NOW PLAYING AUGUST & SEPTEMBER 2018 COMING SOON

BlacKkKlansman
A Spike Lee Joint
Opens August 10
A NOTE FROM OUR DIRECTOR

Dear Bellingham,

I promise I will not quote Forrest Gump.
That said, you never do know what you are going to get.
Starting in August, I will take a leave from being Executive Director of Pickford Film Center and focus my energy on getting a stem cell transplant down in Seattle. It will be a months-long process and a lot of unknowns are involved. While I’m gone, Pickford Film Center will be in the able hands of the usual suspects, the staff and board. No big changes are planned, Rooftop Cinema will still deliver sunset memories, Doctober will once again knock your socks off, the 20th Anniversary celebration will continue on, thousands of kids will come to Doc-ED, Oscar contenders will start arriving in November. In between there will be moments of cinematic splendor you hadn’t expected.

I’ll be at home in my bubble, growing a new immune system, watching TCM, and thinking of you.

“You only live once, but if you do it right, once is enough.” – Mae West

Best wishes for all of us, knock on wood,

Susie Purves
BlacKkKlansman
Dir: Spike Lee
Cast: John David Washington, Adam Driver, Alec Baldwin
For a while there, it almost began to seem like we didn’t need Spike Lee and his politically charged brand of filmmaking. But times have changed, voices like his are more necessary than ever, and so Lee is back—and he’s righteously angry, resulting in his best film in decades. From the opening credits, which announce that "Dis joint is based upon some fo’ real, fo’ real sh*t," you’re in for a wild ride as Lee details the so-crazy-it-has-to-be-true story of the time Colorado Springs’ first black police officer infiltrated the KKK, mostly on a whim. It’s the kind of tale tailor-made for the director, who uses it to craft an undeniably topical piece of political commentary shot through with humor and heart. Co-produced with Jordan Peele, this is vital, outraged, off-the-rails filmmaking—in other words, vintage Spike Lee. 2018. United States. In English. 2 hrs. 15 min. Unrated.

Eighth Grade
Dir: Bo Burnham
Cast: Elsie Fisher, Josh Hamilton, Emily Robinson
No comedy made a bigger splash on the festival circuit than did this debut by comedian-turned-writer-director Bo Burnham. Featuring a remarkable breakout performance by newcomer Elsie Fisher, this coming-of-age story details the last week in the life of eighth grade for Kayla, who isn’t as much bullied as she is ignored at her New York middle school. To contend with her loneliness, she has a YouTube channel, where she adopts a breezier, more confident persona that doles out advice real-life Kayla could stand to take, but doesn’t. Burnham’s script deftly puts the crushing awkwardness that is middle school on full display, but does so with such empathy and charm you might find yourself thinking eighth grade wasn’t so bad after all. 2018. United States. In English. 1 hr. 34 min. Unrated.
**Puzzle**

**Dir:** Marc Turtletaub  
**Cast:** Kelly Macdonald, Irrfan Khan, David Denman

Kelly Macdonald (extraordinary, underrated) is Agnes, a wife and mother with a small life in a small community where nothing ever changes. Until she receives a puzzle as a gift, and in snapping together its pieces—with unprecedented confidence and ability—Agnes begins to piece together something big inside herself. Another piece snaps into place when she meets champion puzzler Robert (The Lunchbox’s Irrfan Khan), who encourages her gifts, stokes her self-worth and touches her heart. Will she use her newfound puzzle-solving skills to make sense of the increasing riddle that is her life? You’ll have to see this charming, graceful drama directed by the producer of Little Miss Sunshine and Loving to see how Agnes puts the pieces together and comes into her own. **2018. United States. In English. 1 hr. 43 min. R.**

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**Juliet, Naked**

**Dir:** Jesse Peretz  
**Cast:** Rose Byrne, Ethan Hawke, Chris O’Dowd

With High Fidelity, author Nick Hornby perfectly captured the ways that music and relationships can enhance and become entangled in one another. He treads a new patch of that same ground—in similar charming fashion—with this romantic comedy about Annie (an engaging Rose Byrne), and her longtime boyfriend (the criminally underrated Chris O’Dowd) who live in England, and an obscure American rock star named Tucker Crowe (a perfectly cast Ethan Hawke) who mysteriously disappeared 20 years before. Just as Annie has reached a crossroads in her relationship, Tucker releases his first album in two decades, an event that will reach across an ocean to have unintended consequences for all of them. Soundtrack includes new songs by Conor Oberst, Robyn Hitchcock, Nathan Larson, and more. **2018. United States. In English. 1 hr. 45 min. R.**

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**McQueen**

**Dir:** Ian Bonhote, Peter Ettedgui  
**Cast:** Alexander McQueen

He was a high school dropout from London’s gritty East End who taught himself to sew and knocked on doors on Savile Row until he’d talked himself into a tailoring internship. He learned the rigid rules of fashion only so that he could later break them all, a polarizing approach that confounded as many as it delighted and led to his being named the head of legendary fashion house Givenchy at the age of 27. From there, he ruled the runway with his boundary-shattering designs and the spectacular shows that were the must-see events of every Fashion Week at which he showed a collection. He was Alexander McQueen, fashion’s enfant terrible, who would die by his own hand at 40 years old. This documentary traces the improbable rise and inevitable fall of an irreplaceable fashion icon. **2018. United Kingdom. In English. 1 hr. 51 min. R.**

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Watch trailers, buy tickets, get more information, see showtimes and new bookings not listed here at www.pickfordfilmcenter.org
COMING IN SEPTEMBER

The Bookshop
Dir: Isabel Coixet
Cast: Emily Mortimer, Bill Nighy, Patricia Clarkson
Emily Mortimer almost never gets a starring role, but has still managed to make a career out of amassing one striking character turn after another. Here she gets time in the spotlight she so richly deserves as a subversive bookstore owner in a very conservative East Anglican coastal town in 1959 England. While she teaches people of the wonders of Vladimir Nabokov and Ray Bradbury, she also finds herself in the crosshairs of the town’s grande dame (played with icy assurance by Patricia Clarkson), who would like nothing more than to put the store out of business. But she’s got an unlikely ally in a reclusive widower (Bill Nighy, wonderful as ever), and a wealth of literary words from which to draw both inspiration and courage. 2018. United Kingdom/Spain/Germany. In English. 1 hr. 53 min. PG.

The Third Murder
Dir: Hirokazu Koreeda
Cast: Masaharu Fukuyama, Kôji Yakusho, Shinnosuke Mitsushima
Japanese director Hirokazu Koreeda is best known for his films that deal with family dynamics (After the Storm, Our Little Sister), but here he brings his delicate touch to a legal drama where nothing is what it seems—or is it? At first, Misumi seems the picture of guilt in the robbery-murder for which he is charged: He freely admits committing the crime, police are convinced, even his attorney thinks a trial is a mere formality. Add to that his involvement in two prior murders and this case appears closed before it was ever really open. But then his lawyer digs deeper and finds room for reasonable doubt, even as things grow muckier and muckier. As usual, Koreeda’s deftness shows in the details and watching him build the layers of plot and characters is its own reward. 2018. Japan. In Japanese w/English subtitles. 2 hrs. 4 min. R.
**We the Animals**

**Dir:** Jeremiah Zagar  
**Cast:** Raúl Castillo, Josiah Gabriel, Terry Holland

Us three. Us brothers. Us kings, inseparable. Three boys tear through their childhood, in the midst of their young parents' volatile love that makes and unmakes the family many times over. While Manny and Joel grow into versions of their loving and unpredictable father, Ma seeks to shelter her youngest, Jonah, in the cocoon of home. More sensitive and conscious than his older siblings, Jonah increasingly embraces an imagined world all his own. 2018. United States. In English. 1 hr. 34 min. R.

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**Blaze**

**Dir:** Ethan Hawke  
**Cast:** Ben Dickey, Alia Shawkat, Charlie Sexton, Sam Rockwell

Inspired by the life of Blaze Foley, the unsung songwriting legend of the Texas outlaw music movement that spawned the likes of Merle Haggard and Willie Nelson. The film weaves together three different periods of time, braiding re-imagined versions of Blaze's past, present and future. The different strands explore his love affair with Sybil Rosen; his last, dark night on earth; and the impact of his songs and his death had on his fans, friends, and foes. The braided storyline terminates in a bittersweet ending that acknowledges Blaze's profound highs and lows, as well as the impressions he made on the people who shared his journey. 2018. United States. In English. 2 hr. 7 min. Unrated.

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**The Wife**

**Dir:** Bjorn Runge  
**Cast:** Glenn Close, Jonathan Pryce, Christian Slater

She may play the supportive spouse of a Nobel-winning author (Jonathan Pryce) in this adaptation of Meg Wolitzer’s 2003 novel, but Glenn Close is no one’s second fiddle. Studies of literary wives have become fodder for a veritable cottage industry of books and movies, however Close’s character is in a league of her own. When they travel to Stockholm to accept the literary world’s highest honor, the couple is regaled and revered—and dogged by a writer (a smooth-talking Christian Slater) who wants to tell the story of this Great American Author, whether he wants it told or not. Flashbacks, a secret that threatens all they’ve built and the pressure cooker of the Nobel proceedings round out the story—but it all exists to serve Close in a performance as finely calculated as the existence of the woman she embodies. 2018. Sweden/United Kingdom/United States. In English. 1 hr. 40 min. R.

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Watch trailers, buy tickets, get more information, see showtimes and new bookings not listed here at www.pickfordfilmcenter.org
ROCKET SCI-FI MATINEES

Are you a fan of vintage science fiction films and hilarious, ridiculous, entirely awesome cinematic gems with epic plot lines? This series is for you. Our resident film academic, Steve Meyers, has curated a season highlighting sci-fi visionaries. Only $3 admission!

8.18  IT! THE TERROR FROM BEYOND SPACE
9.15  ROBINSON CRUSOE ON MARS

EXHIBITION ON SCREEN

Quickly becoming one of our most popular film series, Exhibition on Screen gives us behind the scenes looks at the world’s most illustrious artists and exhibits in galleries all over the world. Sundays at 11:00am and Wednesdays at 6:00pm at the Limelight. Tickets: $10 PFC members, $12 General Admission

8.5 + 8.8  THE CURIOUS WORLD OF HEIRONYMOS BOSCH
8.19 + 8.22  THE IMPRESSIONISTS
9.2 + 9.5  VINCENT VAN GOGH: A NEW WAY OF SEEING
9.16 + 9.19  I, CLAUDE MONET

CINEMA THYME

A unique merging of fine films and fine culinary prix fixe menu from Ciao Thyme, designed especially for each film in the series.

Tickets: $110 PFC Members $125 Non-Members

9.13  THE GODFATHER

FAMILY MATINEES

Bring your kids, bring your parents, bring friends or a date and catch a Saturday matinee for only $1 thanks to our generous sponsors Bank of the Pacific.

8.11  THE TRIPPLETS OF BELLEVILLE
9.8  THE RED PONY
PERFORMING ARTS

NATIONAL THEATRE

9.23 + 9.26 JULIE
Wild and newly single, Julie throws a late night party. In the kitchen, Jean and Kristina clean up as the celebration heaves above them. Crossing the threshold, Julie initiates a power game with Jean – which rapidly descends into a savage fight for survival.
Tickets: $16 PFC members, $20 General Admission, $10 Students

ROYAL SHAKESPEARE CO.

8.22 + 8.25 ROMEO & JULIET
What if your first true love was someone you’d been told you must hate? Set in a world very like our own, the most famous story of love at first sight explodes with intense passion and an irresistible desire for change, but leads all too quickly to heartbreaking consequences.
Tickets: $16 PFC members, $20 General Admission, $10 Students

LIMITED ENGAGEMENTS

BOOM FOR REAL: THE LATE TEENAGE YEARS OF JEAN-MICHEL BASQUIAT
Tuesday, August 7 at 7:00
Presented by Black Lives Matter Bellingham, Community2Community Development, and Make.Shift Art Space
This doc takes an insightful look at the pre-fame years of artist Jean-Michel Basquiat, showcasing never-before-seen work and drawing on the recollections of Jim Jarmusch, Nan Goldin, Luc Sante, and others. 1 hr. 18 min. Unrated.

THE PUBLIC IMAGE IS ROTTEN
Thursday, August 9 at 6:30
Punk pioneer John Lydon, aka Johnny Rotten of the Sex Pistols, has made a career out of provoking people. This doc details his post-punk band Public Image Ltd. and Rotten’s still got some surprises up his formerly safety-pinned sleeve. 1 hr. 43 min. Unrated.

NEW YORK CAT FILM FESTIVAL
Saturday, September 1 at Noon
A portion of the ticket sales will benefit the Whatcom Humane Society
Cats have taken over our lives and now they power the internet as well, so it only makes sense that they extend their dominance to the PFC. We’d love for you to come see them strut their stuff. The cats could care less. Because they’re cats. Unrated.

NEW YORK DOG FILM FESTIVAL
Saturday, August 25 at Noon
A portion of the ticket sales will benefit the Whatcom Humane Society
This is a festival that exists to celebrate the bond between dogs and their people as well as to support animal-welfare groups. What we’re trying to say is come see all of the very good boys and girls on the big screen. Unrated.

THE DOCTOR FROM INDIA
Thursday, September 6 at 6:30
Presented by Ayurvedic Health Center & Wellness Shop
A meditative portrait of the life of Dr. Vasant Lad, the man responsible for introducing the western world to the ancient practice of Ayurveda, and found himself at the center of a health-care revolution. 1 hr. 29 min. Unrated.

WILLY WONKA AND THE CHOCOLATE FACTORY - IN SMELL-O-VISION!
Sunday, September 9 at 3:00
Presented by Forte Chocolates
Feast your eyes on the classic film inspired by Roald Dahl’s book Charlie and the Chocolate Factory, and treat your taste buds to a plethora of treats in Forte’s Smell-O-Vision bags. You’ll find delicious chocolates, scrumptious lollipops, edible wallpaper, bubble gum, everlasting gobstoppers, and more! Plus: Golden Ticket Bars with a chance to win free chocolate for a year! 1 hr. 29 min. Rated G.

BAD REPUTATION: JOAN JETT
Wednesday, September 26 at 7:00
Member of the Rock ‘n’ Roll Hall of Fame. Platinum-selling recording artist. Musical pioneer. Feminist icon. Total shredder. She’s Joan Jett, the Queen of Rock ’n’ Roll, and she doesn’t give a damn about her bad reputation. 1 hr. 35 min. Unrated.
The road to buying the building at 1318 Bay Street was quite the journey. Initially, and gratefully, John Jenkins from the Spark Museum was the owner and he had been letting us “lease” the building (or next to nothing) while we explored whether it would even work to have two screens in the space – as well as doing all of the feasibility work related to the building and our fundraising capacity. Most people do not know just how integral John was to our success, so if you see him out and about around town, please tell him thank you. He deserves it.

Even John had a limit on this generosity, however, and at some point he had to push the issue – were we going to buy the building from him or not? I remember that this was quite a big leap for us and it took a bit of deliberation to make the final call. In 2004, we had a board meeting up in the mezzanine with big pieces of paper where we methodically went through the pros and cons of purchasing the building. In the end we decided it was worth doing and that we would be able to afford it with the income we had been generating from tickets sales as well as renting the upstairs studios and fundraising. We also felt that if push came to shove and we couldn’t keep up, that we would be able to sell it ourselves. Plus, John had worked out a pretty good price with PFC board member, James Willson, but we knew we couldn’t let that sit on the table too long.

Once we committed to pursuing ownership we also began to fundraise because we needed support from our members in order to make the down payment. The board was pretty united in this decision, and with someone like James leading it, we trusted his judgement. That said, there were some on their board who did feel uncomfortable with the big step that it was and what it would mean for us to be successful. The few that weren’t comfortable with the move soon left the board and those who remained dug in and committed and were positive about why it was important. Another board member who was integral to this period was Julia Clifford, who had been in nonprofit work for a while and had conducted successful fundraising efforts. She and James made a formidable team and they, along with me – a natural risk taker, were able to rally the others.

At this time, the only activity on Bay Street was the Spark Museum that was just taking shape. Bayou on Bay was not there yet and Faithlife had not purchased the Flatiron Building, so the street seemed empty. We envisioned the block much as it is today and that vision really helped us keep going.

Low points of the project were here and there – usually surrounding raising money and how to meet our goals, especially once we began to understand that we would need to seismically retrofit the entire building and what that would mean to our fundraising efforts. We also were hit with the recession of 2008 mid-way through fundraising, which was discouraging as many who had pledged larger amounts told us they would need to reduce their commitments.

I can remember one time we had a board meeting in the early phases of the campaign when only 3 of our 10 board members attended a very important meeting. I felt panicky, sad and more than a little desperate and at the end of the meeting I remember trying to tell James how I felt, and started to break down. He held me by the shoulders and looked me intently in the eyes and said – “I am not going anywhere,” and it was the biggest thing anyone could have said to me at the time, especially him.

Thankfully, there were so many high points along the way, too: When we finally decided we could buy the building, receiving significant donations and being awarded large grants (thank you, Susan Tive!) and of course, finally - being able to open our doors in 2011. Through it all, I personally always knew we would be able to do it and that it would be not only an anchor in the Arts District, but in the whole of Bellingham. I knew our mission was important and I knew that what we were building would bring so much to our community. I envisioned what the space would look like and what people would be doing in it – the conversations, learning and bonding and it gave me the fuel I needed to keep going. I never doubted we wouldn’t succeed even through some set backs and laying awake in the middle of the night wondering how we were going to raise another million and half dollars. I just knew we would. Somehow.

Today I come to the Pickford and I am so proud – like a proud mama. I also have a different experience. Most of the time I see someone who I know behind the counter, but sometimes I don’t and I know they don’t know me. But it doesn’t matter. I sit in my seat and look around at the happy people and sometimes check out the fabric that is over the soundproof panels that we applied by hand (me, Michael Falter and Ryan Ulthorn) and the sconces and laugh to myself about how much we could have imagined and more and that is an amazing legacy to have been a part of.

Alice Clark