

THE AMERICAN FILM INSTITUTE GUIDE
TO THEATRE AND MEMBER EVENTS

AFI Silver
THEATRE and CULTURAL CENTER

January 23 - March 4, 2004
VOLUME 1 • ISSUE 8

AFI PREVIEW

French Film Festival: The Festival of **FRANCE**

January 23 – March 4

Featuring Actress Jeanne Moreau

Plus: The Films of Directors
Jerzy Kawalerowicz and
Steven Soderbergh,
Russell Crowe Film Series,
Denzel Washington Showcase

TAKING SIDES NEAPOLITAN HEART
CARNIVAL ROOTS ROBOT STORIES
ACADEMY AWARD-NOMINATED SHORTS
EYES WITHOUT A FACE ABC AFRICA

A HARD DAY'S NIGHT



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On the cover: Jeanne Moreau, Photo Fest image;
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Information is correct at press time. Films and schedule subject to change.
Check www.AFI.com/Silver for updates.

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French Film Festival: The Festival Of France

January 23 – March 4

As part of the John F. Kennedy Center for the Performing Arts' four-month Festival of France, AFI, in conjunction with the French Film Board, presents a celebration of the best and most acclaimed films from the treasury of French cinema—including classics, rarities and the most riveting new pictures from France. AFI's French Film Festival will feature a great star, a great director and a core sample of outstanding recent French films. AFI Silver thanks Roland Celette, Patrick Renault, Marie Bonnel, and Estelle Carpentier of the Embassy of France, and Catherine Verret of Unifrance USA for their invaluable aid in making this series possible. Come see this rare wealth of important films at either the AFI National Film Theater at the Kennedy Center, the AFI Silver—or *both!*



THE BUTTERFLY

FEATURED SHOWCASE

FRENCH FILM FESTIVAL: PART I

Jeanne Moreau— Speaking the Universal Language

**AFI SILVER &
KENNEDY CENTER**
Friday, January 23
through Thursday,
February 5

It might have been typecasting to have her play “one of the most famous women in the world” (in a Merchant Ivory film), because Jeanne Moreau has lived the part since the late 1950s, moving from French stage great (in the Paris premiere of *CAT ON A HOT TIN ROOF*), to film superstar of the New Wave, to world screen icon. And who else can boast having cinematically captivated directors François Truffaut, Louis Malle, Luis Buñuel, Jacques Demy, Michelangelo Antonioni, Orson Welles, Tony Richardson, Joseph Losey, John Frankenheimer, Elia Kazan, Jean Renoir, Bertrand Blier, Werner Fassbinder, Wim Wenders—and more? Once again, AFI welcomes a great lady and a great actress—this time to appear at both the AFI National Film Theater at the Kennedy Center and the AFI Silver. With special thanks to the Embassy of France, the French-American Cultural Foundation and Air France.

*Denotes opening location.



Clockwise from above:
BAY OF ANGELS, JULES AND
JIM, CET AMOUR-LÀ, DIARY
OF A CHAMBERMAID

ONLY AT AFI SILVER!
JULES AND JIM
[Jules et Jim]

Opens Friday, January 23 with daily shows
through Thursday, January 29, including
weekend matinees

François Truffaut’s classic ménage à trois, as best friends Henri Serre (the French “Jeem”) and Oskar Werner (the Austrian “Jules”) alternate in the affections of Jeanne Moreau before, during and after World War I. Moreau’s own analysis of her greatest role: “She’s not immoral; she’s absolute.” Based on the late Henri-Pierre Roché’s autobiographical novel (written at age 74), this worldwide smash success catapulted 29-year-old Truffaut from a New Wave phenomenon to the front line of international directors.

Directed by François Truffaut; written by Jean Gruault and François Truffaut; produced by Marcel Berbert. France, 1962, b&w, scope, 104 min. French with English subtitles.



ONLY AT KENNEDY CENTER!
CET AMOUR-LÀ

KC: Wed, Jan 28, 6:30; Sun, Feb 1, 3:40

“I am incredibly talented... that is a fact,” boasts Jeanne Moreau’s bossy, mercurial Marguerite Duras to her much-younger acolyte/gofer/lover, Aymeric Demarigny’s Yann Andréa. Based on Andréa’s account of his 17-year relationship with novelist Duras; Moreau starred in five film adaptations of Duras’s work.

Directed by Josée Dayan; written by Gilles Taurand and Josée Dayan; produced by Alain Sarde. France, 2001, color, 100 min. French with English subtitles.



SPECIAL EVENT!

The legendary Jeanne Moreau is scheduled to appear live onstage:
Wed, Jan 28, Kennedy Center;
Thu, Jan 29 & Sat, Jan 31, AFI Silver;
Fri, Jan 30, Kennedy Center
Check online at www.AFI/Silver.com for updates

LES PARENTS TERRIBLES
[The Terrible Parents]

*KC: Wed, Jan 28, 8:40; Fri, Jan 30, 8:40
AFI Silver: Thu, Jan 29, 8:40; Sat, Jan 31, 8:40

Domineering mother Nicole Garcia (*LA PETITE LILLI, MON ONCLE D'AMERIQUE*) refuses to leave her husband, even when her husband and son fall for the same woman. Jeanne Moreau as spinster Aunt Léo concocts a plot to put things back in order. A classically dysfunctional Jean Cocteau family, adapted for television by the prolific Pacal Bonitzer.

Directed by Josée Dayan; written by Pascal Bonitzer, from the play by Jean Cocteau; produced by Jean-Luc Azoulay and Antoni Camin. France, 2003, color, video, 90 min. French with English subtitles.

SPECIAL EVENT!
Actress
Jeanne Moreau live on stage Jan 28 at the Kennedy Center!
Ms. Moreau is also scheduled to appear:
Thu, Jan 29, AFI Silver;
Fri, Jan 30, Kennedy Center;
Sat, Jan 31, AFI Silver
Check online at www.AFI/Silver.com or newspaper listings for updates



VIVA MARIA!

LES AMANTS [The Lovers]

*KC: Thu, Jan 29, 6:30; Sat, Jan 31, 2:00
AFI Silver: Sun, Feb 1, 6:20; Mon, Feb 2, 6:40

Jeanne Moreau has successfully married into high society, borne a daughter and acquired a polo-playing lover, but then decides to throw it all away after a night of love with visiting student Jean-Marc Bory. This censored “succès de scandale” vaulted Moreau into world stardom.

Directed by Louis Malle; written by Louise de Vilmorin and Louis Malle; produced by Irénée Leriche. France, 1958, b&w, scope, 90 min. French with English subtitles. Print courtesy of UCLA Film and Television Archives.

VIVA MARIA!

*KC: Thu, Jan 29, 8:30; Sat, Jan 31, 4:00
AFI Silver: Sun, Feb 1, 4:00 & 8:10

In this hilarious, sexy parody of action adventure sagas, two gorgeous entertainers in 1900s Latin America—Jeanne Moreau (Maria I) and Brigitte Bardot (Maria II)—team up in French singer Moreau’s traveling circus, with Bardot accidentally inventing the striptease en route. And then les deux femmes magnifique get embroiled in George Hamilton’s revolution, where they’re trapped by Inquisitors who can’t even get those rusty torture machines to work!

Directed by Louis Malle; written by Jean-Claude Carrière and Louis Malle; produced by Oscar Dancigers. France, 1965, color, scope, 120 min. French with English subtitles.

ELEVATOR TO THE SCAFFOLD

[Ascenseur pour l'échafaud]

*AFI Silver: Fri, Jan 30, 6:30; Sat, Jan 31, 4:40
KC: Tue, Feb 3, 8:20; Wed, Feb 4, 6:30

Jeanne Moreau and her ex-paratrooper lover Maurice Ronet scheme to murder her husband by faking a suicide, but a forgotten rope and malfunctioning elevator conspire to complicate their plans. Highlights include Moreau’s memorable walk through Parisian streets to a Miles Davis score.

Directed by Louis Malle; written by Roger Nimier and Louis Malle; produced by Jean Thuillier. France, 1958, b&w, 88 min. French with English subtitles.

DIARY OF A CHAMBERMAID

[Le Journal d'une femme de chambre]

*KC: Fri, Jan 30, 6:30; Sun, Feb 1, 5:30; Mon, Feb 2, 8:10

AFI Silver: Thu, Feb 5, 6:40

In director Luis Buñuel’s unrelenting examination of the bourgeoisie, Parisian femme-de-chambre Jeanne Moreau’s new provincial ménage includes a foot fetishist paterfamilias, Michel Piccoli’s endlessly frustrated son-in-law, a frigid fussybudget daughter and Georges Géret’s fascist roughneck groom—who really enjoys slaughtering those geese. A remake of Jean Renoir’s 1946 film, also adapted from the 1900 Octave Mirbeau novel, but now with a focus on fascism in 1939 France.

Directed by Luis Buñuel; written by Jean-Claude Carrière and Luis Buñuel; produced by Michel Safra and Serge Silberman. France, 1964, b&w, scope, 101 min. French with English subtitles.

EVA

*AFI Silver: Fri, Jan 30, 8:30; Sat, Jan 31, 2:20
KC: Wed, Feb 4, 8:10; Thu, Feb 5, 8:20

Stanley Baker seems to have it all: an international best seller, a hit film adaptation, an apartment in Rome, plus fiancée Virna Lisi—so why is he so bitter? Then he meets Jeanne Moreau, never more fatale or ironic, as she patters about a strange bedroom, listens to Billie Holiday, counts lire and smokes endless packs of cigarettes. A tour de force for Moreau.

Directed by Joseph Losey; written by Hugo Butler and Evan Jones; produced by Raymond and Robert Hakim. France/Italy, 1962, b&w, 107 min. French with English subtitles.

MADMOISELLE

*AFI Silver: Sat, Jan 31, 6:30; Sun, Feb 1, 2:00
KC: Tue, Feb 3, 6:30; Thu, Feb 5, 6:30

In a French village, lusty Italian logger Ettore Manni gets blamed for fires and floods even though he acts heroically to set things right. But is schoolteacher Jeanne Moreau’s secret passion for him behind it all? By the director of TOM JONES, an adaptation by Marguerite Duras of a story by Jean Genet.

Directed by Tony Richardson; written by Marguerite Duras; produced by Oscar Lewenstein. France, 1966, b&w, scope, 103 min. French with English subtitles.

BAY OF ANGELS

[La Baie des anges]

*KC: Sat, Jan 31, 6:30; Sun, Feb 1, 2:00; Mon, Feb 2, 6:30

AFI Silver: Tue, Feb 3, 6:30

Upright Claude Mann’s vacation gets diverted to Nice’s Bay of Angels and a casino seat next to a blonde Jeanne Moreau. As Mann and Moreau conjoin at the hip to rollercoaster from scrounging for change to living it up (hotel suites, cars, haute couture), and back again, it seems life itself is just a game of chance for Moreau. “A magical, whirling little film... almost an emanation of Moreau.”—Pauline Kael.

Directed/written by Jacques Demy; produced by Paul-Edmond Decharme. France, 1963, b&w, scope, 79 min. French with English subtitles.

THE BRIDE WORE BLACK

[La Mariée était en noir]

*KC: Sat, Jan 31, 8:30; Sun, Feb 1, 7:30

AFI Silver: Mon, Feb 2, 8:30; Thu, Feb 5, 8:40

As the ultimate homage to Master of Suspense Alfred Hitchcock, Truffaut taps a novel by Cornell Woolrich, one of Hitchcock’s favorite sources, and his composer, Bernard Herrmann. Fans of Quentin Tarantino’s KILL BILL will recognize the plot: Jeanne Moreau tracks down and lures in different ways the five *salauds* who killed her husband on their wedding day.

Directed by François Truffaut; written by Jean-Louis Richard and François Truffaut; produced by Marcel Berbert. France, 1968, color, 107 min. French with English subtitles.

The Films of Alain Resnais

AFI SILVER & KENNEDY CENTER

Friday, February 6 through Wednesday, February 11

A celebrated documentarian and seemingly the most experimental and intellectual of the New Wave titans, director Alain Resnais has also alternated as a studio-based crafter of stage adaptations. In an oeuvre spanning seven decades, he has remained adventurous, experimenting with new genres and exploring both the narrative structure and the influence of time. Never more daring than in his later films, Resnais has exhibited a masterful technique throughout. AFI Silver is especially grateful for the cooperation of Jean-Michel Frondon of Les Cahiers du Cinéma, and also thanks the Embassy of France and Gwen D’Eglise from the Los Angeles-based American Cinematheque for their invaluable assistance in making this series possible.



PROVIDENCE

*Denotes opening location.

PROVIDENCE

*AFI Silver: Fri, Feb 6, 6:30
KC: Mon, Feb 9, 6:30

As seemingly dying novelist John Gielgud drinks and curses, we meet his hateful, dysfunctional family and friends: Dirk Bogarde, David Warner, Ellen Burstyn and Elaine Stritch. Now wait just a minute, is he writing a novel? And are they his characters? What are they *really* like? Resnais's first "comedy" won seven César Awards, including Best Director and Best Screenplay.

Directed by Alain Resnais; written by David Mercer; produced by Yves Gasser and Klaus Hellweg. UK, 1977, color, 110 min. In English.

ONE SCREENING ONLY!

LAST YEAR AT MARIENBAD [L'Année dernière à Marienbad]

KC: Fri, Feb 6, 8:30

In the marble halls of a vast rococo grand hotel, Sacha Pitoëff tries time-after-time to lure Delphine Seyrig from Giorgio Albertazzi, recalling that time the year before—but *did* they? The ultimate puzzle film, with time shifts and flashbacks, real or imagined. Golden Lion, Venice Festival.

Directed/written by Alain Resnais; co-written by Alain Robbe-Grillet; produced by Pierre Courau and Raymond Froment. France/Italy, 1961, b&w, scope, 94 min. French with English subtitles.

SMOKING

*AFI Silver: Fri, Feb 6, 8:40; Sat, Feb 7, 1:15
KC: Sun, Feb 8, 3:45; Mon, Feb 9, 8:30

In the first of a two-film adaptation of Alan Ayckbourn's eight-play cycle "Intimate Exchanges," a boozing English headmaster's unhappy wife decides to smoke a cigarette—but does she? With whom? This ultimate "what if" experience, with six variations of what might happen based on that smoking decision, has Sabine Azéma and Pierre Arditi playing all nine parts: headmaster, wife, caretaker, housekeeper, best friend, best friend's wife, and more. Winner of five César Awards for both films, including Best Film, Director, Actor and Screenplay.

Directed by Alain Resnais; written by Jean-Pierre and Agnès Jaoui; produced by Bernard Péseroy and Michel Seydoux. France, 1993, color, 145 min.



HIROSHIMA
MON AMOUR

NO SMOKING

*AFI Silver: Sat, Feb 7, 5:50; Sun, Feb 8, 3:45
KC: Tue, Feb 10, 8:10; Wed, Feb 11, 8:35

In the second of the two-film adaptation of Alan Ayckbourn's "Intimate Exchanges," the boozing English headmaster's unhappy wife decides *not* to smoke a cigarette—but then what? Six more ramifications ensue, at intervals of five days, five weeks and five years. Five César Awards (see SMOKING).

Directed by Alain Resnais; written by Jean-Pierre and Agnès Jaoui; produced by Bernard Péseroy and Michel Seydoux. France, 1993, color, 145 min.

ALAIN RESNAIS DOCUMENTARIES

*AFI Silver: Sat, Feb 7, 4:00

KC: Sun, Feb 8, 6:15; Tue, Feb 10, 6:30

STATUES ALSO DIE [Les statues meurent aussi]: An account of the degeneration of African art caused by the impact of Western culture. Prix Jean Vigo. Written and co-directed by Chris Marker—France, 1953, b&w, 30 min.

ALL THE MEMORY OF THE WORLD [Toute la mémoire du monde]: Striking camera tracking lends an element of mystery to this tour of the Bibliothèque Nationale—France, 1956, b&w, 21 min.

NIGHT AND FOG [Nuit et brouillard]: Color tracking shots through an empty, post-WWII Auschwitz are intercut with b&w newsreels in Resnais's most famous documentary. Prix Jean Vigo—France, 1955, color/b&w, 32 min. French with English subtitles.

ONE SCREENING ONLY!

LA GUERRE EST FINIE [The War is Over]

AFI Silver: Sat, Feb 7, 8:30

Spanish Communist operative Yves Montand barely gets through his identity check at the French border—a trip that flashbacks make clear he's made many times before. Then, back in Paris, he finds it hard to go through the motions of intrigue, instead dallying with Geneviève Bujold and Ingrid Thulin. This sexy political

docudrama earned an Oscar nomination for screenwriter Jorge Semprún. Best Foreign Language Film, NY Film Critics Circle Awards.

Directed by Alain Resnais; written by Jorge Semprún; produced by Gisele Rebillon and Catherine Winter. France/Sweden, 1966, b&w, 121 min. French with English subtitles.

SAME OLD SONG [On connaît la chanson]

*KC: Sat, Feb 7, 2:00 & 8:30

AFI Silver: Sun, Feb 8, 1:15; Mon, Feb 9, 8:20

Loved from afar by André Dusollier, tour guide Agnès Jaoui pines for slimy realtor Lambert Wilson, who sells Jaoui's sister Sabine Azéma a gigantic apartment, while Jaoui drives husband Pierre Arditi mad with her attentions to old flame Jean-Pierre Bacri. And throughout, the actors casually burst into snippets of French popular songs—Renais's homage to Dennis Potter (THE SINGING DETECTIVE, PENNIES FROM HEAVEN). Winner of eight César Awards, including Film, Writing, Actor (Dusollier), Supporting Actor (Bacri) and Supporting Actress (Jaoui). "Buoyant musical comedy"—Stephen Holden, *New York Times*. Directed by Alain Resnais; written by Agnès Jaoui and Jean-Pierre Bacri; produced by Bruno Péseroy. France, 1997, color, 120 min. French with English subtitles.

HIROSHIMA MON AMOUR [Hiroshima My Love]

*KC: Fri, Feb 6, 6:30; Sat, Feb 7, 4:30

AFI Silver: Sun, Feb 8, 6:30; Mon, Feb 9, 6:30

On location in Hiroshima for an anti-war film, actress Emmanuelle Béart's tortured memories of a wartime romance with a German soldier are intercut with her present-day affair with architect Eiji Okada (WOMAN IN THE DUNES), even as he repeatedly warns, "No, you have seen nothing in Hiroshima." Best Foreign Language Film, NY Film Critics Circle Awards; Oscar nomination for Duras.

Directed by Alain Resnais; written by Marguerite Duras; produced by

Anatole Dauman and Samy Halfon. France/Japan, 1959, b&w, 90 min. French and Japanese with English subtitles.

MURIEL [Muriel, ou le temps d'un retour]

*AFI Silver: Sun, Feb 8, 8:20

KC: Wed, Feb 11, 6:30

In 1962 Boulogne, Delphine Seyrig (Best Actress, Venice Film Festival) is visited for two weeks by an ex-lover with stories of Algeria—but then he always was a liar. And her stepson is haunted by real memories of that war. Resnais' first color feature, with its seeming realism distanced by shock-cuts and fragmentation of the narrative. "In Muriel, everything comes together for Alain Resnais"—James Monaco, author of *The New Wave*.

Directed by Alain Resnais; written by Jean Cayrol; produced by Anatole Dauman. France/Italy, 1963, color, 115 min. French with English subtitles.

JE T'AIME, JE T'AIME

*KC: Sun, Feb 8, 8:00

AFI Silver: Tue, Feb 10, 6:30; Wed, Feb 11, 6:30

In this almost-science-fiction excuse for an experiment in pure impressionism, Claude Rich (Best Actor, San Sebastian Festival), while recovering from a suicide attempt agrees to undergo a time travel experiment. When it goes sour, life starts coming back in fragmentary, random order—but a definite story *does* emerge.

Directed by Alain Resnais; written by Jacques Sternberg and Alain Resnais; produced by Mag Bodard. France, 1968, color, 91 min. French with English subtitles.

MON ONCLE D'AMERIQUE [My American Uncle]

*KC: Sat, Feb 7, 6:15; Sun, Feb 8, 1:30

AFI Silver: Tue, Feb 10, 8:30; Wed, Feb 11, 8:30

Famed real-life behavioral scientist Henri Laborit lectures on his theories, using three stories as examples: blue-collar-worker-turned-manager Gérard Depardieu is stressed out as corporate downsizing looms; Nicole Garcia breaks if off with her lover now that his wife is dying; and writer/politician Roger Pierre finds his career-climbing has reached a turning point. Jury Prize, Cannes Festival.

Directed by Alain Resnais; written by Jean Gruault; produced by Philippe Dussart. France, 1980, color, 125 min. French with English subtitles.

VIVE LA FRANCE!

FRENCH FILM FESTIVAL: PART III



THE BUTTERFLY

New from France

AFI SILVER & KENNEDY CENTER
Saturday, January 31
through Thursday,
February 12

*Denotes opening location.

SPECIAL EVENT! Director Arnaud Desplechin Live On Stage!!!

ONE SCREENING: AFI SILVER ONLY!
LEO PLAYING IN THE
COMPANY OF MEN
[Leo en jouant dans la
compagnie des hommes]

AFI Silver: Sat, Jan 31, 12:00
 Director Arnaud Desplechin (ESTHER KAHN, MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT) adapts Edward Bond's play, with nods to the traditions of both

Director Arnaud Desplechin has been invited to participate in a live, onstage discussion of the film.

Shakespeare and American thrillers of the 1970s. Two powerful men—contemporary princes—wage war and seek vengeance through stock-market bids, financial plots and buyouts, with the fate of a son in the balance. With music by The Jam's Paul Weller. Directed/written by Arnaud Desplechin; co-written by Emmanuel Bourdieu, Nicolas Saada; produced by Pascal Caucheteux. France, 2003, color, 121 min. French with English subtitles.

VARIÉTÉ FRANÇAISE

***AFI Silver: Thu, Feb 12, 6:30; Fri, Feb 13, 6:30**
KC: Sat, Feb 14, 6:30; Sun, Feb 15, 2:00

Prodigal son Eric is back in town to marry the beautiful Edith. Everything looks great—Eric's Father has even quit work to build them a house, even though Mother and Brother don't agree. And when Mother and Brother suddenly disappear, no one seems to care or notice. What began as a social comedy evolves into a suspenseful psychological drama. Videau's debut feature.

Directed/written by Frédéric Videau; produced by Frank Le Wita. France, 2003, color, scope, 90 min. French with English subtitles.



VARIÉTÉ FRANÇAISE

ROBERTO SUCCO

***AFI Silver: Thu, Feb 12, 8:20; Fri, Feb 13 8:20**
KC: Sat, Feb 14, 2:00; Sun, Feb 15, 3:45

Isild Le Besco's teenaged Léa has a creepy new boyfriend, while a host of murders, rapes, and robberies mount up nearby. Although it sounds like a Gallic version of HENRY, PORTRAIT OF A SERIAL KILLER, it's actually a very faithfully depicted account of the real late-1980s Roberto Succo case. (Every scene is based on a living witness' account of Succo's actions, as portrayed by first-time actor Stefano Cassetti.) A detached, unromanticized view, definitely not for the squeamish.

Directed/written by Cédric Kahn; produced by Gilles Sandoz and

Patrick Sobelman. France, 2001, color, scope, 124 min. French with English subtitles.

KEEP IT QUIET

[Pas de scandale]

***KC: Thu, Feb 12, 6:30; Fri, Feb 13, 6:30**
AFI Silver: Sat, Feb 14, 2:15; Sun, Feb 15, 6:30

Businessman Fabrice Luchini (BEAUMARCHAIS) returns from a stint in prison. Yet as much as wife Isabelle Huppert tries to act as though nothing has changed, Luchini behaves like a child in a new world, constantly referring to his jail stint, mocking people in restaurants and—most destructively—starting up a flirtation with hairdresser Vahina Giocante. Golden Lion nominee, Venice Festival.

Directed/written by Benoît Jacquot; co-written by Jérôme Beaujour; produced by Philippe Carcassonne and Georges Benayoun. France, 1999, color, 103 min. French with English subtitles.

THE BUTTERFLY

[Le Papillon]

***AFI Silver: Sat, Feb 14, 4:30**
KC: Sun, Feb 15, 6:15

Crusty widower and butterfly aficionado Michel Serrault (LA CAGE AUX FOLLES, NELLY AND MONSIEUR ARNAUD) is on the hunt for the elusive short-lived "Isabella" when he realizes he's stuck with a stowaway—motor-mouthed, eight-year-old city-girl Claire Bouanich, whose single mom is already phoning the police. Warmly hilarious and dazzlingly scenic.

Directed/written by Philippe Muyl; produced by Patrick Godeau. France, 2002, color, 85 min. French with English subtitles.



ROBERTO SUCCO

LA PETITE LILI

***AFI Silver: Sat, Feb 14, 6:15**
KC: Sun, Feb 15, 8:00

In a French country home, film star Nicole Garcia and director boyfriend Bernard Giraudeau arrive to check out the little film her dreamy, idealistic son Robinson Stévenin made starring girlfriend Ludivine Sagnier (SWIMMING POOL, PETER PAN). Sound familiar? It's Chekhov's THE SEAGULL updated by director Claude Miller (ALIAS BETTY), with a modern films-within-a-film format.

Directed/written by Claude Miller; co-written by Julien Boivent; produced by Annie Miller. France/Canada, 2003, color, 104 min. French with English subtitles.

American Premiere!!

THE MYSTERY OF THE YELLOW ROOM

[Le Mystère de la chambre jaune]
***KC: Thu, Feb 12, 8:30; Fri, Feb 13, 8:30**

AFI Silver: Sat, Feb 14, 8:55; Sun, Feb 15, 1:30

Sabine Azéma is attacked in an inaccessible room—and reporter Denis Podalydès and cop Pierre Ardit are on the case. The fourth adaptation of the 1907 classic "locked room" mystery by Gaston Leroux (THE PHANTOM OF THE OPERA) is an often-comic jeux d'esprit. The outstanding cast includes Claude Rich, Michael Lonsdale, and Olivier Gourmet.

Directed/written by Bruno Podalydès; produced by Pascal Caucheteux. France/Belgium, 2003, color, scope, 118 min. French with English subtitles.

FAR AWAY [Loain]

***KC: Sat, Feb 14, 4:15 & 8:15**

AFI Silver: Sun, Feb 15, 4:00; Sun, Feb 15, 8:55

During three days in Tangier, Jewish Lubna Azabal closes up the family hotel after the death of her mother and prepares to join her brother in Canada. But her helpful servant Mohamed Hamaidi, who dreams of emigrating to Europe, throws a curve into the proceedings. Now will she reconcile with her ex, international truck driver Stéphane Rideau? "Individual performances sparkle like bits of mosaic"—Leslie Camhi, *Village Voice*.

Directed by André Téchiné; written by Mehdi Ben Attia and Faouzi Bensaïdi Produced by Saïd Ben Saïd. France/Spain, 2001, color, 120 min. French, English, Arabic, Spanish with English subtitles.

ONE-WEEK RUNS AT AFI SILVER

FRENCH FILM FESTIVAL: PART IV



"Sublimely heartbreaking! Bresson's supreme masterpiece and one of the greatest movies ever made!"

—J. HOBERMAN, *VILLAGE VOICE*

**New 35mm print,
with all-new subtitles!**

AU HASARD, BALTHAZAR

Opens Friday, February 13 with daily shows through Thursday, February 19, including Presidents' Day and weekend matinees

A little donkey is suckled by its mother, then baptized as "Balthazar"; a little girl and boy say goodbye when he leaves at the end of the summer—both images of a vision of

*One of the
50 Great Films*

—BRITISH FILM INSTITUTE
CRITICS AND
FILMMAKERS POLL

paradise. But after years have gone by, the now-teenaged Marie finds her and her friend's father at legal odds and herself drifting, seemingly without will, into more and more destructive situations. In the meantime, Balthazar moves from owner to owner—some cruel, some kind and some drunkenly careless. The voiceless Balthazar comes to symbolize the patient, long-suffering saint, with the devastating finale as his epiphany. "The story of a donkey in somewhat the way that Moby Dick is a story about a whale."—J. Hoberman, *Village Voice*. "Bresson's greatest film and one of the masterpieces of the 20th century."—Molly Haskell, *The Guardian*.

Directed/written by Robert Bresson; produced by Mag Bodard. France, 1966, b&w, 95 min. French with English subtitles.

"PLAYTIME is Jacques Tati's most brilliant film. A gloriously funny movie."

—VINCENT CANBY, *NEW YORK TIMES*

**The East Coast
Premiere of the
original 70mm
version—
now in a brand new
print!**

PLAYTIME

Opens Friday, February 20, with daily shows through Thursday, March 4, including weekend matinees

A vast empty space begins to fill with disparate groups of people: is it a hospital or an airport waiting room?

The great comedian Jacques Tati's Monsieur Hulot vainly goes from one modern steel-and-glass office building to another in vain pursuit of his appointment with Monsieur Giffard. But when Giffard finally rushes towards Hulot, he bounces off Hulot's reflection! American tourists are bussed amidst horrific traffic jams away from the scenic Paris (that they glimpse only in reflections in doors and windows), seeing soulless buildings instead (at one point including a housewares display featuring a vacuum cleaner with headlights!). Finally, all converge at the Royal Garden nightclub—unfortunately opening one night too early! In Tati's vintage nightclub scene, the director's deep focus, long-take style reaches its peak, with repeated viewings required to catch all his cleverly laid gags. And Tati's unique, captivating use of sound mixes bizarre versions of everyday sounds with un-subtitled fragments of French, German and even some English written by Art Buchwald. Tati's previous satires of creeping modernism (MONSIEUR HULOT'S HOLIDAY, MON ONCLE) culminate in this giant production: "Tati-ville" (the set) was specially built from scratch, its buildings on rails for easy rearrangement. The original 70mm stereo version—only now being released in the United States in a new print—brilliantly reproduces the multiple layers of this masterpiece. See and hear it now as it was meant to be *experienced*.

Directed/written by Jacques Tati. Co-written by Jacques LaGrange; produced by Bernard Maurice. France/Italy, 1967, color, 70mm, 126 min.



**New 35mm print
with all-new subtitles!**

EYES WITHOUT A FACE

[Les Yeux sans visage]

Opens Friday, Feb 27, with daily shows through Thursday, Mar 4, including weekend matinees

A raincoated woman dumps a corpse in the river, then stalks a female student through Paris. A surgeon lectures on the "heterograft," then goes off to identify his daughter's body—or is it? And who's that facedown on her bed? Award-winning documentarian Georges Franju has invested a fiction script by Pierre Boileau and Thomas Narcejac (VERTIGO) with "exquisite, dread images... [creating] a vague, floating, almost lyric sense of horror" (Pauline Kael) in this savage parody of the scientific method taken to Faustian limits. With Pierre Brasseur (CHILDREN OF PARADISE) as the doctor, Alida Valli (THE THIRD MAN, SENSO) as the nurse/mistress, and the ethereal Edith Scob. Not for those squeamish about scalpels, graphic facial surgery, or angry dogs. With stark, b&w photography by Eugene Schüfftan (THE HUSTLER). NOT SUITABLE FOR CHILDREN.

Directed by Georges Franju; written by Pierre Boileau and Thomas Narcejac; produced by Jules Borkon. France/Italy, 1960, b&w, 88 min. French with English subtitles.





Exclusive Washington Area Theatrical Premiere!

TAKING SIDES

Opens Friday, January 23 with daily shows through Thursday, Jan 29, including weekend matinees

In the flip-side to the screenplay he penned for Roman Polanski, *THE PIANIST*, screenwriter Ronald Harwood, now writing for renowned director István Szabó, tackles the moral dilemma faced by

"[A] magnificent piece of theater-as-cinema, with performances so intense, backgrounds so evocative, the camera so ingeniously placed and the tempo so crisp, it's impossible to be bored."

—MICHAEL WILMINGTON,
CHICAGO TRIBUNE

a great artist during the Nazi era. Stellan Skarsgård delivers "a deceptively low-key performance as the beleaguered musician (Wilhelm Furtwängler)"—Ella Taylor, *L.A. Weekly*. Arguably the most distinguished conductor of his generation, Furtwängler served as one of the Nazis' foremost cultural assets, conducting both the Berlin and Vienna Philharmonics. He received government honors and appointments as Prussian Privy Councillor (by Goering), vice-president of the Chamber of Music of the Third Reich (by Goebbels), and music director of Hitler's birthday

party. Featuring Harvey Keitel as US Army Major Steve Arnold, the American De-nazification Committee investigator who was determined to make an example of Furtwängler. "We come out thinking of *Macbeth*"—Anthony Lane, *The New Yorker*.

Directed by István Szabó; written by Ronald Harwood (from his stage play); produced by Yves Pasquier. UK/Germany/France/Austria, 2001, color, 108 min.

Steven Soderbergh Film Series

Friday, January 23 through Thursday, February 5

On the occasion of the 15th Anniversary of the groundbreaking *SEX, LIES, AND VIDEOTAPE*, AFI Silver takes a look at the eclectic career of STEVEN SODERBERGH, who has evolved since his 1989 discovery at the Sundance Film Festival (and being the youngest ever to capture the Cannes Film Festival's coveted Palme d'Or) into one of Hollywood's elite, earning the first double Oscar nomination for director in almost 60 years (in 2000, for ERIN BROCKOVICH and TRAFFIC) and becoming the first director double-nominee to win (for TRAFFIC). A look at Soderbergh's entire body of work reveals an ongoing effort to explore the limits of film—including forays into the artistic (KAFKA, SOLARIS); the experimental (THE UNDERNEATH, THE LIMEY, FULL FRONTAL); and the commercial (OCEAN'S 11, OUT OF SIGHT, ERIN BROCKOVICH). Fusing his maverick sensibility with a Hollywood insider's perspective, Soderbergh remains a filmmaking original.

KAFKA

Fri, Jan 23, 9:00; Sat, Jan 24, 2:35

Soderbergh's sophomore effort following *SEX, LIES, AND VIDEOTAPE* produced a horse of an entirely different color: a high-concept, stylistic studio picture set against an expressionistic black and white landscape intercut with segments in color, collectively creating a stunning "Kafka-esque" effect. Nothing is as it seems in this nightmarish, murderous mystery. An A-list cast of international luminaries is also on hand: Jeremy Irons (Kafka), Jeroen Krabbe, Ian Holm, Joel Grey, Alec Guinness, Theresa Russell and Armin Muller-Stahl.

Directed by Steven Soderbergh; written by Lem Dobbs; produced by Harry Benn and Stuart Cornfeld. France/US, 1991, color/b&w, 98 min. Rated PG-13

KING OF THE HILL

Sat, Jan 24, 4:40; Mon, Jan 26, 9:00

Adapted from the memoirs of A.E. Hotchner, this Depression-era film set in 1933 St. Louis focuses on the struggles of neglected 12-year-old Jesse Bradford to survive in the absence of his traveling salesman father Jeroen Krabbe and sanitarium-bound mother Lisa Eichhorn. Features memorable supporting work from Spalding Gray (with whom Soderbergh would again collaborate on the available-only-on-DVD *GRAY'S ANATOMY*) and then-unknown Adrien Brody (Best Actor Oscar, *THE PIANIST*).

Directed/written by Steven Soderbergh; produced by Albert Berger, Barbara Maltby and Ron Yerxa. US, 1993, color, 109 min. Rated PG-13

THE UNDERNEATH

Sun, Jan 25, 4:40; Wed, Jan 28, 9:00

Prodigal son Peter Gallagher returns to retrieve and restore the life he squandered, but some things never change. Employing the fractured flashback narrative later made famous by Quentin Tarrantino in *PULP FICTION*, Soderbergh's über-stylish but understated *THE UNDERNEATH* updates the Burt Lancaster noir classic *CRISS CROSS*, re-teaming the director with star Gallagher for the first time since *SEX, LIES, AND VIDEOTAPE*. "Charged with kinetic visual energy"—Steven Winn, *San Francisco Chronicle*.

Directed by Steven Soderbergh; written by Daniel Fuchs and Steven Soderbergh (aka "Sam Lowry"); produced by John Hardy. US, 1995, color, 99 min. Rated R



OCEAN'S ELEVEN

Fri, Jan 30, 6:40; Sat, Jan 31, 6:40

Rat Pack 2001—George Clooney, Brad Pitt, Matt Damon, Andy Garcia, Don Cheadle, Bernie Mac, Julia Roberts, Elliott Gould and Carl Reiner—star in this slick, stylishly fun remake of the campy Sinatra Rat Pack heist-in-Vegas casino classic. Played straight (but far from narrow), Soderbergh's remake does more than simply update the original—it improves it significantly. (A highly anticipated OCEANS TWELVE sequel is currently in pre-production.)

Directed by Steven Soderbergh; written by Ted Griffin from the original screenplay by Harry Brown and Charles Lederer; produced by Jerry Weintraub. US, 2001, color, 116 min. Rated PG-13

OUT OF SIGHT

Fri, Jan 30, 9:00; Mon, Feb 2, 8:40; Thu, Feb 5, 8:30

Jennifer Lopez stars as hard-nosed FBI agent Karen Sisco (inspiration for the hit ABC television series) who falls for smooth-talking ex-con George Clooney in Soderbergh's compelling adaptation of the novel by Elmore Leonard. The first of the director's fruitful collaborations with Clooney (with whom he runs his production company), OUT OF SIGHT thrust Soderbergh back into the mainstream spotlight for the first time since his debut.

Directed by Steven Soderbergh; written by Scott Frank; produced by Danny DeVito, Michael

Shamberg and Stacey Sher. US, 1998, color, 123 min. Rated R

ERIN BROCKOVICH

Sat, Jan 31, 2:00; Sun, Feb 1, 8:40

Julia Roberts earned a Best Actress Oscar for her convincing portrayal of real-life legal-assistant-turned-activist Erin Brockovich, whose tireless persistence helped secure a record legal settlement from the power company she linked to the water contamination of a California town. Oscar nominations for Best Picture, Best Director, Best Original Screenplay, and Best Supporting Actor for Albert Finney's ultimately supportive boss.

Directed by Steven Soderbergh; written by Susannah Grant; produced by Danny DeVito, Michael Shamberg and Stacey Sher. US, 2000, color, 130 min. Rated PG-13

THE LIMEY

Sat, Jan 31, 4:30; Sun, Feb 1, 6:40

Terence Stamp devours the title role of Wilson, an angry Englishman who goes to Los Angeles to avenge the death of his daughter. Luis Guzmán portrays his de facto American guide on a quest that leads them to ultrarich and jaded record producer Peter Fonda in this well-acted thriller.

Directed by Steven Soderbergh; written by Lem Dobbs; produced by John Hardy and Scott Kramer. US, 1999, color, 89 min. Rated R

FULL FRONTAL

Sat, Jan 31, 9:00; Tue, Feb 3, 6:40

An all-star cast featuring Julia Roberts, David Duchovny, David Hyde Pierce, Catherine Keener, Mary McCormick, Blair Underwood and Brad Pitt blends the day-in-the-life activities of the Hollywood set with the making of a movie. The film-within-a-film's puzzling narrative

Exclusive 15th Anniversary Engagement!



demeanor and quirky, compulsive behavior pique MacDowell's curiosity, awakening a long-dormant sexual desire—with interesting results all around. Soderbergh's brilliant debut is as fresh today as it was at its festival debut a decade-and-a-half ago.

Directed/written by Steven Soderbergh; produced by John Hardy and Robert F. Newmyer. US, 1989, color, 100 min. Rated R

sex, lies, and videotape

Opens Friday, Jan 23, with daily shows through Thursday, Jan 29 [No screening, Mon, Jan 26]

Lawyer Peter Gallagher wears a potent pair of moral blinders as he cheats on neurotic wife Andie MacDowell with hot-to-trot barmaid Laura San Giacomo—who also happens to be MacDowell's sister. Enter Gallagher's old college friend James Spader, whose enigmatic

confounded those looking for more of what Soderbergh had delivered straight-up in OCEAN'S ELEVEN and ERIN BROCKOVICH, but delighted others anticipating Soderbergh's visit back to the land of SCHIZOPOLIS (available only on DVD)—a respite from standard Hollywood fare. Terence Stamp reprises his role as The Limey in a brief cameo.

Directed by Steven Soderbergh; written by Coleman Hough; produced by Scott Kramer and Gregory Jacobs. US, 2002, color, 101 min. Rated R

TRAFFIC

Sun, Feb 1, 3:00; Wed, Feb 4, 8:30

This top-to-bottom exploration of the drug trade on both sides of the Mexican border explores the contradictions of a flawed US drug policy: corruption reigns supreme, the rich buy justice and enforcement is largely ineffective. Four Oscars, including Best Director (Soderbergh), Best Adapted Screenplay (Gaghan), Best Supporting Actor (Benicio Del Toro) and Best Editing for editor Stephen Mirrione's weaving of the threads of this dense, ambitious mosaic into a unified whole.

Directed by Steven Soderbergh; written by Stephen Gaghan from the BBC miniseries TRAFFIC, written by Simon Moore; produced by Edward Zwick, Marshall

Herskovitz (AFI Alumni) and Laura Bickford. US, 2000, color, 147 min. Rated R



SOLARIS

Wed, Feb 4, 6:30; Thu, Feb 5, 6:30

Soderbergh again remakes a classic, this time Russian master Andrei Tarkovsky's legendary sci-fi film of the same title, adapted from the Stanislaw Lem novel. Tighter and decidedly shorter than the two-and-a-half-hour Tarkovsky original, Soderbergh's version features George Clooney as a troubled psychologist sent to investigate the crew of an isolated research station orbiting a bizarre planet, only to be confronted by deceased wife Natasha McElhone.

Directed/written by Steven Soderbergh; produced by James Cameron, Jon Landau and Rae Sanchini. US, 2002, color, 99 min. Rated PG-13



FULL FRONTAL

JAN 23 - MAR 4

AT AFI SILVER AND KENNEDY CENTER

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DINNER AND A MOVIE

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Offer good day of show only.
Does not include tax, tip, or gratuity.
Not redeemable for cash.

JAN 23 - MAR 4 AT AFI SILVER AND KENNEDY CENTER

SUN	MON	TUE	WED	THU	FRI	SAT
<p>25</p> <p>TAKING SIDES 2:20, 4:30, 6:40, 8:50 FR</p> <p>JULES AND JIM 2:10, 4:20, 6:30, 8:40 DW</p> <p>COURAGE UNDER FIRE 2:00 SS</p> <p>THE UNDERNEATH 4:40 SS</p> <p>SEX, LIES, AND VIDEOTAPE 6:50 CG</p> <p>TALK OF THE TOWN 9:00 CG</p>	<p>26</p> <p>TAKING SIDES 6:40, 8:50 FR</p> <p>JULES AND JIM 6:30, 8:40 DW</p> <p>COURAGE UNDER FIRE 6:20 SS</p> <p>KING OF THE HILL 9:00 SS</p>	<p>27</p> <p>TAKING SIDES 6:40, 8:50 FR</p> <p>JULES AND JIM 6:30, 8:40 SS</p> <p>SEX, LIES, AND VIDEOTAPE 6:50 CG</p> <p>ONLY ANGELS HAVE WINGS 9:00 CG</p>	<p>28</p> <p>TAKING SIDES 6:40, 8:50 FR</p> <p>JULES AND JIM 6:30, 8:40 SS</p> <p>SEX, LIES, AND VIDEOTAPE 6:50 CG</p> <p>THE UNDERNEATH 9:00 KENNEDY CENTER</p> <p>CET AMOUR-LA 6:30 CG</p> <p>LES PARENTS TERRIBLES 8:40 CG</p>	<p>29</p> <p>TAKING SIDES 6:40, 8:50 FR</p> <p>JULES AND JIM 6:30 SS</p> <p>LES PARENTS TERRIBLES 8:40 SS</p> <p>SEX, LIES, AND VIDEOTAPE 6:50 CG</p> <p>THE TALK OF THE TOWN 9:00 KENNEDY CENTER</p> <p>THE LOVERS 6:30 CG</p> <p>VIVA MARIAL 8:30 CG</p>	<p>30</p> <p>ELEVATOR TO THE SCAFFOLD 6:30 FR</p> <p>EVA 8:30 SS</p> <p>OCEAN'S ELEVEN 6:40 SS</p> <p>OUT OF SIGHT 9:00 RC</p> <p>PROOF 6:50 SS</p> <p>MASTER AND COMMANDER 8:50 KENNEDY CENTER</p> <p>OCEAN'S ELEVEN 6:40 KENNEDY CENTER</p> <p>DIARY OF A CHAMBERMAID 6:30 CG</p> <p>LES PARENTS TERRIBLES 8:40 CG</p>	<p>31</p> <p>LEO PLAYING IN THE COMPANY OF MEN 12:00 FR</p> <p>EVA 2:20 SS</p> <p>ELEVATOR TO THE SCAFFOLD 4:40 SS</p> <p>MADMOISELLE 6:30 CG</p> <p>LES PARENTS TERRIBLES 8:40 SS</p> <p>ERIN BROCKOVICH 2:00 SS</p> <p>THE LIMY 4:30 SS</p> <p>OCEAN'S ELEVEN 6:40 SS</p> <p>FULL FRONTAL 9:00 CG</p> <p>THE AWFUL TRUTH 2:30 CG</p> <p>TO CATCH A THIEF 6:50 CG</p> <p>THE SILVER BRUMBY 4:50 RC</p> <p>MASTER AND COMMANDER 8:50 KENNEDY CENTER</p> <p>THE LOVERS 2:00 SS</p> <p>VIVA MARIAL 4:00 SS</p> <p>BAY OF ANGELS 6:30 SS</p> <p>THE BRIDE WORE BLACK 8:30 SS</p>
<p>1</p> <p>MADMOISELLE 2:00 FR</p> <p>VIVA MARIAL 4:00, 8:10 SS</p> <p>THE LOVERS 6:20 DW</p> <p>DEVIL IN A BLUE DRESS 1:00 DW</p> <p>DEVIL IN A BLUE DRESS 1:00 RC</p> <p>PROOF 2:30 SS</p> <p>MASTER AND COMMANDER 8:50 SS</p> <p>TRAFFIC 3:00 SS</p> <p>THE LIMY 6:40 SS</p> <p>ERIN BROCKOVICH 8:40 SS</p> <p>SUSPICION 4:45 CG</p> <p>TO CATCH A THIEF 6:50 CG</p> <p>KENNEDY CENTER</p>	<p>2</p> <p>THE LOVERS 6:40 FR</p> <p>THE BRIDE WORE BLACK 8:30 DW</p> <p>DEVIL IN A BLUE DRESS 6:20 DW</p> <p>SUSPICION 6:50 CG</p> <p>OUT OF SIGHT 8:40 SS</p> <p>MASTER AND COMMANDER 8:50 RC</p> <p>DEATH OF A PRESIDENT 8:05 KENNEDY CENTER</p> <p>MADMOISELLE 6:30 KENNEDY CENTER</p> <p>ELEVATOR TO THE SCAFFOLD 8:20 CG</p>	<p>3</p> <p>MARS: A TRIO OF SHORTS 9:30 FR</p> <p>BAY OF ANGELS 6:30 FR</p> <p>FULL FRONTAL 6:40 SS</p> <p>THE SUM OF US 6:50 RC</p> <p>MASTER AND COMMANDER 8:50 JK</p> <p>DEATH OF A PRESIDENT 8:05 KENNEDY CENTER</p> <p>MADMOISELLE 6:30 KENNEDY CENTER</p> <p>ELEVATOR TO THE SCAFFOLD 8:20 CG</p>	<p>4</p> <p>SOLARIS 6:30 SS</p> <p>TRAFFIC 8:30 SS</p> <p>THE AWFUL TRUTH 6:50 CG</p> <p>QUO VADIS 7:15 JK</p> <p>MASTER AND COMMANDER 8:50 RC</p> <p>ELEVATOR TO THE SCAFFOLD 6:30 KENNEDY CENTER</p> <p>EVA 8:10 CG</p>	<p>5</p> <p>DIARY OF A CHAMBERMAID 6:40 FR</p> <p>THE BRIDE WORE BLACK 8:40 SS</p> <p>SOLARIS 6:30 SS</p> <p>OUT OF SIGHT 8:30 RC</p> <p>THE SILVER BRUMBY 6:50 RC</p> <p>MASTER AND COMMANDER 8:50 KENNEDY CENTER</p> <p>MADMOISELLE 6:30 KENNEDY CENTER</p> <p>EVA 8:20 CG</p>	<p>6</p> <p>A HARD DAY'S NIGHT 7:00, 8:50 FR</p> <p>PROVIDENCE 6:30 FR</p> <p>SMOKING 8:40 JK</p> <p>MOTHER JOAN OF THE ANGELS 6:40 JK</p> <p>NORTH BY NORTHWEST 9:00 CG</p> <p>KENNEDY CENTER</p> <p>HIROSHIMA MON AMOUR 6:30 KENNEDY CENTER</p> <p>LAST YEAR AT MARIENBAD 8:30 CG</p>	<p>7</p> <p>A HARD DAY'S NIGHT 1:50, 3:20, 5:10, 7:00, 8:50 FR</p> <p>SMOKING 1:15 FR</p> <p>RESNALS DOCUMENTARIES 4:00 SS</p> <p>NO SMOKING 5:50 SS</p> <p>LA GUERRE EST FINIE 8:30 JK</p> <p>PHARAOH 1:00 JK</p> <p>THE SUM OF US 4:20 RC</p> <p>ROMPER STOMPER 6:30 CG</p> <p>NORTH BY NORTHWEST 8:40 CG</p> <p>KENNEDY CENTER</p> <p>SAME OLD SONG 2:00, 8:30 KENNEDY CENTER</p> <p>HIROSHIMA MON AMOUR 4:30 KENNEDY CENTER</p>

JANUARY

FEBRUARY

KENNEDY CENTER

MY AMERICAN UNCLE 6:15

BAY OF ANGELS 2:00
CET AMOUR-LA 3:40
DIARY OF A CHAMBERMAID 5:30
THE BRIDE WORE BLACK 7:30

8
A HARD DAY'S NIGHT 3:20, 5:10, 7:00, 8:50
FR
HIROSHIMA MON AMOUR 6:30
SAME OLD SONG 1:15
NO SMOKING 3:45
HIROSHIMA MON AMOUR 6:30
MURIEL 8:20
DW
OUT OF TIME 1:00
JK
MOTHER JOAN OF THE ANGELS 1:30
PHARAOH 7:20
RC
ROMPER STOMPER 3:35
CG
HIS GIRL FRIDAY 5:30
KENNEDY CENTER
MY AMERICAN UNCLE 1:30
SMOKING 3:45
RESNAIS DOCUMENTARIES 6:15
JE T'AIME, JE T'AIME 8:00

9
A HARD DAY'S NIGHT 8:50
FR
HIROSHIMA MON AMOUR 6:30
SAME OLD SONG 8:20
DW
OUT OF TIME 6:20
CG
NOTORIOUS 6:40
RC
SPOTSWOOD 8:40
KENNEDY CENTER
PROVIDENCE 6:30
SMOKING 8:30

10
A HARD DAY'S NIGHT 7:00, 8:50
FR
JE T'AIME, JE T'AIME 6:30
MY AMERICAN UNCLE 8:30
RC
SPOTSWOOD 6:40
CG
NOTORIOUS 8:40
KENNEDY CENTER
RESNAIS DOCUMENTARIES 6:30
NO SMOKING 8:10

11
A HARD DAY'S NIGHT 7:00, 8:50
FR
JE T'AIME, JE T'AIME 6:30
MY AMERICAN UNCLE 8:30
CG
HIS GIRL FRIDAY 6:40
RC
L.A. CONFIDENTIAL 8:40
KENNEDY CENTER
MURIEL 6:30
NO SMOKING 8:35

12
A HARD DAY'S NIGHT 8:50
FR
VARIETE FRANÇAISE 6:30
ROBERTO SUCCO 8:20
MC
EARTH 6:15
JK
THE REAL END OF THE GREAT WAR 6:40
RC
L.A. CONFIDENTIAL 8:40
KENNEDY CENTER
KEEP IT QUIET 6:30
THE MYSTERY OF THE YELLOW ROOM 8:30

13
NEAPOLITAN HEART 6:40, 8:35
FR
VARIETE FRANÇAISE 6:30
AU HASARD, BALHASAR 6:50, 8:45
ROBERTO SUCCO 8:20
KENNEDY CENTER
KEEP IT QUIET 6:30
THE MYSTERY OF THE YELLOW ROOM 8:30

14
NEAPOLITAN HEART 1:00, 2:50, 4:45, 6:40, 8:35
FR
AU HASARD, BALHASAR 1:10, 3:00, 4:55, 6:50, 8:45
KEEP IT QUIET 2:15
THE BUTTERFLY 4:30
LA PETITE LILI 6:15
THE MYSTERY OF THE YELLOW ROOM 8:55
KENNEDY CENTER
ROBERTO SUCCO 2:00
FAR AWAY 4:15, 8:15
VARIETE FRANÇAISE 6:30

15
NEAPOLITAN HEART 4:45, 6:40, 8:35
FR
THE MYSTERY OF THE YELLOW ROOM 1:30
AU HASARD, BALHASAR 1:10, 3:00, 4:55, 6:50, 8:45
FAR AWAY 4:00, 8:55
KEEP IT QUIET 6:30
DW
MISSISSIPPI MASALA 1:00
KENNEDY CENTER
VARIETE FRANÇAISE 2:00
ROBERTO SUCCO 3:45
THE BUTTERFLY 6:15
LA PETITE LILI 8:00

16
PRESIDENTS' DAY
NEAPOLITAN HEART 1:00, 2:50, 4:45, 8:55
FR
AU HASARD, BALHASAR 1:10, 3:00, 4:55, 6:50, 8:45
JK
OUO VADIS 1:30
CG
CHARADE 4:35
RC
GLADIATOR 7:00
DW
MISSISSIPPI MASALA 6:30

17
CINE LATINO: BAR "EL CHINO" 6:40
NEAPOLITAN HEART 8:35
FR
AU HASARD, BALHASAR 6:50, 8:45
JK
NIGHT TRAIN 6:30
CG
CHARADE 8:30

18
CARNIVAL ROOTS 6:40, 8:55
FR
AU HASARD, BALHASAR 6:50, 8:45
JK
NIGHT TRAIN 6:30
CG
CHARADE 8:30

19
CARNIVAL ROOTS 6:40, 8:55
FR
AU HASARD, BALHASAR 9:20
JK
NIGHT TRAIN 6:30
DEATH OF A PRESIDENT 8:30

20
CARNIVAL ROOTS 6:40
ROBOT STORIES 6:50, 8:45
ACADEMY AWARD NOMINATED SHORTS 8:30
FR
PLAYTIME 6:30, 9:00

21
ROBOT STORIES 1:20, 3:20, 5:05, 6:50, 8:45
CARNIVAL ROOTS 2:50, 6:40
ACADEMY AWARD NOMINATED SHORTS 4:20, 8:30
FR
PLAYTIME 1:50, 4:00, 6:30, 9:00

22
CARNIVAL ROOTS 2:50, 6:40
ROBOT STORIES 5:05, 6:50, 8:45
ACADEMY AWARD NOMINATED SHORTS 4:20, 8:30
FR
PLAYTIME 1:50, 4:00, 6:30, 9:00
DW
THE HURRICANE 2:00

23
CARNIVAL ROOTS 6:40
ROBOT STORIES 9:15
ACADEMY AWARD NOMINATED SHORTS 8:30
FR
PLAYTIME 6:30, 9:00
DW
THE HURRICANE 6:20

24
ROBOT STORIES 6:50, 8:45
CARNIVAL ROOTS 6:40
ACADEMY AWARD NOMINATED SHORTS 8:30
FR
PLAYTIME 6:30, 9:00

25
ROBOT STORIES 6:50, 8:45
CARNIVAL ROOTS 6:40
ACADEMY AWARD NOMINATED SHORTS 8:30
FR
PLAYTIME 6:30, 9:00

26
CARNIVAL ROOTS 6:40
ROBOT STORIES 8:45
ACADEMY AWARD NOMINATED SHORTS 8:30
FR
PLAYTIME 6:30, 9:00
MC
THE INNOCENTS 6:15

27
ABC AFRICA 6:45, 8:30
FR
PLAYTIME 6:30, 9:00
EYES WITHOUT A FACE 7:00, 8:50

28
ABC AFRICA 1:10, 3:10, 6:45, 8:30
FR
EYES WITHOUT A FACE 1:20, 3:20, 5:10, 7:00, 8:50
PLAYTIME 1:50, 4:00, 6:30, 9:00

29
ABC AFRICA 5:00, 6:45, 8:30
FR
EYES WITHOUT A FACE 1:20, 3:20, 5:10, 7:00, 8:50
PLAYTIME 1:50, 4:00, 6:30, 9:00
DW
MALCOLM X 1:00

1
ABC AFRICA 6:45
FR
PLAYTIME 6:30, 9:00
EYES WITHOUT A FACE 7:00, 8:50
DW
MALCOLM X 8:30

2
ABC AFRICA 6:45
FR
MARS: REPLAY 9:30
PLAYTIME 6:30, 9:00
EYES WITHOUT A FACE 7:00, 8:50
DW
MALCOLM X 8:30

3
ABC AFRICA 6:45, 8:30
FR
PLAYTIME 6:30, 9:00
EYES WITHOUT A FACE 7:00, 8:50

4
ABC AFRICA 6:45, 8:30
FR
PLAYTIME 6:30, 9:00
EYES WITHOUT A FACE 7:00, 8:50

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

ABOUT AFI

AFI Silver

Tickets

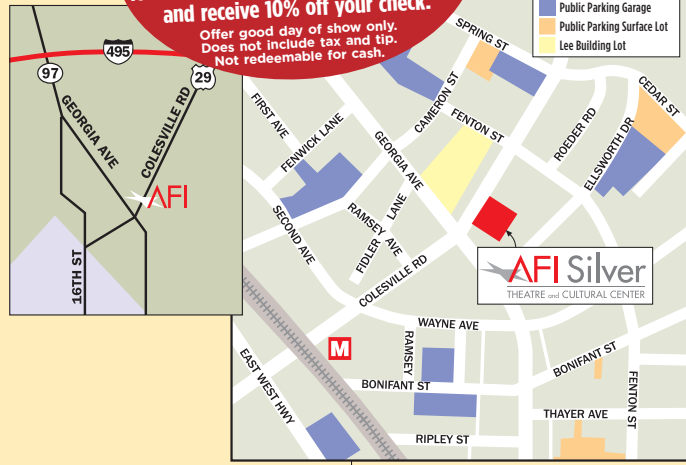
Tickets are \$8.50 general admission/\$7.50 for AFI Members, students and seniors (65 and over) unless otherwise noted. Member passes and discounted tickets are valid for regular screenings only and are subject to seating availability.

Tickets may be purchased online at www.AFI.com/Silver, at the AFI Silver box office, or at the new ticket kiosk in the lobby. 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

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Bring your AFI SILVER ticket stub to Austin Grill's new Silver Spring location and receive 10% off your check.
Offer good day of show only. Does not include tax and tip. Not redeemable for cash.



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.

Kennedy Center Box Office

The AFI box office is located in the Kennedy Center Hall of States and open one half-hour before screenings. The box office is not open on days when no screening is scheduled. For program information call 202.785.4600.

Tickets

All tickets are \$8.50/\$7.50 for AFI Members, students and seniors (65 and over). AFI accepts American Express, Visa and MasterCard. A current membership card is required for all member transactions. For general info and ticket purchase call 202.833.AFIT.

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AFI PREVIEW

CONTRIBUTING WRITERS	Michael Jeck Gabriel Wardell Murray Horwitz Mary Kerr
EDITOR	Joan Kirby
COPY EDITORS	Michele Brown Todd Hitchcock
DESIGNER	Sharri Wolfgang, AURAS Design

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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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Cary! Cary! Cary!

Saturday, January 24 through Wednesday, February 18

Handsome, witty, charming—who wouldn't want to be Cary Grant? Once told by an interviewer, "Everybody would like to be Cary Grant," the great man allegedly replied, "So would I." On the occasion of the centennial of his January, 1904 birthday, AFI Silver presents some of the finest performances by Hollywood's Dream Date and Grand Farceur—ex-cockney stilt walker Archibald Leach—helmed by some of Hollywood's best directors.

ONLY ANGELS HAVE WINGS

Sat, Jan 24, 9:00; Tue, Jan 27, 9:00

At a South American plane depot, Cary Grant eats the steak meant for a pilot who didn't make it, Richard Barthelmess tries to live down his past and Thomas Mitchell conceals growing blindness—with interloper Jean Arthur trying to blend into the macho mix. Oscar nominations for cinematography and special effects.

Directed/produced by Howard Hawks; written by Jules Furthman. US, 1939, b&w, 121 min. 35mm print courtesy of the Library of Congress.

THE TALK OF THE TOWN

Sun, Jan 25, 9:00; Thu, Jan 29, 9:00

Jean Arthur plops a fried egg on the morning paper's prison breakout story to keep lawyer Ronald Colman in the dark while she harbors murder rap fugitive Grant. Nominated for seven Oscars, including Best Picture.

Directed/produced by George Stevens; written by Irwin Shaw and Sidney Buchman. US, 1942, b&w, 118 min. 35mm print courtesy of the Library of Congress.

THE AWFUL TRUTH

Sat, Jan 31, 2:30; Wed, Feb 4, 6:50

Can this divorce be saved? Two guesses. Irene Dunne and Cary Grant play the couple with new partners. Perennial fifth wheel Ralph Bellamy, as Dunne's intended, turns in a memorable "ah shucks" performance. Featuring Dunne's brassy showgirl imitation for Grant's new in-laws. Best Director Oscar for Leo McCarey, with five other nominations.

Directed/produced by Leo McCarey; written by Viña Delmar. US, 1937, b&w, 92 min. 35mm print courtesy of the Library of Congress.

TO CATCH A THIEF

Sat, Jan 31, 6:50; Sun, Feb 1, 6:50

As jewel robberies proliferate in the South of France, les flics start to look into ex-cat-burglar Cary Grant's supposed "retirement." But Grant's more interested in fireworks over Cannes with fire-and-ice Grace Kelly. Best Cinematography Oscar and two other nominations for this Hitchcock classic.

Directed/produced by Alfred Hitchcock; written by John Michael Hayes. US, 1955, color, 106 min.



SUSPICION

SUSPICION

Sun, Feb 1, 4:45; Mon, Feb 2, 6:50

Cary Grant's first portrayal for Hitchcock as the dream husband of Joan Fontaine (in an Oscar-winning performance), until she discovers he's indifferent, a liar, a spendthrift, and possibly even (wait, isn't this Cary Grant?) a murderer.

Directed/produced by Alfred Hitchcock; written by Samson Raphaelson, Alma Reville and Joan Harrison. US, 1941, b&w, 99 min. 35mm print courtesy of the Library of Congress.

NORTH BY NORTHWEST

Fri, Feb 6, 9:00; Sat, Feb 7, 8:40

The classic Hitchcock set pieces just keep on coming—"crop dustin' where they ain't no crops," a duel on Mount Rushmore and a train disappearing into a tunnel—as Cary Grant's New York-initiated case of mistaken-identity snowballs into a chase across the country, menaced by James Mason and aided/thwarted by Eva Marie Saint's double (maybe triple) agent.

Directed/produced by Alfred Hitchcock; written by Ernest Lehman. US, 1959, color, 136 min.

HIS GIRL FRIDAY

Sun, Feb 8, 5:30; Wed, Feb 11, 6:40

Cynical reporters trade wisecracks while waiting for John Qualen's impending necktie party, as editor Cary Grant bulldozes one-last-scoop-from-retiring, soon-to-be-remarried reporter and ex-wife Rosalind Russell, in this hilarious gender-transposed version of Hecht & MacArthur's THE FRONT PAGE. Elected to National Film Registry, 1993.

Directed/produced by Howard Hawks; written by Charles Lederer. US, 1940, b&w, 92 min. 35mm print courtesy of the Library of Congress.

NOTORIOUS

Mon, Feb 9, 6:40; Tue, Feb 10, 8:40

"He wants to marry me," complains reluctant spy Ingrid Bergman to lover/FBI contact Cary Grant after Nazi fellow-traveler Claude Rains falls a little too hard for her undercover activities. Oscar nominations for Rains and Ben Hecht. "My favorite Hitchcock picture."—François Truffaut.

Directed/produced by Alfred Hitchcock; written by Ben Hecht. US, 1946, b&w, 101 min.

CHARADE

Mon, Feb 16—Presidents' Day, 4:35; Wed, Feb 18, 8:30

Parisian Audrey Hepburn finds herself widowed, apartmentless, and the target of stolen goods hunters. Then everyone, including solicitous stranger Grant, starts switching identities! Grant and Hepburn redefine charm and sophistication in the cinema's most romantic boat ride. Classic thriller, recently remade by Jonathan Demme as THE TRUTH ABOUT CHARLIE.

Directed/produced by Stanley Donen; written by Peter Stone. US, 1963, color, 114 min.



NOTORIOUS



NORTH BY NORTHWEST

Russell Crowe: Hollywood (and Australian) Superstar

Friday, January 30, through Tuesday, February 17

Award-winning actor, charismatic star, sex symbol and off-screen bad boy—are we talking Marlon Brando? No, in this generation it's Russell Crowe, now dominant worldwide, but an acclaimed Australian star first. This series intermixes his recent vehicles with earlier, seldom seen Australian hits.



PROOF

Fri, Jan 30 6:50; Sun, Feb 1, 2:30

Blind photographer Hugo Weaving (Agent Smith, *THE MATRIX*), not too high on trust, enjoys tormenting crazy-for-him housekeeper Genevieve Picot. A dangerous triangle ensues when he finds a friend in dishwasher Russell Crowe. Winner of six Australian Film Institute Awards, including Best Film, Director, Actor (Weaving) and Supporting Actor (Crowe).

Directed/written by Jocelyn Moorhouse, produced by Lynda House. Australia, 1991, color, 86 min.

MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD



Opens Friday, Feb 1, with daily shows through Thursday, Feb 5

It's 1805 and Captain Jack Aubrey of HMS *Surprise* tracks his nemesis, the French frigate *Acheron*, all the way into the Pacific—the far side of the world. This rousing epic—drawn from Patrick O'Brian novels of Napoleonic naval warfare—features Russell Crowe as Aubrey and Paul Bettany (Crowe's invented roommate in *A BEAUTIFUL MIND*) as his friend, Doctor Stephen Maturin. Newcomer Max Pirakis steals scenes as the towheaded midshipman, Lord Blakeney.

Directed/written by Peter Weir; co-written by John Collee from the novels of Patrick O'Brian; produced by Samuel Goldwyn, Jr. and Duncan Henderson. US, 2003, color, scope, 138 min.

THE SILVER BRUMBY

Sat, Jan 31, 4:50; Thu, Feb 5, 6:50

Caroline Goodall (Mrs. Schindler, *SCHINDLER'S LIST*) portrays author Elyne Mitchell, who, while nursing a wounded kangaroo with daughter Amiel Daemion, tells the story of Thowra, the Silver Brumby (wild horse), and the rugged Russell Crowe character who tries to tame it.

Directed/written/produced by John Tatoulis; co-written by Jon Stephens from the novel by Elyne Mitchell; co-produced by Colin South. Australia, 1993, color, video, 93 min.

THE SUM OF US

Tue, Feb 3, 6:50; Sat, Feb 7, 4:20

Homosexual plumber Russell Crowe has just one problem with housemate dad Jack Thompson: he's almost *too* supportive! And father and son even make side comments to the camera as they're both looking for love—in their own ways. Featuring terrific teamwork between the most macho Australian stars of their respective generations.

Directed by Geoff Burton and Kevin Dowling; written by David Stevens; produced by Hal McElroy. Australia, 1994, color, 100 min.

ROMPER STOMPER

Sat, Feb 7, 6:30; Sun, Feb 8, 3:35

Nazi skinheads led by Russell Crowe (Best Actor, Australian Film Institute Award) pound on Vietnamese immigrants, then get pounded themselves, even as Crowe's rich-girl-on-the-run moll Jacqueline McKenzie takes up with his right-hand man Daniel Pollack. A controversial, violent, unflinching look at the worldwide neo-Nazi phenomenon.

Directed/written by Geoffrey Wright; produced by Ian Pringle and Daniel Scharf. Australia, 1992, color, 94 min.

SPOTSWOOD

Mon, Feb 9, 8:40; Tue, Feb 10, 6:40

Efficiency expert Anthony Hopkins, brought in by benevolent boss Alwyn

Kurts, arrives to straighten out a comically inept moccasin factory. But can he really tell others what to do (and fire half the staff) when his own life is coming apart? With Russell Crowe as a cocky, two-timing upstart.

Directed by Mark Joffe; written by Max Dann and Andrew Knight; produced by Richard Brennan and Timothy White. Australia, 1992, color, 97 min.

L.A. CONFIDENTIAL

Wed, Feb 11, 8:40; Thu, Feb 12, 8:40

"Off the record, on the QT, and very hush-hush..." Curtis Hanson's deft adaptation of James Ellroy's seedy pulp novel was anything but "hush-hush," garnering a Best Supporting Actress Oscar (for Kim Basinger as a Veronica Lake look-a-like hooker), and Best Adapted Screenplay. But it's the performances—including those of Aussies Guy Pearce and Russell Crowe—that steal the show.

Directed by Curtis Hanson; written by Curtis Hanson and Brian Helgeland; produced by Curtis Hanson, Arnon Milchan and Michael G. Nathanson. US, 1997, color, 138 min. Rated R

GLADIATOR

Mon, Feb 16, 7:00; Tue, Feb 17, 8:20

"My name is Maximus Decimus Meridius, Commander of the Armies of the North, General of the Felix Legions, loyal servant to the true emperor, Marcus Aurelius, father to a murdered son and husband to a murdered wife. And I will have my vengeance, in this life or the next." A stunning 12 Oscar nominations for this new take on the old Hollywood sword and sandal epic—and five wins, including Best Picture and Best Actor (Crowe).

Directed by Ridley Scott; written by David Franzoni and John Logan; produced by David Franzoni, Branko Lustig and Douglas Wick. US/UK, 2000, color, 155 min. Rated R



The Films of Jerzy Kawalerowicz

Wednesday, February 3 through Thursday, February 19

When the “Polish School” made the first post-World War II Eastern European films to have an impact on world cinema, Jerzy Kawalerowicz was already perceived as being the least obsessed by its great topics (the War and the Resistance), treating them rarely, and even then only tangentially, in his work. Instead, he chose to alternate between intimate chamber works, sweeping examinations of power politics and adaptations of Polish literary classics set exclusively in ancient Egypt and Rome. AFI Silver thanks the Embassy of Poland for making this series possible.

DEATH OF A PRESIDENT [Smierc prezidenta]

Tue, Feb 3, 8:05; Thu, Feb 19, 8:30

In the face of opposition from nationalists, an expatriate professor returns from Switzerland to be elected Poland's first post-World War I president, then is assassinated by a well-known artist. A gripping recreation

Director Jerzy Kawalerowicz has been invited to attend the Tuesday, February 3 screening.

shifting between the actual assassination and the killer's riveting in-trial justifications for the real-life murder of President Gabriel Narutowicz. Winner of the Silver Bear, Berlin Festival.

Directed/written by Jerzy Kawalerowicz; co-written by Boleslaw Michalek. Poland, 1978, color, 144 min. Polish with English subtitles.

SPECIAL EVENT!

Director Jerzy Kawalerowicz in person at the Wednesday, Feb 4 presentation of QUO VADIS

Wed, Feb 4, 7:15; Feb 16—Presidents' Day, 1:30

A Roman soldier and a young Christian find love during the reign of Nero, even as believers are thrown to the lions and Rome burns. Saint Peter must answer the title question in Kawalerowicz's adaptation of Nobel Prize winner Henryk Sienkiewicz's classic—a long-held dream for the director and the largest budgeted production in Polish film history.

Directed/written by Jerzy Kawalerowicz; produced by Miroslaw Skowski. Poland/US, 2001, color, 167 min. Polish with English subtitles.



MOTHER JOAN OF THE ANGELS [Matka Joanna od aniolów]

Fri, Feb 6, 6:40; Sun, Feb 8, 1:30

In 17th century Poland, a priest arrives at a convent that has been afflicted by demonic possession, supposedly suppressed after the



MOTHER JOAN OF THE ANGELS

burning of its corrupt pastor. But a crisis of faith awaits him as he confronts the Mother Superior of the title (the director's wife, Lucyna Winnicka). A chilling treatment of an actual case and the basis for Ken Russell's THE DEVILS. Winner of the Jury Prize, Cannes Festival.

Directed/written by Jerzy Kawalerowicz; co-written by Tadeusz Konwicki. Poland, 1961, b&w, 105 min. Polish with English subtitles.

PHARAOH [Faraon]

Sat, Feb 7, 1:00; Sun, Feb 8, 7:20

In the eleventh century BC, the popular appeal and reform attempts of fictional Pharaoh Ramses XIII conflict with the interests of the priestly caste. Kawalerowicz's wide-screen epic adaptation of literary titan Boleslaw Prus's 1897 classic, shot on location in Egypt and Uzbekistan, mixes archeologically accurate repro-

ductions with a riveting narrative of raw power politics. Oscar nominee, Best Foreign Language Film; Golden Palm nominee, Cannes Festival.

Directed/written by Jerzy Kawalerowicz; co-written by Tadeusz Konwicki. Poland, 1966, color, scope, 180 min. Polish with English subtitles.

THE REAL END OF THE GREAT WAR [Prawdziwy koniec wielkiej wojny]

Thu, Feb 12, 6:40; Tue, Feb 17, 6:30

Lucyna Winnicka's up-and-coming architect husband has at last returned from the war, but he's an incoherent and often-delirious wreck. Believing him dead, she's started a relationship with another man. Kawalerowicz's three-way dilemma with no villains is “shockingly brilliant... deeply disturbing”—Vernon Young, *On Film*.

Directed/written by Jerzy Kawalerowicz; co-written by Jerzy Zawieyski. Poland, 1957, b&w, 89 min. Polish with English subtitles.

NIGHT TRAIN [Pociąg]

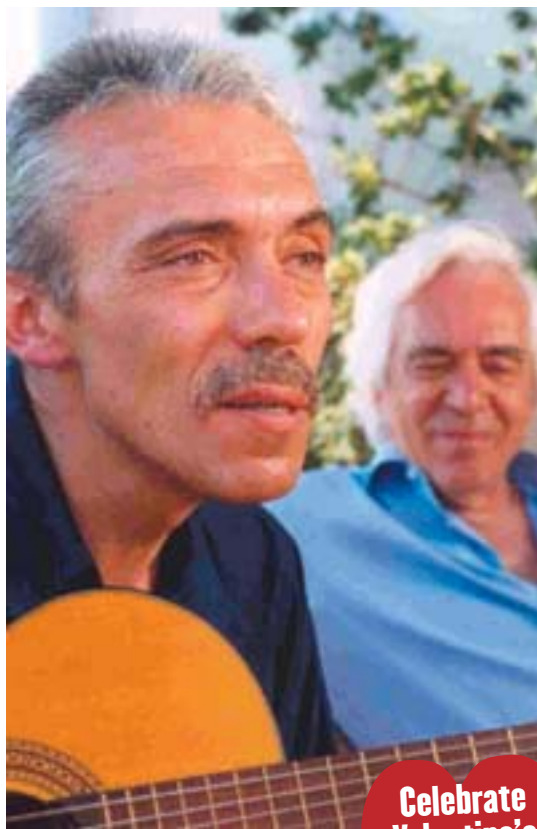
Wed, Feb 18, 6:30; Thu, Feb 19, 6:30

At the last minute, Leon Niemczyk (KNIFE IN THE WATER) hurtles onto the Baltic Express without a ticket, then finds he must share his compartment with Lucyna Winnicka, herself stalked by ex-lover Zbigniew Cybulski (ASHES AND DIAMONDS) amidst rumors there's a runaway murderer on the train. A claustrophobic, single-night thriller and a biting indictment of mob behavior.

Directed/written by Jerzy Kawalerowicz; co-written by Jerzy Lutowski. Poland, 1959, b&w, 101 min. Polish with English subtitles.



PHARAOH



Celebrate Valentine's Day Italian-style!

NEAPOLITAN HEART [Cuore napoletano]

Opens Fri, Feb 13, with daily shows through Tue, Feb 17, including Presidents' Day & weekend matinees

There is nothing more romantic than witnessing a moonlit serenade on a cobblestone street in a rustic Italian village. NEAPOLITAN HEART serves that up on a silver platter—along with



many other delicacies—just in time for Valentine's Day. This film brilliantly captures the essence and the power of Neapolitan music all over the world and will have you magically singing along to every song, whether you speak Italian or not. An audience favorite from AFI/Discovery's SILVERDOCS 2003 Festival.

Directed/written/produced by Paolo Santoni. Italy, 2002, color, 94 min. Italian with English subtitles.

Celebrate Mardi Gras!!! CARNIVAL ROOTS

Opens Friday, Feb 20, with daily shows through Thursday, Feb 26, including a weekend matinee

Carnival is celebrated throughout the world as the last great festival before the season of Lent (aka *sacrifice*) begins. (Warning—animal sacrifice is depicted.) This colorful documentary goes beyond the party to capture the essence of the celebratory rituals of Trinidad, an island unique for its blend of African and Indian heritage, with a bit of French culture thrown in. The incredibly bright and vibrant images of the pageantry of Carnival and the beautiful sounds of steel drum orchestras live on in memory long after viewing. From the SILVERDOCS 2003 Festival.



NOT SUITABLE FOR CHILDREN.

Directed/written by Peter Chelkowski and Jason Benjamin; produced by Peter Chelkowski. US, 2003, color, 90 min.

2004 ACADEMY AWARD-NOMINATED SHORTS

Opens Friday, Feb 20, with daily shows through Thursday, Feb 26, including a weekend matinee

So you're watching the Oscars, you see the clips from the short film nominees, and you wonder, "Where can I see these films?" Here's your chance to be the only one at the Oscar party to have seen EVERY short film nominated for an Academy Award. A mixture of live-action and animated shorts, this compilation showcases the unbridled talent of filmmakers who work on their own terms. You're not likely to see any films more honest or imaginative. Various directors, 2003, approx. 120-min. compilation reel.

Check our website for exact program information in early February.





"Extremely powerful. The writing has a real simplicity that I thought was all the more remarkable for how powerful the films really are. There might just be one simple line or image which carries tremendous emotional impact."

—JEAN OPPENHEIMER,
FILMWEEK, SOUTHERN CALIFORNIA PUBLIC RADIO

Washington Area Theatrical Premiere Engagement! **ROBOT STORIES**

**Opens Friday, Feb 20, with daily shows through
Thursday, Feb 26, including weekend matinees**

The feature film debut by award-winning writer/director Greg Pak—one of *Filmmaker Magazine's* "25 Filmmakers to Watch"—whose short *FIGHTING GRANDPA* played in some 50 film festivals and won over 20 prizes, including a Student Academy Award. Pak here uses the compilation-of-short-film format to tell four tales of alienation in a modern society plagued by mechanical office workers and robot babies, assembling thematically linked stories that

"Creepy and intriguing."

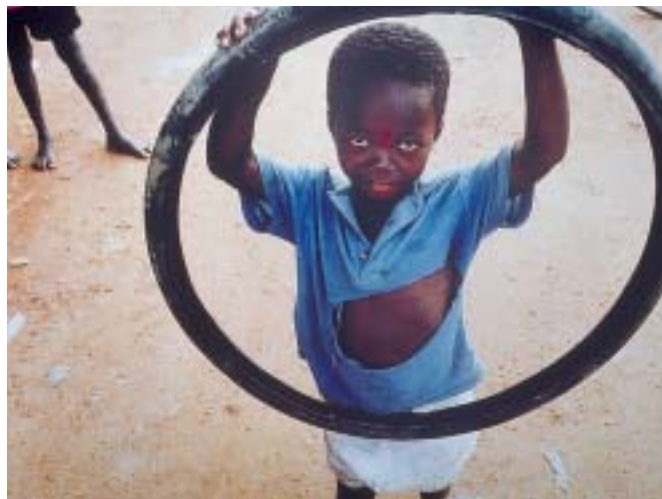
—SAN FRANCISCO
EXAMINER

explore love, death, family—and robots (*MY ROBOT BABY*, *THE ROBOT FIXER*, *MACHINE LOVE* and *CLAY*). With stars Tamlyn Tomita (*THE JOY LUCK CLUB*, *PICTURE BRIDE*) and Sab Shimono (*THE BIG HIT*), as well as a standout performance by Pak himself as the Sprout G9 iPerson, a walking, talking robot machine programmed to fit seamlessly into the work environment by learning from its human co-workers. Awards include Best Screenplay at the 2002 Hamptons International Film Festival and the Special Jury Award for Emotional Truth at the Florida Film Festival.

Directed/written by Greg Pak; produced by Kim Ima and Greg Pak. US, 2003, color, 85 min.

"A movie of seemingly limpid transparency and tremendous, understated compassion, ABC AFRICA is director Abbas Kiarostami's testament to the suffering and perseverance of the people of Uganda."

—MICHAEL WILMINGTON, *CHICAGO TRIBUNE*



Washington Area Theatrical Premiere Engagement! **ABC AFRICA**

**Opens Friday, Feb 27, with daily shows through
Thursday, Mar 4, including weekend matinees**

When legendary Iranian writer/director Abbas Kiarostami (*TEN*, *THE WIND WILL CARRY US*, *TASTE OF CHERRY*, *THROUGH THE OLIVE TREES*) accepted an invitation from the International Fund for Agricultural Development (IFAD) to shoot a documentary about the orphans of Uganda's civil war, he brought with him a skeleton crew and some handheld digital video cameras. Taking advantage of the mobile flexibility of digital video, Kiarostami captured intimate, honest moments with a handful of the hundreds of thousands of Ugandan orphans and AIDS patients. This is a deeply personal documentary portrait by an artist who's clearly searching for hope, life and meaning. Kiarostami finds promise in the smiles and wonderment of orphaned (and HIV-positive) children and in the spirit of life conveyed through dance and music amidst otherwise squalid and discouraging surroundings.

**CONTAINS GRAPHIC FOOTAGE NOT SUITABLE FOR
SENSITIVE VIEWERS**

Directed/written by Abbas Kiarostami; produced by Abbas Kiarostami and Martin Karmitz. Iran/Uganda, 2003, color, 85 min. In Farsi and English with English subtitles.

Montgomery College Film Series

Continuing their commitment to film education in Montgomery County, AFI Silver and Montgomery College will begin in February to present a new series of exceptional films from the College's spring film curriculum, introduced by a Montgomery College course instructor and followed by an instructor/audience discussion of the film. The general public is encouraged to come and participate in these lively discussions. Tickets are \$5 for Montgomery College students with I.D. (plus one guest at \$5) and standard admission for all others.

EARTH/ZEMLYA

Thu, Feb 12, 6:15

Aleksandr Dovzhenko's silent masterpiece is a Red fantasy of the coming of collectivism and "resistance to kulaks," as well as a lyrical evocation of the cycles of life and the beauty of Ukraine. Twice voted (by international panels) among the 10 Best Films of all time.

Directed/written by Aleksandr Dovzhenko. USSR, 1930, b&w, video. Approx. 75 min. Silent with an on-tape score.

THE INNOCENTS

Thu, Feb 26, 6:15

In this haunting adaptation (co-written by Truman Capote) of Henry James's *The Turn of the Screw*, 19th century English governess Deborah Kerr begins to fear that her seemingly angelic charges are haunted by evil spirits. But are those specters real or just figments of her own hysteria? "Deborah Kerr is more exciting than ever... the best ghost movie I've ever seen."—Pauline Kael.

Directed/produced by Jack Clayton; written by William Archibald and Truman Capote. UK, 1961, b&w, scope, 100 min.

Cine Latino

AFI Silver once again partners with Cine Latino's Carol Bidault to present the latest—and finest—from Latin America.

BAR "EL CHINO"

Tue, Feb 17, 6:40

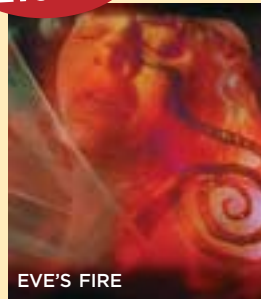
Blending fiction and documentary, BAR "EL CHINO" tells the story of filmmaker Boy Olmi's renewed work on a project he has left unfinished: a documentary about a bar rooted in the origins of tango—El Chino Bar. This symbolic place and its characters represent soon-to-vanish ideals that capture Olmi's heart and imagination. But it's only the encouragement of a 26-year-old woman that spurs him to continue his work on the film. A bird's-eye view of the economic, political and social chaos Argentina underwent at the end of 2001.

Directed by Daniel Burak; written by Daniel Burak, Mario Lion and Beatriz Pustilnik; produced by Daniel Burak, Héctor Calós, Mariano De Rosa, Alejandro Gruz and Mario Lion. Argentina, 2003, color, 100 min. Spanish with English subtitles.



Special Event!

Mid-Atlantic Regional Showcase (MARS)



EVE'S FIRE

In conjunction with the DC Independent Film Festival and the Montgomery College Film Department, AFI continues its ongoing monthly showcase of independent filmmaking from the Mid-Atlantic region. Showcases are held on the first Tuesday of every month at 9:30 p.m., following a casual, networking "Meet and Greet" with filmmakers in the AFI Silver Café.

Special event featuring a live appearance by NPR's Scott Simon!

JANUARY MARS

A TRIO OF SHORTS

Tue, Feb 3, 9:30

THE DINER An experimental short in the style of Chris Marker's *LA JETÉE*, told using stills. Directed by John Roper. 5 min.

BREAKING THE MOLD A clever narrative about mind over matter, and the rotten core of reality television, narrated by NPR's Scott Simon. Directed by Joshua Seftel. 2003, 27 min.

EVE'S FIRE An "evocumentary" about women seeking the sacred in their ordinary lives. Directed by Kristen D'Andrea Hollander and Sheila Foster. 54 min.

FEBRUARY MARS REPLAY

Tue, Mar 2, 9:30

In a story told exclusively from the point of view of security cameras, the audience watches the tapes along with the two detectives who are trying to figure out who pulled off a bloody jewel heist. An open-and-shut case suddenly becomes a little more interesting after repeat viewings: things aren't as obvious they first appear.

Directed by Lee Bonner; written by Lee Bonner and Sean Paul Murphy; produced by David Butler. US, 2003, color/b&w, 84 min.

SILVERDOCS Adds a Day!



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Denzel Washington

In observance of Black History Month, AFI Silver showcases works by one of the contemporary actors honored as a featured presenter in AFI's "100 Movies... 100 Stars" telecast. The showcase includes some of his strongest and often overlooked performances.

COURAGE UNDER FIRE

Sun, Jan 25, 2:00; Mon, Jan 26, 6:20

In one of the first films to address the 1991 Gulf War, Washington plays a US Army Officer with his own haunted past who's assigned to investigate female chopper commander Meg Ryan's worthiness for the Medal of Honor. Featuring a breakout performance by Matt Damon.

Directed by AFI alumnus Edward Zwick; written by Patrick Sheane Duncan; produced by John Davis, Joseph Singer and David T. Friendly. US, 1996, color, 117 min. Rated R

DEVIL IN A BLUE DRESS

Sun, Feb 1, 1:00; Mon, Feb 2, 6:20

In this ice-cold noir film set in 1948 Los Angeles, Washington delivers as WWII veteran Easy Rawlins. Adapted from the popular Walter Mosley detective novels, this terrific film begs the question—where are the sequels? Jennifer Beals and Lisa Nicole Carson heat up this whodunit.

Directed/written by AFI alumnus Carl Franklin; produced by Jesse Beaton, Gary Goetzman. US, 1995, color, 102 min. Rated R

OUT OF TIME

Sun, Feb 8, 1:00; Mon, Feb 9, 6:20

A tight, fast-moving wrong-man



OUT OF TIME

thriller with innumerable twists and turns. Washington brilliantly manipulates the fine line between his winning persona and the dark, corrupt underside he displayed in TRAINING DAY. His second collaboration with AFI alumnus director Carl Franklin.

Directed by Carl Franklin; written by David Collard; produced by Jesse Beaton and Neal H. Moritz. US, 2003, color, 114 min. Rated PG-13

MISSISSIPPI MASALA

Sun, Feb 15, 1:00 & Mon, Feb 16, 6:30

In this cross-cultural love-story, Washington plays the romantic interest of Sarita Choudhury, the daughter of traditional Indian parents who disapprove. Washington's transformation into a grim, humorless entrepreneur is a revelation.

Directed by Mira Nair; written by Sooni Taraporevala; produced by Mira Nair and Michael Nozik. US, 1991, color, 118 min. Rated R

THE HURRICANE

Sun, Feb 22, 2:00; Mon, Feb 23 6:20

As Rubin "Hurricane" Carter, the middleweight boxing contender wrongly convicted of murder, Washington is a bundle of caged, electric rage—a nuanced performance showing Carter's transformation from young championship hopeful to aging prisoner. Washington seems to channel the real-life Carter in this stunning performance, particularly the boxer's just-below-the-surface passion, earning him a Best Actor Academy Award nomination.

Directed by Norman Jewison; written by Dan Gordon and Arnyan Bernstein; produced by Arnyan Bernstein, Norman Jewison and John Ketcham. US, 1997, color, 145 min. Rated R

MALCOLM X

Sun, Feb 29, 1:00; Mon, Mar 1, 8:30

"We didn't land on Plymouth Rock. Plymouth Rock landed on us!" Washington's breakout stage performance as the controversial Muslim leader comes to the big screen. On film as on stage, Washington shows his true range as he manifests Malcolm X's evolution from street pimp to convict to follower of Elijah Muhammad to enlightened Muslim in the wake of his pilgrimage to Mecca. Angela Bassett turns in a memorable performance as his strong, silent wife, Betty Shabazz. Oscar nominations for Best Costumes and Best Actor (Washington).

Directed/written/produced by Spike Lee; co-written by Arnold Perl; co-produced Marvin Worth. US, 1992, color, 202 min. Rated PG-13



MISSISSIPPI MASALA

BEATLES SPECIAL

**A Special Celebration!
The 40th Anniversary of the
Beatles' First US Concert:
Washington Coliseum,
Feb 11, 1964**

*The CITIZEN KANE
of jukebox musicals*

—ANDREW SARRIS, *TIME*

**RESTORED 35mm PRINT!
IN DOLBY STEREO!**

A HARD DAY'S NIGHT

**Opens Friday, Feb 6, with daily
shows through Thursday, Feb 12,
including weekend matinees**

Question: "Are you a mod or a rocker?" Ringo: "I'm a mocker." Just another day in the life: fleeing from screaming fans at train stations, contending with a very clean/weird grandfather, jammin' on a baggage car, cavorting in a field, wandering by a river, weirding out by-the-book reporters with absurd come-

*"One of the great life-
affirming landmarks of
the movies"*

—ROGER EBERT

backs and wowing the crowd at a blow-away final concert. The Beatles' film debut rocketed them beyond "latest pop fave," with even square middle-aged critics—knives already sharpened for a schlocky teen-idol exploitation flick—disarmed into grudging admirers. Question: "Tell me, how did you find America?" John: "Turn left at Greenland." Richard Lester (on a \$500,000 budget) melded his mastery of commercials with New Wave techniques to create a semi-documentary style that has been endlessly imitated.

Directed by Richard Lester; written by Alun Owen; produced by Walter Shenson. UK, 1964, b&w, 87 min.



SPECIAL EVENT!

MARTIN GOLDSMITH ON THE BEATLES

Wednesday, February 11, 7:00 & 8:50

Martin Goldsmith, co-host of "Songs For Aging Children," XM Radio program director, former NPR host ("Performance Today"), and author of *The Inextinguishable Symphony*, will introduce the 40th anniversary Wednesday, February 11 screenings of *A HARD DAY'S NIGHT* with special documentary footage, and sign copies of his new book on the Fab Four, *The Beatles Come to America*. This special event is co-sponsored by Borders Books and Music.

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