

Sat late show 12:40a); Mon-Wed 1:30, 5:10, 7:40, 10:15 (Wed early show 10:20a)
***The Jerky Boys (R)** Fri-Sun 12:55, 3:00, 5:20, 7:55, 10:10 (Fri-Sat late show 12:20a); Mon-Wed 1:50, 5:50, 7:55, 9:55 (Wed early show 10:10a)
***In the Mouth of Madness (R)** Fri-Sun 12:40, 2:45, 5:15, 7:50, 10:05 (Fri-Sat late show 12:15a); Mon-Wed 1:40, 5:35, 7:50, 10:00 (Wed early show 10:05a)

Pembroke Pines 8

12520 Pines Blvd; 437-7790

Disclosure (R) Thur 2/2 only 2:00, 4:50, 7:30, 10:00
Dumb and Dumber (PG-13) Daily 1:10, 3:30, 5:50, 8:10, 10:30
I.Q. (PG) Thur 2/2 only 2:30, 5:00, 7:40, 10:10
Houseguest (PG) Daily 1:00, 3:20, 5:40, 8:00, 10:20
Higher Learning (R) Daily 1:45, 4:15, 7:15, 10:00
Nobody's Fool (R) Daily 2:00, 5:00, 7:30, 10:00
Murder in the First (R) Daily 1:45, 4:45, 7:40, 10:20
Highlander — The Final Dimension (PG-13) Daily 1:00, 3:15, 5:30, 7:50, 10:15
***The Jerky Boys (R)** Daily 1:30, 3:30, 5:30, 7:45, 9:45
***In the Mouth of Madness (R)** Daily 1:15, 3:30, 5:45, 8:00, 10:15

Sheridan Plaza 12

4999 Sheridan St; 987-4680

Nell (PG-13) Thur 2/2 only 1:45, 5:30, 8:00, 10:20
Dumb and Dumber (PG-13) Thur 1:30, 5:15, 7:45, 10:00; Fri 1:30, 5:30, 7:45, 10:00, 12:00m; Sat-Sun 12:30, 2:45, 5:00, 7:15, 9:50 (Sat early show 10:00a; Sat late show 12:00m); Mon-Wed 1:45, 5:00, 7:15, 9:50
The Jungle Book (PG) Thur 2/2 only 1:30
Little Women (PG) Thur 1:45, 5:30, 8:00, 10:20; Fri 2:00, 5:00, 7:50, 10:20; Sat-Wed 1:30, 5:30, 8:00, 10:20 (Sat 10:30) (Sat early show 10:30a)
Disclosure (R) Thur 4:45, 7:30, 10:15; Fri 10:00; Sat-Wed 10:10
Pulp Fiction (R) Thur 5:00; Fri 1:30, 4:30, 7:30, 10:20; Sat-Wed 9:45
Higher Learning (R) Thur 1:15, 4:15, 7:00, 9:45; Fri 1:00, 4:30, 7:15, 9:45, 12:20a; Sat-Wed 1:30, 5:30, 8:00, 10:20 (Sat 10:30) (Sat early show 10:30a)
Legends of the Fall (R) Thur 1:15, 4:15, 7:00, 9:45; Fri 1:00, 4:30, 7:15, 9:50, 12:20a; Sat-Wed 1:30, 4:30, 7:15, 9:50 (Sat early show 10:45a; Sat late show 12:20a)
Demon Knight (R) Thur 8:00, 10:00; Fri 12:15a; Sat-Wed 12:20a
Far From Home (PG) Thur 2/2 only 1:30
Bad Company (R) Thur 2/2 only 1:45, 5:30, 7:45, 10:15
Murder in the First (R) Thur 1:15, 5:00, 7:40, 10:20; Fri 1:15, 4:45, 7:30; Sat-Sun 1:00, 4:45, 7:30; Mon-Wed 2:00, 4:45, 7:30
Before Sunrise (R) Thur 1:15, 5:00, 7:30, 9:55; Fri 3:00, 5:00, 8:00, 10:15, 12:20a; Sat-Wed 1:30, 5:30, 8:00, 10:15 (Sat early show 10:30a)
Highlander — The Final Dimension (PG-13) Thur 1:45, 4:45, 7:15, 9:30; Fri 1:30, 5:30, 7:45, 10:00, 12:00m; Sat-Sun 12:30, 3:00, 5:15, 7:45, 10:00 (Sat early show 10:00a; Sat late show 12:00m); Mon-Wed 1:45, 5:15, 7:45, 10:00
Death and the Maiden (R) Thur 1:30, 5:15, 7:45, 10:00; Fri 2:00, 5:00, 8:00, 10:15; Sat 10:15a, 1:00, 4:45, 7:30; Sun 1:00, 4:45; Mon-Wed 2:00, 4:45, 7:30
***In the Mouth of Madness (R)** Fri 1:15, 5:15, 7:30, 9:45, 12:00m; Sat-Sun 12:30, 2:45, 5:00, 7:15, 9:45 (Sat early show 10:00a; Sat late show 11:50); Mon-Wed 2:00, 5:00, 7:15, 9:45
***The Jerky Boys (R)** Fri 1:00, 5:15, 7:15, 9:30, 11:30; Sat-Sun 1:15, 3:15, 5:20, 7:40, 10:00 (Sat early show 10:45a; Sat late show 12:00m); Mon-Wed 2:00, 5:20, 7:40, 10:00
***Red (R)** Fri 1:30, 5:30, 7:45, 10:00, 12:00m; Sat-Sun 12:45, 3:00, 5:15, 7:45, 10:00 (Sat early show 10:10a; Sat late show 12:10a); Mon-Wed 1:45, 5:15, 7:45, 10:00
***Miami Rhapsody (PG-13)** (Opens Sat 2/4) Sat-Sun 1:00, 3:00, 5:15, 7:30, 9:45 (Sat early show 10:15a; Sat late show 12:00m); Mon-Wed 2:00, 5:15, 7:30, 9:45

Taft Hollywood 12

7001 Taft St; 981-5443

The Mask (PG-13) Daily 1:15, 3:15, 5:15, 7:15, 9:15
Timecop (R) Thur 2/2 only 1:00, 3:00, 5:00, 7:00, 9:00
Little Giants (PG) Daily 12:45, 3:05, 5:25, 7:45, 10:05
The River Wild (PG-13) Thur 2/2 only 1:10, 3:20, 5:30, 7:40, 9:50
Milk Money (PG-13) Thur 2/2 only 1:10, 3:20, 5:30, 7:40, 9:50
Stargate (PG-13) Daily 12:45, 3:05, 5:25, 7:45, 10:05
The Specialist (R) Daily 1:10, 3:20, 5:30, 7:40, 9:50
The Pagemaster (G) Daily 1:15, 3:15, 5:15, 7:15, 9:15
Junior (PG-13) Daily 12:45, 3:05, 5:25, 7:45, 10:05
The Lion King (G) Daily 1:00, 3:00, 5:00, 7:00, 9:00
The Professional (R) Thur 2/2 only 1:10, 3:20, 5:30, 7:40, 9:50
Speechless (PG-13) Daily 1:00, 3:00, 5:00, 7:00, 9:00
***Clerks (R)** Daily 1:00, 3:00, 5:00, 7:00, 9:00
***A Low Down Dirty Shame (R)** Daily 1:00, 3:00, 5:00, 7:00, 9:00
***Interview With the Vampire (R)** Daily 12:45, 3:05, 5:25, 7:45, 10:05
***Mixed Nuts (PG-13)** Daily 1:15, 3:15, 5:15, 7:15, 9:15

The Miami Herald INVITES YOU TO THE TWELFTH MIAMI FILM FESTIVAL FOR THE LOVE OF FILM

With the support of the City of Miami, Metropolitan Dade County Cultural Affairs Council, The Tourist Development Council, Port of Miami, the Metropolitan Dade County Board of County Commissioners, AMC Theatres and United Airlines. Sponsored in part by the state of Florida, Department of State, Division of Cultural Affairs, and the Florida Arts Council.

PRESENTED BY THE FILM SOCIETY OF MIAMI FEBRUARY 3 - 12, 1995 GUSMAN CENTER FOR THE PERFORMING ARTS

Miami Rhapsody is a witty comedy about the infinite perils -- and possibilities -- of marriage in the mid-nineties. Sarah Jessica Parker is superb as a successful career woman who looks to her family for answers before she takes the plunge. Director David Frankel debuts at a breathless clip, obviously enamored with the city and his wonderful ensemble cast that includes Antonio Banderas, Mia Farrow and Paul Mazursky. It's contagious. U.S., 1994. A Hollywood Pictures release. **Opening Night, Fri., Feb. 3, 1995 8:00 p.m.**

Declarations of Love. Director Pupi Avati time-travels back to his adolescence in post-World War II Bologna, with romance among the ruins and vignettes of very fine vintage. *Amarcord* was Fellini's remembrance of things past in a small village, and *Declarations* is Avati's memoir of urban life, something like Woody Allen's *Radio Days* all'italiana. There are aunts and uncles, neighbors and teachers, friends and foes, evoked by a boy who could never get the girl of his dreams and lives not to regret it. Italy, 1994. **Sat., Feb. 4, 2:00 p.m.**

Rio's Love Song. Music has always been an integral part of the films of Carlos Diegues, humanist and a key figure of the Cinema Novo movement. So it was only a matter of time before music became the springboard for one of his films. Songs by Jorge Ben, Gilberto Gil, Caetano Veloso and Chico Buarque give rise to four individual stories that together form a richly textured panoply of love in the big city. Brazil, 1994. **Sat., Feb. 4, 4:30 p.m.**

Muriel's Wedding. A hilarious gem from Down Under about a Plain Jane from Porpoise Spit (a shabby seaside resort) whose only escape from an abusive father is through matrimony. The seventies sounds of Abba provide the ironic musical backdrop. First time director P.J. Hogan deftly juggles kitsch elements to fashion an ultimately moving parable of self esteem. Australia, 1994. A Miramax Films release. **Sat., Feb. 4, 7:00 p.m.**

Mina Tannenbaum and Ethel are born on the same day, at the same time, in the same maternity hospital. From cradle to grave, they're stuck with each other in a fervent love-hate relationship. Mina is a painter who lives for her art. Ethel concentrates on the art of living. In her first feature film, director Martine Dugowson follows their interconnecting lives in free style; you simultaneously see their normal behavior and their fantasies. Romane Bohringer and Elsa Zylberstein are so marvelous that by the film's final reckoning, you hate to see it end. France, 1994. A New York Films release. **Sat., Feb. 4, 9:30 p.m.**

The Worst Years of Our Lives (Los peores años de nuestra vida). Ugly duckling (Gabino Diego) must contend with his dreamboat brother (Jorge Sanz) in matters of the heart (Ariadna Gil). A trio of stars from *Belle Epoque* are reunited in this hilarious new comedy directed by Emilio Martínez-Lázaro, written by David Trueba, and produced by Oscar winning older brother Fernando. There is not a wasted character or phrase in this giddy lark of a movie that is every bit as good as it sounds. Which is saying a lot since the original score is by Michel Camilo. Spain, 1994. **Sun., Feb. 5, 2:00 p.m.**

A Conversation with Gregory Peck. One of a handful of American stars whose screen persona has become a legend. Here's an opportunity to get acquainted with the legend as Mr. Peck will show clips from his movies, reminisce about his fifty years in pictures, and answer questions from the audience. Winner of numerous awards (Oscar, AFI Lifetime Achievement, Legion of Honor), Mr. Peck's appeal was best summarized by Bob Dylan when he sang, "I'll go see him in anything/I'll stand in line". A Special Event presented in cooperation with the Gusman Center for the Performing Arts. **Sun., Feb. 5, 4:30 p.m.**

Window to Paris. Welcome to a brand-new genre of Russian cinema: the capitalist comedy. Tchiyov and Gorokhov are neighbors who are trying to make ends meet in St. Petersburg. After a night of revelry, they follow a stray cat into an old wardrobe and through a window that opens into the City of Light -- and temptation. Director Yuri Mamin has made a delightful, warm hearted comedy that is cleverly poised between the ruins of the past and the uncertainties of the future. Russia, 1993. A Sony Pictures Classics release. **Sun., Feb. 5, 7:30 p.m.**

Nina Takes a Lover because her marriage has reached a dead-end and her husband is taking her for granted. First-time director Alan Jacobs has fashioned an American Moral Tale, an updated Eric Rohmer comedy overlooking the Golden Gate Bridge. Laura San Giacomo (*sex, lies & videotape*) is at her best as Nina. It's a sparkling performance, every bit as beguiling as the movie that contains it. U.S., 1994. A Triumph Films release. **Sun., Feb. 5, 9:30 p.m.**

Nightwatch. Martin is a law student who takes a part-time job at the local morgue where sinister things are happening. Director Ole Bornedal's first feature film is many things: a buddy movie, a romantic comedy, and a coming-of-age story disguised as a slasher film. But do not fear. *Nightwatch* is far more alluring than it is forbidding. See it now before the obligatory

Hollywood remake. Denmark, 1994. Critics Week, Cannes Film Festival. **Mon., Feb. 6, 7:00 p.m.**

Aventurera. The *cabaret* (or B-girl) film genre spawned some of the finest Mexican films of the forties and fifties. The undisputed queen of those infamous film noirs was the Cuban dancer/actress Ninón Sevilla, a darling of French intellectuals before she was rediscovered earlier this year at the Telluride Film Festival. *Aventurera* is arguably her finest film, a musical melodrama that might have been conceived by Busby Berkeley as a Joan Crawford vehicle. Mexico, 1949. A Shadowfax Films release. Presented by G.Cabrera Infante. **Mon., Feb. 6, 9:30 p.m.**

Exotica is a fancy strip joint where Francis, an emotionally troubled tax auditor, accounts for his past. Within this lurid neon jungle, his destiny becomes entangled with those of a table dancer and her jealous boyfriend, as fate spins her ineffable web of desire. Director Atom Egoyan charts his course elliptically, and the film's mysteries unravel as if by sleight-of-hand. Canada, 1994. A Miramax Films release. International Critics Prize. Cannes Film Festival. **Tues., Feb. 7, 7:00 p.m.**

Queen of the Night. During the thirties, Lucha Reyes was the undisputed queen of *ranchero* music. By the forties, alcohol and drugs had ruined her life and her talent. But she went on and on, in a desperate search for the ultimate release that only death could grant her. Director Arturo Ripstein chronicles this dark, deliberate journey into suicide with a cool, clinical style that could have given Fassbinder a shudder or two. Patricia Reyes Spindola plays Reyes with overwhelming candor and not an ounce of self-pity, upsetting and overturning every cliché in the book. Mexico, 1994. **Tues., Feb. 7, 9:30 p.m.**

The Sum of Us is a loving film about the ties that bind a widowed father and his gay son. Followers of Australian cinema will not be surprised by the quality of Jack Thompson's performance as the father. But the film ultimately belongs to Russell Crowe, who portrays the son in the year's most quietly liberated performance. *The Sum of Us* is a tonic film about tolerance, based on an award-winning play that ran over a year Off Broadway. First-time filmmakers Kevin Dowling and Geoff Burton open it up imaginatively-without letting any of its considerable charm, and warmth, run out. Australia, 1994. A Samuel Goldwyn Company release. **Wed., Feb. 8, 7:00 p.m.**

Turkish Passion (La pasión turca). A well-to-do Spanish housewife vacationing in Istanbul finds sexual fulfillment in the arms of a handsome tour guide. Soon, desire turns to obsession and she casts her fate to the wind. Pop singer Ana Belén is no stranger to the movies, but this is her first truly outstanding dramatic role. Director Vicente Aranda (*Lovers*) is clearly at home with the torrid subject. The film moves with stately elegance and the urgency of a Greek tragedy. Spain, 1994. U.S. Premiere. **Wed., Feb. 8, 9:30 p.m.**

Once Were Warriors may be the most disturbing - and cathartic - film experience that you will have all year. First-time director Lee Tamahori has broken all attendance records at home with his vivid portrait of a Maori family caught in a web of alcoholism, domestic violence and cultural neglect. The performances and the passion invested are such that your eyes will be glued to the screen as Tamahori propels the story forward with the resolve of a runaway bullet moving to its destination. New Zealand, 1994. A Fine Line Features release. **Thurs., Feb. 9, 7:00 p.m.**

Shallow Grave. Three friends are faced with a thorny issue when their mysterious roommate passes away from a drug overdose, leaving behind a suitcase stuffed with cash. Should they phone the police and return the money? Or... Distinguished stage director Danny Boyle makes his feature film debut with not a trace of his theatrical background in sight. On the contrary, *Shallow Grave* is a devilishly clever thriller that starts as a black comedy and ends as a cautionary tale of greed. U.K., 1993. A Gramercy Pictures release. **Thurs., Feb. 9, 9:30 p.m.**

The Last Good Time. Joseph Kopple (Armin Mueller-Stahl) is a retired violinist living on welfare in his tiny Brooklyn walk-up. One day, twenty-year-old Charlotte (Olivia d'Abo) appears on his doorstep, a dishevelled damsel in distress. And life for Joseph will never be the same. Actor-turned-filmmaker Bob Balaban has crafted a delicate fable about growing old and staying young. Mueller-Stahl confirms his stature as one of Europe's finest. He is ably supported by d'Abo, Maureen Stapleton, and Lionel Stander in what became the final shining moment of his distinguished career. U.S., 1994. A Samuel Goldwyn Company release. **Fri., Feb. 10, 7:00 p.m.**

Before the Rain is a magnificent first feature film by director Milcho Manchevski about the conflict that is ravaging the former Yugoslavia. The spiral narrative starts in a Macedonian monastery, swirls to an elegant restaurant in London, and returns to the war-torn Macedonian mountains. The link is violence, fear and the struggle for unrequited love. But are these three segments simultaneous, juxtaposed, or do they float in a time-continuum?

See for yourself. Think for yourself. There's no stone unturned, and no soul unmoved at the end of this fascinating enigma. Macedonia, 1994. A Gramercy Pictures release. Official Oscar Entry, Best Foreign Language Film. **Fri., Feb. 10, 9:30 p.m.**

Where Is My Friend's Home? asks a young schoolboy, who has every reason to believe his classmate will be expelled unless he returns the notebook he took by mistake. The frantic search that ensues illustrates children's innate sense of justice and the lack of respect with which they are met in the adult world. Director Abbas Kiarostami's film stands with De Sica's *Bicycle Thief* and Truffaut's *400 Blows* as a classic statement on childhood. Iran, 1987. International Critics Prize, Locarno Film Festival. Presented by G. Cabrera Infante. **Sat., Feb. 11, 11:30 a.m.**

And Life Goes On... In 1990, an earthquake devastated northern Iran. A father and son take to the road to see if the young protagonist of *Where Is My Friend's Home?* survived the widespread destruction. What they discover is that the forces of nature cannot vanquish the human spirit. In the extraordinary final shot, director Abbas Kiarostami gives the myth of Sisyphus a happy ending. Iran, 1992. On Certain Regard, Cannes Film Festival. Presented by G. Cabrera Infante. **Sat., Feb. 11, 2:00 p.m.**

Through the Olive Trees. Director Abbas Kiarostami answers the age-old question: Are movies greater than life? A film crew arrives to shoot *And Life Goes On...* Hossein, a young bricklayer, is astounded to find himself cast as the husband of the village girl he adores, the sulky Farkonde. Despite the fact that his offer of marriage has been refused because he is homeless and illiterate, Hossein takes advantage of the unexpected proximity to woo Farkonde, persisting against all odds, to obtain her heartfelt answer. Iran, 1994. A Miramax Films release. Official Oscar Entry, Best Foreign Language Film. Presented by G. Cabrera Infante. **Sat., Feb. 11, 4:30 p.m.**

An Awfully Big Adventure reunites Hugh Grant with director Mike Newell after last year's runaway hit, *Four Weddings and a Funeral*. This is the darkly humorous story of Stella (newcomer Georgina Cates), a starstruck teenager who joins a repertory theater company in post-World War II Liverpool and develops a crush on its heartless director (Grant). When a local star is summoned to save a production of *Peter Pan*, Stella becomes enmeshed in an adult world with chilling - and comical - consequences. U.K., 1994. A Fine Line

Features release. **Sat., Feb. 11, 7:00 p.m.**

Farinelli. From the director of *The Music Teacher*, Gérard Corbiau, comes a spectacular feast of sight and sound: a fictional biography of one of the most celebrated singers of all time, the castrato Carlo Broschi, known to the world as Farinelli. Set in the 18th century and sumptuously filmed throughout Western Europe, the picture freely explores the singer's bitter rivalry with Handel and his tortuous relationship with his brother Riccardo. Belgium, 1994. A Sony Pictures Classics release. Official Oscar Entry, Best Foreign Language Film. **Sat., Feb. 11, 9:30 p.m.**

Summer of Love. Veteran filmmaker Feliks Falk tackles an evocative turn-of-the-century tale reminiscent of Chekhov. In what may be his last carefree summer vacation, handsome med student Alexander visits his aristocratic cousin Sonia and winds up falling in love with Natalia, her visiting Polish friend. But can he rise to the occasion? The movie is shot in a perennial golden glow and is redolent of a bygone era and its attendant loss. Elegiac filmmaking of a very high order. Poland, 1994. U.S. Premiere. **Sun., Feb. 12, 2:00 p.m.**

See How They Fall. Max (Jean-Louis Trintignant) is a perennial loser. To his great fortune, he has Johnny, a hanger-on who idolizes Max to the point of pulling the trigger for him. On the other hand, there's Simon (Jean Yanne), obsessed with avenging Mickey, his young policeman pal. Max and Simon are parallel lines moving towards an explosive vanishing point. Jacques Audiard makes his directorial debut: he's shrewd-and-a-half, keeps his cards close to his vest, and then slam-bangs with the most unequivocally surprising finale in the history of film noir. France, 1994. Critics week, Cannes Film Festival. **Sun., Feb. 12, 4:30 p.m.**

Search and Destroy. Pursued by the IRS, on the verge of divorce, and facing bankruptcy, Martin Mirkheim (Griffin Dunne) decides to do something of "significance." He is going to make a movie. Under the auspices of Martin Scorsese, renowned painter David Salle makes his directorial debut in this lampoon of the entrepreneurial eighties and its culture of greed and success. Aided and abetted by a cast that includes Christopher Walken, John Turturro and Dennis Hopper as a self-help cable TV personality, *Search and Destroy* - like *After Hours* before it - is a movie about real people trying to make sense out of situations that are completely insane. U.S., 1994. An October Films release. **Closing Night, Sun., Feb. 12, 7:00 p.m.**

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