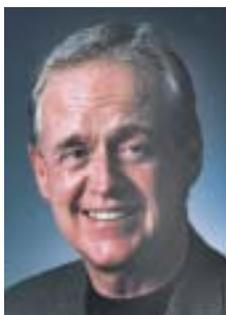


From the Director and Co-Director of AFI

The opening of the AFI Silver goes to the heart of AFI's purpose: to encourage interest, excitement and understanding of the art of the moving image. Cinema's 100-year heritage will be well-represented here; more significantly, the future of the moving



Jean Picker Firstenberg
Director and CEO, AFI



James Hindman
Co-Director and COO, AFI

image will be encountered in every screening, presenting a creative vision not previously seen. Bridging the past to the future—this is a central mission of the AFI Silver.

Movie-going has been a part of this and nearly every other American community throughout the past century. It endures and even thrives well into the era of the small screen because of its powerful ability to connect audiences, allowing them to share dreams and magic in the dark.

The Silver Theatre has been at the heart of this community since its opening in 1938. Thanks to the generosity of Montgomery County and its citizens, it once again offers audiences the delights and visions it was created to present. AFI is deeply grateful to the leadership of Montgomery County for establishing the partnerships that launch the AFI Silver into a new century.

The AFI Silver is meant to be an experience to be cherished and enjoyed. Here's to all the future years of story-telling and magic in the dark!

FEATURED FILMS

Le Cercle Rouge (The Red Circle)
Kiarostami's "10"

Lilya 4-Ever

Muhammad Ali The Greatest

ROBERT MUGGE'S BLUES

The Last of the Mississippi Jukes

Deep Blues

Hellhounds on My Trail

1938: THE SILVER IS BORN

Four Daughters

You Can't Take It With You

Jezebel

Grand Illusion

Holiday

Alexander Nevsky

Carefree

Olympia

The Lady Vanishes

Maytime

The Dawn Patrol

Angels With Dirty Faces

Too Hot to Handle

ELIZABETH I: MOVIE QUEEN

Fire Over England

The Private Lives of Elizabeth and Essex

Young Bess

The Sea Hawk

TRIPLE PLAYS: GREAT FILM TRILOGIES

Francis Ford Coppola's Godfather Trilogy

The Godfather

The Godfather, Part Two

The Godfather, Part Three

The Apu Trilogy

Pather Panchali

Aparajito

The World of Apu

The Pagnol Trilogy

Marius

Fanny

Cesar

Abbas Kiarostami's Earthquake Trilogy

Where is My Friend's Home?

And Life Goes On...

Through the Olive Trees

SPECIAL EVENT

Bob Le Flambeur

FILM FEST DC

Swing

Come Drink With Me

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A New Voyage: AFI Silver Theatre And Cultural Center

On April 11, 2003, after being shuttered for almost two decades and nearly destroyed, the historic Silver Theatre will begin its new life as the AFI Silver Theatre and Cultural Center.

Rarely in American movie exhibition history has a neighborhood movie theatre meant so much to the aesthetic and economic well being of a community as Silver Spring, Maryland's AFI Silver Theatre. The original Silver Theatre—the stunning Art Moderne jewel designed to crown the 1938 state-of-the-art Silver Spring Shopping Center, complete with air conditioning and one of the first

Here at the AFI Silver, we have a few basic beliefs.

One of them is that nothing in contemporary life touches people so deeply and broadly as film. Film has become the parlance of our time, the palpable expression of the humanities in our lives. We get many of our notions about history, art, human relationships, scientific exploration—even ethics and morality—from moving images.



Murray Horwitz
Director, AFI Silver

That's a belief you'll see us examine daily on the AFI Silver's screens and stages, and in our exhibition spaces. In line with AFI's mission of advancing and preserving the art of the moving image, we'll be presenting the best in screen programs, enriching them with filmmaker interviews, public discussions, performances and displays, and offering educational resources to our members and to the communities we serve.

What can you expect of us? Significant films that, for the most part, you won't find anywhere else: independent features, foreign films, festivals, documentaries, short subjects and classic cinema (retrospectives, anniversary presentations, filmmaker tributes and just plain celebrations of screen entertainment)—all provided in a context (and a gorgeous theatre environment) that will allow you to get the most out of your film-going experience. You'll see everything from silent films with live musical accompaniment to advance looks at the latest trends in filmmaking from around the globe.



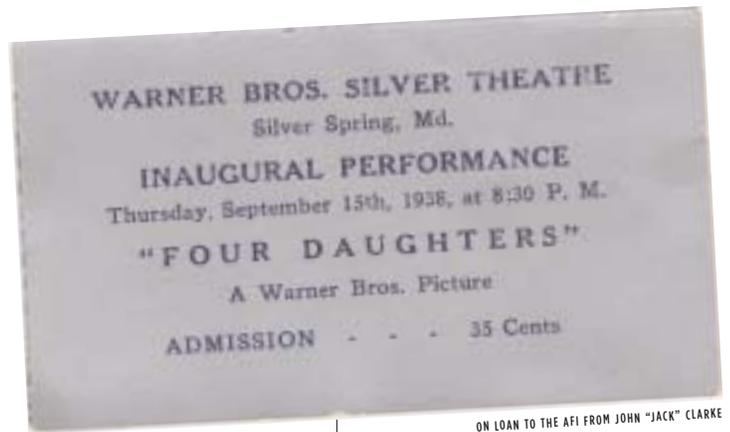
Ray Barry
Deputy Director, AFI Silver

We hope to see you many, many times at the AFI Silver. We're thankful to those sponsors who have supported the launch, including WAMU 88.5 FM American University Radio, Ogilvy Public Relations Worldwide,

Roland House Post Production and Atlantech Online.

We hope you'll become an AFI member and part of the family here. Let us know what you think, what you'd like to see and how we can do more to be your favorite theatre.

Murray Horwitz *Ray Barry*



ON LOAN TO THE AFI FROM JOHN "JACK" CLARKE

Ticket from opening night

“car parks”—represented the anchor of a project destined by the 1950s to transform Silver Spring into one of the first modern suburbs of Washington, DC.

Now, 65 years later, reborn as the AFI Silver Theatre and Cultural Center, the historic showplace once again anchors an ambitious plan for the economic and cultural life of downtown Silver Spring. The technologically advanced three-theatre complex is dedicated to bringing the best in film and video to Washington-area audiences, along with filmmaker interviews, topical discussions and live performances on its three stages—all designed to enrich the film-going experience, and provide audiences with the most entertaining and enjoyable screen presentations anywhere.

Built in 1938 at the height of the New Deal by Treasurer of the United States and FDR friend William Alexander Julian as the centerpiece of a major business district, the Silver Theatre was designed by Romanian immigrant and internationally-renowned theatre architect John Eberson, who brilliantly coupled American building know-how with the splendor of European Art Deco design.

After a nearly 50-year run, the original Silver Theatre closed its doors in 1985. Facing the wrecker's ball in the late 1980s, the beloved “Silver” was saved by the collective efforts of community preservationists, including the Art Deco Society of Washington, local news media

and the citizens of its host county, Montgomery County, Maryland. When the 1994 Montgomery County Council voted to add the Silver Theatre to its Master Plan for Historic Preservation, County Executive Douglas M. Duncan, who spearheaded the revitalization of downtown Silver Spring, saw the Silver Theatre's potential to anchor the transformation of the community into a 21st century arts and entertainment destination.

To fulfill the county's vision of turning the Silver Theatre into the centerpiece of the revitalization project, County Executive Duncan and the Montgomery County Council in 1998 selected the American Film Institute, with its mission of advancing and preserving the art of the moving image, to operate the Silver Theatre as the AFI Silver Theatre and Cultural Center. With Jean Picker Firstenberg leading the team, AFI joined a unique public-private partnership with Montgomery County to rehabilitate John Eberson's original theatre and expand the complex to include two new state-of-the-art 200 and 75-seat stadium theatres. When the AFI Silver Theatre and Cultural Center opens its doors in April, newcomers will experience richly diverse, innovative programming in both the historic, 20th century AFI Silver and two new cutting-edge 21st century theatres—blending the best of both worlds.

SILVER THREADS

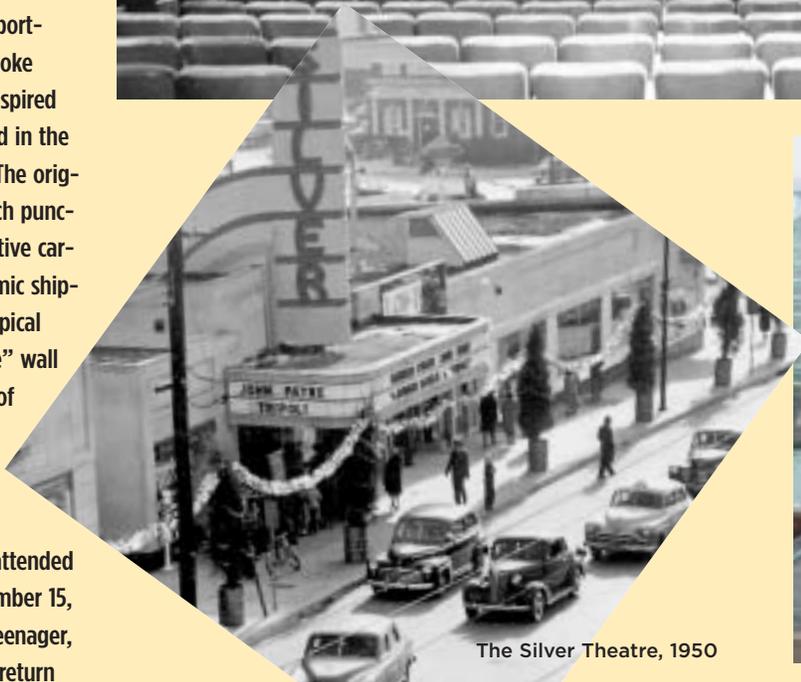
John Eberson's Incomparable Silver Theatre Design

John Eberson, who in 1938 was the leading champion of the atmospheric style of theatre design—a genre intended to “transport” the audience to a more exotic locale—chose the curved shape of an ocean liner as the most compelling atmospheric design for Silver Spring’s regional theatre-goers. Compelling it remains. Embellished with a sweeping exterior frontal “mast” which spells the name SILVER in vertical red letters, side “port-holes” and rear brick “smoke stack,” these nautically-inspired elements are also reflected in the theatre’s interior design. The original “wave” patterns which punctuate the theatre’s distinctive carpet and wall paper, dynamic ship-like frontal side lights, tropical bird murals and “porthole” wall sconces complete the list of elements painstakingly recreated to Eberson’s original design.

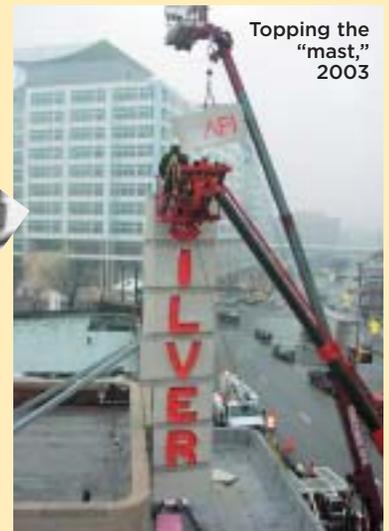
John “Jack” Clarke, who attended the Silver Theatre’s September 15, 1938 opening night as a teenager, will be one of the first to return for a screening in 2003. Said Mr. Clarke on a recent tour of the rehabilitated Silver, “You know... it was something in 1938... but I don’t remember it being *quite* this beautiful.” We’ll be watching along with Jack Clarke as the curtains part on April 11 and the moving image once again graces this historic theatre’s silver screen.



The Eberson design:
An oceanliner, circa 1938



The Silver Theatre, 1950



Topping the
“mast,”
2003



Waves, portholes and birds whimsically
continue the nautical motif, 1938



Returned to splendor,
2003



Dynamic *sur la mer* lighting

Painstakingly recreated by
Genslers' team of architects
and designers.



“One of the all-time exercises in cinematic cool!”

JACK MATHEWS, NEW YORK DAILY NEWS

“A deluxe piece of heist film engineering! A virtuoso display!”

MICHAEL SRAGOW,
THE NEW YORKER

“A glistening gem among caper movies”

DAVID STERRITT,
CHRISTIAN SCIENCE MONITOR

“The kind of experience that makes you glad movies exist!”

A.O. SCOTT,
NEW YORK TIMES



Gian Maria Volonte (left) and Alain Delon (right)

The Washington
Premiere of the
Restored Print of

LE CERCLE ROUGE
[The Red Circle]

April 11 through May 1

6:20, 9:00; weekend matinees at 1:00, 3:40
[no matinees April 12 and 13]

Impassive faces, snap-brim hats, dangling cigarettes, sunglasses after dark, raincoats without rain, nightclub floor shows, and an ersatz Indian quote: “When men, even unknowingly, are to meet one day, whatever may befall each, whatever their diverging paths, on the said day, they will inevitably come together in the Red Circle.” We’re unmistakably in the milieu of Jean-Pierre Melville, doyen of the New Wave and prince of the fate-haunted French gangster picture. For his final work in the genre (“a digest of all the thriller-type films I have made”), Melville brought together four archetypal *hommes durs* for their appointment with destiny. Prisoner-in-transit Gian Maria Volonte, crashes (literally) out of

a train to the dismay of his guard, the relentless Inspector Mattei (none other than comedy legend Bourvil, cast against type for his final role). Ex-cop Yves Montand shifts from a hopelessly DT-plagued drunk to a dapper, rock-steady sharpshooter. Alain Delon—both art film super-star (for Antonioni and Visconti, etc.) and action anti-hero (Melville’s LE SAMOURAI)—on his first day out of the joint reclaims gun and money and shrugs off two murder attempts. All join forces for a meticulously-orchestrated heist of a Place Vendôme bijouterie—a silent tour-de-force. A smash hit in France, LE CERCLE ROUGE was released (barely) here in a dubbed version shorn of 40 minutes. Here, for the first time, is the complete, uncut version—in French (with new subtitles by Lenny Borger)—with its noirishly muted color cinematography by erstwhile Melville/New Wave lenser Henri Decae, more vivid than ever in a brand new StudioCanal restoration. Directed/written by Jean-Pierre Melville. 1970, color, 140 min. French with titles.

**The Exclusive Washington
Engagement of
Abbas Kiarostami's**

"10"

April 18 through May 1

6:40, 8:40; weekend matinees

1:10, 2:55, 4:40

En route to a swimming pool gig, Teheran ten-year-old Amin Maher hops into a car and begins an electrifying, vehemently articulate ten-minute battle with his unseen mother over her divorce and remarriage. Later, the strikingly attractive, stylishly white headscarf- and sharp shades-clad Mania Akbari engages in nine other front-seat conversations—amid sharp admonitions to other drivers—with her sister, with a female friend, (both of whom eventually reveal king-size man troubles—the friend adopting drastic, visually shocking methods), with an elderly female pilgrim, who urges Akbari to join her in prayer at a shrine, and with an unseen prostitute who, assuming the driver is a man, drops in for a sale, but then good-humoredly offers her own sardonic observations on wholesale and retail. Abbas Kiarostami, (“among the world masters

of automotive cinema!”—A.O. Scott, *New York Times*);[see the travels in *LIFE GOES ON*, and *THE TASTE OF CHERRIES*, remains determinedly experimental amid worldwide acclaim, eschewing exposition and back history, etc., while sticking (with one exception) to the views of driver and passenger via his digital dashboard-cam, even as glimpses of Teheran and gawking drivers flash by in the background. Kiarostami here achieves—via mesmerizing performances of intensity and truth—a sweeping view of the Iranian man-woman situation and of one particularly volatile mother-son relationship.

Directed/written by Abbas Kiarostami. Iran/France, 2002, color, 94 mins. Farsi with titles.

► See also Kiarostami's *Earthquake Trilogy* in *TRIPLE PLAYS*

“Kiarostami, with his unobtrusive style, finds astonishment in the simplest gestures”

KAREN DURBIN, *NEW YORK TIMES*

“A very remarkable film, one of the very best of the year!”

PETER BRADSHAW, *THE GUARDIAN*



Amin Maher (left) and Mania Akbari (above)

“Breezy, entertaining and enlightening!”

V. A. MUSETTO, *NEW YORK POST*

“So powerful and so matter-of-fact that it is easy to underestimate the work that the actors are doing”

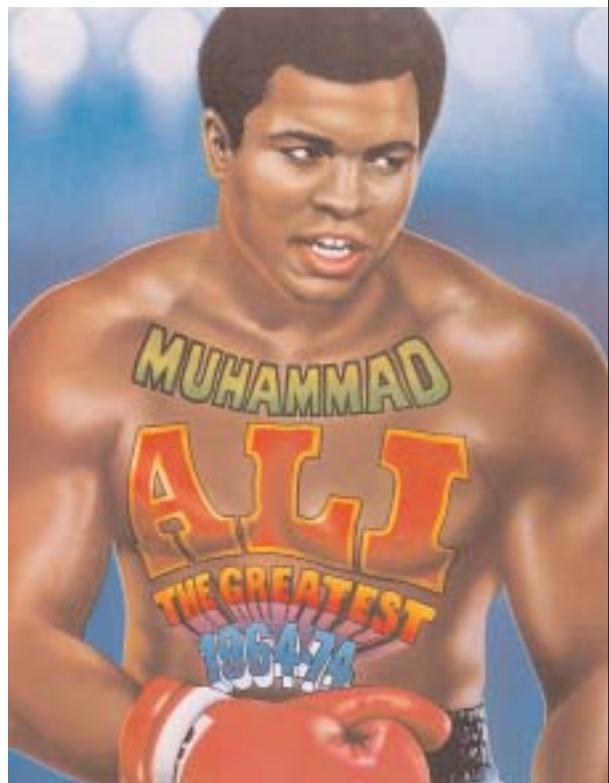
A.O. SCOTT, *NEW YORK TIMES*

“LILYA 4-EVER is a live wire stripped of insulation, and the sparks engulf everything in their path.”

ELVIS MITCHELL, NEW YORK TIMES



Oksana Akinshina



Ali poster

“Haunting new movie; already Moodysson has begun to evoke the spirit of Jean Renoir”

OWEN GLEIBERMAN,
ENTERTAINMENT WEEKLY

Washington Premiere of Lukas Moodysson’s

LILYA 4-EVER [Lilja 4-ever]

May 2 through May 8

6:20, 8:45; weekend matinees 2:00, 4:10

“You will have all eternity to be dead... but you only have a short time to be alive.” A distraught, short-haired young woman hurtles through nondescript city streets to a highway overpass as Rammstein’s “Mein herz brennt” thunders on the soundtrack—how did she get there? In a crumbling apartment complex in the former Soviet Union, Oksana Akinshina’s 16-year-old Lilya spectates as her mother scampers off with her gruff boyfriend, purportedly to America, then hears her crusty aunt announce that Lilya must now move to an even crummier apartment. An exercise in survival skills ensues, with galpal Elina Benenson offering a sleazily money-making example. Endearingly bullet-headed 12-year-old

admirer Artyom Bogucharsky offers moral support—until hot-car-driving Pavel Ponomaryov offers affection and the promise of a new life in Sweden (or is it?) Directed by the hottest filmmaker in Sweden for SHOW ME LOVE and TOGETHER, Lukas Moodysson’s film practically swept the Goldbug Awards (Sweden’s Oscar equivalent), winning for Best Picture, Director, Screenplay, Cinematography and Actress, with Bogucharsky nominated for Best Actor, while garnering European Film Awards nominations for Best Picture and Actress. Keyed by the terrific and endearing performances of the adolescent leads, Moodysson presents a powerful, humorous and gut-wrenching view of the victimization of children based on an actual case. Akinshina previously starred in Sergei Bodrov Jr.’s SISTERS; this is Bogucharsky’s first film. Directed/written by Lukas Moodysson. Sweden, 2002, color, 109 min. Russian, English, Swedish with titles.

TRUE BLUES

Washington Premiere: New 35mm Print of William Klein's **MUHAMMAD ALI THE GREATEST** May 2 through May 8

6:40, 9:00; weekend matinees 1:30, 4:00

"Float like a butterfly! Sting like a bee! Rumble young, man! Rumble! OHHHHH!" The then-Cassius Clay lets that Louisville lip fly as he preps to face champ Sonny Liston for the first time. Legendary expat photographer William Klein, practically the only member of the in-shock white media in his camp, gets it all in stark b&w cinema verite. From the manic press conferences with trademark verse, the feigned weigh-in outburst, the comments of "don't-give-Clay-a-chance" men in the street to the dramatically staged one-shot intro of Clay's white backers (who grumble about ingratitude while resembling Mafia dons—they reportedly loved it)—it's all here. Clay metamorphizes post-fight into Muhammad Ali (with commentary by Malcolm X), then discusses (with Stepin Fetchit!) the "phantom punch" that climaxed the second Liston bout. A decade later, Klein follows Ali (in color) to the climax of his post draft-controversy comeback (the "rumble in the jungle" in Zaire with a then-slender and hirsute George Foreman) and the full-blown media circus imperially hosted by the notorious-to-be Mobutu himself. (In a presciently chilling scene, schoolchildren sing a song in Mobutu's praise.) History is captured in the making in this full-blown portrait of the out-of-the-ring (the three fights are covered in stills) but never off stage Ali—pre- and during world fame.

Directed by William Klein. 1964-74, color and b&w, 120 min.



Robert Mugge's Blues

Silver Spring native and frequent AFI guest Robert Mugge, "the most proficient chronicler of American music" (Richard Harrington, *Post*) showcased Sonny Rollins, Al Green, Gil Scott-Heron, Hawaiian music, Rounder Records, etc., etc., but keeps coming back to those blues. On the occasion of his most recent release, we present his unofficial trilogy.



Morgan Freeman jukes

Vasti Jackson and Patrice Monsell with Director Robert Mugge in person April 11

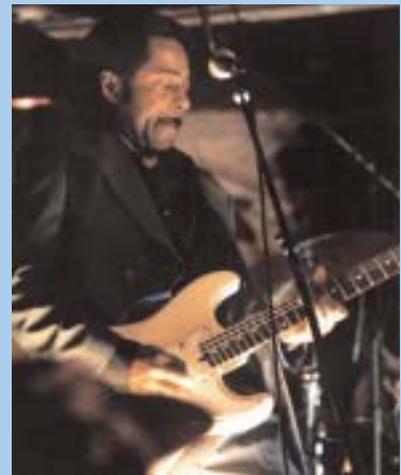
LAST OF THE MISSISSIPPI JUKE

Fri-Sun, Apr 11-13, 8:00; Mon-Thu, Apr 14-17, 8:40

Morgan Freeman reminisces about growing up in Mississippi while Alvin Youngblood Hart performs at Freeman's Clarksdale retro juke joint, Ground Zero; Vasti Jackson alternates articulate comments offstage with Mephistophelean smiles onstage while singing of the onset of the big casinos; plus-size Patrice Monsell gives a vivid demonstration of how to get a man; and Ahmad Rasheed smilingly invites all to "a party for the broken-hearted" even as performers and civic leaders band together to save the historic Subway Club in the basement of a dilapidated Jackson hotel. Chris Thomas King (O BROTHER, WHERE ART THOU?) discusses the situation with dad Jimmy, the Subway proprietor, while archive footage and expert commentary look back at the whole juke joint phenomenon and at Mississippi's turbulent racial history. Plus lots more music and a final, stunning title card.

Directed/written by Robert Mugge. 2002, color, 86 min.

J.T. Watkins (second from left), LeVon Lindsey (second from right) with the King Edward Blues Band.



Vasti Jackson

DEEP BLUES

Sat, Apr 12, 6:10; Mon, Apr 14, 6:40; Wed, Apr 16: 6:40

With Robert Palmer leading the way, Robert Mugge's camera tours the porch fronts and smoky juke joints of the Delta, recording—some for the first time—bottleneck bluesman R.L. Burnside blowing away Eurythmic Dave Stewart, pianist Booker T. Laury, guitarist Jack Owens, harpist Bud Spires, etc., etc. "Loaded with performance and history, 'Deep Blues' is deep indeed."—Richard Harrington, *Washington Post*.

Directed by Robert Mugge. 1991, color, 91 min.

HELLHOUNDS ON MY TRAIL

Sun, Apr 13, 6:10; Tue, Apr 15, 6:40; Thu, Apr 17, 6:40

Oh, so that's slide guitar. AFI fave Robert Mugge chronicles '98's week-long tribute to fabled bluesman Robert Johnson at the Rock 'n' Roll Hall of Fame, with unique covers of his compositions by Grateful Dead and Fleetwood Mac alumni—as well as Johnson's own stepson. An interview with an actual childhood friend dispels some of the myths.

Directed by Robert Mugge. 1999, color, 96 min.

1938: The Silver is Born

As the Munich crisis festered, war loomed and the Silver Theatre first opened. But film and filmgoing went on forever, providing its own bumper crop of classics. Sixty-five years later—on the occasion of the reopening of the restored Silver—we look back on a sampling (print availability negating an exhaustive look) of the best of its birth year—with a special thank you to Warner Bros. Pictures.

The Silver Theatre's Opening Attraction Then [1938] and Now FOUR DAUGHTERS

Fri, Apr 11, 6:30; Tue, Apr 15, 6:30

Music teacher Claude Rains' four daughters (the real life Lane sisters) all have their own ideas about marriage, but they also all have crushes on visiting composer Jeffrey Lynn; with only Priscilla befriending morose piano player John Garfield (charmingly cynical in his first major role). Oscar nominated for Garfield, Best Film and Direction (Curtiz's second that year; also for ANGELS WITH DIRTY FACES.)

Directed by Michael Curtiz. 1938, b&w, 90 min.

YOU CAN'T TAKE IT WITH YOU

Fri, Apr 11, 8:30; Thu, Apr 17, 8:15

Jean Arthur's screwball family: grandpa Lionel Barrymore, would-be novelist-mom Spring Byington, firework-inventing dad Samuel S. Hinds, aspiring-ballerina sister Ann Miller, et al, straighten out suitor James Stewart's crusty plutocrat dad Edward Arnold in Capra's Oscar-winning (Best Picture & Director) screwball classic. Adapted from Kaufman & Hart's Pulitzer-Prized stage sensation. "Shangri-la in a frame house"—Otis Ferguson. Seven Oscar nominations overall.

Directed by Frank Capra. 1938, b&w, 127 min.

JEZEBEL

Sat, Apr 12, 6:00; Mon, Apr 14, 6:30

Bette Davis' consolation prize for missing the Scarlett O'Hara race. A spoiled ante-bellum Southern belle—

whose headstrong behavior (including wearing a red gown to an all-white ball) loses her fiancé Henry Fonda—finds regeneration when yellow fever hits. Davis, for the first time under the direction of William Wyler, won her second Oscar and inaugurated her decade-long series of machine-tooled vehicles. "Dazzling romantic melodrama"—Pauline Kael.

Directed by William Wyler. 1938, b&w, 104 min.

GRAND ILLUSION [La Grande Illusion]

Sat, Apr 12, 8:15; Mon, Apr 14, 8:30

Man of the people Jean Gabin teams up with aristocratic Pierre Fresnay to escape from equally-aristocratic Erich von Stroheim's WWI German POW camp. The classic anti-war statement, as well as a study of class conflicts and reconciliations. A twice-wounded vet himself, Renoir's collaborative style (Stroheim's brace and geranium were the actor's own suggestions) melded a wide range of acting styles and languages into one of the greatest prewar international hits and the first foreign Best Picture Oscar nomination.

Directed/co-written by Jean Renoir. France, 1937 [released here in '38], b&w, 119 min, French with titles.

HOLIDAY

Sun, Apr 13, 6:00; Thu, Apr 17, 6:30

Complications ensue when erstwhile poor-boy Cary Grant, welcomed as a snooty rich girl's suitor when it's learned he knows how to make a buck, decides instead on a holiday in order to find his values—a move applauded by his intended's rebellious sister Katharine Hepburn (who understudied in the original 1928

Philip Barry stage production) and boozing brother Lew Ayres. Biting satire of the rich, spiced by acrobatics from Grant and Hepburn.

Directed by George Cukor. 1938, b&w, 94 min.

ALEXANDER NEVSKY

Sun, Apr 13, 8:15; Tue, Apr 15, 8:30

Eisenstein's first film in nearly a decade marked a drastic change of style—emphatically, a film with a hero—as Nikolai Cherkassov's Nevsky leads the nation's resistance to the Teutonic knights. Filmed at a torrential pace (its legendary highlight, the Battle on the Ice, was shot during a July heat wave), the film set a record for an epic by coming in five months under schedule. Eisenstein's revolutionary collaboration with Sergei Prokofiev was an event in music history, in some instances shooting sequences to a pre-written score.

Directed/co-written by Sergei Eisenstein, with D. I. Vasiliev. USSR, 1938, b&w, 107 min. Russian with titles.

CAREFREE

Fri, Apr 18, 6:30; Sat, Apr 19, 5:00; Sun, Apr 20, 2:00

Ralph Bellamy, in topflight fifth-wheel form, signs up his engagement-breaking fiancée for psychoanalysis with best pal shrink Fred Astaire, but she turns out to be ... Ginger Rogers! "Change Partners and Dance" indeed. Complete with elaborate dream sequence, Astaire's driving range *pas de golf club* (rehearsed by perfectionist Fred over two weeks), all to an Irving Berlin score.

Directed by Jay Sandrich. 1938, b&w, 83 min.

OLYMPIA/ OLYMPISCHE SPIELE 1936

Wed, Apr 16, 7:00; Sat, Apr 19, 12:45

Divers rhythmically edited into aerial pirouettes; torch-bearing, naked runners emerging from ancient temples; Black American high jumpers refusing even to doff their sweats until all others are eliminated; and U.S. decathlete Glenn Morris running on into the night. Carried away by the esthetics of the material, Leni Reifenstahl transformed what was originally intended as a simple record of what was to become the "Jesse Owens" Olympics into "a great lyric spectacle"—Pauline Kael.

Directed by Leni Reifenstahl. Germany, 1938, b&w, 225 min.

THE LADY VANISHES

Sat, Apr 19, 6:45; Wed, Apr 23, 6:30

"Lady? What lady?" bewilderingly mutter the other passengers after Dame May Whitty disappears during Margaret Lockwood's train trip back from a vacation in the Balkans—but at least Michael Redgrave believes her. Then there's the suspiciously suave Paul Lukas, cricket nuts Basil Radford and Naunton Wayne, the disappearing name drawn on the window, and those king-sized wine glasses to contend with. Hitchcock's next-to-last British film and his biggest pre-Hollywood success.

Directed by Alfred Hitchcock. UK, 1938, b&w, 97 min.

MAYTIME

Sun, Apr 20, 3:45; Tue, Apr 22, 6:30

In Second Empire Paris, up-and-coming opera star Jeanette MacDonald spends a memorable May day with fellow American and



Angels with Dirty Faces, 1938



Olympia, 1936

budding baritone Nelson Eddy, but she's already pledged to her teacher, John Barrymore. *MAYTIME* went through massive cast replacements, a director change and a near-complete script rewrite. But despite all the chaos, it remains arguably their finest work, and MacDonald's own favorite among all her films.

Directed by Robert Z. Leonard. 1937, b&w, 133 minutes.

THE DAWN PATROL

Sun, Apr 20, 6:30; Wed, Apr 23, 8:30

Hotshot WWI flyboys Errol Flynn and David Niven decry squadron leader Basil Rathbone as a butcher. But when Flynn takes over *himself*, he finds it lonely at the top—and then Niven's green kid brother shows up. Vintage carousing-in-the-face-of-death war drama, a remake of Howard Hawks' 1930 original, with hair-raising aerial thrills and biting anti-war moral.

Directed by Edmund Goulding. 1938, b&w, 103 min.

ANGELS WITH DIRTY FACES

Mon, Apr 21, 8:30; Thu, Apr 24, 6:30

Two slum kids grow up to be James Cagney and Pat O'Brien. *Guess* which becomes the priest and which the gangster. With Ann Sheridan as their mutual old flame, Humphrey Bogart as the slimy lawyer destined for a bullet-riddled end, and the Dead End Kids as hood hero worshippers. But does Cagney (Oscar-nominated and NYC Critics' Best Actor) turn yellow en route to the chair?

Directed by Michael Curtiz. 1938, b&w, 97 min.

TOO HOT TO HANDLE

Tue, Apr 22, 8:55; Thu, Apr 24, 8:30

Newsreel cameramen Clark Gable and Walter Pidgeon fight for sensational footage—with Gable firing at Japanese planes to get an air raid scene, then trying to fake an atrocity shot with a well-paid Chinese tot and a toy airplane—and for famed aviatrix Myrna Loy, from the Orient to the Amazon. "One of the more acid comedies to be produced by the Thirties"—John Baxter.

Directed by Jack Conway. 1938, b&w, 103 min.

Elizabeth I: Movie Queen

In conjunction with the Folger Theatre's production of Maxwell Anderson's *ELIZABETH THE QUEEN*, it's time to look back at the famed play's Hollywood adaptation and at some of the lesser known filmic depictions of the Virgin Queen. Our thanks to Libbie Rivkin of the Folger for suggesting this series.

FIRE OVER ENGLAND

Fri, Apr 25, 6:30; Sun, Apr 27, 4:00

As Flora Robson's Elizabeth and Raymond Massey's Philip II square off, Laurence Olivier rockets back and forth between England and Spain in search of the list of conspirators spy James Mason took with him.

Featuring Robert Newton as a Spaniard and Vivien Leigh in her first co-starring role with Olivier. Adapted from a novel by the author of *FOUR FEATHERS*.

Directed by William K. Howard. UK, 1937, b&w, 92 min.

THE PRIVATE LIVES OF ELIZABETH AND ESSEX

Sat, Apr 26, 4:15; Sun, Apr 27, 5:45; Wed, Apr 30, 6:00

Featuring high-level political intrigue, infighting and private romantic angst, Errol Flynn's Earl of Essex and Bette

Davis' Elizabeth tangle in statecraft and love. Davis' first color film—she reportedly played the part in a rage at the contractually-dictated re-titling of this adaptation of Maxwell Anderson's *ELIZABETH THE QUEEN*.

Directed by Michael Curtiz. 1939, color, 106 min.

YOUNG BESS

Tue, Apr 29, 6:30; Thu, May 1, 6:30

There's scheming aplenty, even while Henry VIII (Charles Laughton, repeating his Oscar-winning role 20 years later) still lives. After his death, things get more complicated, with Jean Simmons' young Elizabeth caught in a romantic triangle with Stewart Granger's Thomas Seymour and her own stepmother, Deborah Kerr—even as councillors intrigue over the succession. Lavish, if slightly inaccurate, super-production.

Directed by George Sidney. 1953, color, 112 min.

THE SEA HAWK

Sun, May 4, 3:45; Wed, May 7, 8:30

An English sea dog attacks and plunders Spanish ambassador Claude Rains' ship, eventually falls in love with his daughter, guesses wrong in an assault on Panama, then leads a galley slave revolt—obviously just another day at the office for Errol Flynn. With massive combats between full-sized ships floating on the specially-built Warner Bros. Lake, and with Flora Robson returning (after *FIRE OVER ENGLAND*) as Queen Elizabeth.

Directed by Michael Curtiz. 1940, b&w, 127 min.



Young Bess, 1953

Great Film Trilogies

Until the success of *STAR WARS* and *BACK TO THE FUTURE*, planned trilogies—not afterthoughts or the dreaded Endless Sequel, but stories meant to be told over a three-film span—have been missing from the American cinema but have been occasional-to-frequent occurrences elsewhere, some ranking among the classics of the screen. The obvious advantages are the space and time to tell complex, sweeping stories that may span extensive time frames, recreating, as it were, the bulk and depth of the Victorian triple-decker or the Tolstoyan epic novel. The disadvantages (after the premiere engagements) are the near impossibility of seeing them again due to the obvious difficulties of fitting them into normal repertory programming. Of course, the usual disclaimer is that each part can stand alone. In the case of the films AFI Silver screens this month, that's generally true (the Pagnol trilogy, after all, began as separate stage hits). But the ultimate effect of continuous trilogies can only be achieved in viewings spaced within a relatively brief time.

The Godfather Trilogy

THE GODFATHER

Fri, Apr 25, 8:15; Sat, Apr 26, 12:45;
Sun, Apr 27, 12:45

Beginning with "I believe in America," Francis Ford Coppola's adaptation of Mario Puzo's bestseller about gang wars that ensue among New York's Five Families was made over studio objections to its period setting and the casting of Marlon Brando and Al Pacino—the major elements making it the modern classic it has become,



The Godfather, 1972

as Coppola has pointed out. Although Brando's on-screen time is less than that accorded Pacino's star-making performance, it dominates the film and marks his comeback from a near-decade dry spell.

Directed/co-written by Francis Ford Coppola. 1972, color, 175 min.

THE GODFATHER, PART TWO

Sun, Apr 27, 7:45; Wed, Apr 30, 8:00

Chapters 1 and 3 of the Godfather Saga (the original being chapter 2):

Al Pacino's Michael consolidates his empire after dabbling in Cuban futures and vets the family for weaklings, while Robert De Niro, as the young godfather-to-be, takes on the bosses of turn-of-the-century Little Italy (an Oscar-winning part played throughout in Sicilian dialect). Coppola aimed for each scene to echo a scene in the original—so successfully that he won the Oscar denied him for Part One.

Directed/co-written by Francis Ford Coppola. 1974, color, 200 min.



Apu

THE GODFATHER, PART THREE

Sat, May 3, 8:30; Sun, May 4, 12:45

"Just when I thought I was out, they pull me back in!" Al Pacino's Michael Corleone just can't seem to go straight—even after making a deal with the Church, he gets mixed up in the Vatican Bank scandal. Coppola's return to the Godfather Saga after sixteen years makes "an audience believe that the Corleones and their various partners in crime have been entirely in character during the intervening decades, but have simply neglected to turn up on screen"—Vincent Canby, *New York Times*.

Directed/co-written by Francis Ford Coppola. 1990, color, 162 min.

The Apu Trilogy

Made-on-a-shoestring beginnings vaulting to one of the cinema's greatest oeuvres and a deathbed Oscar, this remains, in its entirety, perhaps Satyajit Ray's most enduring and endearing body of work and a cinematic novel without parallel.

PATHER PANCHALI

Mon, Apr 28, 6:30; Fri, May 2, 8:15

Six-year old Apu's coming of age in a poor Bengal village amid death and

beauty (running through *kaash* flowers for his first view of a train). Director Ray, a Calcutta adman, filmed on weekends and holidays over two and a half years, pawning some of his wife's jewels en route, his only professional—80-year-old Chunibala Devi—as the aunt. “I can never forget the excitement in my mind after seeing it...the kind of cinema that flows with the serenity and nobility of a big river”—Akira Kurosawa. Best Foreign Film, National Board of Review.

Directed/written by Satyajit Ray. India, 1955, b&w, 115 min. Bengali with titles.

APARAJITO [The Unconquered]

Thu, May 1, 8:30; Sun, May 4, 6:15

Part Two: Apu and his family relocate to Benares, the big city on the Ganges. And as one generation passes, Apu discovers a thirst for learning.

“Portrayal of a mother and her growing son is perhaps the finest yet created in the cinema”—Andrew Robinson. Golden Lion, Venice.

Directed/written by Satyajit Ray. India, 1956, b&w, 127 min. Bengali with titles.

THE WORLD OF APU [Apu Sansar]

Mon, May 5, 8:15; Thu, May 8, 6:30

The conclusion of the Apu trilogy: aspiring novelist Apu (Soumitra Chatterjee in the first of fourteen roles for Ray) gets roped into a surprise marriage...with Sharmila Tagore! (a five-time Ray star), but finds the adjustment to fatherhood a difficult step. “What Proust is to literature, this trilogy is to cinema”—David Shipman. Best Foreign Film, National Board of Review.

Directed/written by Satyajit Ray. India, 1959, b&w, 117 min. Bengali with titles



César, 1936

The Pagnol Trilogy

Playwright Marcel Pagnol's decisive move from stage to screen at the advent of sound immediately made him one of the most distinctive voices in the French cinema, bringing the authentic warmth, sound, and atmosphere of the Midi to the screen. Transcending the accusation of “canned theatre” with his all-location filming, Pagnol eventually became the first man of the cinema elected to the French Academy.

MARIUS

Mon, Apr 28, 8:45; Sat, May 3, 6:15

Amid the sights and smells of the Marseille waterfront, Marius (Pierre Fresnay—later the aristocratic officer in GRAND ILLUSION) yearns for the sea, despite the stormy opposition of Papa, bar owner César (Raimu), and his own love for Fanny (Orane Demazis). The original cast of Pagnol's stage triumph recreated their roles for Hungarian expatriate and British mogul-to-be Korda. (Raimu had originally been slated for Charpin's role of Panisse, but he preferred to be César.)

Directed by Alexander Korda. France, 1931, b&w, 126 min. French with titles.

FANNY

Tue, Apr 29, 8:30; Sun, May 4, 8:40

Marius is at sea, Fanny is pregnant, but middle-aged old fool Panisse (Charpin) solves all by offering to

marry the girl himself, securing the son he longs for, but then Marius returns...

Directed by Marc Allégret. France, 1932, b&w, 128 min. French with titles.

CÉSAR

Tue, May 6, 8:30; Thu, May 8, 8:50

Twenty years later, César, Fanny's son, must learn the awful truth of his parentage, and then—with the help of Raimu's César—play Cupid for his widowed mother. The only film of the trilogy to be written directly for the screen and later transferred to the stage.

Directed/written by Marcel Pagnol. France, 1936, b&w, 121 min. French with titles.

Abbas Kiarostami's Earthquake Trilogy

Moving from straight neo-realism to Pirandellianism of Chinese box-like complexity, Kiarostami's unplanned trilogy moved him from distinguished unknown-except-in-Iran filmmaker to world famous master. For his continuing experimentation, see our premiere of “10.”

WHERE IS MY FRIEND'S HOME? [Khaneh-ye Doust Kojast?]

Fri, May 2, 6:30; Sat, May 3, 1:00

In a village in the mountains, Ahmad returns from school to begin his

SPECIAL EVENT!

In the wake of the premiere of the American remake, **THE GOOD THIEF**, it's always fun to go back to the classic original.

“The cinematic
Birth of the Cool”

J. HOBERMAN, *VILLAGE VOICE*



BOB LE FLAMBEUR

Fri, Apr 18, 8:15; Sat, Apr 19, 8:45; Sun, Apr 20, 8:30; Mon, Apr 21, 6:30;

As he haunts Montmartre in the hours of dawn, aging gambler Roger Duchesne plans a last big heist, the casino at Deauville, while watching his assistant Daniel Cauchy win the young girl he secretly loves.... In an outrageous climax, it all hinges on a last, ironical throw of the dice. The sheer exuberance of Melville's “big caper” film was a breath of fresh air for its time, as befitting the New-Wave-before-the-New Wave individualist, and an exhilarating precursor of his great gangster films of the '60s. “BOB LE FLAMBEUR is not a pure policier, but a comedy of manners”—Melville.

Directed/written by Jean-Pierre Melville. 1955, b&w, 100 min, French with titles.

FILMFEST DC

homework, but realizes he's taken his pal's notebook by mistake (no big deal, right?), but Teacher has decreed that homework always be done in the same book. Escaping his mother's eagle eye, Ahmad sets out to return it to his friend, but en route remembers he doesn't know where the kid lives! Next stop, forgery, in this sweetly humorous beginning to an unplanned trilogy.

Directed/written by Abbas Kiarostami. Iran, 1987, color, 90 minutes, Farsi with titles.

AND LIFE GOES ON... [Zendegi Eda Me Darad] Sat, May 3, 4:00; Mon, May 5, 6:30

Amid the rubble of the 1990 earthquake—actually reconstructed for the film—a man who has lost a sister and five nieces still busies himself rigging a TV antenna because, as he says with a smile, the World Cup comes only every four years. A film director (played by a non-driver!) and his son keep bumping into characters from WHERE IS MY FRIEND'S HOME? even as they anxiously search for the two boys who were its stars. The memorable, sustained final shot epitomizes, in its simplicity and humanity, the meaning of the title.

Directed/written by Abbas Kiarostami. Iran, 1992, color, 91 minutes, Farsi with titles.

THROUGH THE OLIVE TREES [Zir E Darakhtan E Zeyton] Tue, May 6, 6:30; Wed, May 7, 6:30

An actor announces he's playing a director who returns, post-quake, to a village where he'd previously made a film... to make a film about his return. Sounds like LIFE GOES ON..., doesn't it? But now we're supposedly backstage at its making, and an engagement scene is interrupted when other "actors" reveal they've broken off a "real" romance. The "dumpee" (an actual construction worker who couldn't be bothered to actually see these films) beefs that his rejection for being homeless is now invalid because post-quake—*everyone* is. The circle of this memorable trilogy of Pirandellian complexities is complete with the presence in the crowd of the young stars of the first film.

Directed/written by Abbas Kiarostami. Iran, 1994, color, 102 minutes, Farsi with titles.



Swing, 2002

FilmFest DC is a two-week showcase of work by emerging artists, new work by established directors, and experimental films that aren't likely to be shown at the major chains. Showings take place at venues throughout the DC area. AFI Silver Theatre is proud to present two of FilmFest DC's offerings.

SWING

Sat, Apr 26, 7:00

Ten-year-old Max is whiling away a summer at his grandmother's house in Alsace when he hears the manouche guitar playing of a Gypsy named Miraldo and gets hooked. Ignoring his grandmother's entreaties, the child secures a guitar, heads to the wrong side of town, and begs Miraldo to teach him. Max soon becomes enmeshed in Gypsy culture as he begins to learn about music and life, the latter courtesy of a young Gypsy girl named Swing. The music is of the Django Reinhardt school and is provided by Tchavolo Schmitt and Mandino Reinhardt, two masters who set the screen ablaze with their playing during the film's many impromptu party scenes—21st Vancouver International Film Festival, 2002.

Directed/written by Tony Gatlif. France, 2002, color, 90 min. French and Romany with titles.

COME DRINK WITH ME [Da zui xia/Daa chui hap]

Sat, Apr 26, 9:00

Long before CROUCHING TIGER, HIDDEN DRAGON wowed the western world, COME DRINK WITH ME broke new ground and raised the bar for successive action films. The film's ingeniously staged action scenes and dynamic cast of characters look as cool today as when they burst upon the cinema scene in 1966. There is even a CROUCHING TIGER connection as "Golden Swallow" is played by none other than Zhang Ziyi's evil old nanny, Cheng Pei-pei. Straight from its gala re-premier at the Vancouver and Berlin film festivals, here's the exciting restoration of a pivotal but rarely-seen title in the development of "wu xia," the "martial chivalry" strain of Hong Kong action cinema—33rd International Forum of New Cinema; 53rd Berlin International Film Festival, 2003.

Directed/co-written by King Hu. Hong Kong, 1966, color, 94 min. Mandarin with titles.

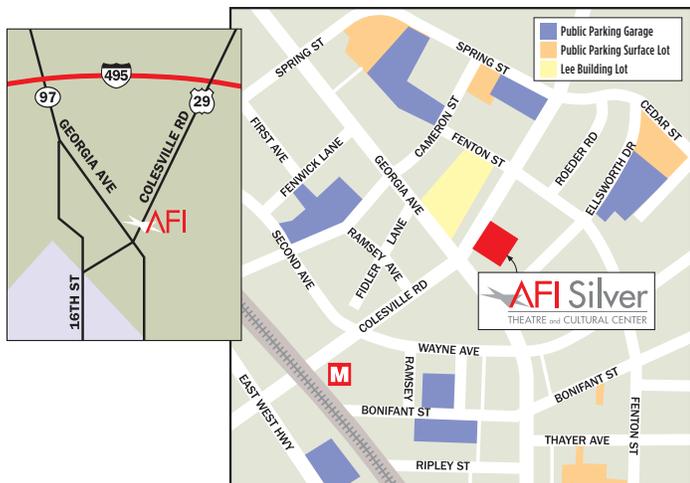
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"Heroic Grace: The Chinese Martial Arts Film" touring program has been selected and organized by the UCLA Film and Television Archive, and has been made possible with Presenting Sponsorship from the Hong Kong Economic and Trade Office in San Francisco, and additional sponsorship from Cathay Pacific Airways.

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Location and Directions

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

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

By Metro: The AFI Silver Theatre 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 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 (\$3.00 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 6:00pm (in front of the historic shopping center at the corner of Georgia and Colesville). The 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. The public

garages offer free parking on weekends and metered rates of 50¢ per hour weekdays.

Tickets

Tickets are \$8.50 general admission/ \$7.50 for AFI Members, students and seniors (65 and over). A current membership card is required for all member transactions. (Limit of two member-price tickets per show.)

Tickets may be purchased either online at www.AFI.com/Silver or at the AFI Silver box office. Both advance sale, and day-of-show purchases are available online or in-person. There is no service fee for online ticketing at the AFI Silver. The AFI accepts American Express, Visa, MasterCard and Discover.

Box Office

Box office opens one half-hour before the first scheduled show each day.

Information

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

Concession & Café

The 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 delicious coffee drinks and a variety of homemade sandwiches, appetizers and baked goods (including several vegetarian and vegan-friendly options).

Charter Membership

Support the AFI Silver as a Charter Member and fulfill your passion for the magic and power of film in all its diversity. Members enjoy a host of invaluable benefits throughout the year, such as free passes, ticket discounts, calendar mailings, special screenings, meet-the-artist events, behind-the-scenes tours, national AFI member privileges and more. For a brochure describing benefits at each level, speak with any AFI Silver representative, visit AFI.com, or call 800.774.4234. You can also join by mailing in the application below.

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APRIL 11-MAY 8 AT AFI

APRIL

11	Le Cercle Rouge	6:20, 9:00
	Four Daughters	6:30
	Last of the Mississippi Jukes	8:00
	You Can't Take It with You	8:30
12	Jezebel	6:00
	Deep Blues	6:10
	Le Cercle Rouge	6:20, 9:00
	Last of the Mississippi Jukes	8:00
	Grand Illusion	8:15
13	Holiday	6:00
	Hellhounds on My Trail	6:10
	Le Cercle Rouge	6:20, 9:00
	Last of the Mississippi Jukes	8:00
	Alexander Nevsky	8:15
14	Le Cercle Rouge	6:20, 9:00
	Jezebel	6:30
	Deep Blues	6:40
	Grand Illusion	8:30
	Last of the Mississippi Jukes	8:40
15	Le Cercle Rouge	6:20, 9:00
	Four Daughters	6:30
	Hellhounds on My Trail	6:40
	Alexander Nevsky	8:30
	Last of the Mississippi Jukes	8:40
16	Le Cercle Rouge	6:20, 9:00
	Deep Blues	6:40
	Olympia	7:00
	Last of the Mississippi Jukes	8:40
17	Le Cercle Rouge	6:20, 9:00
	Holiday	6:30
	Hellhounds on My Trail	6:40
	You Can't Take It with You	8:15
	Last of the Mississippi Jukes	8:40

18	Le Cercle Rouge	6:20, 9:00
	Carefree	6:30
	Kiarostami's "10"	6:40, 8:40
	Bob le Flambeur	8:15
19	Olympia	12:45
	Le Cercle Rouge	1:00, 3:40, 6:20, 9:00
	Kiarostami's "10"	1:10, 2:55, 4:40, 6:40, 8:40
	Carefree	5:00
	The Lady Vanishes	6:45
	Bob le Flambeur	8:45
20	Le Cercle Rouge	1:00, 3:40, 6:20, 9:00
	Kiarostami's "10"	1:10, 2:55, 4:40, 6:40, 8:40
	Carefree	2:00
	Maytime	3:45
	The Dawn Patrol	6:30
	Bob le Flambeur	8:30
21	Le Cercle Rouge	6:20, 9:00
	Bob le Flambeur	6:30
	Kiarostami's "10"	6:40, 8:40
	Angels with Dirty Faces	8:30
22	Le Cercle Rouge	6:20, 9:00
	Maytime	6:30
	Kiarostami's "10"	6:40, 8:40
	Too Hot to Handle	8:55
23	Le Cercle Rouge	6:20, 9:00
	The Lady Vanishes	6:30
	Kiarostami's "10"	6:40, 8:40
	The Dawn Patrol	8:30
24	Le Cercle Rouge	6:20, 9:00
	Angels with Dirty Faces	6:30
	Kiarostami's "10"	6:40, 8:40
	Too Hot to Handle	8:30

25	Le Cercle Rouge	6:20, 9:00
	Fire over England	6:30
	Kiarostami's "10"	6:40, 8:40
	The Godfather	8:15
26	The Godfather	12:45
	Le Cercle Rouge	1:00, 3:40, 6:20, 9:00
	Kiarostami's "10"	1:10, 2:55, 4:40, 6:40, 8:40
	The Private Lives of Elizabeth and Essex	4:15
	Swing	7:00
	Come Drink with Me	9:00
27	The Godfather	12:45
	Le Cercle Rouge	1:00, 3:40, 6:20, 9:00
	Kiarostami's "10"	1:10, 2:55, 4:40, 6:40, 8:40
	Fire over England	4:00
	The Private Lives of Elizabeth and Essex	5:45
	The Godfather, Part Two	7:45
28	Le Cercle Rouge	6:20, 9:00
	Pather Panchali	6:30
	Kiarostami's "10"	6:40, 8:40
	Marius	8:45
29	Le Cercle Rouge	6:20, 9:00
	Young Bess	6:30
	Kiarostami's "10"	6:40, 8:40
	Fanny	8:30
30	The Private Lives of Elizabeth and Essex	6:00
	Le Cercle Rouge	6:20, 9:00
	Kiarostami's "10"	6:40, 8:40
	The Godfather, Part Two	8:00
MAY		
1	Le Cercle Rouge	6:20, 9:00
	Young Bess	6:30
	Kiarostami's "10"	6:40, 8:40
	Aparajito	8:30

MAY

2	Lilya 4-ever	6:20, 8:45
	Where is my Friend's Home?	6:30
	Muhammed Ali, the Greatest	6:40, 9:00
	Pather Panchali	8:15
3	Where is my Friend's Home?	1:00
	Muhammed Ali, the Greatest	1:30, 4:00, 6:40, 9:00
	Lilya 4-ever	2:00, 4:10, 6:20, 8:45
	And Life Goes On	4:00
	Marius	6:15
	The Godfather, Part Three	8:30
4	The Godfather, Part Three	12:45
	Muhammed Ali, the Greatest	1:30, 4:00, 6:40, 9:00
	Lilya 4-ever	2:00, 4:10, 6:20, 8:45
	The Sea Hawk	3:45
	Aparajito	6:15
	Fanny	8:40
5	Lilya 4-ever	6:20, 8:45
	And Life Goes On	6:30
	Muhammed Ali, the Greatest	6:40, 9:00
	The World of Apu	8:15
6	Lilya 4-ever	6:20, 8:45
	Through the Olive Trees	6:30
	Muhammed Ali, the Greatest	6:40, 9:00
	Cesar	8:30
7	Lilya 4-ever	6:20, 8:45
	Through the Olive Trees	6:30
	Muhammed Ali, the Greatest	6:40, 9:00
	The Sea Hawk	8:30
8	Lilya 4-ever	6:20, 8:45
	The World of Apu	6:30
	Muhammed Ali, the Greatest	6:40, 9:00
	Cesar	8:50

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