

NORTHWEST FILM FORUM

FALL 2010 CALENDAR

Last updated July 26, 2010

Please check our website before printing any show times!

AUGUST 27–SEPTEMBER 2, FRIDAY-THURSDAY AT 7, 9PM

Looking For Eric

(Ken Loach, UK, 2009, 116 min) Cannes crowd-pleaser *Looking for Eric* is a tender, life-affirming, and hilarious nod to the possibility of second chances. When down-and-out postal worker Eric Bishop (Steve Evets) reaches the end of his rope—his two layabout stepsons are set on driving him to an early grave, his second marriage is in ruins, and that's just the start of his troubles—he finds some unexpected motivation to turn his life around and win back the love of his life from none other than his idol, the legendary footballer Eric Cantona of Manchester United.

"Genuinely Hilarious... Gentle and sweet and often very funny. The clarity of Loach's view of the world, and his absolute mastery of cinematic storytelling, endows films with an authoritative feeling of solidity and coherence." —A. O. Scott, *The New York Times*

"Irresistible! Capable of lifting even the stoniest of hearts." —Rene Rodriguez, *Miami Herald*

"Absolute Joy. An undeniable crowd-pleaser." —Stephen Garrett, *Time Out New York*

AUGUST 27–SEPTEMBER 2, FRIDAY-THURSDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5PM)

Seattle Premiere

Around A Small Mountain

(Jacques Rivette, France/Italy, 2009, 35mm, 84 min) The French New Wave titan (and subject of our 2007 retrospective) Jacques Rivette is back with this winning depiction of a chance encounter on a mountain road. Vittorio (Sergio Castellitto) is compelled to tag along with Kate (Jane Birkin) as she returns to the circus community she left years ago.

On full display within this enigmatic tale is the filmmaker's love of improvisation and the theater. Melancholia, felt here through the grief and guilt that carries Kate so far from her performing days and casts a spell over the story. Rivette regular Birkin is mesmerizing as a woman used to closing herself off who awakens slowly to life's possibilities. The film is also full of humor, mystery and subtle romance, with a valedictory tone. If this is, indeed, the eighty-two-year-old director's swan song, he exits at the top of his game.

"A gorgeous, melancholy miniature." —*Time Out London*

SEPTEMBER 3–9, FRIDAY–THURSDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5PM)

New 35mm Print

Mamma Roma

(*Pier Paolo Pasolini, Italy, 1962, 35mm, 105 min*) Perhaps Pasolini's greatest film, *Mamma Roma* packs an emotional wallop. Anna Magnani's Mamma is a prostitute who tries to go respectable, bundling her troubled teenaged son off to Rome to tend a produce stand. The return of her pimp thwarts her new life. In stone ruins and suburban housing projects, Pasolini finds a combination of the seamy and the lyric, the ugly and the classical, rough trade tempered by raw beauty. His dreamlike edits open neorealism to a transcendent modernity, though the film sears with reality. Raucously funny, woundingly moving, by turns exhilarating and heartbreaking, *Mamma Roma* is a must-see.

SEPTEMBER 10–15, FRIDAY–WEDNESDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5PM, NO 7PM ON SATURDAY)

New 35mm Print

55th Anniversary!

Le Amiche

(*Michelangelo Antonioni, Italy, 1955, 35mm, 104 min*) With their two-faced cattiness and cold-blooded sexual manipulation, the women of Antonioni's *Le Amiche* make the promiscuous characters of *Sex and the City* look dull in comparison. Though this social drama of stylishly dressed and sharply tongued women-among-women has been largely overlooked amidst Italian auteur Michelangelo Antonioni's celebrated *oeuvre*, it's among the most entrancing views of love's sweet devastation seen in cinema. After years away, Clelia returns to Turin with plans to open a fashion salon. She immediately learns of the attempted suicide of the woman in the room next to hers, which in turn introduces Clelia to a new social circle of artists and wealthy people, whose romantic entanglements become the center of the story. Nowhere in Antonioni's other films has an ensemble of characters woven a more complex web of relationships. (Restored by Cineteca di Bologna at L'Immagine Ritrovata with funding provided by Gucci and The Film Foundation.)

"One of Antonioni's greatest films!" —*David Thompson, Time Out London*

**SEPTEMBER 11, SATURDAY AT 7PM
An Evening With Jacob And David**

Jacob Ciocci and David Wightman (*Extreme Animals, Paper Rad, You Can't Do That on Television*) present a mash-up of live music, video, staged theatrics and global meltdowns. They choreograph a disjunctive array of live shredding, extreme feedback, YouTube bombardment, ecstatic dance moves and Sunday morning cartoons. Their newest performance delves into the world of "tween" culture, the vampire fad and the current obsession with the infinite hall of mirrors known as "forever young."

SEPTEMBER 10–12, FRIDAY–SUNDAY AT 7, 9PM

Seattle Premiere

Sponsored by KBCS 91.3 FM and Easy Street Records

Family Jams

(Kevin Barker, USA, 2009, DigiBeta, 81 min) The freak-folk explosion of the mid-00s was a musical trend that demanded documentation. There was the rare sensation of a group of major artists emerging at the same time, hanging out and collaborating with one another, not minding if their styles overlapped. Furthermore, the whole thing was as photogenic as it gets, with pretty people frolicking outside, staring thoughtfully through tour van windows for hours on end, smoking pipes and lighting candles. *The Family Jams*, a new documentary by Currituck Co. frontman Kevin Barker, might be the defining film of that moment. Three San Francisco-based musical acts—**Devendra Banhart, Joanna Newsom and Vetiver**—tour the country performing their genre-defining music, dubbed "freak folk" by the press. They help each other overcome family tragedies and car accidents, and meet colorful characters, forgotten musical heroes and folk luminaries along the way. The film features performances by Antony and the Johnsons, Espers, Meg Baird and The Pleased.

SEPTEMBER 14–16, TUESDAY-SUNDAY

THE PORTUGUESE MELODIES OF MIGUEL GOMES

The films of Portuguese filmmaker Miguel Gomes ooze amazement. The viewer never ceases to wonder what will happen next. His two feature films and six short films are jammed with bizarre themes, wild and meandering structures and unrestrained fantasy. They are willful in many ways, while all the time inventive, playful, frisky, disorderly, anarchical and absurd. Gomes ignores genre boundaries and conventional methods of story telling; he doesn't play by the rules and is fearless in using all the tricks and tools of the filmmaking trade. He confuses perceptions of time, artfully blurs the line between documenting and directing and takes unexpected turns within each film, jumping from one genre to the next. His films are fairytales, musicals, comedies and melodramas, all at the same time. Very often he deals with the process of coming of age, or more specifically, with the fear and denial of adolescent men becoming adults. And music always plays an important role.

These films are unique, and yet they are closely connected to the history of cinema. It's impossible to watch his films without picking up references to some

of cinemas greatest masters, from Rivette, Minelli, Sirk, Demy, or fairytales, screwball comedies, animated films and silent movies. Gomes is always moving us along, jumbling us up, spacing us out in simple but ingenious ways, creating what every great filmmaker should: a singular informed and engaging voice.

“Gomes’ film offers its own, remarkable vision of an ‘expanded cinema’, a cinema of multiple levels interacting in space and time—freeing the viewers’ minds and letting their emotions roam. It is, indeed, a revelation.”—Adrian Martin, Rouge

Special thanks: Cristina Garza, FiGa Films; Haden Guest, Harvard Film Archives; Jose Torrealba, NEIAFF.

SEPTEMBER 14, TUESDAY AT 8PM

Director in attendance!

Our Beloved Month Of August

(Miguel Gomes, 2008, Portugal, 35mm, 150 min) Ravishingly photographed and brilliantly assembled, *Our Beloved Month of August* is a travelogue to get lost in, an indigenous film created by tourists. It’s also a window into a fascinating filmmaking process that continues to unravel long after the credits roll. Both documentary and fictional narrative, Gomes’s energetic and courageous film captures many vignettes of life in rural Portugal. The documentary portions deal with the filmmaker and his difficulties in getting the fictional film done, but the fictional parts seem very real at times, too. In the process of ignoring the distinct genres, *Our Beloved Month of August* reveals much about the village people and the difficulties of making films in remote areas.

“It recalls the hedonistic masterpieces of Jean Renoir” —Olivier Pere, Artistic Director, Locarno Film Festival

SEPTEMBER 15, WEDNESDAY 8PM

West Coast Premiere

Director in attendance!

The Face You Deserve

(Miguel Gomes, Portugal, 2004, 35mm, 108 min) Gomes' first feature is a beautiful musical comedy. Francisco is a teacher who, while helping with his school's production of *Snow White and the Seven Dwarves*, contracts the measles and dreams his own version of the famous fairytale. A Portuguese style *Peter Pan* (laying cinematically somewhere between Kiteshi's *Kitano* or Rivette's *Céline and Julie Go Boating* meets the seven dwarfs—without Snow White). Consistent with its radical choices, the film develops a sound and visual fantasy that has seduced viewers from Portugal to Brazil. We welcome this remarkable debut to Seattle for its long overdue West Coast premiere.

SEPTEMBER 16, THURSDAY AT 8PM

Seattle Premiere

Miguel Gomes Shorts

Meanwhile

(1999, 25 minutes, video) With their parents and teachers gone, a girl and two boys pass some time together, coming into the grips of a romantic tension that remains unexpressed because of their inability to communicate.

Christmas Inventory

(2000, 23 minutes, video) "When I was twelve I dreamt that I was putting in motion the static pictures of the crèche. With this film I tried to do the same with the memories of my cousins and relatives, with that house and with those rituals. It's a fake documentary and a fake animation film, a semi-fiction about children who go to war, play music, and take over." —Miguel Gomes

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(2001, 27 minutes, video) "This is the way you hold the racket to play a forehand. Just move your arm back, the left shoulder facing the ball, step forward with your left foot, hitting the ball." —Miguel Gomes

Pre Evolution Soccer's One-Minute Dance After A Golden Goal In The Master League

(2004, 1 minute, video) A playful variation on the well-known Playstation soccer computer game.

Canticle Of All Creatures

(2006, 23 minutes, video) A mystical revisitation of the story of St. Francis of Assisi.

SEPTEMBER 17–23, FRIDAY–THURSDAY AT 7 (PLUS SATURDAY & SUNDAY AT 5PM)

Seattle Premiere

Bunny & The Bull

(Paul King, UK, 2010, 35mm, 101min) Written and directed by *The Mighty Boosh* director Paul King, *Bunny and the Bull* is one of the most original and charismatic films to come out of Britain in recent years. Stephen Turnbull hasn't been outside in months. When a sudden infestation of mice forces him to abandon his routine, he finds his mind hurtling back to the eventful trek around Europe he undertook with his friend Bunny. Using whatever objects are within easy reach in Stephen's flat—clay models, metallic gears and old souvenirs—Stephen undertakes a surrealistic journey, paying homage to both the works of Michel Gondry, Terry Gilliam and Jean-Pierre Jeunet.

"King has the same kind of olde worlde, amateur-hour aesthetic as Wes Anderson and Michel Gondry, and his papier mâché/metalwork figures and landscapes are used to increasingly charming effect. " —*This Is London*

SEPTEMBER 22–23, WEDNESDAY–THURSDAY AT 7, 9PM

Seattle Premiere

Journey Of The Childmen: The Mighty Boosh On Tour

(Oliver Ralfe, UK, 2009, DV CAM, 76 min) The Python-like comedy troupe known as The Mighty Boosh has the cultiest of cult reputations in the U.S. thanks to the Cartoon Network's Adult Swim, but in the UK, where they're idolized as national heroes, they sell out large arenas and fight off droves of swooning girls. Whatever the secret to the success of the incongruous Boosh humor, director/composer Ralfe, a cult figure in his own right with his Ralfe Band, holds it close to his chest in this dreamy documentary punctuated by whimsical flights of fancy. Rather than a concert film, accept it as a live backstage demonstration of the loopy Boosh sensibility, as the boys, fronted by tousle-headed Noel Fielding and mustachioed Julian Barratt, steam through a 99-show tour of Britain in goofy sailor suits and dowdy housedresses.

SEPTEMBER 16-18, THURSDAY-SATURDAY AT 8PM

LIVE AT THE FILM FORUM featuring

THE FRENCH PROJECT: The New New Wave

Seattle's ridiculously bratty neo-French all-star music collective presents a new show incorporating the smuttiness of Gainsbourg, the existentialism of Godard and the absurd desperation of a band of people who can barely speak French or hang on to a day job. TFP plays music on unexpected instruments, ranging from Saint-Saëns and Debussy to Françoise Hardy and ZZ Top. Featuring secret guest appearances and short films by local notables including Tania Kupczak, Karn Jenkinsmith and Richard Lefebvre. Complètement en français, bien sûr. Don't forget your absinthe flask.

***The French Project is:** Sara Edwards, Basil Harris, Erin Jorgensen and Charles Smith; with special appearances by Kirk Anderson on drums and Brendan Kellogg on cello.*

\$12/Film Forum members, \$15/general

SEPTEMBER 20, MONDAY AT 8PM

Annual Meeting

Members, join us as we vote on board members, discuss the state of the organization and local filmmaking, network with other filmmakers & film lovers, and enjoy a drink. This is your chance to guide the direction of Northwest Film Forum, meet the board and staff, and hear about the past year and the year ahead. All members are welcome to attend; members at the WigglyWorld level and above have voting privileges.

If you would like to suggest a change to the bylaws or make a nomination for the board of directors, please contact NFFF Executive Director Lyall Bush at 206-329-2629 or lyall@nwfilmforum.org.

SEPTEMBER 23, THURSDAY BEGINNING AT 7:30PM

Presented by Northwest Film Forum and the Sprocket Society

First Words: The Birth of Sound Cinema, 1895-1929

(16mm, 90 min) Al Jolson was not the first to sing on screen, and Mickey Mouse did not star in the first sound cartoon. In reality, sound movies are nearly as old as cinema itself. Travel back in time as this program of rare short films traces the evolution of sound, from the earliest experiments through the transformation of the entire film industry. Selections include variety acts, jazz, cartoons, newsreels and more. Plus! Join us before and after the show for period 78rpm records played live on a real Victrola by collectors Robert Millis and Jeffery Taylor, of the band Climax Golden Twins. The first sound processes relied on early phonographs, and this will let you experience what audiences heard a century ago.

Join us at 7:30pm for Victrola favorites with Robert Millis and Jeffery Taylor. Films begin at 8pm.

SEPTEMBER 25-30, SATURDAY-THURSDAY

Arboring Film: Celebrating 15 Years at Northwest Film Forum

Fifteen years ago Northwest Film Forum opened its doors with the hope of establishing a local cinema, and the promise of cultivating a distinctly Northwest voice that would forever change the nature of filmmaking in this country and beyond. It was a bold mission, inspired by the notion that the region held in its light, locations and luminescence all the pigments that a filmmaker's palette needs to succeed, and that somehow the myth that those pigments can only be found on the streets of New York or Los Angeles was wrong. And so we began our quest to sow a new cinematic timberland.

Some fifteen years later, there is a forest of old growth trees that now stands tall and is aiding the second growth beneath. Our cinematic promise of a dense Northwest film forest nurtured by a Forum of filmmakers has become reality, all birthed from the seedlings planted by Northwest Film Forum some fifteen years ago.

Join us as we admire the growth of our local filmmaking harvest! This week we present fifteen shorts and fifteen features whose roots are tethered tightly to our filmmaking programs and artist support.

Visit www.nwfilmforum.org for full schedule and showtimes.

OCTOBER 1, FRIDAY BEGINNING AT 9PM

Party like it's 1995!

Join us for our 15th Anniversary Bash and Local Sightings Opening Night Party. Come dressed like it's the year of our founding, 1995, and dance the night away to tunes from that bygone era.

OCTOBER 1-7, FRIDAY-THURSDAY

Local Sightings

Local Sightings is Northwest Film Forum's premier showcase of Northwest filmmaking. The festival features great prizes, filmmaker parties, archival Northwest films and an impressive national film industry jury looking for strong Northwest work.

The annual festival includes both feature film presentations as well as short film programs and special events with live film performances, installation art, audience participation and parties.

Visit www.localsightings.org for the complete schedule of films, events and parties.

Sponsored by Boeing, Bad Animals, Hotel Vintage Park, CapitolHillSeattle.com, City Arts Magazine and Seattle Magazine

OCTOBER 4-25, MONDAYS AT 7PM

STG & Northwest Film Forum present

TRADER JOE'S SILENT MOVIE MONDAYS

at The Paramount Theatre

Silent Crime Spree

With crooked cops, double-dealing mistresses, high-tension jewel thefts and perfect crimes that go perfectly wrong, this Silent Crime Spree features four films, all produced before the censorship of the restrictive Hays Code, that show a time when criminals were more important figures than the enforcers of the law. The street toughs of yesteryear have largely vanished in the modern-day millionaire's playground of our big cities, but they still capture the imagination in a way that the new breed of criminals, like Wall Street execs and smalltime fund managers, never could. This collection of films displays a fascination for the mechanics and motivations of crime, but also, of course, plenty of dark and devilishly handsome men and swooning ladies.

Films feature live accompaniment on the historic Mighty Wurlitzer Organ by organist Jim Riggs.

October 4 - A Cottage on Dartmoor, 1929

October 11 - Beggars of Life, 1928

October 18 - Underworld, 1927

October 25 - Regeneration, 1915

OCTOBER 8–14, FRIDAY–THURSDAY AT 7:30PM

Seattle Premiere

Enter The Void

(Gaspar Noe, France, 2009, 35mm, 156 min) Gaspar Noé (*Seul Contre Tous, Irreversible*) is often presented as a *provocateur par excellence*, and there is certainly plenty in *Enter the Void* to support that view. A psychedelic mind-bending odyssey of life after death, the film is a philosophical *tour de force* disguised as a generational drug film. Oscar is a small-time drug dealer. One night he is caught in a police bust and fatally shot. As he lies dying, his spirit, faithful to the promise he made his sister that he would never abandon her, refuses to leave the world of the living. It wanders through the city, its visions growing ever more distorted and nightmarish. Past, present and future merge in a hallucinatory maelstrom. With hypnotic imagery and an unnerving soundscape, *Void* is a work of startling complexity, paradox and perversity.

“The film defies cinema convention in every way. It is almost like an adult video game with no rules” —Screen Daily

OCTOBER 8–14, FRIDAY–THURSDAY AT 7, 9PM

Seattle Premiere

Sleep Furiously

(Gideon Koppel, UK, 2008, 35mm, 94 min) This delicate, tonally complex documentary by Gideon Koppel is a love-letter to Trefeurig, the Welsh farming community in Ceredigion where he grew up, and where his parents found refuge from Nazi Germany. A poetic and profound study of rural Wales, *Sleep Furiously* paints a magical portrait of the Welsh hamlet as the population grows older, the local primary school faces closure and the mobile library resists a move into the 21st century. Intertwined with an original soundtrack by **Aphex Twin**, the film is soul-stirring in a way reminiscent of the touching French documentary *To Be And To Have*.

OCTOBER 15, FRIDAY AT 8PM

Sponsored by Easy Street Records

Styx: Killroy Was Here

In 1983, Styx returned to the record charts with *Kilroy Was Here*, the most ambitious of the band's concept albums, which focused on a renegade leading a rebellion in a totalitarian future by bringing rock and roll to the people. **“Mr. Roboto”** was a techno-rocker of the first order with a uniquely catchy hook in its synthesized chant of “domo arigato, Mr. Roboto.” The album also boasted a trademark power-ballad in “Don’t Let It End.” Both of these songs became Top-10 hits as *Kilroy Was Here* sailed up the charts. Meanwhile, the group backed up their hit album with a spectacular stage show that involved elaborate costume changes and scripted dialogue, as well as a 14-minute short film to explain the album’s story. This rock classic is a half-amusing, half-menacing parable of technology, the rock culture and modern demagoguery. In other words its just plain awesome! Don't miss this concert doc and rare screening of the accompanying short film. *Screening introduced by Western Bridge’s Eric Fredrickson.*

OCTOBER 22-28, FRIDAY-THURSDAY AT 7, 9PM

Seattle Premiere

Director CW Winter in attendance Friday-Sunday

The Anchorage

(Anders Edström & CW Winter, USA/Sweden, 2009, 35mm, 87 min)

"What the modern movie lacks is the beauty of the wind moving through the trees." —D.W. Griffith"

Winner of the Filmmakers of the Present Award at the Locarno Film Festival, *The Anchorage* begins with an elderly woman about to take an early morning swim in the cold waters off the Stockholm Islands, where she lives alone except for the occasional visit from her daughter. But the sudden appearance of a deer hunter disturbs her peaceful and quiet life. The film is a beautiful portrayal of the mystical landscapes where nature and mankind compose a perfect harmony. In the words of its authors, "is made as a surrendering to grace—as a set of distinctions between realism and actuality. It's a film about the passage of time, both in life and in movies themselves."

OCTOBER 22-23, FRIDAY-SATURDAY AT 11PM

Vengeance

(Johnny To, Hong Kong, 2009, 35mm, 108 min) This fast-paced thriller offers neo-noir fans and newcomers a genre-busting gem complete with a hit man turned chef, a family man moonlighting as an assassin, and an androgynous detective. *Vengeance* is a rich, fragrant reduction of To's favorite themes (male bonding, codes of loyalty, the triad underworld and of course, vengeance), stylistic trademarks (slow-motion clouds of blood, unforgettable set-pieces, impossibly sleek cinematography, brooding men, black humor) and actors (Anthony Wong, Simon Yam, Lam Suet). And for good measure, it stars French crooner Johnny Hallyday.

Earshot Jazz Films

OCTOBER 29-NOVEMBER 4, FRIDAY-THURSDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5PM)

Presented by Northwest Film Forum and Earshot Jazz

Howl

(Rob Epstein, Jeffrey Friedman, USA, 2010, 35mm, 90 min) The beats are alive and well thanks to a soaring performance by **James Franco** in *Howl*, a mesmerizing channeling of Allen Ginsberg, set in 1957 San Francisco as his poetic masterpiece is put on trial. Part hallucinatory animation, part courtroom drama, part period piece about the creation of the iconic beat poem and the censorship trial for obscenity that followed its 1956 *City Lights* publication, *Howl* is bred with unexpected life and energy. It affirms itself as a genre-

bending hybrid that brilliantly captures a pivotal moment: the birth of a counterculture.

OCTOBER 29–30, FRIDAY–SATURDAY AT 7, 9PM

25th Anniversary Screening

Presented by Northwest Film Forum and Earshot Jazz

Ornette: Made In America

(Shirley Clarke, USA, 1985, 35mm, 80 min) Shirley Clarke was one of the key figures of the American independent film movement, with the films *The Connection* (1961) and *The Cool World* (1963) building her reputation. Both had strong jazz elements, and for her final film Clarke returned to the jazz scene, making this brilliant music documentary featuring the legendary Ornette Coleman, a toweringly innovative yet humble figure. The film serves almost as much as a portrait of Ft. Worth, Texas, Coleman's birthplace, to which he returns to perform his *Skies of America* symphony to well-heeled society members, and with his electric Prime Time group at the Caravan of Dreams. The film includes commentary from people as varied as William Burroughs, Jr., Buckminster Fuller, Robert Palmer and Coleman's son Denardo.

NOVEMBER 1 & 3, MONDAY & WEDNESDAY AT 7, 9PM

Seattle Premiere

Presented by Northwest Film Forum and Earshot Jazz

Ed Thigpen: Master of Time, Rhythm and Taste

(Don McGlynn, USA/Denmark, 2009, Beta-SP, 91 min) Apart from being an incredible musician with a rare feel for music, the drummer Ed Thigpen, who passed away this year, was also a human being with a fascinating personal history. After growing up in Saint Louis and Los Angeles, he worked with the likes of Dinah Washington and Bud Powell at an early age. Later, he spent many years living in Copenhagen. He was a musician, but also a teacher and a family man of faith, who constantly sought out new means of expression. In this personal, multifaceted portrait film, the Copenhagen-based American director Don McGlynn tells the story of Thigpen, whose work (on no less than 900 albums) has included collaborations with Oscar Peterson, Ray Brown, Herbie Hancock and Ella Fitzgerald, but who has also enriched the jazz world with his own two bands, "Ed Thigpen Trio" and "Ed Thigpen Scantet."

NOVEMBER 4, THURSDAY AT 7, 9PM

Seattle Premiere

Sponsored by Easy Street Records

Do It Again

(Robert Patton Spruill, USA, 2010, DigiBeta, 90 min) Every serious music fan has a favorite band—but it's a very rare fan that single-handedly attempts to reunite that band years after they've packed it in. In order to conquer his midlife crisis,

the committed pop journalist Geoff Edgers' dream is to bring back together **The Kinks**. After years of squabbling over creative differences, The Kinks founding brothers, Ray and Dave Davies, don't speak to each other anymore. But Edgers remains undeterred, and he sets out on a quixotic quest to bring the brothers together again. Along the way, he receives advice from fellow Kinks fans like **Sting, Peter Weller of the Jam, Peter Buck, Robyn Hitchcock, and Zoëy Deschanel**, all of whom he attempts to engage in a Kinks sing-a-long. *Do It Again* is a fascinating document of the kind of music-loving mania embraced by all true fans.

NOVEMBER 5–11, FRIDAY–THURSDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5PM)

New 35mm Print

Nightfall

(Jacques Tourneur, USA/France, 1956, 35mm, 78 min) This 1957 noir masterpiece by Jacques Tourneur stars Aldo Ray as a man fleeing a private investigator and Anne Bancroft as the barroom acquaintance who agrees to help him. Ray plays an artist whose life goes permanently haywire when fate interrupts a winter hunting trip. From then on it's life on the run, complete with dozens of double-crosses, psychotic killers on his trail, lots of flashbacks, and a young Anne Bancroft decked out in sequins and lace. Adapted from a novel by David Goodis (*Shoot the Piano Player*) and shot by Burnett Guffey (*Bonnie and Clyde*), the images have a smooth, almost liquid quality, the high-contrast lighting of most noirs replaced by a delicate lyricism that takes the natural world as the norm. Tourneur links this naturalism to Ray's growing observational skills ("I know where every shadow falls," he says), but it also contrasts with the story's acute paranoia.

"A near-forgotten, fast-cheap-&-out-of-control sweat session...Radiates a fight-or-flight inquietude." —Michael Atkinson, *The L Magazine*

NOVEMBER 11, THURSDAY AT 7PM

Presented by Northwest Film Forum, The Sprocket Society and Third Eye Cinema

Breakaway: Films By Bruce Conner

(16mm and DigiBeta, 70 min) We are proud to present a sampling of Bruce Conner's greatest films, celebrating what would have been his 77th birthday. A painter, sculptor and collagist, Conner is perhaps best remembered as among the most important—and delightful—experimental filmmakers of the late 20th century. Often juxtaposing dark humor with pure visionary joy, his found-footage films *A Movie* (1959) and *Cosmic Ray* (1961) are acknowledged landmarks that were later adopted wholesale by the '80s underground. Music films like Devo's *Mongoloid* (1978) mocked MTV's hyper-consumerism even as it was gestating, while later works such as *Valse Triste* (1979) and *Looking for Mushrooms* (1995), used personal footage toward a more lyrical approach. Don't miss this rare screening of Conner's films, all unavailable on DVD.

"Bruce Conner's ecstatic films...were at once salvage projects and assertions of

individuality in an increasingly anonymous age. In their modest way...they were acts of resistance, an aesthetic rejoinder to a world drowning in its own image. Just as important, they are generally a blast—witty, exuberant, despairing, engaged, apocalyptic.”—Manhola Dargis, New York Times

NOVEMBER 12–18, FRIDAY–THURSDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5PM)

Seattle Premiere

New 35mm Print

Director in attendance opening night

Presented by Northwest Film Forum and Third Eye Cinema

Boxing Gym

(Fredrick Wiseman, USA, 2010, HD, 91 min) Boxing is a sport of contradictions. It can be bloody, hurtful and cruel, but at the same time it requires dedication, discipline, focus, a grueling work ethic, sacrifice, conditioning and ferocious demands on the body and mind. It's no wonder then that pioneering *verité* filmmaker Fredrick Wiseman (*La Danse*) turns his lens on the subject. Set in and around Lord's Boxing Gym in Austin, Texas, Wiseman's film proves plenty beefy in visual content, lingering on the dynamic training exercises of athletes from all age groups and walks of life. Adhering to the auteur's trademark fly-on-the-wall style, Wiseman presents us with one of his most meditative films, focused above all on the hypnotic repetitions of a training regimen.

NOVEMBER 12–13, FRIDAY–SATURDAY AT 7PM

Seattle Premiere

Director in attendance

Presented by Northwest Film Forum and The School Of Visual Communications

Making Faces: Metal Type in the 21st Century

(Richard Kegler, USA/France, 2005, 16mm, 103 min) This fascinating design documentary captures the personality and work process of the late Canadian graphic artist Jim Rimmer (1931-2010). In 2008, P22 type foundry commissioned Rimmer to create a new type design (Stern) that became the first-ever simultaneous release of a digital font and hand-set metal font. Rimmer was one of only a few who possess the skills needed to create a metal font. This film is a unique opportunity to share Jim's knowledge and processes with the world.

NOVEMBER 19–24, FRIDAY–WEDNESDAY AT 7, 9PM (PLUS SATURDAY & SUNDAY AT 5PM)

Seattle Premiere

Sponsored by KBCS 91.3 FM

Colony

(Carter Gunn and Ross McDonnell, Ireland, 2009, DigiBeta, 87min) An award winner at the International Documentary Film Festival Amsterdam, *Colony* combines exquisite cinematography with a passionate call for action. The Seppi family has recently set up an apiary business in the lush orchards of California. With their tightly-buttoned shirts and belted pants, the God-fearing family toil many hours to ensure their bees are kept healthy and fit for the long haul

around the fruit trees of the west coast. Yet the outlook for their business isn't good: all across America bees are vanishing. The so-called Colony Collapse Disorder is emptying the nation's hives, whether because of pesticides or a virus, no one is sure. This gorgeously shot film contemplates the tiny but powerful industry at the heart of modern farming, and how its failure could mean the collapse of food production as we know it.

"Colony may be one of the most aesthetically beautiful documentaries of the season, as well as one of the more urgent and intelligent." —*Variety*.

NOVEMBER 19–20, FRIDAY–SATURDAY
Ciné-Constellation: Three Films By Amie Siegel

The work of American filmmaker, author and video installation artist Amie Siegel, as she puts it, "mines the voyeuristic gaze," while exploring and challenging various media and its capacity to communicate human perceptions and history. The films in this series explore themes of cultural memory and identity in particular relation to Germany, her adopted country. The restrained self-reflexivity and deadpan humor that unite Siegel's films lend them richness that actively questions the limits of traditional nonfiction cinema.

Exhibitions and screenings include The Talent Show, Walker Art Center; Auto-Kino! Temporäre Kunsthalle Berlin; The Russian Linesman, The Hayward, London; 2008 Whitney Biennial, Whitney Museum of American Art; Forum Expanded, KW Institute for Contemporary Art, Berlin; Berlin International Film Festival; Pacific Film Archive, Berkeley; Museum of Fine Arts, Boston; BFI Southbank; Frankfurt Film Museum, and Film Forum in New York. Her first book of poetry, *The Waking Life* (North Atlantic Books, Berkeley, CA) was published in 1999. Siegel has been a guest artist of the DAAD Berliner-Künstlerprogramm, the Fulton Fellow in Non-Fiction Filmmaking at the Film Study Center at Harvard University and a recent recipient of the Guggenheim Fellowship.

NOVEMBER 19, FRIDAY AT 7PM

Director in attendance

Empathy

(*Amie Siegel, 2003, USA, 35mm, 92 min*) The postmodern *Empathy* explores the practice of psychoanalysis reversing its traditional power structure, and putting psychoanalysts on the couch. It's much more than a traditional documentary, with interviews of practicing psychoanalysts dispersed throughout, resulting in an ultimate collapse of the genres of fiction, screen test and documentary.

While following Lia (Gigi Buffington), an insecure actress undergoing psychoanalysis, a woman does a screen test for a role in *Empathy* (also Buffington), and later, a woman, now named Jennifer Scott James (still Buffington) is interviewed about her experience acting in the role of Lia. Acting and therapy are connoted throughout the film for their presumed scripted nature, but even that assumption is tenuous, as fictional space and

reality/public and private blur and the preconceived notion of stable identities is called into question.

"Poet Amie Siegel's seriously playful essay on the art and craft of psychoanalysis is blatantly several films in one—psychological melodrama, historical essay and shrink vérité." —J.Hoberman

screens with

The Sleepers

(Amie Siegel, 1999, USA, 16mm, 45 min) Composed with a fragile narrative, *The Sleepers* is constructed of glimpses caught through apartment windows at night. The audience is made aware of the easy confluence of movie-goer and voyeur as we see a man watching TV, a lonely woman staring in the inky darkness, a comforting domestic scene. It's unclear if they're actors, or if they know they are being watched.

NOVEMBER 20, SATURDAY AT 8PM

Free for members! Special members-only reception with Amie Siegel at 7pm
Director in attendance

DDR/DDR

(Amie Siegel, 2008, USA, HD, 135 min) This experimental documentary takes the failed East German state and the lasting East-West divide as subjects, investigating the line between victim and perpetrator. Siegel interviews a hobbyist so intensely engaged in the East German obsession with Western films that he's chosen to emulate American Indian culture and life by developing a communal Indian village. In her discussions, the hobbyist's victimhood under the East German state is juxtaposed with the victimhood enacted through role-playing the targets of American genocide. A sense of a slow cultural death, and the societal aimlessness that results, is evoked.

"[Siegel's] polymathic style recalls Countdown (1990), Ulrike Ottinger's account of the two Germanys uniting their currencies. DDR/DDR also evokes Godard's Sympathy for the Devil (1968), a provocative essay mixing a Rolling Stones session, Black Panther rhetoric, and Native Americans.... DDR/DDR is an alluring and allusive dossier." —Chicago Sun-Times