



LABOR FEST/FILMFEST

May 1 – 30

Organized and presented by the Metropolitan Washington Council of the AFL-CIO, the Debs-Jones-Douglass Institute and the AFI Silver, the DC Labor FilmFest features a wide-ranging selection of films about work, workers and the wider issues affecting workers' lives. For more information, visit dclabor.org/dc-laborfest. Union members who present their member cards will receive the AFI member discount. No AFI Member passes accepted.



THE YOUNG KARL MARX [LE JEUNE KARL MARX; DER JUNGE KARL MARX]

Tue, May 1, 7:15 p.m. | Co-presented with the Goethe-Institut Washington

Following his documentary I AM NOT YOUR NEGRO, Raoul Peck takes on the story of the formative friendship of Karl Marx (August Diehl, INGLOURIOUS BASTERDS) and Friedrich Engels (Stefan Konarske, VALERIAN AND THE CITY OF A THOUSAND PLANETS). Peck crafts an accessible biopic about these two larger-than-life thinkers, taking them down from their historicized pedestals and allowing viewers to relate to them as young strivers disrupting an inequitable status quo through the power of persuasion and organization. PHANTOM THREAD star Vicky Krieps shines as Marx's wife, Jenny. DIR/SCR/PROD Raoul Peck; SCR Pascal Bonitzer; PROD Nicolas Blanc, Rémi Grellety, Robert Guédiguian. Germany/France/Belgium, 2017, color, 118 min. In English, German and French with English subtitles. NOT RATED

STRIKE (1925) [СТАЧКА STACHKA] | Live musical accompaniment by Alloy Orchestra

Fri, May 4, 7:15 p.m.

Tickets \$15/\$13. AFI Members and card-carrying union members | No AFI Member passes accepted. Trouble is brewing at a large factory in Tsar-era Russia: laborers are overworked and underpaid, and when a man falsely accused of theft kills himself, his comrades won't stand for it anymore. Sergei Eisenstein, then an up-and-coming theater director and later an eccentric genius whose name would become synonymous with Soviet filmmaking, was only 26 when he directed STRIKE. His startling film debut broke every convention of the time to create a revolutionary cinema for the new country. DIR/SCR Sergei Eisenstein; SCR Grigoriy Aleksandrov, Ilya Kravchunovsky, Valerian Plotnev. USSR, 1925, b&w, 88 min. NOT RATED



I, DANIEL BLAKE

Wed, May 9, 7:00 p.m.

Ken Loach's portrait of an aging Newcastle carpenter denied benefits formerly afforded to him and subjected to the nightmarish, Kafkaesque bureaucracy of the British welfare system won the Palme d'Or at the 2016 Cannes Film Festival. Dave Johns brings crusty authority to the part of Daniel Blake, and his righteous indignation rings true. Hayley Squires is a revelation as Katie, a young welfare mom recently priced out of ever-gentrifying London, with whom Daniel forms an important and sustaining friendship. Outstanding British Film of the Year, 2017 BAFTA Awards. DIR Ken Loach; SCR Paul Laverty; PROD Rebecca O'Brien. UK/France/Belgium, 2016, color, 100 min. NOT RATED



VERSUS: THE LIFE AND FILMS OF KEN LOACH

Mon, May 14, 7:15 p.m.

VERSUS presents a behind-the-scenes look at the life and work of 81-year-old filmmaker Ken Loach, following him as he prepares to release I, DANIEL BLAKE — his 50th major work, and a film that went on to earn the Palme d'Or at the 2016 Cannes Film Festival. Director Louise Osmond was granted exclusive access on set and uses this as a starting point to look at Loach's career, from his first job as understudy in a Kenneth Williams revue to his work on ground-breaking TV dramas like UP THE JUNCTION and CATHY COME HOME, and later as an award-winning feature director of films such as KES, RIFF-RAFF, THE WIND THAT SHAKES THE BARLEY and THE ANGELS' SHARE. VERSUS a playful study of the process and struggles of creating such a unique and cohesive body of work. DIR/SCR Louise Osmond; PROD Rebecca O'Brien. UK, 2016, color, 93 min. NOT RATED

AFI Silver Theatre, 8633 Colesville Rd, Downtown Silver Spring



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WESTERN (2017)

Wed, May 16, 7:15 p.m.

An intense, slow-burning thriller from German filmmaker Valeska Grisebach (*BE MY STAR*, *LONGING*), *WESTERN* follows a group of German construction workers installing a hydroelectric plant in remote rural Bulgaria. The foreign land awakens the men's sense of adventure, but tensions mount when Meinhard (Meinhard Neumann), the strong, silent newcomer to the group, starts mixing with the local villagers. The two sides speak different languages and share a troubled history. Can they learn to trust each other? Or is the stage being set for a showdown? DIR/SCR/PROD Valeska Grisebach; PROD Maren Ade, Jonas Dornbach, Janine Jackowski, Michel Merkt. Germany/Bulgaria, 2017, color, 121 min. In German and Bulgarian with English subtitles. NOT RATED



ON THE SEVENTH DAY (2017) [EN EL SÉPTIMO DÍA]

Mon, May 21, 7:15 p.m.

Shot on the streets of Brooklyn with a largely non-professional cast, acclaimed director Jim McKay's (*GIRLS TOWN*, *OUR SONG*) first film in more than a decade is a timely and compassionate look at life in New York as an undocumented Mexican immigrant. José (Fernando Cardona) works long hours doing bicycle deliveries for a restaurant and spends his day off on the soccer fields of Sunset Park. His team makes it to the championship, but José's boss tells him he has to work on the day of the finals. With the looming threat of being fired, Jose must choose between his job and his loyalty to his team. DIR/SCR/PROD Jim McKay; PROD Alex Bach, Lindsey Cordero, Caroline Kaplan, Michael Stipe. U.S., 2017, color, 92 min. In English, Spanish and Mixtec with English subtitles. NOT RATED



I Am Somebody: Three Films by Madeline Anderson

Wed, May 23, 7:15 p.m.

Madeline Anderson's classic labor documentary *I AM SOMEBODY* (1970) depicts the strength of, and the hardships endured by, a group of African-American female hospital workers on strike in 1969 in Charleston, South Carolina. Produced by New York Drug and Hospital Union Local 1199, *I AM SOMEBODY* features appearances by Andrew Young, Charles Abernathy and Coretta Scott King. The program also features Anderson's first documentary, *INTEGRATION REPORT I* (1960) as well as *TRIBUTE TO MALCOLM X* (1967), which aired on TV's *BLACK JOURNAL*. "I was determined to do what I was going to do at any cost. I kept plugging away. Whatever I had to do, I did it," she said of her career. Total program approx. 70 min. *I AM SOMEBODY*, DIR/PROD Madeline Anderson. U.S., 1970, color, 28 min. NOT RATED | *INTEGRATION REPORT I*, DIR/PROD Madeline Anderson. U.S., 1960, b&w, 24 min. NOT RATED | *TRIBUTE TO MALCOLM X*, DIR/PROD Madeline Anderson. U.S., 1967, color/b&w, 14 min. NOT RATED



SWING SHIFT

Mon, May 28, 5:45 p.m.

Jonathan Demme's classic — dubbed "the first buddy movie about women" by Roger Ebert — stars Silver Spring native Goldie Hawn (who also served as producer) and Christine Lahti (Oscar®-nominated for her performance) as women who take jobs at an aircraft factory during WWII and become good friends. Hazed by the plant's macho veterans, they quickly learn to support, see and think for themselves differently. Reportedly inspired by Demme's grandmother, who worked a factory swing shift during WWII, Hawn's Rosie the Riveter-esque character is a reminder of the role WWII played in transforming the workplace and instigating the women's liberation movement of the mid-20th century. DIR Jonathan Demme; SCR Nancy Dowd, Bo Goldman, Ron Nyswaner; PROD Jerry Bick. U.S., 1984, color, 100 min. RATED PG

THE WORKERS CUP

Wed, May 30, 7:15 p.m.

When FIFA selected Qatar to host the 2022 World Cup, the petroleum-rich country used its vast wealth to begin constructing state-of-the-art stadiums and facilities utilizing 1.6 million migrant workers. *THE WORKERS CUP* follows a group of these men — from India, Kenya, Nepal and Ghana — who, stuck in isolated camps, working arduous hours for unlivable wages, eagerly escape into a corporate-sponsored "workers' welfare" soccer tournament of their own. While the tournament amounts to little more than a marketing ploy for those at the top, the laborers embrace the rare opportunity to let loose, compete and prove themselves bona fide soccer champions. Through an empathetic lens, Adam Sobel showcases the collective willpower and humanity of men who refuse to allow trying circumstances to sink their one shot at winning a tournament in the very stadiums they've sacrificed so much to construct. DIR/SCR Adam Sobel; PROD Rosie Garthwaite, Ramzy Haddad. UK, 2017, color, 92 min. In English, Nepali, Malayalam, Twi, Ga, Hindi and Arabic with English subtitles. NOT RATED



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