

Top Down: Rooftop Cinema

Join us atop the Hotel deLuxe's parking structure at SW 15th and Yamhill for our 12th annual program of cinema under the stars. Doors open at 7 pm with food and beverages available for purchase from select food carts and Sierra Nevada Brewing Company. Music begins at 8 pm and films begin around dusk. Entry for advance ticket holders is guaranteed until 8:30 pm. Advance tickets ensure that you will not have to wait in the ticket purchase line but do not guarantee entry after 8:30 pm. A limited number of chairs are available on a first-come, first-served basis, so feel free to bring a chair, pillow, or blanket, along with a light sweater or jacket. Advance ticket holders who arrive after 8:30 pm but are not admitted to the screening (in the case of a sell-out) may exchange their tickets for another Top Down screening. There are no refunds or exchanges for arrivals after the film begins (c. 9 pm) or for entirely missed screenings. Please, no pets or outside food or drink.

Thanks to our sponsors: Hotel deLuxe, Peter Corvallis Productions, Sierra Nevada Brewing Company, Artists Repertory Theatre, XRay.fm, Margulis Jewelers, PDX Pipeline, Artslandia.

Advance tickets are available at nwfilm.org: \$10 general; \$9 student/senior/PAM member; \$7 Silver Screen Club Friend. Tickets at the door are \$12 general; \$11 student/senior/PAM member; \$9 Silver Screen Club Friend.

Thursday, July 14

Plan 9 from Outer Space, US, 1959

dir. Edward D. Wood Jr. (79 mins., Sci-fi, Blu-Ray)

Widely considered the worst director of all time, Ed Wood is also responsible for one of the most compulsively watchable B-movies ever made: *Plan 9 from Outer Space*. With a half-baked plot involving alien invaders who raise the dead in an attempt to keep humanity from destroying itself, *Plan 9* is a film where every dollar spent is visible onscreen, and it's beyond apparent that the budget was limited. Featuring legendary campy performances by celebrity psychic The Amazing Criswell, lumbering giant Tor Johnson, and Malla Nurmi (aka 1950s TV horror host Vampira), *Plan 9* is also infamous for a literally career-ending turn by horror icon Bela Lugosi, who died before the film was finished. "*Plan 9 from Outer Space* remains the *Citizen Kane* of bad movies, in that anyone with even a passing interest in cinema owes it to themselves to see it at least once." —Michael Adams, *Movieline*.

Thursday, July 21

Raising Arizona, US, 1987

dir. Joel Coen, Ethan Coen (104 mins., Comedy, Blu-Ray)

Channeling classic influences from Tex Avery to Preston Sturges and beyond, the Coen brothers' 2nd feature, *Raising Arizona*, was their first foray into comedic filmmaking. Chronic jailbird H.I. McDunnough (Nicolas Cage) swears he'll go straight for the love of his baby-crazy, ex-cop wife Edwina (Holly Hunter). But when the couple discover they can't have children, H.I.'s criminal sobriety is tested and the two embark on a baby stealing heist of hilarious proportions. "Positively anarchic in its influence on the 80s' trend towards family oriented movies (*Baby Boom*, *Three Men And A Baby*, *Look Who's Talking*), *Raising Arizona* refuses to be bound by generic convention. From prison movie to gangster, screwball comedy to Spaghetti Western, no stone is left unturned."--Mark Dinning, *Empire*.

Thursday, July 28

She's Gotta Have It, US, 1986

dir. Spike Lee (84 mins., Comedy, Blu-Ray)

Four years before his Oscar-nominated *Do the Right Thing*, Spike Lee burst onto the filmmaking scene with his frenetic and provocative debut *She's Gotta Have It*. Demonstrating exactly what 80s indie cinema could be, Lee and his cinematographer Ernest R. Dickerson employed a visual flair equally inspired by Woody Allen and the French New Wave, focusing on the tale of Nola Darling, a young woman who wants to have it all and refuses to choose between her three lovers because she views monogamy as "a form of slavery." "*She's Gotta Have It* revitalized the idea of a black filmmaking that didn't emphasize a despairing blackness as the dominant trope. Lee's characters are black, yes, and so much more..."—Stuart Henderson, *Popmatters*.

Thursday, August 4

Key Largo, US, 1948

dir. John Huston (100 mins., Thriller, Blu-Ray)

The fourth and final Bogie and Bacall film reunited Bogart (for the third time) with his old drinking buddy and director John Huston. Adapted from a Broadway play by Maxwell Anderson (*The Wrong Man*, *All Quiet on the Western Front*), *Key Largo* is a hybridized noir with callbacks to the classic gangster films of the 1930s. Bogart plays a World War II veteran

whose moral duty places him and the widow of a fallen comrade in the crosshairs of a seedy criminal (Edward G. Robinson) and his goons. Add an approaching hurricane into the mix and you have a near-perfect, tropical potboiler of a film. “In many ways, *Key Largo* is the definitive post-war film.”—David Crow, *Den of Geek*.

Thursday, August 11

Attack the Block, UK, 2011

dir. Joe Cornish (88 mins., Action, Blu-Ray)

Eschewing the tired military defensive strategies of Hollywood alien invasion films like *Independence Day* and *Battle: Los Angeles*, Joe Cornish brilliantly subverts the genre by leaving it up to a South London gang of street youths to save the day. Featuring the film debut of international superstar John Boyega (*Star Wars: Episode VII--The Force Awakens*), *Attack the Block* is an irreverent and entertaining take on a standard sci-fi narrative, one that refreshes the hackneyed and conventional way in which these stories are normally conveyed. “*Attack the Block* is a blast of imagination, wit and sheer nerve—an alien invasion movie twice as entertaining as the ones Hollywood has churned out all summer, made at a fraction of the cost.”—Katey Rich, *CinemaBlend*.

Thursday, August 18

Hairspray, US, 1988

dir. John Waters (92 mins., Comedy, Blu-Ray)

Hairspray marked the moment when underground film’s most purposeful provocateur, John Waters, finally broke through to the mainstream—with his madcap, camp-heavy sensibilities still amazingly intact. 1960s Baltimore teenager Tracy Turnblad (Ricki Lake) finally gets her big break and lands on the *American Bandstand*-inspired *Corny Collins Dance Show*. As a girl of noble ideals, Tracy soon forces the issue of integrated dancing on the previously all white program, much to the horror of her square parents (Waters’ longtime muse Divine and comedian Jerry Stiller). *Hairspray* is the perfect melding of the bad taste genius of its maker with a 1960s coming-of-age narrative...and has a crackin’ soundtrack to boot. “In a very real sense, *Hairspray* is Waters’ most daring movie. It took more courage and judgment to make a comedy like *Hairspray* (rated PG for a few four-letter words) with its bigots and fat people than it did to make *Pink Flamingos*.”—Kevin Thomas, *Los Angeles Times*. Trailer:

Thursday, August 25

True Stories, US, 1986
dir. David Byrne (90 mins., Comedy, DVD)

With its Talking Heads soundtrack and multiple instances where characters begin to sing, it's easy to make the assumption that *True Stories* is a musical. But this quirky indie film is far more informed by the arty music video aesthetic of the 1980s than anything by Rogers and Hammerstein. Starring and directed by Talking Heads frontman David Byrne, shot by Oscar-nominated cinematographer Edward Lachman (*Carol*), and featuring memorable performances by the late Spalding Gray, Swoosie Kurtz, and, especially, John Goodman (as Louis Fyne, the "dancing bear"), the film is a series of set pieces that collectively detail the eccentric experiences of a traveling journalist visiting a Texas town far off the beaten path. "Even the ordinary moments in *True Stories* seem a little odd, as if the actors are trying to humor the weirdo they're working for."—Roger Ebert.