

AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER

PROGRAM GUIDE AND MOVIE CALENDAR

SEPTEMBER 4–NOVEMBER 4

AFI LATIN AMERICAN
FILM FESTIVAL

CINEMA & THE SPANISH CIVIL WAR

NOIR CITY DC

DC LABOR FILMFEST

HALLOWEEN ON SCREEN

REEL AFFIRMATIONS




EASY RIDER 40TH ANNIVERSARY, NEW 35MM PRINT

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

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AFI Member passes accepted for designated screenings. To find out how to become a Member of AFI, see page 14.

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On the cover: I'M GOING TO EXPLODE,
photo courtesy of IFC Films

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Information is correct at press time. Films and schedule subject to change.

Check AFI.com/Silver for updates.

You can also view a copy of this publication online at Gazette.Net.

AFI LATIN AMERICAN FILM FESTIVAL



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.

AFI Latin American Film Festival—On the Road! Presented by the Maryland Film Office

This year, for the first time, the AFI Latin American Film Festival will go out on the road, bringing some of the best films in the festival to the widest audience yet! See the films in your own neighborhood, or make a trip to watch them at any one of these historic movie palaces and museums.

The AFI Latin American Film Festival—On the Road initiative is made possible by the support of the Maryland Film Office.

BALTIMORE

**Reginald Lewis Museum
of Maryland African
American History**
www.africanamericanculture.org
Tickets: \$10

LAKE TAHOE
Sat, Oct 3, 4:00

DOG EAT DOG
Sat, Oct 3, 7:00

FREDERICK

The Weinberg Center
www.weinbergcenter.org
Tickets: \$10

GIGANTE
Sun, Oct 11, 2:00

DOG EAT DOG
Sun, Oct 11, 4:00

EASTON

The Avalon Theatre
www.avalontheatre.com
Tickets: \$10

GIGANTE
Sun, Oct 18, 2:00

THE WINDOW
Sun, Oct 18, 6:00

New This Year! PASE ESPECIAL

Explore Latin American cinema with a festival pass – the *Pase Especial*! One admission to every film in the AFI Latin American Film Festival, including Opening and Closing Night and Festival Happy Hours. Valued at over \$300!
Pase Especial: \$99 General Admission / \$75 for AFI Members and Students

Want to see all the hottest films in the festival without having to worry about buying tickets in advance? With the *Pase Especial*, you have priority access to every film in the festival. NO TICKETS NEEDED. The all-access *Pase Especial* gives you admission for one to every screening in the AFI Latin American Film Festival, including Opening and Closing Night and Festival Happy Hours.

The *Pase Especial* can be purchased at the AFI Silver box office during normal hours of operation, or online at AFI.com/Silver.

COMBO TICKET PACKAGES

If you plan to buy **six or more tickets** to films in the AFI Latin American Film Festival, in any combination, ask for the **Combo Ticket Package discounted rate of just \$8 per ticket**. (Normal ticket price \$10.) You can buy a bunch of tickets to one show, or one ticket to a bunch of shows! It's perfect for families attending shows together and festival-goers who have planned out their schedule of must-see shows in advance.

Combo Ticket Package purchase must be completed at the AFI Silver box office in a single transaction.

AFI LATIN AMERICAN FILM FESTIVAL WEEKLY HAPPY HOURS

Stop by the AFI Silver Café every Thursday and Friday during the festival from 5:30 p.m. to 7:00 p.m. for Happy Hour!

Happy Hours will feature complimentary snacks courtesy of local restaurants, Latin American drink specials and festive music. Enjoy a cold drink and a delicious appetizer before your film—each Happy Hour will end just in time for you to attend the 7:00 p.m. festival screening.

Happy Hour dates:

September 24 & 25

October 1 & 2, 8 & 9

5:30 p.m. – 7:00 p.m.

Happy Hour specials are valid only for AFI Latin American Film Festival pass holders and ticket holders to films playing on the given dates.

AFI LATIN AMERICAN FILM FESTIVAL



Photo courtesy of IFC Films

I'M GOING TO EXPLODE

* 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 onstage. Disaffected Maru falls hard for him and they decide to run away, but not too far away, preferring to hide out atop Roman's mansion rooftop. A latter-day remix of *HAROLD AND MAUDE* and *PIERROT LE FOU*, this film is an energetic, sympathetic blast of adolescent ennui and misplaced rebellion, written and directed by rising talent (and AFI Conservatory alumnus) Gerardo Naranjo (DRAMA/MEX). **DIR Gerardo Naranjo.** Mexico, 2008, 106 min.

S V D

ARGENTINA

THE HEADLESS WOMAN [La mujer sin cabeza]

Sat, Oct 10, 3:30; Sun, Oct 11, 3:00

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-to-do Verónica may or may not have been involved in. Martel's film explores several themes—class consciousness, guilt and culpability, and a taste for secrecy—here given a near-obsessive exorcising in the performance by Maria Onetto as Verónica. **DIR Lucrecia Martel.** Argentina/France/Italy/Spain, 2008, 87 min. **M**



Photo courtesy of Strand Releasing

THE HEADLESS WOMAN

LION'S DEN [Leonera]

Sat, Sept 26, 1:00; Sun, Sept 27, 3:00

Julia wakes and prepares for work after a drink- and drug-fueled bender, barely noticing a man's motionless body in her apartment. Later tried and sent to prison for his murder, she discovers she is pregnant, and she gives birth to and raises a son in the prison's mother's ward (the "lion's den" of the film's title). Argentina's Official Selection for 2008 Best Foreign Language Film. **DIR Pablo Trapero.** Argentina/South Korea/Brazil, 2008, 113 min. **M S V D**



Photo courtesy of Strand Releasing

LIONS DEN

LOVELY LONELINESS [Amorosa 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 Award, 2008 San Sebastián Film Festival. **DIR Martín Carranza, Victoria Galardi.** Argentina, 2008, 82 min. **M**

THE WINDOW [La ventana]

Sat, Oct 10, 2:00; Sun, Oct 11, 1:15

Octogenarian author Antonio (played by the great Uruguayan writer Antonio Larreta) 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 Sorin.**

Argentina/Spain, 2008, 85 min. **M**

LA TIGRA, CHACO

Sat, Oct 3, 2:05; Sun, Oct 4, 1:00

Esteban returns to his tiny hometown of La Tigra looking for his father. There, he reconnects with Vero, a friend from growing up whom Esteban soon discovers he likes as more than a friend. Federico Godfrid and Juan Sasiain's debut film applies neo-realistic techniques and an extremely unhurried sense of pacing to approximate something like real life on screen. FIPRESCI Prize, 2008 Mar del Plata Film Festival. **DIR Federico Godfrid, Juan Sasiain.** Argentina, 2008, 75 min. **M**

BOLIVIA

THE ELEPHANT CEMETERY [El cementerio de los elefantes]

Sun, Sept 27, 1:15; 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.** Bolivia, 2008, 80 min. **M D**

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-forgotten 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 Santinho (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.** Brazil, 2008, 115 min. **M S V**

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



Photo courtesy of Film Movement

THE WINDOW

Supporting Cast, 2009 Cartagena Film Festival; Audience Award, Best Director and Best Screenplay, 2007 Brasilia Film Festival. **DIR Laís Bodanzky.** Brazil, 2007, 95 min. **M**

* 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. (Note courtesy of *Premiere Brazil! 2009*, MOMA) **DIR Guto Barra.** Brazil/US, 2009, 89 min. **M**

HIGH-RISE [Um Lugar ao Sol]

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. **M**

THAT'S IT [Apenas o Fim]

Thurs, Oct 1, 7:00; Sat, Oct 3, 12:30

In this inventive romantic comedy by writer/director Matheus Souza, which draws favorable comparison to the American indie "mumblecore" subgenre, a young woman breaks up with her boyfriend and plans to leave town for good, but agrees to meet the man she's dumping for one final conversation before she leaves. Audience Award, 2008 Rio de Janeiro and São Paulo Film Festivals. **DIR Matheus Souza.** Brazil, 2008, 80 min. **M**

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MEGUNICA

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 freestyle 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. **M**



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 Nelson 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. **M**

THE GOOD LIFE [La buena vida]

Sat, Oct 3, 3:45; Sun, Oct 4, 2:45

The latest film from Chilean director Andrés Wood (MACHUCA, FOOTBALL STORIES) follows a cross-section of Santiagans as they struggle in different ways for fulfillment in their lives. Best Latin American Film, 2008 Goya Awards; Best Film, 2008 Huelva Latin American Film Festival. **DIR Andrés Wood.** Chile, 2008, 108 min. **M S**

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. **M S V**



COLOMBIA

BIBLIOBURRO, THE DONKEY LIBRARY

Sat, Oct 10, 1:45; Sun, Oct 11, 1:00

In northern Colombia—an area beset by strife between guerrillas, paramilitaries, and drug cartels—schoolteacher Luis Soriano dedicates himself to a Quixotic task: strapping 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. **M**

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. **M**

DOG EAT DOG [Perro come perro]

Fri, Oct 2, 9:30; Sat, Oct 3, 10:00

Victor, sent by his mob boss El Orejón to collect from a pair of deadbeat drug-dealers, decides to keep the cash for himself. Now hiding out in a decrepit hotel, he forms an uneasy alliance with Eusebio, who has a contract on his head for killing El Orejón's godson in an argument. Together, they must outsmart and outlast the steady stream of murderous minions sent to do El Orejón's dirty work. Director Carlos Moreno's wildly entertaining debut film was Colombia's Official Oscar Selection for the 2008 Academy Awards. **DIR Carlos Moreno.** Colombia, 2008, 106 min. **M S V D**



DOG EAT DOG

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 fail. **DIR Luis Alberto Restrepo.** Colombia, 2009, 86 min. **M S V**

THE ACTORS IN THE CONFLICT [Los actores del conflicto]

Thurs, Sept 24, 9:00; Fri, Sept 25, 10:00

Writer/director Lisandro Duque Naranjo crafts a blackly comic satire of Colombia's ongoing civil conflict. Three mimes who come into possession of a cache of arms attempt to pose as guerilla 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 guerillas engaged in Colombia's civil conflict. **DIR Lisandro Duque Naranjo.** Colombia/Venezuela, 2008, 100 min. **M V**



CUBA

OCEAN [Okean]

Fri, Sept 25, 7:00; Sat, Sept 26, 3:15

Young fisherman Joel experiences heart-

break 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. **M S**

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. **M V**



ECUADOR

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. **M**



MEXICO

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. **M S D**

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-

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cide a few days before Passover. Strangely, she left all of the food for Passover dinner ready in the refrigerator. A curious photograph found under her bed may unlock the mystery of her life and death for the family she left behind. **DIR Mariana Chenillo.** Mexico, 2008, 92 min. **M**



NICARAGUA

THE MERMAID AND THE DIVER [La sirena y el buzo]

Sun, Oct 11, 7:00; Mon, Oct 12, 7:00

This remarkable film from the director of the Sundance award-winning *THE IMMORTAL* once again visits Nicaragua's rural poor. Mercedes Moncada Rodríguez's latest film relates an ancient folk tale about a river mermaid, intercut with Rodríguez's cinema verité observations of the life of a rural village and its inhabitants' pursuits and pastimes. **DIR Mercedes Moncada Rodríguez.** Mexico/Spain/Nicaragua, 2009, 86 min. **M**



PANAMA

THE WIND AND THE WATER [Burgua 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. Written 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. **M**



PARAGUAY

FRANKFURT

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. What 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. **M**



PERU

OBLIVION [El olvido]

Mon, Oct 5, 7:00; Tues, Oct 6, 9:00

A native of Lima, documentarian Hedy 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 Hedy Honigmann.** Netherlands, 2008, 93 min. **M**



PORTUGAL

THE NORTHERN LAND [A Corte do Norte]

Tues, Sept 29, 9:00; Sun, Oct 4, 9:00

"Decadence, hysteria, incest and mad ego parade across dramatic backdrops of storm-tossed seas and cloud-swirled crags in vet Portuguese director João Botelho's exquisite fever dream of extreme 19th Century romanticism."—Ronnie Scheib, *Variety*. **DIR João Botelho, after the novel by Agustina Bessa-Luis.** Portugal, 2008, 122 min. **M S**



SPAIN

* CLOSING NIGHT! *

JUST WALKING

[Solo quiero caminar]

Fri, Oct 9, 9:00*; Sat, Oct 10, 9:45



NORA'S WILL

FREE Community Screening!

LATIN MUSIC USA

Sun, Sept 27, 5:30

This special FREE advance screening will include Episodes One and Four from the four-part PBS mini-series:

Episode One: BRIDGES

Traces the rise of Latin jazz and the explosion of the *mambo* and the *cha cha chá* as they sweep the US, infiltrating R&B during the 1960s. **DIR Daniel McCabe.** US/UK, 2009, 60 min.

Episode Four: DIVAS AND SUPERSTARS

Focuses on the Latin pop explosion in the late '90s. As studios concentrate on star-driven pop, Latino youth gravitate toward urban fusions—Spanish rap and reggaeton, as well as rock *en Español*. **DIR Adriana Bosch.** US/UK, 2009, 60 min.

Tickets are only available at the AFI Silver box office on the day of each screening. Reservations cannot be made by phone. There is a limit of four tickets per person, on a first-come, first-served basis. The AFI Silver box office opens 30 minutes before the first film of each day.

"SOLO QUIERO CAMINAR (the title of Paco de Lucía's famous flamenco-jazz 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 gutsy 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. **M S V D**



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. **M S**

M S

GIGANTE

Thurs, Sept 24, 7:00; Sat, Sept 26, 8:00

Jara is a thirty-something supermarket



security guard who passes time on the graveyard shift by watching videos. When Julia, a young cleaning woman, starts work at the supermarket, he discovers a new pastime: watching her on the security camera monitors. But Jara's interest doesn't stop at the end of their workday—he begins to follow her home and around town. Winner of the Silver Bear, Best Debut Film and Alfred Bauer Prizes, 2009 Berlin Film Festival. **DIR Adrián Biniez.** Uruguay/Argentina/Germany/Spain, 2009, 84 min. **M**



GIGANTE



VENEZUELA

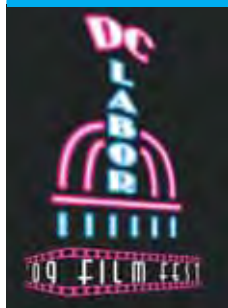
THE COLOR OF FAME

[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. **M S**

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.

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



Photo courtesy of Edward Burtynsky

MANUFACTURED LANDSCAPES

Opening Night!

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.



Photo courtesy of Sony Pictures Classics

FROZEN RIVER

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 M**



Photo courtesy of American Film Institute

WILD BOYS OF THE ROAD

DC LABOR FILMFEST 2009

WILD BOYS OF THE ROAD

Wed, Oct 14, 6:30* (see page 11)

Impoverished by the Depression, teenage buddies Tommy and Eddie take off to fend for themselves and lighten their unemployed parents' load. Far from home, the boys' romantic dreams of 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 William 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 M**

With:

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, overcomes 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*) **DIR William A. Wellman; SCR Robert Lord, Wilson Mizner; PROD Hal B. Wallis. US, 1933, b&w, 71 min. In English and German with English subtitles. NOT RATED M**

THE GRAPES OF WRATH

Thurs, 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



THE GRAPES OF WRATH

Photo courtesy of American Film Institute

family migrate west to the promised land of California, their rickety truck piled high with belongings in a desperate trek that's become all too familiar to families and workers around the world. Now, as then, the Promised Land is not what he thought it would be. **DIR John Ford; SCR Nunnally Johnson, based on the novel by John Steinbeck; PROD Darryl F. Zanuck. US, 1940, b&w, 128 min. NOT RATED M**

BLUE COLLAR

Thurs, Oct 15, 9:30; Fri, Oct 16, 7:00

Paul Schrader's (*TAXI DRIVER*, *RAGING BULL*) first film stars Richard Pryor, Harvey Keitel and Yaphet Kotto as auto workers who accidentally uncover corruption in their union local. The *New York Times* critic Vincent Canby

called it "a sort of poor man's *ON THE WATERFRONT*" and labor film guide author Tom Zaniello says "Its scope is ambitious [and] tries to do a lot—explore racism, friendship, union corruption, the crushing of working-class militancy and spirit." Schrader's classic resonates even more strongly now, through the prism of a bankrupted American auto industry and a labor movement struggling to reinvent itself. **DIR/SCR Paul Schrader; SCR Leonard Schrader, Sydney A. Glass; PROD Don Guest. US, 1978, color, 114 min. RATED R M**

SITUATIONS VACANT

Fri, Oct 16, 5:00; Sun, Oct 18, 6:30

Dave Bracken wants to get the right job, meet the right girl. He just needs to figure out the right lies... An utterly charming romantic comedy about young workers trying to find a job in Dublin, Ireland. The side-splitting scenes of ridiculous job interviews alone are worth the price of admission. Pompous interviewer: "And what brought you here today?" Perplexed interviewee: "Um, that would be the want ad." **DIR Lisa Mulcahy; SCR Steven Murray; PROD AnneMarie Naughton. Ireland, 2008, color, 97 min. NOT RATED M**

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 M**

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



TOKYO SONATA

Photo courtesy of Regent Releasing

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, Yukie Kito. Japan/Netherlands/Hong Kong, 2008, color, 120 min. In Japanese with English subtitles. RATED PG-13 M**

BOUND FOR GLORY

Sun, Oct 18, 1:00; Mon, Oct 19, 6:30

David Carradine plays folk singer Woody Guthrie in this superlative biopic, which follows Guthrie as he travels across America looking for work—and singing for the workingman. 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 M**



OFFICE SPACE

Photo courtesy of The Kobal Collection; Swingline red stapler photo courtesy of ACCO Brands Corp.

10th Anniversary!

OFFICE SPACE

Sat, Oct 17, 7:45

In person: Actors Stephen Root (Milton) and Gary Cole (Lumbergh) plus a Swingline red stapler raffle!

Tickets \$12 / \$9 AFI Members

"I could burn this place down." A perennial DC Labor FilmFest favorite, the outrageously funny *OFFICE SPACE* 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 *OFFICE SPACE* paraphernalia, including Milton's precious red Swingline stapler. Director Mike Judge's theatrical debut, *OFFICE SPACE* was largely ignored upon release but has become a veritable *ROCKY HORROR PICTURE SHOW* for cube-farmers everywhere; starring Ron Livingston, Jennifer Aniston, John C. McGinley, Stephen Root, and Gary Cole. **DIR/SCR/PROD Mike Judge; PROD Daniel Rappaport, Michael Rotenberg. US, 1999, color, 89 min. RATED R**

NOIR CITY DC • The 2009 Film Noir Festival at AFI Silver

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!

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

THE FILM NOIR FOUNDATION

The Film Noir Foundation is a non-profit public benefit corporation created as an educational resource regarding the cultural, historical, and artistic significance of film noir as an original American cinematic movement. It is the mission of the Foundation to find and preserve films in danger of being lost or irreparably damaged, and to ensure that high quality prints of these classic films remain in circulation for theatrical exhibition to future generations. Special thanks to Eddie Muller and Foster Hirsch for making this series possible.



Photo courtesy of American Film Institute

SLIGHTLY 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 dames, 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 Brees, after *Love's Lovely Counterfeit* by James M. Cain; **PROD** Benedict Bogeaus. US, 1956, color, 99 min. **NOT RATED** **M**

ACE IN THE HOLE

Sat, Oct 24, 3:00; Thurs, Oct 29, 7:00

On its release, critics called this the most bitter, cynical, mean-spirited movie ever made. It still might hold the honor. What's certain is the scary prescience of Billy Wilder's tale of media manipulation. Kirk Douglas is stupendously rotten as a disgraced reporter reclaiming the spotlight by prolonging the plight of a trapped miner. Jan Sterling is unforgettable as the miner's less-than-compassionate wife. (Note courtesy of Noir City) **DIR/SCR/PROD** Billy Wilder; **SCR** Lesser Samuels, Walter Newman. US, 1951, b&w, 111 min. **NOT RATED** **M**

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** **M**

WICKED AS THEY COME

Sun, Oct 25, 5:00; Wed, Oct 28, 9:00

"What she wanted out of life . . . she got out of men!" Arlene Dahl is a sizzling sensation as Kathleen Allen, a woman who learns early that sex is how she'll get ahead in the world. Her high heels leave puncture wounds in a trail of saps stretching from America to England. British writer-director Ken Hughes adapts Bill Ballinger's novel *Portrait in Smoke*,



Photo courtesy of Sony Pictures

WICKED AS THEY COME

and the result lives up to its re-titling. (Note courtesy of Noir City) **DIR/SCR** Ken Hughes; **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** **M**

New 35mm Print!

ALIAS NICK BEAL

Sun, Oct 25, 3:00; Tues, Oct 27, 7:00

Finally—a stunning, brand-new 35mm print of what might be director John Farrow's masterwork! A Faustian fable given full noir treatment by Farrow, scripter Jonathan Latimer and cameraman Lionel Lindon. 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** **M**

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."

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** 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. **M**



THE BIG COMBO

NOIR CITY DC • The 2009 Film Noir Festival at AFI Silver

SHAKEDOWN

Sat, Oct 31, 1:00;
Monday, 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*) **DIR** Joseph Pevney; **SCR** Nat Dallinger, Martin Goldsmith, Alfred Lewis Levitt, Don Martin; **PROD** Ted Richmond. US, 1950, b&w, 80 min. NOT RATED **M**



Photo courtesy of American Film Institute

SHAKEDOWN

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*) **DIR** Fritz Lang; **SCR** Douglas Morrow; **PROD** Bert E. Friedlob. US, 1956, b&w, 80 min. NOT RATED **M**

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



Photo courtesy of American Film Institute

OUT OF THE PAST

Mitchum had ended on a murderous note. Dizzily 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 trench-coat 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 **M**

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*) **DIR** Henry Levin; **SCR** Hal Smith, after the story by Scott Littleton; **PROD** Ted Richmond. US, 1946, b&w, 68 min. NOT RATED **M**

"No one's blacks were blacker, shadows longer, contrasts stronger or focus deeper."

—VARIETY'S TODD MCCARTHY
on cinematographer John Alton

Restored 35mm Print!

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



Photo courtesy of Everett Collection

HOLLOW TRIUMPH

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.** **M**

New 35mm Print!

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*) **DIR** Robert Siodmak; **SCR** Anthony Veiller, after the story by Ernest Hemingway; **PROD** Mark Hellinger. US, 1946, b&w, 103 min. NOT RATED **M**



Photo courtesy of American Film Institute

THE KILLERS

CINEMA & THE SPANISH CIVIL WAR

September 4 - 22

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 Elouard 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, Washington, DC, and the British Film Institute for making this series possible.

M 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** **M**



LAND AND FREEDOM

© Gramercy Pictures; photo courtesy of Photofest

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. Nine Oscar nominations, including Best Picture. (Note courtesy of British Film Institute)



FOR WHOM THE BELL TOLLS

© Paramount Pictures; photo courtesy of Photofest

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** **M**



THE WAR IS OVER

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 Semprún, 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 Semprún; **PROD** Anatole Dauman, Gisèle Rebillon, Catherine Winter. **France/Sweden, 1966, b&w, 121 min.** In French and Spanish with English subtitles. **NOT RATED** **M**

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 Megino. **Spain, 1982, color, 97 min.** In Spanish with English subtitles. **RATED R** **M**

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

CINEMA & THE SPANISH CIVIL WAR

focusing on the conflict, the film—based on a play by the great actor, director and writer Fernando Fernán Gómez—follows the ups and downs of a middle-class family and its neighbors during the war years; how they survive and adapt to circumstances and—with political alignment barely registering—their wish for it all to end and peace to arrive. (Note courtesy of British Film Institute) **DIR** Jaime Chávarri; **SCR** Fernando Fernán Gómez, Enrique Paradas, Salvador Maldonado, Rafael Sepúlveda. Spain, 1984, color, 103 min. In Spanish with English subtitles. **NOT RATED** **M**

FIVE CARTRIDGES [Fünf Patronenhülsen]

Sat, Sept 12, 5:00; Sun, Sept 13, 3:15

Five brigadiers have to deliver an important message, torn into five pieces and hidden in empty bullet shells. In constant fear of the enemy and dehydrated, the men start an odyssey across the Spanish Sierras. With powerful music by Joachim Verzlau, this film was shot in Bulgaria. (Note courtesy of British Film Institute) **DIR** Frank Beyer; **SCR** Walter Gorrisch. East Germany, 1960, b&w, 87 min. In German with English subtitles. **NOT RATED** **M**



FIVE CARTRIDGES

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 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** **M**

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** **M**

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/SCR** Luis García Berlanga; **SCR** Rafael Azcona; **PROD** Alfredo Matas. Spain, 1985, color, 122 min. In Spanish with English subtitles. **M**

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 Martinez, Myriam Mateos. Spain, 1999, color, 96 min. In Spanish and Latin with English subtitles. **RATED R** **M**

¡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**



Photo courtesy of The Kobal Collection

Carlos Saura; **SCR** Rafael Azcona, José Sanchis Sinisterra; **PROD** Andrés Vicente Gómez. Spain/Italy, 1990, color, 102 min. In Spanish, Polish, and Italian with English subtitles. **RATED PG-13** **M**

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** **M**

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

AFI AND MONTGOMERY COLLEGE

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

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. Awhooooooo!

M 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 **M**



AN AMERICAN WEREWOLF IN LONDON

© Universal Pictures; photo courtesy of Photofest

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 **M**

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 **M**



NOSFERATU

Photo courtesy of Photofest

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 Orlock 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

Washington, 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.

HALLOWEEN ON SCREEN

SHAUN OF THE DEAD

Sat, Oct 24, 10:00; Sat, Oct 31, 9:45

WARNING: Zombies from the Silver Spring Zombie Walk have threatened to attend the October 24 show!

A surprise hit in 2004 and an enduring cult item since, Edgar Wright and Simon Pegg's "rom-zom-com"—a romantic comedy, with zombies—remains one of the few successful examples of a film that achieves the tricky balance of horror and comedy. Dumped by his girlfriend, slacker appliance salesman Pegg is so down in the dumps he fails to notice the zombie plague taking over his London neighborhood until one pops up in his backyard. Fortunately, he and his couch potato flatmate Nick Frost prove to be ace zombie dispatchers, when they round up their remaining loved ones to make a final stand at their local pub, the Winchester. **DIR/SCR Edgar Wright; SCR Simon Pegg; PROD Nira Park. UK/France, 2004, color, 99 min. RATED R.** **M**

THE HOWLING

Sat, Oct 31, 12:00 midnight; Sun, Nov 1, 9:30; Tues, Nov 3, 8:45
After a harrowing experience covering a serial killer story, TV newswoman Dee Wallace visits a woodland retreat/therapy center called "The Colony" at the suggestion of psychiatrist Patrick Macnee. But the oddball, touchy-feely therapy sessions discomfort Wallace, as do the fierce

animal sounds outside her cabin at night. The fur starts flying once she discovers her fellow campers' secret, which will be the scoop of the century for Wallace... if she can survive to tell the tale. **DIR Joe Dante; SCR John Sayles, Terence H. Winkless, based on the novel by Gary Brandner; PROD Jack Conrad, Michael Finnell. US, 1981, color, 91 min. RATED R.** **M**

WOLFEN

Mon, Nov 2, 9:20; Wed, Nov 4, 9:20

Burnt-out New York City cop Albert Finney investigates the grisly and mysterious murder of a politically connected



THE HOWLING

Photo courtesy of Metro-Goldwyn-Mayer

industrialist, his wife and chauffeur. Finney's partner Diane Venora suspects terrorism, but coroner Gregory Hines turns up forensic evidence that they were killed by wolves. But there are no wolves in New York City... or are there? Michael Wadleigh's (WOODSTOCK) inventive and intelligent thriller flirts with the lycanthropy hypothesis on its way to an even more bizarre revelation. The film's wolf's-eye-view camerawork and visual effects, plus James Horner's pounding, suspenseful score pre-date the very similar visuals of PREDATOR (1987) and Horner's own score for ALIENS (1986). **DIR/SCR Michael Wadleigh; SCR David Eyre, based on the novel by Whitley Strieber; PROD Rupert Hitzig. US, 1981, color, 115 min. RATED R.** **M**

Back By Popular Demand! An Encore Presentation of EVERY OTHER DAY IS HALLOWEEN

In Person: Director Curtis Prather and Count Gore De Vol! Tickets only \$5!

Mon, Nov 2, 7:00

This comedic documentary chronicles the career and legacy of Dick Dyszel, whose television alter-egos, "Count Gore De Vol," "Captain 20" and "Bozo the Clown" helped raise generations of Washingtonians in the 1970s and 1980s (almost a half-million "Channel 20 Club Cards" were distributed during this time). Featuring rare one-of-a-kind footage and interviews with Dick Dyszel, critic Arch Campbell, writer Steve Niles, filmmaker Jeff Krulik, "scream-queens" Eleanor Herman and Leanna Chamish, as well as a new generation of television "horror hosts" including John Dimes ("Dr. Sarcofiguy") and Jerry Moore II ("Karlos Borloff"), this doc's universal appeal goes beyond the Beltway to show how art can sometimes come back to re-influence itself, and how the best days will always be ahead. **DIR C.W. Prather; PROD C.W. Prather, Dick Dyszel. US, 2009, color, 90 min. NOT RATED.** **M**

SPECIAL ENGAGEMENT

"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*

MUNYURANGABO aka LIBERATION DAY

Fri, Sept 18, 7:00; Sat, Sept 19, 7:45, 10:30; Sun, Sept 20, 7:20, 9:20; Mon, Sept 21, 7:00, 9:10; Tues, Sept 22, 9:10

In Person: Writer/Director Lee Isaac Chung and Writer Sam Anderson at the Friday and Saturday screenings!

Two young men, Ngabo (short for the ancient Rwandan warrior Munyurangabo) and Sangwa, struggle to make their living as market porters in the Rwandan capital of Kigali. Setting out on the road together, they stop at Sangwa's home village for an uneasy reunion with Sangwa's parents. Ominously, Ngabo is secretly carrying a machete he stole in the Kigali market. When the truth of the young men's journey comes to light, the legacy of Rwanda's civil war and the still-simmering tensions between Hutu and Tutsi are brought to the fore. Beautifully crafted by first-time director Lee Isaac Chung, the film benefits tremendously from the authoritative and naturalistic performances of Jeff Rutagengwa and Eric Ndurunkundiye in the two leads, and, in a bravura cameo, Rwanda's real-life poet laureate, Edouard B. Uwayo. **DIR/SCR/PROD Lee Isaac Chung; SCR Samuel Gray Anderson. Rwanda/US, 2007, color, 97 min. In Kinyarwanda with English subtitles. NOT RATED.** **M**



MUNYURANGABO

Photo courtesy of Film Movement

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 football-helmeted Southern lawyer George Hanson. Laszlo Kovacs' 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** 




Photo courtesy of Sony Pictures

EASY RIDER

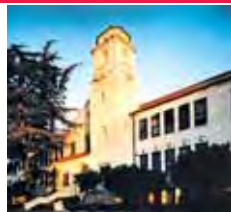
New 35mm Print! 30th Anniversary!

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 then virtually unknown Sigourney Weaver. The members of 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... that is until one very messy dinner. Tom Skerritt, John Hurt, Ian Holm, Harry Dean Stanton and Yaphet Kotto make up the all-star cast. **DIR Ridley Scott; SCR Dan O'Bannon, Ronald Shusett; PROD Gordon Carroll, David Giler, Walter Hill.** UK/US, 1979, color, 117 min. **RATED R** 

ABOUT AMERICAN FILM INSTITUTE (AFI)



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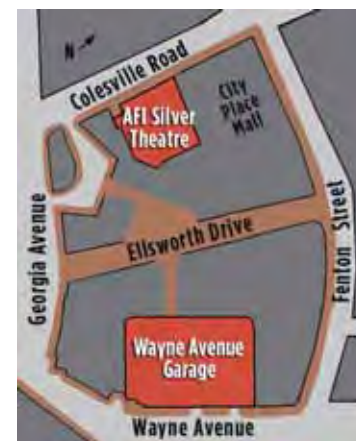
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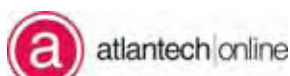
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At the Wayne Avenue Garage: Saturdays and Sundays, weekdays after 8:00 p.m.



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REPERTORY PROGRAM September 4 - November 4, 2009 at AFI Silver

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!

SEPTEMBER

					FRI	SAT
					4	5
					<div>LAND AND FREEDOM 7:00</div> <div>EASY RIDER 9:20</div>	<div>FOR WHOM THE BELL TOLLS 3:00</div> <div>THE WAR IS OVER 6:30</div> <div>EASY RIDER 9:00</div>
SUN	MON	TUES	WED	THURS		
6	7	8	9	10	11	12
<div>THE WAR IS OVER 1:00</div> <div>FOR WHOM THE BELL TOLLS 4:00</div> <div>DEMONS IN THE GARDEN 7:15</div> <div>EASY RIDER 9:20</div>	<div>FOR WHOM THE BELL TOLLS 4:00</div> <div>LAND AND FREEDOM 7:15</div> <div>EASY RIDER 9:30</div>	<div>DEMONS IN THE GARDEN 7:00</div> <div>EASY RIDER 9:10</div>	<div>EASY RIDER 7:00, 9:10</div>	<div>EASY RIDER 7:00, 9:10</div>	<div>BICYCLES ARE FOR SUMMER 7:00</div> <div>ALIEN 9:20</div>	<div>FIVE CARTRIDGES 5:00</div> <div>SPIRIT OF THE BEEHIVE 7:00</div> <div>ALIEN 9:20</div>
13	14	15	16	17	18	19
<div>BICYCLES ARE FOR SUMMER 1:00</div> <div>FIVE CARTRIDGES 3:15</div> <div>SONGS FOR AFTER A WAR 5:10</div> <div>ALIEN 7:30, 9:45</div>	<div>SONGS FOR AFTER A WAR 7:00</div> <div>ALIEN 9:20</div>	<div>SPIRIT OF THE BEEHIVE 7:00</div> <div>ALIEN 9:20</div>	<div>ALIEN 6:30</div> <div>ALIEN 9:30</div>	<div>ALIEN 9:30</div>	<div>MUNYURANGABO 7:00</div> <div>THE HEIFER 9:45</div>	<div>BUTTERFLY TONGUES 1:00</div> <div>THE HEIFER 3:00</div> <div>AY, CARMELAI 5:30</div> <div>MUNYURANGABO 7:45, 10:30</div>
20	21	22	23	24	25	26
<div>BUTTERFLY TONGUES 1:00</div> <div>AY, CARMELAI 3:00</div> <div>THE GOOD FIGHT 5:15</div> <div>MUNYURANGABO 7:20, 9:20</div>	<div>MUNYURANGABO 7:00, 9:10</div>	<div>THE GOOD FIGHT 7:00</div> <div>MUNYURANGABO 9:10</div>	<div>I'M GOING TO EXPLODE 8:00</div>	<div>GIGANTE 7:00</div> <div>THE ACTORS IN THE CONFLICT 9:00</div>	<div>OCEAN 7:00</div> <div>THE ACTORS IN THE CONFLICT 10:00</div>	<div>THE GIFT 11:00 AM</div> <div>LION'S DEN 1:00</div> <div>OCEAN 3:15</div> <div>I'M GOING TO EXPLODE 5:45</div> <div>GIGANTE 8:00</div> <div>TONY MANERO 10:00</div>
27	28	29	30	OCTOBER		
<div>THE GIFT 11:00 AM</div> <div>THE ELEPHANT CEMETERY 1:15</div> <div>LION'S DEN 3:00</div> <div>LATIN MUSIC USA 5:30</div> <div>BLAK MAMA 8:00</div> <div>MEGUNICA 10:00</div>	<div>MEGUNICA 7:00</div> <div>THE ELEPHANT CEMETERY 8:45</div>	<div>BLAK MAMA 7:00</div> <div>THE NORTHERN LAND 9:00</div>	<div>TONY MANERO 6:30</div> <div>LOVELY LONELINESS 9:20</div>	<div>THAT'S IT 7:00</div> <div>LOVELY LONELINESS 8:45</div>	<div>DOG EAT DOG 9:30</div>	<div>THAT'S IT 12:30</div> <div>LA TIGRA, CHACO 2:05</div> <div>THE GOOD LIFE 3:45</div> <div>ACNE 6:00</div> <div>BEYOND IPANEMA 8:00</div> <div>DOG EAT DOG 10:00</div>
4	5	6	7	8	9	10
<div>LA TIGRA, CHACO 1:00</div> <div>THE GOOD LIFE 2:45</div> <div>ACNE 5:00</div> <div>LAKE TAHOE 7:00</div> <div>THE NORTHERN LAND 9:00</div>	<div>OBLIVION 7:00</div> <div>HIGH-RISE 9:00</div>	<div>LAKE TAHOE 7:00</div> <div>OBLIVION 9:00</div>	<div>HIGH-RISE 9:45</div>	<div>BEYOND IPANEMA 7:00</div>	<div>OMERTA 7:00</div> <div>THE COLOR OF FAME 7:15</div> <div>JUST WALKING 9:00</div> <div>THE DEAD GIRL'S FEAST 9:15</div>	<div>FRANKFURT 12:30</div> <div>BIBLIORRÓ & FROM THE CORE 1:45</div> <div>THE WINDOW 2:00</div> <div>THE HEADLESS WOMAN 3:30</div> <div>ACT OF GOD 4:00</div> <div>THE PASSION OF GABRIEL 5:45</div> <div>THE BALLROOM 6:00</div> <div>NORA'S WILL 7:45</div> <div>OMERTA 8:00</div> <div>JUST WALKING 9:45</div> <div>THE DEAD GIRL'S FEAST 10:00</div>
11	12	13	14	15	16	17
<div>BIBLIORRÓ & FROM THE CORE 1:00</div> <div>THE WINDOW 1:15</div> <div>THE HEADLESS WOMAN 3:00</div> <div>THE PASSION OF GABRIEL 3:15</div> <div>NORA'S WILL 5:00</div> <div>THE BALLROOM 5:15</div> <div>THE MERMAID AND THE DIVER 7:00</div> <div>ACT OF GOD 7:20</div> <div>THE WIND AND THE WATER 9:00</div> <div>FRANKFURT 9:15</div>	<div>THE MERMAID AND THE DIVER 7:00</div> <div>ACT OF GOD 7:20</div> <div>THE WIND AND THE WATER 9:00</div> <div>THE COLOR OF FAME 9:05</div>	<div>MANUFACTURED LANDSCAPES 7:00</div> <div>FROZEN RIVER 9:45</div>	<div>WILD BOYS OF THE ROAD with HEROES FOR SALE 6:30</div> <div>FROZEN RIVER 9:20</div>	<div>THE GRAPES OF WRATH 7:00</div> <div>BLUE COLLAR 9:30</div>	<div>SITUATIONS VACANT 5:00</div> <div>BLUE COLLAR 7:00</div> <div>SLAP SHOT 9:30</div>	<div>NIGHT FLIERS 1:00</div> <div>FERRON: GIRL ON A ROAD 3:00</div> <div>TOKYO SONATA 5:00</div> <div>OFFICE SPACE 7:45</div> <div>SLAP SHOT 10:30</div>
18	19	20	21	19th Annual Reel Affirmations:		
<div>BOUND FOR GLORY 1:00</div> <div>THE GRAPES OF WRATH 4:00</div> <div>SITUATIONS VACANT 6:30</div> <div>OUT IN THE SILENCE 8:45</div>	<div>BOUND FOR GLORY 6:30</div> <div>TOKYO SONATA 9:20</div>	<div>MARS: SECOND SKIN 7:00</div> <div>AN AMERICAN WEREWOLF IN LONDON 9:30</div>	<div>AN AMERICAN WEREWOLF IN LONDON 7:00</div> <div>2000 MANIACS! 9:00</div>	<div>HANNAH FREE 7:00</div> <div>WE ARE THE MODS 9:00</div>	<div>AN AMERICAN WEREWOLF IN LONDON 9:45</div>	<div>SLIGHTLY SCARLET 1:00</div> <div>ACE IN THE HOLE 3:00</div> <div>GUN CRAZY 5:20</div> <div>THE BIG COMBO 7:15</div> <div>SHAUN OF THE DEAD 10:00</div> <div>AN AMERICAN WEREWOLF IN LONDON 12:00 midnight</div>
The Nation's LGBT Festival at AFI Silver! Visit reelaffirmations.org for tickets						
25	26	27	28	29	30	31
<div>GUN CRAZY 1:00</div> <div>ALIAS NICK BEAL 3:00</div> <div>WICKED AS THEY COME 5:00</div> <div>THE WOLFMAN 8:00</div> <div>WEREWOLF OF LONDON 9:30</div>	<div>WEREWOLF OF LONDON 7:00</div> <div>THE WOLFMAN 8:45</div>	<div>ALIAS NICK BEAL 7:00</div> <div>AN AMERICAN WEREWOLF IN LONDON 9:30</div>	<div>THE BIG COMBO 6:30</div> <div>WICKED AS THEY COME 9:00</div>	<div>ACE IN THE HOLE 7:00</div> <div>AN AMERICAN WEREWOLF IN LONDON 9:30</div>	<div>NOSFERATU 7:00, 9:30</div>	<div>SHAKEDOWN 1:00</div> <div>BEYOND A REASONABLE DOUBT 2:45</div> <div>HOLLOW TRIUMPH 5:00</div> <div>OUT OF THE PAST 7:00</div> <div>SHAUN OF THE DEAD 9:45</div> <div>THE HOWLING 12:00 midnight</div>
NOVEMBER						
1	2	3	4	5		
<div>NIGHT EDITOR 12:45</div> <div>THE KILLERS 2:20</div> <div>OUT OF THE PAST 4:30</div> <div>HOLLOW TRIUMPH 7:30</div> <div>THE HOWLING 9:30</div>	<div>NIGHT EDITOR with SHAKEDOWN 6:30</div> <div>EVERY OTHER DAY IS HALLOWEEN 7:00</div> <div>WOLFEN 9:20</div>	<div>BEYOND A REASONABLE DOUBT 7:00</div> <div>THE HOWLING 8:45</div>	<div>THE KILLERS 6:30</div> <div>WOLFEN 9:20</div>	<div>Opening Night! AFI European Union Film Showcase</div> <div>Look for details in the next AFI PREVIEW!</div>		

COLOR KEY

- AFI Latin American Film Festival
- DC Labor FilmFest 2009
- Noir City DC
- Cinema & the Spanish Civil War
- AFI and Montgomery College
- Halloween on Screen
- Special Engagements
- Mid Atlantic Regional Showcase
- Reel Affirmations

SPECIAL ENGAGEMENTS




Photo courtesy of Zeitgeist Films

ACT OF GOD

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** 

MARS: Mid-Atlantic Regional Showcase

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](#)