AFI LATIN AMERICAN FILM FESTIVAL
CINEMA & THE SPANISH CIVIL WAR
NOIR CITY DC
DC LABOR FILMFEST
HALLOWEEN ON SCREEN
REEL AFFIRMATIONS

I'M GOING TO EXPLODE [Voy a explotar] (MEXICO) Directed by Gerardo Naranjo
AFI Latin American Film Festival Opening Night, September 23
September 23 - October 12

Now in its 20th year, the AFI Latin American Film Festival showcases the best filmmaking from Latin America and, with the inclusion of films from Spain and Portugal, celebrates Ibero-American cultural connections. This year's selection of over thirty films includes multiple award-winners, international festival favorites, local box-office hits and debut works by promising new talents. Please visit AFI.com/Silver to see full festival listings, including information on parties, events and special guests!

All films in Spanish and/or Portuguese with English subtitles. See AFI.com/Silver for detailed language information for each film.

A NOTE TO AUDIENCES:
Because films in the AFI Latin American Film Festival have not been evaluated by the MPAA rating system in the US, AFI has made its best effort to inform audiences about any film content that could lead to a restricted rating if released in the US.

The following is a guide:

V violence S sexuality D drug use

AFI Member passes will be accepted at all screenings in the Latin American Film Festival unless otherwise indicated.
ARGENTINA

THE HEADLESS WOMAN 
[La mujer sin cabeza]
Sat, Oct 10, 3:30; Sun, Oct 11, 1:00
The latest film from Lucrecia Martel (THE SWAMP, THE HOLY GIRL) concerns a traffic accident on a backwoods road that killed a local boy, an accident which well-off real life on screen. FIPRESCI

THE WINDOW [La ventana]
Sat, Oct 10, 2:00; Sun, Oct 11, 1:15
Orientalist author Antonio (played by the great Uruguayan writer Antônio Lareta) has been confined to his bedroom due to illness, viewing the Patagonian countryside, and the life he used to enjoy, from his window. While waiting for his estranged son to come visit, Antonio decides to give his nurse the slip and take a much longed for walk in the fields. DIR Carlos Sorín. ARG/ESP, 2008, 85 min.

LO VELY LO NELIN ESS 
[Amarosa soledad]
Wed, Sept 30, 9:20; Thurs, Oct 1, 8:45
This quirky comedy from debut directors Martín Carranza and Victoria Galardi features a winsome and winning performance by rising talent Inés Efron (XXY). Youth Jury Prize, 2008 San Sebastián Film Festival. DIR Martín Carranza, Victoria Galardi. ARG, 2008, 82 min.

LA TIGRA, CHACO
Sat, Oct 3, 2:05; Sun, Oct 4, 1:00
Esteban returns to his tiny hometown of La Tígra looking for his father. He reconnects with Vero, a friend from growing up whom Esteban soon discovers he likes as more than a friend. Federico Godfrid and Juan Sasiaín’s debut film explores passion, violence and relationships. Grim yet poignant, this film is a hypnotic, and disturbing, this is a must-see documentary. DIR Federico Godfrid, Juan Sasiaín. ARG, 2008, 75 min.

BOLIVIA

THE ELEPHANT CEMETERY
[El cementerio de los elefantes]
Sun, Sept 27, 11:15; Mon, Sept 28, 8:45
Juvenal (Cristian Castillo), a thirtysomething alcoholic haunted by his past, decides to drink himself to death. Moving into the “Presidential Suite”—a bare, windowless room in a La Paz flophouse—he exhausts his tormented memories, recalling a life of loneliness, violence and broken relationships. Grim yet poignant, this film is a devastating look at life on the fringes of society. DIR Tonchy Antezana. BOL, 2008, 80 min.

FROM THE CORE
(See page 4; screening with BIBLIOBURRO).

BRAZIL

THE DEAD GIRL’S FEAST 
[A Festa da Menina Morta]
Fri, Oct 9, 9:15; Sat, Oct 10, 10:00
In a seemingly time-forgetten village deep in the Amazonian wilderness, the local populace is busy preparing for the annual Feast of the Dead Girl, a celebration blending Christian and pagan traditions, presided over by the androgynous mystic and philosopher Santo (played by the charismatic Daniel de Oliveira). This directorial debut by actor Matheus Nachtergaele offers a provocative and phantasmagoric vision of Brazil’s popular culture. DIR Matheus Nachtergaele. BOL, 2008, 115 min.

THE BALLROOM 
[Chega de Saudade]
Sat, Oct 10, 6:00; Sun, Oct 11, 5:15
A diverse cast of characters crosses paths on the floor of a beautiful old São Paulo dance hall, and the experiences of many different lifetimes play out against each other during one eventful night. Best Supporting Cast, 2009 Cartagena Film Festival; Audience Award, Best Director and Best Screenplay, 2007 Brasilia Film Festival. DIR Luis Bodanzky. Brazil, 2007, 95 min.

* OPENING NIGHT! *
I’M GOING TO EXPLODE 
[Voy a explotar]
Wed, Sept 23, 8:00*; Sat, Sept 26, 5:45
Pampered, pouty 15-year-old Roman is the son of a corrupt politician. Having been expelled from the best private schools in Mexico, he winds up in a public school where he pens a performance piece called “See You in Hell” where he hangs himself on stage. Disaffected Maru falls hard for him and they decide to run away. Moving into the “Residencial Suite”—a bare, windowless room in a La Paz flophouse—he exhausts his tormented memories, recalling a life of loneliness, violence and broken relationships. Grim yet poignant, this film is a devastating look at life on the fringes of society. DIR Pablo Trapero. ARG/South Korea/Brazil, 2008, 113 min.

* CENTERPIECE SCREENING! *
BEYOND IPANEMA: BRAZILIAN WAVES IN GLOBAL MUSIC 
[Beyond Ipanema: Ondas brasileiras na música global]
Sat, Oct 3, 8:00*; Thurs, Oct 8, 7:00
This film explores the Brazilian music experience outside Brazil, accompanied by a specially-curated soundtrack featuring Brazilian classics reinterpreted by a new generation of artists. (Not courtesy of "Pride Brazil 2009, MO MAJ) DIR Gustavo Barra. Brazil/US, 2009, 89 min.

THAT’S IT [Apenas o Fim]
Mon, Oct 5, 9:00; Wed, Oct 7, 9:45
Towering above the slums and shores of Brazil, the penthouses of Rio de Janeiro and São Paulo offer a vantage point appropriate to their wealthy residents: distant, insular and protected. Focusing on this divide, Gabriel Mascaro trains his camera on a series of exclusive apartments and their blinkered residents. Powerful, hypnotic, and disturbing, this is a must-see documentary. DIR Gabriel Mascaro. Brazil, 2009, 71 min.

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MEGUNICA
Sun, Sept 27, 10:00; Mon, Sept 28, 7:00
Lorenzo Fonda wanted to make a film about Blu, a famed street artist, but also wanted to push his subject beyond his comfort zone. The answer? A road trip through Latin America to create new pieces in unfamiliar places. A free-form mixture of footage of the artist at work, insightful interviews with local residents, and inventive animation, MEGUNICA is a dizzying and unique travelogue. DIR Lorenzo Fonda. Italy/Mexico/Guatemala/Nicaragua/Costa Rica/Argentina, 2008, 82 min. 📀

CHILE

THE GIFT [El regalo]
Sat, Sept 26, 11:00 AM; Sun, Sept 27, 11:00 AM
Depressed by his mandatory retirement and his wife’s recent passing, university professor Néstor Villagra is forced by his friends into taking a senior’s spa vacation, where they’ve arranged for him to reunite with an old flame. This gentle, crowd-pleasing comedy was a box office success in Chile and the opening night film at the 2009 Chicago Latino Film Festival. DIR Cristián Galaz, Andrea Ugalde. Chile, 2008, 108 min. 📀

TONY MANERO
Sat, Sept 26, 10:00; Wed, Sept 30, 6:30* (see page 11)
Santiago, 1979: Middle-aged Raúl brightens his drab existence with frequent visits to see SATURDAY NIGHT FEVER and study John Travolta as Tony Manero. No mere fan, Raúl has obsessively claimed the persona for his own, developing dance moves and enough charisma to recruit coworkers into a dance troupe. But Raúl’s ambition goes beyond that of his fellow dancers, as he ruthlessly eliminates any threats to his dancing dominance. Chile’s Official Selection for 2008 Best Foreign Language Film. DIR Pablo Larraín. Chile/Brazil, 2008, 98 min. 📀 📀 📀

COLOMBIA

BIBLIOBURRO, THE DONKEY LIBRARY
Sat, Oct 10, 1:45; Sun, Oct 11, 1:00
In northern Colombia—a region beset by strife between guerrillas, paramilitaries, and drug cartels—schoolteacher Luis Soriano dedicates himself to a quixotic task: stripping dozens of books to the backs of his faithful donkeys and delivering literature to remote rural areas via the “Biblioburro.” Carlos Zipagauta’s documentary is both a subtly moving look at the ravages of war and an unforgettable portrait of one man’s devotion to his community. DIR Carlos Rendón Zipagauta. France/Colombia/Belgium, 2008, color, 52 min. 📀

With:

FROM THE CORE [Desde el fondo]
Time travel, a family funeral, and Bolivia’s war with Paraguay collide in this enigmatic short, winner of the Directors Guild of America’s Best Student Film Award. DIR Adriana Montenegro. Bolivia, 2008, 19 min. 📀

THE PASSION OF GABRIEL [La pasión de Gabriel]
Sat, Oct 10, 5:45; Sun, Oct 11, 3:15
Andrés Parra won the Best Actor prize at this year’s Guadalajara Film Festival for his portrayal of an energetic young priest. Father Gabriel, who tries to make a difference in the lives of the poor parishioners of his tiny mountain village in the Colombian jungle. But Gabriel’s progressive politics, plus his love affair with the beautiful Silvia, put him in danger with those who want him to fall. DIR Luis Alberto Restrepo. Colombia, 2009, 86 min. 📀 📀 📀

THE ACTORS IN THE CONFLICT [Los actores del conflicto]
Thurs, Sept 24, 9:00; Fri, Sept 25, 10:00
Writers/director Lisandro Duque Naranjo crafts a blackly comic satire about Colombia’s ongoing civil conflict. Three mimes who come into possession of a cache of arms attempt to pose as guerrilla fighters seeking amnesty and a trip to Spain. They soon discover that when you act a part, you become the part, at least in the eyes of the real soldiers and guerrillas engaged in Colombia’s civil conflict. DIR Lisandro Duque Naranjo. Colombia/Venezuela, 2008, 100 min. 📀 📀 📀

CUBA

OCEAN [Okean]
Fri, Sept 25, 7:00; Sat, Sept 26, 3:15
Young fisherman Joel experiences heartbreak when his beloved Maricel chooses to marry another, and leaves his small village for Havana to start over. Just when he begins to get used to big city life and finds some success as a boxer, Joel will rediscover life’s disappointments and betrayals all over again. A visually stunning film that bursts with Cuba’s color and music. DIR Mikhail Kosyrev-Nesterov. Cuba/Russia, 2008, 107 min. 📀 📀 📀

OMERTA
Fri, Oct 9, 7:00; Sat, Oct 10, 8:00
From the celebrated writer/director of the award-winning THE SILLY AGE [La edad de la peseta] comes this sly film noir homage with a Cuban twist: a former Cuban mob boss, exiled in the US in the aftermath of the Cuban Revolution, directs his former henchmen back on the island to undertake a mission to find a hidden stash of gold. DIR Pavel Giroud. Cuba, 2008, 86 min. 📀

BLAK MAMA
Sun, Sept 27, 8:00; Tues, Sept 29, 7:00
Three recyclers undertake a quest towards the mystical “Door of Forgiveness” in artist Miguel Alvear’s debut feature, a phantasmagoric exploration of South American folklore. Centered around Ecuador’s annual “Mama Negra” festival—an eclectic mixture of Catholic, African, and indigenous traditions—the film blends dance, costumes, and performance art to explore the transformations that take place when cultures collide. DIR Miguel Alvear. Ecuador, 2009, 93 min. 📀

LAKE TAHOE
Sun, Oct 4, 7:00; Tues, Oct 6, 7:00
After crashing his car on the outskirts of town, withdrawn teenager Juan (Diego Cataño) goes in search of help, but encounters a motley crew of local eccentrics: an elderly dog owner, a punk-rock mom and a Bruce Lee-obsessed mechanic. Fernando Eimbcke’s follow-up to his acclaimed debut DUCK SEASON marks the young director as a major talent. DIR Fernando Eimbcke. Mexico/Japan/US, 2008, 89 min. 📀 📀 📀

NORA’S WILL aka FIVE DAYS WITHOUT NORA [Cinco días sin Nora]
Sat, Oct 10, 7:45; Sun, Oct 11, 5:00
This festival favorite has won Audience Awards the world over. José learns that Nora, the woman he was married to for 30 years before divorcing, has committed sui-
AFI LATIN AMERICAN FILM FESTIVAL

Nicaragua

THE MERMAID AND THE DIVER
[La sirena y el buzo]
Sun, Oct 11, 7:30; Mon, Oct 12, 7:00
This remarkable film from the director of the Sundance award-winning THE IMORTAL once again visits Nicaragua's rural poor. Mercedes Moncada Rodriguez's latest film relates an ancient folk tale about a river mermaid, intercut with Rodriguez's cinema verite observations of the life of a rural village and its inhabitants' pursuits and pastimes. DIR Mercedes Moncada Rodriguez. Mexico/Spain/Nicaragua, 2009, 86 min.

Panama

THE WIND AND THE WATER
[Burga dii Ebo]
Sun, Oct 11, 9:00; Mon, Oct 12, 9:00
Machi, a teenaged member of the Kuna Tribe—an indigenous people who live off the coast of Panama—moves to the city, where he falls for Rosy, a wealthy Kuna who has never left the mainland. A romance develops, but issues of class and assimilation threaten to destroy it. W ritten and directed by a collective of Kuna youth, this film is a unique and poetic look at a vanishing way of life. DIR Vero Bollow. The Igar Yala Collective. Panama, 2008, 100 min.

Paraguay

NORA'S WILL
Sat, Oct 10, 12:30; Sun, Oct 11, 9:15
Ramiro Gómez's documentary follows the 2006 World Cup in Germany, and the Paraguayan national team's participation in soccer's biggest event, as experienced by the residents of a small village back home in Paraguay. W hat seems at first a simple observational style ultimately reveals a deeper examination of fandom and faith in the face of disappointment and struggle. DIR Ramiro Gómez. Paraguay, 2008, 61 min.

O BLUDIO N [El olvido]
Mon, Oct 5, 7:00; Tues, Oct 6, 9:00
A native of Lima, documentarian Heddy Honigmann returns to her hometown to explore the effects of years of political turmoil on the city's working class. Interviewing service workers and street performers, Honigmann draws out her subjects with simple questions—"Do you have dreams?"—that allow for full, moving portraits of lives struggling against circumstance. DIR Heddy Honigmann. Netherlands, 2008, 93 min.

Portugal

THE NORTHERN LAND
[A Corte do Norte]
Tues, Sept 29, 9:00; Sun, Oct 4, 9:00

Spain

* CLOSING NIGHT! *
JUST WALKING
[Solo quiero caminar]
Fri, Oct 9, 9:00*; Sat, Oct 10, 9:45
Besides a paroxysm of idealism (Spanish ballad) sets four of Spain's biggest female stars loose in the visually arresting and often brutal world of New Mexican Cinema where they pit their wits against an army of sordid stereotypical machos. As the gypsy leads wriggle through tunnels, crack safes, perform flying drop kicks, and are punched, throttled and stabbed, you have to ask if this is what Tarantino might do if he got his hands on CHARLIE'S ANGELS."—Barry Byrne, Screen International. DIR Agustín Díaz Yanes. Spain/Mexico, 2008, 129 min.

Uruguay

ACNÉ
Sat, Oct 3, 6:00; Sun, Oct 4, 5:00
Pimply teenager Rafa still hasn't had his first kiss, even though he's lost his virginity to the family's housemaid and been to the local brothel with his sex-obsessed friends. With his parents' marriage on the brink of divorce, and a move to Israel looming, Rafa musters the courage to ask his pretty classmate Nicole, the true object of his affection, out on a date. DIR Federico Veiroj. Uruguay/Argentina/Mexico/Spain/US, 2007, 87 min.

Venezuela

THE COLOR OF FAME
[El tinte de La fama]
Fri, Oct 10, 7:15; Mon, Oct 12, 9:05
Magaly (Elaiza Gil) enters a TV contest for Marilyn Monroe lookalikes with hopes of winning the $25,000 cash prize. Faced with stiff competition, Magaly suffers an identity crisis not unlike the real Marilyn's. Venezuela's Official 2008 Oscar Selection for Best Foreign Language Film. DIR Alejandro Bellame Palacios. Venezuela, 2008, 85 min.
DC LABOR FILMFEST 2009

October 13 - 19
Organized and presented by the Metropolitan Washington Council of the AFL-CIO, the Debs-Jones-Douglass Institute and the American Film Institute, DC Labor FilmFest 2009 boasts an array of new films and beloved classics about work and workers, from the American office to the far-flung factories of the global economy. For more information, visit dclaborfilmfest.org.

AFI Member passes will be accepted at all screenings in the DC Labor FilmFest 2009 unless otherwise indicated.

MANUFACTURED LANDSCAPES
Tues, Oct 13, 7:00
In Person: Director Jennifer Baichwal
Tickets $12 / $9 AFI Members

Jennifer Baichwal's mesmerizing documentary on the work of artist Edward Burtynsky has deservedly gained a passionate following since its 2006 release, and here makes a much-needed return to the big screen in time to coincide with the Corcoran Gallery of Art's new exhibit of Burtynsky's photographs. Internationally acclaimed for his large-scale photographs of "manufactured landscapes"—quarries, recycling yards, factories, mines and dams—Burtynsky creates stunningly beautiful art from civilization's materials and debris. The film follows him through China as he shoots the evidence and effects of that country's massive industrial revolution. With breathtaking sequences, such as the opening tracking shot through an almost endless factory, the filmmakers also extend the narratives of Burtynsky's photographs, allowing viewers to meditate on man's impact on the planet and witness both the epicenters of industrial endeavor and the dumping grounds of its waste. DIR/PROD Jennifer Baichwal; PROD Daniel Iron, Nick de Pencier. Canada, 2006, color, 80 min. In English and Mandarin with English subtitles. NOT RATED

Screening made possible by Zeitgeist Films, the Embassy of Canada and the Corcoran Gallery of Art.

Visit the Corcoran Gallery of Art to see the exhibit "Edward Burtynsky: Oil," October 3 through December 13. Canadian photographer Edward Burtynsky has traveled internationally for more than a decade to chronicle the global production, distribution and use of oil, the energy source that has shaped the modern world. This world premiere exhibition, comprised of approximately 55 large-scale color landscape photographs, provides a penetrating look at one of the most important subjects of our time, by one of the most respected and recognized contemporary photographers in the world. For more information, please visit corcoran.org.

FROZEN RIVER
Tues, Oct 13, 9:45; Wed, Oct 14, 9:20

Bravura performances and a ripped-from-the-headlines plot make this a must-see. When her husband takes off with the down payment on their double-wide trailer just days before Christmas, Melissa Leo is drawn into the shadowy world of smuggling at a little-known border crossing on the Mohawk reservation between New York State and Quebec. A riveting film that manages to locate a thin but steely ray of hope without ever betraying the grittiness of its tale of illegal immigration, ethnic tension, depressed real estate, high gas prices and dire poverty. Oscar nominations for Best Actress (Melissa Leo) and Best Screenplay (Courtney Hunt), and an AFI AWARDS 2008 movie of the year. DIR/SCR Courtney Hunt; PROD Chip Hourihan, Heather Rae. US, 2008, color, 97 min. In English and French with English subtitles. RATED R

WILD BOYS OF THE ROAD

Photo courtesy of AFI.com/Sony Pictures Classics
WILD BOYS OF THE ROAD
Wed, Oct 14, 6:30* (see page 11)
Immersed in the Depression, teenage busters Tommy
and Eddie take off to fend for themselves and tighten
their unemployed parents’ load. Far from home, the boys’
romantic dreams of a new found freedom and idyllic
odyssey are shattered by the brutal lessons of the dog-eat-dog
nature of life on the ragged fringes of society. Director
W illiam A. Wellman (THE PUBLIC ENEMY) brings a vivid
ferocity to this hard-edged road movie. Such clear-eyed
and unflinching depictions of poverty, lawlessness and the
victimization of youth would soon become rare in
Hollywood. (Note courtesy of Harvard Film Archive)
DIR William A. Wellman; SCR Earl Baldwin, based on the
story by Daniel Ahern; PROD Robert Presnell Sr. US,
1933, b&w, 68 min. NOT RATED

HEROES FOR SALE
One of the most thrilling pre-Code melodramas, this film
follows working class hero Richard Barthelmess as he
survives serious injury in World War I, overcome a morphine
addiction, faces unemployment, finds love (with Loretta
Young) and a steady job, and tries to stop a vicious strike
mob... and that’s just in the first half! (Note courtesy of
Rochester Labor Film Series)
US, 1933, b&w, 71 min. In English and German with
English subtitles. NOT RATED

THE GRAPES OF WRATH
Thu rs, Oct 15, 7:00; Sun, Oct 18, 4:00
John Ford’s film brilliantly brings
John Steinbeck’s Depression
classic to the screen—where it
won Ford his second Academy
Award for directing. Forced from
their homestead by economic
forces beyond their control,
Tom Joad (Henry
Fonda) and his
family migrate west to the promised land of California,
iniricky truck piled high with belongings in a desperate
trek that’s become all too familiar. The(and vice versa). The
debut, OFFICE SPACE was largely ignored upon release
returns for a 10th anniversary screening with a special
appearance by Milton (Stephen Root), the office worker
who exacts the ultimate revenge on his abusive
employer. As always, the screening will feature a raffle of
a Swingline red stapler! (Note courtesy of ACCO Brands Corp.)
DIR/SCR/PROD Mike Judge; PROD Daniel Rappaport, Michael Rotenberg. US,
1999, color, 89 min. RATED R

SLAP SHOT
Fri, Oct 16, 9:30; Sat, Oct 17, 10:30
Paul Newman is casually brilliant as an aging player/coach
for the Charlestown Chiefs, a third-rate professional
hockey team in a dying New England mill town that just
lost 10,000 mill jobs. Newman knows that the team—and
his job—are on the chopping block, too, threatened by a
greedy owner looking to cash out. When general manager
Strother Martin imports the violent Hanson brothers,
mayhem and raucous laughter ensue in a film that’s been
called “one of the funniest ever made about any sport.”
DIR George Roy Hill; SCR Nancy Dowd; PROD Stephen
Friedman, Robert J. Wunsch. US, 1977, color, 123 min.
RATED R

TOkyo Sonata
Sat, Oct 17, 5:00; Mon, Oct 19, 9:20
Abruptly laid off from his white-collar job, Teruyuki Kagawa
hides his unemployment from his family and spends his
days with other out-of-work men before reluctantly
accepting menial work scrubbing toilets in a mall.
Meanwhile, his older son defies him by joining the
American Army and shipping off to Iraq, his youngest son
secretly skips school to take forbidden piano lessons, and
his wife decides to get a driver’s license. An unpredictable
and surprisingly moving study of a dysfunctional family in a
time of economic chaos. (Note courtesy of Rochester
Labor Film Series)
DIR/SCR Kiyoshi Kurosawa; SCR Max Mannix, Sachiko Tanaka; PROD Wouter Barendrecht,
Yuki Kito. Japan/Netherlands/Hong Kong, 2008, color,
120 min. In Japanese with English subtitles. RATED PG

BOUND FOR GLORY
Sun, Oct 18, 1:00; Mon, Oct 19, 6:30
David Carradine plays folk singer Woody Guthrie in this
superbly biopic, which follows Guthrie as he travels
across America looking for work—and singing for the
workman. Director Hal Ashby and cinematographer
Haskell Wexler (who won an Academy Award for his
work) vividly evoke the late 1930s era in which the film
takes place, and Carradine gives one of his best performances
as a hero to underdogs everywhere. Co-starring
Ronny Cox. (Note courtesy of American Cinematheque)
DIR Hal Ashby; SCR Robert Getchell, based on the
autobiography of Woody Guthrie; PROD Robert F.
Blumofe, Harold Leventhal. US, 1976, color, 147 min.
RATED PG

DC LABOR FILM FEST 2009
Tickets & Full Schedule at AFI.COM/SILVER 7
October 24 - November 4

After last year's hugely successful and warmly received inaugural edition, AFI is proud to present the 2nd edition of Noir City DC: The 2009 Film Noir Festival at AFI Silver. Join Eddie Muller and Foster Hirsch of the Film Noir Foundation for screenings of some of the film noir genre's greatest achievements, plus cult classics and rarities that can't be seen anywhere else. If it's anything like last year's Noir City DC series, spirited discussions are sure to follow!

AFI Member passes will be accepted at all screenings in the Noir City DC series.

SIGHTLY SCARLET
Sat, Oct 24, 1:00

Arlene Dahl steals the show as sexy kleptomaniac Dorothy Lyons (opposite Titian-tressed “sister” Rhonda Fleming) in this eye-popping adaptation of James M. Cain's Love's Lovely Counterfeit. John Payne plays the slick operator dallying with both damsel, and Ted de Corsia is a great sleazy crime boss. But the real star is camera virtuoso John Alton, who translates noir to lurid, saturated color, as if those tawdry 1950s paperback jackets had come to life. (Note courtesy of Noir City) DIR Allan Dwan; SCR Robert Blees, after Love's Lovely Counterfeit by James M. Cain; PROD Benedict Bogeaus. US, 1956, color, 99 min. NOT RATED

ACE IN THE HOLE
Sat, Oct 24, 3:00; Thurs, Oct 29, 7:00

One of the greatest cult movies of American film history and the very epitome of the B-film noir. An early variation on the Bonnie and Clyde theme, the film was a major influence on Godard and the French New Wave—dazzling evidence that “all you need to make a movie is a girl and a gun.” The girl in this case is Peggy Cummins, who works as a professional sharpshooter at a carnival. John Dall has been passionate about guns since his early childhood and when she picks him from the crowd to challenge him to an on-stage shooting contest, the attraction between them is instant and palpable. Despite being warned that Cummins “ain’t the type that makes a happy home,” Dall proposes to her. Cummins soon craves action and when the money runs dry, she persuades Dall they should become partners in crime. (Note courtesy of British Film Institute) DIR Joseph H. Lewis; SCR MacKinlay Kantor, Millard Kaufman (and, uncredited, Dalton Trumbo); PROD Frank King, Maurice King. US, 1950, b&w, 86 min. NOT RATED

GUN CRAZY
Sat, Oct 24, 5:20; Sun, Oct 25, 1:00

One of the greatest cult movies of American film history and the very epitome of the B-film noir. An early variation on the Bonnie and Clyde theme, the film was a major influence on Godard and the French New Wave—dazzling evidence that “all you need to make a movie is a girl and a gun.” The girl in this case is Peggy Cummins, who works as a professional sharpshooter at a carnival. John Dall has been passionate about guns since his early childhood and when she picks him from the crowd to challenge him to an on-stage shooting contest, the attraction between them is instant and palpable. Despite being warned that Cummins “ain’t the type that makes a happy home,” Dall proposes to her. Cummins soon craves action and when the money runs dry, she persuades Dall they should become partners in crime. (Note courtesy of British Film Institute) DIR Joseph H. Lewis; SCR MacKinlay Kantor, Millard Kaufman (and, uncredited, Dalton Trumbo); PROD Frank King, Maurice King. US, 1950, b&w, 86 min. NOT RATED

WICKED AS THEY COME
Sun, Oct 25, 5:00; Wed, Oct 28, 9:00

“She has a story of a life . . . she sits out of men!” Arlene Dahl is a sizzling sensation as Kathleen Allen, a “Brokeback moment.” Director Joseph Lewis (GUN CRAZY) outdoes himself here, both in his elaborate use of frames-within-the-frame as well as his celebrated transformation of a hearing aid into a torture device. (Note courtesy of UCLA Film Archive) DIR Joseph Lewis; SCR Sigmund Miller, Robert Westerby, after Portrait in Smoke by Bill S. Ballinger; PROD M.J. Frankovich, Maxwell Setton. UK, 1956, b&w, 94 min. NOT RATED

New 35mm Print!
ALIAS NICK BEAL
Sun, Oct 25, 3:00; Tues, Oct 27, 7:00

The devilish Nick Beal (a mesmerizing Ray Milland) materializes out of the fog to “assist” a crusading district attorney (Thomas Mitchell) who has declared that he’d “give anything” to convict a local mobster. Soon, the D.A. begins a miraculous campaign for governor, bolstered by Beal’s connections and the encouragement of his most enticing acolyte (Audrey Totter). A supernatural fable that in style and theme is a logical extension of the era’s best noir films. (Note courtesy of Noir City Hollywood) DIR John Farrow; SCR Jonathan Latimer, Mildred Lord; PROD Endre Bohem. US, 1949, b&w, 93 min. NOT RATED

Restored 35mm Print!
THE BIG COMBO
Sat, Oct 24, 7:15; Wed, Oct 28, 6:30* (see page 11)

Cynical, stylized and a little deranged, this film tells the story of police lieutenant Cornel Wilde’s quest to bring down the technocratic mob boss “Mr. Brown” (a very suave Richard Conte) while simultaneously seducing the mobster’s girlfriend. Set in a jaded world where crime, romance and even mystery have been corporatized, the film also puts tough-guy masculinity to the test, with male characters prone to sudden bouts of sobbing and two henchmen sharing what can only be described as a “Brokeback moment.” (Note courtesy of UCLA Film Archive) DIR Joseph Lewis; SCR Philip Yordan; PROD Sidney Harmon. US, 1955, b&w, 84 min. NOT RATED. Restored 35mm print courtesy of the Film Foundation and UCLA Film & Television Archive.
SHAKEDOWN
Sat, Oct 31, 1:00; Mon, Nov 2, 6:30
(double feature)
Special Price: $5 on Saturday; $10 Double Feature w/ NIGHT EDITOR on Monday

Howard Duff is terrific as an unscrupulous Weegee-esque newspaper photographer in this slam-bang tabloid-noir B picture, set entirely in 1950 San Francisco, shown in all its glory from skid row to Nob Hill. Also featured: Lawrence Tierney at his sneering, sinister best. *(Note courtesy of Noir City)*

BEYOND A REASONABLE DOUBT
Sat, Oct 31, 2:45; Tues, Nov 3, 7:00

Fritz Lang's final American film offers the ingenious notion of a writer ( Dana Andrews) framing himself for murder in order to prove the fallibility of the justice system and inhumanity of capital punishment. Well, it seemed like a good idea at the time... Lang's once-overwhelming visual style is sublimated to the clockwork mechanics of Douglas Morrow's dense but brisk script, which the director brings to life despite a bargain-basement budget. Co-starring Joan Fontaine as Andrews's long-suffering high-society girlfriend, the remake, starring Michael Douglas, comes out later this year! *(Note courtesy of Noir City Hollywood)*

OUT OF THE PAST
Sat, Oct 31, 7:00; Sun, Nov 1, 4:30

Ex-PI Robert Mitchum tries to make a new life for himself in the country but his past catches up with him. First in the form of his former employer, mob boss Kirk Douglas, then in bad girl Jane Greer, whose romantic getaway with Mitchum had ended on a murderous note. Dizzingly told in flashback, blending dreamy romanticism with doomy cynicism, this is arguably the ultimate film noir, a coolly vicious love triangle between Mitchum, iconic in his trenchcoat and laconically cool; Greer, la femme plus fatale, a serial jilter of men whose duplicity—and murderousness—knows no bounds; and Douglas, blending charm and menace in one of his best performances. *(DIR Jacques Tourneur; SCR Geoffrey Homes, based on his novel Build My Gallows High; PROD Warren Duff. US, 1947, b&w, 97 min. NOT RATED)*

HOLLOW TRIUMPH
Sat, Oct 31, 5:00; Sun, Nov 1, 7:30

Filmed by the great noir cinematographer John Alton for the Eagle-Lion studio, HOLLOW TRIUMPH features producer/star Paul Henreid as a former medical student turned career criminal, out on parole and ostensibly going straight, but secretly plotting to knock over a gambling house, murder his doppelganger, psychiatrist Dr. Bartok, and assume the dead man's identity. The baroque plotting by screenwriter Daniel Fuchs (CRISS-CROSS, PANIC IN THE STREETS) overflows with deranged psychology and ludicrous coincidences, but the noir atmospherics and Henreid's élan more than carry the day. Cast against type, Joan Bennett stars as the good woman homme fatale Henreid leads astray. *(DIR Steve Sekely (and uncredited, Paul Henreid); SCR Daniel Fuchs, after the novel by Murray Forbes; PROD Paul Henreid. US, 1948, b&w, 83 min. NOT RATED. Restored 35mm print courtesy of the Film Foundation and UCLA Film & Television Archive.)*

NIGHT EDITOR
Sun, Nov 1, 12:45; Mon, Nov 2, 6:30 (double feature)

Special Price: $5 on Sunday; $10 Double Feature w/ SHAKEDOWN on Monday

One of Noir City's most popular rediscoveries. Cop William Gargan and his married socialite lover—long and leggy Janis Carter—witness a brutal murder while necking in Lover's Lane. She gets totally turned on. Of course he's assigned to investigate the murder. They are soooooo doomed. One of the raciest and raunchiest B noirs of the 1940s. *(Note courtesy of Noir City)*

THE KILLERS
Sun, Nov 1, 2:20; Wed, Nov 4, 6:30* (see page 11)

The film that's been called the CITIZEN KANE of film noir. It's all here: murder, betrayal, lust, flashbacks, sumptuous visuals, double- and triple-crosses, whipcrack dialogue... and sexy young'uns Burt Lancaster and Ava Gardner erupting into stardom. *(Note courtesy of Noir City)*

New 35mm Print!

Tickets & Full Schedule at AFI.COM/SILVER
The Spanish Civil War (1936-1939) was not just a Spanish affair. Around the world filmmakers of the time, and many others since then, have found it impossible not to engage with this terrible period. In their many different ways, artists like Ernest Hemingway, John Dos Passos, Alain Resnais, André Malraux, Pablo Picasso, Paul Eluard or George Orwell all reacted to what was happening in Spain, drawing attention to it through their work.

With the triumph of Franco’s troops Spain entered a dark period of repression and censorship. There was no space for cinema to engage with the recent war and the tyranny of the new system—though some filmmakers did manage to get around the censors and present visions of a Spain rather different from the regime’s.

Following the death of the Generalísimo in 1975, Spain began to explore the Civil War and its legacy in earnest. For some filmmakers artistic freedom meant freedom to look back and re-examine a distorted historical period. Others began to offer celluloid visions of a new bright future.

Cinema and The Spanish Civil War offers different views of the period and its consequences. There are documentaries and films that look directly at the war itself, as well as films that use the period as a backdrop to other stories. These have been produced in film cultures as diverse as Hollywood, Spain, France, UK and East Germany over a span of 70 years.

Seventy years after the war’s end, this series represents seventy years of cinema trying to do justice to these historical events. — Joana Granero, Curator, Cinema and the Spanish Civil War and the London Spanish Film Festival

Special thanks to the Embassy of Spain, W ashington, D.C., and the British Film Institute for making this series possible.

AFI Member passes will be accepted at all screenings in the Cinema & the Spanish Civil War series.

**LAND AND FREEDOM**

[Tierra y libertad]

Fri, Sept 4, 7:00; Mon, Sept 7, 7:15

In early 1936, a young unemployed communist leaves his hometown of Liverpool to join the fight against fascism with the International Brigades in Spain. With characteristic commitment, director Ken Loach tells a story of one individual who reflects the experiences of so many British men who went to fight in Spain. The result is a powerful, moving and realistic film. (Note courtesy of British Film Institute)

DIR Ken Loach; SCR Jim Allen; PROD Rebecca O’Brien. UK/Spain/Germany/Italy, 1995, color, 109 min. In English, Spanish and Catalan with English subtitles. NOT RATED 🍎

**FOR WHOM THE BELL TOLLS**

Sat, Sept 5, 3:00; Sun, Sept 6, 4:00; Mon, Sept 7, 4:00

An American enlisted to the International Brigades joins a group of peasants who’ll help him to blow up a bridge. With them there’s beautiful Maria (Ingrid Bergman in her first color movie) with whom he will fall in love. A romantic look at the war, the film was adapted from Ernest Hemingway’s book by Dudley Nichols, but the screenplay was substantially depoliticized. Nominated for six Oscars, including Best Picture. (Note courtesy of British Film Institute)

DIR/PROD Sam Wood; SCR Dudley Nichols, based on the novel by Ernest Hemingway. US, 1943, color, 168 min. In English and Spanish with English subtitles. NOT RATED 🍎

**THE WAR IS OVER**

[La guerre est finie]

Sat, Sept 5, 6:30; Sun, Sept 6, 1:00

Director Alain Resnais follows the troubles of Diego (Yves Montand), a middle-aged member of the Spanish Communist Party in exile. Written by Jorge Semprun, himself a member of the Party in France, it constitutes a powerful statement about memory, commitment and faith—and managed to intensely irritate the Spanish government, which asked—unsuccessfully—for the film to be withdrawn from Cannes in 1966. (Note courtesy of British Film Institute)

DIR Alain Resnais; SCR Jorge Semprun; PROD Anatole Dauman, Gisèle Rebillon, Catherine Winter. France/Sweden, 1966, b&w, 121 min. In French and Spanish with English subtitles. NOT RATED 🍎

**DEMONS IN THE GARDEN**

[Demonios en el jardín]

Sun, Sept 6, 7:15; Tues, Sept 8, 7:00

Secret loves, jealousies and betrayals converge against a backdrop of post-war Spain with a child—the age of writer-director Manuel Aragón himself at the time the film is set—providing testimony. Blessed with outstanding performances by two of the finest Spanish actresses, Aragón portrays the hypocrisy, severity and miseries of a family that has achieved economic success in the black market and supports Franco’s dictatorship. (Note courtesy of British Film Institute)

DIR/SCR Manuel Gutiérrez Aragón; SCR/PROD Luis Megíno. Spain, 1982, color, 97 min. In Spanish with English subtitles. RATED R 🍎

**BICYCLES ARE FOR THE SUMMER**

[Las bicicletas son para el verano]

Fri, Sept 11, 7:00; Sun, Sept 13, 1:00

One of the best portraits of day-to-day civilian life during the war. Rather than
THE SPIRIT OF THE BEEHIVE
[El espíritu de la colmena]
Sat, Sept 12, 7:00; Tues, Sept 15, 7:00

...When I look around me and I see so much that’s missing, so much that’s destroyed and also so much sadness, something tells me that we’ve lost, with those things, our capacity to feel life.” Victor Erice’s modern classic about a family in a quiet crisis offers a subtle critique of the damage caused by the civil war as seen through the eyes of a little girl, with hauntingly poetic images. (Note courtesy of British Film Institute) DIR/SCR Victor Erice; SCR Ángel Fernández Santos; SCR/PROD Francisco J. Querejeta. Spain, 1973, color, 95 min. In Spanish with English subtitles. NOT RATED

SONGS FOR AFTER A WAR
[Canciones para después de una guerra]
Sun, Sept 13, 5:10; Mon, Sept 14, 7:00

A documentary about popular songs in the first 15 years of the Franco dictatorship (1939-1953), this film montages archival images to the rhythms of popular music of the time, featuring such emblematic figures of popular culture as singer Estrellita Castro and bullfighter Manolete, along with scenes of hunger and Falangist meetings, and forms a subtle mosaic of postwar Spain. (Note courtesy of British Film Institute) DIR/SCR Basilio Martín Patino. Spain, 1976, color and b&w, 115 min. In Spanish with English subtitles. NOT RATED

THE HEIFER [La Vaquilla]
Fri, Sept 18, 9:45; Sat, Sept 19, 3:00

After a long period of trench conflict, a routine atmosphere grows among Republican soldiers. Monotony is broken when Nationalists announce that they’re going to celebrate the Virgin’s Day with a bullfight. Written by director Luis García Berlanga’s regular collaborator, black comedy specialist Rafael Azcona, the film looks, with good humor and conciliatory optimism, at the sometimes absurd relationship between both sides, with soldiers recruited by chance, depending on the territory they were in and where the front was. (Note courtesy of British Film Institute) DIR Luis García Berlanga; SCR Rafael Azcona; PROD Alfredo Matas. Spain, 1985, color, 122 min. In Spanish with English subtitles.

BUTTERFLY TONGUES
[La lengua de las mariposas]
Sat, Sept 19, 1:00; Sun, Sept 20, 1:00

Written by José Luis Cuerda in collaboration with Rafael Azcona, this is the touching story of a child growing up in a small town in Galicia when the war starts, and the special relationship he builds with his teacher, Fernando Fernán Gómez. A poignant description of the strength of fear and violence, and of impotence and sadness in the face of betrayal. (Note courtesy of British Film Institute) DIR/SCR José Luis Cuerda; SCR Rafael Azcona, Manuel Rivas; PROD Monica Martínez, Myriam Mateos. Spain, 1999, color, 96 min. In Spanish and Latin with English subtitles. RATED PG-13

¡AY, CARMELA!
Sat, Sept 19, 5:30; Sun, Sept 20, 3:00

Named after one of the favorite songs of the Republican army, this film relates the adventures and misadventures of two Republican artists touring Spain during the civil war who enter rebel territory by mistake... In contrast to some of Carlos Saura’s previous films, where the war was presented with brutality, here he looks at it with some humor—much aided by the comic skills of the two lead actors. (Note courtesy of British Film Institute) DIR/SCR Carlos Saura; SCR Rafael Azcona, José Sánchez Sinisterra; PROD Andrés Vicente Gómez. Spain/Italy, 1990, color, 102 min. In Spanish, Polish, and Italian with English subtitles. RATED PG-13

THE GOOD FIGHT: THE ABRAHAM LINCOLN BRIGADE IN THE SPANISH CIVIL WAR
Sun, Sept 20, 5:15; Tues, Sept 22, 7:00

A moving documentary about the 3,200 American men and women who fought alongside other international brigades in the Spanish Civil War. Narrated by radio legend Studs Terkel, the film looks at the reasons and the dreams behind their decision to leave behind the safety of the United States, their experiences at the front and the return home when the war was coming to an inevitably tragic end. (Note courtesy of British Film Institute) DIR/SCR/PROD Noel Buckner, Mary Dore, Sam Sills. US, 1984, b&w and color, 98 min. In English. NOT RATED

Passes for Cinema & The Spanish Civil War!
Do you want to see as many of the films in the Cinema & The Spanish Civil War series as possible? Buy a series pass! Passes are good for one admission to every title in the series. Available only at the AFI Silver Theatre box office.
Price: $50 General Admission / $30 AFI Members and Students

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BE A STUDENT AGAIN—AT ANY AGE!
Join AFI Silver Theatre for these special educational screenings, each of which is followed by a discussion with a film professor from Montgomery College. Screenings are on Wednesdays and begin at 6:30. For students with valid ID, discount tickets are only $6. Screenings are marked with an asterisk throughout this magazine.

ALIEN
Wed, Sept 16, 6:30

TONY MANERO
Wed, Sept 30, 6:30

WILD BOYS OF THE ROAD w/ HEROES FOR SALE
Wed, Oct 14, 6:30

THE BIG COMBO
Wed, Oct 28, 6:30

THE KILLERS
Wed, Nov 4, 6:30

TICKETS & FULL SCHEDULE at AFI.COM/SILVER

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HALLOWEEN ON SCREEN

October 20 - November 4

This year’s offering of Halloween season horror films includes AFI’s annual screening of NOSFERATU with live musical accompaniment by Silent Orchestra; the opening night of the Spooky Movie Film Festival with special guest horror legend Herschell Gordon Lewis; the rom-zom-com classic, SHAUN OF THE DEAD; and a mini-retrospective surveying the greatest werewolf movies of all time. Awooooooo!

AFI Member passes will be accepted at all screenings in the Halloween on Screen series unless otherwise indicated.

Opening Night film in Spooky Movie 2009: The 4th Annual Washington, DC International Horror Film Festival

TWO THOUSAND MANIACS!
In Person: Writer/ Director Herschell Gordon Lewis!
Tickets $12 General Admission / $9 AFI Members
Wed, Oct 21, 9:00
From the demented mind of exploitation genius Herschell Gordon Lewis, this ultra low-budget 1964 film was an instant drive-in favorite that made all Northerners wary of vacationing in the Southern United States. This film revels in the grisly fate of three unwitting Yankee couples who’ve been falsely detoured to the Southern hick town of Pleasant Valley (“population: 2000”—get it?). What they don’t know is that the twisted citizens of Pleasant Valley are vengeful ghosts of the Civil War, determined to dispatch their “guests” in deviously unpleasant ways. Tacky and tame by later standards, yet still absurdly shocking, this movie is the pure, funny-freaky essence of exploitation cinema, complete with the obligatory Playboy Playmate in the cast. With its crude direction, atrocious acting and delirious redneck flavor (love that sunny bluegrass soundtrack!), this is a milestone in splatter cinema. (Note courtesy of The Loft Cinema) DIR/SCR Herschell Gordon Lewis; PROD David F. Friedman. US, 1964, color, 87 min. NOT RATED

AN AMERICAN WEREWOLF IN LONDON

Tues, Oct 20, 9:30; Wed, Oct 21, 7:00; Fri, Oct 23, 9:45; Sat, Oct 24, 12:00 midnight; Tues, Oct 27, 9:30; Thurs, Oct 29, 9:30
John Landis’s cult classic remains the touchstone for the modern horror-comedy hybrid, pairing the comedic talents of the director of ANIMAL HOUSE with the genius of make-up and special effects artist Rick Baker, who won an Oscar for his work here, including a werewolf transformation that must be seen to be believed! American students David Naughton and Griffin Dunne, hitchhiking across Europe but stuck for the moment in the grim north of England, stop in at local pub The Slaughtered Lamb where the locals are less than welcoming. Warned to beware the full moon and stick to the road, they disregard this advice and attempt a short cut across the moors. Bad decision! Naughton wakes days later in a London hospital, badly wounded in the “wolf” attack that killed Dunne. But he keeps seeing the ghost of his slaughtered friend in his increasingly bizarre dreams, who advises him to kill himself before the next full moon or . . . you know.
DIR/SCR John Landis; PROD George Fosley Jr. UK/ US, 1981, color, 97 min. RATED R

WEREWOLF OF LONDON

Sun, Oct 25, 9:30; Mon, Oct 26, 7:00
On an expedition to Tibet to find the rare marifasa lumina lupina, dashing botanist Henry Hull survives an attack by a bizarre half man/half beast, escaping with only a bite wound on his arm. Back in London with his prized plant specimen, Hull is visited by the mysterious Warner Oland, a doctor who seems to be an expert on werewolves, informing Hull that his rare plant can cure werewolf transformations, and that a werewolf seeks to destroy that which it most loves. Preposterous, thinks Hull, a man of science. Until the next full moon arrives, and he realizes what he has become . . .
DIR Stuart Walker; SCR John Colton, Robert Harris; PROD Stanley Bergerman. US, 1935, b&w, 75 min. NOT RATED

THE WOLFMAN

Sun, Oct 25, 8:00; Mon, Oct 26, 8:45
“Even a man who is pure in heart and says his prayers by night may become a wolf when the wolfbane blooms and the autumn moon is bright.” After a run-in with creepy carny gypsy Bela Lugosi, nice-guy Lon Chaney Jr. and friends are attacked in the woods by an enormous wolf. Chaney clubs it with his cane, suffering a bite wound in the process, but the next morning the police find no wolf, only a dead Lugosi. That night Chaney discovers his terrible misfortune when he transforms into . . . The Wolf Man! As the cursed Larry Talbot, the hangdog Chaney makes for one of the most sympathetic of screen monsters. The outstanding supporting cast includes Claude Rains, Warren William, Ralph Bellamy and Maria Ouspenskaya.
DIR/ PROD George Waggner; SCR Curt Siodmak. US, 1941, b&w, 70 min. NOT RATED

NOSFERATU, A SYMPHONY OF HORROR
The Halloween Classic
One Night Only!
Fri, Oct 30, 7:00, 9:30
Casting a long and terrifying shadow over the genre, German silent-film master F.W. Murnau’s uncredited appropriation of Bram Stoker’s Dracula set the standard for all vampire flicks to come. Max Schreck’s monstrous Count Orlok is singularly frightening, repulsive and beastly where Bela Lugosi was courtly and Christopher Lee seductive. DIR F.W. Murnau; SCR Henrik Galeen; PROD Enrico Dieckmann and Albin Grau. Germany, 1922, b&w, 81 min. NOT RATED

W ashington, DC, ensemble Silent Orchestra — keyboardist Carlos Garza and percussionist Rich O’Meara—will once again accompany NOSFERATU with their acclaimed original score, by turns dreamlike, ambient, thundering and hell-bent.

Tickets: $20 General Admission, $15 AFI Members, $5 children under 12.
“Like a bolt out of the blue, Korean American filmmaker Lee Isaac Chung achieves an astonishing and thoroughly masterful debut with LIBERATION DAY, which is—by several light years—the finest and truest film yet on the moral and emotional repercussions of the 15-year-old genocide that wracked Rwanda…. This is, flat-out, the discovery of this year’s Un Certain Regard batch.”

— Robert Koehler, Variety
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SPECIAL ENGAGEMENTS

New 35mm Print! 40th Anniversary!

EASY RIDER
Fri, Sept 4, 9:20; Sat, Sept 5, 9:00; Sun, Sept 6, 9:20; Mon, Sept 7, 9:30; Tues, Sept 8, 9:10; Wed, Sept 9, 7:00, 9:10; Thurs, Sept 10, 7:00, 9:10

In an epic journey from Los Angeles to New Orleans, motorcycling drug dealers Peter Fonda and Dennis Hopper head out on the highway, riding their choppers through the psychedelic 1960s, lookin’ for adventure and whatever comes their way. Beginning with its sensational premiere at Cannes in May 1969, where Hopper was named Best Director, EASY RIDER rode a wave of right place, right time, zeitgeisty energy and countercultural attitude to change the way Hollywood did business and launched the careers of many who would come to define the New Hollywood. Jack Nicholson, until then toiling away on Roger Corman productions and wondering if his future might be better served behind the camera, won critical praise and an Oscar nomination for his turn as a football-helmeted Southern lawyer. Laszlo Kovac’s adventurous cinematography and the Byrds/Steppenwolf/Jimi Hendrix-heavy soundtrack provided the atmosphere and set the tone, for both the film and an era.

DIR/SCR Dennis Hopper; SCR/PRD Peter Fonda; SCR Terry Southern. US, 1969, color and b&w, 95 min. RATED R

New 35mm Print! 30th Anniversary!

ALIEN
Fri, Sept 11, 9:20; Sat, Sept 12, 9:20; Sun, Sept 13, 7:30, 9:45; Mon, Sept 14, 9:20; Tues, Sept 15, 9:20; Wed, Sept 16, 6:30* (see page 11), 9:30; Thurs, Sept 17, 9:30

In space no one can hear you scream. The film that launched a franchise as well as the careers of director Ridley Scott and virtually unknown Sigourney Weaver. The members of a commercial cargo ship, The Nostromo, are awakened from hyper sleep by a distress signal from a nearby planet. Deciding to investigate, they discover an abandoned space ship containing a life form that seems innocuous enough—until one very messy dinner.

DIR Ridley Scott; SCR Dan O’Bannon, Ronald Shusett; PROD Gordon Carroll, David Giler, Walter Hill. UK/US, 1979, color, 117 min. RATED R

TICKETS
- $10 General Admission
- $9 Seniors (65 and over), students with valid ID, and military personnel
- $8.50 AFI Members
- $6 children (12 and under)
- $7.50 Matinee tickets, weekdays before 6:00 p.m. (holidays excluded)

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- All major credit cards accepted.

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At the Wayne Avenue Garage: Saturdays and Sundays, weekdays after 8:00 p.m.
The calendar lists all repertory dates and special events/programs as of press time. Always check AFI.com/Silver for updated daily showtimes and additional openings, and to register to become an AFI Insider. Insiders receive AFI Silver’s weekly e-newsletter!

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**19th Annual Reel Affirmations:**

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- DC Labor FilmFest 2009
- Noir City DC
- Cinema & the Spanish Civil War
- AFI and Montgomery College
- AFI Silver FilmFest 2009
- AFI Latin American Film Festival
- AFI Silver FilmFest 2009
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- AFI Silver FilmFest 2009
- AFI Silver FilmFest 2009

**October:**

- THE NORTHERN LAND 9:00
- LAKE TAHOE 7:00
- THE GOOD LIFE 2:45
- LAKE TAHOE 7:00
- THE NORTHERN LAND 9:00
- LAKE TAHOE 7:00
- THE NORTHERN LAND 9:00
- LAKE TAHOE 7:00
- THE NORTHERN LAND 9:00
- LAKE TAHOE 7:00
- THE NORTHERN LAND 9:00
- LAKE TAHOE 7:00
- THE NORTHERN LAND 9:00

**November:**

- TOUCAN 7:00
- THE KILLERS 2:20
- OUT OF THE PAST 4:30
- THE HOWLING 9:30
- THE KILLERS 6:30
- THE HOWLING 9:30

**Opening Night! AFI European Union Film Showcase**

Look for details in the next AFI PREVIEW!
**ACT OF GOD**
Sat, Oct 10, 4:00; Sun, Oct 11, 7:20; Mon, Oct 12, 7:20
Is being hit by lightning a random natural occurrence or a predestined event? Accidents, chance, fate and the elusive quest to make sense out of tragedy underpin director Jennifer Baichwal’s (MANUFACTURED LANDSCAPES) captivating new work, an elegant cinematic meditation on the metaphysical effects of being struck by lightning. To explore these profound questions, Baichwal sought out riveting personal stories from around the world—from a former CIA assassin and a French storm chaser to writer Paul Auster and improvisational musician Fred Frith. Opening Night Selection, 2009 Hot Docs; Official Selection, 2009 SILVERDOCS and Karlovy Vary Film Festivals. **DIR/SCR Jennifer Baichwal; PROD Daniel Iron; Nick de Pencier. Canada, 2009, color, 76 min. NOT RATED**

**SECOND SKIN**
Tues, Oct 20, 7:00
This documentary takes an intimate, disturbing look at computer gamers whose lives have been transformed by the emerging genre of computer games called Massively Multiplayer Online games (MMOs). World of Warcraft, Second Life and Everquest allow millions of users to simultaneously interact in virtual spaces. This film introduces the real people who populate these online virtual worlds. Couples who have fallen in love without meeting, disabled players whose lives have been given new purpose, those struggling with addiction, Chinese gold-farming sweatshop workers, wealthy online entrepreneurs and legendary guild leaders—all living in a world that doesn’t quite exist. (Note courtesy 2009 SXSW Film Festival) **DIR Juan Carlos Pineiro Escoriaza; SCR/PROD Victor Pineiro-Escoriaza; PROD Peter Schieffelin Brauer. US, 2009, color, 95 min. NOT RATED**

“Wildly entertaining! Manages to be informative and worthy of contemplation of where our society (or a portion of it) is headed.”
— Ain’t It Cool News

“The human dramas of individual gamers are what really make this technically polished docu so fascinating and potentially commercial.”
— Joe Leydon, Variety

“Might just be the most accurate and entertaining glimpse of the economy and psychology of technology since TRON.”
— Darcie Stevens, The Austin Chronicle