

The DAILY MOTH

NUMBER TWO, JANUARY 24, 2009

WE ARE ON THE VERGE
OF GOING OUT INTO
THE UNIVERSE.

{ "There's something great about being confused." —Harmony Korine }
OUR MOTTO AS WE GET GOING: *Your ass is grass.*

THE TREE GROWING
IN YOUR APARTMENT IS
THIRSTIER THAN YOU.

OFF THE RADAR

STREET PROFILE #1

WHO: Street Golfer
WHERE: Prince & Elizabeth, SoHo
EQUIPMENT: Putter and empty milk cartons.
THE "FAIRWAY": Middle of street.
HAZARDS: Cars, pedestrians.
DRESS-CODE: Winter coat and cap.
BEST THING ABOUT NYC:
Golfing year-round.
BEST THING ABOUT A WINTER COAT: Can be worn backwards.
SO: The hood is in front.
SO: The hood doubles as a face-guard.
BECAUSE IT MAKES THE GAME MORE FUN? No. Less windy.
ADVICE FOR YOUR AUDIENCE:
Keep your money and food.

—J.



SEEKING BIRDS



FILMS OF NOTE

from the year past

MISTER LONELY: There are many reasons why we're calling this the best film of 2008, but the main reason is that Harmony Korine makes films like he's never seen one before. He is singularly dedicated to seeking moments of the sublime, as evidenced by his partnership with Werner Herzog. If he is willfully esoteric, it is of the most generous variety. In this film, the characters sing, dance, and jump from airplanes, all shot with simple, but impeccable, cinematography highlighting the mysterious nature of beauty in all of us.

PARANOID PARK: In a year when Gus Van Sant more famously told the story of Harvey Milk, this film, his teen noir set in Portland, deserves the highest notice. Drawing on skater-vid poetry, and American Indie no-

budget filmmaking, and featuring young non-actors, mostly cast via MySpace, the film brings a rare sense of realism to the story of punk existentialism. Christopher Doyle, bringing lightness of camera, directs the photography.

SILENT LIGHT: Mexican director Carlos Reygadas rightly brings his devotional cinematic style to a small Mennonite community, where daily life and the sublime intersect. The filmmaking never shies away from private moment, but the true power comes from the collection of deeply felt human emotions, and the filmmaker's faith in the cinematic image.

CASTING A GLANCE: James Benning's film locates Robert Smithson's allusive *continued on next page*

NUMBERS AND THEIR RELATED COLORS

- 2: Yellow
- 3: Orange
- 5: Red
- 6: Green
- 8: Blue
- 9: Purple

—Jamon van den Hoek, synaesthete

{ AGAINST: *Dogma.* }
{ ALSO AGAINST: *Chewing gum.* }

A NOTE ON THE DAILY MOTH: We are made possible by the Internet, but we are not a product of the Internet. We are not Web 2.0. We are not even Web 1.0. We are either Web 0.0 or Web 3.0, we're not sure yet.

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geological art-experiment in the natural everyday cycles of seasons, weather, and light, allowing the viewer to view The Spiral Jetty in the context of its natural environment. Benning's usual unobtrusive, contemplative style charts a double movement, both inward and out.

THE SILENCE BEFORE BACH: A museum of a film, detailing the historical, theoretical, and contemporary impact of J. S. Bach, longtime Italian art-filmmaker Pere Portabella continues his trailblazing of the film form. Varying set-pieces, ranging from the poetic, dramatic, and historical fiction, add up to a satisfying palate of filmic expression.

WENDY AND LUCY: Portland filmmaker Kelly Reichardt continues her small revolution of quiet, understated American cinema. Like her previous work, "Old Joy," this film gains traction mostly via landscape and the unsaid—an inner journey, and a wayward discovery. Will Oldham again

contributes, even composing a theme song, which is only hummed by Michelle Williams's dead-set Wendy.

MOMMA'S MAN: Azazel Jacobs' film is a tribute and a cautionary tale. A son's headlong plunge into a remembrance of things past allows us to get lost among the beautiful clutter of 20th century avant-gardists Ken and Flo Jacobs's real-life loft. Apart from father Ken Jacobs's head-spinning new video work, this feature film takes us to a different place: of time differed, the anxiety of influence, and the process of making the difficult, decisive turn toward creating one's own way in the world.

Luke Siczek contributed to this Moth Report

A YEAR IN MOVIES

THREE WORD REVIEWS

by David Peter Bischke

CLOVERFIELD: Unrelenting handheld fun.

IN BRUGES: Best film 2008.

PARANOID PARK: Another Gus masterpiece.

U2 3D: Amazing 3D Bono.

RED BELT: B Movie Mamet.

THE MOTHER OF TEARS: Dario is dead.

INDIANA JONES 4: Die Spielberg Die.

IRON MAN: CG nightmare ending.

HULK: CG nightmare ending.

HELLBOY II: Fanboy not talented.

WALL-E: More Disney hypocrisy.

THE DARK KNIGHT: See Heath crack.

MAN ON WIRE: No big deal.

STEP BROTHERS: Catalina wine mixer.

TROPIC THUNDER: Never full retard.

PINEAPPLE EXPRESS: Trailer was better.

BURN AFTER READING: Slight Coen Bros.

AN AMERICAN CAROL: Republicans aren't funny.

RELIGULOUS: Atheist choir preaching.

W.: Brolin nails W.

MILK: Penn nails Milk.

THE WRESTLER: Rourke nails Ram.

SYNECDOCHE, NY: Dismal, pretentious neurotica.

SLUMDOG MILLIONAIRE: Sappy music video.

THE POOL: Better than *Slumdog*.

LET THE RIGHT ONE IN: Well shot blood.

DOUBT: Pretty good play.

FROST/NIXON: Pretty good play.

CHE: Lotsa guerilla warfare.

GRAN TORINO: Racist Republican asshole.

THE READER: Stop Holocaust movies.

THE CC OF BB: Boring, disgusting, pitiful.

WALTZ WITH BASHIR: Definitive Abrahamic massacre.

RGM, REV. RD, W & L, MY W, H-G-L: Didn't see yet.

ALL OTHER MAJOR MOTION PICTURES: Not Worth Seeing.

YEAR IN REVIEW: Almost the Worst.

Mr. SIECZEK is a filmmaker living in Seattle. His most recent film, "Phantom" was featured at the New York Film Festival's on-going Views From the Avant Garde series.

A NEW POEM

by Philip Mahlstadt

LATE FOR WORK

The alarm went off
too early—
so we made it.
I pissed
right after.
She was back asleep
in my bed with
the blankets
on the floor.
Her vagina
looked like a
sand castle
that had just
been
rained on.

Mr. MAHLSTADT is a poet and musician living in Minneapolis. His band Sleeping in the Aviary's latest album is called, "Expensive Vomit in a Cheap Hotel."

Mr. BISCHKE is a filmmaker and businessman living in Los Angeles.

SUBSCRIPTIONS: Are free. **LETTERS TO THE EDITOR:** Are a good idea. **SUBMISSIONS OF WORK:** Actually, we recommend corresponding before submitting work. **WHAT ELSE?:** Words of praise. For all of this, write to: thedailymoth@gmail.com