

MAY 16–20, SUNDAY–THURSDAY AT 7PM (No screening May 18)

Curator's Defense

Northwest Film Forum dares local arts curators to enter the cinematic ring in this Curator's Defense. We know how much effort goes into programming each film we play. What better way to spice up our summer calendar by putting our curatorial colleagues in the hot seat and asking them to program their favorite film from the last decade? We also asked them to prepare an oral argument in defense of their selection. The result is an amazing selection from gifted local curators. Come listen to defenses from Robin Held (The Frye Art Museum) on Chan-wook Park's *Lady Vengeance* (**May 16**); Lane Czaplinski (On The Boards) on Julie Taymor's Shakespeare adaptation *Titus* (**May 17**), Linda Bowers (Seattle Arts and Lectures) on David Lynch's *Mulholland Drive* (**May 19**), and Michael Hebb (One Pot) on Ondi Timoner's *Dig!* (**May 20**).

MAY 21–27

Director in Attendance Sunday

Sponsored by KBCS 91.3FM

40 Years On: Murray Lerner's Isle of Wight Films

(Murray Lerner, USA, 1970, DigiBeta, various running times)

"This is the last festival, enough is enough, it began as a beautiful dream but it has got out of control and become a monster." —Ron Foulk, concert promoter, (on Monday morning, September 1, 1970)

Forty years ago this summer, the legendary third-annual Isle of Wight Festival hit the stage with some 600,000 screaming fans in attendance, the biggest ever rock festival in Europe. It was a chaotic affair that redefined festival madness. The attendees, most without tickets, descended on East Afton Farm, on the tiny unsuspecting English Channel island, to hear the likes of The Who, Jimi Hendrix (in his last live festival performance; he died 18 days later in London), Jethro Tull, the Moody Blues, Miles Davis, Joan Baez, the Doors (in their final U.K. gig with Jim Morrison), Joni Mitchell and Sly and the Family Stone. Fortunately for us New York based filmmaker Murray Lerner was there to document the entire event. To kick off summer, we present nine of Lerner's films, including nearly complete performances from eight artists and the two-hour documentary that puts the entire event into perspective. We'll be offering a festival pass for the series, so come out and experience one of music's most renowned events in almost its entirety!

MAY 21 & 24, FRIDAY & MONDAY AT 6:30PM

Miles Electric: A Different Kind of Blue

MAY 21 & 24, FRIDAY & MONDAY AT 9PM

Emerson, Lake and Palmer: The Birth of a Band- Live at the Isle of Wight

MAY 21 & 24, FRIDAY & MONDAY AT 10:30PM
Listening to You: The Who at the Isle of Wight

MAY 22 & 25, SATURDAY & TUESDAY AT 5PM
The Moody Blues: Live at the Isle of Wight Festival 1970

MAY 22 & 25, SATURDAY & TUESDAY AT 6:30PM
Jethro Tull: Nothing is Easy- Live at the Isle of Wight

MAY 22 & 25, FRIDAY & MONDAY AT 8:15PM
Jimi Hendrix at the Isle of Wight

MAY 22 & 25, SATURDAY & TUESDAY AT 11PM
Leonard Cohen: Live at the Isle of Wight 1970

MAY 23, 26 & 27, SUNDAY & WEDNESDAY AT 11PM, THURSDAY AT 7PM
Message to Love: The Isle of Wight Festival

MAY 22, SATURDAY AT 7PM
Co-presented by Longhouse Media and National Geographic All Roads Film Project

El Regalo de la Pachamama

(Toshifumi Matsushita, Bolivia, 2008, Beta-SP, 102 min)

In this film spiritual tale set in Bolivia, Kunturi is a 13-year-old boy who lives in the traditional way, with his family near the salt lake of Uyuni. One spring he goes with his father on his first caravan. Strapping blocks of salt to the backs of their llamas, they follow the "Salt Trail" for months, exchanging the precious mineral for other products of the Andes. Along the way, through many experiences and encounters, Kunturi discovers his personal and Quechuan identity.

MAY 28–30, FRIDAY–SUNDAY AT 7, 9PM
The Great Rock 'n' Roll Swindle
30th Anniversary!

(Julien Temple, UK, 1980, 35mm, 103 min)

"To be bad is good. To be good is simply boring." —Malcolm McLaren

The urge to self-mythologize is written into rock's DNA and in 1978 the Sex Pistols' story—who did what for whom, and why—was still up for grabs. **The Great Rock 'N' Roll Swindle** is manager Malcolm McLaren's attempt to write himself into history as the band's creator, manipulator and ideologue, and to steal back from the music industry what he felt it had stolen from rock 'n' roll. With the recent passing of McLaren, we thought it a fitting tribute to screen Julien Temple's bizarre and hilarious fictional documentary that charts the rise

and fall of punk's most notorious band through the eyes of its calculating manager. Mixing animation and live footage of some of The Pistols' most electrifying performances, the 1980 film presents the band's success as an elaborate scam perpetrated by McLaren to make "a million pounds" at the expense of record companies, outraged moralists, the British Royal Family, and even the fans and band members themselves.

JUNE 1, TUESDAY AT 7PM

The Best of the 48-Hour Film Project

The 48-Hour Film project turns ten this year! The celebration will take place in almost 80 cities in 17 countries around the world, involving almost 40,000 filmmakers.

On May 14–16th, 65 filmmaking teams, comprised of approximately 1000 filmmakers from Seattle, will have 48 hours to create a 4-7 minute short film using a provided character, line of dialogue, prop and genre. On June 1st, we will announce the winners of the 6th annual Seattle 48-Hour Film Project and screen their work. Come watch the best Seattle has to offer in this grueling and exhilarating filmmaking competition.

JUNE 2, WEDNESDAY AT 7PM

Director in Attendance!

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

La Mission

(Peter Bratt, USA, 2009, DigiBeta, 118 min)

Filmmaker Peter Bratt (*Follow Me Home*) returns with a powerful second feature, a haunting story of redemption imbued with the curative power of Aztec tradition. Propelled by commanding performances including an exceptional turn by **Benjamin Bratt**, *La Mission* tells the story of the healing of a broken man, a father's relationship with his son and a neighborhood struggling to break the chains of violence.

Screens with

Rez Life (2005, 3 min)

A poetic film about the choices many boys face on their path to manhood, while living on the reservation.

FISH (2007, 5 min)

Two bored teens living in Seattle, discover that even in the big city, they can remain connected to their culture and to the magic of the natural world.

JUNE 6–12

STIFF

As film festivals across the country strive to raise their profile, many often pass over inventive, risk-taking films to make room for a sneak preview of the newest Hollywood film before its worldwide release. Somebody needs to help these TRUE independent gems find an audience on the lookout for the unusual! Seattle's True Independent Film Festival is held at multiple venues throughout Seattle. It is a celebration of offbeat independent film from the Northwest and the rest of the world. This year our favorite STIFF picks are Matthew Porterfield's Baltimore-based *Putty Hill*, Ben Russell's Rouchian epic *Let Each One Go Where He May* and Nikolay and Yelena Renard's quiet family portrait *Mama*. You can view the full schedule at www.trueindependent.org.

JUNE 12-17, SATURDAY-THURSDAY AT 7, 9PM

Bass Ackwards

(Linas Phillips, USA, 2010, DigiBeta, 103 min)

This is not just another Great American Road Trip movie. And it's not an intense journey for self-discovery, or a grand tour to reveal the true soul of America. Though there are plenty of back roads and rolling landscapes, odd locals, cheap motel rooms, dive bars and the lonely and loony, this is a travelogue like you've not seen before. It's the type of film we've come to love and expect from Seattle's Linas Phillips.

Rejected by his girlfriend and given the boot from his friend's couch, Linas (a fictional version played by Phillips) is working as a pooper-scooper and llama feeder and sleeping on the floor at work. When given an odd-looking 1976 VW bus, he sets out across the country. *Bass Ackwards* premiered at this year's Sundance, and we're now pleased to give it the theatrical homecoming it deserves.

Screens with

Fire Fire I Heard The Cry (Drew Christie, USA, 2 min)

An animated documentary about the great Seattle fire.

JUNE 11-13, FRIDAY-SUNDAY AT 7, 8:30PM

Seattle Premiere

NY Export: Opus Jazz

(Henry Joost, Jody Lee Lipes, USA, 2010, DigiBeta, 60 min)

In *NY Export: Opus Jazz*, the New York City Ballet takes dancing to the streets. The film is a scripted adaptation of a 1958 "ballet in sneakers" by **Jerome Robbins**, a companion piece to his legendary *West Side Story*, that tells an abstract tale of disaffected urban youth. Shot on location all over New York City on anamorphic 35mm, the film returns the original choreography to the streets that inspired it and stars an ensemble cast of dancers from the New York City Ballet.

"This film is just about the purest, sexiest thing going in ballet." —*New York Magazine*

Screens with

Airport Project (Alice Gosti, USA, 6 min) A short dance-inspired film from an upcoming Live At The Film Forum performer!

JUNE 14, MONDAY AT 7PM

Seattle Premiere

Director In Attendance

Field Guide to November Days

(Nick Peterson, USA, 2010, Beta-SP, 80 min)

The second feature from Portland filmmaker Nick Peterson (*Yellow*), *Field Guide to November Days* was **made entirely with bikes** instead of any motorized transport. Everyone working on the film biked to set and everything (including furniture) was pulled by bike (except for one trip to the coast!). The film focuses on Matt and Natalie, recently separated, who resume their relationship after a chance meeting. However, they soon fall back into old destructive patterns, and they separate once again. To cope with the loss, Natalie isolates herself and experiments with a radically different place in society. Matt finds solace in his friendship with Christian, who is gay. Confused by their companionship, he begins to question his own sexual identity.

JUNE 17, THURSDAY AT 7, 9PM

Auto-Morphosis

(Harrod Blank, USA, 2007, Beta-SP, 76 min)

Auto-Morphosis is an inspiring, often hilarious tour of the world's wildest art cars and their larger-than-life creators, who transformed their automobiles into works of mind-bending art. On a humorous and touching journey, we discover what drives the creative process for these unconventional characters. In this wild-wheeled documentary, director Harrod Blank wows us with some of the most amazing cars—and most amazing art—you've ever seen.

JUNE 18–24, FRIDAY–THURSDAY AT 7, 9PM

Seattle Premiere

Trash Humpers

(Harmony Korine, USA, United Kingdom, 35mm, 2009, 78 min)

Enfant terrible Harmony Korine (*Gummo*, 1997; *Julien Donkey-Boy*, 1999) brings an ode to vandalism with his latest film, *Trash Humpers*. The title is to be taken literally: the protagonists get their kicks by screwing trashcans. Korine, who plays one of the leading roles, shows the creative beauty of destruction.

Filmed on video, doing part of the camera work himself, and edited on two video recorders, the film features typical video commands (forward, rewind). In a time when everyone wants to shoot at the highest possible technical quality, he chooses the graininess and imperfection of video, which makes the images appear even more alarming.

JUNE 18–24, FRIDAY–THURSDAY AT 7, 9PM

The Oath

(Laura Poitras, USA, 2010, 35mm, 96 min)

Academy Award-nominated Laura Poitras (*My Country, My Country*) provides a spectacular view of the inner-workings of the Al-Qaeda leadership, and a strong political statement. Her images and talent for exact observation make the case for an understanding of people that seems to have been lost in the war against terror.

"You have to understand people in order to recruit them." This is what Abu Jandal, former bodyguard of Osama Bin Laden, says to a group of Yemeni teenagers about his jihadist past. Abu Jandal broke the oath he had sworn as a member of Al-Qaeda and renounced his unconditional obedience to its leadership. *The Oath* is a portrait of this man and the dramatic, incredible path he has taken on his way to becoming one of the Arab world's most influential critics of the Islamic terror network. At the same time, the story unfolds of Salim Hamdan, Bin Laden's former driver, who was imprisoned at Guantánamo for several years.

Take a workshop with Laura Poitras! See our workshops listings.

JUNE 25–JULY 1, FRIDAY–THURSDAY AT 7, 9PM

Seattle Premiere

Directors In Attendance Opening Weekend!

Daddy Long Legs

(Benny Safdie, Josh Safdie, USA, 2009, 35mm, 98 min)

Joshua and Benny Safdie's latest collaboration is a realistic fairytale about a divorced dad who never gets enough time with his boys. Capturing the magic of parenthood and invoking memories of their own inventive father who made their childhood distinctive, the brothers have created Lenny (played perfectly by actor Ronald Bronstein), who struggles with being a good parent to his two boys. Divorced and alone, he cherishes the days with his kids and tries hard to make the most of time with them. When the going gets tough, Lenny uses unusual, unconventional, perhaps even hazardous, techniques to protect his children from the world. *Daddy Long Legs* is an ode to excuses and responsibilities, to growing up and staying young-at-heart, to fatherhood and childhood and to making time last forever.

JUNE 26, 11AM–3PM

1st Annual Poster Sale

Movie lovers and memorabilia collectors delight! The Film Forum is having it's first-ever movie poster sale this summer. Stop by on June 26 to browse our collection of posters from films we've shown over the past several years. If you had your eye on that *Red Riding Trilogy* art, or always wanted to get your hands on a *La Dolce Vita* reproduction, now's your chance!

All posters \$1 for Film Forum members, \$2 for everyone else

JUNE 30–JULY 1, WEDNESDAY–THURSDAY AT 8PM

Lambchop – Live at XX Merge

(Merge Records, USA 2009, DVD, 47 min)

Lambchop has been on the Merge label since 1993, releasing a string of widely varied but consistently brilliant records. But the live Lambchop experience has been somewhat elusive in the U.S. While the band has toured the gilded theaters of Europe and elsewhere for nearly two decades, the Nashville group has seldom toured their home country. For Merge's 20th anniversary, Lambchop performed live and the show was captured in this great concert video.

JULY 2–8, FRIDAY–THURSDAY AT 7, 9PM

New 35mm Print!

Punishment Park

(Peter Watkins, USA, 1971, 35mm, 88 min)

Thomas Jefferson posited in the Federalist Papers: "The tree of liberty needs to be manured from time to time by the blood of patriots and tyrants." In light of recent political maneuvering, there's no better time than this Independence Day to reexamine the controversial, uncompromising *Punishment Park*.

Peter Watkins is a filmmaker who has spent his entire career investigating the borderland between documentary and fiction. *Punishment Park* was inspired largely by the McCarran Act, which granted summary-judgment powers to the president in times of potential insurrection. Central to the film is a nightmarish scenario only one step removed from reality: young radicals arrested for their political activities are given a choice between incarceration and participation in a potentially deadly 'game' which finds them racing across a punishing desert landscape with armed law enforcement officers in pursuit. Part dystopian nightmare, part prism through which the profound tensions and frustrations in American society in the late 1960s are made manifest, the film remains a fascinating reflection of a fractured America.

"Punishment Park is one of the most incendiary documents of radicalism ever made. Watching it now, it's hard not to think of the decision to declare the captives at Guantanamo Bay 'unlawful combatants' so as to exempt them from the Geneva Convention." —*Eye Weekly*

"Might be the most radioactive portrait of American divisiveness and oppression ever made." —*Village Voice*

JULY 9–15, FRIDAY–THURSDAY AT 7, 9:15PM

Seattle Premiere

Women Without Men

(Shirin Neshat, Iran, 2009, 35mm, 95 min)

New York-based visual artist Shirin Neshat's feature film debut is an adaptation of the novel by exiled Iranian writer Shahmush Parsipur. Set in Iran during its infamous 1953 CIA-backed coup, the film follows four women from

different social classes as they take refuge in a metaphorical orchard. Through striking visuals and magical realism, Neshat plumbs the depths of their personal tragedies. “Filmed in haunting muted hues, the women’s individual journeys are compelling, and the broader themes of the tensions between religion and secularism and between tradition and modernity have never felt more relevant” (British Film Institute). Selected for the 2010 Sundance Film Festival and winner of the 2009 Venice Film Festival Silver Lion for Best Director.

JULY 9–11, FRIDAY–SUNDAY AT 7, 9:15PM

Seattle Premiere

Director Jim Granato and Musician Pat Spurgeon In Attendance!

D-Tour

(Jim Granato, 2008, USA, DigiBeta, 99 min)

Pat Spurgeon is founder, drummer and (with his cartoonish afro) most recognizable member of the Oakland-based indie rock band **Rogue Wave**. He's charismatic, funny, big-hearted...and has only one kidney, which is failing. Pat's search for a new organ (he's on a six-year waiting list) and his inspiring ability to balance health and work form the center of Jim Granato's remarkable documentary. Despite battling ongoing kidney issues, Pat wants to gig—it's all he's ever wanted—so the band hits the road on what they dub their D(ialysis) Tour. Interweaving interviews with Pat's band and family members, as well as footage from a benefit concert (with Rogue Wave, Nada Surf, John Vanderslice and Ben Gibbard of Death Cab for Cutie), the film is a unique travelogue raising issues of friendship, self-preservation, identity, health care, indie rock and, most notably, organ donation.

JULY 16–18, FRIDAY–SUNDAY

From the Land of the Midnight Sun

With saunas, reindeer and the summer's midnight sun, Finland and its unique cinematic output remains one of the world well-kept secrets. *From the Land Of the Midnight Sun* gives us three of Finland's finest film exports of the last year, plus a Seattle remake of a Finnish classic. We start with a new package of short films from Finland, then move onto Peter von Bagh's ode to the capital city, *Helsinki Forever*, and conclude with Jukka Kärkkäinen's poetic, portrait-like view into six Finnish living rooms, *Living Room Nation*. These films collectively display the Finn's enduring ability to surprise and please audiences, suggesting perhaps the camera's iris is often best pointed at the midnight sun.

JULY 16–18, FRIDAY–SUNDAY AT 7PM

West Coast Premiere

Helsinki, Forever

(Peter von Bagh, Finland, 2009, DigiBeta, 75 min)

Cities have long been a fetish of the cinema, from the early expressionist urban symphonies to the recent surge in metropolitan portraits like Terence Davies' *Of Time and the City*. Peter von Bagh, a distinguished film critic, historian and one-time director of the Finnish film archive, brings his wealth of knowledge and infectious cinephilia to *Helsinki, Forever*. It's a charming tribute to the city, whose character and cartography are rendered through a captivating array of visual and audio references. Using clips from both well-known and obscure Finnish filmmakers (from Teuvo Tulio to Aki Kaurismäki), von Bagh's "fabulous and rather Markeresque documentary...is a lovely city symphony which is also a history of Helsinki (and incidentally, Finland, Finnish cinema, and Finnish pop music)" (Jonathan Rosenbaum).

JULY 16-18, FRIDAY-SUNDAY AT 5:30PM

West coast premiere!

Package Deals: Finland

(Various artists, Finland, 2010, Beta-SP, 90 min)

Suomi, Helsinki, Tampere, Turku, Oulu... What happens in these little known urban centers of Finland? This program shows there's freak folk, heavy metal, contemporary art, new media, reindeer and perhaps a Laplander or two. The duo behind the enterprising curatorial project *Package Deals* recently traveled across Finland to source the latest installment in their ongoing series of geographically-themed programs. Their diplomacy unearthed work that reflects the spirit of Aki Kaurismäki, Eija-Liisa Ahtila and Jimi Tenor, but in an unexpected way. *Package Deals: Finland* toasts the freshest finds in contemporary Finnish film, video art, short documentaries, animation and music videos south of the Arctic Circle. Kippis!

JULY 16-18, FRIDAY-SUNDAY AT 8:30PM

West Coast Premiere

The Living Room of the Nation

(Jukka Kärkkäinen, Finland, 2009, DigiBeta, 74 min)

Finlanders are known more for their buttoned-up silence than their willingness to share their most intimate thoughts. But as producer Sami Jahnukainen proves with *The Living Room*, a single camera can produce hours of footage of Finns addressing their deepest, darkest thoughts. The result is an engaging documentary, lovingly edited in a way that allows each character to form his or her narrative. The individual everyday experiences converge into a sensitive and surreal story of human life.

JULY 16-17, FRIDAY-SATURDAY AT 10PM

Calamari Union

(Richard Lefebvre, USA, 2009, Beta-SP, 84 min)

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

them die on the way. Lefebvre has recruited a volunteer motley crew of Northwest musicians and icons for various roles, including A-Holes guitarist Otis P. Otis, Mudhoney's Mark Arm, Himsa guitarist Sammi Curr, celebrity street urchin Slats, promoter/Beltholes' drummer Kwab Copeland, Caustic Resin front man Brett Netson, Spits leader Sean Spits and Makers' mastermind Mike Maker.

JULY 16–22, FRIDAY–THURSDAY AT 7, 9:15PM

Killing Kasztner

(Gaylen Ross, USA, 2008, DVCAM, 120 min)

One of the most provocative and acclaimed documentaries in recent memory, this is the shocking tale of Rudolf Kasztner, the Jewish-Hungarian journalist and lawyer who single-handedly negotiated with Eichmann to save 1,600 Hungarian Jews in 1944. But twelve years later, having been accused in an Israeli courtroom of selling his soul to the devil, he was assassinated in broad daylight. *Killing Kasztner* is a deep investigation into the thorny definition of heroism, the intricacies of Israeli politics and the complexities of Jewish identity. Winner, Audience Award, Boston Jewish Film Festival.

"[One of the] ten best films of the year.... A fascinating look at a mostly forgotten page of Israeli history." —Jerusalem Post

JULY 23–29, FRIDAY–THURSDAY AT 7, 8:30PM

Seattle Premiere

Eccentricities of a Blonde Hair Girl

(Manoel de Oliveira, Portugal, Spain, France, 2009, 35mm, 64 min)

For his 100th birthday, director Manoel de Oliveira gave us a present with this marvelous adaptation of a novel by his Portuguese countryman Eça de Queiroz. *Eccentricities* is a wry, moving tale of a pure, if frustrated, love. A young, Lisbon accountant, Macario, tells the story of the greatest but most tragic love of his life. He spies a young woman sitting by a window fanning herself. Soon the two are engaged, but his uncle opposes the match and the wedding is called off. Years later, Macario is again intent on marriage. Will fate this time deal him a kinder hand? Using his trademark, highly theatrical style, Oliveira brilliantly juxtaposes the rigor of Queiroz's prose with seething passions lurking beneath his story. "Romance," according to Macario, "begins in art and reality." Here Oliveira chronicles how memories become fiction and occasionally, art.

JULY 23–29, FRIDAY–THURSDAY AT 7, 9:30PM

New 35mm Print!

Leon Morin, Priest

(Jean-Pierre Melville, France, 1961, 35mm, 117 min)

Our *Dual of The Cool* champion Jean-Paul Belmondo returns in this new 35mm print of French director Jean-Pierre Melville's **Léon Morin, Priest**. A midcareer

masterpiece, only now receiving an American theatrical release, Melville accepted an offer to adapt Béatrix Beck's Prix Goncourt-winning novel *Léon Morin, Prêtre*, a book Melville considered "the most accurate picture of the French under the Occupation."

"Maximum emotional and metaphysical toughness to inveigle the most skeptical of observers into acknowledging the operation of divine grace" —Chris Petit, Radio On Filmmaker

JULY 30–AUGUST 1, FRIDAY–SUNDAY AT 7, 9PM

Seattle Premiere

Director In Attendance!

of Montreal: Family Nouveau

(Spenser Simrill, USA, 2010, DV, 45 min)

of Montreal: Family Nouveau follows the band's 2009 European Tour, documenting their whimsical world of sacrificial pigs, dancefloor ninjas, late night karaoke and push-ups...lots of push-ups.

Screens with

Major Organ and the Adding Machine

(Joey Foreman, Eric Harris, USA, 2008, DVD, 26 min)

In this short film by Joey Foreman and Eric Harris (*Olivia Tremor Control*) a disgruntled interdimensional pastry chef sends two unwitting children on a desperate mission through time, space and the frozen foods isle with the mysterious bearded ones and an army of telephone poles in hot pursuit. Featuring musical and theatrical contributions from Jeff Mangum (watch for him in the lobster costume), Kevin Barnes, William Cullen Hart, Julian Koster, Andrew Rieger, Dixie Blood Moustache and many others.

JULY 30–AUGUST 5

The Genius of Insanity: Five Films From João César Monteiro

"I think my film represents above all the proof, to those who want to understand and accept it, that poetry can't be filmed, that it is useless to try." —João César Monteiro

Look at a photograph of the underappreciated Portuguese auteur João César Monteiro, who died in 2003, and you will see a man resembling a cross between Nosferatu and Woody Allen. Its no wonder then that his cinematic fingerprints are some of the most memorable you'll ever see. It's not clear under what influence Monteiro worked, but he was certainly international cinema's randiest rascal. Practicing his own brand of slowed-down slapstick, his films puncture preconceptions about power and age, beauty and desire. Never has the cinema dared to depict obsessiveness so unblinkingly and with such contained irony. Join us in sharing these indelible images as we honor the

legendary man from Portugal who is remembered both for his madness and for his acts of overwhelming cinematic charity.

JULY 30, FRIDAY AT 7 & 9:30PM

Free for Film Forum members!

Recollections of the Yellow House

(João César Monteiro, Portugal, 1989, 35mm, 122 min)

João de Deus is a destitute man living in a cheap boarding house for families in an old section of Lisbon in 1989. He is sick and stricken by every possible adversity. His only relief is his fervid love of films. His life is further complicated when he tries to seduce the daughter of his landlord and is kicked out. Alone, deprived of any resources, he is confronted by the harshness of the city and ends up interned in an asylum. Here he meets a mentally ill man, who gives him a 'rich and strange' mission to reenter society and "Go and make them sweat!" With clever antics and great comedy, he does just that.

JULY 31, SATURDAY AT 6 & 9:15PM

God's Comedy

(João César Monteiro, Portugal, 1995, 35mm, 170 min)

Dryly comic, disturbing and deservedly honored with the Venice Film Festival's Silver Lion when it was released, *God's Comedy* is one of the most flagrantly perverse films you're likely to see. The protagonist manages the Paradise Ice Cream Parlor, where he concocts exquisite flavors. At home he delights in poring over his treasured collection of female pubic hairs. Refusing to compromise even with his admirers, Monteiro made a film that at first appears long-winded and self-indulgent, though it contains several brazen and unforgettable sequences that will take your breath away. Upon reflection, however, you may agree that cutting even an instant of this lucid, intransigent film would be like wanting to remove the mole from the face of a loved one.

AUGUST 1, SUNDAY AT 6 & 9PM

John Wayne's Hips

(João César Monteiro, Portugal, 1997, 35mm, 148 min)

After a lengthy rehearsal of a Biblical play (by Swedish playwright August Strindberg), João de Deus, the play's director, finds Henrique, the actor portraying God, asleep in a boat that is part of the scenery. Inspired by a dream of Henrique's, the two embark on an odyssey to the Arctic in which the pair shares a vision of John Wayne wonderfully swinging his hips at the North Pole. And so begins the strange, spiritual and philosophical journey of João and Henrique...

AUGUST 2, 4, MONDAY, WEDNESDAY AT 7PM

God's Wedding

(João César Monteiro, Portugal, 1999. 35mm, 150 min)

Bawdy and irreverent Monteiro reprises his role as João de Deus, the loveable and lustful tramp first seen in *Recollections of the Yellow House* who is granted wealth and earthly power. João's meteoric rise and cataclysmic fall from grace unfold in a formal display of slapstick, satirical and deadpan humor. His spry physical humor recalls the great silent film stars, but his comic timing is truly his own invention. His drawn visage and emaciated frame contrast the luminous bloom of the exquisite Elena (Joana Azevedo) to form the film's sexually explicit centerpiece.

AUGUST 3, 5, TUESDAY, THURSDAY AT 7PM

Come and Go (Vai e vem)

(João César Monteiro, Portugal, 2003, 35mm, 179 min)

The film is a continuation of the life of João du Deus (who appeared previously in *Recollections of the Yellow House*, *God's Wedding* and *John Wayne's Hips*; here renamed João Vuvu), a widower, dandy and faux-intellectual. Beautifully incarnated by his director, João is an articulate and cultured clown; his movements and dour speeches are captivating throughout. Shot in long static takes, the film is a subversive and captivating romance, involving political commentary and satire, surreal interactions and exchanges (including a maid with excessive pubic hair), dream sequences (where João gatecrashes his own funeral) and hilarious monologues. Paying homage to such legendary film comedians as Charlie Chaplin and W. C. Fields, Monteiro balances the gravity of the material with a salacious sense of humor. There's nothing else like it—not even in this highly original filmmaker's body of work.

"Come and Go marks a blazing end to the 30-year career of Portugal's most provocative filmmaker-actor. A master of surreal visual comedy, as an actor Monteiro gives one the feeling of watching a great performer at his deadpan best."
—Deborah Young, *Variety*

AUGUST 6–12, FRIDAY–THURSDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5:30PM)

Jean-Michel Basquiat: The Radiant Child

(Tamra Davis, USA, 2009, DigiBeta, 88 min)

Jean-Michel Basquiat was a burst of colour on the international art scene and a walking personal tragedy who also happened to be a good friend of American filmmaker Tamra Davis. *Jean-Michel Basquiat: The Radiant Child* is about the artist and phenomenon who became notorious for his graffiti art under the moniker Samo in the late 1970s on the Lower East Side scene. He sold his first painting to Deborah Harry for \$200, and became best friends with Andy Warhol. Appreciated by both the art cognoscenti and the public, Basquiat was launched into international stardom. Soon, however, his cult status began to override the art that had made him famous in the first place.

AUGUST 6–8, FRIDAY–SUNDAY AT 7, 9PM

New 35mm print!

Hausu

(Nobuhiko Obayashi, Japan, 1977, 35mm, 87 min)

Get ready to have your mind blown! This exceptionally wild and funny horror-fantasy is like nothing you've ever seen before—we guarantee it. A teenage girl brings six of her classmates along for a summer vacation at her grandmother's country estate. What the girls don't know is that grandma is a ghost and her house is haunted. They start to catch on when an evil housecat convinces a piano to eat one of the girls...and *then* it starts getting weird! *Hausu* is a truly absurd and thrilling rediscovery.

"Salvador Dali meets Sid and Marty Krofft!" —Jim Ridley, Nashville Scene

AUGUST 12, THURSDAY AT 7, 9PM

En Attendant Godard

(William Brown, UK, 2009, DigiBeta, 95 min)

Director William Brown pays tribute to (and corrects) his master Jean Luc Godard in this debut feature film, made with an impressive zero budget. With numerous references to the New Wave icon's body of work, Brown has created a story about the loners Alex and Annie, who set out to find Godard, and suddenly have a double homicide and a ménage à trois on their conscience. *En Attendant Godard* is a funny homage to a filmmaking genius and revolutionary; it also is a witty example of how to use film as film criticism, without being hyper-intellectual. "All you need is a girl and a gun," Godard famously said about making films. *En Attendant* suggests that all you really need is a girl and Godard.

AUGUST 13–15, FRIDAY–SUNDAY AT 7, 9:15PM

Seattle Premiere

The Secret to a Happy Ending

(Barr Weissman, USA, 2009, DVCAM, 101 min)

This is a film about the redemptive power of rock-and-roll. It's also a film about the American South, where rock was born, and a band straddling the borders of rock, punk and country. It's about making art, making love and making a living. In short, it's about the **Drive-By Truckers**. *The Secret to a Happy Ending* documents the band and their congregation of fans as they explore tales of human weakness and redemption. While DBT songs are often dark, their whiskey-soaked concerts raise joyful hell. With the filmmaker's unparalleled access, *The Secret to a Happy Ending* documents three critical years of touring and recording—years in which the band struggles to overcome the trauma of divorce and survives a near breakup—as they persist in their search for a happy ending.

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

The Immaculate Conception of Little Dizzle

(David Russo, USA, 2009, DigiBeta, 100 min)

David Russo's witty and imaginative film debut (**produced with the help of the Film Forum's Start-To-Finish program**) explores key issues of today, including corporate malfeasance, the search for religion and, of course, male pregnancy. *Dizzle*'s protagonist is Dory (Marshall Allman), a "data-meister" who processes useless information as he looks for life's meaning. After getting fired, he joins the ranks of Spiffy Jiffy, a ragtag bunch of stoner janitors led by O.C. (Vince Vieluf), who dreams of attending art school. In the offices within Spiffy Jiffy's purview is a market research firm, in the process of testing a batch of self-heating "oven fresh" cookies. Dory and his fellow sweepers sample the product, become addicted and are soon experiencing some comical but worrisome side effects. When these include giving birth to "semi-animate" beings, Russo's film takes on a hugely entertaining hilarity and weight that is simultaneously odd, puzzling, invigorating and truly hilarious. As overheard on a bus at the Sundance Film Festival, "You *have* to see this!"

AUGUST 19, THURSDAY AT 7, 9PM

Francois Truffaut, An Autobiography

(Anne Andreu, France, 2004, DigiBeta, 78 min)

Francois Truffaut placed real life and its experiences at the heart of his work. Everything he wrote, filmed and conceived was sifted through the filter of his emotions, with his 21 feature films painting a full self-portrait of the man. The filmmaker takes center stage in this film, yet the film does more than pay tribute to his glory. It looks at the extent of his legacy by giving a voice to a new generation of film buffs who, now as before, find hope in Truffaut's cinema.

AUGUST 20-26, FRIDAY-THURSDAY

Vincent Moon Retrospective

Director in attendance!

His real name is Mathieu Saura, but it's under the name of Vincent Moon that music fans from all over the world know the 30-year-old filmmaker, who has reinvented the music video as a documentary. After studying under photographers Michael Ackerman and Antoine D'Agata, the young music aficionado became increasingly interested in moving images. The combination of music and film could easily have ended in MTV-land. But according to Moon, the usual music video has long been stuck in this limited marketing world.

Starting in 2006 with his *Take Away Shows*, Moon has offered a non-commercial alternative: small, short films that capture musicians in the alleys, hallways and elevators of the real world, without amplifiers or special effects. The *Take Away Shows* paved the way for larger film projects and Moon's far-reaching résumé, which now includes concert films and documentaries, all equipped with the special shadow/light aesthetic that give his images a special abstract quality.

Moon's greatest strength may be his ability to capture music without superfluous embellishments. He is a sonic adventurer, constantly seeking new musical treasure chests. He not only discovers, he participates, with his camera

as an instrument: while in Seattle for this retrospective Moon will, with a single extended tracking shot, produce a new one-shot film with local Seattle musicians.

Films screening in this program include: **REM 6 Days; Burning & Adelia I Want To Love** (both about Mogwai); **La Faute Des Fleur** (with Kazuki Tomokawa); **Little Blue Nothing** (about the Czech cellists Irena and Vojtech Havel); **Mirror Noir; Arcade Fire, Cheap Magic Inside** (featuring Beirut); plus a live expanded cinema program in which Moon narrates some of his latest *Take Away Shows*.

See our website for complete schedule (pending).

AUGUST 20-26

Seattle Premiere

Two in the Wave

(Emmanuel Laurent, France, 2010, 35mm, 91 min)

Cinema's most notorious friendship—and falling out—is chronicled in film critic Antoine de Baecque and filmmaker Emmanuel Laurent's documentary of **François Truffaut and Jean-Luc Godard**. Told through rare archival footage, interviews and film excerpts, *Two in the Wave* explores their friendship from the early *Cahiers* years, the success of *The 400 Blows* at the 1959 Cannes Film Festival, Truffaut's instrumental help in the making of *Breathless*, to their brutal falling out ten years later. *Two in the Wave* also shows the effect of their tumultuous friendship on the New Wave itself and its signature actor, **Jean-Pierre Léaud**, who finds himself torn between two father figures.

AUGUST 28 at Cal Anderson Park

Co-Presented by CapitolHillSeattle.com

Sponsored by KBCS 91.3FM

The 4th Annual Seattle Bike-In

Our annual Bike-In is a celebration of green transportation, our urban community and summer nights! Grab your bike, grab your friends—we'll see you for our annual night in Cal Anderson Park on Capitol Hill!