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For Immediate Release

November 3, 2008

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## **NORTHWEST FILM FORUM Winter 08-09 Complete Schedule**

*Last updated 11/3/2008*

### **NOVEMBER 28—DECEMBER 3, FRIDAY—WEDNESDAY AT 7, 9PM**

#### ***Frontrunners***

(Caroline Suh, USA, 2008, Beta-SP, 80 min)

Grueling primaries, televised debates, newspaper endorsements, tense runoffs, questions of experience, charges of influence peddling and considerable schmoozing... We're not recalling the last two years of presidential politics; welcome to election season at Stuyvesant, NYC's public high school for gifted students. With an alumni list that includes Tim Robbins, Thelonious Monk, Jimmy Cagney and Lucy Liu—not to mention numerous prominent politicians, businessmen and Nobel laureates—Stuyvesant is one of the nation's most exclusive schools, accepting only 3% of the 25,000 kids who apply. This documentary is not just about the drama of the school's presidential race—although there is plenty—it's also filled with some terrific real-life characters. Who will you root for?

*"Suh captures ambition and heartbreak as part of the routine of adolescence, the period you start to realize how socializing works." —New York Press*

*"These politicians may be teens, but they grapple with constituencies, campaign strategies, and demands on their time with a spirit and seriousness of purpose suitable for the highest office in the land." —Entertainment Weekly*

### **DECEMBER 2, TUESDAY AT 8PM**

#### **Left Field Revival: To The Core**

Live Performance!

What is it that exists deep inside the earth, at the very center of our planet? Is it in fact a solid core made up of molten metal, or is it something else? Left Field Revival intends to find out. They have consulted maps, experts and historical documents to prime for the journey. LFR brings you dance moves, film shorts, slide-show diagnostics and sound scores created in collaboration with local photographer Amanda Allen and orchestral maestro Anne Mathews. This team of intrepid explorers will prepare diligently, battle terrors, uncap mysteries and reveal earthly truths through their live performance about the treacheries and great unknowns that lie in the earth's depths. This journey is not to be missed.

DECEMBER 4, THURSDAY AT 7PM  
**NWFF Annual Holiday Party**

The sun is setting at 4pm, so it must be time for our annual Holiday Party!

Featuring

- \* DJ playing forgotten holiday musical disasters
- \* Vintage holiday TV shows
- \* Back alley dreidel games
- \* Your favorite film critic as Santa!

The film community is coming out for some holiday cheer. Join us for dancing, camaraderie and the first annual building-wide eggnog competition.

DECEMBER 5 – 11, FRIDAY – THURSDAY AT 7, 9PM  
Director Present Opening Weekend!

**Great Speeches From a Dying World**

(Linas Phillips, USA, 2008, DigiBeta, 92 min)

Finding that homeless people seem to be invisible to the rest of society, director Linas Phillips (*Walking To Werner*) set out to familiarize himself with 12 people who were living on the streets of Seattle. As he developed friendships and discovered each person's particular struggles, he asked the subjects to read a famous speech from history that they felt related to their lives. Phillips encounters human empathy and hope alongside the low points of extreme poverty in this intimate exploration of homelessness.

DECEMBER 10, WEDNESDAY AT 8PM

**Work In Progress: Calamari Union**

Richard Lefebvre's long awaited re-make of Aki Kaurismäki's *Calamari Union*, an ultra-hip absurdist comedy that brought Kaurismäki's trademark blend of deadpan humor, idiosyncratic irony, mannered minimalism and compelling humanism to the fore, is screened here as a work in progress. 17 men named Frank walk from Georgetown to Ballard in hope of finding a better life. Most of them die on the way.

DECEMBER 6, SUNDAY AT 4PM

**Karma Yoga at NWFF**

A Benefit Class with Maygen McGrew

Treat yourself and Northwest Film Forum right during the holiday season. 8 Limbs Yoga Centers and Maygen McGrew are bringing yoga out of the studio and into alternative urban spaces through their Karma Yoga Series. Karma Yoga is the Yoga of service and non-attachment. In this installment instructor Maygen McGrew will lead a by-donation-only flow class in Northwest Film Forum's very own Lobby. Maygen's relaxed approach is suitable for all levels and all ages. 100% of proceeds will benefit Northwest Film Forum. Sliding Scale Donation: cash or checks made payable to NWFF. (Mats will be available for use.) Class runs 4–5:30PM. For more information about Karma Yoga visit [www.8limbsyoga.com](http://www.8limbsyoga.com).

DECEMBER 11, THURSDAY AT 8PM

**Next Dance Cinema Northwest**

Velocity Dance Center brings Next Dance Cinema to NWFF for the first time. This is the third year of this showcase of dance films from Pacific Northwest artists. This year's selection of independent dance films was curated by Karn Junkinsmith and the evening promises to enchant and engage audiences of dance lovers and film lovers alike. Next Dance Cinema is part of Velocity's Next Fest NW that includes live dance performances December 12, 13 & 14, at 8pm at Velocity's MainSpace Theater. For more information, including a list of the selected filmmakers, more about Next Fest NW, and information about how to purchase tickets, go to [www.velocitydancecenter.org](http://www.velocitydancecenter.org).

DECEMBER 12 – 18, FRIDAY – THURSDAY AT 7:15, 9:15PM

**Virtual JFK**

(Koji Masutani, USA, 2008, DigiBeta, 82 min)

Scottish historian Niall Ferguson calls it virtual history: the study of the great "What ifs?," the plausibility of counterfactuals. In *Virtual JFK*, first-time filmmaker Koji Masutani and Brown University professor James G. Blight ask, "Can a president make a decisive difference in matters of war and peace? Or are the forces that drive a nation into war a lot more impersonal, out of the control of any single human being, even a president?" In 1963 the US had 16,000 military advisors in Vietnam. In 1968, Johnson had 500,000 troops there. *Virtual JFK* rethinks the legendary 1,000-day presidency, selecting from more than 250 hours of archival material some of the brightest, funniest moments from the Kennedy press conferences as well as some of the scariest ones, when the Cold War threatened to turn hot. The "800-pound gorilla" in the room is, of course, **George W. Bush and his war in Iraq.**

*"Virtual JFK represents an extended glimpse into a bygone era of statesmanship."* —Variety

DECEMBER 14, SUNDAY AT 1, 2:30PM

**Holiday High Notes**

The old meets the new in this rollicking and not-so-silent film holiday tradition, now in its third year at Northwest Film Forum. Don't miss Seattle's renowned Northwest Boychoirs as they sing in

joyful accompaniment to holiday film footage, including vintage animation. The sparkling voices of Northwest Boychoir's Advanced and Intermediate Choirs is the perfect complement to this cinematic holiday card, filled with images of winter wonderlands, cartoon Santas, busy elves, happy children, and some of the most memorable Christmas characters from years gone by. Considered the premier children's choral program in the Pacific Northwest, Northwest Choirs has been committed for 35 years to helping young people discover the challenges and joys of music as a performing art. The Choirs are an integral part of the region's cultural life. Northwest Choirs members perform regularly with the Seattle Symphony Orchestra, as well as other high-profile performing arts groups in the area. For more information, visit <http://www.northwestchoirs.org>.

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DECEMBER 5 – 14

**At The Crossroads: Slovenian Cinema**

Surrounded by powerful neighbors, with a population of barely two million and a language spoken only by its inhabitants, Slovenia has struggled for centuries to keep its own identity and culture. It was part of the Austro-Hungarian Empire from the 14th century to the end of World War I, when it was included in the newly founded "Kingdom of the Serbs, Croats and Slovenes," a political unit created at the Versailles Peace Conference that was later renamed Yugoslavia. During World War II, Slovenia was invaded and partitioned among Austria, Hungary and Italy. Afterwards, it was incorporated into Tito's Socialist Federal Republic of Yugoslavia, where it became the country's most prosperous and developed region. On June 25, 1991, the Republic of Slovenia declared its independence.

With this turbulent history, it's remarkable that Slovenia has maintained a national cinema at all. Yet film, which first appeared in the capital Ljubljana as early as 1896, thrived within the socialist republic. Triglav Films, Slovenia's first major film studio, was founded in 1947, and within a few years was producing popular domestic comedies such as *Vesna*. Many of the new currents in 1960s European cinema arrived early in Slovenia, and works such as *Dance in the Rain* and *Paper Planes* helped introduce a modernist sensibility into Yugoslav cinema. Following independence, many feared that an audience as small as Slovenia's could not sustain a national cinema. Despite rough years, critical and commercial successes including *Sweet Dreams* have shown the viability of the country's filmmaking.

Slovenian films, currently averaging about six to eight a year, have also become an increasingly familiar presence at international film festivals. The Slovenian Film Fund has been essential in fostering this remarkable growth. Founded in 1994, the SFF has supported over twenty directorial debuts, helping create a new generation of filmmakers. It has also promoted Slovenian film more actively internationally and encouraged co-production arrangements with other members of the European community. As a result, at a time in which most discussions of international cinema focus on the negative impact of globalization, Slovenia has become an uplifting and inspiring success story for the cinemas of other small nations.

Our first presentation of the Slovenian films took place in 2004, but featured only recent works. This year's series will be the first comprehensive overview of Slovenian cinema after WWII.

**At The Crossroads:** is presented by the Northwest Film Forum in collaboration and with major support from the Slovenian Film Fund. The series was programmed by Richard Peña and organized by Irena Kovarova, independent film programmer. Additional support provided by The Consulate General of Slovenia. Special thanks to Consul General Alenka Suhadolnik and Nerina T. Kocjancic, Head of Promotion, Slovenian Film Fund.

DECEMBER 5, FRIDAY AT 7:15, 9:15PM

**Vesna**

(Frantisek Cáp, Yugoslavia, 1953, 35mm, 93 min)

One of the best loved of all Slovenian films—the national film award is actually called the Vesna in the film's honor—this surprisingly gentle college comedy was a huge hit that helped put Slovenia's newly founded film studio Triglav Film on the cinematic map. A group of college students spend their days looking for ways to get out of studying for their upcoming finals. They can't help but notice Vesna, the pretty daughter of an especially tough mathematics professor. When Vesna discovers that one of them, Samo, was courting her only to catch a glimpse of her father's final exam, she breaks off the relationship. But Samo is not so readily deterred. Although made in the newly socialist Yugoslavia, the film does not confront class struggle. Everyone is fashionably dressed, eating well and living in well-appointed houses or apartments. Veteran Czech director Frantisek Cáp, who had immigrated to Yugoslavia after Tito's break with Stalin, went on to have a successful career in his adopted country.

DECEMBER 6, SATURDAY AT 7:15, 9:15PM

**Dance In The Rain**

(Bostjan Hladnik, Yugoslavia, 1961, 35mm, 100 min)

With its frequent shifts of point of view and jumbled time frame, *Dance in the Rain* (***Ples v dežju***) was one of the first films to introduce to Yugoslavia the new, modernist approaches to cinematic storytelling that were then emerging across Europe. Peter (Miha Baloh), a painter who earns his living as a teacher, thinks back to the years he has wasted personally and artistically. He has grown tired of his affair with a middle-aged actress, Marusa (Dusa Pockaj), who for her part seems determined to go on with the relationship despite her lover's indifference. The film revolves around a set of recurring scenes and locations—Peter's shabby bedroom, a well-appointed restaurant, city streets slick from water sprayed by street cleaners—and grows more dreamlike as the couple's relationship disintegrates. A former assistant to **Claude Chabrol**, director Bostjan Hladnik returned to his native Slovenia to make this fascinating New Wave-influenced meditation on coming to terms with your own desires.

DECEMBER 7, SUNDAY AT 7:15, 9:15PM

**Paper Planes**

(Matjaz Klopčič, Yugoslavia, 1967, 35mm, 80 min)

Marko (Polde Bibic) is a photographer who leads a fast, fashionable life, full of parties and transient affairs. Yet there's emptiness inside him and he longs for something of real value in his life. While examining a film he helped shoot for a TV program, he discovers what he's after: a beautiful young woman, caught momentarily on film, who embodies an innocence that was long ago lost to him. When a chance meeting at an art gallery introduces him to the object of his fascination—Vera (Snezana Niksic), a promising ballet dancer—Marko is more smitten than ever. But how much of the real Vera could any photograph capture? Beautifully acted by its two leads, *Paper Planes* (***Na papirnatih avionih***) is a delicate, quietly observed meditation on modern relationships that became an instant classic with both critics and audiences.

DECEMBER 12, FRIDAY AT 7, 9PM

**Raft Of The Medusa**

(Karpo Acimovic-Godina, Yugoslavia, 1980, 35mm, 101min)

Karpo Godina, one of Yugoslavia's most talented cinematographers, moved to directing with this wry look at the arrival of the aesthetic revolution in the just-founded "Kingdom of the Serbs, Croats and Slovenes"—soon to be known as Yugoslavia. In *Raft of the Medusa (Splav meduze)*, Kristina and Ljiljana, two young schoolteachers working in the provinces, fear that they'll eventually die of boredom until an avant-garde troupe of artists from Belgrade arrives in town. Preaching the gospels of new art movements called Dadaism, Surrealism, and Futurism—not to mention their own homemade brew, "Zenithism"—the troupe outrages the locals while delighting the teachers. When an epidemic closes down their school, they throw their lots in with the artists. Godina loads his film with echoes of Dadaist and surrealist films, and he powerfully renders both the idealism and naiveté of characters who truly believe that making art is a way of making a revolution.

DECEMBER 13, SATURDAY AT 7, 9PM

**Idle Running**

(Janez Burger, Slovenia, 1999, 35mm, 90 min)

Taking a page from the Jim Jarmusch notebook, first-time director Janez Burger elicits winning performances from his young cast and resourcefully fashions a quirky and mature low-budget movie about the consequences of avoiding life. The cynical, lazy and seductive Dizzy (played by co-screenwriter Jan Cvitkovic) is a student living a campus life of boozing, snoozing and watching TV. His commitment-free life is interrupted when Marko, a serious freshman from the countryside, moves into his room—with his pregnant girlfriend in tow. *Idle Running (V lezu)* is a beautifully realized study of self-discovery that is both funny and touching, with characters who are immediately recognizable to anyone who's ever set foot in a college dorm.

DECEMBER 14, SUNDAY AT 7, 9:15PM

**Sweet Dreams**

(Saso Podgorsek, Slovenia, 2001, 35mm, 110 min)

Based on a screenplay by popular Slovenian novelist Miha Mazzini, who claimed that he was writing a portrait of a generation with this film, *Sweet Dreams (Sladke sanje)* is set in Yugoslavia in the early 1970s when the American cultural invasion had just begun. Thirteen-year-old Egon is just a little bit behind everyone else, culturally speaking. His great goal in life is to get a record player, and the local shop has just the one he wants—if he can somehow convince his mother to buy it for him. A rich, revealing chronicle of an era, Saso Podgorsek's second film charts Egon's attempt to find his own way among his family, hippies, schoolmates, teachers, Communists and dissidents.

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DECEMBER 16, TUESDAY AT 8PM

**Fresh French Shorts**

Cinema occupies an especially important place in French society, with a tradition of major government support underwriting production, distribution and exhibition both inside and out of the country. While established directors find funding for ambitious new feature films, significant investment also goes into short films by emerging, risk-taking talents that give voice to the diversity of French culture. Each year up to 400 short films are produced that collectively offer a unique insight into French life and the next generation of French filmmakers. Tonight's program of recent short films, co-selected and presented with the Alliance Française de Portland, includes an eclectic

selection of narrative, documentary and animated international prizewinners and a few fresh surprises.

DECEMBER 26 – JANUARY 1, FRIDAY – THURSDAY AT 7, 9PM

Newly Restored 35mm Print!

65<sup>th</sup> Anniversary!

**Day Of Wrath**

(Carl Theodor Dreyer, Denmark, 1943, 35mm, 97 min)

In honor of the film's 65<sup>th</sup> anniversary we're pleased to unearth this under-recognized Dreyer classic, complete with a brand-new restoration (each frame of the original negative was cleaned and digitally scanned to create a new 35mm print!). Called "one of the most completely moving films ever made" by film critic **Pauline Kael**, seeing *Day of Wrath* is not only a chance to view the work of a true auteur but also an opportunity to view something that is a part of history, since it was filmed in Nazi-occupied Denmark right before Dreyer fled. Set against the 17<sup>th</sup> Century anti-witchcraft craze, *Day of Wrath* is the story of an aging parson's young wife, who finds herself attracted to her stepson. Described as a "damning critique of power disguised as morality" the film was a commentary on the Nazi rise to power, but it remains timeless and its messages still resonate today. Though both thematically weighty and artistically constructed, *Day of Wrath* is still a good choice for viewers looking to have fun; witch hunters, a love triangle and a deadly betrayal all offer plenty of high-quality entertainment.

*"The most compelling release of 2008 so far, a devastating period piece about love, betrayal and cruelty. I'd be saving a spot for it near the top of my 10-best list if the movie hadn't been made 65 years ago. An electric, unforgettable experience."* —Andrew O'Hehir, Salon

JANUARY 8, THURSDAY AT 8PM

NORTHWEST FILM FORUM AND THIRD EYE CINEMA PRESENT

**Channeling**

*Channeling* is an entryway into the spirit realm and the queer body politic: a loose catalogue of experimental moving image work that calls up the ghosts of the past and the specters of the future. The intent of the program is to re-imagine film and video as occult technologies that allow us to connect with the bodies, experiences and emotions that are often invisible—ghostly, even—in everyday life. The works in the program take a personal approach in dealing with the political and historical problems that haunt the queer experience: the AIDS pandemic (Renwick, DiStefano), the body in transition (Montague), the idealized nuclear family (Pena, Robinson, Rosenfeld) and the narrow cultural standards of desirability (EMR, Moulton). *Channeling* presents emerging and established artists critically engaging with these concerns on their own campy, poetic, sexual, humorous and even utopian terms, using a variety of aesthetic approaches such as digital video, homemade effects, saturated 8mm, home movies, animation, green screen and more.

*9 is a Secret*—Vanessa Renwick (2002, 6:00, video)

*Well Dressed*—Elyse Montague (2006, 10:00, Super 8mm on video)

*Whispering Pines #7*—Shana Moulton (2006, 5:00, video)

*Carol Anne is Dead*—Michael Robinson (2008, 7:30, video)

*Don't Do As I Do: Do As I Say*—Liz Rosenfeld (2008, 7:00, video)

*Something's Gonna Soon*—EMR (Math Bass & Dylan Mira) (2008, 4:00, video)

*Some Ghosts*—Aay Preston-Myint (2007, 2:00, video)

*Compromise*—Jillian Pena (2005, 10:00, video)

*(tell me why): The Epistemology of Disco*—John Di Stefano (1990, 24:00, video)

JANUARY 2 – 8, FRIDAY – THURSDAY AT 7:15PM

### **The Feature**

(Michel Auder, Andrew Neel, USA, 2008, DigiBeta, 184 min)

For Michel Auder the truth is certainly stranger than fiction. He was part of the heart of the Warhol Factory and the Soho art explosion, and was one of the first to compulsively exploit the diaristic potential of the Sony Portapak. This fictionalized biography of Auder draws on his vast archive of videotapes, connecting them with a distanced narration and new footage shot by co-director Andrew Neel. With subject matter such as his marriages to both Viva and Cindy Sherman, and affiliations with Larry Rivers, the Zanzibar group and the downtown art scene, this is a tale of epic proportions, chronicling an amazing journey through art and life whilst providing access to a wealth of fascinating personal footage.

JANUARY 2 – 8, FRIDAY – THURSDAY AT 7, 8:30PM (NO 8:30 SHOW ON JANUARY 8)

### **20 Seconds Of Joy**

(Jens Hoffmann, Germany, 2007, Beta-SP, 60 min)

“I don’t want to die, I want to live. I’m pretty good at running away, and this is my escape!” This is how Karina Hollekim describes her dedication to BASE jumping (the acronym stands for building, antenna, span and earth—the fixed objects from which participants jump with only a parachute), the most dangerous of all extreme sports. In Jens Hoffmann's breathtaking documentary, the filmmaker follows the elusive extreme sport athlete for five years through spectacular landscapes in some of the most remote corners of the world. Is the high worth the price when one wrong move means certain death? For Karina, the answer is a resounding "Yes!" With the danger come the ultimate rush, and the eponymous twenty seconds of joy. The film offers stunning cinematography and a spectacular joyride.

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## **69**

1969 was a moment between times. The year was simultaneously the epitome and the end of an era. With optimism and fear, triumphs and tragedies, freedoms and violations, love and war, a decade of diametric struggles was coming to an end. Filmmakers attempted to reconcile the clash of mixed emotions and a social, political and cultural landscape that had quickly become convoluted. Hollywood struggled to keep up with the great shifts of the time, and the studios made awkward dance partners with a new generation of irreverent independent, foreign and avant-garde filmmakers. Forty years later, as we close out the first decade of the 21<sup>st</sup> Century, 1969 is a reflection of the kinds of issues, dilemmas, creative sparks, contradictions and open future that we face today, in our world and our cinema. Northwest Film Forum presents an **in-depth, yearlong exploration of the films of 1969**, presenting a diversity of feature films, documentaries and experimental works that were seen on screens during that tumultuous year.

Vastly different visions from both veteran directors and emerging filmmakers (many of whom would come into prominence in the '70s) challenge traditional ideas of war, patriotism, faith, sexuality, human nature and the very boundaries of filmmaking. The films share a common sense of alienation, discontent and uncertainty toward the future. Outsiders and drifters of various incarnations grope for meaning, love and direction. Many take to the open road, embarking on quests for freedom, connection and the great unknown. Seen together, these must-see films comprise a fascinating mosaic of cinema in a significant time of transition when essential questions were being asked in bold new ways. And this is just the beginning of our ongoing series. 69 provides a rare opportunity to experience important works of modern filmmaking as well as the overlooked rarities of the time on the big screen. And it presents a vast cinematic landscape for one's own personal road trip.

#### SERIES PASS:

For a limited time, we are offering yearlong 69 series passes for only \$69. This includes the fourteen films listed here and dozens more throughout the year. But this offer is only good until the start of the series (January 9) and there are a limited number of passes available, so get yours now! (NWFF members who purchase passes will also receive a 69 series poster.)

JANUARY 9 – 15, FRIDAY – THURSDAY AT 6:45PM

New 35mm Print!

#### **Easy Rider**

(Dennis Hopper, USA, 1969, 35mm, 94 min)

This low-budget road movie directed by then-unknown weirdo Dennis Hopper and featuring rock music as its score (mostly songs from Hopper's record collection) turned out to be a huge success that turned Hollywood on its ear. Wyatt (Peter Fonda) and Billy (Hopper) use a drug deal to finance a cross-country motorcycle journey, on which they meet up with a drunken lawyer (Jack Nicholson). Co-written by Terry Southern, *Easy Rider* struck a nerve with youth and ushered in a new era of American filmmaking.

JANUARY 9 – 15, FRIDAY – THURSDAY AT 8:30PM

New 35mm Print!

#### **Butch Cassidy and the Sundance Kid**

(George Roy Hill, USA, 1969, 35mm, 110 min)

**Paul Newman and Robert Redford** star as loveable outlaws Butch and Sundance in George Roy Hill's funny take on the Western genre. Based on real turn-of-the-century thieves, the train robbers are forced to escape a pursuing posse and flee the shrinking American West. They set off with the Kid's girl Etta (Katharine Ross) for a new life robbing banks in Bolivia. The film won four Oscars and was nominated for Best Picture.

JANUARY 16 – 22, FRIDAY – THURSDAY AT 6:30PM

#### **Alice's Restaurant**

(Arthur Penn, USA, 1969, 35mm, 111 min)

Following his 1967 breakout hit film *Bonnie and Clyde*, Arthur Penn co-wrote and directed this relaxed portrait of hippie culture and gentle lament to the end of the counterculture revolution. The film is based on **Arlo Guthrie's** famous, rambling folk song recounting a true but comically

exaggerated Thanksgiving adventure, and stars Guthrie himself as a wandering soul perplexed by the strange contradictions of Vietnam-era America.

JANUARY 16 – 22, FRIDAY – THURSDAY AT 8:30PM

**Oh! What A Lovely War**

(Richard Attenborough, UK, 1969, 35mm, 114 min)

Based on Joan Littlewood's stage play about World War I and featuring an all-star cast (including **Laurence Olivier**), Richard Attenborough's directorial debut employs song, satire and absurdist humor to deliver a potent critique of the senselessness of war and how a generation of young British men were killed. Similar to this year's *La France*, the sentiments expressed in the soldiers' songs stand in terrible contrast to the slaughter at the front.

FEBRUARY 13 – 19, FRIDAY – THURSDAY AT 6:30PM

**The Model Shop**

(Jacques Demy, USA/France, 1969, 35mm, 95 min)

The first and only Hollywood movie from French director Jacques Demy is a poetic tale of human disarray, transient happiness and love lost. A semi-sequel to *Lola*, which also stars Anouk Amié, *Model Shop* focuses on a directionless young architect who quits his job and bums off his friends. But the film's star is the city of Los Angeles, whose boulevards, parking lots and supermarkets Demy photographs with the same blend of wonder and authenticity that characterizes his French films.

FEBRUARY 13 – 19, FRIDAY – THURSDAY AT 8:30PM

**Lion's Love**

(Agnes Varda, USA/France, 1969, 35mm, 110 min)

While her husband Jacques Demy was shooting *The Model Shop*, director Agnes Varda took a very different cinematic approach in capturing the banal beauty of Los Angeles. *Lion's Love* is an imaginative, cinema *verité*-like fiction film starring Gerome Ragnai, James Rado (the composers of *Hair*) and Warhol superstar Viva as a *ménage-à-trois* looking for a future in LA. Filmmaker Shirley Clarke (*The Cool World*) plays a fictionalized version of herself attempting to get studio financing for a film project.

FEBRUARY 27 – MARCH 5, FRIDAY – THURSDAY AT 8:30PM

**Midnight Cowboy**

(John Schlesinger, USA, 35mm, 113 min)

A year after the MPAA's film rating system was established, *Midnight Cowboy's* X rating (for its brief nudity and frank portrayal of prostitution and homosexuality) did nothing to stop it from being a huge box office draw and winning Oscars for Best Picture and Best Director. This New York story of dreams, friendship and male prostitution introduced two unforgettable drifters into our collective consciousness. Naïve Texan stud Joe Buck (**Jon Voight**) and the cynical and seedy Ratso Rizzo (**Dustin Hoffman**) become unlikely pals in the grubby underside of Times Square.

FEBRUARY 27 – MARCH 5, FRIDAY – THURSDAY AT 6:15PM

### **They Shoot Horses Don't They?**

(Sydney Pollack, USA, 1969, 35mm, 120 min)

Director Sydney Pollack's debut, a dark and impassioned adaptation of Horace McCoy's novel, reflects the dreams, ideals and overwhelming feeling of disenchantment of the 1930s (and the late 60s). Jane Fonda and Michael Sarrazin star as hopeless Depression-era drifters who struggle to keep their footing in a grueling dance marathon. A moving story of devotion and endurance, *They Shoot Horses* won one Oscar and was nominated for eight more.

MARCH 13 – 19, FRIDAY – THURSDAY AT 6PM

### **The Wild Bunch**

(Sam Peckinpah, USA, 1969, 35mm, 145 min)

Master director Sam Peckinpah's classic tale of aging desperados determined to forge one last stand is a feat of technical and artistic genius. The film's extended scenes of orgiastic violence, its complex and lyrical montage, and its slow motion camerawork extend the work of such directors as Kurosawa and Arthur Penn, and its extraordinary cast of weathered tough guys—a gang of vanquished matinee kings—can be seen as an embodiment of the studio system's decline.

MARCH 13 – 19, FRIDAY – THURSDAY AT 8:30PM

### **Paint Your Wagon**

(Joshua Logan, USA, 1969, 35mm, 166 min)

This big-budget Western musical starring **Lee Marvin, Clint Eastwood and Jean Seberg** in a *ménage-à-trois* was the last blast from director Joshua Logan (*South Pacific*). Wonderfully entertaining, the risqué script was written by Paddy Chayefsky and adapted from the Lerner and Lowe musical. The film's overblown production values and under-toned musical performances of non-singer tough guys Marvin and Eastwood make this gloriously imperfect revision of the Western genre a truly unique experience.

### **Special screenings:**

JANUARY 14 – 15, WEDNESDAY – THURSDAY AT 8PM

### **The Milky Way**

(Luis Buñuel, France/West Germany/Italy, 1969, 35mm, 105 min)

Luis Buñuel's entertaining, absurdist spoof on religion daringly deconstructs contemporary and traditional views on Catholicism. Co-written by Jean-Claude Carrière and shot by legendary cinematographer Christian Matras, *The Milky Way* follows two French beggars en route to Spain's holy city of Santiago de Compostela. Along the way, they travel through time, bearing witness to Jesus' speech at the wedding in Cana, remarks by the Virgin Mary about her son's grooming habits, and even an appearance by the Devil himself.

JANUARY 21 – 22, WEDNESDAY – THURSDAY AT 8PM

### **Stereo**

(David Cronenberg, Canada, 1969, 35mm, 65 min)

David Cronenberg's first feature film is a truly original take on humankind's schizophrenic nature and the obsessive introversion of science. Shot in the campus of the University of Toronto, a number of young "test subjects" are observed in the alienating sterility of the empty architecture, while unfeeling pseudo-scientific narration comments on the subjects' sexuality and the rupture of the mind-body link. Rarely seen, *Stereo* is a fascinating prelude to the thematic concerns of Cronenberg's later more popular work.

FEBRUARY 18 – 19, WEDNESDAY – THURSDAY AT 8PM

**Me And My Brother**

(Robert Frank, USA, 1969, 35mm, 91 min)

The first feature film by photographer/filmmaker Robert Frank is a bold experimental hybrid of documentary and fiction. Catatonic schizophrenic Julius Orlovsky is taken by his brother, poet **Peter Orlovsky**, and **Allen Ginsberg** across the country on their reading tour. Partially written by Sam Shepard, this portrait of the wild and freewheeling 1960's entangles realities as the real Julius is replaced by actor Joseph Chaikin, and at one point Robert Frank himself is portrayed by a young Christopher Walken (in his first film).

MARCH 4-5, WEDNESDAY – THURSDAY AT 8PM

**Funeral Parade Of Roses**

(Toshio Matsumoto, Japan, 1969, 16mm, 105 min)

Matsumoto's first feature, a masterful drag-queen melodrama, was the most formally complex film to emerge from the Japanese New Wave and the first Japanese film to deal unabashedly with gay culture. Starring gender-bending actor Peter (best remembered as the Fool from Akira Kurosawa's *Ran*), *Funeral* draws from a dizzyingly varied set of Japanese, European and American filmic, literary and cultural references, and intriguingly inverts the Oedipus myth. Rarely screened, this landmark Japanese film had a big influence on a number of directors, including Stanley Kubrick.

MARCH 18 – 19, WEDNESDAY – THURSDAY AT 8PM

**Rain People**

(Francis Ford Coppola, USA, 1969, Beta-SP, 102 min)

Starring **Shirley Knight, James Caan and Robert Duvall**, Coppola's *Rain People* tells the story of a pregnant Long Island housewife who journeys across America. Along the way she picks up a brain-damaged ex-football player who becomes a surrogate father for her unborn child. Shot on the road with a minimal crew, a low budget and no studio deal, this film convinced Coppola and his young assistant, George Lucas, that filmmaking outside the Hollywood system was a viable and preferable alternative. American Zoetrope was born!

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FEBRUARY 5, THURSDAY AT 8PM

Northwest Film Forum and Emerald City Soul Club present

**Soul Nite!**

Sponsored by Café Racer

Don't miss our quarterly celebration of 60s and 70s soul music, featuring vintage performance footage on the big screen and djs and drinks in the cinema! Dancing in the aisles is encouraged!

FEBRUARY 6 – 12, FRIDAY – THURSDAY AT 7PM

**Back To Normandy**

(Nicolas Philibert, France, 2006, 35mm, 113 min)

Admirably direct with its storytelling but enormously rich in its resonance, Nicolas Philibert's follow-up to *To Be and To Have* sees him embark on a geographical and chronological journey that embraces both the political and personal. In 1975, Philibert assisted director René Allio on a film inspired by Michel Foucault's book, *Moi, Pierre Rivière...*, about a murder that took place in the 1830s; his work included finding and persuading local farming folk to act in the film. Three decades on, he returned to Normandy to catch up with those people. From this simple conceit, Philibert develops an extraordinary wealth of interrelated themes, including memory, history, crime, madness, family ties and rural life, in a film that's wonderfully warm, wise, funny and philosophical. A work of great understatement, modesty and discretion, it is also, by the end, extremely moving.

FEBRUARY 6 – 12, FRIDAY – THURSDAY AT 9:15PM

**I, Pierre Rivière...**

(René Allio, France, 1976, DigiBeta, 130 min)

*I, Pierre Rivière, Having Butchered My Mother, My Sister, and My Brother...* carefully assembles multiple perspectives on the infamous countryside murders that it re-enacts, an unusual approach that illustrates the ways that narrative produces truth. Allio shot the film entirely on location, using farmers from the Normandy region where the violence occurred. After an intricate retelling of the grim events, the film reflects on the deeper patterns of rural life imprinted on the land and its customs—the passing of the seasons, the raising of livestock, the harvesting of the crops—revealing the amazing continuity of these rhythms and traditions that stretch back to the 1830s. A haunting and beautiful pastoral epic that anticipates Ermanno Olmi's *Tree of the Wooden Clogs* (1978), *I, Pierre Rivière...* also offers a profound mediation on history *la longue durée*, and the inherent instability of fiction and nonfiction within the cinema.

FEBRUARY 6–8, FRIDAY–SUNDAY

**17<sup>th</sup> Annual Seattle Human Rights Film Festival**

Amnesty International Puget Sound proudly presents the 17<sup>th</sup> annual Seattle Human Rights Film Festival. Launched in 1992, SHRFF continues to thrive through local activists' determination and sincere devotion to the cause of promoting human rights and our belief in the power of film to aid this cause. SHRFF '09 will feature a powerful selection of human rights documentaries from across the globe, which aim to educate, spread awareness and inspire action through their compelling stories. Come show your support for cinema with a social conscience! Discussions with filmmakers and activists will follow each screening. Complete program information is available at [www.shrff.org](http://www.shrff.org).

**FEBRUARY 9, MONDAY AT 7PM**

## Castaway Vacation—2008 Screenplay Competition Reading

Join us for a reading of Debbie Kellogg's winning script from our 2008

**Washington State Screenplay Competition.** In *Castaway Vacation*, a bossy sister and her stubborn brother get lost canoeing in the fog while on vacation on the coast of British Columbia. When picked up by imbecile smugglers, they outsmart them, escape with supplies, land on a remote island, and discover that they have mistakenly taken the smugglers' drugs and must now plan both their defense and their rescue.

Debbie Kellogg is a Northwest native, former president of the Northwest Screenwriters Guild and has been writing screenplays for fifteen years.

Two of her feature scripts have been optioned, but have not yet made it to the big screen. Debbie resides in Woodinville, close to family, friends and within walking distance of a movie theater.

Admission is free!

FEBRUARY 10, TUESDAY AT 8PM

Film Challenge Screenings:

### **Bust A Move**

To freak or not to freak? This quarter's film challenge asks you to create a film in which there is an unusual or inappropriate outbreak of dance. Make us a film about any subject you'd like, but somewhere in the piece make sure there's a little out of place dance. Whether it's a little funk at the funeral, the worm in the women's room or some freakin' at the fair, all we ask is for a little boogie.

FEBRUARY 12, THURSDAY AT 7PM

Film Saloon:

### **Learn From Our Mistakes: Filmmaking Disaster Stories From Noble Efforts**

NWFF's quarterly Film Saloon—A panel discussion and socializing event for the local film community. This quarter, we invite accomplished, local filmmakers to share with us some of their disaster stories from behind the camera. As a filmmaker starting out, it's easy to get discouraged by setbacks and snafus, but even the best directors need to perfect their skills with a little trial and error. Our panelists have experienced it all: prop car failure in the high desert, misplaced bribes in India, fogged film from the airport x-ray machine, and even more hair-raising tales! Participate in the discussion and share some of your own horror stories from on the set. Beverages in which to drown your sorrows will be served in plentiful quantities.

Admission: \$3 WigglyWorld Members, \$5 General Public

FEBRUARY 20–26, FRIDAY – THURSDAY AT 7, 9PM

### **Medicine For Melancholy**

(Barry Jenkins, USA, 2008, DigiBeta, 87 min)

Barry Jenkins' debut feature begins one morning in San Francisco, in the awkward aftermath of a one-night stand between two African-American twenty-somethings (*The Daily Show's* **Wyatt Cenac**

and newcomer Tracey Heggins). After a sobering cup of coffee, they part, but within hours, the guy contrives to track the girl down. His ingenuity and charm pay off when he convinces her to spend the rest of the day with him. As they walk the city streets, visiting some of its cultural landmarks, they learn more about each other, discussing their circumstances and their differing attitudes towards issues of class and identity while living in a city that, as a consequence of its gentrification, has seen its black population dwindle. This is American independent cinema at its finest, and Jenkins has emerged as a talent worthy of celebration.

FEBRUARY 20–26, FRIDAY–THURSDAY AT 7:15, 9:15PM

**Ballast**

(Lance Hammer, USA, 2008, 35mm, 96 min)

**Winner of the Best Director award at the 2008 Sundance Film Festival!** A young boy drifts through the spare flatlands of a wintry Mississippi township and a middle-aged man sits in his rural home, frozen in grief after his brother's suicide. These striking images set in motion a riveting story of three people trying to reposition their lives after experiencing a traumatic loss. Lance Hammer has been compared to the Dardenne Brothers, for the assured hand with which he tells a delicate, quietly unfolding story using understated means and non-professionals from the Mississippi Delta.

*"The one indisputably great film at Sundance '08... (This) poetic and profound movie transcends categories and announces the arrival of a major new filmmaker."* —Peter Travers, **Rolling Stone**.

*"A startlingly assured, pitch-perfect first feature."* —**Manohla Dargis, The New York Times**

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