

DC LABORFEST 2022

- FILM
- MUSIC
- ART
- HISTORY
- RADIO

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DC LABORFEST/LABOR FILMFEST SCHEDULE

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Many thanks to the staff of the American Film Institute Silver Theatre & Cultural Center: **Ray Barry**, Director; **Todd Hitchcock**, Director of Programming and Associate Director; **Abbie Algar**, Associate Film Programmer and PR Manager; **Javier Chavez**, Assistant Film Programmer, **Tiffany Graham-Golden**, Marketing, Membership and Events Manager; **Brandon Trainor**, Senior Manager, Administration and Operations; **John Summers**, Manager, Technical Operations; **Tina Sorrow**, Operations Assistant; **Julie Hill**, Website and Content Specialist; **Juliet Burch**, Event Manager; **Tran Nham**, Staff Accountant; **Lan Yuan**, Accounting Assistant; **Erin Gray**, Administrative Assistant; **Alex Myers**, Senior Manager, Theatre Operations; and the AFI Silver Theatre Managers: **Eli Prysant**, **Herman Dhaliwal**, **Sekou Sangare**; and Ticketsellers, ticket-takers & concessions (IATSE): **Charmaine Jenkins**, **Drew Looney**, **Endu Tesfaye**, **Fana Woldu**, **Jillian Melendez**, **John Wright**, **Justin Gross**, **Kathryn Mussenden**, **Maria Berkemeyer**, **Maryam Epting**, **Melissa Dubois**, **Mylon Chambers**, **Naomi Cuthbert**, **Sally Fernandez**, **Fei Hou**.

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To the Attendees of DC LaborFest:

The AFL-CIO offers everyone our best wishes for an invigorating and successful in-person return for the Seventh Annual DC LaborFest.

This year's festival comes at an extraordinary time for our movement. Collective action is on the rise, and workers across the country are standing up, speaking out and organizing across the country in new and exciting ways.

We must keep up this momentum and continue to show America the true power of worker solidarity, and the DC LaborFest is a shining example of how to do that.

You are proving that we can bring more people into unions using storytelling and the arts to show how the labor movement is the most effective way to fight for economic equality, and racial and social justice.

Congratulations on another DCLaborFest, because, "We want bread, but we want roses, too!"

In solidarity,

Elizabeth H. Shuler
President, AFL-CIO

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Secretary-Treasurer/Executive Vice President

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Greetings

DC Labor FilmFest

DC LaborFest

May 1, 2022

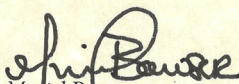
As Mayor of Washington, DC, I am pleased to extend greetings to the participants and organizers of the 20th Annual DC Labor FilmFest and the 7th Annual DC LaborFest.

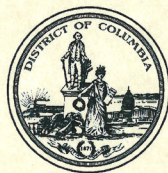


Since 2001, the DC Labor FilmFest has screened hundreds of films that celebrate the vibrant culture of working men and women, and the District of Columbia is honored to be home to one of the only film festivals in the world dedicated to screening films featuring workers and workers issues.

DC Labor FilmFest is a fitting tribute to all the workers who throughout the COVID-19 pandemic continued to show up and do their jobs. Residents of the District of Columbia and all Americans owe these workers a debt of gratitude for their courage and commitment to the work that supports our nation.

On behalf of the nearly 700,000 residents of Washington, DC, you have my best wishes for a memorable and enjoyable event.


Muriel Bowser
Mayor, District of Columbia



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OFFICE OF THE COUNTY EXECUTIVE

Marc Elrich
County Executive

May 1, 2022



Dear Friends:

Welcome to Silver Spring and to the American Film Institute's Silver Theatre for the 2022 DC Labor FilmFest!

After two years, during which both AFI and the Labor FilmFest moved online to serve film fans during the pandemic, we're so pleased to welcome audiences back to in-person screenings. The opportunity to be in community with our fellow workers is something that we all appreciate more than ever.

Every worker who helped us through this global crisis deserves our deepest thanks; truly, you are all essential.

After confronting issues of, literally, life and death, art can perhaps seem to pale in significance, but in fact it's even more critical. In these films we remember our past and look to a better and brighter future.

It is a tribute to the strength, power and vision of the metro-area labor movement that the DC Labor FilmFest – one of the only labor film festivals in the world -- is still here. Thank you for sharing the vision and for being part of this year's edition.

Sincerely,

Marc Elrich
County Executive



AFA Flight Attendants are proud to support the 2022 DC Labor Film Fest.

The Association of Flight Attendants-CWA is the Flight Attendant union. AFA represents nearly 50,000 Flight Attendants at 20 airlines, serving as a voice for Flight Attendants at their workplace, in the industry, in the media and on Capitol Hill.

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Association of Flight Attendants-CWA, AFL-CIO

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DIRECTOR'S NOTES

Chris Garlock, DC LaborFest/Labor FilmFest Director

In March 2020, we were just about to lock down that year's Labor FilmFest line-up when the pandemic shut everything down overnight. Within weeks we learned how to show movies online and for most of the rest of the year and into 2021, we brought a steady stream of labor films, directors and speakers to growing audiences that drew viewers not just across the country but around the world.

In partnership with the Global Labor Film Festival Network, which I helped organize more than a decade ago and which held annual conferences thanks to the generous support of Jules Bernstein, the long-held vision of a global community of labor film programmers and audiences finally became a thrilling reality.

The global pandemic, which isolated so many of us for so long, also wound up bringing us together. We needed that community, even if it meant connecting through those tiny squares on a laptop screen. And just as audiences have turned to movies during past crises, we wanted to watch some movies together, whether they were angry, sad, or, sometimes, funny.

Since 2001, the DC Labor FilmFest has been showcasing films about work, workers and workers issues. We've done it because we believe in the power of art, not just to entertain us, not just to educate us, but as essential tools to help us change the world we live and work in -- the world we leave to our children and generations to come.

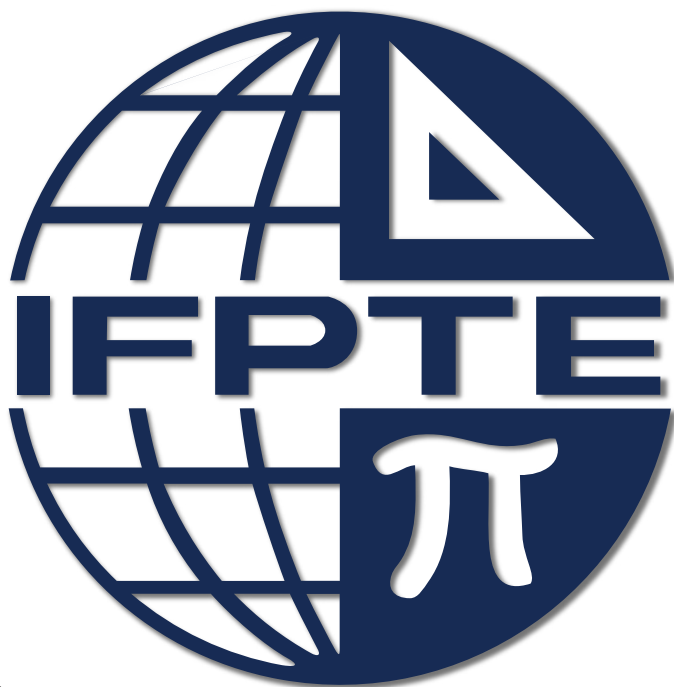
The labor arts that we feature in this year's LaborFest offer us an opportunity to re-connect in person once again, to re-discover the joys of being safely in community and in solidarity. The pandemic has forced us all to look at work differently, in ways that I'm sure will be reflected in films, music, books and history that will fuel many LaborFests to come. In the meantime, thank you for coming out, and thank you for keeping the faith.

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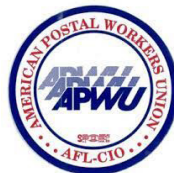
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-APWU President, Mark Dimondstein



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for all Americans*

We Don't Just Interview People Once'

A discussion with documentary filmmaker Julia Reichert, whose work chronicles labor, women, and the American left, and who won an Oscar in 2019 for 'American Factory'

By Karen Nussbaum

Julia Reichert, who was awarded an Oscar in 2019 for her film American Factory, has been making documentary films for 50 years. Known as "a godmother of the American independent film movement," her award-winning films have focused on women and labor. Here she talks about how her working-class upbringing in South Jersey informs her work as much as her left politics (dating to the 1960s), offers advice for chronicling the pandemic, and tells what it was like to give her acceptance speech at the Academy Awards in 2020.

In this interview, originally published in The American Prospect, she discusses Growing Up Female (1971), Union Maids (1976), and Seeing Red (1983), all of which she made with Jim Klein; The Lion in the House (2006), The Last Truck, (2009), American Factory (2019), and the upcoming 9to5: The Story of a Movement, co-directed with Steven Bognar. I talked with Julia by Skype on April 2, 2020.

Julia begins by discussing her work in progress on 9to5, the organization of women clerical workers that I co-founded.

JULIA REICHERT: *(Julia points to white butcher paper on the walls.)* That's the 9to5 timeline. We have three timelines. It starts in 1970 and goes to 2016. One timeline is of the world: [who the] president is, an uprising somewhere, like Beijing. Then it has a timeline of the movement: the Violence Against Women Act, the Family Medical Leave Act, women in combat roles. And then there's the 9to5 stuff.

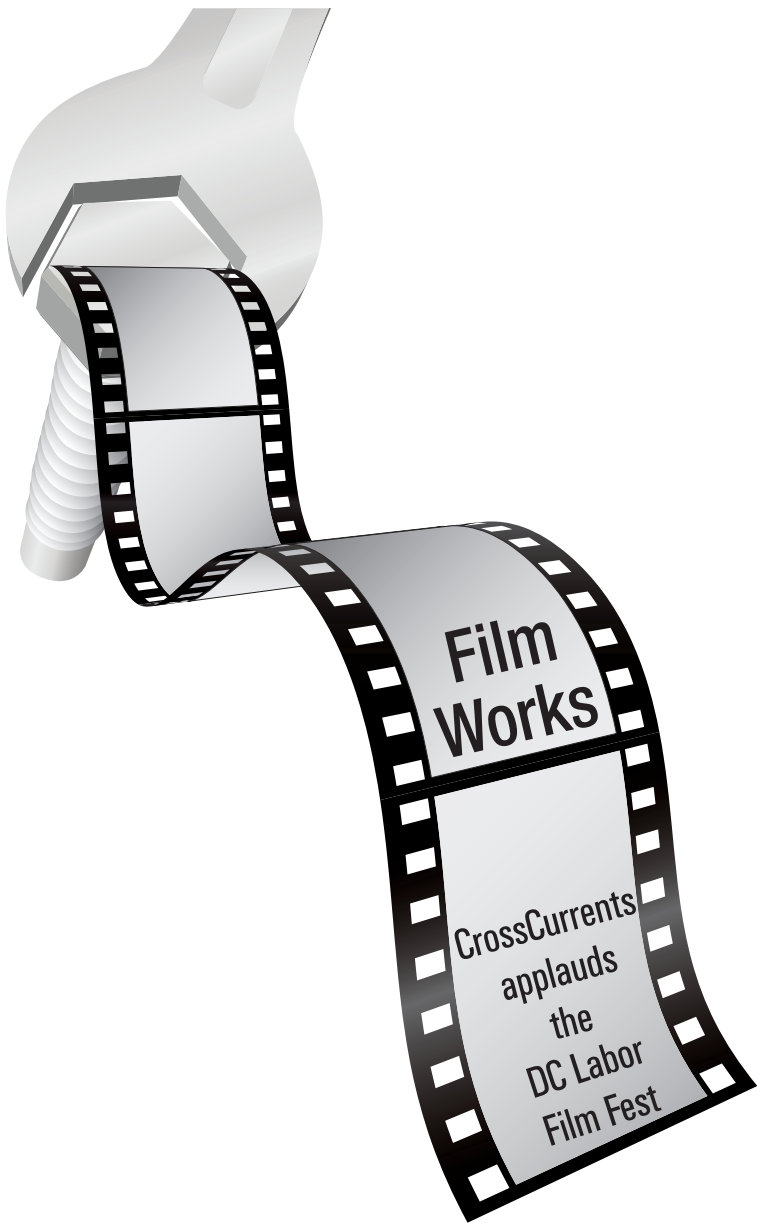
KAREN NUSSBAUM: I'm interested in how your films were situated in the historical moment and what you were trying to accomplish with them.

JR: They all come out of a historical context. Another significant thread is how it came out of me personally—growing up female in the '50s into the '60s, but also me as a person who did not come from any kind of privileged background. Working-class Republican union dad, working mom, four kids in the house. I didn't realize until I went to college that we were working-class. I just thought we were fine.

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Robert 'Bobby' Allen from the 2019 Oscar-winning documentary film 'American Factory' (Steven Bognar)



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Micheline Klagsbrun and Ken Grossinger
Co-Founders

So there's two things going on. One is the movements for social change which I luckily ended up being part of. We came of age in the '60s, we get swept up into all these amazing movements, but for me it was a first time ever. We didn't know about it in our little town.

So it's partly the movements, the history I was swept up in and partly just who I was. And it has a huge impact on all the films. Why is *Seeing Red* [which recounts the experiences of Communist Party members from the 1920s through the 1950s] a rank-and-file story? We don't interview anyone who was a leader outside of Dorothy Healey. Nobody. You see how many people in that film who say, "I got educated by the Communist Party. They made me read books. They took me to school, and I would fall asleep." I sought out the people, without realizing it, who were like me, who were transformed by being part of a movement.

I was in a consciousness-raising group of five women for many months [and experienced] that group experience of realizing it wasn't an individual problem, it was a societal problem. Is it my fault that I feel stupid in class? Is it my fault that I feel ugly? Until you go around and talk very honestly with five other women, you don't know we all feel the same way. That's the building block for making a movement.

I had the emotional experience of bonding, but also of looking around in southwest Ohio and southern Jersey, where I grew up, and seeing that these ideas about sexism were not getting to women who were at home, had young children, didn't get to go to college, most of the people I went to high school with.

[On the movement side, there was] the "bra burning" and Miss America pageant protest, which I went to! Women coming out of the buses from New York City, with wild hair and really offensive signs to most people. But the people I grew up with, they were on the other side of the barricades. I felt part of [the protesters] but I also felt part of the people on the other side of the barricades.

So with *Growing Up Female*, I saw the women's movement as powerful with powerful ideas but not getting to women well enough. That's why *Growing Up Female* is not about the women's movement itself. We don't interview Gloria Steinem.

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KN: Looking back, are your films from the '70s, before everything fell apart, more positive? Going into the '80s, were you trying to tell activists to take heart? Did you have a different mission because things had changed so dramatically by the '80s?

JR: Here's how I think about it: I've made, with my partners, two different kinds of films. *Union Maids*, *Seeing Red*, and *9to5* are reflections on the past which are trying to help a struggling movement find its bearings, take hope, and find out, are these people who were either in the Communist Party, the labor movement, or *9to5* for real? Are they people who retained their caring and dedication over time? I think that's an important question.

Seeing Red is a lot about that. What did they do when the McCarthy period happened? Guess what? Most of them didn't leave. They left when their movement was shown to be false from the



'Union Maids' (1976) profiled women organizing in 1930s Chicago

inside [in 1956, when Soviet leader Nikita Khrushchev revealed and denounced the crimes of the Stalinist period]. That devastated them.

There's that kind of film, but that has the vantage of hindsight. When you're in the middle of something, you can't stand back and say, "This is the important stuff. These are the important people and these are the important ideas." You can do that 30 years later.

The other films—*Growing Up Female* [was made] in the middle of a social movement. *The Last Truck* is in the middle of a crisis. *American Factory* is in the middle of a huge global change. And *Lion* is in the middle of changes in the medical field.

So, two different kinds of films. When you're in the middle of things, I don't think you can stand back and do a hell of a lot of evaluating. You try to find people who are living through this thing, whether it's the closing of a plant or the loss of a child, or dealing with hundreds of Chinese workers coming to your town, in America. All you can do is get as deep as you can with people, individuals, and follow them, see what they're going through and present that to an audience.

Later, we will see what the impact of globalization is on these workers. Ten years later, when

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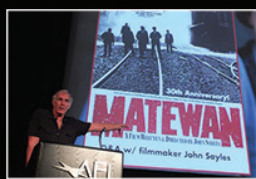
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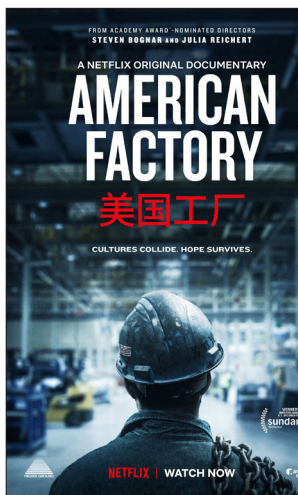
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DC LABORFEST EVENTS



AMERICAN FACTORY (2019)

Mon, May 16, 7:00

Tickets: bit.ly/DCLaborFilmFest2022

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

AFI Member passes accepted. AFI Member discount available for union members (must present union card).

When a giant Chinese auto glass company takes over a shuttered GM plant in Dayton, Ohio, it is greeted like a savior by locals desperate to reclaim the good jobs that have largely disappeared from America's dwindling manufacturing sector. For a time, enthusiasm runs high. But under pressure to make a profit, the honeymoon proves short-lived. Soon, workers look to unionize while management is determined to stop the movement. Tensions rise and tempers boil. Academy Award®-nominated directors Steven Bognar and Julia Reichert craft a masterpiece of documentary storytelling by focusing on

the dramatic and, at times, amusing culture clash that results when Chinese notions of work and sacrifice go head-to-head against Americans' sense of fairness and pride. Winner of the Sundance U.S. Documentary Prize for Directing. (Note courtesy of AFI DOCS.)

DIR/PROD Steven Bognar, Julia Reichert; PROD Julie Parker Benello, Jeff Reichert. U.S., 2019, color, 110 min. In English and Mandarin with English subtitles. NOT RATED

CANE FIRE

Sun, May 22, 6:00

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

AFI Member passes accepted. AFI Member discount available for union members (must present union card).

The Hawaiian island of Kaua'i is seen as a paradise of leisure and pristine natural beauty, but these escapist fantasies obscure the colonial displacement, hyper-exploitation of workers and destructive environmental extraction that have shaped life on the island for the last 250 years. **CANE FIRE** critically examines the island's history — and the various strategies by which Hollywood has represented it — through four generations of director Anthony Banua-Simon's family, who first immigrated to Kaua'i from the Philippines to work on the sugar plantations. Assembled from a diverse array of sources — from Banua-Simon's observational footage to amateur YouTube travelogues to epic Hollywood dance sequences — **CANE FIRE** offers a kaleidoscopic portrait of the economic and cultural forces that have cast indigenous and working-class residents as extras in their own story. Official Selection, 2020 Hot Docs Film Festival, 2021 MoMA Doc Fortnight.

DIR/SCR/PROD Anthony Banua-Simon; SCR/PROD Michael Vass. U.S., 2020, color, 90 min. In English, Pidgin English and Olelo Hawaiian with English subtitles. NOT RATED



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 6:00a to 12 midnight: May Day Radio Show on WPEW 89.3FM 5:30p: THE WOBBLES	2 7:00p: UNION MAIDS with THE LAST TRUCK: CLOSING OF A GM PLANT	3 6:00p: LOCAL 1196: A STEELWORKERS STRIKE	4	5	6	7
DETAILED SCHEDULE: WWW.DCLABOR.ORG						
			FILM	MUSIC	HISTORY	BOOKS
8 12:00p: DC Labor Walk	9 6:30p: THE KILLING FLOOR	10	11 6:00p Standing Up -- Tales of Struggle: Ellen Bravo & Larry Miller	12	13	14 5:30p: THE WHISTLE AT EATON FALLS
15 5:10p: NINE TO FIVE	16 7:00p: AMERICAN FACTORY	17 12:30p: NINE TO FIVE	18 12:45p: THE WHISTLE AT EATON FALLS 6:00p: THE PRIVATIZATION OF EVERYTHING	19	20 7:00p: OFFICE SPACE	21
22 4:00p: DC Labor Chorus Spring Concert 6:00p: CAME FIRE	23 6:00p: THE STORY OF A MOVEMENT	24 7:00p: HOW GREEN WAS MY VALLEY	25	26	27	28 Follow us on Facebook: DCLaborFilmFest
29	30	31 6:45p: IN THE COMPANY OF MEN/ THE VOICE OF LA RAZA	1	2 7:00p: PRIDE		

LaborFest organized by the Metro Washington Council, AFL-CIO

Premiere Labor FilmFest Sponsors: AIL, ATU, NNU, SAG-AFTRA, SEIU



DC LABORFEST EVENTS

🎵 DC LABOR CHORUS SPRING CONCERT



Sunday, May 22, 4:00 – 6:00pm

Cultural Arts Center, Montgomery College, 7995 Georgia Ave, Silver Spring, MD 20910

Tickets: bit.ly/3K2leGq

The DC Labor Chorus, founded and directed by longtime cultural worker Elise Bryant, is a musical ensemble from the Washington, DC, area that sings at concerts, rallies, demonstrations, and picket lines. We are made up of various ages, races and faith traditions. While some members are actually current or former union employees, every member actively supports the principle of liberty and justice for all. Some of us are professional musicians,

while others simply enjoy blending their voices to make a joyous sound that comes from songs of the civil rights and labor movements, as well as pop, jazz and other musical genres. Most of us are union members and activists who just love to sing! We sing for solidarity. We sing for peace. We sing for jobs. We sing for justice. We sing for joy!

👊 DC LABOR WALK (AFL-CIO TO UNION STATION) FIRST SINCE 2019!

Sun, May 8, 10:00a \$15 per person; all proceeds benefit MWC's Community Services Agency's Emergency Assistance Fund.

Meet at AFL-CIO, 815 16th Street NW (Black Lives Matter Plaza), Washington

Tickets: bit.ly/37ulMJd

From the Labor Hall of Fame to Joe Hill's ashes, worker's history is around just about every corner in our nation's capitol, if you know where to look. This 3-hour walking tour of downtown DC reveals labor's often-untold story of protest and resistance. Metro Washington Council Union Cities Coordinator Chris Garlock - who usually helps local and national activists make history on DC's streets - leads the tour.

Tour highlights: AFL-CIO lobby murals; 1953 CIO headquarters; The Real Roosevelt Memorial; Joe Hill's ashes; Bas relief depictions of labor & trade; 1895 Knights of Labor HQ; Bonus Expeditionary Force & more.

NOTE: This is an easy 2.5-mile walk but wear comfortable walking shoes and dress for the weather.





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DC LABORFEST EVENTS



🎬 **HOW GREEN WAS MY VALLEY (1941)**

Tue, May 24, 7:00

Introduced by Harold Meyerson, Editor At Large, *The American Prospect*.

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

Tickets: bit.ly/DCLaborFilmFest2022

AFI Member passes accepted. AFI Member discount available for union members (must present union card).

Director John Ford's nostalgic drama traces the lives of the Morgan clan, a hardworking Welsh coal-mining family determined to stay together as they overcome hardship and tragedy in a rapidly modernizing world. Maureen O'Hara, Donald Crisp, Walter Pidgeon and young Roddy

McDowell star in this classic film that received a total of five Academy Awards®, beating *CITIZEN KANE* for the Best Picture Oscar®. (Note courtesy of Rochester Labor Film Series.)

DIR John Ford, Philip Dunne, from the novel by Richard Llewellyn; PROD Darryl F. Zanuck. U.S., 1941, b&w, 118 min. NOT RATED

35mm restored print courtesy of the UCLA Film & Television Archive. Restoration funding provided by The Film Foundation.

🎬 **IN THE COMPANY OF MEN (1969)** See William Greaves Program, Page 35/37

JULIA REICHERT RETROSPECTIVE

Emmy Award® winner and three-time Academy Award® nominee Julia Reichert has produced one of the most distinguished bodies of work in American independent film, including many outstanding labor-focused documentaries.

Featured in our series are *THE LAST TRUCK: CLOSING OF A GM PLANT* (page 35); *9T05: THE STORY OF A MOVEMENT* (Page 29); *UNION MAIDS* (page 33).

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NCAURC members are *retired officers and staff* of the AFL-CIO and local, national and international unions in the metropolitan area, as well as retirees with careers associated with labor. We meet throughout the year to hear informative speakers, discuss current issues and socialize with former colleagues and new friends. Please join us.



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(retired, AFSCME) (retired, AFL-CIO)

For more info: NCAURC@gmail.com.

DC LABORFEST EVENTS

THE KILLING FLOOR (1984)

Mon, May 9, 6:30 p.m.

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

Tickets: bit.ly/DCLaborFilmFest2022

AFI Member passes accepted. AFI Member discount available for union members (must present union card).



Praised by The Village Voice as the most «clear-eyed account of union organizing on film,” *THE KILLING FLOOR* tells the little-known true story of the struggle to build an interracial labor union in the Chicago stockyards. The screenplay, written by Obie Award winner Leslie Lee and based on an original story by producer Elsa Rassbach, traces the racial and class conflicts seething in the city’s giant slaughterhouses and the brutal efforts of management to divide the workforce along ethnic lines, which eventually boiled over in the Chicago race riot of 1919. The first feature film by actor/director (and AFI Alum) Bill Duke, *THE KILLING FLOOR* premiered on PBS’ American Playhouse series in 1984 to rave reviews and stars Damien Leake, Alfre Woodard, Dennis Farina, Ernest Rayford and Moses Gunn. In

1985, the film was invited to Cannes and won the Sundance Film Festival Special Jury Award.

DIR Bill Duke; SCR Leslie Lee, from a story by Elsa Rassbach; PROD George Manasse. U.S., 1984, color, 118 min. RATED PG

Preserved by UCLA Film & Television Archive, laboratory services and DCP by UCLA Film & Television Archive Digital Media Lab. Special thanks to Elsa Rassbach, Sundance Institute Collection at UCLA Film & Television Archive.

THE LAST TRUCK: CLOSING OF A GM PLANT (SEE PAGE 33)

Mon, May 2, 7:00

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

LOCAL 1196: A STEELWORKERS STRIKE

Plus speakers/Happy Hour!

Tue, May 3, 6:00p (doors open 5:30)

FREE, RSVP here: bit.ly/3jZC6nW

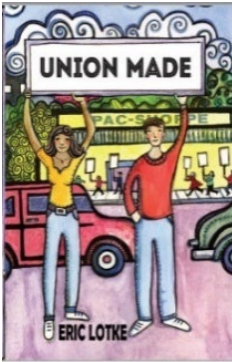
Goethe-Institut Washington, 1377 R St. NW Ste. 300, Washington, DC 20009

Jobs matter. Unions matter. In regions that vote red. In regions that vote blue. Yet, across the country blue collar workers are feeling ignored, and left behind. On May 3, join us for a new documentary film about what happens when one steel union chooses to fight back. In March of 2021, the steelworkers of USW 1196 in Brackenridge struck, citing unfair labor practices. Over the next four months, “Local 1196” follows the steelworkers from late night conversations on the picket lines, to fiery debates at the union hall, to their living rooms as bills come due. As the U.S. gears up for critical and contentious elections in 2022, this documentary offers powerful insight into blue-collar America – the challenges, the opportunities, the hopes and the fears, undermining many stereotypes along the way.

Join the DC Shorts International Film Festival, the Goethe-Institut, the Bertelsmann Foundation, the DC LaborFest and the Oberlin College Club of Washington, DC for this film screening event and post-film happy hour.

UNION MADE by Eric Lotke

A novel to convince skeptics and rally believers



Hardball Press



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"An awesome read with fascinating twists and turns" — PhillyLabor

"a truly gripping, impressive fast-paced, and compelling love story emerging from a fierce contested labor battle" — Midwest Book Review

Invite me to your book group!

EricLotke.com/union-made

USW LOCAL 675

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DC LABORFEST EVENTS

MAY DAY RADIO SHOW

Sun, May 1, 6a to 12 midnight

WPFW 89.3FM or stream online at wpfwfm.org

Wide range of labor-themed programming and music from across the country and around the world.

NINE TO FIVE (1980)

Sun, May 15, 5:10 p.m.; Tue, May 17, 12:30 p.m.

Introduced by 9to5 co-founder Karen Nussbaum

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910



Tickets: bit.ly/DCLaborFilmFest2022

AFI Member passes accepted. AFI Member discount available for union members (must present union card).

In this hilarious caper, three working women (Jane Fonda, Lily Tomlin and Dolly Parton) live out their fantasy of getting even with their «sexist, egotistical, lying, hypocritical bigot» boss (Dabney Coleman). Undervalued and underpaid, the secretaries take over the office and implement flex time, day care, equal pay and more. A major box office success (the film grossed more than \$100M), the film inspired a TV sitcom of the same name as well as a Broadway musical.

DIR/SCR Colin Higgins; SCR Patricia Resnick; PROD Bruce Gilbert. U.S., 1980, 110 min. RATED PG

9 TO 5: THE STORY OF A MOVEMENT (2019)

Mon, May 23, 7:00 p.m.

Introduced by 9to5 co-founder Karen Nussbaum

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

AFI Member passes accepted. AFI Member discount available for union members (must present union card).

Most have heard the song “Nine to Five” by Dolly Parton or seen the 1980s blockbuster of the same name starring Parton, Lily Tomlin and Jane Fonda (also part of this series!). Yet few realize that these icons of popular culture grew out of a social movement that spanned more than 25 years and sought to have a profound impact on work for women, and the American workforce as a whole. This illuminating documentary tells this little-known story, starting with a group of women office workers in Boston in the early 1970s and touching on still-relevant issues such as sexual harassment, pay equity and the “glass ceiling.”

DIR/SCR/PROD Julia Reichert, Steven Bognar. U.S., 2019, color, 85 min. NOT RATED





Promoting Worker Rights Worldwide



DC LABORFEST EVENTS

OFFICE SPACE (1999)

Fri, May 20, 7:00 p.m.

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

Tickets: bit.ly/DCLaborFilmFest2022

AFI Member passes accepted. AFI Member discount available for union members (must present union card).

"I could burn this place down." The perennial DC Labor FilmFest favorite OFFICE SPACE returns! The outrageously funny film will once again feature a raffle of OFFICE SPACE paraphernalia, including Milton's precious red Swingline stapler. Director Mike Judge's theatrical debut was largely ignored upon release, but has become a veritable ROCKY HORROR PICTURE SHOW for cube-farmers everywhere. Starring Ron Livingston, Jennifer Aniston, Stephen Root, Gary Cole and John C. McGinley.



DIR/SCR/PROD Mike Judge; PROD Daniel Rappaport, Michael Rotenberg. U.S., 1999, color, 89 min. RATED R

PRIDE (2014)

Thu, June 2, 7:00 p.m.

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

Tickets: bit.ly/DCLaborFilmFest2022



Inspired by a true story. It's the summer of 1984, Margaret Thatcher is in power and the National Union of Mineworkers is on strike, prompting a London-based group of gay and lesbian activists to raise money to support the strikers' families. Initially rebuffed by the Union, the group identifies a tiny mining village in Wales and sets off to make their donation in person. As the strike drags on, the two groups discover that standing together makes for the strongest union of all. Starring Bill Nighy, Imelda Staunton, Dominic West, Paddy Considine, Andrew Scott and George MacKay.

DIR Matthew Warchus; SCR Stephen Beresford; PROD David Livingstone. UK/France/U.S., 2014, color, 119 min. In English and Welsh with English subtitles. RATED R

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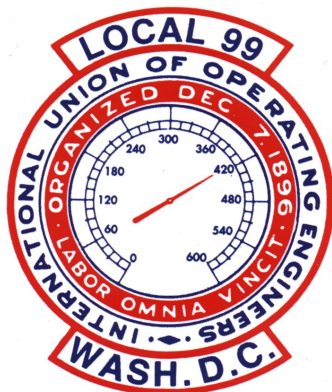
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International Union of Operating Engineers, Local 99's Headquarters & Training Center,
located at 9315 Largo Drive West, Upper Marlboro, MD 20774.

DC LABORFEST EVENTS

THE PRIVATIZATION OF EVERYTHING

Wed, May 18, 6:00 p.m..

Busboys & Poets, 14th & V, Washington, DC

Sponsored by the Economic Policy Institute.

Donald Cohen, author of *The Privatization of Everything* (New Press), will be joined by Community Change president Dorian Warren to discuss trends in privatization and how workers and communities can fight back. Activist and filmmaker Naomi Klein has called Cohen's new book "an essential read for those who want to fight the assault on public goods and the commons."

STANDING UP -- STANDING UP: TALES OF STRUGGLE WITH AUTHORS ELLEN BRAVO & LARRY MILLER

Hosted by Metro Washington Labor Council President Dyana Forester

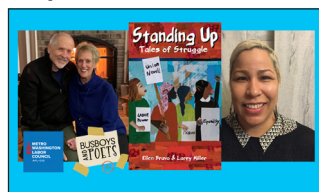
Wed, May 11, 6:00 p.m.

Busboys & Poets, 14th & V, Washington, DC

FREE; RSVP HERE: bit.ly/3rLmNmM

Inspired by five decades of organizing, *Standing Up* — a novel by Ellen Bravo and Larry Miller -- spotlights those who clean bloody hospital sheets, forge parts for sewer pipes, arrange flights, or process checks — while caring for kids, holding relationships together and wrestling with multiple forms of oppression. As the characters stand up, slow down, form unions, leave an abusive relationship or just stir up good trouble, they entertain and enlighten, encourage us to love deeply and keep fighting for justice.

"An essential novel for any union organizer or labor movement enthusiast." AFL-CIO President Liz Shuler



Julia Reichert program

UNION MAIDS (1976) with THE LAST TRUCK: CLOSING OF A GM PLANT (2009)

Mon, May 2, 7:00 p.m.

Introduced by Chelsea Bland, president, Metro DC Chapter of the Coalition of Labor Union Women (CLUW).

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD

Tickets: bit.ly/DCLaborFilmFest2022

AFI Member passes accepted. AFI Member discount available for union members (must present union card).

UNION MAIDS

Told through the eyes of three remarkable women, *UNION MAIDS* opens up one of the great untold stories in our history: the fight to form industrial unions in the first half of the 20th century. Stella, Sylvia and Kate — all humorous storytellers, in their 60s at the time of filming — reminisce about leaving their small farms for the promise of greater job opportunities in Chicago, where they eventually joined the battle for better conditions for factory workers in the early 1930s. Nominated for an Academy Award® for Best Documentary Feature.

DIR/SCR/PROD Julia Reichert, Jim Klein, Miles Mogulescu. U.S., 1976, b&w, 48 min. NOT RATED



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About Us

In 2013, the transfer of the George Meany Memorial Archive to the University of Maryland greatly enhanced the university's 50-year record of service to organized labor of making accessible to the public unique historical documents, photographs, audio recordings and films about the national and local labor movements since the 1880s. The Meany Archive is now recognized as one of the most important labor and social justice archives in the world.

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Drop by or make an appointment to do research on any labor or social justice topic. Everyone is welcome and the archive is open to the public.

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Get professional help organizing, describing and archiving your personal papers and the historical records of your local, council or international.

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Questions? Labor Archivist Ben Blake: bblake12@umd.edu 419-631-2850

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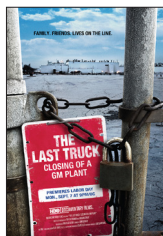
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[YouTube:](#) bit.ly/3Oos7GJ



Followed by:

THE LAST TRUCK: CLOSING OF A GM PLANT



Two days before Christmas in 2008, the General Motors assembly plant in Moraine, Ohio, shut its doors. Two thousand workers and 200 management staff were let go and related businesses shuttered, resulting in thousands more displaced workers. But GM staffers lost much more than a job, including the pride shared in their work and camaraderie built over many years. Events captured in the film serve as an interesting harbinger of the cultural forces that some believe had a hand in carrying Donald Trump to the White House. Nominated for an Academy Award® for Best Documentary Short Subject.

DIR/SCR/PROD Julia Reichert, Steven Bognar. **U.S., 2009, color, 40 min. NOT RATED**

 **VOICE OF LA RAZA** see See William Greaves Program below

THE WHISTLE AT EATON FALLS (1951)

Sat, May 14, 5:30 p.m.; Mon, May 16, 12:45 p.m.; Wed, May 18, 12:45 p.m.

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

Tickets: bit.ly/DCLaborFilmFest2022

AFI Member passes accepted. AFI Member discount available for union members (must present union card).



Following its world premiere at last year's TCM Classic Film Festival, we're excited to present Flicker Alley's new restoration of Robert Siodmak's rarely seen labor-ific 1951 drama THE WHISTLE AT EATON FALLS. When young union leader Brad Adams (Lloyd Bridges) is reluctantly appointed president of a failing plastics manufacturing plant in a small New Hampshire town, he finds himself with the unenviable task of cutting costs, bringing in new labor-saving machinery and laying off employees, all while simultaneously calming labor relations. Meanwhile, the plant's recently widowed owner Mrs. Doubleday (Dorothy Gish in a rare sound-era performance) is forced to consider selling the company. The stellar supporting cast includes Ernest Borgnine (in his debut film role), Anne Francis, Arthur O'Connell, Anne Seymour, Carleton Carpenter, Parker Fennelly, Russell Hardie, Doro Merande and James Westerfield.

DIR Robert Siodmak; **SCR** Lemist Esler, Virginia Shaler; **PROD** Louis De Rochemont. **U.S., 1951, b&w, 96 min. NOT RATED**

 William Greaves Program: **IN THE COMPANY OF MEN (1969)** with **VOICE OF LA RAZA (1972)**

Tue, May 31, 6:45 p.m.

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

Tickets: bit.ly/DCLaborFilmFest2022

AFI Member passes accepted. AFI Member discount available for union members (must present union card).



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on the web at dclabor.org

IN THE COMPANY OF MEN (1969)

Commissioned by Newsweek magazine, what could have been a straightforward news report or corporate film is transformed by filmmaker William Greaves (SYMBIOPSYCHOTAXIPLASM: TAKE ONE; IDA B. WELLS: A PASSION FOR JUSTICE) into a one-of-kind, realer-than-real hybrid documentary. Made in 1969 in a southern auto plant, a moderation session takes place between white management and African American line workers. But instead of a dry HR exercise, Greaves and company stage the session like an encounter group, using group therapy methods of role playing and reenactment across a number of improvised situations. The participants express themselves and react to others in the moment, and various prejudices, grievances and resentments are revealed in surprisingly frank ways — surprising too for the equanimity that prevails during some of the thornier exchanges.

DIR/SCR/PROD William Greaves. U.S., 1969, b&w, 53 min. NOT RATED

Followed by:

VOICE OF LA RAZA (50TH ANNIVERSARY)

Shot on location in Los Angeles, New York and Albuquerque, VOICE OF LA RAZA features actor Anthony Quinn in conversation with a cross-section of Latinx people in both urban and rural settings about everyday discrimination, especially as it concerns employment. Commissioned by the Equal Employment Opportunity Commission, this otherwise straightforward cinéma vérité documentary is complicated by filmmaker William Greaves with a variety of aesthetic gambits. Most impressive is an opening sequence that only later reveals itself to be dramatized, in a metafictional twist, with the actor Jose Perez going from portraying a Puerto Rican electrician frustrated in his search for a better job to speaking directly to camera as a working Puerto Rican actor frustrated in his search for better roles. Quinn shares his own recollections and experiences of discrimination growing up as a Mexican American in Los Angeles, as does actress Rita Moreno, who moved as a young girl from Puerto Rico to New York.

DIR/SCR/PROD William Greaves; SCR José García Torres. U.S., 1972, color, 39 min. NOT RATED

THE WOBBLIES (1979; 2020 REMASTER)

Sun, May 1, 5:30 p.m.

Q&A with filmmaker Deborah Shaffer.

AFI Silver Theatre, 8633 Colesville Rd, Silver Spring, MD 20910

Tickets: bit.ly/DCLaborFilmFest2022

“Solidarity! All for one and one for all!” Founded in Chicago in 1905, the Industrial Workers of the World (IWW) took to organizing unskilled workers into “one big union” and changed the course of American history. This compelling documentary of the IWW (or “The Wobblies,” as they were known) tells the story of workers in factories, sawmills, wheat fields, forests, mines and on the docks as they organize and demand better wages, healthcare, overtime pay and safer working conditions. In some respects, men and women, Black and white, skilled and unskilled workers joining a union and speaking their minds seems so long ago, but in other ways, the film mirrors today’s headlines, depicting a nation torn apart by corporate greed. Filmmakers Deborah Shaffer and Stewart Bird weave history, archival film footage, interviews with early IWW members (by then in their 80s and 90s), cartoons, original art and classic Wobbly songs (many written by Joe Hill) to pay tribute to the legacy of these rebels who paved the way and risked their lives for the many of the rights that we still enjoy today. Restored by the Museum of Modern Art and recently inducted into the National Film Registry of the Library of Congress. (*Note courtesy of Kino Lorber.*)

DIR/PROD Deborah Shaffer, Stewart Bird. U.S., 1979, color, 89 min. NOT RATED





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Welcomes 2022 DC LaborFest

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continued from p. 18

you look back on *Truck* and you see people saying, “Let’s build it in America!” [see] so many people in tears. [Then] you can understand why the next ten years happen. Those workers were so devastated. I don’t think America really understood that loss.

KN: Thinking about the coronavirus today. What should a documentarian do to grab on to this?

JR: A lot of us talk about this. Steve [Bognar] and I talk every day. I cannot go out, there’s just no way. If I could, I would be embedded somewhere right now, for instance the Dayton Food Bank. There’s National Guard there, people lined up, 75 percent are first-timers—that’s an example. You’d literally have to embed there.

KN: About *Union Maids*: Why did you decide that people needed to hear about women organizing in the ’30s? Why was that important to you then? [The film was made in 1976.]

JR: As usual there are personal reasons and larger context. It has to do with me having become aware of class in college. I realized that class wasn’t something to be embarrassed about, to lie about yourself, which I had done for years, trying to fit into a college-educated world.

[And] I learned that class was a motivating force in history. Working-class people became important in an intellectual way to me, not just that I felt connected.

I was in New American Movement, a socialist-feminist organization that had some power. Our part of the movement was beginning to be focused on [our] getting a “regular people” job, even union jobs. We wanted to make a tool for the movement to bridge the gap between the union movement and the women’s movement. Our colleagues in NAM were getting regular jobs and fighting in a more mainstream way.

KN: Is that why you had so much of a focus in *Union Maids* on the tactics [that three women you focused on]—Stella, Sylvia, and Katie—used in organizing the women in their workplaces?

JR: Yeah, we wanted our people to pick up on that. Also, they were incredible storytellers. We literally met them, set up the cameras, and shot.

Honestly, we did no research. We did the research afterwards. That’s why it took two years. I’m a research nut now. The photographs we started finding of that period—women with baseball bats in their hands, guns—what in the hell happened? That led to research in the National Archives and the Library of Congress.

continued on p. 41



Julia Reichert filming in the cold



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And no one had seen that footage. We wanted to make it entertaining and come alive. Just the interviews wouldn't quite do that. That's where the filmmaker comes in. When we did test screenings, and we sprinkled in some moving images, not just stills, you could see people move forward in their seats.

We never thought of it as a film for film festivals or television. We thought of it as a film for the movement. Put it in the hands of fellow democratic socialists and the women's movement and unions and see if we could bring them together. Get the women's movement to see their progenitors who were working-class and get the labor movement to put women into leadership.

KN: So you make a film for NAM and it becomes an Academy Award nominee.

JR: Well, it's a good film! Good story, archival footage, untold story, great characters.

KN: One of the hallmarks of your films are the interviews. You've said the three women in *Union Maids* took care of that themselves. But you've also overcome big challenges. In *The Last Truck*, you conduct interviews through a car window as people are driving out of the parking lot. In *American Factory*, you interview Chinese workers with whom you have a huge language and cultural barrier. How do you overcome that?

JR: Because we invest the time. We don't just interview people once. We developed the relationships with people from *American Factory* and *Last Truck* over months. We would stop in at people's houses, or with *Lion* we would bring people a cup of coffee in the morning and sit down and talk. Time, time, time, investment in time, and people realize you actually care about them. You care about them, not just the story.

And with *American Factory* we brought in Chinese team members [to help us]. That was 100 percent needed.

continued on p. 42

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KN: There's a theme in your films of "no regrets." People in your films paid a cost and made mistakes, but they don't regret what they have done. Does that resonate with you?

JR: It does. But I hope I haven't imposed my own life story on other people's life stories and on the films. I don't think so. Like Bill Bailey [in *Seeing Red*] says, "Don't let them walk over you. Let them know you're here." The same with Katie in *Union Maids*: "No, my family may regret what I did, but not me."

I feel that way. I found a way not to be on the sidelines of history, the labor movement, the women's movement. I swim in that same current. There's a woman in *Seeing Red* who says, "I feel like I'm part of the mainstream of life."

When I show *Union Maids* and *The Last Truck* together, it's very hard. People are very aware that the labor movement once was this feisty thing that people were drawn into, and people fought; it was hard but look at all they won. But then we were so disheartened by the workers we got to know [in *The Last Truck*, which documents the closing of a General Motors plant in Moraine, Ohio, in 2008]. There was no sense of fight back. We looked for it. No sense of "We've got to organize, we've got to speak up." We were shocked by that.

KN: What drew you to make a film about *9to5*?

JR: I love the approach of *9to5* [the organization], that it was about empowering women. You see that in all the interviews. Your approach was to think about our community and build our movement organically. *9to5* is a great example to the women's movement and the union movement of today. [Its lesson] is, look at your community, look at their culture and needs, and build from there.

Empower women. Not just organize women, not just get them to vote for something. You all recognized that women saw themselves as second-class citizens then. *9to5* dealt with all that as well



UFCW Local 1994 MC GEO

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"I don't know any form of art or entertainment that can affect people the way movies can. I know it sounds ridiculous, but they can change your world. They can change your views."

~ Chris Evans, Actor



<p>International Cinematographers Guild Local 600, IATSE</p>

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as organizing for labor power. You had to organize for women's power too. I think the *9to5* film can help the imagination of the labor movement.

There were a few of you who were educated, and had organized before. But there were so many who rose to the occasion, and had leaders who cared about them as individuals. We still need that!

KN: One last question. How did it feel to say “workers of the world unite” to an audience of 24 million people at the Academy Awards?

JR: Oh, that was great! It felt wonderful. It felt scary. Steve and I knew we had to use those words. The question was how.

I talked about “workers in China, workers in America, workers are having it tough. But things will get better when workers of the world unite.” It just sort of flows, right? But actually quoting Karl Marx—I wasn't thinking about that. I was thinking about the Wobblies. I think of it as an old radical labor movement slogan. Then people started coming up to me saying I'm quoting the Communist Manifesto.

Steve and I rehearsed. I had to figure out how I would move with this huge-ass dress on. I had to clutch it with both hands. It had a crinoline! It was like a prom dress. I had to practice not tripping over the dress.

I had two things in mind. Don't trip in the dress. And get to the mic and in a calm, passionate, organic way, just get those words out. Do it in a way that feels like, I'm saying something that's so logical.

Karen Nussbaum is the founding director and a member of the board of Working America, AFL-CIO, and was co-founder and director of *9to5*, National Association of Working Women and president of District 925, SEIU.

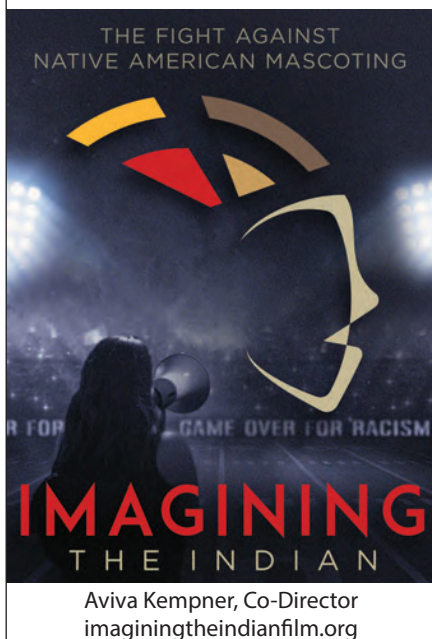
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