

# FEB /MAR

BIG IN JAPAN, February 20 - 26  
John Jeffcoat, United States, 2014



**WATCH**



**LEARN**



**MAKE**

# MAKE IT NEW, AGAIN

As we go to press we are looking forward to co-presenting the latest work of our most important filmmaker, one that rose to the top of year-end best-of lists. I refer, of course, to Jean-Luc Godard and his *Goodbye to Language*, whose 3D freshness is the more interesting for having been made by an 83 year-old filmmaker who first broke the rules of filmmaking in 1959, in his first feature film, *Breathless*.

To some extent, Godard's work has been an ongoing experiment in saying goodbye to the grammar of film, the so-called rules of storytelling, habitual ways of thinking about images, sound, tidy conclusions, color, music, and cutting. His best work plays with the way regular life, the regular documentary sort of time that we live in, can be waved into the frame.

Godard's experiments—most famously, the jump-cut—have found their way into mainstream practices; what began as wild, careless, and revolutionary became part of the language of filmmaking: so *The Bourne Identity*, whose plot pivots on Godard's Paris, borrows its jagged editing style from *Breathless*; and so the charmed tracking shots in *The Grand Budapest Hotel* (another high spot of 2014) are the children of the throwaway tracking shots in *Contempt*.

Our calendar this quarter is full of films that play with the rules and the language of film. That desire drives the darkly amused work of Ruben Östlund, whose major work, *Force Majeure*, we will play in a retrospective of his films. And we will take up five of Michelangelo Antonioni's major films, from 1960-1975 when he did as much as Godard to change cinema, and we will hold public conversations about them. Mainstream cinema is still catching up to his particular wildness, but his visions, too, his ways of seeing, are being incorporated. And, as usual, you can see them first, or see them again, at Northwest Film Forum.

**Lyall Bush**  
Executive Director



## BLOWING UP THE ART OF MICHELANGELO ANTONIONI

TUESDAYS at Seattle Art Museum  
February 24 – March 24

MARCH 24  
53mm  
**THE PASSENGER**  
1975, 119 min

MARCH 17  
**RED DESERT**  
1964, 117 min

MARCH 10  
**L'ECLISSE**  
1962, Italy, 126 min

MARCH 3  
**LA NOTTE**  
1961, Italy, 115 min

Robin Held!  
Post-screening discussion moderated by

FEBRUARY 24  
1966, 35mm  
**BLOW-UP**

*Featuring*

All screenings hosted at the  
SEATTLE ART MUSEUM.

In partnership with Seattle Art Museum, the University of Washington, Seattle University, and Northwest Psychoanalytic Society, we present five of the Italian filmmaker's cool and ravishing films, from the period when he was exploding and reinventing cinema. With his pivotal *Blow-Up*, in 1966, Antonioni took his bleak vision to London's Pop scene to tell the story of mod photographer who believes he may have photographed a murder.

# CINEMAS

February 5 – 8

## IN CASE OF NO EMERGENCY: THE FILMS OF RUBEN ÖSTLUND

We host the first U.S. retrospective of Swedish satirist Ruben Östlund, including all four of his features and two short films. Östlund's penchant for a clinically distanced camera belies an intimate, (and at times, mortifyingly) perceptive analysis of the behavioral idiosyncrasies and effects of human susceptibility to group-think, conformity and peer pressure. An expert in building social tension, Östlund's deliciously disconcerting black comedies serve nuanced social commentary, as his characters careen perilously toward the brink of disaster.

Get a series pass and see all of Östlund's films at a discount: \$35 (\$20 for Members)

### SEASON HIGHLIGHTS

This touring retrospective is produced by Comeback Company, in partnership with the Swedish Film Institute and Platform Produktion and with additional support from the Barbro Osher Pro Suecia Foundation, the Embassy of Sweden in the U.S. and the Consulate General of Sweden in New York.

### U.S. PREMIERE!

## BIG IN JAPAN

John Jeffcoat, 2014, United States, DCP, 100 min

Making its theatrical premiere in Seattle after world premiering at SXSW, *Big in Japan* is an upbeat rock 'n roll road movie by local director (and founding member of Northwest Film Forum) John Jeffcoat (*Outsourced*). Creative nonfiction meets comedy, as Seattle-based band Tennis Pro play versions of themselves in their quest for fame. The guys are about to call it quits on their hometown: bored with their day jobs and unable to build a fan base in the local music scene, the trio sets out to make it big in Japan. Comedic adventures, cross-culture connections, rock concerts, and a zany psychedelic animated sequence ensues.



# CLASSES

SEASON  
HIGHLIGHTS

## WHAT THE FRENCH SAW

with Lyall Bush

**FEBRUARY 2 - MARCH 9** Mondays 6:30pm-8:30pm  
**TUITION:** \$160 (\$140 for Members)

Even if you know a lot about the nouvelle vague, from *400 Blows* to *La Collectionneuse*, you may not know the classic American films that Truffaut and Rivette loved, wrote about with insight in *Cahiers du Cinema* and openly admired. In this class we will study the films that inspired the French New Wave (from Hitchcock to Ford to Hawks), with some occasional reference to the French films themselves.

## DIRECTING ACTORS

with David Hogan

**FEBRUARY 11 & 18** Two Wednesdays  
6:30pm – 9:30pm

**TUITION** \$160 (\$140 for Members)

A course for directors who want to learn how to communicate efficiently and effectively with actors, including how to break down a scene, and adjust actors' performances for maximum effect. We will record and review scenes so student directors can see their adjustments working.



## CELEBRATING CELLULOID: AN INTRODUCTION TO 16MM FILMMAKING

with Linda Fenstermaker

**FEBRUARY 8 - MARCH 1** Sundays, 1pm – 4pm  
**TUITION** \$365 (\$325 NWFF Members)

Explore the wondrous world of celluloid through learning 16mm filmmaking. Learn the basics of shooting on a Bolex camera, including light metering and exposure skills, film stock, knowledge, and 16mm film strip and camera anatomy. This is a unique opportunity designed for image makers of all levels, including beginning filmmakers, photographers or anyone curious about experiencing 16mm filmmaking. This class will also cover preproduction, budgets, call sheets, script formats, log sheets and more.



## DIGITAL PRINT MASTERING (DCP) FOR SHORT FILM FESTIVALS

with David Falcon Ayala

**MARCH 22** Sunday, 12pm – 5:30pm  
**TUITION** \$60 (\$50 for Members)

Once upon a time, short film festivals required 35mm prints to exhibit in Europe & US, costing thousands of dollars. In the new Digital Cinema Projection (DCP) world, filmmakers now need to create digital prints to exhibit in most theaters around the world. Going to an industry approved mastering house can still cost hundreds of dollars for independent filmmakers. With open source software (opendcp.org) we will teach you how to master your short film, format your thumb drive, and ingest a short film onto the Film Forum DCP system, with a final projection test in Cinema 1.

# FILMMAKER SUPPORT

Supporting working film artists is central to our mission as a comprehensive film arts center. Whether you're emerging or established in the film industry, if you're working in the Northwest we have services and resources to support you.

## EQUIPMENT FOR RENT

### DIGITAL VIDEO CAMERAS

Canon EOS 60D DSLR  
Rokinon Cine Lenses  
*Available with a full DSLR camera package or a la carte*

### SOUND GEAR

Zoom H6 Portable Digital Recorder  
Sennheiser Wireless Lavalier Mic  
Audio Technica Short Shotgun Mic

### LIGHTING GEAR

Arri Softbank Light Kit  
Omni Light Kit  
*Also available: C-Stands, 8'x8' Butterfly Overhead with Silk, and Flag Kit.*

### 16MM CAMERAS

Bolex Pkg

### SUPER 8 CAMERAS

User-Friendly Super-8 Cameras

### PROJECTORS

Regular-8mm and Super-8mm Projectors  
16mm Projector

### EDITING FACILITIES

HD Non-Linear Editing Suite

### THE SMALL STUFF

*Also available:* Portable screens, tripods, reflectors, and more.

### HOW TO RENT

It's easy. Just schedule filmmaking gear in advance through phone or email, and note that some gear requires certification before you can rent it. Members get 50% off regular rental prices. Browse listings on our website and inquire at [equipment@nwfilmforum.org](mailto:equipment@nwfilmforum.org), or call us at **206.329.2629**. **Pick Up/Drop Off by appointment only, 10am-6pm M-F.**

### FISCAL SPONSORSHIP

Extend our non-profit umbrella to your production project. With fiscal sponsorship, many grants that fund only non-profits become available, and individual contributions to your production become tax-deductible.

### DOCUMENTARY FILM FUND

Northwest Film Forum's Documentary Film Fund supports excellent new documentary film projects in the Northwest through competitive cash grants and awards of post-production support.

### CALLBOARD

If you are working on a film project in Washington, you can use our Google Group-hosted Call Board to look for grips, gaffers, screenwriters, editors, actors, graphic designers, sound recordists, composers, set builders, or anyone else you need—paid or unpaid.

## WE GRATEFULLY ACKNOWLEDGE OUR DONORS

**\$40,000+** The Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts

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## Major Funding Support provided by

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# FEB /MAR



## BUY FILM TICKETS

General Admission: \$11.00

Member: \$6.00

Child/Senior/Student w/ID: \$8.00

[www.nwfilmforum.org](http://www.nwfilmforum.org) or call Brown Paper

Tickets at 1.800.838.3006

## REGISTER FOR CLASSES

All classes and workshops are held at Northwest Film Forum (1515 12th Ave.). Students must register and pay tuition in advance.

Tel: 206.329.2629, [craig@nwfilmforum.org](mailto:craig@nwfilmforum.org)

## EVENT DATES AND TIMES ARE SUBJECT TO CHANGE:

Please check our website!

| SUNDAY   | MONDAY   | TUESDAY   | WEDNESDAY  | THURSDAY   | FRIDAY  | SATURDAY   |
|--|--|---|--|--|---|--|
| <b>01/ FEBRUARY</b><br>→ = Class Start Date  | <b>02</b><br>→ What the French Saw                                 | <b>03</b><br>→ Intermediate FCP X                         | <b>04</b>  | <b>05</b><br>The Guitar Mongoloid                                  | <b>06</b><br>Involuntary  | <b>07</b><br>Play  |
|  |  |   |  | In Case of No Emergency: The Films of Ruben Östlund February 5 – 8 |   |  |
| <b>08</b><br>Force Majeure<br>Concerning Violence<br>→ Intro to 16mm Filmmaking                                | <b>09</b><br>Concerning Violence                                   | <b>10</b><br>Concerning Violence                          | <b>11</b><br>Concerning Violence<br>→ Directing Actors | <b>12</b><br>DSLR Filmmaking                                       | <b>13</b>   | <b>14</b><br>→ Post Production Sound   |
| In Case of No Emergency:   |  |   |  | Seattle Asian American Film Festival February 12 – 15              |   |  |
| <b>15</b>  | <b>16</b>  | <b>17</b>   | <b>18</b><br>Videoasis                                 | <b>19</b><br>Fort McMoney  | <b>20</b><br>Big in Japan<br>Hard to Be A God   | <b>21</b><br>Big in Japan<br>Hard to Be A God<br>Intro to Aerial Videography   |
| Asian American Film Festival   |  |   |  |  |   |  |
| <b>22</b><br>Big in Japan<br>Hard to Be A God  | <b>23</b><br>Big in Japan<br>Hard to Be A God                      | <b>24</b><br>Big in Japan<br>Blow-Up at SAM               | <b>25</b><br>Big in Japan                              | <b>26</b><br>Big in Japan  | <b>27</b><br>Shredder Orpheus   | <b>28</b><br>Indigenous Showcase:<br>Princess Angeline   |
| <b>01/ MARCH</b><br>Encoding with Apple<br>Compressor  | <b>02</b>  | <b>03</b><br>La Notte at SAM                              | <b>04</b>  | <b>05</b><br>Festival of<br>(In)appropriation                      | <b>06</b>   | <b>07</b><br>Jeremy Moss: Space Immaterial/<br>Immaterial Place<br>Camera For Choreography with<br>Jeremy Moss<br>→ Intro to FCP X |
| <b>08</b><br>INTERNATIONAL<br>WOMEN'S DAY<br>ON FILM   | <b>09</b>  | <b>10</b><br>L'eclisse at SAM<br>→ Audio Recording        | <b>11</b>  | <b>12</b>  | <b>13</b>   | <b>14</b>  |
| <b>15</b>  | <b>16</b><br>Arri Light Certification<br>→ History of Film Editing | <b>17</b><br>Red Desert at SAM<br>→ Post Production Sound | <b>18</b><br>The King and<br>the Mockingbird           | <b>19</b><br>The King and<br>the Mockingbird                       | <b>20</b><br>The King and the Mockingbird<br>Hou Hsiao-Hsien<br>Retrospective Launch<br>at the Grand Illusion | <b>21</b><br>The King and<br>the Mockingbird   |
| <b>22</b><br>The King and the Mockingbird<br>Intro to Grip Tools<br>DSLR Filmmaking<br>Digital Print Mastering | <b>23</b>  | <b>24</b><br>The Passenger at SAM                         | <b>25</b>  | <b>26</b>  | <b>27</b>   | <b>28</b><br>Films for One to Eight Projectors<br>with Roger Beebe   |
| <b>29</b><br>Distressed Film with<br>Roger Beebe<br>Sabbatical with Brandon Colvin                             | <b>30</b>  | <b>31</b>   |  |  |   |  |



February 8 – 11

## CONCERNING VIOLENCE

Göran Hugo Olsson, 2014, Sweden, DCP, 89 min

From the director of *The Black Power Mixtape* comes a bold and fresh visual narrative on Africa, based on newly discovered archival material on the struggle for liberation from colonial rule in the late '60s and '70s. Narrated by Lauryn Hill, with a preface by Gayatri Chakravorty Spivak, and accompanied by text from Frantz Fanon's *The Wretched of the Earth*.

February 19

## FORT McMONEY

Co-presented with UW-Bothell

This documentary game offers players an immersive, interactive portal into the world's largest oil sands (and accompanying boomtown) in northern Canada. By giving players access to the town's residents and an ingenious virtual public sphere, French journalist and web doc director David Dufresne (*Prison Valley*) explores new terrain in his latest work of multi-platform storytelling. We will explore *Fort McMONEY* together in the cinema, with democratic discussion steering the course of gameplay.

February 18

## VIDEOASIS

Co-presented with KEXP 90.3 and World Famous! Sponsored by City Arts Magazine! Curated by Bobby McHugh and Sharlese Metcalf!

Videoasis is a celebration of music videos and the artists who create them. Our quarterly showcase is a thematic mixture of locally made videos, some new, and some definite throwbacks. This installment will be a mixture of wasted, crazy, fun party music videos to brighten up your February.



March 19 – 22

## THE KING AND THE MOCKINGBIRD

Paul Grimault, 1979, France, 83 min, DCP

Based on a Hans Christian Andersen story, the wildly satirical *The King and the Mockingbird* follows a shepherdess and a chimney sweep who seek to escape from the clutches of a tyrannical king. A masterpiece of traditional hand-drawn cell animation, the film is credited by celebrated Japanese animators Hayao Miyazaki and Isao Takahata as inspiring the creation of their own studio, the now world-famous Studio Ghibli. Brad Bird's *The Iron Giant* was clearly influenced by the towering robot menace in this film.

# Welcome to Northwest Film Forum: our mission is to discover and champion the work of visionary filmmakers, and to engage the general public and artists alike in deeper exploration of the art of film.

### RENT OUR VENUE

Our two cinemas are yours to rent for public and private events—we offer discounts for nonprofits and our members.

Enquiries: matt@nwfilmforum.org.

### VOLUNTEER

Volunteering at the Film Forum is an opportunity for anyone interested in learning more about movies and/or making films on a budget, and a great way to meet fellow filmmakers and film lovers.

Enquiries: volunteer@nwfilmforum.org.

### BECOME A MEMBER

Our members play an important role in the growing independent film scene in the Northwest, while enjoying benefits that include 50% off film tickets & rentals. Annual memberships start at \$45!

Enquiries: membership@nwfilmforum.org.

### MORE INFORMATION

Weekly screening information: 206.267.5380

Administrative offices: 206.329.2629

(Mon–Fri, 10am–6pm)

Find us on Facebook

@Northwest Film Forum

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Send mail to:

Northwest Film Forum,

1515 12th Avenue,

Seattle, WA 98122

For our full schedule, visit [nwfilmforum.org](http://nwfilmforum.org)

**DONATE NOW** You can support independence in film and join a thriving community of film lovers and filmmakers by making a gift to Northwest Film Forum: online at [nwfilmforum.org](http://nwfilmforum.org)

Via check, Attn:

Development, Northwest Film Forum,

1515 12th Avenue, Seattle, WA 98122

Over the phone: 206.329.2629

Or in person!

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### FILMMAKERS IN ATTENDANCE!



February 28

## INDIGENOUS SHOWCASE: PRINCESS ANGELINE

Sandy Osawa and Yasu Osawa, 2009, 53 min

Filmmakers Sandy and Yasu Osawa in attendance! Co-presented with Longhouse Media!

Princess Angeline, daughter of Chief Seattle, is seen on many postcards; toward the end of her life, she lived alone, refusing to leave her homeland. What historical events led to her being one of the few Duwamish people left in Seattle by the 1890s, only 35 years after the peace treaty guaranteeing that land would be reserved for the Duwamish (which never happened)? This film explores the story of the Duwamish people and their unrecognized tribal status primarily through the life of Princess Angeline. Screens with *A Bentwood Box* (5 min).

March 5

## FESTIVAL OF (IN)APPROPRIATION

Curated by Jaimie Baron, Lauren Berliner, and Greg Cohen!

Whether you call it collage, compilation, found footage, *détournement*, or recycled cinema, the incorporation of already existing media into new art works is a practice that generates novel juxtapositions and new meanings and ideas, often in ways entirely unrelated to the intentions of the original makers. Founded in 2009, the *Festival of (In)appropriation* is a yearly showcase of contemporary, short (20 minutes or less), audiovisual works that appropriate existing film, video, or other media and re-purpose it in "inappropriate" and inventive ways.

### VISITING FILMMAKER!

March 7

## JEREMY MOSS: SPACE IMMATERIAL/IMMATERIAL PLACE

Introduction and Q&A moderation by Johanna Gosse!

The films of Jeremy Moss explore the intersection of expressionistic tendencies, place and the moving body. His work ranges from surrealist documentary, to abstract handmade 16mm films, to dance for camera, to essay film. Join us for an immersive optical and sonic experience, and revel in cinema's capacity for meditation and rigorous experimentation.



## CAMERA FOR CHOREOGRAPHY

with Jeremy Moss

MARCH 7 Thursday, 6:30pm – 9:30pm

TUITION \$55 (\$45 for Members)

In this lecture, filmmaker Jeremy Moss will elaborate on his camera design for choreography, and how it connects to past and present traditions in filmmaker/dancer collaborations.

### VISITING FILMMAKER! 16MM PRINTS!



March 28

## FILMS FOR ONE TO EIGHT PROJECTORS: EXPERIMENTS BY ROGER BEEBE

Filmmaker/curator/professor Roger Beebe visits Seattle with a touring program of his multiple-projector performances, including the six-projector show-stopping space jam "Last Light of a Dying Star," and the premiere of his latest multi-projector mayhem, "Sound Film."

## DISTRESSED FILM WORKSHOP

with Roger Beebe

MARCH 29 Sunday, 11am – 2pm

TUITION \$70 (\$60 for NWFF Members)

For those who've always wanted to work on film but thought it was too expensive, this class is an introduction to one of the cheapest ways you'll ever make motion pictures. Learn camera-less techniques for working directly on 16mm film, and make (in class) a series of short 16mm loops using etching, bleaching, direct animation with Sharpies and stamp pads, hole punching, burning and much more. Explore all the things Kodak never wanted you to do to their film, but that you've always secretly wanted to (or should have!).

## INTRO TO AERIAL VIDEOGRAPHY

with Jeremiah Kaynor

FEBRUARY 21 Saturday, 2pm – 5pm

TUITION \$65 (\$55 for Members)

Amazing aerial footage is not just a luxury for big-budget movies anymore. With new Aerial Flying Units (AFUs) that carry HD cameras, the sky is the limit. Come and discover the world of AFU's/drones, and this new tool for aerial cinematography, as we cover what is now easily accessible to independent filmmakers.



## ENCODING WITH APPLE COMPRESSOR

with Michael Poggenburg

MARCH 1 Sunday, 12pm – 3pm

TUITION \$80 (\$65 for Members)

Learn the basics of encoding, format conversion (transcoding), and compression in Compressor, Apple's audio and video encoding program bundle with Final Cut Pro. This updated version of the class will explore the new interface of Compressor 4.1 while exploring applications like making a DVD, preparing footage for YouTube and Vimeo, and converting video formats for editing and post production.

## INTRO TO FINAL CUT PRO X

with Bernard Mann

MARCH 7 & 8 Saturday & Sunday, 11am – 5pm

TUITION \$330 (\$295 for Members)

Final Cut Pro X is an ideal nonlinear digital editing program, with an interface that allows aspiring filmmakers to produce polished and well told stories in no time. In this class, you will learn how to import footage and organize your media while mastering editing techniques for digital video and sound.

## AUDIO RECORDING FOR FILM AND VIDEO

with Nate Eiford

MARCH 10 & 12 Tuesday & Thursday,

6:30pm – 9:30pm

TUITION \$100 (\$85 for Members)

Learn the essentials of audio, microphones, recorder technology and recording techniques, and enable your production (no matter the budget) to sound professional.



## HISTORY OF FILM EDITING

with Bernard Mann

MARCH 16 – 23 Mondays, 6:30pm – 8:30pm

TUITION \$85 (\$70 for Members)

Learn about the beginning of film editing, from the silent period to the advent of sound, in addition to the influence of nonfiction film on editing trends. We will discuss the "new technologies" of the past, and finish with an overview of contemporary trends. A must for the well-rounded editing professional (and curious filmgoers).

### FILMMAKER IN ATTENDANCE!



Coming April 2015

## INDIGENOUS SHOWCASE: MARIA TALLCHIEF

Sandy Osawa, 2007, 57 min

Filmmaker Sandy Osawa in attendance! Co-presented with Longhouse Media!

The documentary of ballerina Maria Tallchief's life and art captures the growth of ballet in America, as shown by Ms. Tallchief's own rise to fame, in original roles created for her by George Balanchine. Key archival clips include *Swan Lake*, *Pas de Dux*, *Orpheus*, *Firebird*, *Black Swan* and *Les Sylphides*. Screens with *A Bentwood Box* (5 min).

## STUDENTS PARK FOR FREE!

Capitol Hill parking got you down? We've got you covered—all registered students receive passes for free parking at a local garage, on class days!