, Albert Hackett, and Frank Capra. US, 1946, b&w, 130 min.

HOME ALONE

Tue, Dec 23, 6:45; Sat, Dec 27, 1:45

Christmas is a very hectic time of year, so it's hard to blame the McCallister family for accidentally leaving one of their kids at home when they jet off to Paris for the holidays. A funny, highly entertaining and perfectly cast mixture of naughty and nice, featuring top-notch comedic turns by Macauley Culkin, Roberts Blossom, Joe Pesci, John Heard and Maryland native Daniel Stern.

Directed by Chris Columbus; written by John Hughes; produced

SPECIAL EVENTS!

JUDY! JUDY! JUDY! BOOK SIGNING & FILM

Emmy Award-winning producer John Fricke will sign his new, illustrated book, *Judy Garland: A Portrait in Art & Anecdote*, featuring a special forward by Ms. Garland's daughter Lorna Luft and more than 400 illustrations and photographs of the legendary star. Mr. Fricke will introduce two screenings of the most celebrated of Ms. Garland's repertoire of great films, THE WIZARD OF OZ.

These special events are sponsored by Borders Books and Music.

BORDERS®

THE WIZARD OF OZ

Sun, Dec 14, 1:00; Mon, Dec 15, 6:30

"Toto, I don't think we're in Kansas anymore," says 16-year-old Judy Garland's



Dorothy as she begins her post-tornado adventures with Good and Bad Witches and the Munchkins in the magical land of Oz. With pals the Tin Man, the Scarecrow and the Cowardly Lion, a young Ms. Garland creates screen moments that have passed beyond literature and film into the American national consciousness. Production details (like the temporary removal of the now-classic *Over the Rainbow*, the shenanigans of the diminutive actors and Margaret Hamilton's Bad Witch near-incineration on the set) have followed the same path in the annals of film history. Amazingly, the film lost money on its initial release (BABES IN ARMS outgrossed it.) See this American classic on the big screen for the first—or twentieth—time. With unforgettable songs by Harold Arlen.

Directed by Victor Fleming; written by Noel Langley, Florence Ryerson and Edgar Allan Woolf, from the novel by L. Frank Baum; produced by Mervyn LeRoy. US, 1939, color, 102 min.

by Tarquin Gotch, John Hughes, Mark Levinson, Mark Radcliffe and Scott M. Rosenfelt. US, 1990, color/b&w, 103 min. Rated PG.

MIRACLE ON 34th STREET

Wed, Dec 24, 6:45; Fri, Dec 26, 2:15

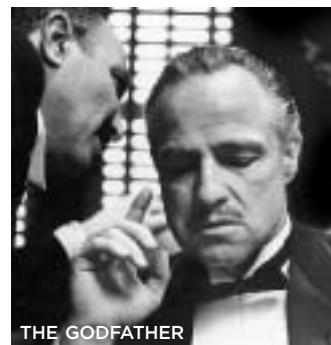
Macy's executive Maureen O'Hara thinks she's found the ideal department store Santa in bewhiskered Edmund Gwenn (Oscar, Best Supporting Actor). The only trouble is, he claims he is Santa! Looks like it's the asylum for Gwenn until John Payne summons the Post Office to court as a witness.

Directed/written by George Seaton; produced by Albert Perlberg. US, 1947, b&w, 96 min.

THE GODFATHER

Thu, Dec 25, 7:30; Thu, Jan 1, 2:15 & 8:15

Francis Ford Coppola's adaptation of Mario Puzo's bestseller about the gang wars that ensue among New York's



TO ORDER TICKETS: WWW.AFI.COM/SILVER

NAUGHTY & NICE

Five Families (of the Mafia—a word never spoken in the film) was made over the studio's objections to its period setting (including Christmas in 1940s Manhattan) and the casting of Marlon Brando and Al Pacino—as Coppola has pointed out, the major elements making it the modern classic it has become. Although Brando's on-screen time is less than Pacino's star-making performance, it dominates the film and marks his comeback from a near-decade long dry spell.

Directed by Francis Ford Coppola; written by Coppola and Mario Puzo, from Puzo's novel; produced by Albert S. Ruddy. US, 1972, color, 175 min.

TRADING PLACES

Fri, Dec 26, 6:15; Sat, Dec 27, 9:15

Eddie Murphy and Dan Aykroyd (in a Santa Claus suit) star in this modern *Prince and the Pauper* with a twist. On a bet, millionaire investors Ralph Bellamy and Don Ameche engineer the rise of Murphy's con man and the demise of Aykroyd's trader. Revenge is sweet, aided by butler Denholm Elliott and Jamie Lee Curtis as the hooker with the heart of gold.

Directed by John Landis; written by Timothy Harris and Herschel Weingrod; produced by Aaron Russo. US, 1983, color, 118 min, Rated R

METROPOLITAN

Fri, Dec 26, 8:45; Sun, Dec 28, 6:15

Whit Stillman's first film captures a very exclusive ritual rarely seen on film: the "holiday season" of the young, preppy, spoiled, New York elite. Stillman crafts his characters with such great precision that every word that comes from their mouths seems totally believable, yet hysterically unbelievable. With then-newcomers Carolyn Farina, Edward Clements, Chris Eigeman and Taylor Nichols.

Directed/written by Whit Stillman; produced by Brian Greenbaum, Whit Stillman and Peter Wentworth. US, 1990, color, 98 min. Rated PG-13



MEET JOHN DOE

GREMLINS

Sat, Dec 27, 4:15; Sun, Dec 28, 8:50

Joe Dante's spooker parody features a teenager's highly unusual pet spawning a host of vicious little monsters who turn a picturesque town dressed up for the holidays into a hellish nightmare. A movie satire to be sure (executive-produced by Steven Spielberg), but those little critters sure are creepy. NOT SUITABLE FOR SMALL CHILDREN.

Directed by Joe Dante; written by Chris Columbus; produced by Michael Finnell; executive produced by Kathleen Kennedy, Frank Marshall and Steven Spielberg. US, 1984, color, 111 min. Rated PG

MEET JOHN DOE

Sat, Dec 27, 6:45; Mon, Dec 29, 6:30; Wed, Dec 31, 7:15

Bum Gary Cooper gets recruited to be the "I'm-going-to-jump-off-City-Hall-on-New-Year's-Eve-if-no-one-believes-in-me" John Doe, invented for a circulation-boosting campaign for the newspaper of would-be fascist, Edward Arnold, and his sob-sister, Barbara Stanwyck. When Cooper takes the job seriously, it's time to call a few bluffs. Capra shot five different endings to the "will he or won't he"

question to find his solution.

Directed/produced by Frank Capra; written by Robert Riskin. US, 1941, b&w, 135 min.



DIE HARD

DIE HARD

Sun, Dec 28, 1:00

Alan Rickman and his "terrorist" hijackers are *not* on the guest list for Bonnie Bedelia's office Christmas party in a near-empty LA high-rise. Then again, neither is Bedelia's estranged spouse, New York City cop Bruce Willis, in this nerve-shredding holiday thriller.

Directed by John McTiernan; written by Jeb Stuart and Steven E. de Souza; produced by Lawrence Gordon and Joel Silver. US, 1988, color, scope, 131 min.

DIE HARD 2 [Die Harder]

Sun, Dec 28, 3:45; Thu, Jan 1, 5:45

Boy, does ex-NYC cop Bruce Willis have problems with Christmas! As wife Bonnie Bedelia is about to land at Dulles Airport for a holiday visit

with relatives, a band of thugs trying to spring drug lord Franco Nero from the Feds shut the place down. Part II of the DIE HARD holiday thriller series—with snow this time.

Directed by Renny Harlin; written by Steven E. de Souza and Doug Richardson; produced by Charles Gordon, Lawrence Gordon and Joel Silver. US, 1990, color, scope, 124 min.

CHRISTMAS VACATION [aka NATIONAL LAMPOON'S CHRISTMAS VACATION]

Tue, Dec 30, 6:45

Chevy Chase and Beverly D'Angelo return in their recurring role as the Griswolds in the third installment of this beloved, and sometimes raunchy series. All they're trying to do is have a nice Christmas holiday with their family, but everything conspires against them—yule crack up! Of note: daughter Audrey is played here by a pre-CAPE FEAR Juliette Lewis.

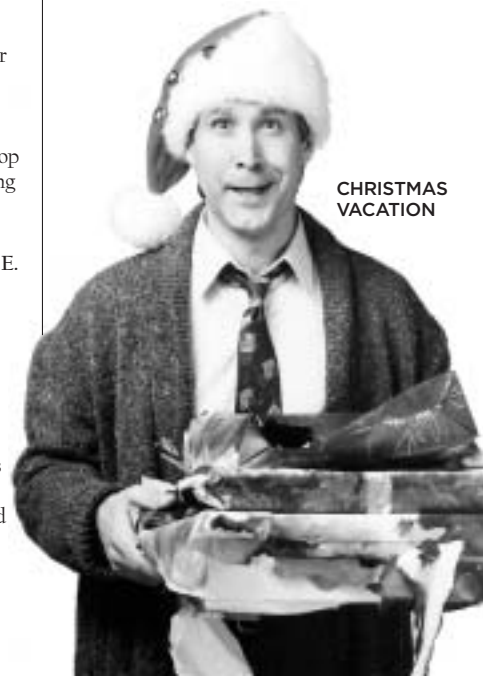
Directed by Jeremiah S. Chechik; written by John Hughes; produced by John Hughes and Tom Jacobson. US, 1989, color, 97 min. Rated PG-13

STRANGE DAYS

Mon, Dec 29, 9:00; Tue, Dec 30, 8:45

In this hi-tech mystery set on New Year's Eve at the turn of the Millennium, Ralph Fiennes, a former cop who now deals black-market virtual reality disks, enlists the help of Angela Bassett to protect his punk rock ex-girlfriend Juliette Lewis—all this before the clock strikes midnight.

Directed by Kathryn Bigelow; written by James Cameron; produced by James Cameron and Steven Charles-Jaffe. US, 1995, color, 145 min. Rated R



CHRISTMAS VACATION

One
Week
Only!

The School of Rick

Richard Linklater's breakthrough independent film, **SLACKER** announced the emergence of a major innovative voice in American cinema. In the years since, Linklater has continued to explore the film medium, breaking new ground with smaller independent films, ambitious experimental projects, and most recently his mainstream hit, **THE SCHOOL OF ROCK**. AFI Silver's complete retrospective of Linklater's career traces his evolution, including a rarely seen, pre-**SLACKER** Super-8mm feature.

SLACKER

Fri, Dec 19, 9:15; Sun, Dec 21, 9:15

Director Linklater's first widely-distributed film, about... nothing, really. An observant, fluid camera simply follows characters around Austin, Texas, eavesdropping on conversations about anything from Madonna's pap smear to alien abductions. Besides launching his career, this groundbreaking film incited an independent filmmaking movement that rejected the three-act structure, virtually defined the term "Generation X," and put Austin on the map as a mecca for misfits, malaise and film about much o'nothing... A real indie gem worth checking out.

Directed/written/produced by Richard Linklater. US, 1991, color/b&w, 97 min. Rated R

DAZED AND CONFUSED

Sat, Dec 20, 9:15; Thu, Dec 25, 9:15;
Fri, Dec 26 4:30

It's 1976, and the last day of school at Robert E. Lee High School. Linklater's stoner epic follows an ensemble cast of upperclassmen and terrorized freshmen through a day of hazing, hanging out and partying as they survive the hilarious rites of passage standing between them and summer vacation. Featuring vivid performances by Ben Affleck as the ruthless bully O'Bannon, Matthew McConaughey as Wooderson, and Parker Posey as über-bitch Darla Marks.

Directed/written by Richard Linklater; produced by Sean Daniel, James Jacks, Richard Linklater and Anne Walker-McBay. US, 1993, color, 103 min. Rated R

THE SCHOOL OF ROCK

Opens Friday, Dec 12 with daily shows through Thursday, Dec 18, including weekend matinees

Jack Black delivers a tour-de-force, over-the-top, wildly hilarious performance as a wanna-be rocker who's out of luck when he's cut from his band for too much guitar face and stage diving and too little talent or technique. To pay the rent, Black secretly poses as his substitute teacher-roommate Mike White (**CHUCK AND BUCK**, **THE GOOD GIRL**) at an upscale prep school. After a clueless stint at teaching his far-wiser students the ABCs of school-work, he's struck by the miraculous notion that his students have the makings of a dazzling rock'n'roll band. To exact revenge on his old bandmates, he concocts an elaborate scheme to beat them at the battle-of-the-bands. With musical numbers performed by the kids themselves, Linklater's box-office smash is a modern homage to kids' films for grown-ups that celebrates the endless possibilities of childhood—without pandering to children.

Directed by Richard Linklater; written by Mike White; produced by Scott Rudin. US, 2003, color, 108 min. Rated PG-13



PHOTO FEST

WAKING LIFE

Mon, Dec 22, 9:15; Sat, Dec 27, 4:30;
Sun, Dec 28, 9:15

A man is stuck in an altered state, unsure if he's dreaming or in a new reality. A menagerie of characters poses and ponders the meaning of life to try to help him make sense of this new strange world. Is it a dream or is it waking life? The cast includes such notables as Ethan Hawke, Steven

Soderbergh, Julie Delpy and Wiley Wiggins. This is the first project to use a revolutionary technique integrating live action with computer art and animation.

Directed/written by Richard Linklater; produced by Caroline Kaplan, Tommy Pallotta, Jonathan Sehring, John Sloss, Jonah Smith, Anna Walker-McBay and Palmer West. US, 2001, color/b&w, 99 min. Rated R



WAKING LIFE

SUBURBIA

Fri, Dec 26, 9:15

Continuing his accurate portrayal of Generation X, Linklater turns his lens on five suburbanites who excel only at hanging out in parking lots. On this particular night, they're waiting for the return of a classmate who successfully escaped the confines of their small town to become a rock star—in the process demonstrating that wasting time can often be very entertaining. With a cast that includes Jayce Bartok, Amie Carey, Nicky Katt, Ajay Naidu and Parker Posey.

Directed by Richard Linklater; written by Eric Bogosian; produced by Ginger Sledge, John Sloss and Anne Walker-McBay. US, 1996, color, 121 min. Rated R

BEFORE SUNRISE

Sat, Dec 27, 9:15; Tue, Dec 30, 9:15

French graduate student Julie Delpy and American backpacker-with-a-Eurail Pass Ethan Hawke share a 14-hour whirlwind romance, falling in love as they talk all night on the streets of Budapest. A sequel is due out in early 2004.

Directed by Richard Linklater; written by Richard Linklater and Kim Krizan; produced by Anne Walker-McBay. US/Austria/Switzerland, 1995, color, 105 min. Rated R

THE NEWTON BOYS

Sun, Dec 28, 4:30; Thu, Jan 1, 4:30

Based on real-life 1920s Texas bank-robbers, Linklater favorites Matthew McConaughey and Ethan Hawke are joined by Skeet Ulrich and Vincent D'Onofrio to form the crafty Newton Brothers gang. Dwight Yoakam steals the show as safe-cracking Brentwood Glasscock.

Directed by Richard Linklater; written by Richard Linklater, Claude Stanush and Clark Walker; produced by Anne Walker-McBay. US, 1998, color, 113 min. Rated PG-13

TAPE

Mon, Dec 29, 9:15; Thu, Jan 1, 9:15

Ethan Hawke and Robert Sean Leonard (who first appeared together in **DEAD POET'S SOCIETY**) are reunited as old high school friends who meet up in a Michigan motel room to share old times. But ex-girlfriend Uma Thurman, now an assistant D.A., has other plans.

Directed by Richard Linklater; written by Stephen Belber; produced by Anne Walker-McBay and Gary Winnick. US, 2001, color, 86 min. Rated R

DEC 12 - JAN 22

AT AFI SILVER



DEC 12 - JAN 22 AT AFI SILVER

SUN	MON	TUE	WED	THU	FRI	SAT
<p>14 TIBET: CRY OF THE SNOW LION 4:00, 6:30, 8:45 ● (100) THE WIZARD OF OZ with Borders Books 1:00 BM (100) CADDYSHACK 12:30 SCROOGED 2:30 MEATBALLS 4:45 MAD DOG AND GLORY 6:45 THE RAZOR'S EDGE 9:00 IL THE MAY LADY 12:45 BLACK TAPE: A TEHRAN DIARY 2:45 THE TWILIGHT 4:45</p>	<p>15 TIBET: CRY OF THE SNOW LION 8:45 THE LAST LETTER 7:00, 8:30 ● (100) THE WIZARD OF OZ with Borders Books 6:30 BM (100) GROUNDHOG DAY 6:45 KINGPIN 9:15</p>	<p>16 TIBET: CRY OF THE SNOW LION 6:30, 8:45 THE LAST LETTER 7:00 ● CINE LATINO: CUBA MIA 8:15 BM RUSHMORE 6:45 STRIPES 9:00</p>	<p>17 TIBET: CRY OF THE SNOW LION 6:30, 8:45 THE LAST LETTER 7:00, 8:30 BM TOOTSIE 6:45 ED WOOD 9:00</p>	<p>18 TIBET: CRY OF THE SNOW LION 6:30, 8:45 THE LAST LETTER 7:00, 8:30 BM SCROOGED 6:45 HAMLET 9:00</p>	<p>19 (100) IT'S A MAD, MAD, MAD, MAD WORLD 7:15 SoR THE SCHOOL OF ROCK 7:00 SLACKER 9:15 N/N A CHRISTMAS STORY 6:45 THE NIGHTMARE BEFORE CHRISTMAS 9:00</p>	<p>20 IT'S A MAD, MAD, MAD, MAD WORLD 12:15, 3:45, 7:15 SoR THE SCHOOL OF ROCK 2:00, 4:30, 7:00 DAZED AND CONFUSED 9:15 N/N THE MUPPET CHRISTMAS CAROL 12:30 A CHRISTMAS CAROL (SCROOGE) 2:30 THE NIGHTMARE BEFORE CHRISTMAS 4:45 IL IRAN: VEILED APPEARANCES 6:30 DEEP BREATH 8:30</p>
<p>21 (100) IT'S A MAD, MAD, MAD, MAD WORLD 12:15, 3:45, 7:15 SoR THE SCHOOL OF ROCK 2:00, 4:30, 7:00 SLACKER 9:15 N/N (100) IT'S A WONDERFUL LIFE 12:15 A CHRISTMAS CAROL (SCROOGE) 6:30 A CHRISTMAS STORY 9:00 IL</p>	<p>22 SoR THE SCHOOL OF ROCK 7:00 WAKING LIFE 9:15 N/N IT'S A WONDERFUL LIFE 6:45 THE NIGHTMARE BEFORE CHRISTMAS 9:30</p>	<p>23 IT'S A MAD, MAD, MAD, MAD WORLD 7:15 SoR THE SCHOOL OF ROCK 7:00, 9:15 N/N HOME ALONE 6:45 A CHRISTMAS STORY 9:00</p>	<p>24 IT'S A MAD, MAD, MAD, MAD WORLD 6:30 SoR THE SCHOOL OF ROCK 7:00 N/N MIRACLE ON 34th STREET 6:45</p>	<p>25 IT'S A MAD, MAD, MAD, MAD WORLD 7:15 SoR THE SCHOOL OF ROCK 7:00 DAZED AND CONFUSED 9:15 N/N THE GODFATHER 7:30</p>	<p>26 IT'S A MAD, MAD, MAD, MAD WORLD 3:45, 7:15 SoR THE SCHOOL OF ROCK 2:00, 7:00 DAZED AND CONFUSED 4:30 SUBURBIA 9:15 N/N MIRACLE ON 34th STREET 2:15 A CHRISTMAS STORY 4:15 TRADING PLACES 6:15 METROPOLITAN 8:45</p>	<p>27 IT'S A MAD, MAD, MAD, MAD WORLD 12:45, 3:45, 7:15 SoR THE SCHOOL OF ROCK 2:00, 7:00 WAKING LIFE 4:30 BEFORE SUNRISE 9:15 N/N HOME ALONE 1:45 GREMLINS 4:15 MEET JOHN DOE 6:45 TRADING PLACES 9:15</p>

SERIES KEY:
BM Found in Translation: Bill Murray p.15
SoR School of Rock: Richard Linklater p.7
N/N Naughty or Nice p.4
IL ILEX New Iranian Films p.15
JFF Jewish Film Festival p.4
NK Nicole Kidman p.11
KK Kieslowski p.12
100 AFI's 100 Years... 100 Movies
 ● AFI Silver SPECIAL EVENT
TIMES that are underlined denote final/only show of an engagement.

DECEMBER

28	(100) IT'S A MAD, MAD, MAD, MAD, MAD WORLD 12:45, 3:45, 7:15 SoR THE SCHOOL OF ROCK 2:00, 7:00 THE NEWTON BOYS 4:30 WAKING LIFE 9:15 N/N MEET JOHN DOE 1:00 (100) DIE HARD 1:00 DIE HARD II: DIE HARDER 3:45 METROPOLITAN 6:15 GREMLINS 8:50	3 FROM HERE TO ETERNITY 1:45, 4:15, 6:45, 9:15 THE REAL OLD TESTAMENT 1:15, 3:15, 5:15, 7:15, 9:30 NK MOULIN ROUGE! 1:30 EYES WIDE SHUT 4:00 DEAD CALM 7:30 THE OTHERS 9:00
29	IT'S A MAD, MAD, MAD, MAD, MAD WORLD 7:15 SoR THE SCHOOL OF ROCK 7:00 TAPE 9:15 N/N MEET JOHN DOE 6:30 STRANGE DAYS 9:00	2 FROM HERE TO ETERNITY 1:45, 4:15, 6:45, 9:15 THE REAL OLD TESTAMENT 1:15, 3:15, 5:15, 7:15, 9:30 NK FLIRTING 1:30 TO DIE FOR 3:45 MOULIN ROUGE! 6:45 THE OTHERS 9:00
30	IT'S A MAD, MAD, MAD, MAD, MAD WORLD 7:15 SoR THE SCHOOL OF ROCK 7:00 BEFORE SUNRISE 9:15 N/N Juliette Lewis Double Feature! CHRISTMAS VACATION 6:45 STRANGE DAYS 8:45	1 IT'S A MAD, MAD, MAD, MAD, MAD WORLD 3:45, 7:15 SoR THE SCHOOL OF ROCK 2:00, 7:00 THE NEWTON BOYS 4:30 TAPE 9:15 N/N THE GODFATHER 2:15, 8:15 DIE HARD II: DIE HARDER 5:45
5	FROM HERE TO ETERNITY 6:45, 9:15 THE REAL OLD TESTAMENT 7:15, 9:30 NK THE HOURS 6:45 DEAD CALM 9:15 ● MARS: 5 LINES 9:30	9 (100) MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK THE DECALOGUE 1 & 2—7:00 THE DECALOGUE 3 & 4—9:30
12	MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK THE DECALOGUE 5 & 6—7:00 THE DECALOGUE 3 & 4—9:30	16 I VITELLONI 6:45, 9:00 KK THE DECALOGUE 7 & 8—7:00 THE DECALOGUE 9 & 10—9:30
13	MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK BLUE 7:00 WHITE 9:15	15 MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK RED 7:00 BLUE 9:15
14	MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK WHITE 7:00 RED 9:15	14 MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK RED 7:00 BLUE 9:15
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21	I VITELLONI 6:45, 9:00 KK THE DECALOGUE 7 & 8—7:00 THE DECALOGUE 9 & 10—9:30	22 I VITELLONI 6:45, 9:00 KK THE DECALOGUE 9 & 10—7:00 THE DECALOGUE 5 & 6—9:30
26	FROM HERE TO ETERNITY 6:45, 9:15 THE REAL OLD TESTAMENT 7:15, 9:30 NK FAR AND AWAY 7:30 MOULIN ROUGE! 9:10	8 FROM HERE TO ETERNITY 6:45, 9:15 THE REAL OLD TESTAMENT 7:15, 9:30 NK DAYS OF THUNDER 7:00 MOULIN ROUGE! 9:10
31	IT'S A MAD, MAD, MAD, MAD, MAD WORLD 6:30 SoR THE SCHOOL OF ROCK 7:00 MEET JOHN DOE 7:15 N/N	7 FROM HERE TO ETERNITY 6:45, 9:15 THE REAL OLD TESTAMENT 7:15, 9:30 NK FAR AND AWAY 7:30
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12	MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK THE DECALOGUE 5 & 6—7:00 THE DECALOGUE 3 & 4—9:30	12 MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK THE DECALOGUE 5 & 6—7:00 THE DECALOGUE 3 & 4—9:30
13	MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK BLUE 7:00 WHITE 9:15	13 MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK BLUE 7:00 WHITE 9:15
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15	MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK RED 7:00 BLUE 9:15	15 MODERN TIMES 6:45, 8:45 THE BIG ANIMAL 7:15, 9:00 KK RED 7:00 BLUE 9:15
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18	I VITELLONI 2:00, 4:15, 6:45, 9:00 KK ● ONE DAY THREE COLORS MARATHON! BLUE 1:00, 7:00 WHITE 3:30, 9:30 RED 4:30	18 I VITELLONI 2:00, 4:15, 6:45, 9:00 KK ● ONE DAY THREE COLORS MARATHON! BLUE 1:00, 7:00 WHITE 3:30, 9:30 RED 4:30
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20	I VITELLONI 6:45, 9:00 ● CINE LATINO TBA 6:30 KK THE DECALOGUE 5 & 6—7:00 THE DECALOGUE 7 & 8—9:30	20 I VITELLONI 6:45, 9:00 ● CINE LATINO TBA 6:30 KK THE DECALOGUE 5 & 6—7:00 THE DECALOGUE 7 & 8—9:30
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22	I VITELLONI 6:45, 9:00 KK THE DECALOGUE 9 & 10—7:00 THE DECALOGUE 5 & 6—9:30	22 I VITELLONI 6:45, 9:00 KK THE DECALOGUE 9 & 10—7:00 THE DECALOGUE 5 & 6—9:30

COMING SOON

In 2004, AFI Silver Theatre and Cultural Center will screen a wide array of works, including fabulously restored prints of Robert Bresson's *AU HASARD BALHAZAR* and Georges Franju's *EYES WITHOUT A FACE*, as well as a tribute to the late Elia Kazan, with a new print of *ON THE WATERFRONT*.
Look for them in upcoming PREVIEW!

Information is correct at press time. Films and schedule subject to change.
Check www.AFI.com/Silver for updates.

ABOUT AFI

AFI Silver

Tickets

Tickets are \$8.50 general admission/ \$7.50 for AFI Members, students and seniors (65 and over) unless otherwise noted. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability.

Tickets may be purchased either online at www.AFI.com/Silver or at the AFI Silver box office. Tickets that are purchased online must be retrieved at the box office. The same credit card used to reserve online must be presented to the cashier for tickets. Both advance sale and day-of-show purchases are available online or in-person. There is no service fee for online ticketing at AFI Silver. AFI accepts American Express, Visa, MasterCard and Discover.



Information

Complete program information, including updates and changes, is available at www.AFI.com/Silver. Members receive AFI PREVIEW—the monthly program guide—by mail. For general information call 301.495.6720. For pre-recorded program information, call 301.495.6700.

Box Office

AFI Silver box office opens at 5:45 p.m. on weekdays, 12:15 p.m. weekends or 30 minutes before the first show.

Concession & Café

AFI Silver's concession and café offer a wide range of gourmet fare in addition to the full range of traditional theatre treats. Enjoy candy and popcorn (topped with real butter!), as well as domestic and imported beer, delicious coffee drinks, a variety of pizzas, homemade sandwiches, appetizers and baked goods (including several vegetarian and vegan-friendly options). Please see daily menu.

Location and Directions

AFI Silver is located at 8633 Colesville Road—the intersection of Colesville Road & Georgia Avenue—in the heart of the new downtown Silver Spring.

By Car: AFI Silver is less than two miles south of Beltway exit 30 (Colesville Road) and exit 31 (Georgia Avenue). The theatre is also convenient to Bethesda via East-West Highway, and a short drive from downtown Washington via 16th Street, NW.

By Metro: AFI Silver is located on Colesville Road, just two blocks north of Metro's Red Line station in Silver Spring.

By Ride-On Bus: The Silver Spring Metro station is served by Ride-On routes 1, 2, 3, 4, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 28.

By Metrobus: The Silver Spring station is served by Metrobus routes 70, 71, J5, F4, F6, JH1, J2, J3, J4, Q2, S2, S4, Y8, Z5.

Parking

Convenient parking is available to AFI patrons behind the Lee Building at the corner of Colesville Road and Georgia Avenue (\$3 for the entire evening). The lot can be entered from either Georgia Avenue or Fenton Street. In addition, parking is available at Gateway Plaza after 6:00 p.m. (in front of the historic shopping center at the corner of Georgia and Colesville). AFI Silver is also within easy walking distance of several public parking decks. The closest is one-and-a-half blocks from the theatre at Colesville Road and Spring Street. Public garages offer free parking on weekends and meter rates of 50¢ per hour weekdays.

AFI Silver Theatre and Cultural Center Staff

Linda Barrett	Johannah Manohar
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David Hoag	Lisa Tropea
Murray Horwitz	Gabe Wardell
Michael Jeck	Claire Weingarten
Mary Kerr	Alex Winder
Joan Kirby	Penny Yao
Silas Lesnick	

AFI PREVIEW

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AFI Silver thanks the sponsors of THE LAST SAMURAI screening event:

Ms. Yoshie Ogawa

Tokyo Electric Power Company

THANKS TO OUR SPONSORS



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YES! I want to join as a Member and support the AFI Silver Theatre and Cultural Center.

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Four free screening passes (\$32 value), \$1 discount for two to all regular screenings, members-only screenings, AFI PREVIEW calendar mailings, *American Film* members magazine, access to the online *AFI Catalog of Feature Films*, voting for the annual AFI's 100 Years series and much more.

CONTRIBUTOR \$100

All above benefits, plus: sneak preview screenings, priority ticketing for select screenings, \$1 discount on up to four tickets, four more screening passes for a total of eight (\$64 value) and more.

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Call 800.774.4AFI

Nicole Kidman

The lanky Australian actress who first came to America's attention in John Duigan's *Down Under* coming-of-age pic, **FLIRTING**, and opposite Sam Neill in the top-notch sea-thriller **DEAD CALM**, has been demonstrating of late an uncanny ability to stretch—and stretch: innocent school girl, resourceful-when-threatened sea wife, sexy shrink, conniving weather girl, haunted hausfrau, frustrated potential adulteress, dance-hall performer extraordinaire, melancholy writer—all with an emerging authority reminiscent of AFI Life Achievement Award Honoree Meryl Streep. From Friday, January 2 through Thursday January 8, AFI Silver will present a number of Ms. Kidman's benchmark performances. Keep watching—it's a safe bet those chameleon colors will just continue to brighten.

FLIRTING

Fri, Jan 2, 1:30; Sun, Jan 4, 3:30

Noah Taylor (*SHINE*) returns as Danny Embling in director John Duigan's sequel to *THE YEAR MY VOICE BROKE*. Now off at boarding school, Taylor falls for Thandie Newton, a student at a neighboring school and the daughter of a Ugandan statesman. Nicole Kidman is a school-mate, as is a very young Naomi Watts. Directed and written by John Duigan; produced by George Miller, Terry Hayes and Doug Mitchell. Australia, 1991, color, 99 min. Rated R



FLIRTING

TO DIE FOR

Fri, Jan 2, 3:45; Sun, Jan 4, 9:00

Based on an outrageous-but-true story, Gus Van Sant brilliantly constructs this sharp satire on America's obsession with celebrity. Kidman portrays Suzanne Stone, a conniving weather-girl-turned-murderess whose "performance" in front of the TV cameras is almost as haunting and hilarious as Kidman's real performance in front of the movie camera. First-rate cast includes Matt Dillon, Joaquin Phoenix and Casey Affleck.

Directed by Gus Van Sant; written by Joyce Maynard and Buck Henry; produced by Joseph M. Caracciolo, Sandy Isaac, Leslie Morgan, Jonathan T. Taplin and Laura Ziskin. US/UK, 1995, color, 106 min. Rated R

MOULIN ROUGE!

Fri, Jan 2, 6:45; Sat, Jan 3, 1:30; Thu, Jan 8, 9:10

What starts as a farcical, madcap romp turns into a beautiful and tender love story—thanks to Kidman's performance as the showgirl who dreams of becoming a respectable actress and singer, and Ewan McGregor's dead-on performance as Kidman's admirer. Baz Luhrmann's (*STRICTLY BALLROOM*, *ROMEO AND JULIET*) direction again dazzles, particularly in the musical numbers, as does Kidman's ability to sing and dance the wildly anachronistic "show tunes." Don't miss the opportunity to witness this creative tour-de-force on the big screen.

Directed by Baz Luhrmann; written by Baz Luhrmann and Craig Pearce; produced by Steve E. Andrews, Fred Baron, Martin Brown, Catherine Knapman, Baz Luhrmann, and Catherine Martin. US/Australia, 2001, color, 127 min. Rated PG-13

THE OTHERS

Fri, Jan 2, 9:00; Sat, Jan 3, 9:00

Nicole Kidman gives an Oscar-worthy performance as Grace, an austere British woman waiting with her children and servants for the return of her husband after World War II. She's either slowly going mad or being taunted by ghosts, the servants or her children—and there's a twist certain to enthrall. Masterful cinematography and production design pay homage to both classic Hollywood horror and to Kidman as an emerging star.

Directed/written by Alejandro Amenábar; produced by Fernando Bovaira, Eduardo Chaperó-Jackson, Tom Cruise, José Luis Cuerda,



MOULIN ROUGE!

PHOTO FEST

Miguel Ángel González, Emiliano Otegui, Rick Schwartz, Park Sunmin, Paula Wagner and Bob and Harvey Weinstein. US/France/Spain, 2001, color, 104 min. Rated PG-13

EYES WIDE SHUT

Sat, Jan 3, 4:00; Tue, Jan 6, 7:30

Director Stanley Kubrick's final film, and Tom Cruise and Nicole Kidman's final collaboration. This three-years-in-the-making cinematic treatise on the impact of adultery (merely imagined) on a marriage deals with the sexual dysfunction of Dr. William Harford (Cruise), who embarks on a bizarre erotic odyssey in the wake of his wife's confession of near-infidelity years before.

Directed/produced by Stanley Kubrick; written by Stanley Kubrick and Frederic Raphael. UK, 1999, color, 159 min. Rated R

DEAD CALM

Sat, Jan 3, 7:30; Mon, Jan 5, 9:15

A top-notch thriller shot almost entirely at sea, with Nicole Kidman as a young wife recovering from the death of her child. Kidman's "get away and recover" period aboard the sailboat she shares with husband Sam Neill is shortened when mysterious castaway Billy Zane enters the picture. While Neill is off exploring the castaway's sinking ship, Kidman

kicks into high gear to save herself and, later, her returning husband.

Directed by Phillip Noyce; written by Charles Williams and Terry Hayes; produced by Terry Hayes, George Miller and Doug Mitchell. US/Australia, 1989, color, 95 min.

THE HOURS

Sun, Jan 4, 6:45; Mon, Jan 5, 6:45

Nicole Kidman earned an Oscar for this melancholy portrayal of suicidal author Virginia Woolf, in an adaptation of Michael Cunningham's celebrated novel tracing Woolf's semi-autobiographical character "Mrs. Dalloway" through three generations. Also featuring stellar performances by Julianne Moore, Ed Harris and the recipient of the 2003 AFI Life Achievement Award—Meryl Streep. Directed by Stephen Daldry; written by David Hare; produced by Robert Fox and Scott Rudin. US, 2002, color, 114 min. Rated PG-13

New wide-screen 70 mm print in AFI's historic theatre!

DAYS OF THUNDER

Sun, Jan 4, 1:00; Thu, Jan 8, 7:00

This prototypical Jerry Bruckheimer/Don Simpson (*THE ROCK*, *BEVERLY HILLS COP*) production attempts to do for NASCAR racing what their *TOP GUN* did for Navy aviation. With Tom Cruise as the hot-shot racecar driver and Nicole Kidman as the sexy shrink who's brought in to deal with his temper problems.

Directed by Tony Scott; written by Robert Towne and Tom Cruise; produced by Jerry Bruckheimer and Don Simpson. US, 1990, color, 70mm, 107 min. Rated PG-13

New 70mm print to screen in AFI Silver's historic theatre!

FAR AND AWAY

Wed, Jan 7, 7:30

An epic tale of Irish immigration at the end of the 19th Century, with Tom Cruise as the plucky Joseph Donnelly and Nicole Kidman as Shannon Christie, his rich-girl love interest. The Oklahoma Land rush provides a tour-de-force backdrop for virtuosic big-budget filmmaking.

Directed by Ron Howard; written by Bob Dolman; produced by Ron Howard and Brian Grazer. US, 1992, color, 70mm, 140 min. Rated PG-13

FEATURED SHOWCASE

Krzysztof Kieslowski



The great Polish filmmaker Krzysztof Kieslowski's claim—in the wake of the triumphant 1994 release of his TROIS COULEURS trilogy—concluding ROUGE—that he would now retire and smoke cigarettes, became brutally ironic with the imminence of his early death. But 14 years of feature filmmaking had already made him one of the dominating talents in world cinema and “arguably the most gifted filmmaker working in Europe”—Hal Hinson, *Washington Post*. Beginning on the traditional path of obliquely political filmmaking in his native Poland before the Fall, he progressed to the legendary THE DECALOGUE series (based on applications of the Ten Commandments to modern life), and to the THREE COLORS trilogy (inspired by the French flag and the accompanying slogan “Liberty, Equality, Fraternity”), cementing his position as a master filmmaker of subtlety, ambiguity, pictorial evocativeness, psychological penetration and perverse black humor.

In the words of film critic Roger Ebert, “[Kieslowski] has still not received the kind of recognition given those he deserves to be named with, like Bergman, Ozu, Fellini, Keaton and Buñuel. He is one of the filmmakers I would turn to for consolation if I learned I was dying, or to laugh with on finding I would live after all.”

To honor one of cinema's true visionaries, AFI Silver will highlight Krzysztof Kieslowski this month as it presents the North American Theatrical premiere of THE BIG ANIMAL, a new film by Jerzy Stuhr from Kieslowski's final screenplay. Accompanying this premiere engagement, AFI Silver will present the fabled 10-part THE DECALOGUE series and the breakthrough trilogy, THREE COLORS: RED, WHITE and BLUE.

An introduction to the master in his own words: “I always think on a small scale. I certainly don't want to make a film about things on a macro scale, on a global scale. That doesn't interest me in the least because I don't believe societies exist; I don't believe nations exist. I think that there simply are, I don't know, 60 million individual French or 40 million individual Poles or 65 million individual British. That's what counts. They're individual people.”—Krzysztof Kieslowski



“A short feature with a big heart. THE BIG ANIMAL is a gift from the great beyond: Working from a recently discovered unfinished 1973 screenplay by the late Krzysztof Kieslowski, vet Polish actor-helmer Jerzy Stuhr has made a rueful, yet gentle fable about a piece of individuality and the value of dignity... and will appeal to anyone old enough to read the subtitles.”

—EDDIE COCKRELL, *VARIETY*

THE BIG ANIMAL

Opens Friday, Jan 9, with daily shows through Thursday, Jan 15, including weekend matinees

North American
Theatrical Premiere
Engagement!



This poetic film, from a long-lost and forgotten script by Krzysztof Kieslowski, was directed by and stars the writer/director's longtime friend and collaborator Jerzy Stuhr (CAMERA BUFF, WHITE, THE DECALOGUE 10). Joining Stuhr and his wife Anna Dymna (as his wife) is Rubio, a camel they adopt as a house pet. His presence arouses animosity, envy and suspicions in the neighbors who seek to exploit Rubio. A gentle allegory about uniformity, eccentricity and tolerance, Stuhr's film showcases Kieslowski's uncanny knack for scripting moral tales in clear, visual and understated terms. Though filmed posthumously, the script is a clear precursor to his accomplished work in THE DECALOGUE series.

Directed by Jerzy Stuhr; written by Krzysztof Kieslowski; produced by Slawomir Rogowski. Poland, 2000, b&w, 78 min. In Polish with English subtitles.

THE DECALOGUE [Dekalog]

Opens Friday, Jan 9, with daily shows through Thursday, Jan 22, including weekend matinees

Each of the ten hour-long films in this series originally shot for Polish television tackles one of the Ten Commandments, challenging and ultimately asserting the relevance of the cornerstone of Judeo-Christian ethics by forming the commandments into an episodic series of contemporary morality tales, all set inside the same high-rise apartment complex. Fate—combined with Kieslowski's knack for irony and bone-dry humor plus chance encounters and intersections among characters and chapters—elevates what would in lesser hands seem like pretentious philosophical meditation into a complex, accomplished masterpiece.

Directed by Krzysztof Kieslowski; written by Krzysztof Kieslowski and Krzysztof Piesiewicz; produced by Ryszard Chetkowski. Poland, 1988, color, each episode appx. 58 min. In Polish with English subtitles.

DECALOGUE 1 "I am The Lord Thy God; Thou Shalt Have No Other God Before Me."

Henryk Baranowski plays Krzysztof, an arrogant man who trusts his computer's calculations above all else. Wojciech Klata delivers a haunting performance as the man's trusting son.

DECALOGUE 2 "Thou Shalt Not Take the Lord's Name in Vain"

Krystyna Janda plays a doctor who must decide between life and death, and Olgierd Lukaszewicz is the wife who wants to know her husband's chances. He is in a coma, and should he live, she will abort the illegitimate child she is carrying.

DECALOGUE 3 "Thou Shalt Remember the Sabbath Day, to Keep it Holy"

Set on Christmas Eve, Maria Pakulnis hopes her ex, Daniel Olbrycyski, will help her find a missing lover.

DECALOGUE 4 "Honor Thy Father and Mother"

Adrianna Biedrzyńska opens a letter that causes her to question her relationship with her father, with whom she has lived since the death of her mother.

DECALOGUE 5 "Thou Shalt Not Kill"

Expanded into A SHORT FILM ABOUT KILLING, this chapter features a cold-blooded murder and follows the thug who did it to his execution—ruminating on the validity and sanity of the death penalty.

DECALOGUE 6 "Thou Shalt Not Commit Adultery"

Expanded into A SHORT FILM ABOUT LOVE, 19-year-old Olaf Lubaszenko spies on and then stalks married artist neighbor Grazyna Szapolowska.

DECALOGUE 7 "Thou Shalt Not Steal"

A 22-year-old ill-fit mother kidnaps her daughter from her own mother, the child's grandmother (whom the child mistakenly believes to be her mother). But she learns she can't cope with the responsibility of motherhood.

DECALOGUE 8 "Thou Shalt Not Bear False Witness"

Teresa Marczevska, a Polish-American woman, confronts Maria Koscialkowska, a famed ethics lecturer, to ask why she refused to shield her from the Nazis as a child by falsifying her baptism.

DECALOGUE 9 "Thou Shalt Not Covet Thy Neighbor's Wife"

Philandering husband Piotr Manchalica—now impotent—encourages his wife Ewa Blaszczyk to take a lover.

DECALOGUE 10 "Thou Shalt Not Covet Thy Neighbor's Goods"

Jerzy Stuhr (BIG ANIMAL, WHITE) and Zbigniew Zamachowski (WHITE) star as brothers who inherit their father's stamp collection.

NOTE: The DECALOGUE can be enjoyed in any sequence, because each film is self-contained. AFI Silver will offer a one-day marathon screening—a rare opportunity to see the entire series in order.



PHOTO FEST

THREE COLORS TRILOGY

Opens Tuesday, Jan 13, with daily shows through Sunday, Jan 18, including weekend matinees

BLUE [Trois couleurs: Bleu]

Tue, Jan 13, 7:00; Thu, Jan 15, 9:15; Sun, Jan 18, 1:00 & 7:00

As composer's wife Juliette Binoche (CHOCOLAT, THE ENGLISH PATIENT) regains consciousness, she realizes she's lost her husband and daughter in a car crash and must now remake her own life. The first of Kieslowski's THREE COLORS trilogy, BLUE both examines its correlative in the flag—individual "liberty"—and its hue as a mood-setting leitmotif. Blue-beaded wind chimes are Binoches' only keepsake after she cleans out her old home. Winner: Best Picture, Best Actress and Best Cinematography, Venice Film Festival.

Directed by Krzysztof Kieslowski; written by Krzysztof Piesiewicz and Kieslowski, with Agnieszka Holland, Edward Zebrowski and Slawomir Idziak; produced by Marin Karmitz. France/Poland, 1993, color, 97 min, in French with subtitles.

WHITE [Trois couleurs: Blanc]

Tue, Jan 13, 9:15; Wed, Jan 14, 7:00; Sun, Jan 18, 3:30 & 9:30

Okay, so your suitcase is lost at Warsaw's airport, but how to explain it held 165 pounds of "clothes?" Part Two of the THREE COLORS trilogy focuses on the correlative of "equality" and on the misadventures of Zbigniew Zamachowski's hapless Karol Karol, always making the right moves at the wrong time and vice

versa: when sued for divorce by wife Julie Delpy (BEFORE SUNRISE) on grounds of non-consummation, he protests he did just fine *before* they were married. His farcical return from Paris to Poland and rise to slicked-back sharpie evolves into "a love story with a happy ending, and maybe the only one I've ever seen that's both touching and perverse at the same time."—Hal Hinson, [Washington Post](#), Silver Bear, Berlin Festival.

Directed by Krzysztof Kieslowski; written by Krzysztof Piesiewicz and Kieslowski; produced by Marin Karmitz. France/Poland, 1994, color, 92 min. In Polish and French with English subtitles.

RED [Trois couleurs: Rouge]

Wed, Jan 14, 9:15; Thu, Jan 15, 7:00; Sun, Jan 18, 4:30

Geneva model Irène Jacob hits a dog, and when she returns it to its owner, retired judge Jean-Louis Trintignant, she finds his hobby is spying on and wiretapping his neighbors. If only there weren't forty years between



PHOTO FEST

them. The final film in the trilogy and the director's farewell—with the theme of "fraternity" and the complex interconnections of people, including characters from his previous BLUE and WHITE. Three Oscar nominations for Director, Screenplay, and Cinematography. Best Foreign Film, New York, Los Angeles, Chicago Film Critics and National Association of Film Critics.

Directed by Krzysztof Kieslowski; written by Krzysztof Piesiewicz and Kieslowski; produced by Marin Karmitz. France/Poland, 1994, color, 99 min. In French with English subtitles.

THREE COLORS TRILOGY SCREENING Sunday, Jan 18, starting at 1:00

Like THE DECALOGUE, the THREE COLORS trilogy can be enjoyed in any sequence, as each film is self-contained. For those interested in seeing the entire trilogy, AFI Silver will present all three films—BLUE, WHITE and RED—in the order in which they were released.



DECALOGUE 9



DC EXCLUSIVE, ONE-WEEK EXCLUSIVE RUN

The newly restored 35mm print!

MODERN TIMES

Opens Friday, Jan 9, with daily shows through Thursday, Jan 15, including weekend matinees

Chaplin's Little Tramp gets trapped in the coils of automation—at one point literally—so frenziedly tightening screws on the assembly line that, once off it, he compulsively tightens buttons on women—and later becomes the guinea pig for an efficiency-promoting feeding machine gone amok. Inspired by René Clair's *À NOUS LA LIBERTÉ*, this corrosive satire on the dehumanizing effects of technology gives its screeches, groans, and grinds more lines than the actors. One of Chaplin's most lighthearted works, as well, with highlights including his helpful waving of a red flag dropped by a departing truck just as a Communist demonstration marches up behind him. That final shuffling walk into the distance was the last the Tramp would take—but this time in the vivacious company of Paulette Goddard's "Gamin." This sparkling new 35mm restoration print was presented at the 2003 Cannes Film Festival's closing night.

Directed/produced/written by Charles Chaplin. US, 1936, b&w, 85 min.



I VITELLONI

Opens Friday, Jan 16, with daily shows through Thursday, Jan 22, including weekend matinees

Federico Fellini's first international success revisits memories of his youth in Rimini, focusing on five layabouts (the title literally means "The Calves") in a sleepy seaside town during the winter off-season. What he remembers: skirtchaser Franco Fabrizi is forced into marriage but still has eyes for his boss's wife, Czech actress Lida Baarova (in real life, Nazi Paul Goebbels's ex-mistress); would-be poet Leopoldo Trieste at last gets to read his poetry to an aged actor he idolizes—but gets a proposition instead; buffoon Alberto Sordi (Fellini's *WHITE SHEIK*), costumed as a woman for a masked ball begs his sister not to leave; Fellini's look-alike brother Riccardo croons and emcees at a seaside beauty pageant that's interrupted by a storm; and only the youngest, Moraldo (the stand-in for Fellini), gets out. Winner of the Silver Lion at the Venice Film Festival and a then-rare Oscar nomination for Foreign Film Screenplay.

"Fellini's first great film!"

—MARTIN SCORSESE

Directed by Federico Fellini; written by Ennio Flaiano, Tullio Pinelli, and Fellini; produced by Jacques Bar, Mario De Vecchi and Lorenzo Pegoraro. Italy, 1953, b&w, 103 min. Italian with English subtitles.

Mid-Atlantic Regional Showcase (MARS)

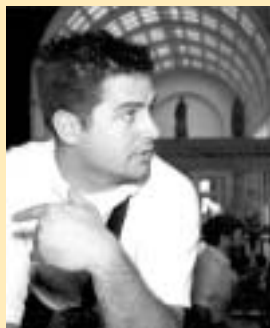
AFI Silver continues to partner with the DC Independent Film Festival and the Montgomery College Film Department to present this monthly series showcasing independent filmmaking from the Mid-Atlantic region. Programs are selected from submissions by local and regional filmmakers. (See below for application information.) This ongoing monthly showcase takes place at 9:30 pm on the first Tuesday of every month, following a casual, networking "Meet & Greet" in the AFI Silver Café.

FIVE LINES

Tuesday, Jan 6

8:00 – 9:30 p.m. Meet & Greet Filmmakers, AFI Silver Café

9:30 p.m. Film Presentation



Nick Panagopoulos at Union Station

Filmed on location in Washington, DC and shot entirely on HDCAM, Nick Panagopoulos' feature film travels a fascinating journey inside the lives and deaths of five strangers connected by Washington's METRO subway system. From beginning to end, this non-stop, emotional roller-coaster ride engages viewers with unforgettable story lines and characters.

Directed by directed Nick Panagopoulos; written by Nick Panagopoulos and Christian Zonts; produced by Brainbox. US, 2000, color, 110 min.

MARS accepts entries for its ongoing program and is open to film/video productions shot on all formats. Its screenings are in the following formats: 35mm, Beta SP, MiniDV, DVD, & VHS. The Showcase is primarily looking for film shot in the mid-Atlantic Region. Works in progress are welcome.

To submit: Send cover letter, VHS, press info and registration form to: "MARS" c/o DCIFF, 2950 Van Ness Street, NW, Washington, DC 20008, Phone: (202) 537 9493; www.dciiff.org

Cine Latino

AFI Silver continues its presentation of the latest from Latin America, with noteworthy guest speakers, visiting filmmakers, a bilingual moderator and a discussion following each Cine Latino program. The presentation of **CUBA MIA: PORTRAIT OF AN ALL-WOMAN ORCHESTRA** has been made possible by Carol Bidault, executive director of Cine Latino, and Mary House, an institution dedicated to providing housing and other related services for predominantly Latin American homeless families and particularly women and children in distress. Look for a special Cine Latino presentation on the third Tuesday of every month.



From a Miami Festival viewer: *"I wanted to write and tell you how wonderful I thought your documentary, CUBA MIA, was. I liked everything about it—the music, the pacing, the voice-overs, the photography. A real wow."*—Betty Francis

From CUBA/CHILE

CUBA MIA: PORTRAIT OF AN ALL-WOMAN ORCHESTRA

Tue Dec 16, 8:15 pm

This Award-winning musicdoc introduces the Camerata Romeo, an extraordinary group of ten brilliant woman musicians, conducted by a woman and currently one of the most popular musical groups in Cuba. In the tradition of **THE BUENA VISTA SOCIAL CLUB**, this stunningly visual, insightful documentary show-

Director/writer/producer Cecilia Domeyko has been invited to attend.

cases a delightful cross-section of Cuban and Latin American music performed by the popular chamber group. Awarded the 2003 Silver Plaque at the Chicago Film Festival and the 2003 Silver Award at the World Media Festival, Hamburg, Germany.

Directed by directed/written/produced by Cecilia Domeyko. Cuba/Chile. 2003, color, 90 min. In Spanish with English subtitles.

Tuesday, January 20 The January 2004 Cine Latino Film, co-presented by the Mt. Pleasant Higher Achievement Program, will be announced and posted online at www.AFI.com/Silver in December.

Special Filmmaker Appearance!

Festival Watch - Save the Date



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CONTINUING

See the previous AFI PREVIEW or www.AFI.com/Silver for complete program notes for Iranian Voices and Bill Murray: Found in Translation

IRANIAN VOICES

Festival of films from Iran

Saturdays and Sundays through December 21
This Festival of Films from Iran, sponsored by the ILEX Foundation and presented with the assistance of Niloo Fotouhi of the ILEX Foundation, Bo Smith of the Museum of Fine Arts Boston, and Renée Wright of Lens to Lens, Inc., includes some of the latest personal and political dramas from a changing Iran. All films are in Persian with English subtitles, except as noted.

BLACK TAPE: A TEHRAN DIARY—THE VIDEOTAPE FARIBORZ KAMKARI FOUND IN THE GARBAGE [Ravaryete Makdus]

Sat, Dec 13, 12:45; Sun, Dec 14, 2:45

This underground experimental film shot from the point of view of a fictitious 18-year-old Kurdish "trophy wife" provides a harrowing account of the circumscribed world of a young woman married to a much-older former torturer.

Directed by Fariborz Kamkari. Iran, 2002, DV to 35mm, color, 83 min. In Persian and Kurdish with English subtitles.

THE MAY LADY [Banoo-Ye Ordibehesht]

Sat, Dec 13, 4:30; Sun, Dec 14, 12:45

"Rakhshan Bani-Etemad, Iran's foremost female auteur, has produced her most personal and haunting film. Telling the tale of a divorced, 42-year-old woman director who wages a war of nerves with her teenage son concerning her desire to date, the film is a beautifully shaded mood piece that provocatively, movingly connects the outer and inner lives of women, and recognizes their awareness of difficulty..."—Variety

Directed/written by Rakhshan Bani-Etemad. Iran, 1997, color, 85 min.

THE TWILIGHT [Gagooman]

Sat, Dec 13, 2:45; Sun, Dec 14, 4:45

An authentic prison drama that blurs the boundaries between fact and fiction by casting prisoners, their families, the guards, and the warden as themselves—reenacting a real-life event. When a well-intentioned warden decides to conduct his own brand of prison reform by facilitating a marriage between a male and a female inmate, he inadvertently complicates their already sad, hard lives. (From a Mill Valley Film Festival description.)

Directed by Mohammad Rasoulof. Iran, 2002, color, 79 min.

IRAN, VEILED APPEARANCES

[Iran Sous Le Voile Des Apparences]

Sat, Dec 20, 6:30; Sun, Dec 21, 12:45

Belgian director Thierry Michel (MOBUTU, KING OF ZAIRE) gained access to both the inner workings of Iran's paramilitary religious sects and the increasingly modernized youth culture to produce this insightful documentary of life in contemporary Iran. Deeply troubling and "among the most important documentaries to be shown in this year's Sundance Film Festival, [the film] should be seen by anyone still wondering why September 11 happened, and where lies the fate of the world"—Sundance Film Festival.

Directed/written by Thierry Michel. Belgium, 2002, DV, color, 94 min.

DEEP BREATH [Nafas-e amigh]

Sat, Dec 20, 4:45; Sun, Dec 21, 2:45

Two young men from different backgrounds in present day Tehran—university student Kamran and casual thief and vandal Mansour—become best friends, scrape together enough money to share a cheap hotel room, then ramble through life aimlessly until they meet Ayda, a student whose free and easy spirit captivates Mansour, igniting a spark of hope in his otherwise empty life.

Directed/written by Parviz Shahbazi. Iran, 2002, color, 86 min.

BILL MURRAY: FOUND IN TRANSLATION

Continued from last month: This series examines the evolution—so far—of Murray's ever-more-notable career.

LOST IN TRANSLATION

Fri, Dec 12, 6:45; Sat, Dec 13, 6:45

Directed/written by Sofia Coppola. US, 2003, color, 97 min.

THE ROYAL TENENBAUMS

Sat, Dec 13, 9:00

Directed by Wes Anderson/co-written by Wes Anderson and Owen Wilson. US, 2001, color, 109 min.

HAMLET

Thu, Dec 18, 9:00

Directed/adapted by Michael Almereyda. US, 2000, color, 112 min.

RUSHMORE

Tue, Dec 16, 6:45

Directed by Wes Anderson/co-written by Wes Anderson and Owen Wilson. US, 1998, color, 93 min.

SPACE JAM

Sat, Dec 13, 2:45

Directed by Joe Pytko, written by Leonardo Benvenuti and Steve Rudnick. US, 1996, color, 81 min.

KINGPIN

Mon, Dec 15, 9:00

Directed by Bobby and Peter Farrelly, written by Barry Fanaro and Mort Nathan. US, 1996, color, 117 min.

ED WOOD

Fri, Dec 12, 9:00; Wed, Dec 17, 9:00

Directed by Tim Burton, written by Scott Alexander. US, 1994, b&w, 127 min.

MAD DOG AND GLORY

Sun, Dec 14, 6:45

Directed by John McNaughton, written by Richard Price. US, 1993, color, 97 min.

GROUNDHOG DAY

AFI 100 Funniest #34

Mon, Dec 15, 6:45

Directed by Harold Ramis, written by Danny Rubin. US, 1993, color, 101 min.

QUICK CHANGE

Sat, Dec 13, 4:30

Directed by Bill Murray and Howard Franklin, written by Howard Franklin. US, 1990, color, 89 min.

SCROOGED

Sun, Dec 14, 2:30;

Thu, Dec 18, 6:45

Directed by Richard Donner, written by Mitch Glazer and Michael O'Donoghue. US, 1988, color, 101 min.

GHOSTBUSTERS

AFI 100 Funniest # 28

Sat, Dec 13, 12:30

Directed by Ivan Reitman, written by Dan Aykroyd and Harold Ramis. US, 1984, color, 107 min.

THE RAZOR'S EDGE

Sun, Dec 14, 9:00

Directed by John Byrne, written by John Byrne and Bill Murray. US, 1984, color, scope, 128 min.

TOOTSIE

AFI 100 Funniest # 2

Wed, Dec 17, 6:45

Directed by Sydney Pollack, written by Larry Gelbart and Murray Schisgal. US, 1982, color, 116 min.

STRIPES

Tue, Dec 16, 9:00

Directed by Ivan Reitman, written by Len Blum and Daniel Goldberg. US, 1981, color, 101 min.

CADDYSHACK

AFI 100 Funniest # 71

Sun, Dec 14, 12:30

Directed by Harold Ramis, written by Brian Doyle-Murray and Harold Ramis. US, 1980, color, 99 min.

MEATBALLS

Sun, Dec 14, 4:45

Directed by Ivan Reitman, written by Janis Allen and Len Blum. US, 1979, color, 99 min.

DC AREA EXCLUSIVES



Washington Area
Theatrical Premiere
Engagement!

THE REAL OLD TESTAMENT

Opens Friday, Jan 2, with daily shows through Thursday, Jan 8, including weekend matinees

Imagine THE GREATEST STORY EVER TOLD shot MTV-style, like the popular dis-and-dish reality program, "The Real World," and you get some idea of what THE REAL OLD TESTAMENT has in store, including direct confessionals ("Yeah, I guess you could say I'm a jealous God..."), cheesy wall-to-wall music cues (*What if God Was One of Us?*), and the inevitable reunion show where the spurned Serpent picks a fight with a fellow cast member. Chronicling the Book of Genesis—from the story of Adam and Eve to Cain and Abel, Sodom and Gomorrah and Abraham and Sarah—this totally improvised compilation film features hilarious dialogue inspired directly by Scripture, with a talented cast that includes Kate Connor, Andy Hirsch, Jill Tracy, "Scrubs"-regular Sam Lloyd (nephew to Christopher) and Curtis Hannum as God.

Directed and produced by Curtis and Paul Hannum; written by God; improvised by the cast. US, 2003, color, 85 min.

FROM HERE TO ETERNITY

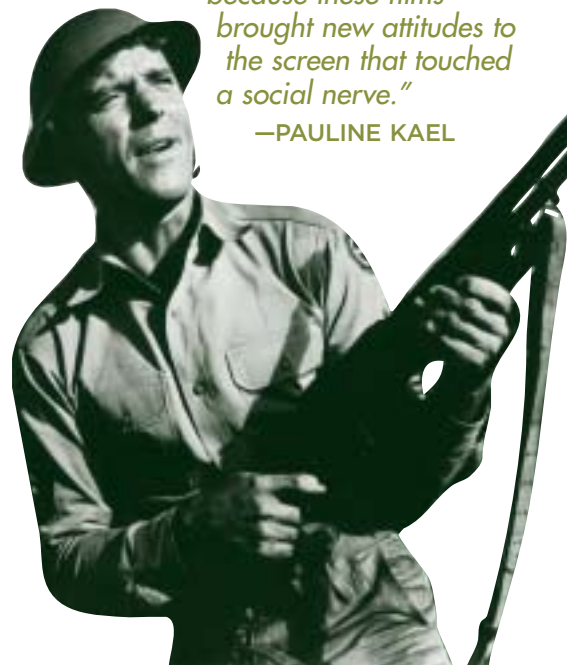
Opens Friday, Jan 2, with daily shows through Thursday, Jan 8, including weekend matinees

Restored
50th Anniversary
Print!

In 1941's Schofield Barracks in Hawaii, in-for-life army Private Montgomery Clift ("If a man don't go his own way, he's nothin'.") first refuses to box for the company team despite intense pressure from his slimy captain, then finds romance with club "hostess" Donna Reed (later the most wholesome of sitcom moms). And on other fronts, 1st Sergeant Burt Lancaster "hates officers," but memorably ends up in the surf with officer's wife Deborah Kerr, while scrawny but big-mouthed Frank Sinatra heads for a showdown with sadistic stockade chief Ernest Borgnine's Sgt. "Fatso." Then suddenly it's December 7th and the Japanese invade Pearl Harbor. Winner of eight Academy Awards, including Best Picture, Director, Screenplay (Daniel Taradash) and supporting Oscars for Reed and Sinatra. Meticulously restored from its camera negative for its 50th anniversary, the new print features digitally re-mastered sound. Directed by Fred Zinnemann; adapted by Daniel Taradash from the novel by James Jones; produced by Buddy Adler. US, 1953, b&w, 118 min.

"The movie of its year, as ON THE WATERFRONT was to be the next year, and not just because each swept the Academy Awards, but because these films brought new attitudes to the screen that touched a social nerve."

—PAULINE KAEI



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