

Northwest Film Forum Fall 2009 Calendar

Last updated 7/27/09

Please confirm all show times before printing

AUGUST 28–SEPTEMBER 3, FRIDAY–THURSDAY AT 7, 9PM

Burma VJ

(Anders Ostergaard, Denmark, 2008, DVCAM, 85 min)

In 2007, over 100,000 protesters took to Burma's streets, signaling the start of a rebellion against the nation's oppressive dictatorship. As the government effectively shut down all media and communication in and out of the country, members of the Democratic Voice of Burma (DVB) braved the streets to film the rebellion as it unfolded. Their powerful footage was then smuggled into Thailand to be shared with the rest of the world. *Burma VJ* is a gripping look at key moments caught on film by intrepid video journalists during this intense political struggle.

"Burma VJ is a rich, thought-provoking film not only because of the story it tells, but also because of the perspective it offers." —A.O. Scott, NY Times

AUGUST 28–SEPTEMBER 3, FRIDAY–THURSDAY AT 7, 9PM

Arid Lands

(Grant Aaker, Josh Wallaert, USA, 2007, DigiBeta, 98 min)

In the 1940s, the Columbia Basin in Southeastern Washington was the site of plutonium production, an ingredient in the atomic bomb that would devastate Nagasaki and Hiroshima. Today it is a place of conflict and contradiction, as the natural landscape and human population strive to recover from that past. *Arid Lands* offers an enthralling look into the many clashing opinions and perspectives that have emerged in this complex community. Yakama Indians, farmers, housing developers, environmental activists and radiation scientists all share their thoughts in this revealing documentary about the largest environmental clean up site in the world.

*"Stunning documentary...a provocative, complex portrait of Eastern Washington."
—Crosscut Magazine*

AUGUST 29–30, SATURDAY–SUNDAY AT 11PM

SEATTLE PREMIERE

Ink

(Jamin Winans, USA, 2008, DigiBeta, 105 min)

The Matrix, *Brazil* and *Pan's Labyrinth* are three impressive comparisons made with *Ink*, a sci-fi/fantasy indie made on a shoestring budget. But *Ink* also stands as an astoundingly original film, heralded as worthy of "cult phenomenon status" (*Ain't it Cool News*). A fantastically vivid interpretation blending waking reality and fantasy, *Ink* is about the two opposing forces that inspire our dreams at night. Storytellers are the benevolent givers of good dreams, while sinister Incubi attack us with nightmares. When a little girl is stolen by one of these menacing Incubi, her father must overcome his own demons in order to save her. Raising the bar for indie filmmakers everywhere, Jamin Winans brings us an extraordinary tale from the realm of the unconscious.

"Film geeks, there is a new "it" movie—*Ink*." —*Copernicus*, *Ain't It Cool News*

SEPTEMBER 4–7, FRIDAY–MONDAY AT 7PM

Sponsored by KBCS 91.3 FM

NEW 35MM PRINT

Milestones

(Robert Kramer, USA, 1975, 35mm, 195 min)

After the Vietnam War, the American political left faced a surge in political conservatism that challenged their activist aspirations and ideals. *Milestones* is an absorbing documentary that follows the stories of more than 50 of these Americans as they tried to express their radical beliefs in an increasingly stifling political environment. The spectrum of fascinating personal stories and contexts reflects the myriad of individuals and situations that gave rise to the New Left as a movement and social community in the 60s. *Milestones* is an eye-opening exploration of the hopes, dreams and lives that were affected by the weakening of a socio-political movement.

"As a portrait of a sweet but slightly fractured man, it's one of the most unexpectedly touching documentaries I've ever seen." —*Cinematical*

SEPTEMBER 7–13, MONDAY–THURSDAY AT 8PM; FRIDAY–SUNDAY AT 8:30PM

SEATTLE PREMIERE

DIRECTOR IN ATTENDANCE OPENING NIGHT!

Confessionsofa Ex-Doofus-Itchyfooted Mutha

(Melvin Van Peebles, 2008, Digi-Beta, 99 min)

Melvin Van Peebles (*Sweet Sweetback's Baadasssss Song*) strikes again with an uproarious coming-of-age story based on his 1982 Broadway show *Waltz of the Stork*. The 75-year-old Peebles writes, directs and stars as himself, starting as a 10-year-old kid and winding up in his 47th year. This madcap tale is equal parts adventure, comedy, musical, romance and historical epic as the itchy-footed Peebles careens through the decades, encountering scores of seminal moments and figures in Black culture. Peebles maximizes the technical versatility of digital media in his wildly exuberant yet touchingly personal jaunt in the world of postmodern storytelling.

“...It's an infectious autumnal work brimming with wit and love of life.” —Bill Weber, *Slant Magazine*

SEPTEMBER 5–NOVEMBER 22
THE 50 GREATEST CHILDREN'S FILMS

Starting this fall, Northwest Film Forum is embarking on a pledge to screen our very own selection of the 50 greatest children's films of all time. There are a few such lists out there (most notably compiled, albeit imperfectly, by the *New York Times* and the British Film Institute) but we thought it was time to take a fresh look at the subject and come up with what we hope will be the definitive catalog of must-see films for sophisticated and discerning cinephiles, who happen to be ages 12 and younger. So let's get started with three films that take children over the rainbow, on unimaginable adventures and introduce them to otherworldly new friends. *The Iron Giant*, *The Wizard of Oz* and *E.T.* are all films cut from the same magical cloth, filled with wonder, enchantment and deep, lasting meaning. See them at Northwest Film Forum as they were meant to be seen: with other families who understand the importance of film as an art form that can truly touch children's hearts, nourish their minds and help them find their own unique way in the world.

SEPTEMBER 5 & 6, SATURDAY & SUNDAY AT 3PM

The Iron Giant

(Brad Bird, USA, 1999, 35mm, 86 min)

This beautiful film about the friendship between a lonely boy and a robot from outer space has a legion of devoted fans, drawn to its tender story (taken from a 1968 story by Ted Hughes) vivid characters (voiced by Eli Marienthal, Jennifer Aniston, Harry Connick, Jr., Christopher McDonald and Vin Diesel) and masterful animation by Brad Bird, who went on to direct *The Incredibles* and *Ratatouille*. When the film was released ten years ago, it received ecstatic reviews but was not particularly successful at the box office, a fate now widely acknowledged to be the fault of the studio's poor marketing campaign. But the film had staying power, quietly generating a cult following among those lucky enough to discover it on video or cable. Now, ten years after its release, the film's story of a gentle giant who learns to use his powers for good remains one of the most moving tales ever told in children's film, and its message of nonviolence and compassion is more timely than ever. Bring a hanky.

“Heart and tenderness are rare in cartoon movies. But in an age of frenetic children's fare, the new animated adventure The Iron Giant dares to show a lot of both, and it comes up a winner.” —Peter Stack, San Francisco Chronicle

OCTOBER 24–25, SATURDAY AND SUNDAY AT 3PM

The Wizard of Oz

(Victor Fleming, USA, 1939, 35mm, 101 min)

Seventy years have gone by since this film first lit up the screen, but none of the magic has dimmed for intervening generations. Indeed, *The Wizard of Oz*'s unforgettable imagery is now carved in our culture, with its characters, bits of dialogue, songs and apocryphal stories of its stars more etched in the American psyche than those of any other film in history. When was the last time *you* saw it on the big screen? In the dreamlike dark of the theater, you can once again join Dorothy Gale and her friends Toto, Scarecrow, Tinman and Cowardly Lion as they dance with Munchkins, battle the Wicked Witch, ward off flying monkeys and find out why there's no place like home. And what better time to see this sometimes spooky, always sweet film than during the Halloween season? Come to our screenings dressed as your favorite character from *The Wizard of Oz*. We'll have prizes on hand for the best costumes!

"The Wizard of Oz fills such a large space in our imagination. It somehow seems real and important in a way most movies don't. Is that because we see it first when we're young? Or simply because it is a wonderful movie? Or because it sounds some buried universal note, some archetype or deeply felt myth?"—Roger Ebert

NOVEMBER 21–22, SATURDAY AND SUNDAY AT 3PM

E.T.

(Steven Spielberg, USA, 1982, 35mm, 115 min)

Speilberg's masterpiece, the chronicle of a young boy from a broken home who discovers a child-like extraterrestrial that has been stranded on earth, has been compared to everything from *Peter Pan* to *The Wizard of Oz* to religious parables. Whatever the inspiration, *E.T.* still stands as one of the best and most exhilarating children's films of all time. Starring the wistful Henry Thomas, a tiny Drew Barrymore, Dee Wallace-Stone and Robert MacNaughton.

"E.T is about the end of childhood and about its persistence, about learning to reckon with loss and to reciprocate love, about defying the adult world and coming to understand it, about returning home and escaping from home, about pedaling your bicycle furiously through the suburban streets and suddenly taking flight."

—A.O. Scott, *New York Times*

SEPTEMBER 10, THURSDAY AT 8PM

Soul Nite!

Soul Nite is back with electrifying '60s performances from Sam & Dave, Joe Tex, Barbara Lynn, Marvin Gaye, The Temptations, Linda Carr, and a special set celebrating **Otis Redding's birthday!** Everything from Motown smooth to Southern funky- live and in the raw, on the big screen and cranked up loud. Of course we'll have beverages in the cinema, djs spinning soul platters, and dancing in the aisles is encouraged!

SEPTEMBER 11–13, FRIDAY–SUNDAY AT 6:30PM (PLUS SAT–SUN AT 3PM)

Sponsored by KBCS 91.3 FM

SEATTLE PREMIERE

DIRECTOR IN ATTENDANCE

Fierce light: When Spirit Meets Action

(Velcrow Ripper, Canada, 2009, Beta-SP, 90 min)

An inspiring documentary about the global movement called spiritual activism, *Fierce Light* resonates with the compassion and open-mindedness of its subject matter. Acclaimed director Velcrow Ripper (*Scared Sacred*) interviews many of the movement's illustrious figures, including Alice Walker, John Lewis, Daryl Hannah, Thich Nhat Hahn, Desmond Tutu, Julia Butterfly Hill and Noah Levine. These passionate leaders speak about their commitment to making positive change in the world, a belief shared by thousands across the globe. Their remarkable stories are accompanied by Ripper's vivid imagery in his inspirational discovery of sincere human effort, love and activism.

"Beautiful, poetic, powerful and important. Everyone (and I mean everyone) should see Fierce Light." —FFWD Magazine

SEPTEMBER 12 & NOVEMBER 28

Co-Presented by Longhouse Media and National Geographic All Roads Film Project

Indigenous Showcase

Northwest Film Forum partners with Longhouse Media and National Geographic All Roads Film Project to present a monthly series showcasing emerging talents in indigenous communities. This exciting program shows how Native American and indigenous filmmakers are at the forefront of the industry, successfully establishing a dialogue and creating images that are challenging, changing long established cultural attitudes towards indigenous culture. For more film information and showtimes, please check www.nwfilmforum.org

SEPTEMBER 15–16, TUESDAY–WEDNESDAY AT 8PM

CO-PRESENTED BY THIRD EYE CINEMA

SEATTLE PREMIERE

RR

(James Benning, USA, 2008, 16mm, 111 min)

In 1895, the first film audience ever reportedly ran screaming from the theater during the Lumiere brothers' *The Arrival of a Train*. The audience thought that an actual oncoming train was hurtling towards them, unfamiliar as they were with the screen and projector that produced the moving image. Although today's moviegoers may be more comfortable with train footage, James Benning's *RR* promises a unique kind of cinematic experience for audiences. Structured around the deceptively simple visual motif of a train crossing a series of static shots, it presents a visually stunning portrait of the role of railroads in American history and culture.

“Benning has an incredible formal eye, able to place his 16mm camera in the absolute perfect spot and capture the landscape.” —Daily Plastic

SEPTEMBER 20, SUNDAY AT 3, 5, 7PM

SEATTLE PREMIERE

Speaking in Tongues

(Marcia Jarmel, Ken Schneider, USA, 2009, DigiBeta, 60 min)

Speaking in Tongues takes a refreshing approach to the divisive debate over bilingual education in America. Pursuing the issue on the ground level, the filmmakers follow four children, each receiving a unique language education. Second grader Durrell and high school sophomore Julian are both native English speakers enrolled in immersion Mandarin programs. Middle schoolers Jason and Kelly retain their native tongues while learning English. This insightful documentary mobilizes their stories as an illuminating lens into the increasingly relevant topic of bilingual education in a globalized world.

“Speaks directly to one of the important issues facing our diverse society.”

—Laurie Olsen, Executive Director, California Tomorrow

SEPTEMBER 17–19, THURSDAY–SATURDAY AT 8PM

SEATTLE PREMIERE

LIVE AT THE FILM FORUM

Bridging Wounds

Kicking off Northwest Film Forum's inaugural season of **Live At The Film Forum** (www.nwfilmforum.org/go/live), a series of live collaborative events, Paris Hurley (Degenerate Art Ensemble, Kultur Shock), Ezra Dickinson (Zoe Scofield, The Maureen Whiting Company), Jamie Iacoli (i&m), Tilla Kuenzli (The Maureen Whiting Company), Amanda Moore (filmmaker), and Paul Walsh (Degenerate Art Ensemble, X-Ray Press) will integrate original music, movement and animation to explore the connection between words and perception. Explore a world of Post-Its, plastic and string, where shoes are adopted, then abandoned, imaginary kitchens are traversed and industrial and human sounds mix with violin and a cacophony of voices.

SEPTEMBER 24–27, THURSDAY–SUNDAY

Seattle International Latino Film Festival

The Seattle International Latino Film Festival aims to exhibit films that recognize the richness and diversity of Spanish speaking communities worldwide. The inaugural festival boasts features, shorts and documentaries that represent eleven Latin American countries. The festival will annually highlight the cultural and cinematic richness of one country in particular, and the inaugural festival focuses on the cinema of Colombia.

SEPTEMBER 30, WEDNESDAY AT 7 PM

Sponsored by KBCS 91.3 FM

LIVE PERFORMANCE BY DALLAS WAYNE

You're Looking At Country

Featuring Willie Nelson's 4th of July Party

Join us for a blowout celebration of all things outlaw in this third annual edition You're Lookin' At Country, again hosted by Texas troubadour Dallas Wayne. Wayne, who deejays Sirius Radio's "Willie's Place," is the perfect tour guide for this time machine ride back to the sexy 70s —a time when musicians like Willie, Waylon, and Kris blazed the trail to reach new heights in the virile art of low down, longhair country crooning. The evening will include a short, whiskey-soaked set by Wayne, footage of legendary country performers caught in subversive Nixon-era performances and a rare screening of a documentary that chronicles Willie's very own version of Woodstock. Liquid refreshments will be available.

Willie Nelson's 4th of July Party

(Yabo Yablonski, USA, 1979, 35mm, 100 minutes)

Talk about high times! This seldom-screened documentary was shot over the course of three summer days and nights in 1974 at Willie Nelson's 2nd annual 4th of July bash in College Station, Texas. Drunken performers, topless girls and heartbreakingly good music meld here to create an incandescent record of a moment in American musical history that everyone knew, even then, was simply too white-hot to last.

"Dallas Wayne is to hardcore honky tonk what 100 proof corn whisky is to hard liquor. Wayne's sterling originals shine with exquisite hillbilly wit and poetry." — Bob Allen, Sonicnet.com

\$10/NWFF members, \$12/General. A portion of the proceeds will go to Farm Aid.

OCTOBER 2-7, FRIDAY-WEDNESDAY

Local Sightings

Local Sightings is Northwest Film Forum's premiere showcase of Northwest filmmaking. The festival, which happens at the Film Forum's theaters in Seattle, features great prizes, filmmaker parties, archival Northwest films and an impressive national film industry jury looking for strong Northwest work. The annual festival includes feature film presentations, short film programs and special events with live film performances, installation art, audience participation and parties. Included in this year's festival will be the usual assortment of fiction, documentary and experimental films as well as a featured presentation of a historical Seattle film, a staged reading of this year's Washington State Screenplay Competition winning script, and an opening party that will ignite Seattle's film scene Friday night and keep it bleary eyed Saturday morning.

OCTOBER 12, MONDAY AT 8PM
CO-PRESENTED BY THIRD EYE CINEMA

Recycled Visions: The Films of Salise Hughes

Visual artist Salise Hughes began experimenting with found film footage four years ago, creating her own unique process of digitally erasing and layering areas of the film image. Recycling is a major theme of her work, tearing apart existing 16 mm educational, and Hollywood genre films and rebuilding them, subverting the original material and giving the footage new meaning. Her films have screened in festivals around the globe including International Film Festival Rotterdam, Athens Greece International Film Festival, L'Alternativa-Independent de Barcelona, Seattle International Film Festival and the Ann Arbor Film Festival where she won an award for Technical Innovation in 2006. For this event composer Jason Staczek, and vocalists Alicia Dara and Mia Katherine Boyle will perform their scores live. This program was made possible by grants from Artist Trust, City of Seattle Office of Arts and Cultural Affairs, and 4Culture.

OCTOBER 16, FRIDAY AT 8PM

AUTHOR PAUL NORLEN TO INTRODUCE

LIVE SCORE BY ACCORDIONIST MURL ALLEN SANDERS

The Saga of Gösta Berling

(Mauritz Stiller, Sweden, 1924, 35mm, 183 min)

A fallen young priest, a beautiful Italian countess, an enchanting landscape: *The Saga of Gösta Berling* is a gem of early Swedish cinema. Based on the novel by Selma Lagerlöf, Greta Garbo stars in the breakthrough role that would lead her to Hollywood stardom. Breathtaking sets, lavish costumes and a gorgeous score weave together the story of a disgraced young priest (Swedish star Lars Hanson) who seeks redemption and finds love with the mesmerizing Elizabeth (Garbo). Recently restored to its original length and splendor, this is a dazzling epic that guarantees to leave a lasting impression.

"At once a summary and a swan song of the Swedish film" —Arthur Knight, The Liveliest Art

OCTOBER 10, SATURDAY AT 1, 4PM

SEATTLE PREMIERE

Sponsored by Hollow Earth Radio

Hand Made Nation

(Faythe Levine, USA, 2009, DigiBeta, 65 min)

First-time filmmaker Faythe Levine takes crafting seriously. So do the 80-some people she interviews in her well-crafted (pun intended) documentary about the growing art community that coheres around a belief in DIY skill and resourceful creativity. Many members of the indie crafting community spent their childhoods at flea markets, yard sales and thrift stores. Levine journeyed 19,000 miles around the country to discover what these crafters are up to today: selling mittens as band merchandise, knitting sweaters around street signs and networking with each other online, in stores and at craft fairs. This is a compelling look at the exuberant world of contemporary crafting.

“Their energy is infectious, which is why I call D.I.Y. the punk rock of the craft world.” —Penelope Green, NY Times

OCTOBER 11, SUNDAY AT 8PM

ZOE BELOFF IN ATTENDANCE

CO-PRESENTED BY THIRD EYE CINEMA

The Coney Island Amateur Psychoanalytic Society: Dream Films 1926-1972

The members of the Coney Island Amateur Psychoanalytic Society were filled with the desire to participate in one of the great intellectual movements of the 20th century: psychiatry. Additionally, like the Amateur Cine League (founded the same year), many members wished to tap into the power for self expression afforded by technologies like home movie cameras that were newly accessible to ordinary people. This screening presents a range of their amateur films, which reveal an incredibly brave, unapologetic exploration of their inner lives.

Starting in 1926, the Society held annual competitions in which members recreated their dreams on film and analyzed them. Inspired by Freud’s proposition in “The Interpretation of Dreams” that in dreams, ideas and wishes are dramatized as “mental pictures,” they decided to put theory into practice, creating films that recorded the hopes, fears and fantasies of a changing cross section of Coney Island through the 20th century. Celebrating the 100th anniversary of Freud’s visit to Coney Island, the program will be in three parts including a short, illustrated lecture introducing the work of the Society, a screening of *Coney Island* (1917) by Roscoe “Fatty” Arbuckle and nine award winning “Dream Films.”

OCTOBER 23–29, FRIDAY–THURSDAY AT 7, 9PM

The Headless Woman

(Lucrecia Martel, Argentina, 2008, 35mm, 87 min)

One rainy day, an upper class dentist named Veronica speeds down the road in her flashy car. Suddenly she hits something. Was it one of the street urchins playing on the side of the road, a dog or nothing at all? Deeply disturbed but unwilling to stop, she drives on. The rest of renowned Argentine director Lucrecia Martel’s outstanding third feature follows Veronica as she wanders in confusion, wracked by the guilt of her possible crime. Inventive camerawork engenders the eerie atmosphere in this challenging film that raises questions about the huge disparity between Argentina’s upper and lower classes.

“Even more than The Holy Girl, it demonstrates Martel’s extraordinary cinematic vision and skill with actors.” —Andrew O’Hehir, Salon

OCTOBER 29 AT 8PM

Have a Rotten Halloween

Seattle writers Mark Rahner and Robert Horton host a Halloween party celebrating *Rotten*, their zombie-Western comic series (from Moonstone Books).

The authors promise a highly animated—you might say "re-animated"—time including a film screening (title will be a surprise), selected shorts and various unhealthy high jinks.

Rotten follows the bloody exploits of government agents as they roam the West, fighting to explain and contain a mysterious outbreak of the undead in 1877. Along with head-splattering action, *Rotten* offers distinct parallels with recent political events—a world in which fear threatens to trump reason.

**OCTOBER 30–NOVEMBER 5, FRIDAY–THURSDAY AT 7, 9PM
SEATTLE PREMIERE**

Beeswax

(Andrew Bujalski, USA, 2009, 35mm, 100 min)

An established member of the "mumblecore" movement, Andrew Bujalski's perceptive films are sympathetic yet critical accounts of his generation. *Funny Ha Ha* and *Mutual Appreciation* assessed the social and sexual awkwardness of aimless post-college 20-somethings. *Beeswax* takes it up a notch, as Bujalski shifts his focus to more mature subject matter. Jeannie co-owns a vintage clothing shop with an old friend who threatens her with a lawsuit when their relationship goes sour. Turning to her twin sister Lauren's ex-boyfriend for advice, Jeannie quickly becomes involved with him. This is a humorous and heartfelt look at family, responsibility and relationships.

"Beeswax, the third feature from writer-director Andrew Bujalski, is a major statement spoken softly." —Mark Olsen, *LA Times*

**NOVEMBER 6–12, FRIDAY–THURSDAY AT 7, 9:30PM (NO 7PM
WEDNESDAY–THURSDAY)
SEATTLE PREMIERE**

Import Export

(Ulrich Seidl, Austria, 2007, 35mm, 135 min)

A viscerally involving film, *Import Export* is a stark but profound depiction of modern day struggle. Director Ulrich Seidl masterfully extracts heart-rending performances from two untrained actors in this achingly realistic film that at times feels more like a documentary than a drama. Olga barely scrapes by as a nurse in the Ukraine, and after a dismal stint in the online porn business she leaves to find a better life in Austria. Her Austrian counterpart, Paul, is similarly fed up with drowning in debt and unemployment, so he departs for the Ukraine. Ultimately, a stirring, humanistic message emerges in their search for identity and a contented existence.

"Import Export is a work of the utmost political importance. It is also, in its rigor and fearlessness, its sorrow and pitilessness, an outstanding artistic achievement." —Sukhdev Sandhu, *Daily Telegraph*

**NOVEMBER 6–12, FRIDAY–THURSDAY AT 7, 9PM
SEATTLE PREMIERE**

35 Shots of Rum

(Claire Denis, France, 2008, 35mm, 107 min)

In this pleasantly captivating and emotionally intelligent film, Claire Denis yet again proves her finesse with dramatic intimacy and expressive vibrancy. The elegantly sketched narrative delves into the evolving relationship between Jo (Mati Diop), a Parisian university student, and her train engineer father, Lionel (Alex Descas). Rather than make her characters easily readable, Denis chooses a more subtle approach by filling in the details ever so discreetly, breathing life and depth into the father-daughter duo while making them tangibly relatable. Other characters are equally complex and intriguing in this riveting study of human relationships.

“Fluid, incisive and quietly devastating.” —Fernando F. Croce, Slant

NOVEMBER 13–19, FRIDAY–THURSDAY AT 7, 9PM

SEATTLE PREMIERE

NEW 35MM PRINT

Araya

(Margot Benacerraf, Venezuela / France, 1959, 35mm, 82 min)

In 2006, a team of world-renowned film archivists and historians painstakingly restored the Venezuelan masterpiece *Araya* to its original, complete version—a version that had not been seen since its initial 1959 release. This remarkably beautiful documentary about life on the arid peninsula of Araya has won unanimous critical acclaim upon each of its rare screenings over the past five decades. Not until now, however, have audiences had the chance to experience the original version that prompted Jean Renoir to urge Benacerraf: “Above all...don’t cut a single image!” Lyrically capturing the rhythms of a culture over the course of 24 hours, *Araya* is canonical both as Venezuelan and as feminist Latina cinema.

“The film, from the first images, submerges the viewer into a universe of rare beauty.”

—From the original 1959 press notes

OCTOBER 20–NOVEMBER 5

NORTHWEST FILM FORUM AND THE EARSHOT JAZZ FESTIVAL PRESENT:

Earshot Jazz Films

Curated by Peter Lucas

Northwest Film Forum and the Earshot Jazz Festival team up to present this annual film program celebrating the history, sounds and spirit of jazz as well its intersections with cinema.

Now in its 8th year, the program features the Seattle-made documentary *Icons Among Us*, the acclaimed new feature film *Guy And Madeline On A Park Bench* (featuring musician Jason Palmer) and a special live event in which bassist and

composer Mark Dresser performs with the animations of Seattle filmmaker Sarah Jane Lapp.

We're also celebrating the 50th anniversaries of two landmark feature films that pushed the limits of cinema and furthered the role of jazz music in film. The debut features of American maverick John Cassavetes and French New Wave director Jean-Luc Godard were both completed in 1959, and not only include great jazz scores but also embody the spirit of jazz in their subjects and filmmaking techniques. We're pleased to present special screenings of the independent classics *Shadows* and *Breathless*.

OCTOBER 20, TUESDAY AT 8PM
SPECIAL PRESENTATION AT SEATTLE ART MUSEUM
SARAH JANE LAPP AND MARK DRESSER IN ATTENDANCE!

Animated Jazz Experiments

There's a long history of animators and Jazz musicians working together. Most notable amongst them is John and Faith Hubley, who we featured prominently in last year's Earshot program. This year we explore that marriage a little closer to home. Sarah Jane Lapp is a Seattle-based Renaissance woman, visual artist and filmmaker, who typically takes on abstract and ethnographic subjects in her finely rendered hand-drawn experimental animations. Mark Dresser is a Jazz impresario who emerged from the L.A. "free" jazz scene of the early 70's, and is often considered one of the master bassists of modern jazz. Lapp's dreamy animation combined with the improvisational elements of Dresser's music creates sonorous textural explorations of memory, place and social nostalgia in our religious imaginations. Join us for the world premiere of Dresser live accompaniment to many of Lapp's animations including the Seattle premiere of her newest *Chronicles of A Professional Eulogist*. Please note this event is held at the Seattle Art Museum.

OCTOBER 30 & NOVEMBER 5, FRIDAY & THURSDAY AT 7PM
50TH ANNIVERSARY SCREENING

Shadows

(John Cassavetes, USA, 1959, 35mm, 87 min)

In his seminal first feature, method actor-turned-filmmaker John Cassavetes employed a unique, improvisational approach in exploring vulnerability, racial identities and bohemian Beat-era New York City. The freeform structure and gritty handheld black and white photography in *Shadows* are perfectly complimented by an original jazz score by bassist Charles Mingus and tenor saxophonist Shafi Hadi. Join us in celebrating the film that gave birth to American independent cinema and captured the essence of jazz like no other.

OCTOBER 31 & NOVEMBER 4, SATURDAY & WEDNESDAY AT 7PM
50TH ANNIVERSARY SCREENING

Breathless

(Jean-Luc Godard, France, 1959, 35mm, 90 min)

The debut feature from critic-turned-director Jean-Luc Godard shattered film conventions and took the world by storm. Among its many filmmaking innovations, *Breathless* boasts one of the great jazz scores of French New Wave cinema. Jazz pianist and composer Martial Solal uses clever variations on two simple themes to characterize the film's carefree thief (Jean-Paul Belmondo) and lovely American student (Jean Seberg). His playful music matches Godard's fresh approach in portraying youth, love, and the couple's criminal escapades.

NOVEMBER 1 & 3, SUNDAY & TUESDAY AT 7PM

Guy And Madeline On A Park Bench

(Damien Chazelle, USA, 2009, DigiBeta, 82 min)

Godard meets Cassavetes with a little Miles Davis thrown in for good measure in a fresh take on the musical by first time director Damien Chazelle. Within the first ten minutes, we meet Guy (Jason Palmer) and Madeline (Desiree Garcia) as they meet each other, embark on a brief romance and part ways. The rest of the film focuses on the mellifluous voice of Guy's trumpet and Madeline's charming tap dancing, creating an ode to Boston's eclectic jazz scene. Shot in black and white on 16mm, grainy shadows and striking lighting combine with gorgeous music and heartfelt romance in this stunning debut.

"A surprise, a delight and a whimsical experiment, it could, despite its rigorous efforts to be noncommercial, end up a bona-fide cult hit." —John Anderson, *Variety*

OCTOBER 30 & NOVEMBER 2, FRIDAY AT 9PM & MONDAY AT 7PM

Icons Among Us

(Lars Larson, Michael Rivoira, Peter J. Vogt, USA, DigiBeta, 2009)

Developed from a four-episode TV series, *Icons Among Us* is an erudite snapshot of today's jazz scene, both reveling in the joyful energy of the world's best jazz artists and delighting in the richly complex history of this important cultural form. Interviews with dozens of musicians from multiple generations and tons of live performance clips make this an appealing documentary for seasoned jazz lovers and newcomers alike. Seattle filmmakers Larson, Rivoira and Vogt talk with the likes of Herbie Hancock, Terence Blanchard, Ravi Coltrane, Medeski Martin & Wood, the Bad Plus and many others in this knowledgeable and high-spirited documentary.

"Jazz will continue to evolve, reshape and reinvent itself as long as there are artists looking for new things to bring to the table—and the changes will continue to be documented as long as there are people like series executive producer John W. Comerford and his cohorts at Paradigm Studio." —John Kelman, *All About Jazz*

NOVEMBER 11-19

At The Edge Of The World: The Cinema of Lisandro Alonso

Argentine director Lisandro Alonso's mesmerizing, enigmatic cinema is a buried treasure waiting to be discovered. Strangely, this recently crowned giant of world cinema with four films under his belt has never shown a film in Seattle. It is our great pleasure to introduce the work of one of world cinema's latest masters. Lisandro Alonso is a fascinating figure, who probably thinks more about form than any other narrative filmmaker his age. His attempts at overall unity in his work are impressive if not fearsome; his three films, *La Libertad* (2001), *Los Muertos* (2004) and *Liverpool* (2008), constitute one of the most notable trilogies in contemporary film. Alonso creates an evocatively atemporal and even otherworldly experience with the depiction of lone men, wandering through landscapes at once beautiful and isolated. Alonso's remaining film, *Fantasma* (2006), works as a curious comment on the first two. In it, the lead actors of his first two features wander through a building looking for a screening of *Los Muertos*. These four features make up one of contemporary cinema's richest debuts in recent memory.

Join us as we welcome Lisandro Alonso to the cinema where he'll conduct a master class, and introduce the premiere screenings of all four of his wondrous features.

**NOVEMBER 11 & 14, WEDNESDAY AT 7PM AND SATURDAY AT 3PM
SEATTLE PREMIERE
DIRECTOR IN ATTENDANCE**

La Libertad

(Lisandro Alonso, Argentina, 2001, 35mm, 73 min)

The first feature by celebrated Argentine director Lisandro Alonso, *La Libertad* is a thought-provoking piece of minimalist realism. The actor playing the protagonist, a woodcutter named Misael, had never been to the movies let alone been trained as an actor. He spends his days chopping wood, transporting it, hunting and sleeping. Capturing every moment of Misael's monotonous daily routine, Alonso's close concentration on the mundane, repetitive exercises of every day life is unrelenting. This quietly lyrical film's title "Freedom" takes on new meaning as it asks us to question the significance of the humdrum activities that fill our own weeks, months and years.

"Alonso's use of silence is remarkably contemplative while his use of light and shadow serves to compliment the woodcutter's serene relationship to nature." — Ed Gonzalez, *Slant*

**NOVEMBER 12 & 15, THURSDAY AT 7PM & SUNDAY AT 3PM
SEATTLE PREMIERE
DIRECTOR IN ATTENDANCE**

Los Muertos

(Lisandro Alonso, Argentina, 2004, 35mm, 73 min)

As poetically beautiful as it is effectively disconcerting, Lisandro Alonso's second film, *Los Muertos*, brims with the richly somber mood and unmatched visual attentiveness that defines the director's oeuvre. After serving thirty years in prison, a grim man named Vargas journeys back through thick jungle and

swamp to reunite with the daughter he left behind long ago. A mysterious aura emanates from him, just as it does from the inscrutable depths of the jungle, so that they meld together in a way that blurs the lines of the man's identity. *Los Muertos* is a deeply contemplative analysis of the intersection of unflinching natural events with the actions produced by man's haunted, haunting psyche.

"The film's slow, sublime vistas elicit questions about our relationship with the natural world, which is never as straightforward as we might hope." —Jason Anderson, *Eye Weekly*

NOVEMBER 14, SATURDAY AT 5PM

SEATTLE PREMIERE

DIRECTOR IN ATTENDANCE

Fantasma

(Lisandro Alonso, Argentina, 2006, 35mm, 63 min)

A rewarding meta-commentary on his first two films, Lisandro Alonso's *Fantasma* functions as a meditation on the themes and characters in *La Libertad* and *Los Muertos*. Alonso entices the two leading men from his previous films, Misael and Vargas, to leave their secluded rural homes and wander through the San Martin Theatre in Buenos Aires. The men roam through the theatre halls in a way that impresses us with the building's cultural significance and aesthetic beauty. Unfettered by the restraints of conventional narrative structure and scripted dialog, the pensive film's striking combination of sounds shape the mood and meaning. *Fantasma* is an entrancing rumination on cinema, culture and personal creation.

"An opportunity to take in some of the most impressive sound design ever recorded on film....an evocative soundscape of stunning clarity and power." —Matt Riviera, *Last Night With Riviera*

NOVEMBER 13–19, FRIDAY–THURSDAY AT 7, 9PM

SEATTLE PREMIERE

DIRECTOR IN ATTENDANCE FRIDAY & SATURDAY

Liverpool

(Lisandro Alonso, Argentina, 2008, 35mm, 84 min)

One of the New Argentine Cinema's most distinguished directors, Lisandro Alonso's singular voice shines yet again in *Liverpool*. A graceful ode to solitude and the existential need for meaning, the story follows a sailor named Farrel on a lonely journey in the southernmost region of Argentina. After traveling the world, Farrel asks the captain if he can leave the ship to see if his mother still lives in their old village. Alonso's wide shots of formidable mountain ranges connects Farrel's gloomy trek through the snow with the dark past that haunts him, creating an engrossing aesthetic that sets the director apart as a master of style and technique.

"Alonso creates scenes of striking beauty, particularly in the way he uses the sea and then the snowy mountains as backdrops." —J. Robert Parks, *Daily Plastic*

NOVEMBER 21, SATURDAY AT 8PM
Quarterly Film Challenge Screenings: Silence is Golden

This fall the Northwest Film Forum's quarterly film challenge asks local filmmakers to stretch their imaginations and create a silent film. Those who participate will be challenged to think back to the early days of film, before characters had a material voice, and create a five-minute short within the constraints of image alone. Participants will be allowed to use music to drive the story, but there must not be a single spoken word uttered, whether that be by a character, a voice-over or an omnipotent presence. Any music should be instrumental only. So forget about talkies kids, silence is golden!

Films are due November 1. The project is open to all levels of skills and experience. Submissions are due July 31 to: Northwest Film Forum, c/o Adam Sekuler, 1515 12th Ave, Seattle, WA 98122. For more information email Adam Sekuler at adams@nwfilmforum.org. Rules: 1) Songs must be no longer than 5 minutes long 2) Formats: mini-DV, DVD, Beta-SP, or if you're feeling ambitious, Super-8 and 16mm 3) Include title, filmmaker's name and contact info with submission

NOVEMBER 23, MONDAY AT 8PM
DIRECTOR IN ATTENDANCE
Co-Presented by Third Eye Cinema
Stephanie Maxwell Visual Music

Stephanie Maxwell specializes in hand-painted experimental abstract animation. After performing a variety of painting, marking and engraving techniques directly onto 35mm film stock, Maxwell re-photographs each frame of the film using a digital feed camera and digital frame capture, sometimes employing additional manipulations such as bending and twisting the film, layering film frames together, and progressive alterations of the image during the frame by frame re-photography.

This screening will feature selections from Maxwell's work from 1984 through her two newest works from 2008, as well as a twelve-minute short documentary about Maxwell's filmmaking process, with footage of the artist at work.

69

Eight months in to the full year series of films from 1969, we are amazed at the connections we've noticed between films and filmmakers, both domestic and international, and the events of that tumultuous year. We've also been impressed with how greatly the work of that year explored, pushed and pulled at the boundaries of cinema.

Join us for the last four months of 69 as we finish up with a bang. This fall we present feature debuts from legendary directors Brian de Palma and Robert Altman. The cornerstone of the rebellious youth genre, Lindsay Anderson's *If...*; Oscar winner *The Prime of Miss Jean Brodie*; the pioneering documentary/truth-seeking Maysles classic *Salesman*; the sensational Soviet classic from Paradzhanov, *The Color of Pomegranates*; and the fascinating and violent pairing of Sergio Leone's *Once Upon a Time in the West* and John Wayne's *True Grit*. In our special screenings we take a look at the musical heroics of Johnny Cash at San Quentin, pre-YouTube style exposés and the emergence of experimentation with video art and computer animation.

We've enjoyed our travels down the bumpy, bombastic and beautiful road of 1969. We look forward to seeing it through with you!

Sponsored by The Stranger and KBCS 91.3 FM

SEPTEMBER 11-17, FRIDAY-THURSDAY AT 7PM

The Prime of Miss Jean Brodie

(Ronald Neame, UK, 1969, 35mm, 116 min)

Maggie Smith won her first Oscar for portraying the charming, independent and idealistic Jean Brodie in the delightful film adaptation of Muriel Spark's novel. A beloved teacher at a girl's school, Miss Brodie refuses to conform to the conservative and banal curriculum enforced by the uptight headmistress. Instead, she educates her young pupils on the beauty of art, politics, literature and love. Miss Brodie's enchanting personality incites admiration and envy alike as she endeavors to share her quixotic spirit with the world. Maggie Smith co-stars with her then husband Robert Stephens, who plays her married lover.

"Smith's performance is a triumph." —Variety

SEPTEMBER 11-17, FRIDAY-THURSDAY AT 9:30PM

If...

(Lindsay Anderson, UK, 1968, 35mm, 112 minutes)

A surreal yet sobering critique of British middle class values, *If...* paints a harrowing picture of the oppressive British school system. Malcolm McDowell would later land the lead role in *A Clockwork Orange* thanks to his portrayal of Mick, a student revolutionary set on overthrowing the corrupt school by instigating a rebellion among his peers. The allegorical narrative is one of scathing social commentary made all the more subversively powerful by Andersen's innovatively surrealist visuals. Although it technically premiered in December of 1968, *If...* was released in '69 and won the Golden Palm Award at that year's Cannes Film Festival.

"If... still deserves the reputation as one of the best films to have come from these shores, a subversive, anti-authoritarian masterpiece" —Jamie Russell, BBC

SEPTEMBER 23, WEDNESDAY AT 8PM
CO-PRESENTED BY THE SPROCKET SOCIETY

Heavy Visuals '69:

Electronic Cinema and Experimental Films

(Various directors, 1969, 16mm, 71 min)

A selection of 1969's cutting-edge landmarks in avant garde shorts, video art, and even computer animation. Featuring: **Kenneth Anger** (*Invocation of My Demon Brother*), **Nam June Paik** and **Jud Yalkut** (*Beatles Electronique*, and *Electronic Moon No. 2*), **Larry Jordan** (*Our Lady of the Sphere*), **Michael Whitney** (*Binary Bit Patterns*), **Scott Bartlett** (*Moon 1969*), a rare screening of *Le Labyrinthe* by **Piotr Kamler** (with electronic score by **Bernard Parmegiani**), plus Stephan Gebhardt's short documentary about controversial Aktionist performance artist, **Hermann Nitch**.

SEPTEMBER 29, TUESDAY AT 8PM

Johnny Cash at San Quentin

(Michael Darlow, 1969, UK, Beta-SP, 60 min)

Legendary country singer Johnny Cash gave one of the most stellar shows of his career at San Quentin Prison in 1969, resulting in his first number one album on the pop charts. This documentary features songs from the unforgettable show as well as moments of lively interaction between Cash and his prisoner audience.

"Simply put, At San Quentin offers a glimpse of Johnny Cash at his absolute best." —John Metzger, *The Music Box*

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

Salesman

(Albert and David Maysles, USA, 1969, 35mm, 90 min)

A staple of *cinema vérité*, *Salesman* is an unflinching look into the world of door-to-door Bible sales. Four salesmen bombard poor Catholic families with ruthless sales tactics in order to sell excessively ornate Bibles. The lack of intrusive commentary by the Maysles brothers along with their discreet camerawork enables the human motives and desperation of the salesmen to shine through, making for an affecting documentary about an unsettling subject.

"It's such a fine, pure picture of a small section of American life that I can't imagine its ever seeming irrelevant, either as a social document or as one of the best examples of what's called cinema vérité or direct cinema." —Vincent Canby, *New York Magazine*

OCTOBER 9–15, FRIDAY–THURSDAY AT 7PM

The Color of Pomegranates (Sayat Nova)

(Sergei Paradjanov, USSR, 1969, 35mm, 73 min)

Loosely based on the life of 18th-century Armenian poet Sayat Nova, this film is a kaleidoscope of wondrously dreamlike and elegantly artistic images.

Paradjanov would later spend time in jail for his “deviant leanings,” reprimanded by the Soviet government for embracing surrealist techniques rather than sticking with realism. Paradjanov’s masterpiece is a rare cinematic experience.

“...An extraordinarily beautiful film...a truly sublime and heart-breaking film”
—J. Hoberman, *Village Voice*

OCTOBER 14, WEDNESDAY AT 8PM
CO-PRESENTED BY THE SPROCKET SOCIETY

Focal Points:

Documentary Shorts from 1969

(Various directors, 1969, 16mm, 71 min)

In 1969 America was painfully divided by politics, culture and even aesthetics. These short documentaries provide riveting glimpses of the nation at a turning point. Program includes *Leo Beuerman*, an Oscar-nominated portrait of a severely handicapped man in Lawrence, Kansas; *Testament*, Brian Patrick's visit with Pentecostal Christians in Athens, Ohio; *Mayday!*, a radical newsreel about a Black Panthers rally in San Francisco; *Campaign*, Tom Palazollo's experimental diary-film of the 1968 Democratic National Convention protests in Chicago; *The Kuchar Brothers*; Stephen Gebhardt's confessional interview with the most far-out exploitation filmmakers of the decade.

NOVEMBER 20–25, FRIDAY–WEDNESDAY AT 7PM

The Passion of Anna

(Ingmar Bergman, 1969, Sweden, 35mm, 101 min)

In Bergman’s second foray into color film, his inventive application of the new technology resulted in added layers of emotional depth and visual beauty. On the Swedish island of Fårö, two men and two women struggle to shun their troubled psyches, in turn complicating their relationships with each other. Intercut with revealing interviews with the actors.

“Sublimely beautiful.” —Joe Morgenstern, *Newsweek*

NOVEMBER 20–25, FRIDAY–WEDNESDAY AT 9PM

The Wedding Party

(Brian de Palma, USA, 1969, 35mm, 92 min)

A film made by first-timers who would become big-timers, the first feature by both Brian de Palma and Robert DeNiro is a comedy about a man’s gulp-inducing epiphany about the realities of marriage and subsequent dash for freedom on his wedding day. Ad-libbed dialog makes this light-hearted comedy hilarious in its spontaneity.

“De Palma, a genre perfectionist, hits most of the necessary notes with aplomb” —
Jeff Reichert

NOVEMBER 24–25, TUESDAY–WEDNESDAY AT 7PM

That Cold Day in the Park

(Robert Altman, 1969, Canada/USA, 35mm, 91 min)

Shot in Vancouver BC, *That Cold Day in the Park* is both Robert Altman's first feature film and his first Northwest film. Based on Richard Miles' novel, the film revolves around a pretty spinster (Sandy Dennis), who finds a teenage boy in the park, invites him over to her place and coaxes him into a relationship that soon grows bizarre and tragic. Never released on DVD and rarely screened after 1969, few prints survive. Northwest Film Forum will screen a slightly faded 35mm print.

"Anyone with an interest in Robert Altman should make an effort to see That Cold Day in the Park." —Pacze Moj, *Critical Culture*

NOVEMBER 24–25, TUESDAY–WEDNESDAY AT 9PM

The Arrangement

(Elia Kazan, USA, 1969, 35mm, 127 min)

Kirk Douglas, Faye Dunaway and Deborah Kerr star in Kazan's semi-autobiographical film about the doldrums that inspire mid-life crises, delivered with experimental stylistic touches and standout performances. Eddie is a wealthy advertising exec with a devoted wife, but his ravishing lover (Dunaway) exposes his vapid existence, jumpstarting his spiral into inner turmoil.

"The Arrangement offers both a harrowing portrait of mid-life malaise and a sunblinded vision of L.A. as a cauldron of 20th century anxieties." —Harvard Film Archive

DECEMBER 11–17, FRIDAY - THURSDAY AT 6PM

True Grit

(Henry Hathaway, 1969, USA, 35mm, 127 min)

An unusually intimate character study for John Wayne, *True Grit* showcases John Wayne's ability to convey compassion and gruffness at the same time. A teenager hires Rooster Cogburn (Wayne) to track down her father's killer. Their adventure into the west ends with a memorable final scene that rests among the finest of Wayne showdowns.

"It is one of the most delightful, joyous scary movies of all time." —Roger Ebert, *Chicago Sun Times*

DECEMBER 11–17, FRIDAY–THURSDAY AT 8:30PM

Once Upon a Time in the West

(Sergio Leone, 1968, Italy/United States, 35mm, 175 min)

Only recently made available in the U.S., Leone's preferred version of his classic western is one of the finest examples both of the western genre and of the Italian director's impressive filmography. Ennio Morricone's equally famous score sets the backdrop for stars Henry Fonda, Jason Robards, Jr. and Claudia Cardinale to set the screen ablaze.

“...Deserves all the reverence it can get.” —Scott Tobias, The Onion A.V. Club