

# AFI PREVIEW

AFI SILVER THEATRE AND CULTURAL CENTER  
SEPTEMBER 10 – NOVEMBER 3, 2010

## Noir City DC

DC Labor FilmFest

Halloween on Screen

Kids Euro

AFI-Discovery Channel  
Silverdocs Presents

Charlie Chaplin Classics

Plus:  
THE DAY THE EARTH STOOD STILL  
JAWS  
MASH



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### LOOK FOR THE

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

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

**Check [AFI.com/Silver](http://AFI.com/Silver) for updates.**


AFI Silver Theatre and Cultural Center is funded by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

AFI Silver makes every effort to present our programs using the best available film prints. However, many titles are simply not available on a film print. In those instances where a film print is not available, and a video format represents the only (or best available) option for presentation, we have indicated so in the program credits.

## Charlie Chaplin Classics, Part II

### September 10 - 19

This tribute to the Little Tramp concludes with two of his best-loved features, *THE KID* and *THE GOLD RUSH*, plus two programs of his short films: *THE CHAPLIN REVUE* and *CHAPLIN AT MUTUAL*, which collects four of his best shorts for the Mutual Film Corporation, the studio that made Chaplin the highest-paid entertainer in the world, and where he perfected his craft from 1916 to 1917.

 AFI Member passes will be accepted at all films in the Chaplin series

### Chaplin Schedule

THE KID w/ A DAY'S PLEASURE

Fri, Sep 10, 5:00; Sat, Sep 11, 12:30; Tue, Sep 14, 7:00

THE CHAPLIN REVUE

Sun, Sep 12, 1:00; Mon, Sep 13, 6:30

CHAPLIN AT MUTUAL

Sun, Sep 12, 3:45

THE GOLD RUSH


Sat, Sep 18, 3:30; Sun, Sep 19, 3:30



THE KID

**New 35mm Prints!**

**THE KID**

"With this film, Chaplin established the fusion of slapstick and pathos that would serve him so well in years to come. He also found perhaps his ideal co-star, 6-year-old Jackie Coogan, capable of both brilliant comic mimicry and unaffected emotion. In a squalid slum, the Little Tramp stumbles upon an abandoned baby. After a few attempts to rid himself of this unexpected responsibility, he settles into his paternal role—until the authorities arrive to break up their happy home. Chaplin's own childhood experiences of poverty and abandonment come through in the film's vividly imagined settings and its intensity of feeling." —Juliet Clark, BAM/PFA **DIR/SCR/PROD Charles Chaplin. US, 1921, b&w, 68 min. NOT RATED** 

**Screening with:**


**A DAY'S PLEASURE**

Chaplin decides to take his wife and children on a boat trip, but the family car proves somewhat recalcitrant. (Courtesy of MK2 & Warner Bros.) **DIR/SCR/PROD Charles Chaplin. US, 1919, b&w, 19 min. NOT RATED**

**New 35mm Prints!**


**THE CHAPLIN REVUE\***

In *A DOG'S LIFE* (1918), Chaplin and dog Scraps eat on the sly, polishing off the entire stock of brother Syd's lunch wagon while the proprietor is looking the other way. *SHOULDER ARMS* (1918), the greatest comedy to emerge from World War I, features Chaplin as a hapless member of "the awkward squad" who single-handedly captures the Kaiser. In *THE PILGRIM* (1923), Chaplin is an escaped convict mistaken for the rector of a Texas church. **DIR/SCR/PROD**

**Charles Chaplin. UK/US, 1918/1923, b&w, 135 min. NOT RATED**  **\*NOTE:** This program is composed of the three short films rereleased as *THE CHAPLIN REVUE* in 1959—but is not the collected version itself, which included new introductions by Chaplin between the shorts. *THE CHAPLIN REVUE* was not available to be a part of this series.

**With Live Musical Accompaniment by Andrew Simpson!**

**CHAPLIN AT MUTUAL**


These four farcical shorts from Chaplin's tenure with the Mutual Corporation, all released in 1917, provide ample evidence of Chaplin's mastery of the art of the two-reel laffer. This shorts program includes *THE ADVENTURER*, *THE IMMIGRANT*, *THE CURE* and *EASY STREET*. All shorts **DIR/SCR/PROD Charles Chaplin. US, 1917, b&w, 90 min total. NOT RATED** 



THE ADVENTURER

**New 35mm Print!**

**THE GOLD RUSH**

Chaplin's greatest silent film, an enduring comedy classic. "Chaplin began shooting without a script, but the finished film develops with sublime logic. It is situation comedy at its best, with Charlie first stumbling into view along a precipice, pursued by a disgruntled bear. As usual, in an effort to elude one crisis he plunges into another: the cabin that looks so comforting in the blizzard is inhabited by none other than the ferocious prospector Big Jim. In the concluding episode, as Charlie and Big Jim fight to escape from their cabin, which has been blown to the edge of an abyss, the familiar comic routine is brought to dazzling maturity. Suspense almost shores up one's laughter." —Peter Cowie. **DIR/SCR/PROD Charles Chaplin. US, 1925, b&w, 69 min. NOT RATED** 



THE GOLD RUSH

# AFI Latin American Film Festival

**Coming to AFI Silver  
September 21 - October 13**

Now in its 21st year, the AFI Latin American Film Festival showcases the best in filmmaking from Latin America and, with the inclusion of films from Spain and Portugal, celebrates Ibero-American cultural connections. This year's selection of more than thirty films includes award winners, international festival favorites, local box-office hits and debut works by promising new talents.

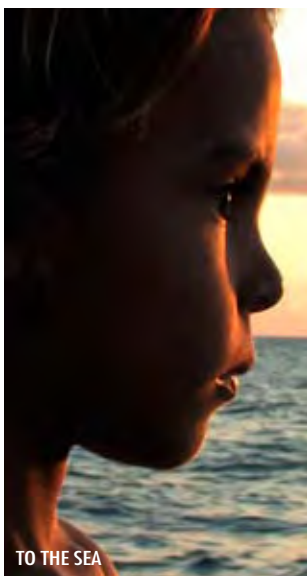
Highlights of this year's festival include: **REVOLUTION**, [Revolución] an omnibus of ten short films from Mexico's top directors on the occasion of the country's 100th anniversary; **LINHA DE PASSE**, the latest feature film directed by director/producer Walter Salles (**CENTRAL STATION**); 2009 Berlin Golden Bear winner **THE MILK OF SORROW** [La teta asustada], from Peruvian writer/director Claudia Llosa (**MADEINUSA**); **HIROSHIMA**, a kind of "silent musical" from Uruguay's most original filmmaker, Pablo Stoll (**WHISKY**); **SOUTHERN DISTRICT** [Zona sur], awarded Best Director and Best Screenplay at this year's Sundance Film Festival, from Bolivia's Juan Carlos Valdivia; and the smash hit Panamanian comedy **CHANCE** from first-time director Abner Benaim.

Please visit [AFI.com/Silver](http://AFI.com/Silver) for further information and to purchase tickets and festival passes.

**Look for your festival guide in the  
Montgomery County Gazette on  
September 15 and  
The Washington Post September 17.**



## PRE-FESTIVAL KICKOFF!



Courtesy of Imagina Films

### TO THE SEA [Alamar]

**Fri, Sep 17, 4:30; Sat, Sep 18, 1:00; Sun, Sep 19, 1:00**  
Born of an Italian mother and a Mexican father who have separated, 5-year-old Natan is sent to spend one last season with his dad, Jorge, a fisherman who lives and works in the Yucatan Peninsula with his own father. As Natan and Jorge fish, sail, snorkel and explore the world around them, a subtle bond is formed between father and son—and boy and nature—that will clearly last long after the child returns to Europe. A stunningly shot pseudodocumentary (the actors portraying Jorge and Natan are father and son) blissfully free of forced incident, this film was the sleeper hit of last year's Toronto Film Festival, where it received unanimous acclaim for its immersive portrait of a near-Edenic paradise. **DIR/SCR/PROD Pedro González-Rubio; PROD Jaime Romandía. Mexico, 2009, color, 73 min. In Spanish and Italian with English subtitles. RATED G**

## OPENING NIGHT PRESENTATION!

### REVOLUTION [Revolución]

**Tues, Sep 21, 8:00; Sat, Sep 25, 5:15**

Ten directors at the forefront of contemporary Mexican cinema join forces to create this outstanding omnibus of short films, each exploring the themes and legacy of the Mexican Revolution on its 100th anniversary. Commissioned by Gael García Bernal, Diego Luna and Pablo Cruz, the founders of Canana, Mexico's leading independent production and distribution company, this collection features new works by Fernando Eimbcke (**DUCK SEASON**, **LAKE TAHOE**), Patricia Rikken (**UNDER THE SAME MOON**), Amat Escalante (**THE BASTARDS**), Carlos Reygadas (**SILENT LIGHT**), Mariana Chenillo (**NORA'S WILL**), Gerardo Naranjo (**I'M GONNA EXPLODE**, **DRAMA/MEX**), Rodrigo Plá (**THE ZONE**, **THE DESERT WITHIN**), Rodrigo García (**MOTHER AND CHILD**), plus Bernal and Luna themselves. **DIR Mariana Chenillo, Fernando Eimbcke, Amat Escalante, Gael García Bernal, Rodrigo García, Diego Luna, Gerardo Naranjo, Rodrigo Plá, Carlos Reygadas, Patricia Rikken; SCR Laura Santullo, Amat Escalante, Carlos Reygadas, Mariana Chenillo, Patricia Rikken, Jorge Rikken, Diego Luna, Gabriel Nuncio, Mauricio Katz, Fernando Eimbcke; PROD Pablo Cruz. Mexico, 2010, color, 105 min. In Spanish with English subtitles. NOT RATED**



Courtesy of Celluloid Dreams



# Special Engagements

## 35th Anniversary!

### JAWS

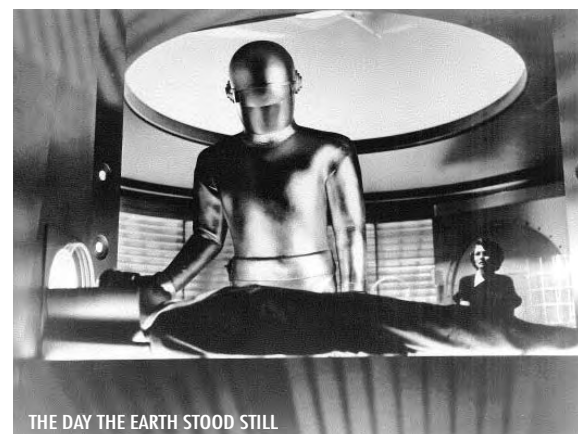
Fri, Sep 10, 9:30; Sat, Sep 11, 2:30, 9:45; Sun, Sep 12, 8:30; Mon, Sep 13, 9:15; Tue, Sep 14, 9:00; Wed, Sep 15, 6:30 (Montgomery College show), 9:45; Thu, Sep 16, 7:00, 9:30  
 "You're gonna need a bigger boat." Spielberg's monster hit, adapted from the Peter Benchley bestseller, didn't merely set box office records; it reshaped the fundamentals of the movie world, setting the template for how future summer blockbusters would be made, marketed and released. Though it spawned several sequels and countless rip-offs, Spielberg's original remains as deliciously unsettling today as it was in the summer of 1975. **DIR Steven Spielberg; SCR Peter Benchley, Carl Gottlieb, based on the novel by Peter Benchley; PROD David Brown, Richard D. Zanuck. US, 1975, color, 124 min. RATED PG** 🍷

## New 35mm Print!

### THE DAY THE EARTH STOOD STILL

Sat, Sep 11, 5:00; Sun, Sep 12, 5:45

Robert Wise's sci-fi classic represents one of the best films of the 1950s, in any genre. Klaatu, a gentlemanly emissary from another planet (played with great presence by Michael Rennie) lands his flying saucer on the National Mall in Washington, DC, to warn the people of Earth away from the dangers of atomic experimentation—not only for their sake, but for the galaxy's! Unable to persuade the wary and warmongering nations of Earth, Klaatu is forced to employ more severe measures—including his giant robot, Gort! Tapping into Cold War and Atomic Age anxieties of the time, the film's powerful antiwar message still resonates. **DIR Robert Wise; SCR Edmund H. North, based on a story by Harry Bates; PROD Julian Blaustein. US, 1951, b&w, 92 min. NOT RATED** 🍷



## 40th Anniversary!

### New 35mm Print!

### #7 on AFI's 100 Years...100 Laughs

### MASH

Fri, Sep 17, 7:00, 9:30; Sat, Sep 18, 5:30, 9:30; Sun, Sep 19, 9:30; Mon, Sep 20, 9:30

Army surgeons "Hawkeye" Pierce (Donald Sutherland) and "Trapper John" McIntyre (Elliott Gould) employ high jinks to keep their sanity amid the madness of the Korean War. The comedy is black, at times brutal, and the depictions of field surgery frank in their bloodiness. But this unorthodox blend struck the right chord with Vietnam-era audiences, giving director Robert Altman a smash hit and launching his career. Palme d'Or winner, 1970 Cannes Film Festival, and five Oscar nominations, including a win for Ring Lardner Jr.'s screenplay. **DIR Robert Altman; SCR Ring Lardner Jr., based on the novel by Richard Hooker; PROD Ingo Preminger. US, 1970, color, 116 min. RATED R** 🍷

## WELCOME

Fri, Sep 10, 7:00; Sat, Sep 11, 7:30

Seventeen-year-old Kurdish refugee Bilal (Firat Ayverdi) is caught trying to stow away on a barge from France to England and sent to an illegal immigrant compound. Intent on reuniting with his girlfriend in London, the headstrong Bilal starts training at the municipal pool run by swim coach Simon (Vincent Lindon). Simon is impressed by Bilal's spirit and dedication and dismayed at the legal system stacked against him. But if Bilal is planning to swim the English Channel, as Simon suspects, it could be deadly. This moving and timely drama was nominated for 10 César Awards, and was awarded the European Parliament's prestigious Lux Prize for raising awareness of social issues. **DIR/SCR Philippe Lioret; SCR Emmanuel Courcol, Olivier Adam; PROD Christophe Rossignon. France, 2009, color, 110 min. In English, French and Kurdish with English subtitles. NOT RATED** 🍷





# Noir City DC: The 2010 Film Noir Festival

**October 16 - November 3**

This edition of Noir City DC features a cavalcade of noir stars, including Robert Mitchum, Sterling Hayden, and Burt Lancaster, and femmes fatales Rhonda Fleming, Marie Windsor and Kim Novak; seminal works by great noir directors Anthony Mann, Jacques Tourneur and André de Toth; a tribute to the dynamic work of unsung director Andrew L. Stone; plus cult classics and rarities that can't be seen anywhere else. Once again, film noir scholar Foster Hirsch of the Film Noir Foundation will lead discussions on some of the genre's greatest achievements.

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

## Noir Schedule

**BORDER INCIDENT**

Sat, Oct 16, 3:00

**STRANGER ON THE THIRD FLOOR**

Sun, Oct 17, 3:00

**VERTIGO**

Fri, Oct 22, 7:00; Sat, Oct 23, 7:00

**CRISS CROSS**

Sat, Oct 23, 1:00; Mon, Oct 25, 7:00

**ACT OF VIOLENCE**

Sat, Oct 23, 3:00; Wed, Oct 27, 6:30 (Montgomery College show)

**HIGHWAY 301**

Sat, Oct 23, 5:00; Wed, Oct 27, 9:00

**SCARLET STREET**

Sun, Oct 24, 1:00; Thu, Oct 28, 7:00

**THE KILLING**

Sun, Oct 24, 3:20; Thu, Oct 28, 9:15

**PUSHOVER**

Sun, Oct 24, 5:20; Tue, Oct 26, 9:30

**CRY DANGER**

Sun, Oct 24, 7:20; Mon, Oct 25, 9:30

**PITFALL**

Sat, Oct 30, 1:00; Sun, Oct 31, 9:00

**CRY TERROR!**

Sat, Oct 30, 3:00; Tues, Nov 2, 9:00

**NIGHTFALL**

Sat, Oct 30, 5:15; Sun, Oct 31, 5:15; Tue, Nov 2, 7:00

**THE NIGHT OF THE HUNTER**

Sun, Oct 31, 7:00; Mon, Nov 1, 7:00; Wed, Nov 3, 7:00

**JULIE**

Sun, Oct 31, 1:00; Mon, Nov 1, 9:00

**THE STEEL TRAP**

Sun, Oct 31, 3:15; Wed, Nov 3, 9:00

## The Film Noir Foundation

*The Film Noir Foundation is a nonprofit public benefit corporation created as an educational resource regarding the cultural, historical and artistic significance of film noir as an original American cinematic movement. The Foundation's mission is 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.**



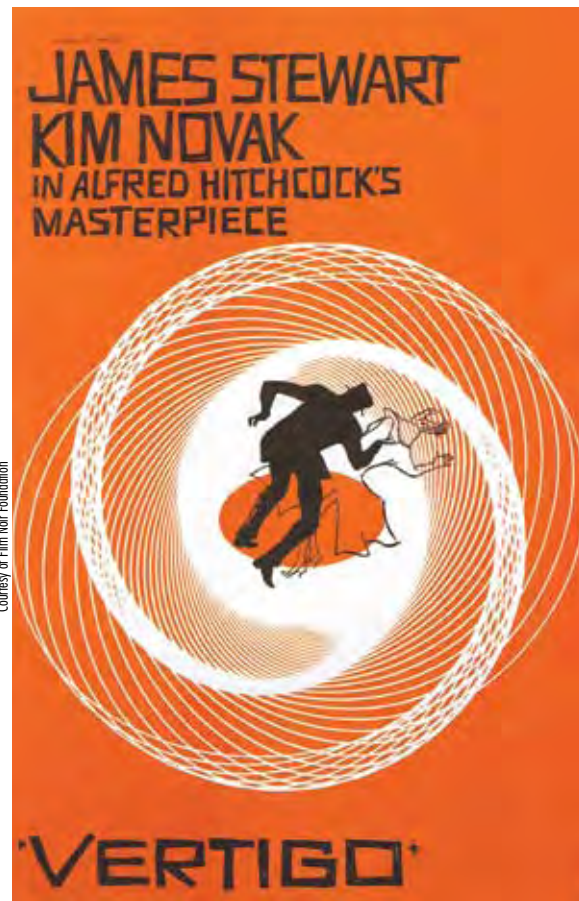
BORDER INCIDENT

## BORDER INCIDENT

Spectacular cinematography by noir master John Alton transforms this procedural exposé of illegal farm workers on the Texas-Mexico border into a noir fever dream. An intense and surprisingly violent "docu-drama," written by crime specialist John C. Higgins and directed by the great Anthony Mann. (Courtesy of Noir City Seattle) **DIR Anthony Mann; SCR John C. Higgins; PROD Nicholas Nayfack. US, 1949, b&w, 94 min. NOT RATED** 🍷

## STRANGER ON THE THIRD FLOOR

Newspaper reporter John McGuire plunges into a nightmare of guilt, fearing that his "evidence" has sentenced the wrong man to death. A stunning example of cinematic expressionism, cited by many as the first studio film shot in a completely noir style. Peter Lorre virtually reprises the eerily convincing persona he created in Fritz Lang's *M*, adding an emotion-wringing melancholia to his performance as a paranoid, lost soul. Featuring the astounding art direction of Van Nest Polglase and the brilliant cinematography of Nicholas Musuraca, as well as reportedly uncredited script work by Nathanael West (*The Day of the Locust*)! (Courtesy of Noir City Los Angeles) **DIR Boris Ingster; SCR Frank Partos; PROD Lee Marcus. US, 1940, b&w, 64 min. NOT RATED** 🍷



**50th Anniversary Restored Version!**

#9 AFI's 100 Years...100 Movies

#18 AFI's 100 Years...100 Thrills

#18 AFI's 100 Years...100 Passions

#12 AFI's 100 Years of Film Scores

## VERTIGO

Perennially hailed as one of the greatest films ever made, this is Alfred Hitchcock's supreme achievement, the fullest expression of his cinematic obsessions and the one that goes the furthest in pursuit of them. On a leave of absence after his spell of acrophobia led to the death of a beat cop, Jimmy Stewart's San Francisco detective accepts an unusual PI assignment from old college classmate Tom Helmore: follow wife Kim Novak, not because she's cheating, but because she's possessed! The truth is much more mundane, duplicitous and deadly, with Stewart spiraling first into devastation, then revenge-fueled obsession. **DIR/PROD Alfred Hitchcock; SCR Alec Coppel, Samuel Taylor, based on the novel d'Entre les Morts by Pierre Boileau and Thomas Narcejac. US, 1958, color, 126 min. RATED PG** 🍷



STRANGER ON THE THIRD FLOOR



# Noir City DC: The 2010 Film Noir Festival

## CRISS CROSS

*"The savage drama of an amazing double double-cross!"*

This follow-up to the smash hit *THE KILLERS* reteams director Robert Siodmak with star Burt Lancaster, who once again finds himself on the short side of a deadly love triangle. Lancaster returns to his native Los Angeles and his old neighborhood haunts after a year of wandering and soon bumps into ex-wife Yvonne de Carlo, who seems interested in rekindling their relationship, though she has just married gangster Dan Duryea. Soon the hopelessly still-smitten Lancaster is drawn into Duryea's criminal orbit, planning an armored car heist and scheming to run off with de Carlo but completely unaware that the others may be looking to leave him holding the bag. **DIR Robert Siodmak; SCR Daniel Fuchs, based on the novel by Don Tracy; PROD Michael Kraike. US, 1949, b&w, 88 min. NOT RATED** 🍿



## ACT OF VIOLENCE

Respected family man and successful contractor Van Heflin is a World War II veteran who is building and dedicating a war monument to his fallen comrades. When Robert Ryan arrives in Heflin's sleepy hometown wild-eyed and determined to kill him, it becomes clear that there may be some dark secrets that Heflin would do anything—even kill—to keep. Mary Astor as a lady of the night and Janet Leigh as Heflin's unsuspecting wife round out the superb cast. **DIR Fred Zinnemann; SCR Robert L. Richards; PROD William H. Wright. US, 1948, b&w, 82 min. NOT RATED** 🍿



## HIGHWAY 301

Director Andrew L. Stone was known primarily for musicals (including the pioneering black showcase *STORMY WEATHER*, with Lena Horne) before suddenly switching to a solid decade of hardboiled yarns shot largely on authentic locations. This was the first in that vein, and one of the best. Steve Cochran is a cold-blooded outlaw leading the Tri-State Gang on a robbery and murder spree through Maryland, Virginia and North Carolina. The film combines the popular early-1950s "documentary" approach with flashes of wildly stylized and (for the time) graphic violence. With Virginia Grey (*THE THREAT*), Gaby Andre and Robert Webber (*12 ANGRY MEN*) in his feature film debut. (Courtesy of Noir City Los Angeles) **DIR/SCR Andrew L. Stone; PROD Bryan Foy. US, 1950, b&w, 83 min. NOT RATED** 🍿



## Restored 35mm Print! SCARLET STREET

One of director Fritz Lang's greatest American films and a canonical film noir of the classic, genre-defining 1940s. Walking home from a boozy party at his boss's Manhattan mansion, mild-mannered bank teller Edward G. Robinson surprises himself when he breaks up Dan Duryea's on-street pimp-slapping of Joan Bennett, knocking Duryea cold. Emboldened by Bennett's grateful attentions, he spirals into full-on midlife crisis mode, courting Bennett, entering into an art fraud scheme with the apologetic-but-duplicious Duryea and skimming from the till at work. This isn't going to end well. 35mm print restored by the Library of Congress. **DIR/PROD Fritz Lang; SCR Dudley Nichols, based on *La Chienne* by Georges de La Fouchardière and André Mouézy-Éon. US, 1945, b&w, 103 min. NOT RATED** 🍿



## THE KILLING

Stanley Kubrick was 27 when he directed his third feature, creating one of film noir's most influential works. This film marked a key transition between the end of the classic noir cycle of the '40s and '50s and the neonoir period of the '60s and '70s. Ex-con hard case Sterling Hayden assembles a crew of colorful lowlifes to pull off a daring daytime racetrack heist. Poor judgment, bad luck and a faithless wife conspire to undo their big score, and as things fall apart, this time-fractured puzzle of a story comes together. The screenplay was co-written by Kubrick and pulp great Jim Thompson; the sharp cinematography is by Lucien Ballard. **DIR/SCR Stanley Kubrick, based on the novel *Clean Break* by Lionel White; PROD James B. Harris. US, 1956, b&w, 85 min. NOT RATED** 🍿

## PUSHOVER

*A cold-blooded guy... a hot-blooded blonde!*

"Money isn't dirty, just people." Fred MacMurray reprises his *DOUBLE INDEMNITY* persona as a cop investigating a bank robbery who, after falling for the suspect's girlfriend (Kim Novak in her screen debut), hatches a scheme with her to off her boyfriend and keep the money. The script is by Roy Huggins, creator of TV's *THE FUGITIVE*, and underrated director Richard Quine displays mastery of the noir conventions. **DIR Richard Quine; SCR Roy Huggins, based on *The Night Watch* by Thomas Walsh and *Rafferty* by William S. Ballinger; PROD Jules Schermer. US, 1954, b&w, 88 min. NOT RATED** 🍿



## Restored 35mm Print! CRY DANGER

Robert Parrish's directorial debut, one of the wickedest, wittiest revenge yarns of the original film noir era, was recently restored under the auspices of the Film Noir Foundation and the UCLA Film and Television Archive. It costars the ravishing Rhonda Fleming and the redoubtable Richard Erdman, one of the great wisecrackers of all time. (Courtesy of Noir City) **DIR Robert Parrish; SCR William Bowers; PROD W.R. Frank, Sam Wiesenhal. US, 1951, b&w, 79 min. NOT RATED** 🍿



# Noir City DC: The 2010 Film Noir Festival



Courtesy of Sony Pictures Reperory

## New 35mm Print! NIGHTFALL

Jacques Tourneur's other great contribution to the noir canon, ten years after *OUT OF THE PAST*. Jittery Aldo Ray is being followed around sweltering LA by nosy insurance investigator James Gregory, as well as gangsters Brian Keith and Rudy Bond, who know that Ray knows too much about a heist they pulled a year before. When Keith and Bond grab Ray and take him for a ride, the past comes crashing back in a classic noir flashback, transporting the action to wintry Wyoming, where Ray was in the wrong place at the wrong time. Also starring Anne Bancroft and Jocelyn Brando (Marlon's sister); cinematography by Burnett Guffey (*BONNIE AND CLYDE*). **DIR Jacques Tourneur; SCR Stirling Silliphant, based on the story by David Goodis; PROD Ted Richmond. US, 1957, b&w, 78 min. NOT RATED** 🍿

## CRY TERROR!

A happily married couple (James Mason and Inger Stevens) is caught up in a dangerous web of suspense and intrigue when the husband unintentionally helps a psychopathic criminal (Rod Steiger) build a deadly bomb. He is kidnapped with his wife and daughter by a pair of thugs (Jack Klugman and Angie Dickinson), and things quickly go from bad to worse as this little-seen noir thriller ratchets up the tension to a wrenching level. (Courtesy of NW Film Center) **DIR/SCR/PROD Andrew L. Stone; PROD Virginia L. Stone. US, 1958, b&w, 96 min. NOT RATED** 🍿



## Restored 35mm Print! PITFALL

This independently produced gem is the most realistic exploration of adultery produced in 1940s Hollywood. Bored suburbanite Dick Powell drifts into a dalliance with hard-luck model Elizabeth Scott, only to find his life and family threatened by an obsessive private eye and a jealous ex-con. Director André De Toth had the gifted Bill Bowers rewrite the script. The result is truly believable noir—a wrenching tale of repressed lust and suburban ennui. Restored print courtesy the UCLA Film and Television Archive. (Courtesy of Noir City) **DIR/SCR André De Toth; SCR Karl Kamb, William Bowers, after the novel by Jay Dratler; PROD Samuel Bischoff. US, 1948, b&w, 86 min. NOT RATED** 🍿



Courtesy of Film Noir Foundation



## THE NIGHT OF THE HUNTER

The only film directed by the great actor Charles Laughton, it has enjoyed cult status across six decades. Blending the frightening mythological power of a Brothers Grimm fable with Southern Gothic creepiness, it's the story of two children guarding their dead father's stash of stolen money from an interloping preacher (Robert Mitchum) and the nightmare that descends upon their family when he marries their mother (Shelley Winters). With expressionistic lighting effects and memorably stylized art design, it's a marvel to look at, and Mitchum, usually the paragon of cool, here gives a flamboyantly over-the-top performance as the psychotic villain. **DIR Charles Laughton; SCR James Agee, based on the novel by Davis Grubb; PROD Paul Gregory. US, 1955, b&w, 93 min. NOT RATED** 🍿

## JULIE

The husband-and-wife team of Andrew and Virginia Stone created this suspenseful 1950s version of *GASLIGHT* as a vehicle for Doris Day. Here, the vehicle is a jet airliner in which stewardess Day is trapped by her psychotic husband (a truly scary Louis Jourdan). A wild "woman in jeopardy" film, nominated for a Best Original Screenplay Oscar! (Courtesy of Noir City Los Angeles) **DIR/SCR Andrew L. Stone; PROD Martin Melcher. US, 1956, b&w, 99 min. NOT RATED** 🍿



## THE STEEL TRAP

Stuck-in-a-rut bank manager Joseph Cotten gives in to long-suppressed urges and returns home from work one Friday with \$1 million in loot. But he can't shake his sense of middle-class propriety, which complicates his efforts to surprise wife Teresa Wright with a trip to Brazil (and its conveniently flawed extradition treaty), keep secret his recent theft and navigate a series of mishaps with their transcontinental flight from justice. One of unsung noir auteur Andrew L. Stone's most important works, not available on DVD and rarely shown on the big screen. Not to be missed! **DIR/SCR Andrew L. Stone; PROD Bert E. Friedlob. US, 1952, b&w, 85 min. NOT RATED** 🍿



Courtesy of Film Noir Foundation



# DC Labor FilmFest

October 15 - 20



Organized and presented by the Metropolitan Washington Council of the AFL-CIO, the Debs-Jones-Douglass Institute and the American Film Institute, the 2010 DC Labor FilmFest 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](http://dclaborfilmfest.org).

AFI Member passes will be accepted at all films in the DC Labor FilmFest, unless otherwise noted

**Union members: show your union card at the box office for discounts on regularly-priced shows!**

## Labor Schedule

### LOUISE-MICHEL

Fri, Oct 15, 7:00; Mon, Oct 18, 9:15

### GIGANTE

Fri, Oct 15, 9:00; Sun, Oct 17, 9:15; Tues, Oct 19, 10:00

### FAST FOOD NATION

Sat, Oct 16, 5:30

### THE INFORMANT!

Sat, Oct 16, 8:00; Mon, Oct 18, 7:00

### OFFICE SPACE

Sat, Oct 16, 10:30

### THE MAID

Sun, Oct 17, 5:00

### OUTSOURCED

Sun, Oct 17, 7:00

### FAIR GAME

Tues, Oct 19, 7:00



### LOUISE-MICHEL

Times are tough, and the women working in a provincial toy factory are given new smocks to assure them of their company's stability. But they show up the next day to find the factory empty, its machinery and management nowhere to be found. They decide to pool their compensation money toward a common goal, suggested by Louise: hire a hitman to kill the company's owner. Enter Michel, a paranoid security manager at a trailer park. Partners in crime, Louise and Michel work their way up the corporate food chain behind the factory closure. Aptly dedicated to 19th-century French anarchist Louise Michel. (Courtesy of Sundance Film Festival) **DIR/SCR** Gustave de Kervern, Benoît Delépine; **PROD** Benoît Jaubert, Mathieu Kassovitz. France, 2008, color, 94 min. In French with English subtitles. **NOT RATED**



### GIGANTE

Jara is a thirty-something supermarket security guard in a Montevideo suburb who passes the time during the graveyard shift by watching videos, listening to music and doing crossword puzzles. But when Julia, a young cleaning woman, starts work at the supermarket, he discovers a new favorite pastime: watching her on the security camera monitors. Jara's interest in watching Julia doesn't stop at the end of their workday—he begins to follow her home and around town. Writer/director Adrián Biniez lends a surprisingly light touch to this story of obsession. Winner of the Silver Bear, Best Debut Film and Alfred Bauer prizes, 2009 Berlin Film Festival. **DIR/SCR** Adrián Biniez; **PROD** Fernando Epstein. Uruguay/Argentina/Germany/Spain, 2009, color, 84 min. In Spanish with English subtitles. **NOT RATED**

### FAST FOOD NATION

Loosely based on Eric Schlosser's 2001 nonfiction bestseller, indie filmmaker Richard Linklater takes a dramatic approach to examining the fast food industry's health risks and environmental and social consequences. Greg Kinnear stars as a hamburger chain marketing director whose investigation into allegations of fecal matter in the burgers takes him on an unsavory and eye-opening trip behind the scenes of the industry. Supporting roles and surprise cameos by Bruce Willis, Ethan Hawke, Kris Kristofferson, Paul Dano, Patricia Arquette, Luis Guzman, Wilmer Valderrama and Catalina Sandino Moreno. **DIR/SCR** Richard Linklater; **SCR** Eric Schlosser, based on his book *Fast Food Nation: The Dark Side of the All-American Meal*; **PROD** Malcolm McLaren, Jeremy Thomas. UK/US, 2006, color, 116 min. **RATED R**



### THE INFORMANT!

This darkly comic film from Steven Soderbergh stars Matt Damon as real-life whistleblower Mark Whitacre, who exposed the lysine price-fixing conspiracy of the mid-1990s, which led to the first successful prosecution of an international cartel by the U.S. Department of Justice in more than 40 years. Whitacre thought it would make him a hero; what went wrong? Soderbergh brilliantly explores a complex web of truth and deception, trust and betrayal, raising complex questions about speaking truth to power—particularly, when the one speaking the truth happens to be a pathological liar. **DIR** Steven Soderbergh; **SCR** Scott Z. Burns, based on the book by Kurt Eichenwald; **PROD** Howard Braunstein, Kurt Eichenwald, Jennifer Fox, Gregory Jacobs, Michael Jaffe. US, 2009, color, 108 min. **RATED R**





## OFFICE SPACE

"Ahh, I'm also gonna need you to go ahead and come in on Sunday, too..." A perennial DC Labor FilmFest favorite, the outrageously funny cult hit returns to the big screen. Director Mike Judge's theatrical debut, the film 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** 🍷

Courtesy of Everett Collection



**Closing Night Presentation!**  
Please visit [AFI.com/Silver](http://AFI.com/Silver) for more info  
**FAIR GAME**

Director Doug Liman (THE BOURNE IDENTITY, MR. & MRS. SMITH) weaves the real-life twists and turns of the Valerie Plame case into an intriguing political thriller. After Plame's husband, former US ambassador Joe Wilson, published an op-ed piece critical of the Bush administration's WMD intelligence, Plame was outed as an undercover CIA operative in a Robert Novak column (thanks to a leak from the White House), effectively ending her career. As Plame, Naomi Watts finds the subtle shadings within her dual suburban mom/professional spy identity, while Sean Penn delivers a note-perfect portrayal of the ever-determined Joe Wilson. Official Selection, 2010 Cannes Film Festival. **DIR/PROD Doug Liman; SCR/PROD Jez Butterworth; SCR John-Henry Butterworth, based on The Politics of Truth by Joseph Wilson and Fair Game by Valerie Plame; PROD Akiva Goldsman, Janet Zucker, Jerry Zucker. US, 2010, color, 104 min. RATED PG-13**

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## THE MAID [La nana]

After 23 years working as a housemaid in an upper-class Santiago, Chile, household, Raquel (Catalina Saavedra) is as much a part of the Valdez family as the wife, husband and kids she lives with and looks after. But the years of servitude have taken their toll, and the sullen, withdrawn maid is plagued by migraines, dizziness and a discomfort about her role. Lucy (Mariana Loyola), a cheerful new maid, begins to transform lonely and jealous Raquel as their trust and affection grows, and for the first time in her life Raquel feels what it's like to be treated as a true equal. A deeply satisfying glimpse into the lives of those who are usually seen but never heard. **DIR/SCR Sebastián Silva; SCR Pedro Peirano; PROD Gregorio González. Chile/Mexico, 2009, color, 95 min. In Spanish with English subtitles. NOT RATED** 🍷



## Encore Presentation! The movie that inspired NBC's new series! OUTSOURCED

Telemarketer Todd (Josh Hamilton) sells cheap novelty products over the phone from Seattle, until his entire Order Fulfillment Department is outsourced to India. Todd keeps his job by agreeing to train his replacements in Mumbai. There he meets young people as mystified by the American desire for hot dog grilling machines and Swiss cheese-shaped hats as he is by the cow that just wandered in from outside. **DIR/SCR John Jeffcoat; SCR George Wing; PROD Tom Gorai. US, 2006, color, 98 min. RATED PG-13** 🍷





## AFI-Discovery Channel Silverdocs Presents

In Person: Filmmaker Robert Drew will lead a discussion following the program.

### An Evening with Robert Drew

Sun, Sept 19, 6:00

On the 50th anniversary of the release of *PRIMARY*, AFI-Discovery Channel Silverdocs is proud to present acclaimed documentarian Robert Drew's rarely screened JFK Trilogy: *PRIMARY*, *CRISIS: BEHIND A PRESIDENTIAL COMMITMENT* and *FACES OF NOVEMBER*. 🍿

### 50th Anniversary!

#### PRIMARY

This celebrated cinéma vérité portrait follows a young, relatively unknown senator, John F. Kennedy, in his historic run against Hubert Humphrey for the Democratic presidential nomination. With unprecedented access, and using the most advanced portable sound and film equipment available at the time, the film reveals the fascinating details of a bygone era of political campaigning. Drew and his crew (which included D.A. Pennebaker, Richard Leacock and Albert Maysles, who would all go on to illustrious careers as documentarians) followed Kennedy for a week and eloquently captured his charisma, Jackie Kennedy's radiance and Bobby Kennedy's charm, as well as rival Humphrey's populist appeal. This film was inducted into the Library of Congress's National Film Registry in 1990. **DIR/SCR/PROD Robert Drew. US, 1960, b&w, 60 min. NOT RATED**

#### CRISIS: BEHIND A PRESIDENTIAL COMMITMENT

A milestone in film journalism, this is Drew's follow-up to his acclaimed *PRIMARY*, and follows President Kennedy in his heated conflict with Alabama Governor George Wallace over the integration of black students into the then-segregated University of Alabama. **DIR Robert Drew; PROD Gregory Shuker. US, 1963, b&w, 52 min. NOT RATED**

#### FACES OF NOVEMBER

In this third major film about Kennedy, Drew solemnly follows the president's funeral in Washington, DC, on November 22, 1963, and reveals the emotional reactions to it as reflected in the faces of participants and onlookers. **DIR Robert Drew. US, 1964, b&w, 12 min. NOT RATED**



#### LETTER TO ELIA

Sat, Sep 18, 8:00

Seeing Elia Kazan's *ON THE WATERFRONT* and *EAST OF EDEN* as a young man growing up in Little Italy was a life-changing experience for Martin Scorsese. Scorsese is present on and off camera as he leads the way through Kazan's life, and his own, and documents his growing realization that there was an artist at work behind Kazan's camera, someone "who knew me, maybe better than I knew myself." This is a film about being exposed to the right movies at the right moment in adolescent life, when the young mind is wide open and ready to connect, to be inspired, and possibly to chart its own course toward a life of moviemaking. **DIR/SCR/PROD Martin Scorsese; DIR/SCR Kent Jones; PROD Emma Tillingher Koskoff. US, 2010, color and b&w, 60 min. NOT RATED** 🍿



## LIVE MUSICAL ACCOMPANIMENT BY SILENT ORCHESTRA!



### SALOME

Fri, Oct 29, 7:30

**Tickets: \$15 General Admission, \$10 AFI Members, \$5 children under 12.**

Starring the tempestuous, Russian-born Alla Nazimova, this film adapts the controversial Oscar Wilde play with an abundance of sumptuously fantastic visuals. Loosely based on the biblical story, this saga of King Herod and his unbridled lust for his young stepdaughter leads to the haughty Salome's demand for the head of John the Baptist in exchange for an alluring dance. Hailed as America's first art film, this striking evocation of a fantastic, surreal era of perpetual night and rampant debauchery still retains its power to shock and captivate. (Courtesy of Image Entertainment) **DIR Charles Bryant; SCR Natacha Rambova, based on the play by Oscar Wilde; PROD Alla Nazimova. US, 1923, b&w, 72 min. NOT RATED**

#### Silent Orchestra

Washington, DC, ensemble silent orchestra—keyboardist Carlos Garza and percussionist Rick O'Meara—will accompany *SALOME* with their acclaimed original score, a stirring and remarkable work with a heartfelt dramatic arc.

"Carlos Garza and Rich O'Meara have created a score that seamlessly melds with the images on the screen, the melodies so meticulously appropriate that it seems as if it has always existed with the film. From the opening feast, which is accompanied by subtle, 'pagan' drums, to the sinuous, sensuous rhythms to which Salome performs her deadly dance, the score is a marvel in its ability to evoke exactly the right mood."

—Fred Hunter, *Classics on DVD*



## October 14 - 30

This year's offering of Halloween-time horror films includes the annual screening of NOSFERATU with live musical accompaniment by silent orchestra, the opening night of the Spooky Movie 2010 International Horror Film Festival, festival-award-winning hillbilly horror-spoof TUCKER & DALE VS EVIL, a return engagement of the rom-zom-com classic SHAUN OF THE DEAD, a rare 35mm print of Dario Argento's Italian horror classic SUSPIRIA, and the utterly unique Swedish vampire film LET THE RIGHT ONE IN [Låt den rätte komma in].

🍿 AFI Member passes will be accepted at all films in the Halloween series, unless otherwise noted

## Halloween Schedule

### LET THE RIGHT ONE IN

Thu, Oct 14, 9:30; Fri, Oct 15, 11:00;  
Sat, Oct 16, 12 midnight; Wed, Oct 20, 9:15

### TUCKER AND DALE VS EVIL

Thu, Oct 21, 9:45

### SUSPIRIA

Wed, Oct 20, 6:30 (Montgomery College show);  
Fri, Oct 22, 9:30; Sat, Oct 23, 12 midnight; Sun, Oct 24, 9:15

### DAWN OF THE DEAD

Sat, Oct 23, 9:45

### NOSFERATU, A SYMPHONY OF HORROR

Fri, Oct 29, 10:00; Sat, Oct 30, 7:30, 10:00

### SHAUN OF THE DEAD

Fri, Oct 29, 12 midnight; Sat, Oct 30, 12 midnight

## SHAUN OF THE DEAD

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, that is—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 that 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, and 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** 🍿



Courtesy of Focus Features

## The Swedish original of the new UK/US remake LET ME IN! LET THE RIGHT ONE IN [Låt den rätte komma in]

A bullied misfit boy finds an unlikely friend and soul mate when he meets a mysterious girl who has moved into his dreary apartment complex: an eternally twelve-year-old girl vampire. By turns romantic, horrific and always surprising, this film was the surprise winner of the top award at the 2008 Tribeca Film Festival. Fans of Stephen King and Anne Rice will thrill to this startlingly original film, based on the bestseller by John Ajvide Lindqvist and directed with inventive vision by Tomas Alfredson. **DIR Tomas Alfredson; SCR John Ajvide Lindqvist, based on his novel; PROD Carl Molinder, John Nordling. Sweden, 2008, color, 115 min. In Swedish with English subtitles. RATED R** 🍿



Courtesy of Magnolia Pictures

## Opening Night Spooky Movie—The Washington, DC, International Horror Film Festival

### TUCKER & DALE VS EVIL

Two bumbling hillbillies, Tucker (FIREFLY's Alan Tudyk) and Dale (Tyler Labine), are mistaken for crazed backwoods psychos by a group of college kids on spring break. Everything the duo does feeds the fear and paranoia of the preppie campers, who see no other choice but to confront the hayseeds, leading to a series of grisly accidents that Tucker and Dale interpret as suicide attacks. Sharp, funny and original, this film is one of the most hysterically entertaining horror/comedy epics to come along in years. Official Selection, 2010 Sundance Film Festival; Audience Award, 2010 SXSW Film Festival. **DIR/SCR Eli Craig; SCR/PROD Morgan Jurgenson; PROD Albert Klychak, Rosanne Milliken, Deepak Nayar. Canada, 2010, color, 89 min. NOT RATED** 🍿

"It does for massacre flicks what SHAUN OF THE DEAD did for zombie movies!"

—USA Today



Courtesy of Maple Pictures



# Halloween on Screen

## SUSPIRIA

The signature film of Italian horror maestro Dario Argento, *SUSPIRIA* sends fresh-faced American dancer Suzy Bannion (Jessica Harper) off to a prestigious ballet school in Germany, where she is greeted by students fleeing in panic, secretive headmistresses (Joan Bennett and Alida Valli), and a series of murders and supernatural occurrences that grow increasingly gruesome. Does something more than the spirit of the dance live within the school's walls? Propelled by a pounding soundtrack (by Italian rock band Goblin) and bold, almost impossibly stylized Technicolor visuals, this film is a landmark work of horror rarely screened in the US—and on 35mm, no less! Print courtesy of the National Media Museum. **DIR/SCR Dario Argento; SCR Daria Nicolodi, based on the book *Suspiria de Profundis* by Thomas De Quincey; PROD Claudio Argento. Italy, 1977, color, 98 min. In English. NOT RATED**

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PHOTOGRAPHY



SUSPIRIA

Courtesy of Twentieth Century Fox

## LIVE MUSICAL ACCOMPANIMENT BY SILENT ORCHESTRA!



NOSFERATU, A SYMPHONY OF HORROR

## NOSFERATU, A SYMPHONY OF HORROR [Nosferatu, eine Symphonie des Grauens]

**Tickets: \$15 General Admission, \$10 AFI Members, \$5 children under 12.**

### The Halloween Classic

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, based on the novel *Dracula* by Bram Stoker; PROD Enrico Dieckmann, Albin Grau. Germany, 1922, b&w, 81 min. NOT RATED**

### Silent Orchestra

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.

### Emceed by WTOP's James White

James White has been an active member of the Washington, DC, media for more than 30 years and is currently a news anchor and reporter with WTOP Radio, and on-air host for Maryland Public Television (MPT).

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

## DAWN OF THE DEAD

In the first sequel to *NIGHT OF THE LIVING DEAD*, four human survivors flee zombie-ridden Philadelphia via helicopter, landing in the only sanctuary they can find—an abandoned shopping mall in the middle of nowhere. Ensnared in the complex, the group decides to wait out the crisis, planning strategy, shoplifting supplies, and, ultimately, fighting off the hordes of undead whose latent consumer instincts send them back to "an important place in their lives." Romero's 1978 classic is arguably the apex of the *DEAD* cycle, a masterful blend of horror and gore, rarely seen on the big screen! **DIR/SCR George A. Romero; PROD Richard P. Rubinstein. US/Italy, 1978, color, 127 min. RATED R**

Courtesy of The MWR Group, Inc.



DAWN OF THE DEAD



**October 22 - November 6**

**Kids Euro Festival 2010 in Washington, DC**  
A European Embassies Arts and Culture Festival



The Kids Euro Festival returns for its third edition in the Washington, DC, area, and this year children's cinema takes center stage at the AFI Silver Theatre!

Kids Euro is one of the country's largest performing arts festivals for children, with more than 150 free events staged around the Washington, DC, metropolitan area. The month-long event

(October 15-November 10) is geared to kids ages 6 through 12, and features art and artists from the European Union representing almost every performing genre: music, dance, mime, puppetry, storytelling and circus acrobatics—with some performers combining a little bit of everything!—plus hands-on art workshops and an expanded selection of films for kids. The Kids Euro Festival is staged through the cooperation of the 27 Washington-based European Union embassies and more than a dozen major local cultural institutions. For more information, please visit [kidseurofestival.org](http://kidseurofestival.org).

**Admission is FREE**  
**to all Kids Euro Festival events.**

Tickets for Kids Euro Festival film screenings at AFI Silver will be available on the day of the show; limit four per person. The box office opens 30 minutes before the first show of the day. Check the theatre schedule at [AFI.com/Silver](http://AFI.com/Silver).

## Kids Euro Schedule

### KRABAT

Fri, Oct 22, 4:30; Sat, Oct 23, 10:30 am;  
Sun, Oct 24, 10:30 am

### HANDS OFF MISSISSIPPI

Fri, Nov 5, 4:30

### IN THE ATTIC: WHO HAS A BIRTHDAY TODAY?

Sat, Nov 6, 11:30 am

### KRABAT

Displaced by the destruction of the Thirty Years' War, teenage orphan Krabat (David Kross, *THE READER*) happens upon a mill in a remote valley. Krabat believes he has found a new home and a promising apprenticeship, but he soon discovers that his mill-working colleagues spend their nights studying dark magic under an evil sorcerer (Daniel Brühl, *INGLOURIOUS BASTERDS*). When one of their number mysteriously disappears, Krabat begins to question the hidden costs of his newfound powers. Based on Otfried Preußler's bestselling novel. Official Selection, 2008 Toronto International Film Festival; Best Children & Youth Prize, 2009 Bavarian Film Awards. **DIR/SCR Marco Kreuzpaintner; SCR Michael Gutmann, based on the novel by Otfried Preußler; PROD Jakob Claussen, Ulrike Putz, Bernd Wintersperger, Thomas Wöbke. Germany, 2008, color, 120 min. In German with English subtitles. NOT RATED**

### HANDS OFF MISSISSIPPI

Ten-year-old Emma is spending her vacation with Grandma Dolly in the countryside. After her arrival, she learns that old Mr. Klipperbusch has died and his slimy nephew Albert Gansmann, aka "the Alligator," will do anything to get his hands on the inheritance. He plans to get rid of the old horse Mississippi, but Emma persuades Dolly to buy the mare at the last minute. When Gansmann reappears and wants to buy Mississippi back, it's clear that his motive is not a newfound love for horses. This award-winning film is based on the novel by the popular German children's author Cornelia Funke. **DIR Detlev Buck; SCR Maggie Peren, Stefan Schaller, from the novel by Cornelia Funke; PROD Claus Boje. Germany, 2007, color, 98 min. In German with English subtitles. NOT RATED**



### IN THE ATTIC: WHO HAS A BIRTHDAY TODAY? [Na půdě aneb Kdo má dneska narozeniny?]

From the creative workshop of Jiří Barta, one of the most original and respected names in animated film (*THE PIED PIPER*, *THE VANISHED WORLD OF GLOVES*), comes the story of an enchanted land in an old attic, where abandoned toys have taken up residence in an old trunk. They look forward to their daily rituals and games, going to work and celebrating birthdays. ... That is, until the dark ruler of the Land of Evil kidnaps their friend, the sweet doll Buttercup. The adventurous rescue mission, rife with suspense, danger and humorous twists, has begun. Grand Prize, 2009 New York Children's International Film Festival. **DIR/SCR Jiří Barta; SCR Edgar Dutka; PROD Milos Smidmajer. Czech Republic/Slovakia/Japan, 2009, color, 75 min. In Czech with English subtitles. NOT RATED**





# Talk Cinema and Montgomery College

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HARLAN JACOBSON

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Over the last year, Talk Cinema audiences were among the first in the nation to see *AN EDUCATION*, *THE ART OF THE STEAL*, *BRIGHT STAR*, *THE MESSENGER*, *THE GIRL WITH THE DRAGON TATTOO* and *MEN WHO STARE AT GOATS*, just to name a few. Join in on the fun, either by subscription or general admission!

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September 26  
October 10  
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December 5  
December 19  
January 16

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February 6  
February 27  
March 13  
March 27  
April 3  
May 1  
May 15

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Join us at 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, discounted tickets are available for only \$6.

- AFI Member passes will be accepted at all films in the Montgomery College series

#### JAWS

Wed, Sep 15

#### THE FACE YOU DESERVE

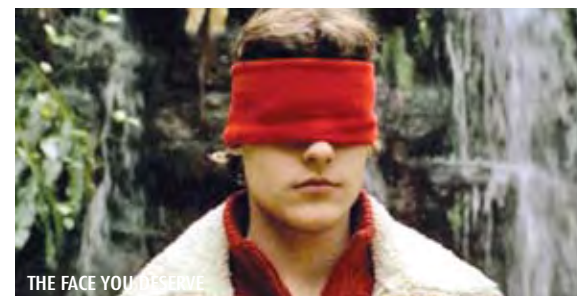
Wed, Sep 29

#### SUSPIRIA

Wed, Oct 20

#### ACT OF VIOLENCE

Wed, Oct 27



THE FACE YOU DESERVE

Courtesy of Figma Films

## ABOUT AFI

Offering the finest in film exhibition, innovative screen education programs and the ongoing celebration of excellence in film, television and digital media, AFI continues to connect audiences to the best the art form has to offer. Learn more about AFI's rich history, programs and events at AFI.com.



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is a unique cultural destination offering the best in cinema—sight, sound and comfort. Presenting an unsurpassed, richly eclectic program of international first-run and repertory cinema, AFI Silver connects audiences to the most advanced movie-going experience in the Washington, DC, area. Located in the heart of Silver Spring, at the intersection of Colesville Road and Georgia Avenue, on the Red Line Metro.

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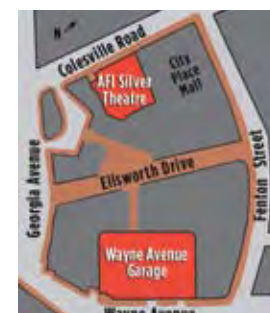
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REPERTORY PROGRAM

SEPTEMBER 10 - NOVEMBER 6

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!

- COLOR KEY
- Charlie Chaplin Classics
  - AFI Latin American Film Festival
  - Noir City DC
  - Special Engagements
  - DC Labor FilmFest
  - Halloween on Screen
  - Kids Euro Festival

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
12 <ul style="list-style-type: none"> <li>THE CHAPLIN REVUE 1:00</li> <li>CHAPLIN AT MUTUAL 3:45</li> <li>THE DAY THE EARTH STOOD STILL 5:45</li> <li>JAWS 8:30</li> </ul>	13 <ul style="list-style-type: none"> <li>THE CHAPLIN REVUE 6:30</li> <li>JAWS 9:15</li> </ul>	14 <ul style="list-style-type: none"> <li>THE KID w/ A DAY'S PLEASURE 7:00</li> <li>JAWS 9:00</li> </ul>	15 <ul style="list-style-type: none"> <li>JAWS 6:30 (Montgomery College show)</li> <li>JAWS 9:45</li> </ul>	16 <ul style="list-style-type: none"> <li>JAWS 7:00, 9:30</li> </ul>	10 <ul style="list-style-type: none"> <li>THE KID w/ A DAY'S PLEASURE 5:00</li> <li>WELCOME 7:00</li> <li>JAWS 9:30</li> </ul>	11 <ul style="list-style-type: none"> <li>THE KID w/ A DAY'S PLEASURE 12:30</li> <li>JAWS 2:30, 9:45</li> <li>THE DAY THE EARTH STOOD STILL 5:00</li> <li>WELCOME 7:30</li> </ul>
19 <ul style="list-style-type: none"> <li>TO THE SEA 1:00</li> <li>THE GOLD RUSH 3:30</li> <li>AN EVENING WITH ROBERT DREW 6:00</li> <li>MASH 9:30</li> </ul>	20 <ul style="list-style-type: none"> <li>MASH 9:30</li> </ul>	21 22 23 <div>                         AFI   LATIN   AMERICAN   FILM FESTIVAL   SEPT 21 - OCT 13                     </div> Look for your Festival Guide in the Montgomery County Gazette Sept. 15 and the Washington Post Sept. 17. Please visit <a href="#">AFI.com/Silver</a> for Info.			17 <ul style="list-style-type: none"> <li>TO THE SEA 4:30</li> <li>MASH 7:00, 9:30</li> </ul>	18 <ul style="list-style-type: none"> <li>TO THE SEA 1:00</li> <li>THE GOLD RUSH 3:30</li> <li>MASH 5:30, 9:30</li> <li>LETTER TO ELIA 8:00</li> </ul>
26	27	28	21 22 23 <div>                         AFI   LATIN   AMERICAN   FILM FESTIVAL   SEPT 21 - OCT 13                     </div> Look for your Festival Guide in the Montgomery County Gazette Sept. 15 and the Washington Post Sept. 17. Please visit <a href="#">AFI.com/Silver</a> for Info.		24	25
3	4	5			1 NEVER LET ME GO opens Oct. 1	2
10	11	12			8	9
17	18	19	20	21	15	16
17 <ul style="list-style-type: none"> <li>STRANGER ON THE THIRD FLOOR 3:00</li> <li>THE MAID 5:00</li> <li>OUTSOURCED 7:00</li> <li>GIGANTE 9:15</li> </ul>	18 <ul style="list-style-type: none"> <li>THE INFORMANT! 7:00</li> <li>LOUISE-MICHEL 9:15</li> </ul>	19 <ul style="list-style-type: none"> <li>FAIR GAME 7:00</li> <li>GIGANTE 10:00</li> </ul>	20 <ul style="list-style-type: none"> <li>SUSPIRIA 6:30 (Montgomery College show)</li> <li>LET THE RIGHT ONE IN 9:15</li> </ul>	21 <ul style="list-style-type: none"> <li>TUCKER AND DALE VS EVIL 9:45</li> </ul>	15 <ul style="list-style-type: none"> <li>LOUISE-MICHEL 7:00</li> <li>GIGANTE 9:00</li> <li>LET THE RIGHT ONE IN 11:00</li> </ul>	16 <ul style="list-style-type: none"> <li>BORDER INCIDENT 3:00</li> <li>FAST FOOD NATION 5:30</li> <li>THE INFORMANT! 8:00</li> <li>OFFICE SPACE 10:30</li> <li>LET THE RIGHT ONE IN 12 midnight</li> </ul>
24	25	26	27	28	22	23
24 <ul style="list-style-type: none"> <li>KRABAT 10:30 AM</li> <li>SCARLET STREET 1:00</li> <li>THE KILLING 3:20</li> <li>PUSHOVER 5:20</li> <li>CRY DANGER 7:20</li> <li>SUSPIRIA 9:15</li> </ul>	25 <ul style="list-style-type: none"> <li>CRISS CROSS 7:00</li> <li>CRY DANGER 9:30</li> </ul>	26 <ul style="list-style-type: none"> <li>PUSHOVER 9:30</li> </ul>	27 <ul style="list-style-type: none"> <li>ACT OF VIOLENCE 6:30 (Montgomery College show)</li> <li>HIGHWAY 301 9:00</li> </ul>	28 <ul style="list-style-type: none"> <li>SCARLET STREET 7:00</li> <li>THE KILLING 9:15</li> </ul>	22 <ul style="list-style-type: none"> <li>KRABAT 4:30</li> <li>VERTIGO 7:00</li> <li>SUSPIRIA 9:30</li> </ul>	23 <ul style="list-style-type: none"> <li>KRABAT 10:30 AM</li> <li>CRISS CROSS 1:00</li> <li>ACT OF VIOLENCE 3:00</li> <li>HIGHWAY 301 5:00</li> <li>VERTIGO 7:00</li> <li>DAWN OF THE DEAD 9:45</li> <li>SUSPIRIA 12 midnight</li> </ul>
NOVEMBER		31	1	2	29	30
		31 <ul style="list-style-type: none"> <li>JULIE 1:00</li> <li>THE STEEL TRAP 3:15</li> <li>NIGHTFALL 5:15</li> <li>THE NIGHT OF THE HUNTER 7:00</li> <li>PITFALL 9:00</li> </ul>	1 <ul style="list-style-type: none"> <li>THE NIGHT OF THE HUNTER 7:00</li> <li>JULIE 9:00</li> </ul>	2 <ul style="list-style-type: none"> <li>NIGHTFALL 7:00</li> <li>CRY TERROR! 9:00</li> </ul>	29 <ul style="list-style-type: none"> <li>SALOME 7:30</li> <li>NOSFERATU 10:00</li> <li>SHAUN OF THE DEAD 12 midnight</li> </ul>	30 <ul style="list-style-type: none"> <li>PITFALL 1:00</li> <li>CRY TERROR! 3:00</li> <li>NIGHTFALL 5:15</li> <li>NOSFERATU 7:30, 10:00</li> <li>SHAUN OF THE DEAD 12 midnight</li> </ul>
			3	4	5	6
			3 <ul style="list-style-type: none"> <li>THE NIGHT OF THE HUNTER 7:00</li> <li>THE STEEL TRAP 9:00</li> </ul>	4 <ul style="list-style-type: none"> <li>AFI European Union Film Showcase Opening Night! Check AFI.com/Silver for info</li> </ul>	5 <ul style="list-style-type: none"> <li>HANDS OFF MISSISSIPPI 4:30</li> </ul>	6 <ul style="list-style-type: none"> <li>IN THE ATTIC: WHO HAS A BIRTHDAY TODAY? 11:30 AM</li> </ul>
			AFI EUROPEAN UNION FILM SHOWCASE NOV. 4-23			



## Coming Soon

### THE TILLMAN STORY

Arizona Cardinals defensive back Pat Tillman walked away from a multimillion-dollar contract in 2002 to join the Army, and he became an instant symbol of patriotic fervor. When his promising future ended in tragedy, the Tillman family refused to accept the official story—that he'd heroically put himself in the line of Taliban fire to save others during an ambush. Amir Bar-Lev's (MY KID COULD PAINT THAT) film is a riveting account of how one soldier's death was spun into a web of public lies and how the government turned his death into war propaganda. Featuring candid and revelatory interviews with Tillman's fellow soldiers and his family. (Courtesy of AFI/Discovery Channel Silverdocs) **DIR Amir Bar-Lev; SCR Mark Monroe; PROD John Battsek. US, 2010, color, 94 min. RATED R**



THE TILLMAN STORY

Courtesy of The Weinstein Company

### NEVER LET ME GO

**Opens October 1**

This hauntingly poignant and emotional story poses the fundamental question: What makes us human? Kathy (Carey Mulligan), Tommy (Andrew Garfield) and Ruth (Keira Knightley) spend their childhood at Hailsham, a seemingly idyllic English boarding school ... but something about it is not quite right. When the young adults leave the shelter of the school and the terrible truth of their fate is revealed to them, they must confront the deep feelings of love, jealousy and betrayal that threaten to pull them apart. Based on the acclaimed novel by Kazuo Ishiguro. **DIR Mark Romanek; SCR/PROD Alex Garland, based on the novel by Kazuo Ishiguro; PROD Andrew Macdonald, Allon Reich. UK/US, 2010, color, 103 min. RATED R**



NEVER LET ME GO

Courtesy of Fox Searchlight