

Northwest Film Forum Spring 2009 Calendar

Showtimes subject to change. Please confirm screening times on our website before publishing.

SHORT EXPOSURE

This quarter Northwest Film Forum champions local work with Short Exposure! If this year's Sundance film festival proved anything, it's that Seattle is on the filmmaking map. Both Lynn Shelton and David Russo, whose films premiered this year in Park City, began by making short films in Seattle. This spring we'll precede our regular programming with short works by local filmmakers. Come out and celebrate local filmmaking while also enjoying the best in international cinema.

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

Screens Before *Harvard Beats Yale 29 - 29*

Manquér

(Matt Daniels, 2006, 7 min)

On Alain's 10th birthday he is given Suzette, the bicycle that carried his father to 12 Tour de France victories. Robert Henri, a notorious Tour de France loser, thinks that by stealing Suzette he may finally have a chance at victory.

MARCH 27– APRIL 2, FRIDAY– THURSDAY AT 7, 9:15PM

Screens before *Tokyo Sonata*

This True Story Of Dad Club

(Craig Downing, 2006, 5 min)

A memoir about the dark distance between a daughter and her father.

MARCH 27– APRIL 9, FRIDAY–THURSDAY AT 7, 9:30PM

Screens Before *Silent Light*

Chronicles Of A Professional Eulogist Field Report No. 3

(Sarah Jane Lapp, 2006, 7 min)

Jurors' Choice Award from the 25th Black Maria Film & Video Festival, in this hand drawn animated film a rabbi—make that a “grief facilitator”—shares the secrets of his trade.

APRIL 10–16, FRIDAY–THURSDAY AT 7, 9:15PM

Screens before *Hunger*

Gray Days

(Katherine Leagget, 2005, 13 min)

A graying American population and a record number of people incarcerated present a new and disturbing issue: a dramatic increase of elderly in our state prisons.

APRIL 24–30, FRIDAY–THURSDAY AT 7, 9PM

Screens Before *Birdsong*

Eros

(Megan Griffiths, 2008, 2 min)

Set to the score of "Eros," a spoken-word recording by 60's beat poet Rod McKuen, *Eros* is a stylish examination of the rituals of a mysterious man preparing for a potentially criminal evening out.

APRIL 24–30, FRIDAY–THURSDAY AT 7:15, 9:15PM

Screens Before *Examined Life*

Portrait of a Ghost

(Bruce Henderson, 2008, 5 min)

A portrait of a lost and decomposing jazz musician who struggles to face his past, present and future.

MAY 8–14, FRIDAY–THURSDAY AT 7, 9:15PM

Screens before *24 City*

Super-8 Diaries

(Joe Milutis, 2005)

Fragments of sun, corners of time, moments of space and a question of place.

69

Northwest Film Forum's year-long exploration of the films of 1969 continues this spring with thirteen features from the United States, Italy, France, Sweden and Cuba. These films, shown on screens 40 years ago, take a diversity of bold approaches in exploring love and sex, war and violence, morality and religion, and of course freedom and uncertainty. They are exercises in allegory and

lyricism, strong in feelings and forms, concerned at once with images as well as ideas.

Revisions of the Western genre, adaptations of documentary form and completely new approaches are seen in the cinematic quests of directors Sam Peckinpah, Joshua Logan, Francis Ford Coppola, Robert Downey, Federico Fellini, Luchino Visconti, Woody Allen, Anthony Newley, Paul Mazursky, Eric Rohmer, Philippe Garrel, Susan Sontag and Manuel Octavio Gómez.

In celebration of the 40th anniversary of the Directors' Fortnight section at the Cannes Film Festival, we're presenting special screenings of three rarely seen feature films that were shown in its inaugural program.

We hope you'll continue to explore with us the variety of bold new directions taken in the cinema of 1969, and to think about the connections and juxtapositions between the films and between this cinematic landscape and our lives and cinema in 2009.

Spring 69 Series Pass:

Purchase your pass for the Spring quarter of the 69 series (including all of the films listed here) for just \$69!

MARCH 13–19, FRIDAY–THURSDAY AT 6PM

The Wild Bunch

Opening night introduced by film critic Robert Horton
(Sam Peckinpah, USA, 1969, 35mm, 145 min)

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 editing, and its slow motion camerawork extend the work of such directors as Kurosawa and Arthur Penn. The 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

Opening night introduced by film critic Robert Horton
(Joshua Logan, USA, 1969, 35mm, 166 min)

This big-budget Western musical, which stars **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

(which include non-singer tough guys Marvin and Eastwood) make this a gloriously imperfect revision of the Western genre and a truly unique experience.

APRIL 3-7, FRIDAY-TUESDAY AT 7PM

Fellini Satyricon

(Federico Fellini, Italy, 1969, 35mm, 128 min)

Fellini's tumultuous work of art looks at ancient Rome as it has never been seen before. Based loosely on an unfinished mystical poem written during the reign of Nero, *Satyricon* casts us adrift in a world of magic and superstition, without values, government or faith. Its canvas of outrageous colors, costumes and sets, and its innovative fragmentation of narrative create a hypnotic, surreal epic.

APRIL 3-7, FRIDAY-TUESDAY AT 7:30PM

The Damned

(Luchino Visconti, Italy, 1969, 35mm, 156 min)

The Damned is a devastating account of the rise of fascism in 1930s Germany. Visconti (*The Leopard*) captures the political cowardice, moral dissolution and sheer social insanity of the period through a series of grandly conceived set pieces, each more nightmarish and sexually perverse than the last. **Fassbinder** has called this film "Perhaps the greatest film, the film that I think means as much to the history of film as Shakespeare to the history of theater."

MAY 1-7, FRIDAY-THURSDAY AT 7PM

Take The Money And Run

(Woody Allen, USA, 1969, 35mm, 85min)

Woody Allen's first film as director-writer-actor is a hilarious mock documentary (one of the earliest examples of the genre) that follows the life and failed career of an utterly inept criminal named Virgil Starkweather. Studio executives had little faith in the film and it initially opened in only one arthouse theater in New York before going on to become a wide success. *Take The Money And Run* marks Allen's graduation from writer and stand-up comedian to film auteur.

MAY 1-7, FRIDAY-THURSDAY AT 8:45

Can Hieronymus Merkin Ever Forget Mercy Humppe And Find True Happiness?

(Anthony Newley, USA, 1969, 35mm, 107 min)

An entertaining disaster, this X-rated musical comedy is the autobiographical magnum opus of its writer-director-composer-star Anthony Newley. Hieronymus has recently turned 40 and watches a film of his own life unspool before his eyes. Joan Collins (Newley's wife at the time) co-stars as the temptress "Polyester Poontang" and Milton Berle plays the devilish "Goodtime Eddie Filth." Roger Ebert called this oddity "strange, wonderful, original." Not available on DVD, this must be seen to be believed.

JUNE 19-25, FRIDAY-THURSDAY AT 9PM

Bob & Carol & Ted & Alice

(Paul Mazursky, USA, 1969, 35mm, 104 min)

What happens when the sexual revolution hits affluent bourgeois life? Paul Mazursky's comedy of manners has its protagonists torn between the new hedonism of the late 60s and the domestic status quo. Bob (Robert Culp) and Carol (Natalie Wood) are determined to apply the principles of free love and complete openness to their marriage, to the respective curiosity and repulsion of their friends, Ted (Elliott Gould) and Alice (Dyan Cannon).

JUNE 19-25, FRIDAY-THURSDAY AT 7PM

My Night At Maud's

(Eric Rohmer, France, 1969, 35mm, 105 min)

In this brilliant centerpiece of Eric Rohmer's "Moral Tales" series, Jean-Louis Trintignant plays one of the great conflicted figures of 1960s cinema -- a pious Catholic engineer in his early thirties who vows to wed the delicate blonde Françoise only to have his rigid ethical standards challenged when he unwittingly spends the night at the apartment of a bold, brunette divorcée, Maud. Rohmer's first international hit, *Maud's* was nominated for Oscars for Foreign Language Film and Original Screenplay.

SPECIAL SCREENINGS

MARCH 18-19, WEDNESDAY-THURSDAY AT 8PM

Rain People

(Francis Ford Coppola, USA, 1969, 16mm, 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. Shot on the road with minimal crew and budget, this film convinced Coppola and his young assistant, George Lucas, that filmmaking outside the Hollywood system was viable and even preferable. Critic Stephen Farber of *Film Quarterly* hailed the performances as "the finest in any American film released this year."

MARCH 25-26, WEDNESDAY-THURSDAY AT 8PM

Putney Swope

(Robert Downey, USA, 1969, Beta-SP, 84 min)

Robert Downey's brazen and bizarre satire on race relations and consumerism became the first major hit from the Underground. When the token black man at a Madison Avenue ad agency is accidentally put in charge, he replaces its white board members with militant soul brothers and creates a series of unconventional (and hilarious) campaigns. Bursting at the seams with irrelevancies, obscenities and improvisations, both the film's form and its message condemn of all systems of social order.

69 SPECIAL SCREENINGS

Celebrating the Inaugural Directors' Fortnight at Cannes

Due to widespread disturbances throughout France in May of 1968, the Cannes Film Festival was halted by protest. This resulted in the founding of the Film Directors' Society and, in 1969, the creation of a new sidebar for the festival, the Directors' Fortnight. This new section, curated independently, was meant to democratize the festival structure and champion films that express artistic, political, cultural and social ambitions beyond "official cinema." The Fortnight has long since established itself as a cornerstone of the festival landscape. We're pleased to present special screenings of three boldly original feature films that were screened in the inaugural Directors' Fortnight program in May of 1969: Philippe Garrel's *Le Lit de la Vierge*, Susan Sontag's *Duet for Cannibals*, and the Cuban film *First Charge Of The Machete* which, by chance, opened the program to great acclaim.

APRIL 8-9, WEDNESDAY-THURSDAY AT 8PM

First Charge Of The Machete

(Manuel Octavio Gómez, Cuba, 1969, Beta-SP, 84 min)

Cuban director Gómez combines elements of documentary form with extreme stylization in this experimental retelling of a battle between Cuban rebels and the Spanish army in 1868. This film, chosen at random after the scheduled opening film did not arrive in time, was the first film ever shown as part of Directors' Fortnight. *Machete* enjoyed a great public response and was picked up for distribution immediately after the premiere screening.

MAY 6-7, WEDNESDAY-THURSDAY AT 8PM

New 35mm print

The Virgin's Bed (Le Lit de la Vierge)

(Philippe Garrel, France, 1969, 35mm, 114 min)

Made without a script and under the influence of LSD, director Philippe Garrel's parable about Jesus is set in modern times and conveyed in an episodic and nonlinear narrative. Pierre Clémenti plays a Christ reluctant to assume his earthly mission, while the Virgin Mary (Zouzou, doubly cast as Mary Magdalene) attempts to reconcile him with his duty. The film features music by Nico, Garrel's muse, and his Zanzibar band, Les Jeunes rebelles.

JUNE 24–25, WEDNESDAY–THURSDAY AT 8PM

Duet for Cannibals

(Susan Sontag, Sweden, 1969, 35mm, 105 min)

The directorial debut of famed American writer, philosopher, and political activist Susan Sontag is an intriguing tale of two couples involved in academia and politics. Artur is a professor living in exile in Sweden with his enigmatic wife Francesca. He hires young Tomas to help prepare a compendium of his works, but Tomas soon suspects that there is an erotic side to his new assignment. New York Times critic Vincent Canby described *Duet* as “intriguing, surprising, witty and sinister to the end.”

FEBRUARY 28, SATURDAY AT 7, 9PM

Zero Film Festival Tour

The 1st annual Zero Film Festival is the first festival of its kind. It is designed to showcase zero budget films and open the door to original and innovative works from DiY filmmakers who have inspiration and dedication (but no budget), that are typically overlooked by the mainstream festival circuit.

In an age where the majority of festivals are Hollywood marketing campaigns, and even "indie" and "underground" festivals screen financed films, Zero Film Festival offers something different. The tour recognizes authentically independent films and filmmakers who take risks and fight the odds to see their visions through.

MARCH 1–MAY 24, SUNDAYS AT 3PM

Secret Sunday Matinee II: Adventure! And Stuff!

Co-presented by The Sprocket Society and Northwest Film Forum

The Secret Sunday Matinee returns, now at a different time! Relive the old-fashioned matinee with a weekly movie serial, a classic Secret Feature, plus cartoons and shorts. This spring, the 12-chapter cliffhanger is *Zorro's Fighting Legion* (1939). Packed with non-stop action, it's one of the all-time best from the legendary Republic Studios! The Secret Features will bring 1920s-1960s

adventure, tough guys and intrigue, plus some curveballs to keep you guessing. Our two Silent Movie Shows are not to be missed! Directors include **Curtiz, Boetticher, Clouzot, Honda, Dreyer, Reed and Lang**. The cartoons and shorts will be as cool and daring as ever, and there will be another 13th Episode Show, our cavalcade of extra-special surprises. All film, no video! Family friendly! Will Zorro save all Mexico?! What will the classic Secret Feature be?! Find out only on Sunday afternoons this spring!

BYDESIGN 09
March 6–12, 2009

This annual program explores design and the moving image, and celebrates multidisciplinary artists who combine forms and transform our visual culture. ByDesign 09 examines the art and craft of motion graphics with a number of special guests, including MK12 (*Quantum of Solace*) and Digital Kitchen (*True Blood*). Digital artists Kamran Sadeghi and Scott K. James create synesthesia through their inventive live audio-visual performances. Our Entropy program surveys a variety of new short films and music videos from around the globe. And we present the Northwest premieres of new documentaries about legendary graphic designer Milton Glaser and visionary architect Rem Koolhaas. Join us in exploring these observations, ideas and the world re-imagined through design.

MARCH 6, FRIDAY AT 7PM
MK12: In Person

ByDesign kicks off with a glimpse into the creative universe of MK12. We've championed the short films of the acclaimed Kansas City-based collective over the past five years; now we're pleased to have them in person for this special screening and discussion. Founded in 2000 by four friends (Timmy Fisher, Ben Radatz, Matt Fraction, and Jed Carter) who met at art school, MK12 produced a number of innovative animated short films and promos before making the leap onto the big screen with their title sequence and graphics for the feature film *Stranger Than Fiction*. The group will talk about their inspirations, creative process and the making of their fantastic title sequence for the recent James Bond film *Quantum of Solace*. They'll also present short films including the Seattle premiere of their film *The History Of America*.

MARCH 6, FRIDAY AT 8:30PM
Free!

Opening Night Event

Featuring live performances from Kamran Sadeghi and Scott K. James

Join us for this free opening night reception and live event featuring audio-visual performances by digital artists Kamran Sadeghi (Son Of Rose), Scott K.

James and others. These live projections set design in motion and explore the synchronization of image and sound.

MARCH 6–13, FRIDAY–THURSDAY AT 7, 9PM

Rem Koolhaas: A Kind Of Architect

(Markus Heidingsfelder, Min Tesch, Germany, 2008, Digibeta, 97 min)

Rarely has an architect caused as much sensation outside of the architecture community as Rem Koolhaas. His outstanding creations—from his House in Bordeaux to our own Seattle Public Library—are working examples of his visionary theories about design and urban society. Yet for Koolhaas, provocation through a wide range of activities is more important than individual masterpieces. This playful and visually inventive new documentary takes the Dutch architect's ideas and approach to heart. Koolhaas discusses his life and work, including his early experiments with filmmaking and his seminal 1978 publication *Delirious New York: A Retroactive Manifesto for Manhattan*. Reinforced by interviews with friends and colleagues, including architects Joshua Ramus and Richard Meier, and a lively discussion between Koolhaas and German sociologist Dirk Baecker, *A Kind of Architect* is a thought-provoking portrait of a true visionary.

MARCH 7, SATURDAY AT 4PM

Seattle Moves: Screening and Panel Discussion

Join us for this special forum in which some of Seattle's top motion graphics designers will screen recent projects and discuss their inspirations, creative processes, technical challenges and their ever-evolving field. Moderated by photographer/filmmaker Matt Daniels, the panel will include creative minds from SuperFad, Lustre and Digital Kitchen (who will be talking about their title sequence for the Alan Ball's HBO series *True Blood*.)

MARCH 7, SATURDAY AT 7PM

PSST! Pass It On 3

Inspired by the Dadaist game Exquisite Corpse, this innovative project produces original films through the creative collaboration of designers, directors, animators and composers from around the world. This hour-long program features 17 new films created by more than 175 artists, including Northwest participants Ryan Rothermel, Sean Pecknold, Robbie Johnstone, and Joel Pickard.

MARCH 8, SUNDAY AT 8PM

Entropy: New Short Works

Each year, ByDesign showcases new short films and music videos that reflect the rapidly dissolving lines between design, art, film and music. This year's survey features the Seattle premieres of over a dozen new works, including shorts by The Light Surgeons, Max Hattler and many others.

MARCH 9–12, MONDAY–WEDNESDAY AT 7, 9 PM

Milton Glaser: To Inform & Delight

(Wendy Keys, USA, 2008, DigiBeta, 73 min)

Plus short film Paul Rand (Imaginary Forces, USA, 2007, 4 min)

For many Milton Glaser is the personification of American graphic design. Best known for co-founding *New York Magazine* and creating the enduring I ♥ NY campaign, Glaser has worked in design for over six decades. In the mid-50s, Glaser was a founder and director of the influential Push Pin Studios. He has designed countless book jackets, magazine covers, posters (from the iconic 1966 Dylan poster to his 1993 *Angels In America* poster), logos, brand identities and interior spaces (including George Lang's Trattoria Dell'Arte and the Rainbow Room at the Rockefeller Center). This new documentary reveals the full breadth of Glaser's remarkable artistic output, as well as the tremendous warmth, intelligence and creativity of the great modern Renaissance man.

Milton Glaser will be preceded by Imaginary Forces' short film *Paul Rand*, which combines original animation with an interview of Rand himself, encapsulating the concepts and contributions of the legendary graphic designer.

MARCH 12, THURSDAY AT 8PM (DOORS OPEN AT 7:30)

**Northwest Film Forum and Emerald City Soul Club present
Soul Nite!**

Sponsored by Café Racer

Join us in celebrating great 60s and 70s soul music with vintage performance footage on the big screen (and cranked up!) and, of course, djs and drinks in the cinema. We'll see a variety of artists as well as present a special spotlight on Sly and The Family Stone. Dancing in the aisles is encouraged!

MARCH 13–15, FRIDAY–SUNDAY AT 7, 9PM

Seattle Premiere

Crips and Bloods: Made in America

(Stacy Peralta, USA, 2008, DigiBeta, 92 min)

With an outsider's eye, Stacy Peralta (*Dogtown and Z-Boys*) continues his investigation of male subcultures, this time chronicling the emergence of South Central L.A.'s Crips and Bloods. Energetic and skillfully told, Peralta's documentary argues that the block-by-block gang warfare that has been holding black communities captive for decades is distinctly American. Narrated by **Forest Whitaker**, *Made in America* places rare archival footage alongside interviews with former gang members and scholars to explore the demoralizing impact of deflated economic opportunities for black communities after WWII and the calculated incarceration and assassination of black political leaders during the 1960s. With black populations ghettoized, L.A. officials

systematically squashed community life and political resistance, leaving young black men to form their own systems of kinship and governance. Fueled by a cycle of economic and political alienation, the 30-year-long daily cycle of neighborhood skirmishes has claimed over 15,000 lives.

“A shocking, absorbing and absolutely necessary film.” —*Salon.com*

“It’s impossible to look away from the screen.” —*Variety*

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

Harvard Beats Yale 29–29

(Kevin Rafferty, USA, 2008, DigiBeta, 105 min)

Harvard stadium, November 23, 1968: for the first time since 1909, the football teams of Harvard and Yale are undefeated as they meet for their final game. Yale is heavily favored, with Brian Dowling as its captain and quarterback (later satirized in classmate **Garry Trudeau’s Doonesbury** strip). Harvard’s lineman is **Tommy Lee Jones—Al Gore’s** roommate. Alongside the original thrilling play-by-play by Don Gillis, the players look back and recall the minutes and seconds leading up to this important moment in sports history, and the political turmoil surrounding it. The players show off their wit and humor remembering moments in the locker room, and honestly discuss the Vietnam War and anti-war sentiments at the colleges. The players' insight shapes this film into something special, making it enjoyable for football fans, history buffs and film lovers alike.

“Preposterously entertaining... A narrative that pulses with the artful, exciting beats of a thriller.” —*Manohla Dargis, The New York Times*

“The best football movie I’ve ever seen!” —*J. Hoberman, The Village Voice*

MARCH 21–22, SATURDAY–SUNDAY AT 8PM

Director in attendance

The Toe Tactic

(Emily Hubley, USA, 2008, Beta-SP, 84 min)

Animator Emily Hubley's first feature length film is an offbeat hybrid that plays on the themes of time, memory, loss and yearning. Blending fantasy and reality, animation and live action, *The Toe Tactic* tells the story of Mona Peek (Lily Rabe), a young woman grieving her father's death and searching for her lost wallet in a world populated by lonely neighbors, animated objects and a songwriting elevator man. The film includes colorful, card-playing cartoon canines (voiced by the likes of **Eli Wallach, Marian Seldes and Andrea Martin**) who comment on—and meddle in—Mona’s life. Cameos include **Jane Lynch, Mary Kay Place** and **John Sayles**. Edited by Emily’s brother Ray Hubley, with music by sister Georgia’s indie rock band **Yo La Tengo**, *The Toe Tactic* is a true

extension of the legacy of their parents, independent animation icons **Faith and John Hubley**. The director will be in attendance for these special screenings, and the feature will be preceded by two of her short films *The Pigeon Within* and *Set Set Spike*.

MARCH 27–APRIL 2, FRIDAY–THURSDAY AT 7, 9:15PM

Tokyo Sonata

(Kiyoshi Kurosawa, Japan/Netherlands, 2008, 35mm, 119 min)

A father walks out on his job and then, pretending that nothing has changed at home, spends his days among the secretly unemployed. Youngest son Kenji is rebellious at school and spends his lunch money on clandestine piano lessons. Older son Takashi joins the American army, and the Mother, the glue who holds the family together, is becoming increasingly distressed by the prevalence of deception and suspicion in the family. Taking the psychic leaps of a **Haruki Murakami** novel and exhibiting a playfulness that suggests **Jacques Tati**, Japanese director **Kiyoshi Kurosawa** embarks on a surprising journey. A contemporary fable masterfully pitched between comedy, tragedy and Buñuelian irrationality. *Tokyo Sonata* is the perfect film for a troubled historical moment.

MARCH 27–APRIL 9, FRIDAY–THURSDAY AT 7, 9:30PM

Special Two-Week Engagement

Silent Light

(Carlos Reygadas, Mexico/France/Netherlands/Germany, 2007, 35mm, 127 min)

Silent Light is a meditative story about one man's inescapable, passionate love for two women, and the spiritual crises and redemption that follow. The film's emotional purity is linked to the community it portrays: a group of pacifist Mennonites who have resided in the Mexican state of Chihuahua since the 1920s. Much of the film's power is generated by its cast of Mennonite nonactors, who appear to live and breathe the deep convictions of their faith and traditions, lending a documentary-like feel to this poetic work. Reygadas' film is indebted to Carl Dreyer's 1954 masterpiece **Ordet**, with which it shares a profound and deeply felt belief in the sublime and the miraculous.

"I've seen Silent Light three times...and find it more pleasurable and touching with each viewing." —Manohla Dargis, **The New York Times**

"I was amazed by Silent Light—the setting, the language, the delicacy of the interactions between the people on screen, the drama of redemption. And most of all by Carlos Reygadas' extraordinarily rich sense of cinema, evident in every frame. A surprising picture, and a very moving one as well." —**Martin Scorsese**

APRIL 5, SUNDAY AT 2PM

Special engagement! Live performance! One day only!

Gustafer Yellowgold's Mellow Fever

Morgan Taylor's *Gustafer Yellowgold Show* (which just had a hit run off-Broadway) is unlike anything in family entertainment. His story-songs about Gustafer and his pals, performed against a backdrop of large-screen animations done up with karaoke-style subtitles for early readers, create a world as deep and original as it is beautiful. These performances will celebrate the release of Gustafer Yellowgold's new CD, *Mellow Fever*.

*"A cross between **Yellow Submarine** and **Dr. Seuss**, filtered through the lens of the Lower East Side."* —**The New York Times**

THURSDAYS IN APRIL

God Save The Queens

Queer Thursdays in April are back! Starting April 9, Three Dollar Bill Cinema will present a four-part series celebrating classic queer film from "across the pond." The British film industry was producing compelling and creative films about gays and lesbians well before these themes were openly addressed in the U.S. Don't miss to the cinematic royalty, from Drama Queens to Fashion Queens and all that they command. Films April 9, 16, 23, and 30 at 7pm.

For more information visit www.threedollarbillcinema.org

APRIL 10-16, FRIDAY-THURSDAY AT 7, 9:15PM

Hunger

(Steve McQueen, United Kingdom, 2008, 35mm, 96 min)

A *tour-de-force* debut by renowned British visual artist **Steve McQueen**, *Hunger* follows the final six weeks in the life of Irish hunger striker **Bobby Sands**. Displaying a breathtaking control of image, sound, pacing and tone, McQueen delivers a devastating portrait of political violence as it is inflicted and as it is felt. His imagery includes a pair of bloodied hands immersed in a basin, contraband packages passing silently between inmates and their loved ones, and a young man of principle, delirious from starvation, bravely rallying against a dying light. Though its primary subject is IRA member Bobby Sands and the 1981 hunger strike he waged to improve conditions for fellow political prisoners, the film is not a biopic but a lyrical reverie on human suffering. *Hunger* is a provocative exploration of the politics of torture and the yearning for spiritual transcendence.

APRIL 21, TUESDAY AT 8PM

Third Eye Cinema presents

Local Color

Culling from a mass of locally made shorts Third Eye Cinema this quarter highlights the works of the numerous local filmmakers working in the short experimental and avant-garde areas of cinema. This program includes films by Joel Schlemowitz, Salise Hughes, Jon Behrens, Steve Demas, Luke Sieczek, Malic Amalya, Eliane Lima, and others.

APRIL 22, WEDNESDAY AT 8PM

Seattle Premiere Event

One night only

Filmmakers in attendance

Live performance by Kimya Dawson

The Heart is a Drum Machine

(Christopher Pomerenke, USA, 2009, Beta-SP, 70 min)

Join us for the premiere screening of this new documentary that explores the profound connection people have to music, its involvement in our daily lives and its role in shaping human history. The film features interviews with musicians including Britt Daniel (**Spoon**), Janet Weiss (**Sleater-Kinney**), Isaac Brock (**Modest Mouse**), Jimmy Tamborello (**The Postal Service**), John Doe (**X**), the **Dandy Warhols**, Maynard James Keenan (**Tool, A Perfect Circle**), **Los Lobos, Kimya Dawson**, and the **Trachtenburg Family Slideshow Players**. Music historians, writers and scientists weigh in on our complex and critical relationship with music. **The Flaming Lips'** Steven Drozd created an original score for the film, as well as collaborating with Maynard James Keenan on a cover of Elton John's "Rocket Man." Director Christopher Pomerenke and producer Ryan Page of ZU33 (producers of music documentaries including 2006's acclaimed *Moog*) will be in attendance.

APRIL 24-30, FRIDAY-THURSDAY AT 7:15, 9:15PM

Seattle premiere

Examined Life

(Astra Taylor, Canada, 2008, 35mm, 90 min)

Astra Taylor (**Zizek!**) takes philosophy off of the high shelves a bit of fresh air in this documentary. Beginning with the idea that "the unexamined life is not worth living" the film uses the philosopher's favored technique to ponder a question: the simple stroll. A moving camera over serene urban backgrounds highlights some of the greatest thinkers of modern times. **Slavoj Zizek, Cornel West, Avital Ronell, Peter Singer, Kwame Anthony Appiah** and **Martha Nussbaum** walk or row over a lake discussing what is on their minds. Intimate, timely and fascinating conversations develop as theory and practice become

accessible to elements of our everyday lives. *Examined Life* is an unusual and necessary documentary that speaks directly to every viewer.

"A playful riposte to the notion that movies are for turning one's mind off." —
Variety

"Thoroughly engaging...the kind of intellectual fix only a documentary can deliver." —**Toronto Globe and Mail**

**APRIL 24–30, FRIDAY–THURSDAY AT 7, 9PM (no 7pm screening April 29)
Bird Song**

(Albert Serra, Spain, 2008, 35mm, 98 min)

Bird Song is a radiant film. It is a deceptively simple, gently comical and often disarmingly beautiful expression of wonder and spiritual faith, reminiscent of Rossellini's ***The Flowers Of St. Francis***. Idiosyncratic filmmaker Albert Serra has turned his unique eye to the well-known biblical tale of the **Three Magi** and their journey to pay tribute to the newly-born **Jesus**, transforming this familiar narrative into an appreciation of the human body and a study of landscape.

**APRIL 24–26, FRIDAY–SUNDAY AT 7:15, 9:15PM
Waiting for Sancho**

(Mark Peranson, Canada, 2008, DigiBeta, 105 min)

Cinemascope founding editor Mark Peranson has created an intimate, dignified and humorous tracing of the interplay between Albert Serra, his nonprofessional actors, and his dedicated crew while shooting the film *Birdsong*. The result is an immersive, intimate look into the process and elements of filmmaking. Filmed over five days in the Canary Islands, *Waiting for Sancho* is entirely improvised and based on a 30-page outline. *Birdsong* (which features Peranson in the role of Joseph) saw the crew traverse scorching deserts, climb the highest mountain in Spain, and hike through rocky plains in an environment of barely controlled anarchy. *Waiting for Sancho* is an experimental "making-of" that filmmaking process.

APRIL 29, WEDNESDAY AT 7PM

Seattle Premiere Event

One night only

Director in attendance

Goodbye Solo

(Ramin Bahrani, USA, 2008, 35mm, 91 min)

Ramin Bahrani's (***Man Push Cart, Chop Shop***) third feature is a rewarding slice of independent filmmaking, with humanist portraits that continue to define him as one of the most distinctive and engaging young directors working in American film today.

Solo (first-time actor Souleymane Sy Savane) is an amiable Senegalese immigrant driving a taxi in North Carolina. One night a grumbling old-timer named William gets in his cab, and offers Solo a job that will prove to have enormous consequences in his own life. *Goodbye Solo* gradually reveals itself to be a perfectly judged, seemingly effortless story of understated style and craft that touches on what is truly important within our lives.

MAY 8-14, FRIDAY-THURSDAY AT 7, 9:15PM

24 City

(Jia Zhang-ke, China, 2008, DigiBeta, 112 min)

24 City is eloquent testimony to a China that is vanishing with each swing of the wrecking ball. Blending fiction and documentary, **Jia Zhang-ke** puts a human face on the consequences of rapid industrial and economic growth in China. Shot in Chengdu in Sichuan province, *24 City* documents the development of state-owned Factory 420 from the 1950s to the present. Once booming, it was demolished in 2007 to make room for an upscale apartment complex. Grounded by interviews with real factory workers and performances by three of the country's most important actors (**Joan Chen, Lu Liping, Zhao Tao**), the film premiered at the Cannes Film Festival, just four days after a massive earthquake devastated parts of Chengdu.

*"In 24 City you can see China repurposing what come across as very American ideas about the pursuit of happiness, success and especially money. Mr Jia is one of the most original filmmakers working today, creating movies about a country that seems like a sequel." —Manohla Dargis, **The New York Times***

MAY 12, TUESDAY AT 8PM

Film Challenge: Exquisite Corpse

This quarter's filmmaking challenge is a film version of the surrealist game Exquisite Corpse. Participants will be free to film anything they want, but will begin and end their segments with images chosen randomly out of a hat. For example, one person might pick from a hat a slip that says "Begin with man with a hat/ End with barking dog." This is how they begin and end their film. Another person will draw a slip that says "Begin with barking dog/ End with girl riding a bike." What happens in the interim will be the filmmaker's choice. The finished films will be shown in sequence with the chosen images anchoring the films together.

Acceptable formats are mini-DV, DVD, & Beta-SP. Include title, filmmaker's

name and contact info with submission. Drop off at Northwest Film Forum, c/o Adam Sekuler, 1515 12th Ave. Seattle, WA 98122. Hat drawings will begin during the winter film challenge on February 10th. Contact Adam Sekuler, adams@nwfilmforum.org, for more info. Irrational behavior is encouraged.

MAY 13, WEDNESDAY AT 8PM (DOORS OPEN AT 7:30)

Northwest Film Forum and Emerald City Soul Club present

Soul Nite!

Sponsored by Café Racer

Soul Nite returns with great 1960s soul performance footage on the big screen and DJs spinning soul records between sets and drinks in the cinema. But this time it's extra special 'cause we're celebrating the birthday of the one and only **Stevie Wonder!**

MAY 15-21, FRIDAY-THURSDAY AT 7, 9:15PM

Opening night party

A Wink and A Smile

(Deirdre Allen Timmons, USA, 2008, DigiBeta, 91 min)

Seattle filmmaker Deirdre Allen Timmons swings a spotlight across a glittering stage to illuminate one of the many fascinating pocket industries that keeps Seattle interesting: **Miss Indigo Blue's Academy of Burlesque**, where anyone of any background or body type can find instruction in the art of striptease. As Blue takes the ladies through their paces, she has them shedding more than just their clothes. We follow these students as they strip off self-doubts, hang-ups and societal stereotypes to strut and shimmy across the stage, confident that they've earned the right to have every eye on them. Blue emphasizes and embodies the great burlesque tradition of combining the erotic with the comedic as she seduces us through humor.