**NORTHWEST FILM FORUM  
JUNE/JULY 2014**

**SCREENING CALENDAR**

*Last updated May 16, 2014 // Please note: dates and times are subject to change. Please confirm details and showtimes with* [*publicity@nwfilmforum.org*](mailto:publicity@nwfilmforum.org) *before release.***Season highlights!**

**MAJOR SERIES**

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**MAY 30 – JUNE 5**

**Godard Does Himself**Jean-Luc makes appearances in each of these three beloved classics of the French new wave (most notably as the voice of Alpha 600 in *Alphaville*).

**MAY 30 – JUNE 5 AT 7PM (MONDAY AT 1PM ONLY)  
Alphaville**(Jean-Luc Godard, France, 1965, DCP, 99 min)

Ostensibly a sci-fi genre exercise about a nightmarish future, *Alphaville* is unmistakably about Now. And Now isn’t a very pretty place in this nocturnal, intellectually rigorous, bleak satire of the ‘60s at their exact mid-point. As always, Godard makes a virtue out of his budgetary limitations, taking the aspects of contemporary Paris he finds de-humanizing and making “special effects” out of them (making the nightmare that much more present and real).

Eddie Constantine is Lemmy Caution, a role he played many times in French pulp fiction,—here, he is a parody of the hard-boiled hero. Anna Karina is the girl who represents a chance for Lemmy to escape Alphaville; but the dominant presence is Alpha 60, the computer that runs the city. Peppering the proceedings with poetic musings about the State of Things, Alpha 60 is a rasping, gurgling Greek Chorus: voiced by none other than Jean-Luc Godard himself.  
  
Part of our series Godard Does Himself, screening through June 5.

**JUNE 1 AT 9PM, JUNE 2 AT 7PM, JUNE 4 & 5 AT 9PM   
La Petit Soldat**(Jean-Luc Godard, France, 1963, DCP, 88 min)

A tale of star-crossed lovers disconnected by ideology (He is a Right Wing terrorist, She is a Left-Wing terrorist), *La Petit Soldat* is Godard’s first and best study of the strange bedfellows of love and politics.  
  
Created on the heels of the international success of *Breathless*, *Le Petit Soldat* was completed in 1960, but was barred release by censors until 1963 (its subject of the Algerian War was strictly verboten in French cinema of the 1960s). *Soldat* does not rank very highly in the canon (amongst hardcore Godard-ians), but it holds up remarkably well, due its pungent political content and Godard’s never-less-than-modern alienation techniques, deployed in full force here.

Difficult to find on DVD in a serviceable format, this is a rare chance to see this essential early work of the master on the big screen. With Godard muse Anna Karina in her first movie role.  
  
Part of our series Godard Does Himself, screening through June 5.

**MAY 30 & 31 AT 9PM, JUNE 2 AT 3PM, JUNE 3 AT 9PM**

**Contempt**

(Jean-Luc Godard, France, 1963, 35mm, 102 min)

Godard is on an almost 60 year exploration into the heart of cinema, and *Contempt* is his standard bearer of films about filmmaking. At its heart it is a mystery, examining why a wife (Brigitte Bardot) suddenly falls out of love with her husband (Michel Piccoli).

In *Contempt*, his first (and last) big-budgeted film, Godard took the money from Carlo Ponti and Joseph Levine and delivered the goods (lush CinemaScope photography, exotic locations and requisite Bardot cheesecake) and then some. In fact, to call it simply a film about film or relationships is too facile: *Contempt* contains multitudes.

With Fritz Lang as the director of the film within the film (representing the argument for cinema as art), and Jack Palance as the crass producer (representing cinema as commerce). The remarkable final shot has Godard himself as the Director of Photography, turning the camera to the audience, as if to ask: “which side are you on?”  
  
Part of our series Godard Does Himself, screening through June 5.

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**JUNE 12, 19, 26**

**Coming Out All Over: Queer Film Style**

*Co-presented with Three Dollar Bill Cinema, with introductions by Mark Mitchell*

Costume designers, the unsung alchemists of movie magic, finally get their due thanks to guest curator Mark Mitchell’s delectable selection of three couture classics. Combining his encyclopedic knowledge of the history of costume design with his queer sensibility, Mark will take us on a tour of the many-splendored world of queer film style. Come for the classy commentary, stay for the sassy footnotes, and don’t forget to get lubricated before show time during happy hour at our lobby bar.

Get a series pass and see all of the Queer Film Style films at a discount! $25 ($15 for Film Forum Members).  
  
**ABOUT OUR GUEST CURATOR**  
Mark Mitchell is an artist, designer, and teacher. His performance and subsequent exhibition *Mark Mitchell:Burial* at the Frye Museum in September of 2013 drew record attendance, and was roundly acclaimed both critically and popularly. He lives in Seattle in a pagoda with his partner and love of his life Kurt B. Reighley, and their beloved Boston-like rescue terrier, Glouchester.

**JUNE 12 AT 6:30PM**

**Salome***Live piano accompaniment by Jess Wamre (from the band Butcher)!*

*Happy hour at 6:30pm*

*Screening at 7:30pm*

(Charles Bryant, Alla Nazimova, United States, 1922, 72 min)

Allah Nazimova stars in the Oscar Wilde scripted story of Salome, a silent film classic that shows the infamous and salacious dance done in exchange for the head of John the Baptist. Valentino’s wife, Natacha Rambova (the former Miss Winifred Shaughnessy of Salt Lake City, Utah) robs Aubrey Beardsley blind, and brings his drawings to wonderful life in dramatic black and white. Her costumes for this work are nothing short of magical, and the pearl wig haunts one’s dreams.  
  
Part of our series Coming Out All Over: Queer Film Style, co-presented with Three Dollar Bill Cinema.

**JUNE 19** **AT 6:30PM**  
**Myra Breckinridge***Happy hour at 6:30pm*

*Screening at 7:30pm*

(Michael Sarne, United States, 1970, 94 min)

This wild and X-rated adaptation of Gore Vidal's scintillating novel is a cult film like no other. Raquel Welch portrays the extraordinary title character, in one killer outfit after another, thanks to the genius of Theadora Van Runkle (best known for her costumes for *The Great Gatsby* and *Bonnie and Clyde*). Mae West also features in a supporting role!—Miss West’s less effective costumes were designed by multiple Academy Award-winner and flinty warhorse Edith Head.

Part of our series Coming Out All Over: Queer Film Style, co-presented with Three Dollar Bill Cinema.

**JUNE 26** **AT 6:30PM**

**Flash Gordon**  
*Happy hour at 6:30pm*

*Screening at 7:30pm*

(Mike Hodges, United States, 1980, 35mm, 111 min)

A homoerotic space trip with harness-clad bird men, a fanciful emperor with a penchant for beaded gowns, and numerous scenes with our shirtless hero tied up and helpless. Delish. A golden phallus of cinematic art, *Flash Gordon* is Danilo Donati on poppers, going full gay outré space. Donati designed dozens of classic Italian films, working with Fellini, Pasolini, and the great costume houses of Rome. Here he gets shiny, sexy, and silly, so unbutton your shirt one more button and enjoy.

Part of our series Coming Out All Over: Queer Film Style, co-presented with Three Dollar Bill Cinema.

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**JULY 7-11**

**Martin Scorcese Presents: Masterpieces of Polish Cinema***Co-presented with the Seattle Polish Film Festival*

When Martin Scorsese traveled to Poland to accept an honorary degree from The Polish National Film, Television, and Theatre School in Łódź -- the institution that birthed the famed "Polish Film School" of the 1950's and 60's, which put Polish cinema on the map, he knew he needed to bring the great masterpieces of Polish cinema back with him.   
  
In the months following the visit, Scorsese chose twenty-one recently restored Polish masterpieces by directors such as Andrzej Wajda, Krzysztof Zanussi, Andrzej Munk, Jerzy Kawalerowicz, Aleksander Ford, Krzysztof Kieslowski, and others for a North American tour.   
  
Northwest Film Forum and the Seattle Polish Film Festival will present eight of these Polish classics in July. Each film has been digitally re-mastered and brilliantly restored on newly subtitled DCPs.

The cinematic masterpieces from the legendary school include a sweeping historical epic of the Egyptian pharaoh Ramses XIII, a Warsaw Uprising rebel turned POW camp escapee, a 1960s western, Zanussi’s scathing comedy set in a university summer school camp, a medieval blockbuster, a dreamy fantasy tinged with reflections on the Holocaust, and Academy Award winner Andrzej Wajda’s 19th century wedding party ornamented with lively country music and dead souls.   
  
Stay tuned for eight more in the fall, including Wajda's *Ashes and Diamonds*, which Scorsese himself hailed as one of the ten best films ever made, and the alchemical surrealist classic, *The Saragossa Manuscript.*

Get a series pass and see all of the Masterpieces of Polish Cinema at a discount! $70 ($40 for Film Forum Members).

**JULY 7 AT 7PM**

**Pharaoh**

(Jerzy Kawalerowicz, DCP, 180 min)

An epic film production—including battle scenes featuring thousands of extras and refined choreography—*Pharaoh* focuses on the story of young Egyptian ruler, Ramses XIII.   
  
With his young passions, love and idealism, the Pharaoh has to face the cold pragmatism of dealing with the country’s external enemies and internal struggles. After his position is reduced to a figurehead, Ramses fights to regain power (under absolute the control of knowledge exercised by his priests).   
  
Riddled with psychological, moral and philosophical questions about the nature of power, *Pharaoh* ultimately rises above large battle scenes and romantic kisses in favor of a deeply meaningful artistic creation. Unfortunately, the German releasing firm that acquired the distribution rights to *Pharaoh* shortened the film for international release, and then went bankrupt when there was little interest in the truncated version. Now restored to its original form, *Pharaoh* brandishes its heroism as a weapon, teaching us that noble defeat is better than silence in the face of morally corrupt politics.

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**JULY 8 AT 7PM**

**Jump**

(Tadeusz Konwicki, Poland, 1965, DCP, 104 min)

A Western set in Poland of the 1960s. A man on the run jumps off a train and seeks refuge in a scarcely populated settlement, nearly a ghost town. It is hard to tell what or where the place is, set halfway between dream and reality, inhabited by people in distress. Who is the mysterious Mr. Nobody? To some he seems to be a prophet; to others, a martyr or a common liar. This enigmatic role was played by Zbyszek Cybyluski, one of the most recognizable and beloved stars in the history of Polish cinema.

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**JULY 8 AT 9PM**

**Mother Joan of Angels**

(Jerzy Kawalerowicz, Poland, 1960, DCP, 110 min)

Young, virtuous exorcist Father Suryn is assigned a difficult task: he must investigate a case of demonic possession, after a local priest is burn to death for tempting the nuns of a convent. Arriving at the nunnery, he meets its abbess, Mother Joan, and subsequently embarks on a struggle against the forces of darkness, to save her soul. Inevitably, the priest must choose between sacrificing his own purity and saving the convent from evil. A visually sophisticated film, *Mother Joan of the Angels* is a study of faith, sin and redemption.

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**JULY 9 AT 9PM**

**Black Cross**

(Aleksander Ford, Poland, 1960, DCP, 166 min)

The first Polish historical blockbuster and the most viewed Polish movie of all times, *Black Cross* features battles galore, political maneuvering and tragic love set in medieval times. Based on a novel that was written in the thick of the Germanization program, *Black Cross* depicts the heroic Polish campaign against the invading Order of the Teutonic Knights. Devoid of anachronisms, Aleksander Ford’s creation was masterfully produced as a grand historical epic. The film garnered 14 million viewers in the first four years after release, and was screened in 46 different countries.

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**JULY 10 AT 7PM**

**The Wedding**

(Andrzej Wajda, Poland, 1972, DCP, 102 min)

Academy Award-winning director Andrzej Wajda takes us to a wedding party, where people talk, drink and dance and flirt; young and old, rich and poor alike. It is an unusual 19th-century wedding; the marriage of an intellectual from a big town with a simple country girl. Families and friends from both sides regard the alliance with skepticism and curiosity.   
  
The director uses this event as a pretext to expose a gallery of characters from various walks of life, including a priest, a poet, a farmhand and wife of a counselor. Unexpectedly, something uncanny begins to permeate the joyful celebrations, as some of the guests begin to see mysterious ghosts. Hidden grudges, complexes and yearnings step out of the hidden corners of their souls.   
  
A brilliant film adaptation of one of the most important Polish plays, set to lively country music.

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**JULY 10 AT 9PM  
Hourglass Sanatorium**

(Wojciech J. Has, Poland, 1973, DCP, 124 min)

Magic, dreams, a manor in decay: the *Hourglass Sanatorium* is one of the most original and beautiful films in Polish cinema, a visionary, artistic, poetic reflection on the nature of time and the irreversibility of death. The screenplay is an adaptation of the fantasy fiction of Jewish author Bruno Schulz, one of the most renowned Polish prose stylists of the 20th century. Reflections on the Holocaust were added to the movie, reading Schulz’s work through the prism of his death during World War II.

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**JULY 11 AT 7PM**

**Camouflage**

(Krzysztof Zanussi, Poland, 1976, DCP, 106 min)

An ironic and absurd comedy, *Camouflage* transports us to a university summer school camp. The shallowness and cynicism of the academic milieu becomes apparent through the relationship between a young linguistics professor, Jaroslaw, and his diabolical senior colleague, Jakub. “All people are conformists just like you and I,” exclaims the latter, protesting against the liberal teaching approach of Jaroslaw.   
  
Renowned contemporary Polish director Krzysztof Zanussi presents the deeply troubling premise of the consequences of academic conformity with witty humor, as he mocks the status quo. Not intended as a political film, *Camouflage* was harshly received by the Polish government, immediately landing on the year’s list of banned films.

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**JULY 11 AT 9PM**

**Eroica**

(Andrzej Munk, Poland, 1957, DCP, 85 min)

Andrzej Munk’s *Eroic*a, a Heroic Symphony in two parts and a masterpiece of the Polish Film School, puts a realist lens to the romantic idea of heroism. Based on a script by Jerzy Stefan Stawiński, *Eroica* draws on its author’s first-hand experience as a soldier in the September campaign against the invading German army in 1939. Imprisoned in a POW camp, Stawiński escaped, participated in the Warsaw Uprising, and upon its failure was returned to another POW camp.   
  
*Eroica* displays the futility of the armed struggle against both Germany and Russia, while exposing the idea of heroic suffering as preposterous. In the film, World War II-era Poland is under Nazi occupation. Two stories offer ambiguous images of war: the absurd life of an average *bon-vivant* who, against his better judgment, participates in the combat; and righteous Polish officers incarcerated in a German camp. Is there any place for glory in the perilous time of war?

Part of our series Martin Scorcese Presents: Masterpieces of Polish Cinema.

**SCREENINGS AND SPECIAL EVENTS**

**JUNE 6-12** **AT 8PM (MONDAY AT 1, 3, 8PM ONLY)**

**Ping Pong Summer**

(Michael Tully, USA, 2014, DCP, 92 min)

Sun-soaked with nostalgia and reminiscent of candy-colored 1980s gems like *The Karate Kid*, *Ping Pong Summer* follows the exploits of 13-year-old Radford “Rad” Miracle (Marcello Conte) on his family vacation on the Delaware coast. A kind-hearted, goofy and gangly outcast, he makes pals with a fellow dweeb, swoons over a blue eye-shadowed crush and, through the power of ping pong and hip hop, takes on the resident duo of bullies. The cast features Susan Sarandon as the mysterious and eccentric neighbor lady Randi Jammer, and 80’s icon Lea Thompson as Mrs. Miracle.

**JUNE 6-7 AT 10PM**

**Clerks**

(Kevin Smith, USA, 1993, format, 88 min)

It may not be *Navy Seals* or *Happy Scrappy Hero Pup,* but the touchstone slacker comedy *Clerks* celebrates its 20th anniversary this year. Featuring the screen debuts of Jay and Silent Bob, the 90’s most notorious convenient store drug dealers, *Clerks* chronicles the crude daily hijinks (ruses, one might say) of store clerk Dante and video rental man Randall. The gang’s all here, and they haven’t aged a day: which is to say, they’ll never grow up. Rock out to Berserker, wax philosophical about the ethical implications of destroying the Death Star, grab some Chewley’s gum, and fondly recall a time when Kevin Smith’s smartass indie shtick was still a breath of fresh second-hand smoke.

**JUNE 13 AT 8PM & 10PM, JUNE 12-19** **AT 7PM, 9PM (MONDAY AT 1, 3, 7PM ONLY)**

**Lucky Them**

(Megan Griffiths, USA, 2013, DCP, 97 min)

Northwest Film Forum board member, local film hero and *Stranger* Genius award winner Megan Griffiths presents her first set-in-Seattle feature with *Lucky Them,* starring Toni Collette, as Ellie, a jaded rock journalist. Assigned to investigate the disappearance of an enigmatic Seattle rock hero—who just so happens to be a former fling—Ellie is faced with the challenge of reconciling the past and moving forward.   
  
Tagging along with her is a dilettante documentarian, played by the scene-stealing Thomas Haden Church. A music-filled, drunken road trip ensues, and Ellie’s soul-searching sojourn leads toward a well-earned, poignant *denouement*. Made with Griffith’s trademark non-judgmental humor, *Lucky Them* was a hit at the recent Toronto Film Festival.

**JUNE 14 AT 5:30PM**

**Let’s Meet Onscreen: Siren Launch Party**

Celebrate moving images as a platform to let personalities shine on Siren, the homegrown dating app created in Seattle by local artist Susie J. Lee. Siren is about those unexpected moments that make us smile: it's time to charm someone's pants off. Sign up for Siren and join us for an exclusive launch party with drinks in the lobby before catching an opening weekend screening of local filmmaker Megan Griffith’s *Lucky Them*.

**JUNE 15 AT 11AM**

**Father’s Day Flicks and Making Movies With Dad**

**JUNE 15 AT 11AM**

**Father’s Day Flicks and Making Movies With Dad**

Bring dad to Northwest Film Forum on Father's Day for a one-of-a-kind film experience! First, we'll see a one-hour selection of favorite films from Children's Film Festival Seattle 2014, and then break for yummy pizza in the lobby. After that, dads and kids can make their own movies with Seattle filmmaker Brick Maier, whose workshops blend the old-fashioned methods of puppet theater—diorama and paper collaged backgrounds—with newfangled digital tools.

Films are for all ages; one film has subtitles (Korean); workshop is for ages 8 and older. Please rsvp for the workshop to [liz@nwfilmforum.org](mailto:liz@nwfilmforum.org) (only 16 spaces available!)

11am "Best of the Fest Animation" film screening

12:30pm Pizza in our lobby!

1pm Tabletop Moviemaking Workshop

Ticket prices:

Films and pizza only: regular ticket prices

Films, pizza and workshop: $15 per person

Workshop only: $12 per person

Program

SEE THE WORLD WITH ANIMATED SHORTS

from Children's Film Festival Seattle 2014

62 minutes

Hop aboard a celluloid magic carpet to celebrate the best in international children's cinema. With films from Europe, Asia and the United States, this program offers everything from dancing pastries to edible rocks to a beautiful fish made out of sand. Filled with whimsical creatures, stunning animation and heartwarming stories about what it means to be a family, these short films will take you to the moon and back.

*International Father's Day* (Edmunds Jansons, Latvia)

Watch the trailer: https://vimeo.com/48519493

*Twins in Bakery* (Mari Miyazawa, Japan, 5 min)   
Step inside the most adorable shop ever, to see what happens after the baker heads home.

Watch the trailer: http://www.youtube.com/watch?v=1zq1uDV2kOY

*Edible Rocks* (Stefan Gruber, USA, 2:49 min)  
Find out what happens when a boy convinces his little brother that some rocks are tasty.

*Winner of CFFS Children's Jury's Northwest Prize.*

The Whale Story (Tess Martin, USA, 3:46 min)  
Sail into the deep, and meet a fisherman as he experiences a deep moment of connection with a humpback whale.

Watch the trailer: http://www.youtube.com/watch?v=NmGZx5dC4Qg

*The Goat Herder and His Lots and Lots and Lots of Goats* (Will Rose, UK, 7 min)  
Follow a herder in Spain as he travels up and down mountains with a great big mess of goats!

*My Strange Grandfather* (Dina Velikovskay, Russia, 8:40)  
Join the journey of a little girl who learns to appreciate her eccentric, magical grandfather.

*Hannah and the Moon* (Kate Charter, UK, 6 min)   
Make friends with the moon, and then find your way back home to the arms of someone who really loves you.

Watch the trailer: www.vimeo.com/42149748

*Noodle Fish* (Jinman Kim, Korea, 9:46 min)  
Take a swim with a fish that longs to know what is above the water.

*Rabbit and Deer* (Péter Vácz, Hungary, 16.5 minutes)  
Thrill to the adventures of two unlikely companions, who find out what it takes to make their friendship last.   
*Winner of three CFFS prizes: Most Popular Film of the Festival, Seattle Children's Hospital Jury Prize for Best Animated Film, and Festival Children's Jury Prize for Best Animated Short.*

Watch the trailer: www.vimeo.com/51153134

More info on the workshop methods here: www.tabletopmedia.org/   
Tabletop movie-making kits will also be for sale at a discounted price at the event.   
Workshop participants should bring their own iOS devices (iPads and iPhones with iMovie installed.) Surfaces and Androids tablets will work too, though some continuity may be lost in editing and finished films may not be viewable at the workshop's big-screen finale.

**JUNE 20-26** **AT 8PM (MONDAY AT 1, 3, 8PM)**

**Manakamana**

(Stephanie Spray and Pacho Velez, Nepal/USA, 2013, format, 118 min)

A formal accomplishment as grand as the heights of the mountains it climbs, this ethnographic documentary is set entirely on a cable car that transports pilgrims through the mountains of Nepal towards their destination: the famous Manakamana Temple.   
  
Formally pristine (composed of a series of medium frontal shots, roughly 8-9 minutes each in length, with gorgeous views outside the cable car over the Trisuli valley), what occurs in the film is a slowly emerging meditation on age, faith and class. Each wobble of the car on the cable, each moment between the inhabitants—some tense, some loving—takes on a larger and more metaphysical meaning. In *Manakamana*, the microscopic contains multitudes.

**JUNE 21** **AT 8PM**

**You’re Looking At Country**

Join us for a rollicking new "big hair," all-lady edition of our occasional "You're Looking at Country" series, featuring legendary stars of country music. Travel back in time to a bygone, big screen world of shellacked wigs, beribboned gowns and fluttery false eyelashes. But the night isn't only about style—you can expect substance supreme in the music. The sadder the songs, the more you'll like them.   
  
All hail the queens of classic country—Connie Smith, Loretta Lynn, Sammi Smith, Melba Montgomery, Tammy Wynette, Donna Fargo and Miss Dolly Parton—as they belt their way through cheerful songs about alcoholism, family feuds, murder, man trouble and Jesus. Bow down to their dashing duet partners—Porter Wagoner, George Jones, Conway Twitty and Ronnie Milsap—as they moan the blues while sporting sequined Nudie suits, outrageous mutton chops and towering pompadours. Seattle's own queens of country and rockabilly swing, Nova Devonie and Jo Miller will sing us into the show. Frosty beverages available in the lobby.

**JUNE 27 – JULY 3 AT 8PM (MONDAY AT 1, 3, 8PM)**

**Ai Weiwei: The Fake Case**

(Andreas Johnsen, Denmark, 2014, format, 86 min)

Equally enraging and inspiring in turn, this documentary chronicles the life and artistic struggles of Ai Weiwei, whose subversive works have resulted in his imprisonment under “house arrest” for 81 grueling days by the Chinese government. Rather than being beaten down, the poor treatment only further motivates Ai Weiwei to go on pushing the boundaries of his art. But the forces of oppression are up to the challenge, as they up the Kafkaesque ante of their persecution, going so far as to hit him with a massive lawsuit (the “fake case” of the title).   
  
Meanwhile, Ai Weiwei becomes a celebrity (everyone wants a piece of him), which only complicates his life and further exhausts him to the breaking point. Clearly not wanting to be a martyr and wanting only to be left alone, nevertheless the artist continues to embody his role as a voice of the Chinese people.

**JULY 5-6 AT TIMES FPO DEPENDENT ON WORLD CUP SCHEDULE  
Zidane: A 21st Century Portrait**(Douglas Gordon and Philippe Parreno, France/Iceland, 2006, Blu-Ray, 92 min)

This 360-degree, real-time portrait of soccer superstar Zinédine Zidane is back on our screens (after a sold-out engagement in 2008), just in time for the 2014 World Cup!

Acclaimed contemporary artists and filmmakers Douglas Gordon (*24 Hour Psycho*) and Philippe Parreno's unusual film approach focused seventeen synchronized 35mm and HD cameras (equipped with the most powerful zoom lenses ever made) solely on Zidane for the entirety of a soccer match, from the first kick of the ball to the final whistle.

The result is a startling connection to the sensations, the psychology and the body of the athlete. The film’s brilliant sound design captures the ebb and flow of the stadium crowd (one clue to the game’s activity off-screen), and incorporates an original score by the band Mogwai that emphasizes the calm intensity of the player (and the sport). Something of a mixture between sports film, nature documentary and art portrait, *Zidane* is a truly unique cinematic experience.

**JULY 5 AT 10PM**

**Scarecrow Video Presents: VHSEX**

(Various, VHS, 80 min)

Summer hormones got you hot and bothered? Skip the cold shower and splosh around in VHSEX, a salacious stew of vintage videotape clips compiled from Seattle's very own Scarecrow Video. They ogled hours of rare VHS footage from their Sexploitation room to find the juiciest bits, including plenty of full frontal nudity, full posterior nudity and full on Dr. Ruth Westheimer!

**JULY 7 AT 8PM**

**PANDEMIC: Viral Videos**

Each month, PANDEMIC turns Northwest Film Forum’s cinema into a virtual examination room, as two cultural curators poke and prod viral blights from across the interwebz.

As we’ve all experienced, viral videos infect the minds of millions with the frenzy of a water-skiing squirrel. Symptoms: debilitation and loss of productivity—much like hoof and mouth disease. Through examining infection vectors, this live video dialog takes us through vast internet archives, to examine the latest strains of you-tuberculosis.

This month, meme-machines Adam Sekuler and Lauren Berliner guide us on a quest to answer the nebulous koan of cloud life—yes, you can haz cheeseburger. . .but can you digest it?

WARNING: Content is highly contagious

**JULY 11-17** **AT 8PM (MONDAY AT 1, 3, 8PM)**

**The Internet’s Own Boy**

(Brian Knappenberger, United States, 2014, DCP?, 104 min.)  
  
In 2011, the Federal Government indicted Reddit co-founder and internet activist Aaron Swartz for downloading thousands of academic journal articles without paying fees. The messy battle that followed put Swartz’s idealistic view of the Internet as an equalizing force of democratic information sharing on trial, and ultimately concluded when Swartz committed suicide in the face of a 35-year prison sentence.

Through a mix of touching interviews with his closest confidants and erudite commentary on intellectual property rights, SOPA, and the labyrinthine legal nature of Aaron’s case, *The Internet’s Own Boy* chronicles Swartz’s remarkable story, as he fitfully grows from a precocious pre-teen who played a pivotal role in designing the architecture of RSS, to a long haired Occupy folk hero who fought regulations of internet free speech and championed data sharing as a human right.

**JULY 12 AT 8PM**

**DRM: Digitally Rendered Mind***Curated by Nic Wilson*

Amongst the torrent of three letter acronyms and file extensions that make up our post-Internet *lingua franca*, “DRM” packs less rhetorical cache than LOL but is nevertheless an integral thread in the fabric of user experience. Though you have almost certainly interacted with (or circumvented) systems of Digital Rights Management—purchasing an app on your phone, downloading new virtual weaponry to deploy on Xbox Live, falling asleep as you stream HBO GO from the comfort of your bed—DRM remains mostly surreptitiously woven into the channels and surfaces of digital interaction.

What are the DRM ripple effects in our own mental landscape? As the plastic brain adapts to the sedentary lifestyle of today’s digital consumer, our neural networks rearrange themselves to provide maps of the devices and digital spaces that have become less extensions of the body and more actual pieces of the self.

Digitally Rendered Mind brings these new formations to surface: exploring these shimmering cavities, where we see the blurred reflections of the future to come (and perhaps come to better know ourselves in the present).

Following the screening, Troll House A/V will provide an environmental party experience conducive to reconnection with physical sensation.

**JULY 14** **TIME FPO**

**Durational Film Program***Part of the Yellow Fish Durational Epic Durational Performance Festival*

Inspired by Marina Abramovic, Doug Aitken, Matthew Barney, Gina Pane, Yves Klein, Jan Fabre, Salt Horse’s 12-hour play and others, in 2013 local choreographer, filmmaker and curator Alice Gosti created Yellow Fish, an Epic Durational Performance Festival.   
  
Yellow Fish (July 9-August 2, 2014) presents performances, actions or re-actions that last for a minimum of an hour and a maximum of 48 hours, which do not necessarily require the constant attention of an audience and may not require an audience at all. To further explore the experience of durational art, the second edition of the festival features a durational film program at Northwest Film Forum.

**JULY 17 AT 8PM**

**Music Craft: The Clash**  
(70 min)  
  
A fan-sourced pig out of Clash club gigs, TV appearances, and moody interviews; effectively we get the career of The Clash, from guttersnipe rock to new wave reggae, with raps about the "meaning of punk." Standout numbers include "The Magnificent Seven," "Train in Vain," and "Straight to Hell."

**JULY 18 – 24** **AT 8PM (MONDAY AT 1, 3, 8PM)  
As It Is In Heaven**(Joshua Overbay, United States, 2013, DCP, 87 min)

This film drama from the American South (a region under-represented in the landscape of independent cinema) was inspired by the life of Harold Camping, the zealot (infamous or beloved, depending on who you ask) who ruled a many-million dollar fundamentalist Christian radio empire (140 stations on 4 continents) until his death in late 2013.  
  
Devoted to a simple life of faith in unforgiving Kentucky backcountry, a small religious sect seeks spiritual awakening, as their Prophet (John Lina) nears death and his son, Eamon (Luke Beavers), prepares to step forward as their new leader. But, in his last moments, the Prophet instead names newcomer David (Chris Nelson) as his spiritual successor. An aching, haunting score matches the taut script, working expertly in tandem to build tension, as David prophesies the end of the world and his followers await their final days.

**JULY 20 AT 7PM  
Warren Etheredge's Guilty Pleasure**

Warren Etheredge is the host of the High Bar, founder of the Warren Report, and one of the founding faculty of TheFilmSchool. He has interviewed Oliver Stone, Woody Allen, Darren Aronofsky, Salman Rushdie, Jodie Foster, and many other cinematic luminaries. Come find out which delightfully bad slice of cinema Warren knows by heart and would defend to the death. Hint: it's probably hilarious.

**JULY 24 AT 7PM**

**videOasis**  
*Happy hour at 7pm  
Screening at 8pm  
Co-presented with 12toRain and City Arts Magazine*

Internet may have killed the video star, but music video culture is alive and kicking in the Northwest. Our quarterly showcase brings the best new PNW music videos out of the Internet ether and throws them big on the silver screen, with musicians and directors in attendance to spill the goods on the process of collaboration. Watch it bigger, listen louder, feel it realer.

**JULY 25-31** **AT 8PM (MONDAY AT 1, 3, 8PM)**

**Cannibal**

(Manuel Martín Cuenca, Spain, 2013, DCP, 116 min.)

Carlos is a catch. Handsome, well-coiffed, chivalrous and the best tailor in Granada, he also has a proclivity for murdering and eating women. As Joe E. Lewis once said: “nobody’s perfect.”

A far cry from the recent Hollywood onslaught of glamorized serial killer tales and torture porn, *Cannibal* deploys artful restraint in an examination of the limits of love and forgiveness in restless times. Part noir and part horror, this troubling character study lingers all the longer by intimating rather than reveling in violence. Like its influences, Hitchcockian thrillers *Vertigo* and *Psycho*, its interest is in probing society’s most deeply embedded evils, and the horror of character rather than the misogynist mayhem of Eli Roth and his ilk. A glimmer of redemption and even love appears in the film, in the form of Nina (Olimpia Melinte, luminous in the Kim Novak dual role). Antonio de la Torre was nominate for a Goya (Spanish Oscar) for his magnetic performance as Carlos.