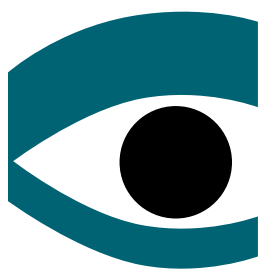


WINTER 2011/12 • NOV 25-FEB 23 • VOLUME 14, ISSUE 3



# NORTHWEST FILM FORUM

EAMES: THE ARCHITECT & THE PAINTER ..... P.3

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SCREENWRITING 101 ..... P.8

**CHILDREN'S FILM FESTIVAL SEATTLE**  
JANUARY 26-FEBRUARY 5, 2012  
*Movies & Pancakes for the whole family!*

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Northwest Film Forum is Seattle's premier film arts organization, screening over 200 independently made and classic films annually, offering a year-round schedule of film-making classes for all ages, and supporting filmmakers at all stages of their careers.

Founded in 1995 by filmmakers Jamie Hook and Deborah Girdwood, the Film Forum's programming embraces film production as well as film exhibition, with two cinemas, film production and post-production facilities and equipment, educational workshop space, filmmaker offices, a film vault containing over 1,000 titles and a filmmaking library in our space at 1515 12th Ave. With over 1,000 members (and counting!) the Film Forum is a community inspired by the love of film.

## Letter from the EXECUTIVE DIRECTOR

### Looking at the Big Pictures

A new biography about the legendary **Pauline Kael** arrived this month. With her work fresh again, I encourage you to approach movies at Northwest Film Forum with similar enthusiasm and scrutiny. (The "forum" part of our name is important, too.) Kael's writing asked readers to go with their gut when it came to discovering movies, sifting the good from the bad. She treasured high-end pleasures among work that was made with some (sometimes a lot) of commercial intent, and she encouraged a tolerance for "trash," since that was the medium of motion pictures. She often liked what you thought she might dislike, too. **The Last Picture Show**, which we play this quarter in a sterling new print, is a good example. She loved the black and white photography and praised the quietness and the anomie, but she dismissed the story as TV melodrama, and she picked bones about some of director Peter Bogdonovich's choices: the young men see a big scene from Red River, for example, and not a B western. **Watch it for yourself**, and beforehand get a glass of beer and listen in on a conversation Richard Jameson, Kathleen Murphy and Robert Horton will have about the film.

In inviting you to these conversations, or our regular Required Viewing classes on film history, I can agree with Kael, that **movies should be argued about**, disliked on the way to being liked and gushed over. Kael asked us to consider films with our bodies, our desiring selves, not just our minds, and to appreciate the way performance can, almost by hand, turn an interesting film into a marvelous one. Nicholas Ray, who made *Rebel Without a Cause* and the fine Bogart film, *In a Lonely Place*, spent the last years of his life making **We Can't Go Home Again**, a film that would have been released in 1979 or 1980 (but never was)—the year Kael wrote about seeing the end of good filmmaking. We are playing that film, among 40 others, including three by Kiarostami.

And on January 27 we kick off our 7th annual Children's Film Festival Seattle, with more films from around the world and classes on moviemaking for the young. Nothing to argue about there.

Lyall Bush, Executive Director



Cybil Shepherd in *The Last Picture Show*

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Movie Line: (206) 267-5380 • Office Line: (206) 329-2629

Films and showtimes, like life, are subject to change. Call or check our website for the latest info.

# Ginemas

NOVEMBER 25–DECEMBER 1,  
FRIDAY–THURSDAY AT 7, 9:15PM  
(NO 7PM MONDAY OR THURSDAY)



## The Bride Wore Black

**NEW 35MM PRINT!** (François Truffaut, 1968, France, 35mm, 107 min) Though one of the key figures of the French New Wave, François Truffaut was influenced by—and indebted to—the cinematic mastery of Alfred Hitchcock. In 1967 Truffaut completed his seminal book of conversations with Hitchcock, in which he intimately engages Hitchcock in a dialogue about cinema. *The Bride Wore Black* was released the following year, and in many ways demonstrates Truffaut's capacity both as a pupil of Hitchcock and a gifted filmmaker in his own right. The story of a vengeful bride widowed on her wedding day, *The Bride Wore Black* stars Jeanne Moreau in a work that combines the cinematic craft of Hitchcock with the novel visual language that is all Truffaut.

NOVEMBER 25–DECEMBER 1,  
FRIDAY–THURSDAY AT 7, 9PM  
(PLUS SATURDAY & SUNDAY  
AT 5PM)



## Eames: The Architect and the Painter

**SEATTLE PREMIERE** (Jason Cohn, Bill Jersey, 2011, DigiBeta, 81 Min) The husband-and-wife team of Charles and Ray Eames are widely regarded as America's most important designers. Perhaps best remembered for their mid-century plywood and fiberglass furniture, the Eames Office also created a mind-bending variety of other products, including splints for wounded military during World War II, photography, interiors, multi-media exhibits, graphics, games, films and toys. But their personal lives and influence on significant events in American life—from the development of modernism to the rise of



DECEMBER 2–7, FRIDAY–WEDNESDAY AT 7, 9PM

## Dragonslayer

**SEATTLE PREMIERE** (Tristan Patterson, 2011, USA, Blu-ray, 85 min) Director Tristan Patterson brings an intimate, cinematic look into the life of 23-year-old skate legend Josh "Skreech" Sandoval with this verité-style documentary. While following Skreech around Fullerton, California, this film takes special care to highlight the suburban lifestyle of SoCal youth—skating in abandoned swimming pools, experimenting with drugs, experiencing first loves and the effect of broken homes—and preserve it in a way that can be revisited again and again in years to come. The film is set to an impressive array of contemporary indie-rock bands, including Best Coast, Bipolar Bear, Children, Dungen, Death and Thee Oh Sees. Drag City's second feature release (following Harmony Korine's *Trash Humpers*), *Dragonslayer* earned the Grand Jury Prize for Best Documentary Feature at SXSW 2011, and the Grand Jury Prize for Best International Feature at HodDocs 2011.

the computer age—has been less widely understood. Narrated by **James Franco**, *Eames: The Architect and the Painter* is the first film dedicated to these creative geniuses and their work.

DECEMBER 1, THURSDAY AT 7PM

## Luminous Earth: The Films of Robbie Land

Robbie Land's 16mm films provide a personal vision of the southeast United States, re-imagining our familiar surroundings, both natural and man-made. His unusual methods include pasting plant life and other items directly on to the filmstrip to painstakingly create vibrant, colorful and haunting imagery. **CO-PRESENTED BY THIRD EYE CINEMA**

DIRECTOR  
IN ATTENDANCE  
SATURDAY!

DECEMBER 3–8, SATURDAY–  
THURSDAY (NO 7PM MONDAY)



## The Man Nobody Knew

**SEATTLE PREMIERE** (Carl Colby, 2011, USA, 35mm, 104 min) Carl Colby has often been told that his father William Colby, the Director of Central Intelligence from 1973–1976, was a murderer. "My immediate reaction used to

be: you don't know what you're talking about," he explains. "And then I'd find myself thinking: was he?" In *The Man Nobody Knew*, Emmy award-winning director and producer Carl Colby considers the life of his father, both in William Colby's role as an often-distant family member and as a man criticized for actions, which included deadly covert operations that classified him as a war criminal. Colby skillfully pairs vintage film interviews from the 1970s and 1980s with contemporary interviews in a riveting story of a civil servant during a turbulent time in American history.

"Carl's thorough investigation transcends his personal catharsis to become an enduring treatise on how character flaws affect policy." —**Aaron Hillis, LA Weekly**

DECEMBER 4, SUNDAY AT 1,  
2:30PM



## Holiday High Notes

(Various directors and countries, 50 min) This annual concert at Northwest Film Forum is the perfect way to usher in the holiday season with equal parts nostalgia and bright anticipation for the future. Join us as we welcome the renowned Northwest Boychoirs to our cinema to sing in joyful accompaniment to vintage holiday film footage. Their angelic voices and a sophisticated seasonal repertoire lend a soundtrack to a cinematic wonderland of silent film Santas, animated elves and giddy children from days gone by. **\$8/Film Forum and Northwest Choir members, \$12/general.**

DECEMBER 9, JANUARY 13, FEBRUARY 10, FRIDAYS AT 5 PM

## Framing Pictures

Join us for the first three film discussions in what will be a monthly talk with three longtime Seattle film critics (and occasional guest commentators) who have much to say on the subject of cinephilia past, present and future. Topics include a revival of *The Last Picture Show*, trilogies, *The Interview* and the movies of the moment. The critics are former *Film Comment* editor Richard T. Jameson, MSN critic Kathleen Murphy and *Everett Herald/KUOW* critic Robert Horton. **Beer and wine are available and encouraged!**

## Joe Swanberg's FULL MOON TRILOGY

JANUARY 9-11, MONDAY-  
WEDNESDAY AT 8PM



**A**merican filmmaker Joe Swanberg's Full Moon Trilogy consists of films that are all autobiographical, based on experiences the prolific director and his filmmaking contemporaries had making so-called "mumblecore" films. The films are often self-critical examinations of accusations pointed at this particular artistic community, that it was lazy, sloppy, narcissistic, predatory, dull...the list goes on. But Swanberg also enters new aesthetic territory with these films, experimenting with stationary long takes, shooting with two cameras and shooting in just one location. All three films take place on and around film sets and all of them directly address the complications that arise when life and work are blurred, as they often are with independent films. **Series pass \$15/members, \$25 general**

JANUARY 9, MONDAY AT 8PM

### ART HISTORY

(Joe Swanberg, 2011, USA, Blu-ray, 74 min)

JANUARY 10, TUESDAY AT 8PM

### SILVER BULLETS

(Joe Swanberg, 2011, USA, Blu-ray, 70 min)

JANUARY 11, WEDS AT 8PM

### THE ZONE

(Joe Swanberg, 2011, USA, Blu-ray, 70 min)

DECEMBER 9-11, FRIDAY-SUN-  
DAY AT 7, 9:30PM



## The Last Picture Show

**NEW 35MM PRINT!** (Peter Bogdanovich, 1971, USA, 35mm, 127 min) Peter Bogdanovich's breakthrough achievement is a gorgeous black-and-white picture that melds classical Hollywood style with decidedly post-Production Code themes. The director proves especially attuned to actors, from the staggering beauty of Cybill Shepherd to the exquisite emotional subtlety of veterans Cloris Leachman and Ben Johnson, who both earned Academy Awards for their roles. The film focuses on two generations trapped in a desolate Texas town. When not shooting pool or watching movies, folks fill the void by listening to Hank Williams, Lefty Frizell and Hank Snow, and by engaging in sexual escapades.

DECEMBER 13-15, TUESDAY-  
THURSDAY AT 7 & 9PM



## The Visual Language of Herbert Matter

**SEATTLE PREMIERE** (Reto Caduff, 2010, Switzerland, DigiBeta, 80 min) This new documentary is a revealing look at the fascinating life story of the highly influential mid-century modern design master. Known as a quintessential "designer's designer," Swiss born Herbert Matter is largely credited with expanding the use of photography as a design tool and bringing the semantics of fine art into the realm of applied arts. In today's commercialized and over saturated design world, Reto Caduff (**Charlie Haden: Rambling Boy, A Crude Awakening**) lets luminaries such as Robert Frank, Massimo Vignelli, Alvin Eisenmann, Steven Heller, Elaine Lustig Cohen and others explain why Matter still matters. Through never-before-seen footage, personal photography and stunning graphic design work, the film explores the social and cultural impact of his personal visual language that influenced a whole generation of designer and artists.

DECEMBER 9-11, FRIDAY-SUN-  
DAY AT 3 & 5PM

## 2011 British Arrows Awards

This program features the best of the UK's advertising ingenuity, selected by top ad executives and producers from across the globe. Highlights include a karaoke party for thousands in Trafalgar Square and an unforgettable flash-mob dance medley in the Liverpool Street station. In addition to inventive forms of audience participation, several mind-blowing stunts are also pulled. And then there's the herd of sheep outfitted with LED lights... It's not to be missed!

DECEMBER 12, MONDAY AT 7PM

## Next Dance Cinema

Now in its sixth year, this evening of independent dance films will enchant and engage dance and film lovers alike. **CO-PRESENTED WITH VELOCITY DANCE CENTER**

DECEMBER 16-22, FRIDAY-  
THURSDAY AT 7, 9PM (NO  
SHOWS MONDAY, NO 7PM  
TUESDAY)



## Resurrect Dead: The Mystery of the Toynbee Tiles

**SEATTLE PREMIERE** (John Foy, 2011, USA, Blu-ray, 85 min) For many, the hundreds of cryptic plaques embedded in the asphalt of streets across the United States and South America are just another detail in their day-to-day scenery. For John Foy, his documentary team and outsider artist Justin Duerr, they are a compelling gateway to a decades-old mystery. Foy's directorial debut, *Resurrect Dead* brings viewers a rare and earnest look into the enigmatic Toynbee Tiles as Foy attempts to understand what the tiles might mean and find the artist who made them. Over the course of the investigation, however, Foy skillfully shifts the film's focus from the increasingly strange trajectory of his team's cultural detective work to the personal connection they develop with finding answers to their questions. This intriguing documentary debuted at the Sundance 2011 U.S. Documentary Competition, and earned Foy the U.S. Documentary Directing Award.

DECEMBER 19

## Holiday Party

Spin the dreidel in our back hallway gambling match... Sit on your favorite film critic's lap and ask for your favorite toys... Join us in the cinema for some hysterical holiday TV... Taste from the sweet juice that is our eggnog competition... Rejoice in the merriment that is late December as the Film Forum continues its annual tradition of celebrating those winter holidays with fun and friends.

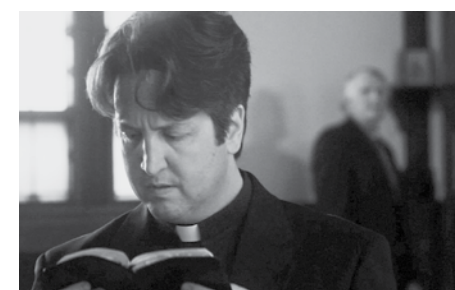
DECEMBER 20, TUESDAY AT 7PM



## Discarded Treasures

(Ethan Steinman, 2010, USA/Argentina, 90 min) Spend a year in the lives of Blanca and her children, living on the fringes of society, scavenging through the remains of Buenos Aires for mere sustenance. This documentary follows the family, sharing their joys and pains, exploring their reality and meeting other scavengers as they fight for their lives.

DECEMBER 20-22, TUESDAY-  
THURSDAY AT 7, 9PM



## The Catechism Cataclysm

(Todd Rohal, 2011, USA, Blu-ray, 81 min) Storytelling in all its forms is skewered in *The Catechism Cataclysm*. In this divinely bizarre and funny tale, wild characters infuse stories within stories until the lines between the Bible, Mark Twain and campfire tales are hilariously blurred.

DECEMBER 8-10, THURSDAY-  
SATURDAY AT 8PM

## The Somewhere Girls: Don't Assume I Cook

LIVE  
AT THE  
FILM  
FORUM

Join us for a romp through a woman's mind, aided by Janna Wachter, chanteuse, Victoria Jacobs, dancer and Jamie Maschler on accordion. Through film, ani-

mation, puppetry, interview, atmosphere, song and dance, The Somewhere Girls explore the perpetual perplexing problem of perfection and create a world where cooking skills are not a prerequisite.

**JANUARY 6-8, FRIDAY-SUNDAY  
AT 7, 9PM**



## The Beat is the Law: Fanfare for the Common People

**SEATTLE PREMIERE** (Eve Wood, 2010, UK, Digi-Beta, 90 min) Made with the full cooperation of Pulp, *The Beat is the Law* brings together original interviews, performances, promos, newly unearthed live footage and home videos to tell the story of Pulp and their contemporaries' journey from the darkest industrial depths of Sheffield to the pinnacle of pop via the consciousness-raising techno/house of Warp Records. Featuring original interviews with Pulp's Jarvis Cocker, Russell Senior, Candida Doyle and Nick Banks, plus Richard Hawley (Longpigs), Mark Brydon (Chakk/FON/Moloko), Rob Gordon (FON/Warp), Adi Newton (Clock DVA) and many more!

**JANUARY 12, THURSDAY AT 8PM**

## Buttons

(Josh & Benny Safdie, Alex Kalman, 2011, USA, Blu-ray, 70 min) Josh & Benny Safdie (*Daddy Longlegs*, *The Pleasure of Being Robbed*), Alex Kalman (creator of myblocknyc.com) and Factory 25 present this feature-length program of found moments from the everyday—films that showcase the wonder, beauty, sadness, love, aggression and magic that goes unnoticed on the hectic streets of NYC and elsewhere. Screens with a one-shot by the Safdie brothers, **STRAIGHT HUSTLE**, commissioned by Northwest Film Forum's One-Shot film program.

**JANUARY 13-19, FRIDAY-  
THURSDAY AT 7, 9PM**

## El Sicario, Room 164

**SEATTLE PREMIERE** (Gianfranco Rosi, 2010, USA/France, 35mm, 80 min) Former Chihuahua police commander "El Sicario" has murdered hundreds in the service of Mexico's cartels. In Gianfranco Rosi's *El Sicario, Room 164*, the assassin meets with journalist Charles Bowden in a Juarez hotel room and gives testimony of his experience. The result is a detailed report on the inner workings of the deadliest industry in North America.



**JANUARY 20-26, FRIDAY-THURSDAY AT 7, 9:30PM (NO 7PM THURS)**

## My Joy

(Sergei Loznitsa, 2010, Germany/Ukraine/Netherlands, 35mm, 127 min) Sergei Loznitsa's debut feature *My Joy* premiered in competition for the Palme D'Or at the 2010 Cannes Film Festival. A veteran documentarian, Loznitsa has extensively traveled the Russian provinces and carries that experience into his latest work, a feature film that profiles several days in the life of truck driver Georgi (Viktor Nemets).

"The most unexpected and arresting picture in the main Cannes competition." —ANDREW O'HEHIR, SALON

**JANUARY 13-19, FRIDAY-  
THURSDAY AT 7PM**



## House of Bamboo

**NEW 35MM PRINT!** (Samuel Fuller, 1955, USA, 35mm, 102 min) Samuel Fuller is highly regarded as a forerunner to and influence on the French New Wave as well as Tarantino, Scorsese and Jarmusch. His narrative-tabloid-noir filmmaking has always been controversial. In *House of Bamboo*, the director who famously said "film is a battleground" goes to US-occupied post-war Japan. Keith Uhlich of *Slant* writes that "*House of Bamboo* has some of the most stunning examples of widescreen photography in the history of cinema...Fuller captured a country divided, trapped between past traditions and progressive attitudes

while lingering in the devastating aftereffects of an all-too-recent World War." Conversely, a Japanese reviewer scorned the film as "strictly a commercial item trying to sell exoticism to an American audience using Japan as a stage and a Japanese actress." Orientalist or auteur, Fuller's legacy endures as a director who persisted in taking up the cause of the disenfranchised.

**JANUARY 20-22, FRIDAY-SUN-  
DAY AT 5, 7, 9PM**



## Drummer's Dream

(John Walker, 2010, Canada, Blu-ray, 85 min) Featuring Nasyr Abdul Al-Khabyr, Dennis Chambers, Kenwood Dennard, Horacio "El-Negro" Hernandez, Giovanni Hidalgo, Mike Mangini and Raul Rekow, *Drummer's Dream* engages viewers with the rich music styles and influences that are as dynamic as the performers themselves. The

creative and spiritual freedom of expression these artists display is overwhelming—from Latin rhythms to the wildly original compositions of Kenwood Dennard. These master drummers have backed up the likes of Miles Davis, Dizzy Gillespie, Carlos Santana and now each other.

**JANUARY 24-25, TUESDAY-  
WEDNESDAY AT 8PM**



## Marrow

**DIRECTOR IN ATTENDANCE!** (Matt Wilkins, 2011, USA, Blu-ray, 92 min) With a tour-de-force performance from actress Frances Hearn, *Marrow* is an intense psychological drama about ordinary horror. Writer/Director Matt Wilkins' wrenching drama dives into the deepest, most secret places in the life of a family with a haunting exploration of mortality and regeneration. Disturbed by the noises

**JANUARY 26-FEBRUARY 5**



## Children's Film Festival Seattle

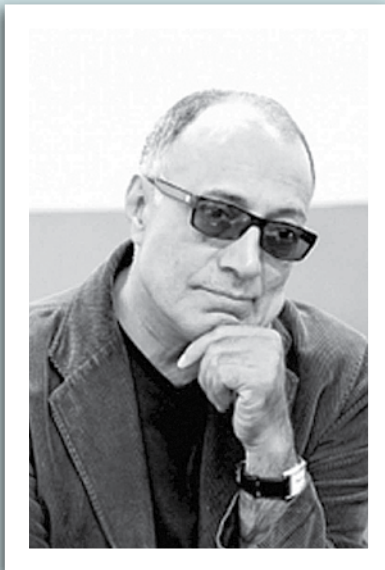
Northwest Film Forum is getting ready to roll out the red carpet for the 7th edition of Children's Film Festival Seattle—the largest international festival of its kind in the Pacific Northwest. The ten-day extravaganza celebrates the best and brightest in children's cinema, and includes almost 150 films from all over the world. It's a mind-blowing mélange of live performances, animation, features, shorts and fantastic hands-on workshops, all crafted with care to appeal to the next generation of movie lovers—and their parents.

The complete schedule  
will be posted at  
[www.childrensfilmfestivalseattle.org](http://www.childrensfilmfestivalseattle.org)  
after December 1, 2011

FEBRUARY 14-16, TUESDAY-THURSDAY

# Abbas Kiarostami's KOKER TRILOGY

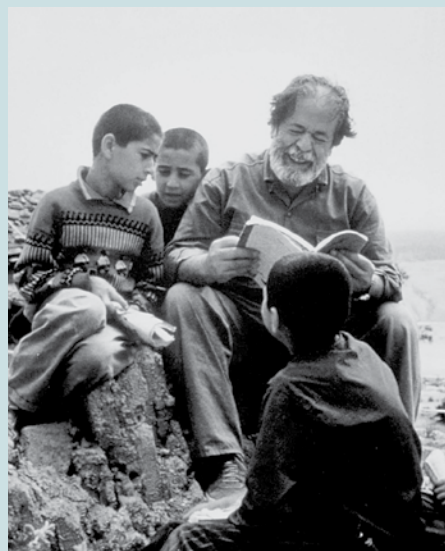
Jonathan Rosenbaum suggested that, "Movie trilogies can be created by either filmmakers or critics." In the case of Abbas Kiarostami's *Koker Trilogy* it's the latter. Kiarostami denies the connection, yet the three films are united by their exquisitely poised balancing of fiction and reality, opening the medium to new formal experiences that have now become par for the world cinema course. Made between 1987 and 1994, these films portrayed a layer of Iran that had remained untouched by politics. Created as tributes to the preciousness of life, the films shifted the focus to the everyday and the mundane. Floating between reality and fiction, they explored universal concepts such as innocence, courage, desire, belief, life and death. Today they can be seen as heralding in a cinematic obsession with common people, and they also reveal Kiarostami as an artist whose self-aware style only enriches the humanity of his work. Series pass \$15/members, \$25/general.



FEBRUARY 14, TUESDAY AT 8PM FEBRUARY 16, THURSDAY AT 8PM

## Where is the Friend's House?

(Abbas Kiarostami, 1987, Iran, 35mm, 87 min) A country schoolboy's determination to prevent a pal's expulsion for not having done his homework becomes a major geographical, moral and poetic odyssey, testing his ingenuity, nerve and resolve even as it teaches him about the cruelty and compromises of the adult world.



FEBRUARY 15, WEDNESDAY AT 8PM

## And Life Goes On...

(Abbas Kiarostami, 1991, Iran, 35mm, 91 min) Shortly after a massive earthquake in Iran, Kiarostami returned to the mountain region that had been the setting for *Where is the Friend's House?* A year later, he made a film inspired by that trip, about a filmmaker traveling with his son in search of two young actors who may have died.

## Through the Olive Trees

(Abbas Kiarostami, 1994, Iran/France, 35mm, 103 min) Kiarostami recreates the (real-life? fictional?) romantic problems arising between two cast members during the filming of *And Life Goes On...*

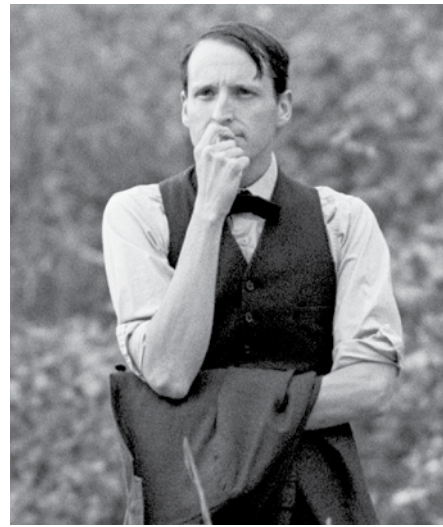
of something in the walls of her house, a mother (Hearn) struggles to regain balance in her life after the traumatic death of her father (Todd Jefferson Moore).

JANUARY 26, THURSDAY AT 8PM

## Flaherty Seminar Shorts: THE ARTIST AND THE PROCESS—WORKS BY LILLIAN F. SCHWARTZ AND FRANK SCHEFFER

(Various directors, Various years, Various countries, Blu-ray, 78 min) Join us for a program of highlights from this year's Robert Flaherty Film Seminar Sonic Truth, curated by Dan Streible.

JANUARY 27-FEBRUARY 2, FRIDAY-THURSDAY AT 7, 9PM



## How the Fire Fell

(Edward P. Davee, 2011, USA, Blu-ray, 81 min) Winner of our Local Sightings Film Festival, *How the Fire Fell* imagines Corvallis, Oregon in 1903. Edmund Creffield set out to teach the true word of God to those who would listen, and in doing so gave birth to a religious cult. Poignant and beautiful, *How the Fire Fell*, evokes the brilliance of Bergman, Malick and Tarkovsky, in a semi-silent study of the activities and atmosphere of the rise of a community created by a prophet and its effect on not only the members within but those surrounding it. Screens with **HOWARD FROM OHIO** (*SJ Chiro*, 2011, USA, Beta-SP, 8 min) Adapted from Keri Healey's *Frank Story*, about a woman and her encounter with a man she meets online, *Howard From Ohio* was this year's Local Sightings short film winner.

FEBRUARY 3-9, FRIDAY-THURSDAY AT 7, 9PM

## The Nine Muses

(John Akomfrah, 2011, USA, Blu-ray, 94 min) Twenty-five years after the end of the Trojan War, Odysseus still has not returned home. So his son, Telemachus, sets off on a journey in search of his lost father. So begins Homer's revered epic poem, *The Odyssey*, the primary narrative reference point for *The Nine Muses*, John Akomfrah's remarkable meditation about chance, fate and redemption.

FEBRUARY 3-9, FRIDAY-THURSDAY AT 7, 9PM

## Chac: The Rain God

**SEATTLE PREMIERE** (Rolando Klein, 1974, Mexico/USA, 35mm 95 min) In his first film, Chilean filmmaker Rolando Klein did something remarkable. Working with non-professional actors in the Mexican state of Chiapas, he created a mystical adventure about a drought-stricken village that seeks a diviner (or witch doctor) to conjure rain. Their faith in his abilities is increasingly tested as their journey takes them deeper into the mountains. With each step leading farther away from home, the villagers doubt that this bizarre diviner can truly summon *Chac: The Rain God*. Long thought lost since the 1970s, we're pleased to unearth a beautifully restored print of this classic.

FEBRUARY 10-16, FRIDAY-THURSDAY AT 7



## We Can't Go Home Again

**SEATTLE PREMIERE** (Nicolas Ray, 1973-1979, USA, Blu-ray, 90 min) On the occasion of Ray's centenary, we are proud to present the most complete version of this one-of-a-kind film in a stunning digital restoration undertaken by Ray's widow, Susan Ray. Made by the one-eyed legendary director and his students during his stint as a film professor at State University of New York, Binghamton, under abysmal financial conditions, the film records Ray's groundbreaking use of multiple images as a way of telling more than one story simultaneously, and of colorization as a way to heighten emotional expression.

FEBRUARY 10-16, FRIDAY-THURSDAY AT 9PM

## Don't Expect Too Much

**SEATTLE PREMIERE** (Susan Ray, 2011, USA, Blu-ray, 70 min) Using film, video, and stills from Nicholas Ray's archive, along with interviews with original crew members and directors Jim Jarmusch and Victor Erice, Susan Ray reconstructs the making of Nick's last, long-unseen work *We Can't Go Home Again*.

# American.Film.Week.

**W**e know that for audiences, film festivals can be overwhelming experiences; too many films, too many decisions, so much diversity, not enough time. We also know that even though Seattle has dozens of festivals, the experience for filmmakers is that too many films slip through the cracks. We've decided to make it easy and bring some unrecognized gems to the spotlight with American.Film.Week., a festival of bold American films, offering you just one choice a night. Hailing from Albuquerque to Philadelphia and all points in between the program offers up some of our favorite domestic pleasures, preceded by recent amazing local short films. Series pass \$40/members, \$60/general.

FEBRUARY 17 FRIDAY AT 8PM



## Andrew Bird: Fever Year

**DIRECTOR  
IN ATTENDANCE!**

(Xan Aranda, 2011, USA, HD, 81 min) Filmed in the final months of Andrew Bird's grueling 165 date tour, *Andrew Bird: Fever Year* emerges as a concert documentary as much about Bird's creative process as the performances shown. Featuring inside looks into Bird's studio barn and electronic looping process, rehearsals and revision, the film delicately portrays how Bird makes music. **Preceded by *The Shrine/An Argument*, a new short film set to the music of the Fleet Foxes.**

FEBRUARY 18, SATURDAY AT 8PM

## Free Land

**DIRECTOR  
IN ATTENDANCE!**

(Minda Martin, 2010, USA, 62 min) Beginning with her own childhood experience of relocation, filmmaker Minda Martin traces itinerancy throughout her family history, beginning with the forced Cherokee relocation of the 1800s. With found footage, historical documents and personal interviews, *Free Land* binds together questions of ancestry, home, land, culture and identity. Lauded for its powerful sound design, this memoir documentary not only tells a heart-wrenching story, but tells it with profound craftsmanship. Screens with **STILL** (Longhouse Media, 2011, USA, Blu-ray, 8min) This short film is a portrait traditional hunter Glen Pinkham. **CO-PRESENTED BY LONGHOUSE MEDIA**

FEBRUARY 19, SUNDAY AT 8PM



## The Dish and the Spoon

**DIRECTOR  
IN ATTENDANCE!**

(Alison Bagnall, 2011, USA, Blu-ray, 92 min) Directed and co-written by Alison Bagnall, best known as a co-writer of **Buffalo 66**, *The Dish and the Spoon* tells the story of two unlikely friends. Fleeing in her pajamas after finding out her husband is cheating on her, protagonist Rose, played by **Greta Gerwig**, meets a teenaged boy in a winter beach town. With nowhere else and no one else to turn to, the pair forms a friendship. Screens with **CONNECT TO** (Wonder Russell, 2011, USA, 17 min) A runaway and a reject meet on a cross-country bus, and discover an unexpected need for each other

FEBRUARY 20, MONDAY AT 8PM



## Bombay Beach

(Alma Har'el, 2011, USA, Blu-ray, 80 min) Part documentary, part dance-fiction, Israeli-born Alma Har'el's debut feature *Bombay Beach* paints a rich and emotional

portrait of the lives of some California's absolute poorest. Har'el spent months living at the Salton Sea, capturing the surreal beauty and desolation—without financial backing. Perhaps best known for her work directing music videos for **Beirut**, the film is graced with original music by Zach Condon. Winner of the Best Documentary Feature at the 2011 Tribeca Film Festival. Screens with **TRACINGS** (Marissa Rae Niederhauser, 2011, USA, HD, 16 min) A surreal and haunting dance film set in a crumbling house.

FEBRUARY 21, TUESDAY AT 8PM



## A Little Closer

(Matthew Petock, 2010, USA, Blu-ray, 72 min) In this no-budget debut feature from Virginia's Matthew Petock, a lonely woman treks into single motherhood with the grace of a veteran. Visually striking, Petock's handheld camera intimately captures both the Virginia landscape and strong performances from the cast. Screens with **MISSING ELIZABETH** (Carl Billington, 2011, USA, Blu-ray, 7 min) Henry plays hide and seek with his sister but his game might just be a part of his imagination.

FEBRUARY 22, WEDNESDAY AT 8PM

## Bad Posture

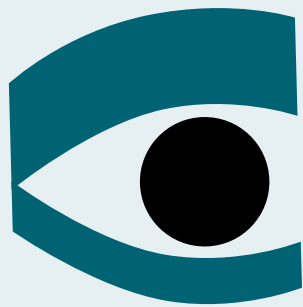
(Malcolm Murray, 2011, USA, Blu-ray, 93 min) Equal-parts neo-realist exercise, classic Western, Joycean hometown tribute and Trailer Park Boys-style illicit comedy, Malcolm Murray's nonchalant debut feature has been glowingly reviewed by the likes of the **New York Times** and **Filmmaker Magazine**. Florian Brozek both stars in and wrote this crime/romance populated by non-actors. Screens with **FRANK FAIRFIELD** (Austin Wilson, 2011, USA, Blu-ray, 13 min) Frank Fairfield is a 25 year old, old-time, musician from Los Angeles who is living proof that time travelers are among us.

FEBRUARY 23, THURSDAY AT 8PM



## The Color Wheel

(Alex Ross Perry, 2011, USA, Blu-ray, 83 min) *The Color Wheel* is a two-person show, a black and white comedic symphony of disappointment and forgiveness co-starring co-writer Carlen Altman and director Alex Ross Perry as mutually detesting siblings on a road trip. It's the latest American film to drolly capture the mood of a generation caught in deferred adulthood. Screens with **NIGHT FALLS ON JACK AND CLEO** (Karn Junkinsmith, 2011, USA, HD, 20 min) Jack and Cleo are still together and unhappy and the gypsies are still harassing them as they navigate their world urban.



# EQUIPMENT RENTAL

**N**WFF has digital video, 35mm, 16mm and Super-8 cameras, sound and lighting gear available for rental by active members at affordable rates, as well as Super-8, 16mm and non-linear editing systems. Proficiency with cameras is required. If you are unfamiliar with our equipment but would like to rent it, call the studio director to coordinate a time for a certification workshop.

**Equipment rentals MUST be scheduled in advance. For information and scheduling contact the Studio Director, Dave Hanagan, at (206) 329-2629 or [dave@nwfilmforum.org](mailto:dave@nwfilmforum.org).**

**\* Listed rates are for WigglyWorld level members. Non-members and commercial projects will be charged twice the listed rate.**

## DIGITAL VIDEO CAMERAS



### CANON EOS 60D DSLR

\$125 day / \$250 weekend  
Canon's next generation after the 7D, this DSLR shoots full 1080p HD video, with all the loveliness of a shallow depth of field and one of Canon's best zoom lenses. Package includes: Canon L series 24-105mm zoom lens, two 16 GB SDHC memory cards, Beachtek DXA-SLR audio mixer, Marshall 5" monitor, Manfrotto tripod, batteries and assorted cables.

\*\*Certification or prior experience is required. See Workshops page for certification dates. Rental requires \$500 credit card deposit.

### PANASONIC HVX200 HIGH DEFINITION CAMERA PACKAGE

\$125 day / \$250 weekend with PowerBook G4 Laptop:  
\$150 day / \$300 weekend  
Similar in feel to the DVX100, the HVX shoots in a wide variety of frame rates including 1080/24p, 720/24p, 30p and 60p and it also offers true variable frame rate. You have the option of shooting in DV mode, DVCPRO50 and DVCPRO-HD. Additionally, it offers the revolutionary P2 solid-state memory cards.

The package comes with two 8gig P2 cards, Manfrotto fluid-head tripod, three batteries and rain-proof cover. A PowerBook G4 is also available with the package for conveniently down-

loading footage from the P2 cards while on set.

\*\*Certification or prior experience is required. See Workshops page for certification dates. Rental requires \$500 credit card deposit.

### PANASONIC DVX100A 24P CAMERA PACKAGE

\$65 day / \$125 weekend  
The 24p MiniDV camera can shoot either traditional interlaced video, progressive 30fps or progressive 24fps. Package comes with Manfrotto fluid-head tripod, two batteries and shoulder bag.

\*\*Certification or prior experience is required. See Workshops page for certification dates.

### CANON GL1 CAMERA

\$45 day / \$85 weekend  
Three-chip digital video camera. Features include firewire and RCA connections, 16 bit PCM audio, interlaced and progressive video capture. Includes wide-angle adapter.

Also available, Sony 8" CRT Field Monitor. Call or visit [nwfilmforum.org](http://nwfilmforum.org) for details.

## 35MM CAMERA

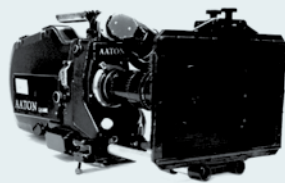
### KONVAS KCP-1M CAMERA

\$10 day / \$20 weekend  
Russian 35mm reflex motion picture camera, with variable-speed, wild motor (or hand crank), 200' magazine and two prime lenses.

## 16MM CAMERAS

### AATON LTR SUPER 16MM CAMERA PACKAGE

\$50 day / \$100 weekend



A camera of renowned craftsmanship and pivotal to both indie and commercial film production for decades! Package includes 15-150mm Angenieux zoom lens, two 400' mags, matte box and follow focus, tripod, changing bag and batteries.

### ECLAIR ACL II CAMERA PACKAGE

\$50 day / \$100 weekend

### ECLAIR NPR CAMERA PACKAGE

\$50 day / \$100 weekend  
Both Eclair packages are for sync-sound shooting. Package comes with a 12-120mm Angenieux zoom lens, one 400' mag, long-life battery, charger, filters, slate, light meter and Sachtler fluid-head tripod.

### BOLEX PACKAGE

\$15 day / \$30 weekend  
16mm Bolex (Rex 4) H16 Reflex comes with assorted prime lenses, 18-85mm Vario-Switar zoom lens, Sekonic light meter, Bogen fluid-head tripod and accessories.

## SUPER 8 CAMERAS

### USER-FRIENDLY SUPER-8 CAMERAS

\$5 day / \$10 weekend

## SOUND GEAR

### MARANTZ PMD661 HANDHELD RECORDER

\$20 day / \$40 weekend

Includes Marantz solid-state handheld PMD661 recorder, one 2GB SD memory card, headphones, carry case and assorted cables.

### SENNHEISER WIRELESS LAVALIER MIC

\$10 day / \$20 weekend  
Includes EW112PG3-A Wireless lav kit: EK 100 G3 diversity receiver, SK 100 G3 bodypack transmitter, ME2 omnidirectional lav mic, XLR output cable.



### AUDIO TECHNICA SHORT SHOTGUN MIC

\$10 day / \$20 weekend  
Includes Audio Technica 4073a shotgun mic, boom pole, shock mount, and XLR cables.

### SHURE FP33 FIELD MIXER

\$10 day / \$20 weekend  
Three channel mixer with XLR inputs/outputs.

Also available: DAT and NAGRA sound recorders. Call or visit [nwfilmforum.org](http://nwfilmforum.org) for details.

## LIGHTING GEAR

### LIGHT KIT #1

\$15 day / \$30 weekend  
Includes 3 Lowell Omnis, stands and assorted gels.

### LIGHT KIT #2

\$15 day / \$30 weekend  
Includes 1 Arri 600watt, and 2 Lowell 500 watt Totas, stands and assorted gels.

Also available: C-Stand, 8'x8' Butterfly Overhead with Silk. Call or visit [nwfilmforum.org](http://nwfilmforum.org) for details.

## EDITING FACILITIES

### HD NON-LINEAR EDITING SUITE

\$5 hour  
iMacs: 21.5" HD displays, 3.06 Ghz Intel Core 2 Duo Processors, with 4Gb Ram, blue tooth keyboards and mice, running OSX Snow Leopard. Also includes Final Cut Pro, After Effects, DVD Studio Pro, GarageBand and Flash.

### FILM TO VIDEO TRANSFER

\$5 hour  
Our modified JK Optical Printer is available as a self-serve 16mm or Super 8mm telecine. It captures frames individually onto a G4 hard drive. It captures about two minutes of footage per hour (for footage shot at 24fps).

\*\*Certification is required. See Workshops page for certification dates.

Also available: Animation Suite and 16mm / Super 8 Edit bench. Call or visit [nwfilmforum.org](http://nwfilmforum.org) for details.

## PROJECTORS AND SCREENS

### VIDEO PROJECTOR

\$20 day / \$40 weekend

### SUPER-8 AND 16MM PROJECTORS

\$5 day / \$10 weekend

Also available: Portable screen and 16mm Educational Film Prints. Call or visit [nwfilmforum.org](http://nwfilmforum.org) for details.

# Education

## WINTER SCHEDULE

### MULTISESSION CLASSES

#### THE CHARACTER MAP

Six Mondays, Jan 23–Feb 27,  
6:30–8:30pm

**Instructor:** Dickey Nesenger

**Tuition:** \$150/members, \$180/general

**Max Attendance:** 12

Writers taking this workshop will become familiar with what will soon be recognized as a writer's most essential tool—the "character map." The map, designed by film consultant and UCLA Film Professor Laurie Hutzler, lays the emotional groundwork for the mining of human behavior. Examining contemporary and classic film characters that illustrate the map's principles, and using writing exercises to make the mechanics clear, screenwriters will apply the map to their own scripts (or ideas will be provided), sharing their works-in-progress for in-class discussions. By the end of the workshop, writers will discover how to turn one-dimensional individuals into complex human beings that can transport any story. The "Character Map" book can be found online at [www.etbscreenwriting.com](http://www.etbscreenwriting.com) but the purchase of materials is unnecessary for this class.

#### SHAMELESS SELF PROMOTION FOR THE FILMMAKER IN THE DIGITAL AGE

Three Tuesdays, Jan 17, 24 & 31,  
6:30–9:30pm

**Instructor:** Tyler Jacobsen

**Tuition:** \$100/members, \$120/general

**Max Attendance:** 15

We all know being an artist or filmmaker means wearing many different hats. Not only are you asked to create ground breaking artwork that makes people question their very essence, but you also need to design the poster for the show, photograph and document the process, code the website and make sure there are enough people who show up at screenings. This series of classes will provide artists with the skills necessary to meet these challenges and more. Topics include creating a portfolio website, creating a reel, generating web ready media, finding festivals, applying for grants, residencies, and other forms of funding, creating a press release and more.

#### PERFORMANCE WITH VIDEO

Saturday & Sunday,  
Feb 11 & 12, 1–5:30pm

**Instructor:** Wynne Greenwood

**Tuition:** \$150/members, \$170/general

**Max Attendance:** 12

In this workshop, you will learn the basic theory and practice of performance



## Explore filmmaking by doing it.

**We offer a wide range of classes and workshops that can be taken at whatever pace you prefer. Whether you are new to the art and plan to plunge into filmmaking as a career, or you have purchased your own equipment and wish to drop in on a few certifications to learn more, our classes are for you. Our curriculum offers a complete education in nearly all aspects of filmmaking. Multi-session classes meet weekly and offer in-depth, hands-on experience with filmmaking tools, while one-day workshops offer both insightful lectures and practical techniques on current filmmaking topics.**

NWFF classes and workshops are designed to instruct filmmakers on both the mechanical skills required by current filmmaking technology and the artistic application of tools to explore the critical and emotional range of the cinematic experience. Classes and workshops are taught by working artists: filmmakers, writers, producers and editors. Financially strapped students interested in attending classes are invited to volunteer for the film forum. Volunteers gain free access to workshops in exchange for time spent doing

volunteer chores. For more information, contact: [volunteer@nwfilmforum.org](mailto:volunteer@nwfilmforum.org). All workshops are held at Northwest Film Forum (1515 12<sup>th</sup> Ave). For bios of the instructors and descriptions of the complete class list, visit our website, [www.nwfilmforum.org](http://www.nwfilmforum.org). Students MUST register and pay the tuition in advance. Register online at [www.nwfilmforum.org](http://www.nwfilmforum.org), or contact Studio Director Dave Hanagan at 206-329-2629 or [dave@nwfilmforum.org](mailto:dave@nwfilmforum.org)

with video. Participants will explore how contemporary artists use pre-recorded video in live performance through lecture, screenings, discussion, in-class improvisation and group work. You will consider what video is, what performance is, how video can be used to develop the set, narrative and character of a performance and how performance can bring spontaneity to video. Working with found and pre-taped images as well as video images taped within the workshops, you will experiment with live interaction, developing short performances that incorporate video projection

and video on TV monitors. The materials and exercises presented are intended for a diverse group of participants and accommodate a wide range of experience and skill level.

#### SCREENWRITING 101: THE EIGHT-WEEK SCREENPLAY

Eight Tuesdays, Feb 7–Mar 27, 7–9pm

**Instructor:** Walter Dalton

**Tuition:** \$230/members, \$260/general

**Max Attendance:** 8

Whether the goal is to pitch a film to Hollywood or make an independent

feature, students in this class will learn the substance of a good screenplay. With his decades of experience writing and directing for television and films, Walter will lead frank discussions about character development, plot structure and themes. Expect to talk about your ideas and receive regular feedback as you make progress in your writing. Students will work towards completing a feature-length screenplay in eight weeks. Students should come to class with an idea for a feature film, and will benefit from reading about proper screenplay formatting techniques before attending class.

#### SOUND RECORDING FOR FILM/VIDEO

Saturday, Jan 21, 12–2pm & Sunday,  
Jan 22, 12–3pm

**Instructor:** Robb Kunz

**Tuition:** \$65/members, \$80/general

**Max Attendance:** 12

This 5-hour workshop will present you with the essential principles of audio signal, microphone and recorder technology and technique. The first afternoon will be a 2-hour lecture, and the second class will include three hours of hands-on field testing and evaluation. Participants will learn how to listen and capture better in the production phase.

#### OPTICAL PRINTING AND DIRECT ANIMATION

Three Sundays, Feb 19, 26 &  
Mar 4, 12–3pm

**Instructor:** Jon Behrens

**Tuition:** \$100/members, \$130/general

**Max Attendance:** 8

In this very hands-on class, filmmakers will learn direct animation techniques like painting, bleaching, scratching and dying 16mm celluloid film stock, and then learn how to create magic using the Film Forum's JK Optical Printer—an age old and nearly forgotten device used to re-photograph motion picture film with dazzling results. At the end of three weekends students will have contributed to the making of a short experimental film that will be very colorful and beautiful.

#### TRADITIONAL ANIMATION TECHNIQUES

Three Thursdays,  
Dec 1, 8 & 15, 6–9pm

**Instructor:** Clyde Petersen

**Tuition:** \$165/members, \$190/general

**Max Attendance:** 8

Long before computer graphics began dominating contemporary animated movies, animation already had a 100+ year history of inventiveness, cutting-edge effects and legendary personalities. This all-ages class is for anyone interested to learn some of the traditional techniques of animation, requiring little more than a camera and some affordable craft-making supplies. In a very hands-on environment, students will

learn about claymation, animation with paper, stop-motion effects and pixelation—filming the movement of people one frame at a time. You'll learn some of the techniques that make animation a wonderful, vivid medium to explore storytelling. Each student will create their own individual film during the class.

### BEGINNING EDITING WITH FINAL CUT PRO 7

**Sections to choose from:**

*Saturday & Sunday, Jan 21 & 22,  
10am–3pm*

*Three Wednesdays, Feb 22, 29 & Mar 7,  
6:30–9:30pm*

**Instructor:** Chris Julian or Bernard Mann

**Tuition:** \$250/members, \$280/general

**Max Attendance:** 5

Learn the basics of non-linear editing with Final Cut Pro 7. This class will cover settings, basic principles, effects, titles, sound and printing to video with hands-on experience for each student. This class is for students who intend to work in digital video productions and who want to know some of the basic skills of editing in a non-linear environment. Prior experience in non-linear editing is not required, but basic computer skills are necessary. Time is available in the Film Forum's edit suite for students to work between classes.

### AFTER EFFECTS CS5 BASICS

**Four Thursdays:** Jan 12, 19, 26 & Feb 2, 6–9pm

**Instructor:** Cory Kelley

**Tuition:** \$280/members, \$310/general

**Max Attendance:** 5

After Effects CS5 is a powerful animation and compositing tool, with a wide range of applications. Commonly used for film, television and multimedia, this program can be difficult to crack at first. Once the basics are mastered, it offers a rich and nearly unlimited range of creative possibilities. We'll be learning from the ground up how to animate typography, as well as combine and manipulate footage and other elements to create effects and motion graphics.

### INTRODUCTION TO POST PRODUCTION SOUND

*Saturday, Jan 28, 12–2pm &*

*Sunday, Jan 29, 12–3pm*

**Instructor:** Robb Kunz

**Tuition:** \$80/members, \$100/general

**Max Attendance:** 5

Learn the basics of audio editing and sound mixing for video. Using Final Cut Pro, students will learn the standard tools and techniques that apply to most editing platforms. With sample audio clips to edit, each student will work at their own station during class. Focus will be given to importing, cleaning up problematic audio, basic editing and getting a presentable sound mix.

### INTRODUCTION TO BLENDER: CG ANIMATION AND EFX

*Saturday & Sunday, Dec 3 & 4, 10am–3pm*

**Instructor:** Tony Mullen

**Tuition:** \$150/members, \$180/general

**Max Attendance:** 10

Learn 3D modeling, rigging and animation with Blender. Blender is a free/open-source, fully cross-platform 3D animation application with functionality comparable to professional CG tools such as 3D Studio Max and Maya, including advanced modeling, texturing and animation tools; physics, fluid, cloth and smoke simulation; built-in video sequence editing

and node-based compositing; and many other features. Blender has all the functionality you need to create straight CG animation or to add digital special effects to your live-action movies. This workshop will introduce the basics of modeling and animation, and will cover other topics according to participants' interests as time allows. The instructor is a member of the Blender Foundation's training certification board and the author of five Blender-related books. You are encouraged to bring your own laptop (PC or Mac), although it is not required. A Mac workstation will be available to everyone.

### ONE-DAY WORKSHOPS

#### DIRECT APPLICATION FILMMAKING WITH ROBBIE LAND

*Sunday, Dec 4, 4–7pm*

**Instructor:** Robbie Land

**Tuition:** \$25/members, \$30/general

**Max Attendance:** 12

**VISITING ARTIST** Atlanta based artist Robbie Land introduces his analog filmmaking techniques with this hands-on workshop. Land's approach to film production employs some irregular techniques—entire works are composed without a camera by applying glue, tape or plant material onto celluloid. Using clear leader one can build layers of images using various mediums to create abstract images on the film, or the existing images on found footage can be manipulated to introduce your own textures and images. Wonderful montages of color and texture can be created using these simple techniques. The workshop participants will be provided with film leader and found footage along with art supplies to spend the evening making their own crafty work of film art under Robbie's guidance.

**\*See the films of Robbie Land! Page 3**

#### YOUNG AMERICAN BODY OF FILM: A MASTERCLASS WITH JOE SWANBERG



*Wednesday, Jan 11, 5:30–8:30pm*

**Instructor:** Joe Swanberg

**Tuition:** \$15/members, \$20/general

**Max Attendance:** 30

**VISITING ARTIST** Joe Swanberg (Uncle Kent, Hannah Takes the Stairs) makes microbudget, DIY movies with a network of talented friends. A prolific filmmaker, he's made 15 films and a web series. In this candid presentation, Joe will show scenes from several of his films—both old and brand new—and discuss the process that went into making them. Joe will share some of the tidbits of wisdom he's learned over the years by describing the mechanics of the directing choices and the thought process that shaped the scenes.

**\*See the films of Joe Swanberg! Page 4**

#### DISRUPTIVE MEDIA A WORKSHOP IN TACTICAL MEDIA ART AND ACTIVISM

*Wednesday, Feb 8, 6:30–9:30pm*

**Instructor:** Tyler Jacobsen

**Tuition:** \$25/members, \$30/general

**Max Attendance:** 15

Through a series of technology-based case studies and video work, attendees will explore innovative techniques used to reverse engineer and manipulate the mainstream media as a means to question the status quo of the information exchange. This workshop can be seen as guide to the creative forms of activism used as a response to the continued consolidation of mass media and the marginalizing effect this has had on alternative perspectives. Following the tradition of the Computer Hacker, workshop participants will learn how to artists, activists and practitioners of this tactical form of media have achieved maximum media penetration. We will look at interventionism that utilizes everything from primitive technologies, collaboration and performance, to highly tactical, electronic and net-based approaches. By the end of the workshop attendees will learn how they too can work as cultural producers to further their own activist causes.

### YOUTH WORKSHOPS

#### MOVIE MAKING WITH SOCK PUPPETS

**Sections to choose from:**

*Sunday, Jan 29, 12–3pm*

*Sunday, Feb 5, 12–3pm*

**Instructor:** Clyde Petersen

**Tuition:** \$50

**Max Attendance:** 10

Recommended for ages 8–12. Unleash your imagination with what you find in the back of your sock drawer! In this class, kids will spend the first part making sock puppets. Then, the students will work together to decide upon a story and create a short movie starring their puppets. After the class each participant will receive a DVD of the finished film. Students should bring a few socks to use, which will be cut into and glued on. Also, feel free to bring scraps of fabric, yarn and buttons to adorn the puppets with.

#### CLAYMATION MADNESS

*Saturday, Feb 4, 12–4pm*

**Instructor:** Bill Jarcho

**Tuition:** \$55

**Max Attendance:** 10

Recommended for children ages 8 and older. Its time to create weird clay critters and monsters and make them move! In this fun 4-hour workshop, kids will have the chance to learn some of the basics of clay animation from Bill Jarcho (clay animation expert and all-around-fun-guy). You will learn about the construction of wire armatures, how to build simple clay figures and how to "morph" from one object to another (which is really cool!).

### CERTIFICATIONS

#### PANASONIC DVX100 CAMERA

**Sections to choose from:**

*Monday, Nov 21, 6:30–8:30pm*

*Tuesday, Jan 10, 6:30–8:30pm*

*Wednesday, Feb 29, 6:30pm–8:30pm*

**Instructor:** Dave Hanagan

**Tuition:** \$25/members, \$35/general

**Max Attendance:** 6

Get trained on the Film Forum's Panasonic 24p digital camera, the most glamorous camera in town! This certification is required

for anyone interested in using our DVX100 without prior experience on the camera. Learn how to take full advantage of the camera's features: XLR audio inputs, 24 or 30 frame progressive acquisition, time-lapse interval recording and cine-like gamma control.

#### PANASONIC HVX200 CAMERA

**Sections to choose from:**

*Wednesday, Jan 18, 6:30–8:30pm*

*Wednesday, Mar 7, 6:30–8:30pm*

**Instructor:** Dave Hanagan

**Tuition:** \$25/members, \$35/general

**Max Attendance:** 6

**Prerequisite:** Students must first take the DVX100 certification or have prior experience with the DVX100

Similar in feel to the DVX100, the HVX shoots in a wide variety of frame rates and it offers the revolutionary P2 solid-state memory cards. This workshop will continue where the DVX leaves off and cover advanced camera features, menu settings, and workflow recording in HD using the P2 cards. After attending this certification, members will have access to rent the Film Forum's HVX200 camera.

#### SELF-SERVE FILM TRANSFER

**Sections to choose from:**

*Wednesday, Nov 16, 6:30–8:30pm*

*Wednesday, Jan 25, 6:30–8:30pm*

*Wednesday, Mar 14, 6:30–8:30pm*

**Instructor:** Dave Hanagan

**Tuition:** \$25/members, \$35/general

**Max Attendance:** 6

Learn how to transfer your own 16mm and Super-8 movies to digital video using the Film Forum's Sup'd-Up-Bad-Ass-Optical-Printer-From-Hell. This certification class is required to use our low-cost, flicker-free, rock-solid-registration telecine. After being taught the basics, participants will be able to sign up and use the optical printer for the room's filmmaker-friendly rate of \$5/hour.

#### CANON 60D CAMERA

**Sections to choose from:**

*Tuesday, Dec 6, 6:30–8:30pm*

*Wednesday, Feb 1, 6:30–8:30pm*

*Thursday, Mar 1, 6:30–8:30pm*

**Instructor:** Joshua Green

**Tuition:** \$25/members, \$35/general

**Max Attendance:** 6

Moviemaking with a DSLR camera presents both advantages and pitfalls when compared to traditional video cameras. In this certification class to use the Film Forum's Canon's 60D, students will learn the camera's basic functionality and be made aware of the issues videographers should be thinking about before, during and after a shoot.

Missing out on events? Why not sign up for our weekly show times email, or one of our special interest lists?  
<http://eepurl.com/d7529>

*But wait... There's more!*  
Visit us online for additional  
classes & workshops:  
[www.nwfilmforum.org](http://www.nwfilmforum.org)

# Support the Film Forum!

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## THANK YOU TO ALL OUR SUPPORTING MEMBERS!

See our current members online at [www.nwfilmforum.org](http://www.nwfilmforum.org)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
 <h1>Winter at a Glance</h1>				<b>NOV</b>		
						25
				<b>DEC</b>		
27	28	29	30	1	2	3
<b>The Bride Wore Black</b> (7, 9:15pm), <b>Eames: The Architect And The Painter</b> (5, 7, 9pm)	<b>The Bride Wore Black</b> (9:15pm), <b>Eames: The Architect And The Painter</b> (7, 9pm)	<b>The Bride Wore Black</b> (7, 9:15pm), <b>Eames: The Architect And The Painter</b> (7, 9pm)	<b>The Bride Wore Black</b> (7, 9:15pm), <b>Eames: The Architect And The Painter</b> (7, 9pm)	<b>The Bride Wore Black</b> (9:15pm), <b>Eames: The Architect And The Painter</b> (7, 9pm), <b>Luminous Earth: The Films of Robbie Land</b> (7pm)	<b>Dragonslayer</b> (7, 9pm)	<b>The Man Nobody Knew</b> (7, 9:15pm), <b>Dragonslayer</b> (7, 9pm)
4	5	6	7	8	9	10
<b>The Man Nobody Knew</b> (7, 9:15pm), <b>Dragonslayer</b> (7, 9pm), <b>Holiday High Notes</b> (1, 2:30pm)	<b>The Man Nobody Knew</b> (9:15pm), <b>Dragonslayer</b> (7, 9pm)	<b>The Man Nobody Knew</b> (7, 9:15pm), <b>Dragonslayer</b> (7, 9pm)	<b>The Man Nobody Knew</b> (7, 9:15pm), <b>Dragonslayer</b> (7, 9pm)	<b>The Man Nobody Knew</b> (7, 9:15pm), <b>Live at the Film Forum: The Somewhere Girls</b> (8pm)	<b>Live at the Film Forum: The Somewhere Girls</b> (8pm), <b>Framing Pictures</b> (5pm), <b>The Last Picture Show</b> (7, 9:30pm), <b>2011 British Arrow Awards</b> (3, 5pm)	<b>Live at the Film Forum: The Somewhere Girls</b> (8pm), <b>The Last Picture Show</b> (7, 9:30pm), <b>2011 British Arrow Awards</b> (3, 5pm)
11	12	13	14	15	16	17
<b>The Last Picture Show</b> (7, 9:30pm), <b>2011 British Arrow Awards</b> (3, 5pm)	<b>Next Dance Cinema</b> (7pm)	<b>The Visual Language Of Herbert Matter</b> (7, 9pm)	<b>The Visual Language Of Herbert Matter</b> (7, 9pm)	<b>Happy Hour Saloon</b> (5pm: see website), <b>The Visual Language Of Herbert Matter</b> (7, 9pm)	<b>Resurrect Dead: The Mystery of the Toynbee Tiles</b> (7, 9pm)	<b>Resurrect Dead: The Mystery of the Toynbee Tiles</b> (7, 9pm)
18	19	20	21	22	23	24
<b>Resurrect Dead: The Mystery of the Toynbee Tiles</b> (7, 9pm), <b>Wild Man Blues</b> (8pm: see website)	<b>Holiday Party!</b>	<b>Resurrect Dead: The Mystery of the Toynbee Tiles</b> (9pm), <b>Discarded Treasures</b> (7pm), <b>The Catechism Cataclysm</b> (7, 9pm)	<b>Resurrect Dead: The Mystery of the Toynbee Tiles</b> (7, 9pm), <b>The Catechism Cataclysm</b> (7, 9pm)	<b>Resurrect Dead: The Mystery of the Toynbee Tiles</b> (7, 9pm), <b>The Catechism Cataclysm</b> (7, 9pm)	<b>HAPPY HOLIDAYS!</b>	
25	26	27	28	29	30	31
<b>HAPPY HOLIDAYS!</b>			<b>HAPPY HOLIDAYS!</b>		<b>Summer Pasture</b> (7, 9pm: see website)	
<b>JAN</b>		1	2	3	4	5
<b>Summer Pasture</b> (7, 9pm: see website)	<b>Summer Pasture</b> (7, 9pm: see website)	<b>Summer Pasture</b> (7, 9pm: see website)	<b>Summer Pasture</b> (7, 9pm: see website)	<b>Summer Pasture</b> (7, 9pm: see website)	<b>Summer Pasture</b> (7, 9pm: see website)	<b>The Beat Is The Law: Fanfare for the Common People</b> (7, 9pm), <b>Goodbye First Love</b> (7, 9:15pm: see website)
8	9	10	11	12	13	14
<b>The Beat Is The Law: Fanfare for the Common People</b> (7, 9pm), <b>Goodbye First Love</b> (7, 9:15pm: see website)	<b>Goodbye First Love</b> (7, 9:15pm: see website), <b>Art History</b> (8pm)	<b>Goodbye First Love</b> (7, 9:15pm: see website), <b>Silver Bullets</b> (8pm)	<b>Goodbye First Love</b> (7, 9:15pm: see website), <b>The Zone</b> (8pm)	<b>Goodbye First Love</b> (7, 9:15pm: see website), <b>Buttons</b> (8pm)	<b>Framing Pictures</b> (5pm), <b>El Sicario, Room 164</b> (7, 9pm), <b>House of Bamboo</b> (7pm)	<b>El Sicario, Room 164</b> (7, 9pm), <b>House of Bamboo</b> (7pm), <b>Indigenous Showcase: Run To The East</b> (5pm: see website)
15	16	17	18	19	20	21
<b>El Sicario, Room 164</b> (7, 9pm), <b>House of Bamboo</b> (7pm)	<b>El Sicario, Room 164</b> (7, 9pm), <b>House of Bamboo</b> (7pm)	<b>El Sicario, Room 164</b> (7, 9pm), <b>House of Bamboo</b> (7pm)	<b>El Sicario, Room 164</b> (7, 9pm), <b>House of Bamboo</b> (7pm)	<b>Happy Hour Saloon</b> (5pm: see website), <b>El Sicario, Room 164</b> (7, 9pm), <b>House of Bamboo</b> (7pm)	<b>My Joy</b> (7, 9:30pm), <b>Drummers Dream</b> (5, 7, 9pm)	<b>My Joy</b> (7, 9:30pm), <b>Drummers Dream</b> (5, 7, 9pm)
22	23	24	25	26	27	28
<b>My Joy</b> (7, 9:30pm), <b>Drummers Dream</b> (5, 7, 9pm)	<b>My Joy</b> (7, 9:30pm)	<b>My Joy</b> (7, 9:30pm), <b>Marrow</b> (8pm)	<b>My Joy</b> (7, 9:30pm), <b>Marrow</b> (8pm)	<b>My Joy</b> (9:30pm), <b>Fisherty Seminar Shorts</b> (8pm), <b>Children's Film Festival Seattle</b> (see website)	<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)
29	30	31	<b>FEB</b>		1	2
<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>How the Fire Fell</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>The Nine Muses</b> (7, 9pm), <b>Chac: The Rain God</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)
5	6	7	8	9	10	11
<b>The Nine Muses</b> (7, 9pm), <b>Chac: The Rain God</b> (7, 9pm), <b>Children's Film Festival Seattle</b> (see website)	<b>The Nine Muses</b> (7, 9pm), <b>Chac: The Rain God</b> (7, 9pm)	<b>The Nine Muses</b> (7, 9pm), <b>Chac: The Rain God</b> (7, 9pm)	<b>The Nine Muses</b> (7, 9pm), <b>Chac: The Rain God</b> (7, 9pm)	<b>The Nine Muses</b> (7, 9pm), <b>Chac: The Rain God</b> (7, 9pm), <b>A Good Man</b> (7pm)	<b>We Can't Go Home Again</b> (7pm), <b>Don't Expect Too Much</b> (9pm), <b>Framing Pictures</b> (5pm)	<b>We Can't Go Home Again</b> (7pm), <b>Don't Expect Too Much</b> (9pm)
12	13	14	15	16	17	18
<b>We Can't Go Home Again</b> (7pm), <b>Don't Expect Too Much</b> (9pm), <b>Feedback Loop</b> (7pm)	<b>We Can't Go Home Again</b> (7pm), <b>Don't Expect Too Much</b> (9pm)	<b>We Can't Go Home Again</b> (7pm), <b>Don't Expect Too Much</b> (9pm), <b>Where is the Friend's House?</b> (8pm)	<b>We Can't Go Home Again</b> (7pm), <b>Don't Expect Too Much</b> (9pm), <b>And Life Goes On</b> (8pm)	<b>Happy Hour Saloon</b> (5pm: see website), <b>We Can't Go Home Again</b> (7pm), <b>Don't Expect Too Much</b> (9pm), <b>Through The Olive Trees</b> (8pm)	<b>Andrew Bird: Fever Year</b> (8pm)	<b>Free Land</b> (8pm)
19	20	21	22	23	24	25
<b>The Dish and the Spoon</b> (8pm)	<b>Bombay Beach</b> (8pm)	<b>A Little Closer</b> (8pm)	<b>Bad Posture</b> (8pm)	<b>The Color Wheel</b> (8pm)		