

Northwest Film Forum's
12th Annual

Local
Sightings
Film
Festival



October 2-7, 2009

Film Index

<i>Page</i>	<i>Title</i>		
14	9-1-Mum	8	It's in the P-I
18	The Aliens	17	Kicks 4 Cranes
14	Already Gone	16	The Love Play of the Gods
8	American Collectors	14	Man Talk
18	Anabel and My Weekend Alone	14	Meeting Miss Fortune
18	Animateness	17	A Moment's Reverie
18	Aphids	6	The Mountain, the River, and the Road
14	As Was Said	15	Musicophilia
15	Balance	18	One Shot Film
18	Be Your (Most Attractive) Self	17	Oov
15	Between Night	12	Seattle 69: Paul Dorpat
6	Blanco	17	Pulled from the Ground
8	Botswana, USA	7	Punch
8	Bury Me in Redwood Country	16	Real Change: In Seattle
18	The Chronicles of Cleo and Jack	18	Reunion
17	Claire	9	River Ways
15	Claustrophobia	16	Talking Heads
12	Clay Animation Network	12	Tania Kupczak—Installation
15	Committed	17	Television and the Public Interest
16	Dark Material	17	Two Dots
7	Dear Lemon Lima	7	Under Pressure
14	Dream Job	15	Unexpected
17	Endless Tunnel	13	A Natural Selection
12	Film Originals	14	A Water Tale
17	Final Heart Beats Black	18	Waterway
15	HART	8	Wheedle's Groove
17	The Heart is What Remains	17	When Herons Dream
14	The Hot Dog Cycle	7	When Life Was Good
15	Intermission	9	Where You From

Saturday-Wednesday 9-11pm FESTIVAL LOUNGE—FREE

All shows at Northwest Film Forum — 1515 12th Avenue (between Pike and Pine) — Seattle

Movie info: 206 267-5380 / Advance tickets: 1-800-838-3006 and online at www.nwfilmforum.org

Tickets available at cinema starting 1/2 hour before each show

Admission: \$6 Members — \$9 General — \$6.50 Child/Senior

NORTHWEST FILM FORUM

WELCOME TO NORTHWEST FILM FORUM'S 12TH ANNUAL LOCAL SIGHTINGS.

Rivers with head waters far up in the glacial mountains, forests standing firmly for centuries, and horizons with a long, lingering glow. Residents of the Northwest are familiar with looking upon a grand landscape that relies on deep roots and well-worn paths.

To help look back at our own roots, this year's Local Sightings Festival has several ties to Northwest history. To contribute to NWFF's year long project, famed historian, Paul Dorpat, offers a look back at Seattle's maverick collectives and psychedelic graphics that helped define movements in film and art during the year 1969. With UW Library's Film Archive Specialist, Hannah Palin, we'll take an in-depth look at two film artists working throughout the '50s, '60s and '70s—George and Helen Smith. *Wheedle's Groove* documents the music and personalities of Seattle's '60s soul music scene, and brings some of those musicians back together to rekindle a love for soul music.

Meanwhile, a group of young filmmakers have latched onto the talent of Seattle's fecund music scene and have been making their distinctive mark with daring and original music videos. The spotlight is extended to Seattle installation artist, Tania Kupczak, with a meteorological observation and diary about the emotional content of precipitation. Artist and curator Vanessa Renwick returns to Local Sightings and brings a fresh bundle of Portland short films. The unexpected traits of our neighbors emerge with documentaries *Where You From*, about hip hop artists from Montana, and *American Collectors*, a discovery of unique people who are serious about their collections.

The landscape becomes central with films *Bury Me in Redwood Country* and *The Mountain, The River and The Road*; the former a documentary about California's Redwood forests, the latter a warm-hearted narrative, observing how a young man's wanderlust dissipates with the proper romantic interest.

As always, to facilitate awarding the Local Sightings' prizes for Best Feature and Best Short, we have enlisted three out-of-town friends to serve as the jury. Portland's Vanessa Renwick returns this year, and she is joined by another familiar face, Barry Jenkins (*Medicine for Melancholy*) from San Francisco, while film writer and critic Rob Nelson joins us from Minneapolis. With their help, a feature filmmaker will be awarded with a \$1,000 cash prize and a week long run at NWFF, while a short filmmaker will receive \$500 cash plus \$500 worth of NWFF equipment access.

So get rooted! Celebrate with us by joining your brethren audiences-goers and film-creators in our cinema, at our festival lounge and at our raucous opening night party!

David Hanagan
Festival Director



ACKNOWLEDGEMENTS

Festival Staff and Contributors:

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FESTIVAL LOUNGE

Saturday–Wednesday, 9–11 pm

One of Northwest Film Forum's cinemas is transformed into an in-house speakeasy for festival artists and audiences to drink, mingle and relax between or after screenings and events. See you in the lounge!

THANK YOU TO OUR SPONSORS AND SUPPORTERS



NATIONAL
 ENDOWMENT
 FOR THE ARTS

This project is supported in part
 by an award from the National
 Endowment for the Arts

2009 COMPETITION

Every year, LOCAL SIGHTINGS awards one feature film and one short film with a cash prize. Outstanding films are selected for inclusion in the festival's competition by festival programmers, and the competition films are viewed by our esteemed guest jurors during the festival. The winning feature filmmaker will receive **\$1,000** in cash and a **theatrical run** at Northwest Film Forum. The winning short filmmaker will receive **\$500** in cash and \$500 of **studio time and equipment rental**.

FILMS IN COMPETITION

Features:

AMERICAN COLLECTORS
THE MOUNTAIN, THE RIVER AND THE ROAD
RIVER WAYS
WHEN LIFE WAS GOOD

Shorts:

9-1-Mum
Aphids
Between Night
Blanco
Claire
Claustrophobia
The Heart is What Remains
Musicophilia
Two Dots
A Water Tale

JURORS

Vanessa Renwick



Vanessa Renwick is the founder and janitor of the Oregon Department of Kick Ass, where she likes to make films, installations, photography and art, as well as tour and curate shows. One of her

projects is the *Portrait Series*, a series of filmed places, stories and histories of Cascadia with scores by musicians living in the Pacific Northwest. Working in experimental and documentary forms, she produces work that explores the possibility of hope in contemporary society. Her films have screened internationally at sites such as the Museum of Modern Art, The Kitchen, the Montreal Film Festival, International Film Festival Rotterdam, The Viennale, and The Andy Warhol Museum.
www.odoka.org

Barry Jenkins



Barry Jenkins is an award-winning writer/director whose feature film debut *Medicine For Melancholy* was acquired for distribution and released in theaters by IFC Films. The film has garnered

three Spirit Award Nominations, a Gotham Award nomination for Breakthrough Director as well as awards from the San Francisco International, Sarasota and Woodstock Film Festivals. The picture also earned Barry a slot on *Filmmaker Magazine's* "25 Faces of Independent Film" list before embarking on an international festival tour highlighted by screenings at the Toronto International Film Festival, and BFI Times London Film Festival, among others. Current projects include the recently completed shorts *TALL ENOUGH*, *A YOUNG COUPLE* and a commissioned work for the Northwest Film Forum's "One Shot Film Series." He is a contributor to the zine *Short End Magazine*, where he continues to work on the dialogue series "Notes On A Cinematographer."

Rob Nelson



Rob Nelson has been a member of the National Society of Film Critics since 1998, and is the recipient of three awards each from the Association of Alternative Newsweeklies and the

Society of Professional Journalists. His writing has appeared in *Film Comment*, *Variety*, *The Village Voice*, *Mother Jones*, and *Utne Reader*. He is the guest critic at IFC.com in October 2009. In 2007, his article about *The Insect Woman* appeared in the Smithsonian Institution's Shohei Imamura booklet, *A Man Vanishes*. Nelson teaches film studies at Minneapolis College of Art and Design, and is currently at work on a book.

Opening Night



Friday, Oct 2, 7pm

THE MOUNTAIN, THE RIVER AND THE ROAD

(Michael Harring, Seattle, 2008, 75min.)

The latest of Seattle's forays into the new talkies drably bestowed with the moniker "mumblecore" stars some of the genres finest, Justin Rice (*Mutual Appreciation, Alexander The Last*), Tipper Newton (*LOL, Hannah Takes The Stairs*) and Joe Swanberg (*Nights and Weekends, LOL*). Born out of a chance encounter at our 2007 Local Sightings, Michael Harring's 16mm feature debut finds Jeff (Rice) as his parents are kicking him out of the house. Faced with an uncertain future, Jeff starts out on a road trip to Austin, TX with his friend, Tom (Swanberg) who's also escaping his own relationship problems. Half way through the journey Tom jets to sort out issues with his girl friend while Jeff decides to stay behind in the town of Kernville, CA in hopes that he will be struck with inspiration as he avoids the pressures of home. Unfortunately, all he ends up doing is wandering the sleepy small town and watching daytime television. Then one day, after locking himself out of his motel room, Jeff meets the beautiful Cat (Newton) a chain-saw toting, rural gal who happens to work at the front desk of the motel. After some of the genres finest moments of early relationship stumbling its beginning to seem like Jeff just might stay on, but with Tom returning and reality setting in, could this be a life developing or is he still just putting off his future? *The Mountain The River and The Road* is a beautifully shot debut from another of Seattle's up and coming talents.

Plays with

Blanco



(Timothy Orme, Boise, 2009, 11 min.)

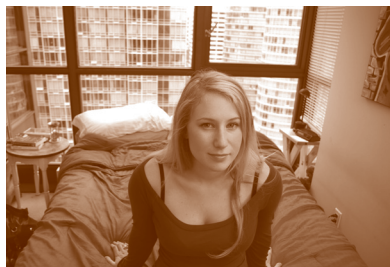
The story of Trista, a young girl forced to take care of her dying mother, and what happens the day she finally returns to school.

Friday, Oct. 2, 9pm

OPENING NIGHT PARTY

Seattle filmmakers, movie buffs and partiers walk the red carpet at NFFF's annual opening night bash. With booze flowing, music blaring, and performances tickling the eyes and imaginations, we begin our 12th Annual Local Sightings Festival in stylish debauchery.

NARRATIVE FEATURES



Saturday, Oct 3, 7pm

WHEN LIFE WAS GOOD

(Terry Miles, Vancouver, 2008, 86min.)

Atmospheric and suggestive, realistic but dream-like in its graceful ellipses, this is a film of quiet power and sharp acuity. Writer-director Terry Miles has said that he aimed to make a film that consisted of the small but important moments that most conventional features skip over, and he's succeeded marvelously. The clinking of wine glasses, closing of doors and chirping of cell phone ringtones carry as much weight and veracity as the dialogue. Set among the thirtysomething urban bohemian crowd, *When Life Was Good* immerses us in the lives of Brooklyn (Kristine Cofsky), an indecisive, pensive girl who has just left her boyfriend for reasons she can't fully explain, and her friends Casey (Casey Manderson) and Faith (Keri Horton), another couple heading for the rocks. The plot turns and the arcs of these characters and their stories are subtly concealed beneath a thick texture of rambling conversation and moments of silent repose. Shooting by day, writing and editing at night, Miles used what he calls a "guided improvisational style." Working with basic ideas dictated by the previous day's shooting, he and his actors (all superb) have conjured up an instantly recognizable world of awkward, darting glances, overlapping dialogue and pregnant pauses. It's a vision that rings true in the most intimate way.

Saturday, Oct. 3, 11pm

PUNCH

(Jay Cynik, USA, 2009, 84min.)

The question is, "Do you want to get f***ed up... or do you want to get f***ed down?" From beginning to end, *Punch* is a high-octane, foul-mouthed, blood-soaked movie. More true to a comic book style than any of the recent Hollywood creations, *Punch* is adapted from The Last Stand of the Teenage Mod Murder Squad created by Jay Cynik and graphic artist Simon Young. *Punch* paints a gritty city life (looking quite similar to Georgetown) filled with casual and frequent drug use, casual and frequent sex, and casual and frequent violence. A bloody dual between the leaders of a biker gang and a band of car thugs is the backbone for a story that weaves together amazingly colorful yet demented characters. The confrontations turn more epic and more gorey as it becomes clear that everyone onscreen is an unwitting pawn in a clash of wills between God and The Devil. Drawing equally from cult gore films as much as Tarantino style action and dialogue, *Punch* unfolds smartly as both a parody and a legit thrill ride, capitalizing on a raw, irreverent attitude and gutsy performances from everyone in the ensemble cast.

Plays with

Under Pressure

(Daniel DeVita, Mike Dinsmore, Vancouver B.C., 2009, 9min.)

A young man shrinks himself in order to save his mother from the horrors of his father's cancerous mouth.

Tuesday, Oct 6, 7pm

DEAR LEMON LIMA

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

(Suzi Yoonessi, Seattle, 2009, 87min.)

Half-Eskimo high schooler Vanessa Lemor, the protagonist of *Dear Lemon Lima*, is probably too old to be doodling rainbows and bunnies that poop pastel hearts, though director Suzi Yoonessi believes there's nothing sadder than outgrowing childhood. Here, the *Me and You and Everyone We Know* producer-turned-director raids her own adolescent diary to garnish an otherwise familiar misfit teen comedy with endearing personal touches. From its hand-drawn opening credits to the climactic dance-off before an auditorium of peers, this *Juno*-meets-*Napoleon Dynamite* hybrid substitutes Seattle for the quiet town of Fairbanks, Alaska. The film follows introspective 13-year-old Vanessa Lemor spends her days pouring her heart out into the pages of her diary, and dealing with the pain of being recently dumped. While her ex-beau Philip reinvents himself as one of the popular kids, Vanessa remains stuck in a lonesome state of adolescent awkwardness, intent on winning back her beloved. Together with a gang of social outcasts called the FUBARs (short for 'F***ed Up Beyond All Recognition'), Vanessa enters her school's Snowstorm Survivor competition, an event inspired by the World Eskimo Indian Olympics, convinced that sporting victory will be her way back into Philip's heart.

DOCUMENTARY FEATURES



Saturday, Oct 3, 7pm

WORK IN PROGRESS: WHEELDE'S GROOVE

(Jennifer Maas, Seattle, 2009, 87min.)

Seattle get ready for some Soul searching!

Wheelde's Groove provides a look back some thirty years before grunge music put Seattle on the map. Late 1960s groups like Black on White Affair, The Soul Swingers, and Cold, Bold & Together filled airwaves and packed clubs every night of the week. Just as many of the groups were on the verge of breaking out, the fickle public turned its ear to disco, and Seattle's soul scene slipped into obscurity. Rediscover that history with local collector DJ Mr. Supreme who uncovered Seattle's soulful past after finding a dusty Black on White Affair 45 called 'Bold Soul Sister' in a 99 cent bin at a Seattle Center record show. By 2003 he had a hefty collection of Seattle soul and funk 45s, some of which were fetching upwards of \$5,000 on the collector circuit. Supreme approached local record label Light In The Attic with the idea of releasing a Seattle soul and funk compilation. Light In The Attic spent twelve months fleshing out the story of Seattle's funky past, and the result was a CD compilation entitled *Wheelde's Groove*. At the CD release party in August of 2004, a line of nostalgic 60-somethings and funk-hungry 20-somethings wrapped around the building as the musicians inside, now janitors, graphic designers, and truck drivers, look back at careers derailed and prepare to perform together for the first time in 30 years.

Plays with

Botswana, USA

(Joriah Goad, Seattle, 2009, 8min.)



An episode from a series centered around the tumultuous relationships of the residents of the Zulu Inn, an

American resort in Africa.



Sunday, Oct 4, 7pm

BURY ME IN RED- WOOD COUNTRY

(Benjamin Greené, Benjamin Cameron, USA, 2009, 63min.)

The Redwood tree is a meditation on humility. Its species evolved ages before the emergence of man, persisting through the coming and going of dinosaurs. Many alive today are older than Christ. It is the tallest and largest tree on the planet, the scaffolding of vibrant micro-ecosystems, and constituent of a cathedralic spiritual aesthetic. *Bury Me in Redwood Country* takes us into that landscape, where people with deep associations with the trees live out their lives: Two naturalists who discovered the tallest known tree on the planet travel into an unknown basin to find and measure a 356 foot tall Redwood. The foremost redwoods scientist explains the fascinating biology of 'cathedral' trees. A 70-year old redwood logger trains for 100-mile ultra-marathons in the woods. And the oldest living Yurok tribal elder weaves baskets in accordance with her matrilineal tradition. We are left with an unavoidable realization that these ancient forests are silent witnesses of our transient lives and human history.



Monday, Oct 5, 7pm

AMERICAN COLLECTORS

(Bob Ridgley, Terri Krantz, USA, 2009, 60min.)

Most of us know someone who collects—30% of Americans do—and we love them anyway. But what drives obsessions such as this? That is the beating heart and prime directive of this verité documentary that examines the relationship between people and their objet du désir. From rock band KISS memorabilia to antique axes, from bobble heads to a giant ball of string, each collector tells their story, and each fascinating tale cumulatively suggests that our proclivity to collect often means more than meets the eye. Filmmaking team Terri Krantz and Bob Ridgley stay admirably restrained as they artfully explore this entertaining topic and its cast of colorful characters.

Plays with

It's in the P-I

(Bradley Hutchinson, Seattle, 2009, 7.5min.)



As newspapers across the country struggle, Seattle's own Post Intelligencer was slated for closure.

DOCUMENTARY FEATURES



Tuesday, Oct 6, 7pm

RIVER WAYS

(Colin Stryker, USA, 2007, 85min.)

River Ways explores the lives of regular working people affected by the issue of whether to remove four dams on the Snake River in Eastern Washington. Environmental groups and fishing interests criticize the dams for their negative impact on salmon populations, but agricultural communities dependent on the dams oppose efforts to remove them. Combining interviews with careful everyday observation, and set against the scenic backdrop of the Pacific Northwest, *River Ways* introduces us to a set of characters with a surprisingly complex mix of perspectives. Frank Sutterliet, a Native American fisherman living in an encampment on the Columbia River, struggles to make ends meet in the face of dwindling salmon numbers; Ben Barstow, a family farmer in Washington, fears the effect of dam removal on his already marginal business; and Mark Ihander, a commercial fisherman, hangs on to an industry in economic decline. What emerges is a complex portrait of an issue that reaches to the heart of the ideological differences that characterize and divide the Pacific Northwest, and indeed many environmental issues throughout the world.



Wednesday, Oct 7, 7pm

WHERE YOU FROM

(Sabrina Lee, Montana, 2008, 76min.)

A surprising journey into rural American hip-hop, *Where You From* follows a beat far from the urban streets where the music was born. With dense redwood forests, rocky mountain vistas, and the dramatic rhythms of hip-hop as a backdrop, *Where You From* enters the lives of three extraordinary individuals as it chronicles their pursuit of acceptance, fame, and even salvation. There's Franco from Fortuna, California who hopes to win the top prize at Scribble Jam, the hip-hop competition that helped launch Eminem; Tommy 2 Tone from Livingston, Montana who is fighting addiction and legal problems as he tries to make his music and become a good father and husband; and Chris from Bozeman, Montana who is still seeking closure in his relationship with his estranged alcoholic father. *Where You From* is a visually stunning, provocative portrait of young men confronting small town life, broken families, and drug addiction—ultimately seeking triumph in their music.

12TH ANNUAL LOCAL SIGHTINGS CALENDAR

FRIDAY OCTOBER 2

SATURDAY OCTOBER 3

SUNDAY OCTOBER 4

5PM

Clay Animation
Network

Tania Kupczak
Installation

Seattle 69: A
Conversation
with Paul Dorpat

(page 12)

(page 12)

(page 12)

FREE!

FREE!

FREE!

6PM

7PM

The Mountain, The River
and The Road

Work in Progress:
Wheedle's
Groove

When Life Was
Good

Bury Me in
Redwood Country

Panel: Locally
Grown Music
Videos

(page 6)

(page 8)

(page 7)

(page 8)

(page 12)

8PM

FREE!

9PM

Big Local Sightings Party!

Shorts:
Imagine That

Festival Lounge

Shorts: Obstacles
to Overcome

Festival Lounge

(page 6)

(page 14)

(page 4)

(page 15)

(page 4)

10PM

11PM

Punch

FREE!

FREE!

(page 7)

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Admission: \$6 Members — \$9 General — \$6.50 Child/Senior

**MONDAY
OCTOBER 5**

**TUESDAY
OCTOBER 6**

**WEDNESDAY
OCTOBER 7**

						5PM
						6PM
<p>Film Originals: George and Helen Smith (page 12)</p>	<p>American Collectors (page 8)</p>	<p>Dear Lemon Lima (page 7)</p>	<p>River Ways (page 9)</p>	<p>A Natural Selection—Films from Portland (page 13)</p>	<p>Where You From (page 9)</p>	7PM
<p>Shorts: People and Places (page 16)</p>	<p>Festival Lounge (page 4)</p>	<p>Shorts: Abstractions (page 17)</p>	<p>Festival Lounge (page 4)</p>	<p>Shorts: Experiments in Storytelling (page 18)</p>	<p>Festival Lounge (page 4)</p>	8PM
	FREE!		FREE!		FREE!	9PM
						10PM
						11PM

SPECIAL PRESENTATIONS



Saturday, Oct. 3, 5pm

CLAY ANIMATION NETWORK

What do aliens, video games, Halloween, morphing monsters, talking dinosaurs, wizards, and food with an attitude all have in common? They are all original animations produced by the students of classes taught by Lukas Allenbaugh as part of his Clay Animation Network. Lukas has been teaching animation classes to 5–60 years old in Seattle and the surrounding area for several years. Students learn character and set design, script and story writing, acting out the story, storyboarding, timing, and animating. This showcase will feature recent work made by students. More information at www.cancancan.com.

Admission is FREE!



Opening Reception
Saturday, Oct. 3, 5pm

TANIA KUPCZAK— RECENT VIDEO WORKS ABOUT WEATHER

*Installation ongoing throughout the festival
Oct 3–Oct 7 in Cinema 2 — FREE!*

Part diary and part meteorological observation, this screening presents three videos about the emotional content of precipitation. Geography is the map of memory, and movement becomes the catalyst for remembering. Presented as single-channel digital video.



Sunday, Oct. 4, 5pm

SEATTLE 69: A CONVERSATION WITH SEATTLE HISTORIAN PAUL DORPAT

As part of NWFF's retrospective of the cinema of 1969, we have invited Seattle's resident historian Paul Dorpat to join us as we explore Seattle in the late sixties—from Anti-war marches, human beings, rock festivals, psychedelic drugs, underground newspapers, free universities, light shows, city riots, radical skirmishes, and hippie antics are chronicled with personal anecdotes, contemporary accounts, and historical insights. Join us as we travel back in time and examine what Seattle looked like just 40 years ago.

Admission is FREE!



Sunday, Oct. 4, 7pm

FILM SALOON: LOCALLY GROWN MUSIC VIDEOS

Music videos have evolved over a few short decades to become a unique and distinct art form. NWFF has invited some of Seattle's prolific music video creators to show off some of their recent work and talk about their unique approaches and behind-the-scenes challenges. Expect to see some endearing stop-motion animation, experience a few eye-popping effects, and hear some great music.

Admission is FREE!



Monday, Oct. 5, 7pm

FILM ORIGINALS, THE WORK OF GEORGE AND HELEN SMITH

Century 20 – Historic Northwest Film

George and Helen Smith made films together for over thirty years. George worked behind the camera as cinematographer and editor, while Helen wrote scripts for the nearly 40 titles they produced under the name Film Originals. Their films focused on a variety of topics including the rise of aeronautics in American transportation, the Northwest timber industry, and environmental conservation. Featured films from the George and Helen Smith Collection, recently acquired by the UW Libraries Special Collections, include *Last of the Log Drives* (1970), *Flying Businessman* (1953), *Those Were the Days* (1971) and *Telephone Creek* (1950). The screening will include program notes and comments from Hannah Palin, University of Washington Film Archives Specialist.

SPECIAL PRESENTATIONS



Wednesday, Oct. 7, 7pm

A NATURAL SELECTION— FILMS FROM PORTLAND

Portland filmmaker and visual artist Vanessa Renwick presents some hopping films from Portland's finest artists.

That's fine, you're doing perfectly

(Karl Lind, 2009, 3.5 min.)

The mind always moves in the direction of its dominant thoughts. Music by Party Killer.

Performance

(Robin Moore, 2009, 3min.)

The film *Performance* was inspired by the wonderfully colorful Portland bike scene. Pump up your tires and lube your chain

Lion Roars

(Melody Owen, 2009, 1min.)

Lion filmed at the Lincoln Park Zoo in Chicago. The ambient noise is remarkable in that it is invisible, yet crushing. For a moment, it is drowned out by the lion's own voice.

Moonbabies, part 1 of "You Were a Perfect Gentleman" and part 2 "New World"

(Zak Margolis, 2009, 14min.)

First somebody is flying. Also, the man in the building might be the father of the flying man. But if the wolf woman is the love child of the broken hearted woman and the winged skeleton, then the sexual encounter that occurs when the world is new again is a manifestation of forbidden fruit.

Pain Is Fear Leaving Your Body

(Alicia McDaid, 2009, 7min.)

A celebration of the light within the dark and the wonderful absurdity that can be actualized and enjoyed when we stop running from our demons and embrace them as ourselves.

storm studies 1

(Liz Haley, 2009, 2min.)

Part of a series of videos exploring the links between meteorological systems of organic energy and patterns of human emotional experience.

Kayavak

(Melody Owen, 2007, 4min.)

Beluga whale filmed at the Chicago Aquarium during a significant moment of inter-species communication.

Portrait #3: House of Sound

(Vanessa Renwick, 2009, 11min.)

Offering an homage to a now sorely-missed fixture, recently erased from Portland's traditionally Black neighborhood.

A Vertiginous One

(Zach Margolis, 2009, 3min.)

Discontinuation of _____, also known as _____ - _____ syndrome can result in a wide variety of withdrawal symptoms. _____ is a frequently found symptom, along with brain shivers, insomnia, nausea, confusion, imbalance, sweating, and many more as withdrawal symptoms are different for each individual.

Psychic City

(Judah Switzer, 2009, 5min.)

Psychic City is the second in a series of music video projects produced with the band YACHT entitled *TRIADS*. The video began as a dream vision in which earthly balance is maintained by mutually violent and erotic realities between Dark and Light energies. The final project ascribes and references to the Panic Movement co-founded by the Chilean filmmaker and theosophist Alejandro Jodorowsky, the teachings and philosophies of the English mystic Aleister Crowley and acts as homage to the late performer Michael Jackson.

SHORT FILMS



Saturday, Oct. 3, 9pm

SHORTS: IMAGINE THAT

Man Talk



(Ben Harris, Seattle, 2009, 8min.)

Two smarmy businessmen compete for the upper hand while speaking a language that leaves no room for interpretation.

Already Gone



(Clyde Petersen, Seattle, 2009, 4min.)

This music video for The Shaky Hands is a stop-motion party with stilt-houses, giant ships and a logging truck.

Meeting Miss Fortune

(Joon Chang, Seattle, 2009, 4min.)



Clock in, clock out. Nothing but bad luck in-between. Hank's daily routine has become a chore. That is, until he meets Miss Fortune. She's playful, charming, and completely oblivious to his advances. Has Hank met his match?

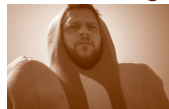
A Water Tale



(SJ Chiro, Seattle, 2009, 14min.)

In a fairy tale, a girl is taken to the underwater palace by the King Fish.

The Hot Dog Cycle



(Morgan Dusatko, Seattle, 2009, 29min.)

A depressed hot dog falls in love with a girl. Through the magic of public access television, our hero finds that love is not always served on a steaming hot bun.

Dream Job



(Jef Faulkner, Seattle, 2009, 6min.)

Stuck in an unsatisfying job, an imaginative woman doodles her idealistic careers only to realize that even the most glamorous fantasies aren't flawless.

As Was Said



(Przemek Pardyak, Seattle, 2008, 19min.)

A woman faces mysterious characters, strange obstacles, and her own fears as she searches for her disappeared lover.

9-1-Mum



(Allison Beda, Vancouver B.C., 2009, 3min.)

Dana calls her mother on Mothers Day, with what she thinks is a medical emergency—involving a spork. Her mother thinks she is a hypochondriac!

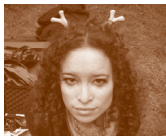
SHORT FILMS



Sunday, Oct. 4, 9pm

SHORTS: OBSTACLES TO OVERCOME

HART



(Vanessa Williams, Seattle, 2009, 10.5min.)
Amber is a young girl trying to find herself, but with a pair of antlers on her head she isn't sure whether to impress her fellow classmates or the animals at the local nature reserve.

Between Night



(Scott Ballard, Portland, 2008, 17.5min.)
A chance encounter frees a humble man from his routine as a street sweeper. A jazz infused homage to the spirit of longing and change.

Balance



(Ben Rapson, Seattle, 2009, 10min.)
Please and annoy, beg and blame, animosity and longing: two dancers demonstrate the kiss-fight-kiss cycle of relationships.

Unexpected

(Paul Maupoux, Seattle, 2008, 18min.)



Against their better judgment, a couple allows a stranger into their house, only to realize he does not plan to leave. The actors improvised with no script or predetermined plot.

Committed



(Garett Garrido, Des Moines, 2008, 10min.)
Sean, after having troubles with his relationship, delves into his girlfriend's past only to be troubled by what he finds.

Musicophilia



(Craig Packard, Shoreline, 2009, 8min.)
In the quiet moments of a lonely man's daily grind, a song begins to play. And play. Day and night. Incessantly.

Intermission

(Andrew Franks, Seattle, 2009, 7min.)



Julian awakens in aftermath of a mass suicide. Not knowing how or why he got there, he sets out to investigate this bizarre scenario; the only problem is Julian cannot distinguish the difference between reality and memory.

Claustrophobia



(Joe Shapiro, Seattle, 2009, 4min.)
A claustrophobic 9-year-old confronts his deepest fear... with a little help from Spider Man.

SHORT FILMS



Monday, Oct. 5, 9pm

SHORTS: PEOPLE AND PLACES

Talking Heads

(Gabe Van Lelyveld, Kristina Whipple, Port Townsend, 2009, 19min.)



Over three hundred interviews went into the making of this short documentary that asks people of all ages and backgrounds, "Who are you?" and "What do you want out of life?" Interviewees are presented from youngest to oldest, creating a patchwork of individuals and outlooks on life.

Real Change: In Seattle

(Mike Denman, Bothell, 2008, 11min.)



With real-world examples, this poignant documentary sheds light on a Seattle non-profit organization committed to making a positive impact in the homeless community.

Dark Material



(Ruth Gregory, Lane Stroud, Maile Martinez, Seattle, 2009, 7min.)

Three artists talk about how they draw inspiration from the shadows.

The Love Play of the Gods



(Vimlan K. Bundschuh, Vashon Is., 2009, 49min.)

Often seen as the "Kama Sutra in Stone," the temple city of Khajuraho in Central India is world famous for its masterpieces of erotic art. Built a thousand years ago, the temples are a vivid expression of the Hindu and Tantric philosophies that describe all aspects of life as part of the Divine.

SHORT FILMS



Tuesday, Oct. 6, 9pm

SHORTS: ABSTRACTIONS

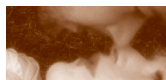
Pulled From the Ground

(Michael Bragg, Creswell, 2009, 11min.)



Pulled from the Ground documents a struggle for stability against the constant flux of existence within the exaggerated setting of an obsession with roots.

The Heart is What Remains



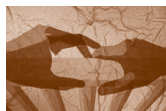
(Alexandra Roxo, Seattle, 2009, 13min.)
Two lovers meet and experience the birth, life, and death of love.

Kicks 4 Cranes



(Matt Cibelli, Seattle, 2009, 8min.)
Kicks 4 Cranes is a documentary. Actually it's two documentaries—about women's shoes and tower cranes.

A Moment's Reverie



(Tess Martin, Seattle, 2007, 10min.)
While on a train trip, the letters in a girl's book come alive and take her on a journey through thoughts and memories.

When Heron's Dream



(Serge Gregory, Seattle, 2009, 10.5min.)
When Herons Dream imagines the perspective of a great blue heron as it moves through the seasons and a Northwest landscape shaped by water.

Final Heart Beats Black

(Michael Harring, Seattle, 2009, 3min.)



A music video for Sleepy Eyes of Death. An ancient sleeping being (looking very much like a beautiful young woman) must end one world in order for another to be reborn. This involves the regurgitation of a magic flying crystal.

Oov

(Thom Heileson, Wyndel Hunt, Seattle, 2007, 4min.)



Videography, photography, motion graphics and digital manipulation are combined to create visual interpretations of abstract aural compositions.

Claire



(Colin Cooper, Vancouver B.C., 2008, 9min.)
A young woman faces subconscious manifestations of various aspects of her own vulnerability.

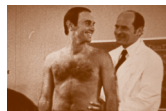
Endless Tunnel



(Tommy Thompson, Olympia, 2008, 5min.)
An exploration of a stress-saturated world, examined using the stratastencil animation technique.

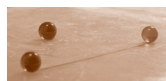
Television and the Public Interest

(Amber M. Rose, Olympia, 2009, 4min.)



Combining clips from educational films of the '70s and a speech by the FCC chairman in 1961, this piece is a campy commentary about the state of television.

Two Dots



(Britta Johnson, Seattle, 2009, 4.5min.)
Marbles illustrate the subtle math of a relationship in this video made for Lusine's song .

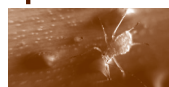
SHORT FILMS



Wednesday, Oct. 7, 9pm

SHORTS: EXPERIMENTS IN STORYTELLING

Aphids



(Matthew Brown, Seattle, 2009, 15.5min.)

A woman, her garden, and the creatures that live within it.

The Aliens



(Sarah Ricci, Seattle, 2009, 3min.)

Using found footage, *The Aliens* is an adaptation of the poem by poet Charles Bukowski.

Animateness

(Margaritte Knezek, Olympia, 2009, 11min.)



With Super-8 documentation of ancient pagan sites in England and Wales, *Animateness* is a personal documentary that explores spirituality and the natural world.

Reunion



(Colin Cooper, Vancouver B.C., 2009, 9min.)

A social misfit's encounter with a prostitute is subjected to a fractured recollection.

Be Your (Most Attractive) Self



(Ricki Mason, Seattle, 2008, 5min.)

Five girls in vintage swimsuits do calisthenics, scurry like rodents, and perform Esther Williams inspired canons amongst Christmas lights.

The Chronicles of Cleo and Jack



(Karn Junkinsmith, Shoreline, 2009, 15min.)

A love story about a young couple that skateboard and dance in the streets while harassed by a pack of dancing freaks.

Anabel and My Weekend Alone

(Matthew Witschonke, Seattle, 2007, 4min.)



As an essay about artistic process, social anxiety, and finding love, *Anabel* employs many forms of animation including hand-drawn, stop-motion, and pixilation.

Waterway

(Britta Johnson, Seattle, 2009, 9min.)



This stop-motion animated film follows large drops of water as they travel through rocks, ferns, plant roots, microbes and other creatures that naturally clean them.

One Shot Film

(Barry Jenkins, Seattle, 2009, 7min.)



The latest in NWFF's one-shot film project comes from juror Barry Jenkins whose short film quietly and lyrically follows a young girl as she navigates a gas station robbery.



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Wah Do Dem (What They Do)
(USA, 75 min.)

When Max is dumped by his girlfriend, he decides to go on free cruise to Jamaica anyway. Co-directors Ben Chace and Sam Fleischner's film, filled with near-constant surprise and newly minted feeling, is anchored by a wonderful performance from musician Sean Bones. <WAHDO>

Oct 2, Oct 7, 10.



Sweetgrass (USA/UK/France, 105 min.)

The annual journey of sheep from their wintering grounds to summer pastures high in the Beartooth Mountains of Montana serves as the subject of Lucien Castaing-Taylor and Ilisa Barbash's hypnotizing work. Panoramic and magisterial, the film possesses a quotidian grandeur rarely witnessed in the modern world. <SWGRA>

Oct 2, Oct 13, Oct 15.



Kill Daddy Goodnight
(Austria/France, 117 min.)

Michael Glawogger's (*Workingman's Death*) startling fiction feature is both thriller and family drama. Centring on a scruffy video-game designer who builds a game that allows players to kill their fathers (he hates his), the film is ultimately about Austria's unreconciled past. <KILLD>

Oct 4, Oct 5, Oct 8



Leslie, My Name Is Evil (Canada, 85 min.)

Perry (Gregory Smith), a sheltered chemist, falls in love with Leslie (Kristen Hager), a former homecoming princess, when he is selected to be a jury member at the Manson Family trial. Reg Harkema's highly stylized period piece exposes the darkest, deepest parts of our society. <LESLI>

Oct 5, Oct 7.



To Die Like a Man (Portugal, 138 min.)

João Pedro Rodrigues' touching, finely etched portrait follows Tonia, a veteran Lisbon drag performer. With humour and pathos, the transgressive Rodrigues shows Tonia confronting younger competition and seeking reconciliation with her estranged son by devolving her body back into a male form. <TODIE>

Oct 6, Oct 7.



Oxhide II (China, 133 min.)

One of Chinese cinema's boldest experiments in narrative fiction is also the funniest Chinese film of the year. Liu Jiayin's story of making dumplings with her parents structures this formally daring, wryly amusing look at family dynamics, economic burdens and the ethics and aesthetics of cooking from scratch. <OXHID>

Oct 7, Oct 8.



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