

## **NORTHWEST FILM FORUM SPRING 2010 CALENDAR**

Last updated 2/2/10 – please confirm all showtimes at [www.nwfilmforum.org](http://www.nwfilmforum.org) before printing.

### **FEBRUARY 26–MARCH 4, FRIDAY–THURSDAY**

#### **Seattle Premiere**

#### **Red Riding Trilogy**

This acclaimed British trilogy is a condensed version of David Peace's quartet of cult-noir novels. While largely a fictionalized account of the Yorkshire Ripper's murderous rampage against women and young girls in the 1970's and '80's, the films effectively mix fact and fiction while exploring police corruption and the modern city's seedy underbelly. Each film was made with a different director, but Tony Grisoni, known in part for his work with Terry Gilliam, adapted and wrote all three. After screening on British TV, the trilogy has become a unlikely darling of the festival circuit, and negotiations are already underway for an American remake directed by Ridley Scott.

*"Red Riding...is, collectively, the greatest thing I've seen since I discovered the first season of Twin Peaks on DVD."* —*Cinematical*

**Nineteen Seventy-Four** screens Friday & Monday at 7pm; Saturday, Sunday & Thursday at 5pm

**Nineteen Eighty** screens Friday & Monday at 9pm; Saturday, Sunday and Thursday at 7pm; Tuesday & Wednesday at 7pm

**Nineteen Eighty-Three** screens Tuesday & Wednesday at 9pm; Saturday, Sunday and Thursday at 9pm

#### **Nineteen Seventy-Four**

(Julian Jarrold, UK, 2009, 35mm, 102 min)

*Nineteen Seventy-Four* starts with the fruitless investigations of newspaper correspondent Eddie Dunford (Andrew Garfield) into the latest missing person case assumed to be associated with the Yorkshire Ripper. When a body is eventually found, the plot picks up, while the themes of female exploitation and degradation evident in the crimes of the Ripper are reflected in the actions of Dunford and a local real estate developer (played by Sean Bean). As the investigations continue, violence culminates to a fever pitch, with none left untarnished.

*"This noirish tale never lets up as it digs darker and deeper and nastier than you'd ever expect."* —*Anne Thompson*

## **Nineteen Eighty**

(James Marsh, UK, 2009, 35mm, 93 min)

In *Nineteen Eighty* the narrative focus shifts to the covert investigations of the Yorkshire police handling the Ripper cases, conducted by an outsider to the department, Peter Hunter (Paddy Considine). Ever deeper layers of corruption and betrayal are unearthed as Hunter's investigation proceeds, coming to a shocking conclusion. Directed by James Marsh (*Man on Wire*), *Nineteen Eighty* goes further into the abyss than the previous film, as the Ripper's rampage lags on, the body count rises, and there is little to show but the revelation of institutional corruption and incompetence for six years of official investigations.

## **Nineteen Eighty-Three**

(Anand Tucker, UK, 2009, 35mm, 100 min)

A young girl is missing, and her case bares a stark resemblance to the closed case of the Yorkshire Ripper (one of Peace's novels is skipped between the second and final installment in the film series). Detective Chief Superintendent Maurice Jobson (David Morrissey) is left to wonder if he's convicted the wrong man. When lawyer John Piggott (Mark Addy) is asked by the family of the man convicted for the murders years ago (Daniel Mays) to try to reopen the case, he works with Jobson to unearth a series of cover-ups and to make right a grave miscarriage of justice. Like the two preceding films, *Nineteen Eighty-Three* gains as much from its stellar cast of new and known talent as from its gripping plot and the stylistic construction of the film's grim atmosphere.

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**FEBRUARY 26–MARCH 4, FRIDAY–THURSDAY AT 7PM (PLUS SATURDAY & SUNDAY AT 5:30PM)**

**Seattle Premiere**

**Sponsored by the Korean American Coalition**

**Old Partner**

(Chung-Ryool Lee, South Korea, 2008, DigiBeta, 77 min)

In a remote valley in South Korea, the elderly Mr. and Mrs. Lee live on a farm with their rickety ox. For forty years, the animal has served them faithfully, hauling untold firewood loads and dragging the plow through fertile fields. *Old Partner* playfully and poetically tells the story of the ineffable bond between the Lees and this creature as their lives wind down in tandem. The camera lingers intimately on the ox's kind eyes and creaky bones, allowing us to sense the depth of this sentient being's loyalty as he carts Mr. Lee to town. In return, Mr. Lee collects special fodder by hand and refuses to spray insecticides for fear of poisoning his beloved beast. A charming, heartbreaking, existential buddy tale, *Old Partner* conveys the almost mystical inextricability of humans and nature. (Korean with English subtitles)

"Poetic...Universally appealing. Not since Robert Bresson's *Balthazar* has a beast of burden been so tenderly portrayed on film." —Peter Debruge, *Variety*

"Unbelievably moving. Lee takes an odd premise and turns it into a remarkable tale of loyalty and attachment to the natural world." —Bilge Ebiri, *New York Magazine*

**FEBRUARY 26–27, FRIDAY–SATURDAY AT 9PM**

## **White Stripes: Under Great White Northern Lights**

(Emmett Malloy, USA, 2009, DVD, 93 min)

*White Stripes: Under Great White Northern Lights* is a stylish rock-doc that follows the Jack and Meg White's 2007 Canadian tour. The band played remote towns and provinces, while finding time at each tour stop to make an unusual promotional appearance, playing on city buses, boats, bowling alleys (where they rolled a full game *while* rocking), and even one free daytime show in which they only played a single note. Director Malloy mixes gorgeously grainy black-and-white with color footage of Jack and Meg White onstage and off. The Stripes stripped-down, pop-art stage sets make a perfect backdrop for the spare, sonic attack of their music, and the lo-fi punch of their sound seems especially fitting for the landscape of the sparsely populated Canadian countryside.

"A rock-and-roll love letter to D.A. Pennebaker, Canada, pre-Internet music culture, and, above all, the White Stripes, director Emmett Malloy's *Under the Great White Northern Lights* is like a modernized version of *Don't Look Back* set in one of William T. Vollman's *Seven Dreams*." —*The Village Voice*

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### **MARCH 5–11, FRIDAY–THURSDAY**

**Sponsored by CapitolHillSeattle.com**

### **ByDesign 10**

Presented by Northwest Film Forum and AIGA-Seattle

ByDesign explores the intersection of graphic design and moving image, and celebrates multidisciplinary artists who push the boundaries to create new techniques, styles and forms. Over the past decade, we've had the pleasure of hosting a great number of special guest artists, and presenting hundreds of new and historic films. We've seen new technologies developed, old techniques revived and watched as interest has grown in this overlap of design and film. The tenth annual ByDesign program features a range of film title sequences, animations, documentary portraits and guest presenters. We are especially pleased to present films by Charles and Ray Eames, as the work of the legendary multi-disciplinary husband and wife team was the main inspiration for our starting this program a decade ago.

*Curated by Peter Lucas*

*Program Assistant Katherine Jardine*

### **MARCH 5, FRIDAY AT 7PM**

#### **Danny Yount**

Self-taught designer Danny Yount has become one of today's top title designers for film and television, as well as a photographer and commercial director. With Seattle's Digital Kitchen, he created the titles for HBO series *Six Feet Under*. As a Creative Director at Prologue Films, he has designed and directed title sequences for films including *Iron Man*, *RocknRolla* and *Kiss Kiss Bang Bang*. Yount will be here to show his work, discuss his creative and technical processes and field questions.

### **MARCH 5, FRIDAY AT 9PM**

**FREE!**

#### **Opening Night Event**

Join us in celebrating the opening of the 10<sup>th</sup> annual ByDesign fest with drinks, short films and live audio/visual performances.

**MARCH 6, SATURDAY AT 5PM**

**Seattle Moves: Screening and Panel Discussion**

Seattle animators and motion designers will screen recent projects and discuss their inspirations, creative processes and the behind-the-scenes techniques in creating recent main titles, commercials and short films. Tania Kupczak will moderate a discussion with freelance designers Britta Johnson and Jayne Vidhecharoen, along with members of Digital Kitchen and World Famous Inc.

**MARCH 6, SATURDAY AT 8PM**

**The Light Surgeons**

Since 1995, UK based art collective The Light Surgeons has been developing it's own unique style of creative media "surgery" and pioneering a new form of audiovisual narrative. Founder Chris Allen and his collaborators have created live mixed media performance, music videos, short films and installations that blend appropriated imagery, original photography, motion graphics, field recordings, audio interviews, and music. This retrospective program spans the past decade, from earlier collage films to their latest documentary short, *Schlemazeltov*. Founder Chris Allen scheduled to attend.

**MARCH 7, SUNDAY AT 5PM**

**Curator Talk: Classic Film Titles**

Curator Peter Lucas presents a primer on the history of film title sequences. He'll screen over a dozen classic title sequences created in the 1950s and 60s by such masters as **Saul Bass**, **Maurice Binder**, **Robert Brownjohn**, **Pablo Ferro** and others.

**MARCH 7 & 9, SUNDAY & TUESDAY AT 7PM**

**Eames Design**

(Charles and Ray Eames, USA, 1954-72, Beta-SP, 65 min)

The husband and wife team Charles and Ray Eames are among the most influential designers of the 20<sup>th</sup> century. In addition to furniture, industrial and graphic design, they also created exhibitions and nearly 100 short films. This selection of their films playfully documents their Herman Miller furniture, their private home and even a solar powered kinetic sculpture. Includes *Eames Lounge Chair* (1956), *S-73 (Sofa Compact)* (1954), *Kaleidoscope Jazz Chair* (1960), *Fiberglass Chairs* (1970) and others.

**MARCH 7 & 9, SUNDAY & TUESDAY AT 8:30PM**

**Eames Communication**

(Charles and Ray Eames, USA, 1953-72, Beta-SP, 65 min)

This selection of short films by influential designers/filmmakers Charles and Ray Eames focuses on their exploration of concepts of communication, science and new technologies. The program features rarely seen films, including *A Communications Primer* (1953); *House Of Science* (1962/64; a composite of multi-screen projections at the 1962 **Seattle World's Fair**); and *View from the People Wall* (1965; presented at the New York World's Fair as the multi-screen film, *Think*). And of course, in our tenth year, we just had to include their classic film *Powers of Ten* (1977).

**MARCH 8 & 10, MONDAY & WEDNESDAY AT 7:30PM**

**Hillman Curtis Artist Series**

Designer and filmmaker David Hillman Curtis directs this series of beautifully shot short film portraits of notable artists and graphic designers. **David Carson, Milton Glaser, Lawrence Weiner, Paula Scher, James Victore, Mark Romanek** and **Stefan Sagmeister** are among the subjects who discuss their motivations and working practices. Together the films present an inspiring tapestry of images, wisdom and the questions asked by all those who create.

**MARCH 8 & 10, MONDAY & WEDNESDAY AT 9PM**

**Entropy: New Shorts and Music Videos**

Creatures, cutouts and colors illuminate the screen in this year's survey of inventive new short films and music videos from around the globe. Artists from the UK, the Netherlands, France, Japan, Australia, Argentina and around the United States match the originality of their ideas with brilliant uses of photographic, art and animation techniques. Features music by Yeasayer, Grizzly Bear, Ramona Falls, N.A.S.A. and others.

**MARCH 11, THURSDAY AT 8PM**

**Here Come the Waves: The Hazards of Love Visualized**

(Peter Sluszkza, Julia Pott, Guilherme Marcondes, Santa Maria; USA, 2009, 99 min)

After the release of **The Decemberists'** *The Hazards of Love* last year, four filmmakers embarked on a special project to take the album to new heights. Guilherme Marcondes, Julia Pott, Peter Sluszkza and Santa Maria created animated films to accompany the ambitious and acclaimed song cycle. We're pleased to present a special screening of *Here Come The Waves* in full as part of ByDesign. Presented in association with Flux.

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**MARCH 8-11, MONDAY-THURSDAY AT 7, 9PM**

**American Radical: The Trials of Norman Finkelstein**

(David Ridgen & Nicolas Rossier, USA/Canada, 2009, DigiBeta, 84 min)

A devoted son of Holocaust survivors and ardent critic of Israeli foreign policy, the polarizing American political scientist and author Norman Finkelstein has been called a lunatic and self-hating Jew by some, and an inspirational revolutionary by others. Exploring the deeply complex issues at the heart of the Palestinian-Israeli conflict, *American Radical* is the insightful and enraging documentary that follows Finkelstein around the world as he attempts to negotiate a voice among his impassioned critics and supporters. Uncompromising even in the face of his recent denial of tenure at DePaul University, Finkelstein is revealed as a complex and supremely lonely figure whose self-destructive nature often undermines his academic credibility. A guaranteed argument starter, this potent documentary plunges viewers into the psychological and intellectual underpinnings of a vitriolic personality.

*"A fascinating, well-rounded portrait of Finkelstein that simultaneously informs, inspires and infuriates...the filmmakers ride a delicate line, assembling a warts-and-all portrait that shows why Finkelstein is deeply respected and equally reviled."* —Mark Achbar, Director of *The Corporation and Manufacturing Consent: Noam Chomsky and the Media*

**MARCH 12-13, FRIDAY-SATURDAY AT 9PM**

**Seattle Premiere**

**Leonard Cohen Live At The Isle of Wight, 1970**

**Sponsored by KBCS 91.3FM and Sonic Boom Records/Sony**

(Murray Lerner, USA, 1970/2009, DV-CAM, 64 min)

On August 31, 1970, 35-year-old Leonard Cohen was awakened at 2am and brought onstage to perform at the third annual Isle of Wight Music Festival. An estimated 600,000 people were waiting, energized by a legendary set by Jimi Hendrix. As fellow festival headliners **Joan Baez, Kris Kristofferson, Judy Collins** and others looked on, the Canadian folksinger-songwriter-poet-novelist quietly tamed the crowd with an equally spellbinding mix of songs and stories. Interwoven with Murray Lerner's (*Festival! From Mao To Mozart, Message To Love*) live footage, never before shown, are brand-new interviews with Baez, Collins, Kristofferson and others, fashioning a fascinating and timely portrait of the artist as a young man.

**MARCH 12-18, FRIDAY-THURSDAY AT 7, 9PM**

**Seattle Premiere**

**45365**

(Bill Ross, Turner Ross, USA, 2009, DigiBeta, 93 min)

An elegiac portrait of goings-on in the middle-American town of Sydney, Ohio, *45365* is a celebration of everyday life, mundane and profound. Directors Bill and Ross Turner, using images of their hometown, construct perhaps the world's first rural symphony, a patient, inquisitive and non-judgmental study of community, lives and landscape. The result is a beautifully simple and affecting film, one that is astute and artistic, and at times reminiscent of a William Eggleston photograph or an Edward Hopper painting. A sense of nostalgia naturally emanates from *45365* as a cinematic tribute to home. But so does a sense of the honesty and integrity of its clear-eyed chroniclers, who lift this little town up and out of the Ohio Valley, locating it firmly on the big blue globe.

Winner of the Jury Prize at the 2009 SXSW Film Festival.

"Meticulously balancing *cinema-verite* intimacy and dreamlike reverie, *45365* fashions a seductive, fascinating tapestry of small-town." —*Variety*

**MARCH 13, SATURDAY AT 7PM**

**Randy Walker in attendance!**

**Lunch Films**

Truly independent films are made from the gut. One day Randy Walker's bought a filmmaker friend lunch. Instead of owing him a lunch in return, he wondered why not make a film for that same money? The two made a napkin contract with "rules" to follow. Now 50 "Lunch Films" have been commissioned (this is the second group of shorts to go on tour). Like a menu, the series has a wide variety of tastes and styles, from languid, real life documents to vibrant fiction to pure art. The lesson here is it's easy to support a filmmaker, because a little goes a long way!

Films and total cost:

\$29.51 made by Nick McCarthy. (aka "Chinese Box", 2009, 10 minutes)

\$35.44 made by Kelly Sears. (aka "Jean", 2008, 3 minutes)

\$43.43 made by David Fenster and David Nordstrom. (aka "The Call", 2009, 10 minutes)

\$26.79 made by Bobcat Goldthwait. (aka "Goldthwait Family Home Movies (Anniversary Edition)", 2008, 7 minutes)

\$20.28 made by Sam Green. (aka "Clear Glasses", 2008, 4 minutes)

\$48.96 made by Sarah Soquel Morhaim. (aka "All Day All Night", 2008, 3 minutes)

110 zloty made by Aza Jacobs (aka "Letters Real/Names Not", 2009, 10 min)

\$67.50 made by James Graham (aka "Friends", 2009, 3 min)

\$43.05 made by Brent Green. (aka "Weird Carolers", 2009, 4 minutes)

\$35.00 made by Braden King. (aka "Home Movie", 2009, 14 minutes)

\$41.32 made by Naomi Uman and Lee Lynch. (aka "Tin Woodman's Home Movie #2", 2008, 5 minutes)

\$27.73 made by Randy Walker and Jennifer Shainin. (aka "Whiskeypriest 1", 2009, 16 minutes)

\$22.07 made by Mike Gibisser. (aka "Springtime Wound Motor", 2009, 10 minutes)

\$43.19 made by Tom Barndt. (aka "Offshore Bank", 2008, 4 minutes)

Program: 100 min, and about \$528.25.

### **MARCH 16–17, TUESDAY–WEDNESDAY AT 7, 9PM**

**Sponsored by JTnews**

#### **Early Resnais Shorts**

(Alain Resnais, France, 1950-56, various formats, 86 min)

Discover director Alain Resnais's hard-to-find documentary shorts of the 1950s! Resnais' early work established him as a filmmaker of inimitable sensibility. Set to a text by poet Paul Éluard and details of Picasso's epic antiwar painting, *Guernica* (Robert Hessens and Alain Resnais, 1950, 35mm, 13 min) is an oddly lyrical call for peace. *Le Chant du Styrène* (Chris Marker and Alain Resnais, 1958, DVD, 19 min), a commission from Péchiney Plastics, depicts the making of polystyrene as "a noble material...demanding a great deal of knowledge." Chris Marker also assisted on *Night and Fog* (1955, 35mm, 32 mins), one of the first and most haunting film commentaries on the Holocaust. *Toute la mémoire du monde* (1956, 16mm, 22 min) is an elegant "portrait" of France's Bibliothèque Nationale.

### **MARCH 18, THURSDAY AT 8PM (DOORS AT 7:30)**

#### **Soul Nite!**

**Sponsored by KBCS 91.3FM**

It's back! Curator and host Peter Lucas presents a selection of vintage soul music performance footage on the big screen, cranked up loud. Don't miss this all-star soul show on screen, including a rarely seen performance from the one and only wicked Wilson Pickett in celebration of his birthday! DJs Greasy and David James will be spinning records for your listening and dancing pleasure, and beverages will be available in the cinema. Moving, grooving, and making noise is encouraged, and a funky good time is inevitable!

### **MARCH 19–24, FRIDAY–WEDNESDAY AT 7, 9PM**

**Seattle Premiere**

**Directors In Attendance Opening Weekend!**

#### **October Country**

(Michael Palmieri, Donal Mosher, USA, 2009, DigiBeta, 80 min)

*October Country* is a beautifully rendered portrait of an American family struggling for stability while haunted by the ghosts of war, teen pregnancy, foster care and child abuse. This vibrant and intimate documentary examines the forces that unsettle the working poor and the violence that lurks beneath the surface of American life. Winner of the 2009 SILVERDOCS Grand Jury Prize for best US Documentary Feature, this is Michael Palmieri and Donal Mosher's directing debut.

"Sleeping through each gorgeously shot scene is a painful sense of listlessness." —*The Washington Post*

"A small and quiet masterpiece of transcendent filmmaking." —*Hammer to Nail*

**MARCH 20, SATURDAY AT 8PM**

**Sponsored by the Central Coop**

**LET'S DO IT! A night of sex worker made media**

(Various, 80 min)

*Panel discussion and special guests in attendance*

From the Sangli district in the rural south of India to the life of a New York City callboy, sex workers reach out through film and video to share their experiences. LET'S DO IT! is a night of experimental and documentary shorts dedicated to human rights and advocacy for sex workers across the globe.

As misrepresentations of those who trade erotic labor proliferate in the mainstream media, sex workers and sex worker activists help to reduce stigmatization by becoming their own authors, reporters and organizers. The evening's films will examine the unique challenges and joys of being a sex worker.

Following the screening will be a panel discussion with past and present sex workers whose experience varies from peep show work, fetish & fantasy to erotic massage and beyond. Miss Indigo Blue (Academy of Burlesque), Annie Oakley (Sex Workers' Art Show), Mattilda Bernstein Sycamore (Author of *So Many Ways To Sleep Badly*) and other special guests will be in attendance. Please join us to discuss individual experiences with advocacy, work and empowerment. There will be a reception with beverages, a DJ, food and copies of \$pread magazines for donation, all to raise funds for a local resource guide by and for sex workers.

*Curated by the bird cage collective, with special thanks to Uniondocs*

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**LIVE AT THE FILM FORUM**

Join us for the final installments of the 2009-10 season of *Live At The Film Forum*, a showcase of dynamic new work that expands cinema beyond the limits of the screen. These projects bridge disciplines, connect artists with audiences and integrate the temporary with the lasting qualities of film. Enjoy performances and projections that engage the senses to create ephemeral and exceptional living cinema.

**too:** March 25–27, Thursday–Saturday at 8pm

**Condomillennium:** May 13–15, Thursday–Saturday at 8pm

**MARCH 25—27, THURSDAY—SATURDAY AT 8PM**

**too**

too is an ecstatic interplay of live and recorded movement by dancers Amy O'Neal and Ellie Sandstrom. The duo interacts with strangers, friends, acquaintances and family in dance of physical extremes. Drawing inspiration from the rural/urban divide, karaoke, and Japanese love hotels, too ruminates on the increasing challenges of making human contact in a fractured and complex technological age.

**MAY 13—15, THURSDAY—SATURDAY AT 8PM**

**Condomillennium**

May 13—15

Join us for a performance spectacle written and directed by Marya Sea Kaminski. Inspired by the transformation of Seattle's Pike-Pine corridor and developed from interviews with politicians, activists, developers, children, comedians, and construction workers, this event brings performance, video, live music and absurd fantasy together to paint a picture of our evolving urban landscape and the places we call home.

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**MARCH 28—APRIL 1, SUNDAY—THURSDAY AT 7, 9PM**

**20<sup>th</sup> Anniversary**

**New 35mm Print**

**Monday 7pm show free for members!**

**Warsaw Bridge**

(Pere Portabella, Spain, 1990, 35mm, 85 min)

A thoroughly engrossing collage of images and surreal sequences woven together by only a loose plot, *Warsaw Bridge* is one of intermittent filmmaker Pere Portabella's (*Silence Before Bach*) masterpieces. Ostensibly about the entanglements of a writer, an orchestra conductor and a professor, the film is more an ode to its medium than an attempt at traditional storytelling. Thick with Buñuelian surrealism, Portabella's work decades ago as director of *Viridiana* leaves its mark on *Warsaw Bridge*, but over the years he has also developed highly original elements in his style.

Northwest Film Forum members, please join us for a free discussion with Program Director Adam Sekuler after the Monday 7pm screening.

"Overwhelming and exhausting but always transfixing." —*Time Out New York*

"The exquisite images, the superbly rendered music, the bravura style, this bold narrative, the great performances, the perfection of the totality of this unique and vibrant wonderland of a film—How to get it seen in America?" —*Jonathan Demme*

**MARCH 29—30, MONDAY—TUESDAY AT 7, 9PM**

**Seattle Premiere**

**Jeonju Digital Project 2009**

(Hong Sang-Soo, Naomi Kawase, Lav Diaz; various countries, 2009, DigiBeta, 108 min)

A kind of Northwest Film Forum brethren on the other side of the Pacific, South Korea's Jeonju Digital Project, initiated in 2000 by the Jeonju International Festival (South Korea), commissions three filmmakers to make a digital short. This year's selections come from some of the best filmmakers in recent time. Hong Sang-soo's *Lost in the Mountains* depicts a woman's suffering when

she discovers her friend has been secretly sleeping with her lover. In *Koma*, Kawase Naomi explores Sino-Korean relations and the transmission of traditions through the story of a man returning to the village where he saved a young boy's life seventy years ago. Lav Diaz's *Butterflies Have No Memories* is a portrait of three young Filipinos who, following the closure of the gold mine where they worked, are unemployed and spend their time getting drunk.

**MARCH 31, WEDNESDAY AT 8PM**

**Seattle Premiere**

**Still Bill**

**Sponsored by KBCS 91.3FM and Jive Time Records**

(Alex Vlack and Damani Baker, USA, 2009, Beta-SP, 82 min)

Soul music legend **Bill Withers** was an undersized, asthmatic, stuttering child from the small town of Slab Fork, West Virginia. After a stint in the Navy, he ended up working odd jobs in California as a clerk, a milkman and a mechanic. It wasn't until his mid-30s that the instant success of his song "Ain't No Sunshine" would catapult the unlikely pop star into fame through records, tours and television appearances. Withers followed Sunshine with classics such as "Use Me," "Grandma's Hands," "Lean On Me" and "Just The Two Of Us." But he grew tired of the music industry and chose to be a husband and a father rather than a hitmaker. This intimate documentary highlights his career, catches up with the reclusive, low-key singer at home and captures his first musical endeavors in decades. The film also includes commentary from **Cornell West and Tavis Smiley**.

**APRIL 2, FRIDAY AT 8PM**

**Director In Attendance!**

**The Ukrainian Time Machine**

(Naomi Uman, Ukraine/USA, 2008-09, 16mm, 55 min)

These poetic documentary films combine personal, experimental and non-fiction approaches to capturing life in the Ukrainian town of Uman. Director Naomi Uman draws upon her personal experience, living with her subjects for a long time to become integrated into a family or community. For this collection of intimate films she returned to the tiny village that her family fled a hundred years ago. Full of the cinematic richness that can only be captured on film, Uman's gaze lingers affectionately on things both beautiful and ordinary.

Take a workshop with Naomi Uman!

**APRIL 2-8, FRIDAY-THURSDAY AT 7, 9PM (No 7pm Tuesday, Wednesday, Thursday)**

**Seattle Premiere**

**Lourdes**

(Jessica Hausner, Austria/France/Germany, 2009, 35mm, 96 min)

Isolated, wheelchair-bound Christine (**Sylvie Testud**) wants a way to meet people, so she pretends to be pious to take advantage of opportunities for travel with pilgrimage groups. When she takes a transformative journey to Lourdes, the "Disneyland of miracles," Christine gets plenty of opportunities for such, as she awkwardly makes the acquaintance of fellow miracle seekers, apathetic church volunteers and many others across the religious spectrum. The film's focus, however, isn't so much religion, but competing human capacities for openness and jealousy, and our ultimate underlying fragility. Through all this, Christine exudes charisma, even through her very socially limited shell.

“Sylvie Testud, 38, the French Meryl Streep (even better?), commits fully to Christine’s internal process, a performance of enormous physical control and economy.” —*Time Out New York*

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**APRIL 4–18, SUNDAYS AT 5PM**  
**SUNDAY MASTER SERIES**

Join us this April as we explore the lives and working styles of some of cinema's undisputed master directors. We kick off the program with a tribute to the recently deceased grandfather of the French New Wave, **Eric Rohmer**, and continue with new documentaries on comic genius **Jacques Tati** and a reverent look back at Russia’s existential master **Andrei Tarkovsky**.

**APRIL 4, SUNDAY AT 7PM**  
**Éric Rohmer, preuve à l’appui**

(André S. Labarthe, France, 1994, Beta-SP, 115 min)

To honor and celebrate the life of Eric Rohmer, who passed away this January, we screen this two-part interview in which Rohmer develops some of the ideas underlying how he sees and makes films. Come out to toast Eric Rohmer, the grandfather of the French New Wave, on what would have been his 90th birthday.

**APRIL 11, SUNDAY AT 7PM**

**The Magnificent Tati**  
**(Michael House, USA, 2009, Digital, 60 min)**

Detailing just how far reaching the career of France’s greatest comic auteur Jacques Tati was, this compelling new documentary explores Tati’s career from his roots in the Parisian music-halls of the ‘30s to his rise and ultimate fall from grace after the release of his masterpiece *Playtime*. An eclectic range of interviewees (including admirers Mike Mills, Frank Black and Sylain Chomet) pay testament to his genius, and a wealth of clips make this an essential viewing for any fan.

**APRIL 18, SUNDAY AT 7PM**

**Meeting Andrei Tarkovsky**

(Dmitry Trakovsky, Russia, 2008, DigiBeta, 90 min)

This outstanding documentary journeys from Los Angeles to rural Russia to investigate Tarkovsky's legacy through encounters with those who collaborated with him. Included are candid memories of the great filmmaker by his son, and reminisces by Bergman-regular Erland Josephson about appearing in *The Sacrifice*, Tarkovsky's final film. The film eventually lands in the forgotten city of Yurevets, where Tarkovsky spent parts of his childhood, including the years during World War II. The film offers a touching, highly personal and provocative record of the lingering effects of Tarkovsky on an extraordinary range of individuals.

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**APRIL 5–8, MONDAY—THURSDAY AT 8PM**

**Seattle Premiere**

**Sponsored by the University of Washington Ellison Center, the UW Center for Western European Studies and the Hungarian American Association of Washington**

**Man From London**

(Béla Tarr, Ágnes Hranitzky, France/Germany/Hungary, 2007, 35mm, 132 min)

Hungarian auteur Béla Tarr's latest film features an international all-star cast, including (most recognizable to American audiences) **Tilda Swinton**. Based on the 1934 French language thriller *L'Homme de Londres*, Tarr tells the story of an impoverished railway switchman who, after witnessing and interrupting a crime, discovers a suitcase of English banknotes. In this lush noir, cinematographer Fred Keleman's camera travels painstakingly through the film, creating something that some might call slow, but will entrance others with its construction of a three-dimensional, palpable sense of space.

*"If you read Simenon's book last thing at night, then this might be the dream you would have after turning out the light."* —*The Guardian*

**APRIL 3, 8, 17 & 22 AT 7PM**  
**QUEER SPRING FILM SERIES**

Three Dollar Bill Cinema brings a sparkling collection of queer film gems to the NW Film Forum with their annual spring film series! Four features will be shown through the month of April to explore our cinematic past and celebrate the LGBT community and culture on screen. From classic drama to trashy exploitation, this curated series will have it all!

For more information on this year's theme and titles, go to [www.threedollarbillcinema.org](http://www.threedollarbillcinema.org)

**APRIL 9–15, FRIDAY–THURSDAY AT 7, 9PM**  
**My Son My Son What Have Ye Done**

(Werner Herzog, USA, 2009, 35mm, 91 min)

A cinematic cocktail combo, the wholly creative marriage of German agitator Werner Herzog and absurdist David Lynch, featuring a strong cast of notable character actors, including **Michael Shannon** (*Shotgun Stories*), **Willem Dafoe**, **Chloë Sevigny**, and **Udo Kier**, *My Son, My Son, What Have Ye Done*, based on a harrowing true story, spins an eccentric tale of ancient myth and modern madness, told in a string of flashbacks. A detective (played by Dafoe) tries to piece together the psychological deterioration of Brad Macallam (Michael Shannon), a San Diego actor who, after being cast as the matricidal lead in a production of a Greek tragedy, ends up killing his own mother in real life.

Jammed with ostrich farms, Peruvian jungles, and a staging of Sophocles' *Oresteia*, this surreal take on reality is the perfect mix of the synthetic with the natural, the iconoclastic and the expected leaving us as always with these two auteurs, queasily involved.

*"Five stars! Mesmerizing...a singular cinematic object!"* —*Time Out New York*

*"Everything about this berserk, essentially static procedural is just crazy enough to be true. In any case, Herzog has gone beyond Good and Evil to reinvent himself as a candidate for the wiggliest director of comedy in America today."* —*J. Hoberman, Village Voice*

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**APRIL 9–15**

## **VISUAL MUSIC**

### **Sensory Cinema 1920s–70s**

Northwest Film Forum and The Sprocket Society are proud to present this special series celebrating the history of Visual Music. Over the past century, there have been a number of prescient artists who've approached cinema as a tool for merging visual art and music in order to create a new synaesthetic art form and explore uncharted areas of experience. Through a vibrant history of cinematic experiments, these pioneers have been inventing the concepts, aesthetics, techniques and technologies on which our modern image-and-sound culture is based. Visual Music is a rare opportunity to see restored film prints of work by such master animators as Oskar Fischinger, Mary Ellen Bute, Jordan Belson and Robert Breer on the big screen. In addition, we'll host a panel discussion on Seattle's own history of visual music in the 1960s and early 70s.

Series website: [www.sensorycinema.org](http://www.sensorycinema.org)

*Curated by Peter Lucas*

*Special thanks to the Center For Visual Music, Cindy Keefer, Cecile Starr, Spencer Sundell and Alex Bush.*

*This program is made possible by a grant from the National Endowment For The Arts.*

#### **APRIL 9, FRIDAY AT 8PM**

##### **Optical Poetry: Oskar Fischinger Retrospective**

(Oskar Fischinger, Germany/USA, 1926-47, 35mm, 70 min)

German-born painter and filmmaker Oskar Fischinger (1900-1967) was an enormously influential artist of the 20<sup>th</sup> century. His abstract animations- made between the 1920s and 40s- greatly expanded the possibilities of the medium of film, presenting a range of inventive, visual and temporal techniques and pioneering a new form of audio-visual art. While Fischinger's work is rarely seen today, he has had a great effect on generations- from inspiring such experimenters as Harry Smith and John Cage to his work and influence on Disney's *Fantasia* to his influence on modern motion graphics. We're pleased to present this retrospective of his short films, featuring restored prints of *Circles* (1933), *Composition in Blue* (1935), *Allegretto* (1936), *Radio Dynamics* (1942), *Motion Painting No. 1* (1947), and many other rarely seen works. This special presentation will also feature a 35mm cinemscope composite film recreating Fischinger's multiple-projection performances, *R-1, A Form-Play*, (ca. 1926-33).

Program presented in association with Center for Visual Music and The Fischinger Archive.

#### **APRIL 10, SATURDAY AT 8PM**

##### **Seeing Sound: The Films of Mary Ellen Bute**

(Mary Ellen Bute, USA, 1934-52, 16mm, 70 min)

*Introduced by Cindy Keefer, Director of the Center For Visual Music*

American filmmaker Mary Ellen Bute (1906-1983) is an important and often overlooked pioneer of visual music and electronic art. Beginning in the 1930s, Bute produced short films that translated music (often classical music including Bach and Shostakovich) into choreographed shapes, ever-changing lights and shadows, brilliant colorful forms, and elegant design. Critic and curator Ed Halter has called her films "a marriage of high modernism and Merrie Melodies." Although little-known today, many of her films reached

wide audiences at the time through screenings before feature films at Radio City Music Hall and movie theaters around the country. This retrospective program features all of Bute's pioneering abstract animations, from her first film, *Rhythm in Light* (1934) to later works such as *Mood Contrasts* (1956), an early use of electronic oscilloscope patterns. The program will be preceded by a short, work-in-progress documentary on Bute, made by Cecile Starr with Kit Basquin and Larry Molloy.

Program presented in association with the Center for Visual Music, in association with Cecile Starr and the Women's Independent Film Exchange.

**APRIL 11, SUNDAY AT 8PM**

**Jordan Belson: Films Sacred and Profane**

(Jordan Belson, USA, 1959-2005, 16mm/DigiBeta, 70 min)

*Introduced by Cindy Keefer, Director of the Center For Visual Music*

Filmmaker and artist Jordan Belson has created some of the most moving, ethereal works of visual music. After seeing the films of Oskar Fischinger, Norman McLaren and Hans Richter, he was inspired to make what he called "cinematic paintings." In the late-1950s, Belson collaborated with composer Henry Jacobs on the historic Vortex Concerts, which combined the latest electronic music with moving visual abstractions projected on the dome of Morrison Planetarium in San Francisco. Belson then began making what would become an astonishing body of over 30 abstract films that are, as curator Cindy Keefer has described, "richly woven with cosmological imagery, exploring consciousness, transcendence, and the nature of light itself." He also produced special effects for the film *The Right Stuff* (1983), and continues making fine art and films today. *Films Sacred and Profane* features rarely seen films including *Seance* (1959), *Allures* (1961), *Samadhi* (1967), a newly-preserved print of *Chakra* (1972), *Light* (1973), *Music of the Spheres* (1977/2002), and *Epilogue* (2005).

Program presented in association with the Center for Visual Music.

**APRIL 13, TUESDAY AT 7PM**

**Seattle Psychedelics**

This panel discussion, moderated by curator Peter Lucas, explores the little-known history of experimental films and light shows in the Seattle area in the late 1960s and early 70s, and celebrates the pioneers of this funky, techno-folk multi-media art form. Panelists include Seattle historian and editor-publisher of the '60s counterculture newspaper *the Helix*, **Paul Dorpat**; media arts scholar **Robin Oppenheimer**; and artist and member of Seattle's Union Light Company, **Ron McComb**. They will discuss the films, events, techniques and makeshift equipment used during the early days of the Seattle psychedelic movement. Slides and rare footage from the era will be presented.

**APRIL 15, WEDNESDAY AT 8PM**

**Sixties Synaesthetics**

(Various directors, USA, 1961-70, 16mm, 70 min)

The 1960s brought an explosion in experimental cinema, at once influenced by its forebears and liberated from them by the revolutionary lysergic ethos of the time. In this final program of the Visual Music series, we present a selection of highly original works by artists who shattered the boundaries between visual and sonic through the creative use of optical printing, animation, electronics, and editing. Films include a newly-restored print of Jud Yalkut's *Turn, Turn, Turn* (1966); Scott Bartlett and Tom DeWitt's landmark *OffOn* (1968);

Robert Breer's *Blazes* (1961); Storm DeHirsch's *Peyote Queen* (1965); and Barry Spinello's *Six Loop-Paintings* (1970). We culminate with the purest and most intense of '60s visual music experiments: *The Flicker* (1965) by avant garde composer Tony Conrad, who conceived the film in explicitly musical terms and used alternating pure black and white light to create hypnotic impressions of paradoxically vivid colors.

*Program co-curated by Spencer Sundell and Peter Lucas, presented in association with The Sprocket Society.*

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**APRIL 16–22, FRIDAY–THURSDAY AT 7, 9PM**

**Sponsored by Longhouse Media**

**Director In Attendance Opening Weekend!**

**Seattle Premiere**

**Barking Water**

(Sterlin Harjo, USA, 2009, 35mm, 85 min)

Native American filmmaker Sterlin Harjo traces the impromptu journey taken by weathered, handsome couple Frankie and Irene as they visit the stations of their fractured relationship. Though their history has been frequently interrupted, they mean everything to one another, and this wise second feature affectionately travels Oklahoma's roads, stopping now and then to reveal itself as one of American cinema's most moving love stories—adult and unsentimental—to have appeared in a long time.

Official Selection of the 2009 Sundance Film Festival; Winner of the Worldfest Bronze Remi Award for Creative Excellence.

*"Barking Water is the kind of independent film that touches the heart with its quiet rhythms and quirky characters."* —*Spiritually & Practice*

**APRIL 23–29, FRIDAY–THURSDAY AT 7, 9PM**

**New 35mm Print**

**50<sup>th</sup> Anniversary**

**Sponsored by the Hazel Wolf Environmental Film Network**

**Wild River**

(Elia Kazan, USA, 1960, 35mm, 105 min)

Kazan's mid-career masterpiece introduced a newly ruminative tone and political subtlety to his work, with a tempered reconsideration of the New Deal notions of progress (to which his own early career was intimately tied). One of Kazan's personal favorites, *Wild River* pits a timid yet determined Tennessee Valley Authority official—portrayed by a fascinating **Montgomery Clift**—against a hamlet targeted for imminent flooding and a young resident—played by a radiant Lee Remick—smitten by his eccentric charm. The harnessing of nature takes on almost Biblical dimensions, thanks to the magnificent Cinemascope photography and the electrifying performance of Jo Van Fleet as the town matriarch, who alone understands the river's unspoken diluvian powers.

*"The most complex and finely detailed love story in Kazan's work...a fusion of long scenes with a broad vision that creates the director's achieved masterpiece."* —Jonathan Rosenbaum

*"Unjustly neglected, gorgeous! Lee Remick is Kazan's ace-in-the-hole."*

Finally given a role that calls for sexuality and chops, she delivers wildly on both fronts." —David Fear, *Time Out New York*

**APRIL 24–25, SATURDAY–SUNDAY AT 5PM**

**Director in attendance!**

**Sponsored by Seattle Bug Safari and Arkitek Studios**

**The Bug Trainer**

(Donatas Ulvydas, Linas Augutis, Marek Skrobecki; Lithuania, Poland, Japan, Germany; 35mm, 2008, 53 min)

Ladislas Starewitch (1882-1965), Europe's answer to Disney and a pioneer of puppet animation, is a forgotten film genius. *The Bug Trainer* explores Starewitch's creative ideas and concepts of his work, along with opinions from film critics and other animation directors to help us understand why he is considered one of the greatest creators of the animation world.

**APRIL 24, SATURDAY AT 8PM**

**Co-presented by Third Eye Cinema and Three Dollar Bill Cinema**

**Sponsored by Seattle Gay News and Seattle LGBT Commission**

**Barbara Hammer In Person**

Barbara Hammer, on tour with her first book *HAMMER! Making Movies Out of Sex and Life*, presents films from four decades of work in this rare celebration at Northwest Film Forum. Holland Cotter, writing in the *New York Times*, said, "The short films by Hammer are accessible, sexually explicit, loaded with attitude and hilarious." Hammer's most recent film, *A Horse Is Not A Metaphor*, about her survival from ovarian cancer, won the prestigious Teddy Award for Best LGBT Short Film at the 2009 Berlin International Film Festival. Films from each decade will be screened and Barbara will read short passages from her new book, which will be for sale after the screening. Come see Hammer before her career retrospectives at MoMA (NY) this fall and at The Tate Modern in winter 2010/11.

Program includes: *Menses*, 1974, 16mm, 4 min; *Optic Nerve*, 1985, 16mm, 16 min; *Still Point*, 1989, 16mm, 9 min; *Sanctus*, 1990, 16mm, 19 min; *A Horse Is Not A Metaphor*, 2008, Beta-SP, 30 min.

Take a workshop with Barbara Hammer!

**MAY 4–5, TUESDAY–WEDNESDAY AT 7, 9PM**

**Seattle Premiere**

**Typeface**

(Justine Nagan, 2009, DigiBeta, 60 min)

In an age of digital design and portable media, this new documentary explores the twilight of an analog craft and the small town museum that once was a thriving center of the printing industry. The Hamilton Wood Type Museum in Two Rivers, WI bears an important part of the lineage of American graphic design. On most days, a lone employee waits in a cavernous old industrial building for its occasional trickle of visitors to arrive. But come Friday, the place comes alive as printmaking workshops led by, and filled with some of the nation's top design talent, descend on the sleepy enclave. *Typeface* investigates the history of wood type, introduces us to proponents of the letterpress process around the country, and champions the convergence of modern design and traditional technique.

**MAY 6**

**THE ANNUAL NORTHWEST FILM FORUM GALA**

A fundraiser for Northwest Film Forum

Save the date! Our Annual Gala is a dinner, a party and a show, and this year we are moving all three to the glamorous Georgetown Ballroom. The evening starts with cocktails at 6, and continues with dinner, a live auction and a film program. It ends at 9, when the after-hours dancing begins.

This benefits everything the Film Forum presents, offers and teaches, from the shows we hang 200 times each year in our cinemas to the filmmaking classes we offer to emerging filmmakers; and from the film and projection gear we maintain to camps we hold for young people in the summer.

**MAY 7–12, FRIDAY–WEDNESDAY AT 7, 9PM**

**Seattle Premiere**

**Sponsored by Velocity Dance and Northwest Dance Network**

**Breath Made Visible**

(Ruedi Gerber, Switzerland, 2009, Beta-SP, 80 min)

Since she was a small child, **Anna Halprin** has danced. Now at 89, she still possesses the grace and romanticism of her youth. This illuminating documentary, a lovingly rendered portrait of the Bay Area avant-garde dance pioneer, traces her groundbreaking career as a dancer and choreographer, as well as her devoted marriage to famed landscape architect **Lawrence Halprin**. In an intimate encounter with the artist, we see her rehearsing on her verdant backyard deck and performing at New York's Joyce Theater, teaching movement to seniors and dancing with **Merce Cunningham**, battling cancer and combating racism through movement in the wake of the Watts riots. Halprin has spent her life spreading a gospel of healing and wholeness through self-expression—an extraordinary story that unfolds, with the help of fascinating interviews and archival performance footage, as a moving and beautiful tribute to one of Northern California's most beloved and inspirational artists.

“A treasure trove of hitherto little-seen archival performance footage going back more than 50 years.” —*Variety*

**MAY 9, SUNDAY AT 4PM**

**Peter Pan**

**Mother's Day Special: A CD Release party and screening of Peter Pan, with live harp accompaniment by Leslie McMichael With special refreshments for all mothers and children!**

(Herbert Brenon, 1924, USA, video, 105 min)

Live music gives new life to this amazing 1924 classic version of *Peter Pan*, lovingly restored after having been "misplaced" for over 70 years. Three years ago Northwest Film Forum commissioned renowned harpist **Leslie McMichael** to compose a new score for Herbert Brenon's black and white masterpiece, which stars Betty Bronson, Ernest Torrence, and Anna May Wong. After our premiere, McMichael took the score on the road and has performed it to the delight of audiences all over the country. Now she's recorded a CD of the

score, which will be available at the performance on May 9. Prepare to fly to another place and time, where magic is in the air and children never have to grow up.

Appropriate for all ages.

*"Bronson literally soars in the title role, beautifully capturing the character's alternating strains of puckishness, petulance and occasional melancholy at the prospect of growing up"—Bright Lights Film Journal*

*"With three different kinds of harps, McMichael creates a soundscape that is both varied in texture and tone, alternating between the various sounds with cinematic panache. Her score shifts between a distinctly Irish rogue for Hook and his men, and Celtic soothsaying arpeggios for Peter, Wendy, and their families. The mermaids...are given the lush, grainy sound of an electric harp, their glistening tail fins perfectly matching the shimmering, unorthodox sound that in effect is more like a pedal steel than anything else...It's hard to imagine what the more standard musical accompaniment would have been, now with the harp washing over all the sepia-toned images." —Ali Marcus, Rivet Magazine*