

# WISCONSIN FILM FESTIVAL



## GUIDE

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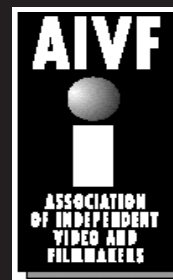
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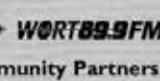
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Mon-Thur 7:30am-11pm, Fri 7:30am - 1am, Sat. 9am-1am, Sun 10am-11pm

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See Festival Program for details.

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# Welcome

**CONTACT**  
**Wisconsin Film Festival**  
UW-Madison Arts Institute  
821 University Ave.,  
Madison, WI 53706  
(877) 963-FILM  
info@wifilmfest.org  
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**DURING THE FESTIVAL**  
See the website or call  
(877) 963-FILM for updates.  
For additional questions or  
emergencies, call (608) 265-2933.

**CREDITS & THANKS**

**About Us** The Wisconsin Film Festival is Wisconsin's premier independent film event and only major film festival. A public program of the University of Wisconsin-Madison Arts Institute, it is a four-day annual festival that takes place each spring in campus and downtown Madison venues. The Festival presents the best new independent film (feature, documentary, experimental), world cinema and new media; cultivates discovery through talks, panels, performances and coffeehouse discussions with filmmakers; and showcases the work of Wisconsin filmmakers through juried competitions. The Festival is committed to independent film culture, quality programming, community involvement, and a filmmaker-friendly environment.

**People** Mary Carbine, Director, Wisconsin Film Festival; Tino Balio, Executive Director, UW-Madison Arts Institute; Joanne Au-Yeung, Project Assistant; Matthew Binetti, Project Assistant; and Carrie Uutala, Project Assistant

**Programmers** Mary Carbine; Joe Beres (Cinematheque); Sandy Lucas (WUD Film Committee); Eija Niskanen (Communication Arts Department) Ray Privett, Guest Curator, "Amos Gitai: Images of Exile" Additional assistance from Ethan de Seife, Carrie Uutala, Maya Gutiérrez, Erik Gunneson, James Kreul, Jennifer Cook, Colin Cameron, Amy Yu, Brad Schauer, Joshua Feng, Daniel Mahoney and Curran Osenton.

**THE FINE PRINT: Yes, even you need to read this!**  
**All advance ticket sales are final. No refunds for tickets or packages.**  
**No replacements for lost tickets.**

Individual film tickets can be exchanged in person only through April 3 at the Wisconsin Union Theater Box Office, 800 Langdon Street, Madison, (608) 265-2933.  
Absolutely no exchanges for hard tickets after April 3. Package holder vouchers can be exchanged for tickets if available at the box office through April 3 or at the door April 4 - 7.  
Original ticket package and receipt must be presented for exchange of tickets or vouchers.  
**To guarantee admittance, ticket holders must arrive 15 minutes prior to show.**  
**Available seats will be filled at curtain time.**  
**Latecomers with tickets are not guaranteed admittance.**  
Sold Out Screenings: For some sold out screenings "rush" tickets will be released just before curtain time, available only on a first come basis. Lineup begins a half hour before program start time. Ticketholders please note: Theaters will be cleared between shows. All patrons must exit theaters between shows to allow for setup for next program. No exceptions.  
**Festival programs and schedule are subject to change.**  
**Check the website (www.wifilmfest.org) and the April 4 *Isthmus* for latest updates.**  
Most festival films are not rated. MPAA ratings provided where available.  
Viewer and parental discretion is advised.



Created in 1998, the UW Arts Institute is an intercollege unit of the College of Letters and Science, the School of Education and the School of Human Ecology at the UW-Madison. Governed by the arts faculty and staff, its mission is to develop, promote and administer interdisciplinary artist residencies, fellowships and awards, public programming, and outreach activities for the benefit of the university and the public. The Arts Institute's Interdisciplinary Arts Residency Program is made possible by the University's Cluster Hire Initiative.

**Head Projectionists** Chris Barker; Joe Beres; Roch Gersbach; Erik Gunneson; Matt Rockwell; David Storlie; and Mark Verstegen

**Volunteers** (PARTIAL LIST)  
Venue and Logistics Management: Meg Hamel  
Filmmaker and Guest Liaison: Vanessa Shipley  
Kristin Anderson; Cathy Atkinson; Josh Bennett; Michael Bouldern; Michelle Bright-O'Russa; Nanci Calamari; David Eisenberg; Reuben Foat; Jennifer Garrett; Toni Halverson; Deb Henderson-Guenther; Violet Ilic; Matt Johnson; Michael Knutsen; Mark Knutson; Christina Kruger; Timothy Lapp; David Lepak; Ellen Lippincott; Jon Miller; Nicole Mitchell; Robert Morel; Alan Paberzs; Dave Photenhauer; Ben Price; Michelle Reed; Jenny Rim; Christina Ruggiero; Janet Ryan; Dennis Shaffer; Amy Sloper; Charmaine Tryon-Pettith; David Villar; Kelly Warren; Linda Witkowski; Kaela Wohl; Fung Wong; and Nahoko Yoshino

**Marketing Campaign**  
Planet Propaganda: Festival identity, web site, print advertising, posters, TV spots, in-theater trailers and other materials.  
Planeteers: Dana Lytle, Creative Director; Michael Byzewski, Lead Designer; James Breen, Copywriter; Nathan Theis, TV Director; Travis Ott, Account Manager; Ann Eisenberg, Asst. Account Manager; Ben Hirby, Senior Designer/Active Media; Brian Wilson, Active Media Developer; David Hucyk, Active Media Developer; Kristin Girvin Redman, Active Media Producer; Angie Medenwaldt, Production Designer; Jen Monahan, Production Designer; Ann Sweeney, Production Manager; Julie Kimmell, Vendor Coordinator; Rob Sax, Lazy Guy; Lori Wilson, Public Relations Additional Design: Emily Kilsdonk  
TV Spot Mastering and Film Recording: i-cubed; Boris Seagraves, File Conversions for Broadcast Ads; Alex Scudiero, Digital Color Timing; Heather Jones-Pryor, Graphic Production; Boris Seagraves, Film Recording for in-theater trailer; Alex Scudiero, Digital Color Timing  
Film Processing and Printing: CineFilm Laboratory

Ad Creations: Lucas Sheridan, Printer; Barb Schultz, Film's & Imposition Burne Photo Imaging; Barry Burne; Gary Larson  
Haggar Audio Production Kevin Fulk

**Film Guide & Program**  
For *Isthmus*: Ellen J. Meany, creative director; Heather Lim, Eric Rank, David Michael Miller, production design artists; and the entire sales staff

**Festival Jurors**

*Wisconsin's Own Competition:*  
**TAMARA GOLDSWORTHY:** Cinematographer Tamara Goldsworthy has built her career shooting independent documentaries. Her credits include *Big Mama*, which won the 2000 Academy Award for Documentary Short Subject. Born and raised in Monroe, WI, Goldsworthy got her start shooting documentaries with the acclaimed verite cinematographer Joan Churchill in Los Angeles.

**BARRY POLTERMANN:** Barry Poltermann is Chief Executive Officer of Civilian Pictures, Inc., the parent company of Civilian Capital, an on-line brokerage firm offering motion picture projects as IPOs to retail investors. Poltermann edited and co-executive produced the feature film *American Movie*, and founded Purple Onion Entertainment (a commercial production company), where he served as President until 1996. He is a Wisconsin native and UW-Madison alumnus.

**SCOTT TOBIAS:** Scott Tobias is a film and book critic for the A.V. Club section of *The Onion*. His work has also appeared in *The Nashville Scene* and *City Pages*. He is a member of the Chicago Film Critics Association.

*Student Competition:*  
**DAN BANDA:** Wisconsin filmmaker Dan Banda's current projects include the PBS documentary *After the Immigrant* and *A Day With the Dead*, both produced in cooperation with the Mexican Fine Arts Center Museum, Chicago. Banda recently produced *Mexicanidad*, a mini-docu/drama for an installation at the Mexican Fine Arts Center Museum (April 2001). Banda also wrote, produced and narrated the

award-winning *Indigenous Always: The Legend of La Malinche and the Conquest of Mexico*.

**BECKY BANKS:** A Wisconsin native, Becky Banks worked her way up the film totem pole in New York, on big budget and independent films, and scripted her first feature, *Still Life*, which she returned to Wisconsin to produce and direct. *Still Life* won a Special Jury Prize for Best Narrative Feature in the Wisconsin's Own Competition, 2001 Wisconsin Film Festival.

**MIKE MAGGIORE:** Since 1994, Mike Maggioro has been Programming & Publicity Associate of Film Forum, a 3-screen, independent, nonprofit cinema specializing in New York premieres of foreign arthouse films, American independents, and documentaries.

**Festival Advisory Board (2002):**  
David Bordwell (Professor, Communication Arts, University of Wisconsin-Madison); Ben Brewster (Assistant Director, Wisconsin Center for Film and Theater Research); Lisa Heller (Director of Original Programming, Documentaries, HBO); Sarah Klavas (Acting Director, Wisconsin Film Office, and Director, Marketing Services, Wisconsin Department of Tourism); Jeffrey Kurz (Producer / Consultant, Belle City Pictures); Jennifer Montgomery (Filmmaker, Visiting Assistant Professor, Northwestern University); J.J. Murphy (Filmmaker, Professor, Communication Arts, University of Wisconsin-Madison); Noel Radomski (Director, UW-Madison Office of Visitor Services); James Schamus (Writer / Producer, Good Machine: Sense & Sensibility; Crouching Tiger, Hidden Dragon); Laurie Scheer (Writer / Producer / Professor); Susan Schmitz (President, Downtown Madison Inc.); Matt Solomon (Writer / Producer, John Roach Projects); Mike Verveer (Aldersperson, City of Madison)

**SPECIAL THANKS**  
*Orpheum & Majestic Theatres:* Henry Doane, Owner, Orpheum Theatre Project; Merijoy Endrizzi Ray, Directing Manager; Mel Trudeau, Restaurant Manager  
*Bartell Theatre:* Judith F. Karofsky, Managing Director  
*Madison Art Center:* Steve Fleischman, Director; Sheri Castelnovo, Curator of Education; Michael Grant, Publicist; Mark Verstegen, Technical Services Supervisor  
*Wisconsin Union Directorate Film Committee:* Elizabeth Burke, Director; Rachel-Tenyer Broadhead, Program Advisor, Film and Contemporary Issues; and all the Film Festival Committee members  
*UW-Cinematheque:* Ben Brewster  
*Wisconsin Union Theater:* Bruce Ehlinger, Theater Operations Manager; Fred Fisher, Technical Director; Ted Harks, Box Office Manager  
*UW-Madison Communication Arts:* Paddy Rourke; Boyd Hillestad; Chris Hoover; and Brian Deith (Journalism)  
*Wisconsin Film Office:* Sarah Klavas, Acting Director; Mary Idso, Assistant Director; Scott Thom, Film Office Operations  
Greg Beal, Academy of Motion Picture Arts and Sciences  
Marion de Marillac, Alliance Atlantis  
Mike Broder, Arrow Releasing  
Michelle Coe, Association of Independent Video and Filmmakers

**UW-Madison Arts Institute:** Tino Balio, Executive Director; Mary Carbine, Director, Wisconsin Film Festival; Coordinator, Arts Residency Program; Ken Chrcra, Administrator; Sarah Schaffer, Coordinator, School of Music Recordings Project

*Executive Committee (2001-02):* Aris Georgiades, Associate Professor, Department of Art; Jim Escalante, Chair, Department of Art; Michael Goldberg, Director, Wisconsin Union Theater; Claudia Melrose, Professor, Dance Program; James Moy, Chair, Department of Theatre & Drama; J.J. Murphy, Chair, Communication Arts Department; Russell Panczenko, Director, Elvehjem Museum of Art; John Schaffer, Director, School of Music; Diane Sheehan, Professor, Department of Environment, Textiles and Design; H. Harv Thompson, Chair, Department of Liberal Studies and the Arts

*Deans' Council:* Phillip R. Certain, Dean, College of Letters & Science; Robin Doughitt, Dean, School of Human Ecology; Charles Read (Chair), Dean, School of Education

**UW-Madison Arts Institute** 5542 Humanities Building, 455 N. Park St., Madison, WI 53706  
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# Wisconsin Film Festival 2002

## Contents

Schedule at a Glance .....	29
The Films .....	7-18
Talks .....	19
Parties .....	20
Film Series Essays	
Amos Gitai: Images of Exile .....	21
Cinema at the Crossroads: Film in the New Europe .....	22
New Wave North: Recent Films from Québec .....	23
Wisconsin's Own Filmmakers .....	24
Other Film Series	
After Dark; Experimental & New Media; and Contemporary World Cinema .....	21
Documentary; Premieres; Restorations & Revivals; Special Presentations; and Insider .....	22
Print Sources .....	25
Venues, Parking & Lodging .....	26
Sponsors & Partners .....	27
Ticket Order Form .....	29

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Ana Martin, British Film Institute  
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Linda Baldwin, Bob Ansheles and Ellen J. Meany, *Isthmus*

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Suzanne Fedak and Rodney Hill, Wellspring Media  
Dulce Bella Whinfrey  
Maxine Fleckner Ducey, Wisconsin Center for Film and Theater Research  
Peggy Williams, Chris DeSmet and Jo Garrett, Wisconsin Screenwriters Forum  
... and all the people, named and unnamed, who contributed to the success of the Wisconsin Film Festival.

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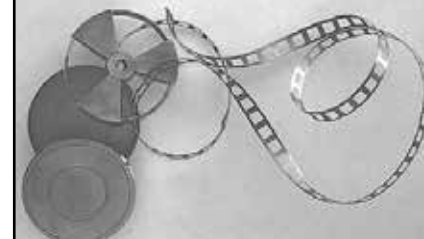
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- The Amish and Us  
Monday, April 1 at 10 p.m.
- Bringing Down a Dictator  
Tuesday, April 2 at 10 p.m.
- Farmhouses of the Heartland  
Wednesday, April 3 at 8 p.m.
- Laura  
Friday, April 5 at 10 p.m.
- Dark Victory  
Saturday, April 6 at 10:30 p.m.
- Resistance: Untold Stories  
of Jewish Partisans  
Monday, April 8 at 10 p.m.
- In the Life  
Tuesday, April 9 at 10 p.m.

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# Films. Farther.

## 101 Reykjavík

Narrative Feature > Iceland > 2000 > 90 min > Color **PART OF THE SERIES** > Cinema at the Crossroads: Film in the New Europe

**LANGUAGE** > In Icelandic and English with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > 101 Limited, Icelandic Film Fund **DIRECTOR** > Baltasar Kormákur **PRODUCER** > Baltasar Kormákur, Thorfinnur Omarsson, Ingvar Thordarson **SCREENPLAY BY** > Hallgrímur Helgason, Baltasar Kormákur **CAST** > Hilmir Snær Gunnason, Victoria Abril, Hanna María Karlsdóttir, Baltasar Kormákur, Ólafur Darri Ólafsson

(*Madison Premiere*) Hlynur, though he's pushing 30, is unemployed and still lives with his mother in their Reykjavik flat, piddling away the hours by surfing the web for porn or ogling the women in his mother's exercise videos. Despite his cynical charm, scruffy good looks, and impossibly hip wardrobe, Hlynur is inept with women, though that doesn't stop him from hitting the pub every night in search of a drunken fling. But when his mother invites her sultry Flamenco teacher (the magnificent Victoria Abril) over for dinner, Hlynur finds himself attracted to her fiery, no-nonsense attitude and, in the film's central twist, so does his mother. "Filled with all sorts of quirky characters and set in an exotic, if frigid, locale, director Baltasar Kormákur has crafted a slyly comical, deliciously wry coming-of-age much-too-late story. *101 Reykjavik* is simply a hoot." —Merle Bertrand, *Film Threat*. Winner, Discovery Award, 2000 Toronto International Film Festival.

— SANDY LUCAS  
**SCREENINGS** 101 Reykjavik > Thu, Apr 4 > 9:30pm > 1h45 > Orpheum - Main > **ORDER CODE:** 101 **SPONSOR** > The Center for European Studies, the European Studies Alliance, and the Department of Scandinavian Studies at the UW-Madison, and the Cultural Services of the French Embassy, Chicago.

### 71 West Broadway

Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

### 9.11

Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

## Amos Gitai: Images of Exile

Documentary Short > USA, France > 2002 > 32 min > Color **PART OF THE SERIES** > Amos Gitai: Images of Exile **LANGUAGE** > In English, French and Hebrew with English subtitles **FORMAT** > DV Cam **PRODUCTION COMPANY** > Facets Multimedia, Agav Hafakot, Pitcher Pictures **PRODUCER** > Kevin Gallagher, Erik Gunneson, Ray Privett, Laurent Truchot **EXECUTIVE PRODUCER** > Amos Gitai, Milos Stehlik (*World Premiere*) Prolific and controversial Amos Gitai himself discusses his evolution as a filmmaker in this humorous short documentary. The video features clips from about a dozen films, Gitai himself discussing them, and offbeat moments of Gitai mugging for the camera.

— RAY PRIVETT  
**SCREENINGS** Pineapple > Thu, Apr 4 > 7:00pm > 2h00 > Cinematheque > **ORDER CODE:** PIN > **PRECEDED BY** > **AMOS GITAI: IMAGES OF EXILE** > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies.



Venus de Milo

## L' Ange de goudron (Tar Angel)

Narrative Feature > Canada > 2001 > 90 min > Color **PART OF THE SERIES** > New Wave North: Recent Films from Québec **LANGUAGE** > In French with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Max Films **DIRECTOR** > Denis Chouinard **PRODUCER** > Roger Frappier, Luc Vandal **SCREENPLAY BY** > Denis Chouinard **CAST** > Zinedine Soualem, Hiam Abbass, Rabah Ait Ouyahia, Catherine Trudeau, Kenza Abiabdillah, Marc Beaupré (*Midwest Premiere*) This second feature from Denis Chouinard (*Clandestines*) is a taut drama of the uncertain lives of Algerian immigrants in Montréal, and their

struggles with immigration, assimilation and generational conflict. After fleeing from Algeria on the verge of civil war, Ahmed Kasmi and his family are now one week away from Canadian citizenship. Ahmed's nineteen-year-old son, Hafid, joins a political group and breaks into an immigration office to delete computer files as a protest against deportations. Caught on surveillance camera, Hafid's image is broadcast nationwide, and he goes underground. Ahmed forges an unlikely partnership with Hafid's radical French-Canadian girlfriend in a search for his son. "A compelling tale of two cultures clashing and two generations at odds." —Liz Czach, 2001 Toronto Film Festival. Winner, Prize of the Churches of the Ecumenical Jury, Panorama, Berlin International Film Festival, 2002.

Print courtesy of Alliance Atlantis.

— MARY CARBINE  
**SCREENINGS** L' Ange de goudron > Fri, Apr 5 > 7:00 pm > 1h30 > Majestic > **ORDER CODE:** ANG > Introduction by Ritt Deitz, Executive Director, UW-Madison Professional French Masters Program. **SPONSOR** > Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program. Thanks also to the Canadian Embassy, Dublin, and the Canadian Consulate, Chicago.

### Angel Beach

Please see **PERCEPTIONS OF PERCEPTION: SCOTT STARK**.

## Art and Community in Wisconsin

Documentary Short, Animated Short > USA > 73 min > **PART OF THE SERIES** > Wisconsin's Own Filmmakers, Documentary **SPONSOR** > Wisconsin Film Office **FORMAT** > Mini DV Documentaries that explore art and community in Madison and Milwaukee, plus an animated short.

— MARY CARBINE

### Venus de Milo

Animated Short > USA > 2000 > 2 min > Color **FORMAT** > Mini DV Art and Community in Wisconsin **PRODUCTION COMPANY** > David Lee Hendrickson, Ltd. **DIRECTOR** > David Lee Hendrickson **SCREENPLAY BY** > David Lee Hendrickson

(*World Premiere*) An antagonistic fly pesters a great work of art—until Venus shows her true colors. Milwaukee-area filmmaker David Lee Hendrickson also has a feature film in post-production. A Wisconsin's Own Competition entry. **SCREENINGS** Sat, Apr 6 > 1:00pm > 1h45 > Madison Art Center - Auditorium, 3rd Floor > **ORDER CODE:** ACW > Filmmakers David Lee Hendrickson, Brooke Maroldi and Gretta Wing Miller in person. **SPONSOR** > Wisconsin Film Office

### Stating the Arts in Milwaukee

Documentary Short > USA > 2001 > 30 min > Color **SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Mini DV **PRODUCTION COMPANY** > Maggie Media, Inc. **DIRECTOR** > Brooke Maroldi **PRODUCER** > Brooke Maroldi (*Madison Premiere*) With the opening of the Calatrava wing of the Milwaukee Art Museum last spring, the city's face has changed dramatically. But how has this dramatic structure affected the local arts scene: the galleries and other museums, the artists who live and work there, and the people who love art? This video looks at these issues through the eyes of Milwaukeeans themselves. The candid and spontaneous interviews reveal a Milwaukee that is looking forward to a new era for the visual arts. A Wisconsin's Own Competition entry.

### The Sid Boyum Sculpture Project

Documentary Feature > USA > 2002 > 55 min > Color **SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Gretta Wing Miller (*World Premiere*) This documentary follows the course of a public art project on Madison's near east side, where residents became curators for a collection of concrete sculptures by artist Sid Boyum. After Boyum's death, his son Steven gave thirteen pieces to the community in the largest single donation of public sculpture in the city's history. Madison filmmaker Gretta Wing Miller worked for nearly 20 years as an editor and teacher in New York City. A Wisconsin's Own Competition entry.

## At Home and Asea

Experimental Feature > USA > 2002 > 70 min > Color **PART OF THE SERIES** > Experimental and New Media, Wisconsin's Own Filmmakers

**LANGUAGE** > English **FORMAT** > Beta SP **DIRECTOR** > Mark Street **CAST** > Teresa Altoz, Charlene Harris, Brian Mackey, George Watson

*At Home and Asea* follows five characters as they work through and try to understand their lives. An African-American man tries to understand his father as he sifts through his house and belongings after his death. A floundering college graduate wanders the city and pon-



Big Bad Love

ders a move to California. Three single mothers struggle to hold on to their own identities and dreams despite familial tensions. The film blurs the distinctions between narrative and documentary work, and plays on your expectations of both forms. In a blend of direct address, interviews and dramatic scenes, *At Home and Asea* meditates on displacement and isolation in the modern landscape. Beloit, WI, native Mark Street has shown his work at the Museum of Modern Art, Millennium, the San Francisco Cinematheque, and the Toronto International and Sundance Film Festivals.

— JOE BERES

**SCREENINGS** > At Home and Asea > Sat, Apr 6 > 7:00 pm > 2h00 > Madison Art Center - Auditorium, 3rd Floor > **ORDER CODE:** AHA > **PRECEDED BY** > **SLIDING OFF THE EDGE OF THE WORLD** > Filmmaker Mark Street in person.

### Aüs Blue

Please see **WISCONSIN SHORTS II**.

### Baklava

Please see **STUDENT SHORTS II: MIDWESTERN LIFE**.

### The Bear Garden

Please see **WISCONSIN SHORTS I**.

## The Beaver Trilogy

Experimental Feature, Documentary Feature > USA > 2001 > 85 min > Color and B/W **PART OF THE SERIES** > After Dark **FORMAT** > Beta SP **DIRECTOR** > Trent Harris **PRODUCER** > Elisabeth Grey Cloud, Trent Harris **EXECUTIVE PRODUCER** > Walter Hart **SCREENPLAY BY** > Trent Harris **CAST** > Groovin' Gary, Sean Penn, Crispin Glover

(*Wisconsin Premiere*) *The Beaver Trilogy* is a strange, funny, and poignant story of a true outsider as well as inquiry into documentary, celebrity, and obsession. Director Trent Harris, behind such cult classics as *Rubin and Ed* and *Plan 10 From Outer Space*, began the project in 1979 by taping *The Beaver Kid*, an earnest, small-town dreamer from Beaver, Utah, giving a drag performance as Olivia Newton John. In 1981, Harris created a dramatic piece, *Beaver Kid 2*, shot for \$100 on home video and featuring a young Sean Penn reenacting the same scenario. Still possessed, Harris then rewrote the script in 1985, cast Crispin Glover in the lead, and shot the final segment, *Orkly Kid*. "By far the most exciting and heart-breaking piece of cinema this critic has seen in years." —Aaron Krach, IndieWIRE.

Print courtesy of Strand Releasing.

— MARY CARBINE  
**SCREENINGS** The Beaver Trilogy > Sat, Apr 6 > 11:00 pm > 1h30 > Cinematheque > **ORDER CODE:** BVT > Campus late night movies made possible in part by The RWJ Project, The Chancellor's Office and the Wisconsin Union at the UW-Madison.

## Berlin Jerusalem

Narrative Feature > France, Israel > 1989 > 83 min > Color **PART OF THE SERIES** > Amos Gitai: Images of Exile **LANGUAGE** > In German, Yiddish, Hebrew, Russian, and Arabic with English subtitles **FORMAT** > 35mm **PRODUCTION COMPANY** > Agav Hafakot, Channel Four, La Sept, Nova Films, RA12 **DIRECTOR** > Amos Gitai **PRODUCER** > Lau-

rent Truchot **EXECUTIVE PRODUCER** > Amos Gitai, Gudie Lawaetz **CAST** > Lisa Kreuzer, Rivka Neuman, Markus Stockhausen, Benjamin Levy, Vernon Dobtcheff

(*Wisconsin Premiere*) This momentous historical epic about the emigration of European Jews to British Mandate-era Palestine won the Critics' Prize at the Venice Film Festival. Else Lasker-Schuler, a German Expressionist poet, and Tania Shohat, a Russian Revolutionary, meet in Berlin then make their separate ways to Jerusalem. En route they encounter many of the major historical movements of the period, including Communism and Nazism as well as many different forms of Zionism. Henri Alékan and Gitai's frequent collaborator Nurith Aviv (*Field Diary*) were directors of photography. Musicians Simon and Markus Stockhausen and producer Laurent Truchot began their ongoing collaboration with Gitai on *Berlin Jerusalem*.

Print courtesy of Kino International.

— RAY PRIVETT  
**SCREENINGS** Berlin Jerusalem > Sun, Apr 7 > 1:00 pm > 1h30 > Orpheum - Stage Door > **ORDER CODE:** BEJ > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies

## Big Bad Love

Narrative Feature > USA > 2001 > 111 min > Color **PART OF THE SERIES** > American Cinema, Premieres

**FORMAT** > 35mm, 2.35 **PRODUCTION COMPANY** > Big Bad Love LLC, Pieface Productions, Rocking S **DIRECTOR** > Arliss Howard **PRODUCER** > Debra Winger **EXECUTIVE PRODUCER** > Manfred Wilde, Barry Navidi, Arliss Howard, Debra Winger **SCREENPLAY BY** > James Howard, Arliss Howard **CAST** > Arliss Howard, Debra Winger, Paul Le Mat, Rosanna Arquette, Angie Dickinson, Michael Parks

(*Wisconsin Premiere*) Based on the short-story collection by acclaimed Mississippi writer Larry Brown, *Big Bad Love* stars Arliss Howard (*Full Metal Jacket*, *A Map of the World*), Debra Winger (*Terms of Endearment*, *An Officer and a Gentleman*), Paul Le Mat (*American Graffiti*), Rosanna Arquette (*Desperately Seeking Susan*) and Angie Dickinson (*Dressed to Kill*). This intense and intimate portrait of a struggling writer (Howard), a failed marriage and life in the American south harks back to the cinema of Hollywood's early-seventies golden age. The Academy Award-nominated Winger (who also produced the film) returns to the screen after a six-year hiatus as the ex-wife no man could ever forget, and delivers a performance to be reckoned with. Co-writer/director Howard crafts a film that is funny, perceptive, mysterious and ultimately, profoundly moving. The soundtrack features hill country blues artists from the acclaimed Fat Possum label including R.L. Burnside and T-Model Ford, as well as Tom Waits, Tom Verlaine, Kronos Quartet and Steve Earle. "*Big Bad Love* loves life; like a good novel, it has heart, guts and soul." —Matt Zoller Seitz, *New York Press*. Rating: R

Print courtesy of IFC Films.

— MARY CARBINE  
**SCREENINGS** Big Bad Love > Fri, Apr 5 > 7:00pm > 2h 30 > Orpheum - Stage Door > **ORDER CODE:** BBL > With Debra Winger and Arliss Howard in person. **SPONSOR** > Charter Communications, Independent Film Channel



# Films: Bob-Dee

### Bob the Slob

Please see **WISCONSIN SHORTS I**.

### Bomba-Dancing the Drum

Documentary Feature > Puerto Rico > 2000 > 60 min > Color **PART OF THE SERIES** > Documentary

**LANGUAGE** > In Spanish with English subtitles **FORMAT** > DVD **PRODUCTION COMPANY** > Searchlight Films **DIRECTOR** > Ashley James **PRODUCER** > Roberta Singer

(*Midwest Premiere*) A lively and moving portrait of La Familia Cepeda, know as the “patriarch family” of bomba, Puerto Rico’s electrifying dance tradition. Like American tap dancing and Cuban rumba, the bomba sprang from the culture of enslaved Africans and their music and dance traditions. *Bomba-Dancing the Drum* gives us an in-depth look at Don Rafael Cepeda, who with his extended family has spent a lifetime dancing, drumming, singing and teaching the bomba. The film is also a testament to the struggle to keep folk art alive in contemporary commercial culture. “A remarkable film”—*New York Times*. “A marvel”—*Village Voice*.

— MARY CARBINE

**SCREENINGS** Bomba-Dancing the Drum > Sat, Apr 6 > 1:00pm > 1h30 > Orpheum - Stage Door > **ORDER CODE:** BOM >

### The Book and the Rose

Please see **WISCONSIN SHORTS III**.

### build UP: BREAK down:

Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH**.

### Cat Lady

Please see **WISCONSIN SHORTS I**.

### China Diary (911)

Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

### Chocolate-Coffee-Nicotine

Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH**.



La Ciénaga

### La Ciénaga

Narrative Feature > Argentina, Spain > 2000 > 102 min > Color **PART OF THE SERIES** > Contemporary World Cinema **LANGUAGE** > In Spanish with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > 4K Films Production **DIRECTOR** > Lucrecia Martel **PRODUCER** > Lita Stantic **SCREENPLAY BY** > Lucrecia Martel **CAST** > Martín Adjemián, Diego Baenas, Leonora Balcarce, Silvia Bayle, Sofia Bertolotto, Juan Cruz Bordeu

(*Madison Premiere*) In this impressive first feature, director Lucrecia Martel delivers a gorgeously surreal vision of bourgeois decadence, set in the the dripping, humid countryside of northwest Argentina. Recalling Buñuel in its “steamy, drugged-out feel,” *La Ciénaga* follows the twisted relationships in a monumentally dysfunctional family (an alcoholic matriach, her indifferent husband, and their four unfortunate teenagers) as storms disrupt their summer respite—afternoons spent drinking beside a murky pool in their crumbling estate. Repressed tensions threaten to erupt into violence under uneasy skies, with near-constant thunder in the distance. “The suspense and foreboding are palpable. This finely made film establishes Martel as a talent to watch.”—Ramiro Puerto, Toronto Film Festival, 2001. Rated R.

— MARY CARBINE

Print courtesy of Cowboy Pictures.

**SCREENINGS** La Ciénaga > Sat, Apr 6 > 3:15pm > 1h 45 > Orpheum - Main > **ORDER CODE:** LC1 > La Ciénaga > Sun, Apr 7 > 5:00pm > 1h45 > Orpheum - Main > **ORDER CODE:** LC2

### The City Aloud

Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH**.

### Claudette Who?

Please see **WISCONSIN SHORTS I**.

### Cool and Crazy (Heftig og begeistret)

Documentary Feature > Norway, Sweden > 2001 > 105 min > Color **PART OF THE SERIES** > Cinema at the Crossroads: Film in the New Europe, Documentary

**LANGUAGE** > In Norweigan with English subtitles **FORMAT** > 35mm, 1.66 **PRODUCTION COMPANY** > Norsk Film, Barentsfilmm **DIRECTOR** > Erik Knut Jensen **PRODUCER** > Tom Remlov **CAST** > The Berlevåg Men’s Choir

(*Wisconsin Premiere*) A box-office smash in its native Norway, this “docu-musical” transports its audience to the remote fishing village of Berlevåg, where the local male choir’s members range in age from 29 to 96. These eccentric singers are the closest you’ll ever get to an Arctic Buena Vista Social Club—a motley crew of stalwart, rugged men who bare their souls through song. The diverse group ranges from the chain-smoking conductor to the old-school Communist, who engages in frequent debates with his follow choir members about their opposing political views. “Thanks to his obvious admiration for the self-effacing choir’s dedication, not to mention their considerable talent, director Erik Knut Jensen has created a film that is—like the songs themselves—amusing, moving, patriotic, and powerful.” - Chris Wiegand, *Edinburgh Reviews*. Winner, Best Documentary, 2001 Chicago International Film Festival.

Print courtesy of First Run Features. — SANDY LUCAS

**SCREENINGS** Cool and Crazy > Sat, Apr 6 > 8:30pm > 2h00 > Majestic > **ORDER CODE:** CC1 > Introduction by Mike Wilmington, Film Critic, *Chicago Tribune*. Cool and Crazy > Sun, Apr 7 > 1:00pm > 1h30 > Majestic > **ORDER CODE:** CC2 **SPONSOR** > Center for European Studies, the European Studies Alliance, the Department of Scandinavian Studies, and the Cultural Services of the French Embassy, Chicago.

### The Cufflink

Please see **WISCONSIN SHORTS III**.

### Cure (Kyua)

Narrative Feature > Japan > 1998 > 115 min > Color **PART OF THE SERIES** > After Dark

**LANGUAGE** > In Japanese with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Code Red, Daiei Studios **DIRECTOR** > Kurosawa Kiyoshi **PRODUCER** > Ikeda Tetsuya, Kanno Satoshi, Tsuchikawa Tsutomu , Shimoda Atsuyuki **EXECUTIVE PRODUCER** > Kato Hiroyui **SCREENPLAY BY** > Kurosawa Kiyoshi **CAST** > Yakusho Koji, Hagiwara Masato, Anna Nakagawa, Ujiki Tsuyoshi, Osugi Ren (*Madison Premiere*) Police detective Takabe (Yakusho Koji from *Shall We Dance*) is confronted by a bizarre mystery: a series of bodies are found, each one with an X slashed on their chest. Each time the killer is a different person, with no memory of what happened. Takabe and police psychiatrist Sakuma try to find a common denominator behind the events. Meanwhile a young man suffering from memory loss wanders to the site, and things start hitting close to Takabe’s home.Kurosawa Kiyoshi delves skillfully into the subconscious of human psyche and the alienation of contemporary society in this horror/psychotriller surprise from Japan. *Cure* creeps under the viewer’s skin, and won’t let us loose easily, even in the ending. “Creates excitement with pulp elements while playing games with genre expectations, pushing at the boundaries of narrative convention—not to mention your mind.”—Kenneth Turan, *Los Angeles Times*. “Unsettling and deeply enigmatic.”—Scott Tobias, *The Onion*.

Print courtesy of Cowboy Pictures. — ELJA NISKANEN

**SCREENINGS** Cure > Fri, Apr 5 > Midnight > 1h45 > Cinematheque > **ORDER CODE:** CU1 > Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison.

### Daresalam

Narrative Feature > Chad, Burkina Faso > 2000 > 105 min > Color **PART OF THE SERIES** > Cinema at the Crossroads: Film in the New Europe, Contemporary World Cinema

**LANGUAGE** > In Arabic and French with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > A La Sept Arte, Pierre Javaux Productions **DIRECTOR** > Issa Serge Coelo **PRODUCER** > Pierre Javaux **SCREENPLAY BY** > Issa Serge Coelo, Ismael Ben Cherfir, Pierre Guillaume **CAST** > Haikail Zakaria, Abdoulaye Ahmat, Youssouf Djaoro, Gerard Essomba, Sidiki Bakaba, Baba Hassan Fatime

(*Wisconsin Premiere*) *Daresalam* is the first African feature film to focus on the civil wars convulsing the continent, as well as one of the first feature films from Chad.

Its story of two childhood friends turned into political foes personalizes the terrible costs of internecine strife. Chad’s civil war is one of Africa’s oldest. Its pre-colonial roots reflect a geopolitical division between an Islamic, pastoralist North and a Christian or animist agrarian South. After three decades of civil war Chad is one of the poorest countries in the world with a per capita GDP of only \$600; in the Spring of 2001 a new rebellion broke out in the north. *Daresalam* begins in the 1970s with two young men, Koni and Djimi, starting adult life in a prosperous village. Their lives are disrupted when the central government browbeats villagers to pay not only taxes but also a national loan to help fight the guerilla war. The government ministers speak French, the language of the former colonial oppressors, because they don’t know the indigenous language. When an official attempts to arrest the village elder, Koni impulsively spears him; in retaliation the government burns the village and massacres the inhabitants, forcing Koni and Djimi to make difficult choices about the courses of their lives. “A poignant essay on civil war in modern-day Chad . . . so achingly beautiful and sad I watched with tears in my eyes.”—*LA Weekly*. “Spectacularly photographed . . . brilliantly weaves memory, hope and despair.”—*San Francisco Weekly*.

— MARY CARBINE

Print courtesy of California Newsreel.

**SCREENINGS** Daresalam > Thu, Apr 4 > 7:00pm > 1h45 > Majestic > **ORDER CODE:** DAR > **SPONSOR** > The Center for European Studies, the European Studies Alliance, UW-Madison, and the Cultural Services of the French Embassy, Chicago.

### Daughter From Danang

Documentary Feature > USA > 2002 > 80 min > Color **PART OF THE SERIES** > Documentary

**LANGUAGE** > In English and Vietnamese with English subtitles **FORMAT** > Beta SP **PRODUCTION COMPANY** > Interface Productions, American Experience, Independent Television Service, National Asian American Communication Association **DIRECTOR** > Gail Dolgin, Vincente Franco **PRODUCER** > Gail Dolgin

(*Wisconsin Premiere*) Winner of the Documentary Grand Jury Prize at Sundance, the intensely moving *Daughter from Danang* tells the story of a woman who left her family in Vietnam as a child in 1975 as part of “Operation Babylift” in which thousands of “orphans” and Amerasian children were brought to the United States to be raised in American homes. After 22 years of separation, Heidi Bub, aka Mai Thi Hiep, now living in Tennessee, journeys to Vietnam and is reunited with her mother—a complicated experience that brings both joy and pain to Heidi and her family.This extraordinary film takes us on an intimate journey, fraught with high expectations, intense emotion, and the wrenching difficulties of trying to make blood ties bridge immense cultural and personal divides.*Daughter from Danang* will be broadcast on PBS as part of *The American Experience* in 2003.

— MARY CARBINE

**SCREENINGS** Daughter From Danang > Sun, Apr 7 > 7:30 pm > 1h30 > Orpheum - Stage Door > **ORDER CODE:** DFD > **SPONSOR** > Wisconsin Public Television



Daughter From Danang



Bomba-Dancing the Drum

### The Days Between (In den Tag Hinein)

Narrative Feature > Germany > 2001 > 118 min > Color **PART OF THE SERIES** > Cinema at the Crossroads: Film in the New Europe

**LANGUAGE** > In German and English with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > November Film **DIRECTOR** > Maria Speth **PRODUCER** > Holger Lochau, Klaus Salge **SCREENPLAY BY** > Maria Speth **CAST** > Sabine Timoteo, Hiroki Mano, Florian Müller-Mohrungen, Sabina Riedel, Nicole Marischka

(*Wisconsin Premiere*) Maria Speth’s debut feature is an engrossing and well-crafted love story about Lynn, 22, an aimless yet charismatic young woman, and Koji, the Japanese student whom she befriends. Though Koji speaks little English and even less German, his relationship with Lynn is able to transcend linguistic boundaries, lending meaning and tenderness to each of their otherwise isolated lives. Electric performances by the two leads and the luminous production design are among the film’s numerous charms. “This film is of a formal control that’s never suffocating . . . Delicately rough, *The Days Between* grasps what its moving situations provoke. For the director, everything seems worthy of filming. Every moment becomes precious.”—Erwan Higuinen, *Cahiers du Cinema*. Winner, Tiger Award, 2001 Rotterdam Film Festival. Winner, Grand Prix, 2001 Créteil International Women’s Film Festival.

— SANDY LUCAS

**SCREENINGS** The Days Between > Sat, Apr 6 > 1:00pm > 2h00 > Majestic > **ORDER CODE:** DB1 > The Days Between > Sun, Apr 7 > 6:00pm > 2h00 > Majestic > **ORDER CODE:** DB2 > **SPONSOR** > Center for European Studies, the European Studies Alliance, the Department of Scandinavian Studies, and the Cultural Services of the French Embassy, Chicago.

### The Deer and the Antelope

Please see **WISCONSIN SHORTS II**.



# Films: Dis-Fie

## Disability Culture Rap

Documentary Short > USA > 2000 > 23 min > Color **PART OF THE SERIES** > Documentary

**FORMAT** > VHS **DIRECTOR** > Jerry Smith **PRODUCER** > Jerry Smith, Cheryl Marie Wade **SCREENPLAY BY** > Cheryl Marie Wade

(*Madison Premiere*) This bold and energetic documentary takes a fresh look at what it means to be disabled in America. “This is disability in our own words: who *we* say *we* are.” Featuring writer/co-producer Cheryl Marie Wade, an award winning writer-performer, activist and the “Queen Mother of Gnarly” herself, *Disability Culture Rap* mixes artistic expression, politics and humor to move audiences to a deeper understanding of disability culture.

— MARY CARBINE

**SCREENINGS** Disability Culture Rap > Sun, Apr 7 > 1:00pm > 4h00 > Madison Civic Center - Marquee Room > **PRICE NOTE** > Free > Film will screen regularly between 1pm and 5pm. The Marquee Room (level 3F) can be accessed via the Madison Civic Center elevator located in the rear of the building; patrons may enter the Civic Center from State Street or from North Henry Street (both entrances at street level with ramps to elevator). Marquee Room seating will be set up with plenty of free floor space to accommodate patrons using wheelchairs.

## Djomeh

Narrative Feature > Iran, France > 2000 > 94 min > Color **PART OF THE SERIES** > Contemporary World Cinema

**LANGUAGE** > In Farsi with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Behneghar, Lumen Films **DIRECTOR** > Hassan Yektapahah **PRODUCER** > Ahmad Mous-sazadeh, Mehran Haquigui **SCREENPLAY BY** > Hassan Yek-tapanah **CAST** > Jalil Nazari, Mahmoud Behraznia, Rashid Akbari, Mahbobeh Khalili

(*Wisconsin Premiere*) This quietly profound portrait of a sweet young Afghan man (Djomeh) working on a small dairy farm in the remote Iranian countryside won the *Camera d'Or* for best first feature at the Cannes International Film Festival, 2000. Despite being given the cold shoulder by local villagers, Djomeh tries to integrate himself into his new world. He opens up to his employer about his troubled past in Afghanistan and his feeling for a local girl, and enlists his employer's support in trying to win her hand. Hassan Yektapahah employs a contemplative neo-realism and austere sense of landscape. “A film that gives you the illusion of eaves-dropping on life as it's actually lived, on people as they actually behave.”—Mike Wilmington, *Chicago Tribune*. “Among the most formally accomplished new Iranian films.”—J. Hoberman, *Village Voice*.

— MARY CARBINE

Print courtesy of New Yorker Films.

**SCREENINGS** Djomeh > Fri, Apr 5 > 5:00pm > 1h30 > Orpheum - Main > **ORDER CODE:** DJ1 > Djomeh > Sat, Apr 6 > 5:15pm > 1h30 > Orpheum - Main > **ORDER CODE:** DJ2 >

## The Dogs of El Niño

Please see **STORIES FROM UP NORTH**.

## Don't Ask, Don't Tell

Narrative Feature > USA > 2001 > 74 min > B/W **PART OF THE SERIES** > After Dark

**FORMAT** > 35mm, 1.66 **PRODUCTION COMPANY** > Click IV Entertainment **DIRECTOR** > Doug Miles **PRODUCER** > Tex Hauser, Jackie Eagan, Doug Miles **EXECUTIVE PRODUCER** > Doug Miles **SCREENPLAY BY** > Tex Hauser **CAST** > Lloyd Floyd, Rosa Rugosa, Erik Frandsen, Mike McCurry

(*Midwest Premiere*) “They came from outer space to take over the world . . . And they're fabulous!” A government operation named Project Manhole aims to destroy all homosexuals, and thereby institute a return to morality in the United States. The plan goes awry when a bomb (carried by the *Enola Gaydar*) intended to hit a crowd of gay men accidentally demolishes the northwest side of Inbred, Texas instead. Military woes continue when the stridently heterosexual copilot of the *Enola Gaydar* is abducted and comes back a little, well, queer. Director Doug Miles uses re-dubbed film footage from the '50s to bring to life this hilarious and politically biting story of homophobia and other great American values. Winner of the coveted Baccus Demonic Vibrating Bunny Award for the best narrative feature length film at the 2002 Boston Underground Film Festival.

— CARRIE UUTALA

**SCREENINGS** Don't Ask, Don't Tell > Fri, Apr 5 > 11:00pm > 2h15 > Play Circle > **ORDER CODE:** DOA > **PRECEDED BY** > **MY OLD HOUSE, E-DAY!** > Filmmakers Scott Dikkers, Doug Miles, Aaron Yonda and Benson Gardner in person. Campus late night movies made possible in part by The RWJ Project, The Chancellor's Office and the Wisconsin Union at the UW-Madison.



The Fast Runner  
(Atanarjuat)

## The Duke

Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH**.

## E-Day!

Narrative Short > USA > 3 min > Color **PART OF THE SERIES** > Wisconsin's Own Filmmakers, After Dark

**LANGUAGE** > English **FORMAT** > Beta SP **DIRECTOR** > Scott Dikkers **PRODUCER** > Andy Aaron **SCREENPLAY BY** > Scott Dikkers **CAST** > Chevy Chase, Jay Rath, Pete Barker, Scott Dikkers

Chevy Chase stars as President Horace Lumley, stuck with the task of calming the American public as the threat of an Eskimo military invasion looms. Written and directed by Scott Dikkers, former Editor-in-Chief of *The Onion*.

— CARRIE UUTALA

**SCREENINGS** Don't Ask, Don't Tell > Fri, Apr 5 > 11:00pm > 2h15 > Play Circle > **ORDER CODE:** DOA > **PRECEDED BY** > **MY OLD HOUSE, E-DAY!** > Filmmakers Scott Dikkers, Doug Miles, Aaron Yonda and Benson Gardner in person.

Jesus Christ Vampire Hunter > Sat, Apr 6 > 11:00pm > 1h45 > Play Circle > **ORDER CODE:** J VH > **PRECEDED BY** > **E-DAY!** > Filmmaker Scott Dikkers (*E-Day!*) in person. Campus late night movies made possible in part by The RWJ Project, The Chancellor's Office and the Wisconsin Union at the UW-Madison.

## Esther

Narrative Feature > Israel, England > 1985 > 97 min > Color **PART OF THE SERIES** > Amos Gitai: Images of Exile

**LANGUAGE** > In Hebrew and Arabic with English subtitles **FORMAT** > 35mm **PRODUCTION COMPANY** > Agav Hafakot, Channel Four, ORF, Ikon, United Studios **DIRECTOR** > Amos Gitai **PRODUCER** > Amos Gitai, Edgard Tenenbaum **EXECUTIVE PRODUCER** > Ruben Korenfeld **SCREENPLAY BY** > Amos Gitai, Stéphane Levine **CAST** > Simona Benjamini, Shmuel Wolf, Zari Varturian, Juliano Merr, Mohammed Bakri

(*Wisconsin Premiere*) This rapturously beautiful adaptation of the biblical book of Esther was the first “fiction” film Gitai directed. Shot in the abandoned Arab quarter of Haifa, with brilliant use of sound and non-traditional casting, *Esther* boldly comments on contemporary events by resituating an ancient story of people who are persecuted becoming new persecutors into a modern context. The great cinematographer Henri Alékan (*Beauty and the Beast*, *Wings of Desire*) began his collaboration with Gitai on this film. Presented in the Cannes Film Festival's *Semaine de la critique*.

Print courtesy of Kino International.

— RAY PRIVETT

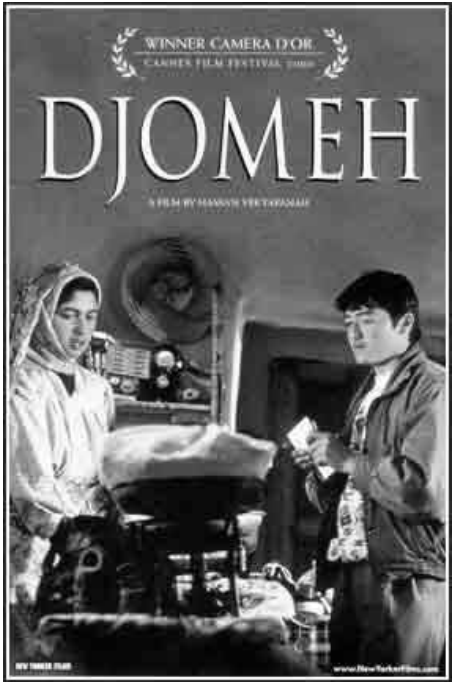
**SCREENINGS** Esther > Sat, Apr 6 > 3:30pm > 1h45 > Majestic > **ORDER CODE:** EST > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies

## Evermor, Forevermor

Please see **STUDENT SHORTS II: MIDWESTERN LIFE**.

## Everyone's a Hypocrite

Please see **WISCONSIN SHORTS I**.



## Existo

Narrative Feature > USA > 1999 > 94 min > Color **PART OF THE SERIES** > After Dark

**FORMAT** > 35mm, 1.66 **PRODUCTION COMPANY** > Hometown Productions **DIRECTOR** > Coke Sams **PRODUCER** > Clarke Gallivan, Peter Kurland **SCREENPLAY BY** > Bruce Arntson, Coke Sams **CAST** > Bruce Arntson, Jackie Welch, Jim Varney, Gaillard Sartain

It's the future. Fundamentalist family values fanatics have taken over the country. Artists, gays and labor unions have been driven underground. The state-run TV admonishes, “If you have to go out and you see art, do not—I repeat—do not attempt to interpret it yourself. Call 911 and let the art squad diffuse it.” Only one man arises to fight for individual freedom, artistic license, and personal excess—Existo! A once-great revolutionary leader, now chemically lobotomized after ten years in a “re-training” camp, Existo is an unstable poet-anarchist on a pogo stick—and the savior of the free world. “Imagine the Bader-Meinhoff gang led by Mickey Rooney and you get an idea of *Existo*, a raunchy, rollicking musical comedy . . . think early John Waters by way of *Rocky Horror Picture Show*.”—Ann Hornaday, *The Baltimore Sun*.

— MARY CARBINE

**SCREENINGS** Existo > Fri, Apr 5 > 11:30pm > 2h00 > Majestic > **ORDER CODE:** EXI > Filmmaker Coke Sams in person.

## Facing Arthur

Documentary Feature > USA > 2001 > 60 min > Color **PART OF THE SERIES** > Documentary

**FORMAT** > Beta SP **PRODUCTION COMPANY** > Camera Planet Pictures **DIRECTOR** > Stefan Knerrich, Michael Rey, Amy Rubin **PRODUCER** > Stefan Knerrich, Michael Rey, Amy Rubin **EXECUTIVE PRODUCER** > Steven Rosenbaum

(*Midwest Premiere*) *Facing Arthur* follows the extraordinary relationship between a young German, grandson of a soldier in Hitler's Wehrmacht, and a 101-year-old Polish Jew in New York City. Before he was forced to leave his native Poland in 1938, Arthur Lederman was a renowned concert violinist. Christoph Erbsloeh is a budding cellist who is in America working for a Jewish social service agency as an alternative to military service. Arthur and Christoph's complex and unexpected camaraderie becomes a metaphor for examining atonement and reconciliation between Holocaust survivors and a new generation of Germans.

— MARY CARBINE

**SCREENINGS** Facing Arthur > Sun, Apr 7 > 3:30pm > 1h30 > Bartell - Drury > **ORDER CODE:** FAC > **PRECEDED BY** > **IMPROBABLE PAIRS**

## The Fast Runner (Atanarjuat)

Narrative Feature > Canada > 2001 > 172 min > Color **PART OF THE SERIES** > Contemporary World Cinema, Premieres **LANGUAGE** > In Inuktitut with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Igloodik Isuma Productions, National Film Board of Canada **DIRECTOR** > Zacharias Kunuk **PRODUCER** > Paul Apak Angilirq, Norman Cohn, Zacharias Kunuk, Germaine Ying Gee Wong **EXECUTIVE PRODUCER** > Sally Bochner **SCREENPLAY BY** > Paul Apak Angilirq **CAST** > Natar Ungalaaq, Sylvia Ivalu, Peter-Henry Arnatsiaq, Lucy Tulugarjuk, Madeline Ivalu, Pauloosie Qulitalik

(*Midwest Premiere*) *Atanarjuat (The Fast Runner)* is Canada's first feature-length fiction film written, produced, directed and acted by Inuit. “An astonishing epic film . . . telling a story of a crime that ruptures the trust within a closely knit group, and how justice is achieved and healing begins. Director Zacharias Kunuk and his writer, Paul Apak Angilirq, collected oral versions of an Inuit legend from several elders, collated them into a story, submitted the story to the elders for suggestions and then filmed it as a collaborative expression of the group's memory. The ‘fast runner’ of the title is a man who must run naked through the snow and is presumed to be dead, but survives; the three-hour film was entirely shot on location, and shows the tenacity and creativity of a people making a home of a frigid wilderness.”—Roger Ebert, *Chicago Sun-Times*. “Nothing less than a complete revelation and reinvention of cinematic form.”—Katherine Monk, *Vancouver Sun*. Winner, *Camera d'Or* for best first feature at Cannes, 2001; Guardian Award for First Directors, Edinburgh, 2001, and City Award for Best Canadian Feature Film, Toronto, 2001.

Print courtesy of Lot 47 Films.

— MARY CARBINE

**SCREENINGS** The Fast Runner > Fri, Apr 5 > 7:00pm > 3h00 > Orpheum - Main > **ORDER CODE:** FST

## Field Diary

Documentary Feature > Israel, France > 1983 > 83 min > Color **PART OF THE SERIES** > Amos Gitai: Images of Exile **LANGUAGE** > In Hebrew and Arabic with English subtitles **PRODUCTION COMPANY** > AG Productions, Les films d'ici **DIRECTOR** > Amos Gitai **PRODUCER** > Amos Gitai, Richard Copans **SCREENPLAY BY** > Amos Gitai

(*Wisconsin Premiere*) This shocking, front-lines depiction of the Occupation of the West Bank and the Israeli invasion of Lebanon is possibly the greatest film Gitai has ever directed, and surely one of the greatest documentaries of all time. In 1982, as the Israeli / Palestinian conflict was intensifying, Gitai and a small crew set out on a daily journey across the West Bank, examining the subtle and not so subtle ways Israeli occupation manifests itself. One day they come across Prime Minister Menachem Begin, several soldiers, and several Rabbis burying the bones of an ancient Jewish hero. Soon after, the war with Lebanon—orchestrated by current Israeli Prime Minister Ariel Sharon—begins. The violent reaction to this stunning film directly led to Gitai's blacklisting in and (partially self-)exile from Israel. Nurith Aviv is director of the unforgettable cinematography.

— RAY PRIVETT

Print courtesy of the British Film Institute.

**SCREENINGS** Field Diary > Fri, Apr 5 > 5:00pm > 1h30 > Cinematheque > **ORDER CODE:** FDY > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies



Films: Fis-Ice



**Home Movie**

**Fishing Has No Boundaries**  
Please see **STORIES FROM UP NORTH**.

**The Flaming Lips Have Landed**  
Documentary Short > USA > 30 min > Color **PART OF THE SERIES** > Documentary  
**LANGUAGE** > English **FORMAT** > Beta SP **DIRECTOR** > Bradley Beesley

*The Flaming Lips Have Landed* chronicles the Flaming Lips from their earliest punk origins through their commercial successes, parking lot and boombox experiments, to their Soft Bulletin Tour. Bradley Beesley uses their music videos, personal interviews, and countless photographs to examine the band’s evolution and history.

– JOE BERES

**SCREENINGS** Okie Noodling > Sat, Apr 6 > 3:00pm > 2h00 > Orpheum - Stage Door > **ORDER CODE:** OKI > **PRECEDED BY** > **THE FLAMING LIPS HAVE LANDED** > Filmmaker Bradley Beesley in person. **SPONSOR** > Association of Independent Video and Filmmakers

**Friday Fry-Day**  
Please see **STUDENT SHORTS II: MIDWESTERN LIFE**.

**from chaos comes grace**  
Please see **THE VIEW FROM HERE: A POETIC RESPONSE TO THE ATTACKS ON THE WORLD TRADE CENTER** for details.

**Gen-Y Cops** (*Tejing xinrenlei 2*)  
Narrative Feature > Hong Kong > 2000 > 110 min > Color **PART OF THE SERIES** > After Dark  
**LANGUAGE** > In English, Cantonese and Mandarin with English subtitles **FORMAT** > 35mm **PRODUCTION COMPANY** > Media Asia, Regent Entertainment **DIRECTOR** > Benny Chan **PRODUCER** > Benny Chan, Thomas Chung, John Chong, Solon So **EXECUTIVE PRODUCER** > Willie Chan, Mark R. Harris, Stephen P. Jarchow, Paul Colichman **SCREENPLAY BY** > Felix Chong, Chan Kiu Ying **CAST** > Paul Rudd, Stephen Fung, Sam Lee, Edison Chen, Mark Hicks, Richard Sun  
The follow-up to the Hong Kong smash hit *Gen-X Cops*, this high-octane adventure sees the return of Stephen Fung and Sam Lee as members of the youthful crime-fighting team. American actor Paul Rudd (*Clueless*) joins the cast as an FBI agent assigned to protect RS1, the prototype of a lethal attack robot developed by the U.S. military. When RS1 is stolen during an exhibition in Hong Kong, the Gen Y Cops go head-to-head with the FBI to track down the missing weapon of destruction. This print is the original Hong Kong release version. “Entertaining, flashy, and outlandish . . . Hong Kong aficionados will enjoy the uberkitsch of its kinetic energy.”—*The Hollywood Reporter*. Nominated for four Hong Kong Film Awards.

– SANDY LUCAS

Print courtesy of Regent Entertainment.

**SCREENINGS** Gen-Y Cops > Fri, Apr 5 > 9:30pm > 2h15 > Cinematheque > **ORDER CODE:** GYC > Introduction by Stephen P. Jarchow, who will also give a talk at the Law School at noon on Friday. Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison.

Gen-Y Cops (Tejing xinrenlei 2)

**The Goddaughter**  
Documentary Short > USA > 2001 > 8 min > Color **PART OF THE SERIES** > Wisconsin’s Own Filmmakers, Documentary  
**FORMAT** > Mini DV **DIRECTOR** > Sandy Lucas **SCREENPLAY BY** > Sandy Lucas  
A humorous autobiographical documentary about the filmmaker’s “relationship” (or is it obsession?) with “the greatest film ever made.” Filmmaker Sandy Lucas is pursuing a film degree from the UW-Madison. Her credits include the narrative short *The Two Abrahams*. (*The Goddaughter* is programmed out of competition.)

– MARY CARBINE

**SCREENINGS** Man Hunt > Sat, Apr 6 > 5:45pm > 2h00 > Bartell - Drury > **ORDER CODE:** MHT > **PRECEDED BY** > **THE GODDAUGHTER** > With filmmakers Melanie Middien, Alia Yunis, Matt Rader and editor Zach Fine (*Man Hunt*) and Sandy Lucas (*The Goddaughter*) in person. **SPONSOR** > Wisconsin Film Office

**The Golden Smile**  
Please see **WISCONSIN SHORTS I**.

**Golem: The Spirit of Exile**  
(*Golem, l’esprit de l’exil*)  
Narrative Feature > France, Italy > 1992 > 105 min > Color **PART OF THE SERIES** > Amos Gitai: Images of Exile  
**LANGUAGE** > In French, Hebrew, English and Bambara with English subtitles **FORMAT** > 35mm **PRODUCTION COMPANY** > Agav Hafakot, Allarts, Nova Films, Friedlander Film Production, RAI2, TSF, Channel 4, Canal Plus, CNC, European Script Fund, Media 92, Eurimages **DIRECTOR** > Amos Gitai **PRODUCER** > Laurent Truchot **SCREENPLAY BY** > Amos Gitai **CAST** > Hanna Schygulla, Oprah Shemesh, Samuel Fuller, Bernardo Bertolucci, Mireille Perrier, Sotigui Kouyate  
(*Wisconsin Premiere*) Samuel Fuller, Hanna Schygulla, Bernardo Bertolucci, and Mireille Perrier are among the stars of this lovely, impressionistic transposition of the Book of Ruth, segments of the Kabbalah, and other



sources to present-day Paris, the contemporary city of exile. Legendary sound technician Antoine Bonfanti (*Band of Outsiders*, *Day for Night*) began his collaboration with Gitai on this film.

– RAY PRIVETT

Print courtesy of Kino International.

**SCREENINGS** Golem: The Spirit of Exile > Sat, Apr 6 > 7:45pm > 2h00 > Orpheum - Stage Door > **ORDER CODE:** GOL > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies

**High Fidelity**  
Narrative Feature > USA > 2000 > 113 min > Color **PART OF THE SERIES** > Special Presentations  
**FORMAT** > 35mm **PRODUCTION COMPANY** > Working Title Films, Dogstar Films, New Crime Productions, Touchstone Pictures **DIRECTOR** > Stephen Frears **PRODUCER** > Tim Bevan, Rudd Simmons, John Cusack, D.V. DeVincentis, Steve Pink **EXECUTIVE PRODUCER** > Mike Newell, Alan Greenspan, Liza Chasin **SCREENPLAY BY** > D.V. DeVincentis, Steve Pink, John Cusack, Scott Rosenberg, based upon the book by Nick Hornby. **CAST** > John Cusack, Iben Hjejle, Todd Louiso, Jack Black, Lisa Bonet, Joan Cusack

“Do I listen to pop music because I’m miserable? Or am I miserable because I listen to pop music?”—Rob (John Cusack), *High Fidelity*. In a biting romantic comedy directed by Stephen Frears, based on Nick Hornby’s cult novel, Rob Gordon (John Cusack) is the owner of a semi-failing record store in Chicago, where he sells music the old-fashioned way—on vinyl. He’s a self-professed music junkie who spends his days at Championship Vinyl with his two employees, Dick (Todd Louiso) and Barry (the irrepressible Jack Black). Although they have an encyclopedic knowledge of pop music and are consumed by the music scene, it’s of no help to Rob, whose needle skips the love groove when his long-time girlfriend, Laura (Iben Hjejle), walks out on him. As he examines his failed attempts at romance and happiness, the process finds him being dragged, kicking and screaming, into adulthood. *High Fidelity* garnered not only critical acclaim but a devoted audience following, not only at theaters but also with \$7.5 million in video rentals (and still counting). This special screening is preceded by “The Lowdown on *High Fidelity*,” a conversation in which the film’s screenwriter and producer Steve Pink will unravel the complex process of turning the best-selling novel by Nick Hornby into a hit movie. “Movies this wry and likable hardly ever get made.”—Roger Ebert, *Chicago Sun-Times*. “It’s hard to remember the last time guys were nailed so perceptively and dragged into adulthood so warmly and entertainingly.”—Jay Carr, *Boston Globe*. “*High Fidelity*, like the book it’s based on, is essentially a story about the overwhelming power of pop culture—not just the way it can illuminate every element of our existence but also the way it can cloud our judgment. Pop music can be like a prism hanging in the window, a gorgeous little thing through which everything in life is filtered. But it can also be an excuse for never leaving the couch to actually live, and Frears, like Hornby, is acutely aware of that.”—Stephanie Zacharek, Salon.com. Rating: R  
Print courtesy of Buena Vista Pictures.

**SCREENINGS** High Fidelity > Sat, Apr 6 > 7:30pm > 2h30 > Orpheum - Main > **ORDER CODE:** HFI > **PRECEDED BY** > **THE LOWDOWN ON HIGH FIDELITY** > With co-writer/producer Steve Pink in person. **SPONSOR** > UW-Madison Center for the Humanities

**Home Movie**  
Documentary Feature > USA > 2000 > 60 min > Color **PART OF THE SERIES** > Documentary, Wisconsin’s Own Filmmakers, Premieres  
**FORMAT** > 35mm, 1.66 **PRODUCTION COMPANY** > Independent Media **DIRECTOR** > Chris Smith **PRODUCER** > Barbara Joy Lafey, Susanne Preissler **EXECUTIVE PRODUCER** > Stuart Wolff  
(*Midwest Premiere*) The latest documentary from Milwaukee filmmaker Chris Smith (*American Job*, *American Movie*) is as revealing and entertaining as his previous work. This time, Smith focuses on unusual homes, the equally unusual homeowners and their sometimes bizarre chosen lifestyles. We meet electronics wizard Ben Skora, who lives in a house full of Bond-like gadgets, revolving doors and a robot butler; Bill Triegle, who raises alligators and whose Louisiana houseboat has a bayou for a back yard; New Age couple Ed and Diana Pedan, who have refitted an abandoned missile silo into their dream home and live underground; Linda Beech, whose Hawaii tree house is powered by a waterfall; and “extreme cat people” Bob Walker and Francis Mooney who have redesigned their house with a complex system of tunnels and catwalks to accom-

modate their many felines. Smith opens a window onto these extraordinary, often oddball folks with both curiosity and respect, letting them tell their stories with warmth, humor and intelligence. “Watching these eccentrics is both inspiring and pure joy.”—Chris Gore, *Film Threat*.

– MARY CARBINE

Print courtesy of Cowboy Pictures.

**SCREENINGS** Home Movie > Fri, Apr 5 > 10:00pm > 1h15 > Orpheum - Stage Door > **ORDER CODE:** HMV

**Hospital at Ground Zero**  
Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.



**Hybrid**  
Documentary Feature, Experimental Feature > USA > 2000 > 92 min > B/W **PART OF THE SERIES** > Documentary, Experimental and New Media  
**LANGUAGE** > English **DIRECTOR** > Monteith McCollum  
*Hybrid* uses beautiful cinematography, experimental techniques, stop-motion animations and interviews to tell the life story of the filmmaker’s grandfather, Iowa corn breeder Milford Beeghly. The story is traced through conversations with the family and the patriarch himself. In the beginning of the film, McCollum’s grandfather appears to be the stereotypical, stoic farmer, alienating his family with his dedication to his business, but as the film unfolds we learn about the man’s history, his passion for experimentation with hybrid corn, his love of song and women, and the depth of his character. *Hybrid* won the Best Documentary prize at the South by Southwest Film Festival, Best Film at the Ann Arbor International Film Festival, and the New York Times New Vision Award. “A tricky and tremendous film that examines what work means to the soul: a topic that is particularly American.”—Elvis Mitchell, *The New York Times*.

– JOE BERES

**SCREENINGS** Hybrid > Sat, Apr 6 > 9:00pm > 1h45 > Cinematheque > **ORDER CODE:** HYB > **PRECEDED BY** > **THE LAST DAY OF NOVEMBER** > Filmmaker Bill Basquin (*The Last Day of November*) in person. Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison.

**The Icelandic Dream**  
(*Íslenski Draumurminn*)  
Narrative Feature, Íslenski Draumurminn > Iceland > 2000 > 92 min > Color **PART OF THE SERIES** > Cinema at the Crossroads: Film in the New Europe  
**LANGUAGE** > In Icelandic with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Icelandic Film-company, Eliza Entertainment **DIRECTOR** > Róbert I. Douglas **PRODUCER** > Júlíus Kemp, Jón Fjörnir Thoroddson **SCREENPLAY BY** > Róbert I. Douglas **CAST** > Tórhallur Sverrisson, Jón Gnarr, Hafþís Huld, Matt Keeslar  
(*Wisconsin Premiere*) Toti is a shady, loudmouth 30-year-old with a fierce allegiance to the Icelandic soccer team, Valur. To the chagrin of his daughter (whom he must entertain on weekends) and his teenage girlfriend, Toti would rather “scrimmage” with his oafish, beer-guzzling buddies than engage in quality family time. Alas, life is hardly fun and games for poor Toti. His current get-rich scheme—the illegal importation of Bulgarian cigarettes—is getting him nowhere fast. Even more distressing is that the mother of his child is dating a detestable American! Perhaps worst of all, Valur is not faring well in division play. Filmed in hilarious “mockumentary” style—with characters directly addressing the camera—*The Icelandic Dream* offers an amusing “slice-of-life” look at the ways of modern-day Icelanders. Official Selection, 2001 Toronto Film Festival.

Print courtesy of Icelandic Film Fund.

– SANDY LUCAS

**SCREENINGS** The Icelandic Dream > Fri, Apr 5 > 9:00pm > 1h30 > Play Circle > **ORDER CODE:** ID1 > Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison. The Icelandic Dream > Sun, Apr 7 > 1:15pm > 1h30 > Play Circle > **ORDER CODE:** ID2 >



# Films: l'Il-Lef

## I'll Walk with God

Please see **PERCEPTIONS OF PERCEPTION: SCOTT STARK.**

## Immaculate

Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH.**

## Improbable Pairs

Documentary Short > USA > 2001 > 18 min > Color  
**PART OF THE SERIES** > Documentary

**FORMAT** > Beta SP **DIRECTOR** > Frances Dosé **PRODUCER** > Frances Dosé **EXECUTIVE PRODUCER** > Paul Andrew (*Wisconsin Premiere*) This documentary shows two pairs of people—one Israeli / Palestinian, the other South African—who have made peace with each other against truly extraordinary odds.

— MARY CARBINE

**SCREENINGS** Facing Arthur > Sun, Apr 7 > 3:30pm > 1h30 > Bartell - Drury > **ORDER CODE:** FAC > **PRECEDED BY** > **IMPROBABLE PAIRS**

## in.side.out

Please see **PERCEPTIONS OF PERCEPTION: SCOTT STARK.**

## It's About Time

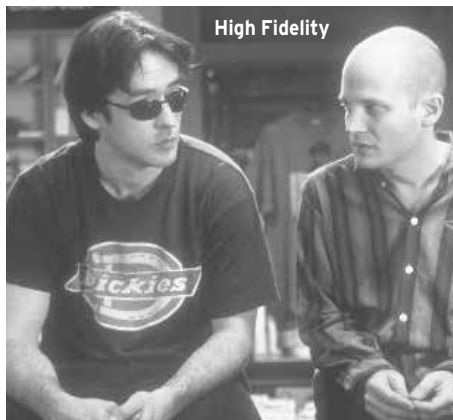
Documentary Feature > Israel > 2001 > 54 min > Color  
**PART OF THE SERIES** > Documentary

**LANGUAGE** > In Hebrew with English subtitles **FORMAT** > Beta SP **PRODUCTION COMPANY** > Karuna Films Ltd. **DIRECTOR** > Elona Ariel, Ayelet Menahemi **PRODUCER** > Elona Ariel, Ayelet Menahemi **SCREENPLAY BY** > Elona Ariel, Ayelet Menahemi

(*Midwest Premiere*) Israelis from all walks of life talk about their concept of time in this witty and skillful cinematic essay. For modern Israelis living with a long, complex history; a difficult present and uncertain future, time has more than passing significance. Through a mosaic of dialogues with subjects ranging from a stand-up comedian to an Olympic swimmer, psychiatrist, life-guard, little girl, or news editor, *It's About Time* crafts a portrait of everyday Israeli life with intelligence and warmth.

— MARY CARBINE

**SCREENINGS** It's About Time > Sat, Apr 6 > 11:00am > 1h30 > Bartell - Drury > **ORDER CODE:** IAT > **PRECEDED BY** > **STANDARDS**



## Jean Liberté: A man, his vision, and a whole lot of concrete

Please see **KINO: SHORT FILMS FROM QUÉBEC.**

## Jesus Christ Vampire Hunter

Narrative Feature > Canada > 2002 > 70 min > Color  
**PART OF THE SERIES** > After Dark

**LANGUAGE** > English **FORMAT** > 16mm **DIRECTOR** > Lee Demarbre **PRODUCER** > Lee Demarbre **SCREENPLAY BY** > Ian Driscoll **CAST** > Phil Caracas, Murielle Varhely, Marcia Moulton, Josh Grace, Tim Devries, Tracy Lance

(*Midwest Premiere*) Sinners beware! The second coming is upon us, and Jesus has returned to earth. Before he can get on with his business of judging the living, however, he must contend with a legion of daylight-friendly vampires. “J.C.” pairs up with Mexican wrestling hero El Santo, and an action-packed battle against the undead ensues. Somehow managing to incorporate kung-fu, sexual politics, and musical numbers into one film, *Jesus Christ Vampire Hunter* delighted audiences at this year’s Slamdance Film Festival.

— SANDY LUCAS

**SCREENINGS** Jesus Christ Vampire Hunter > Sat, Apr 6 > 11:00pm > 1h45 > Play Circle > **ORDER CODE:** JVH > **PRECEDED BY** > **E-DAY!** > Filmmaker Scott Dikkers (*E-Day!*) in person. Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison.



The Left Side of the Fridge (La moitié gauche du frigo)

## JUNG (War): In the Land of the Mujaheddin

Documentary Feature > Afghanistan, Italy > 2000 > 114 min > Color **PART OF THE SERIES** > Documentary

**LANGUAGE** > In Dari and Italian with English subtitles **FORMAT** > Beta SP **PRODUCTION COMPANY** > Karousel Films **DIRECTOR** > Fabrizio Lazzaretti, Alberto Vendemmia **PRODUCER** > Giuseppe Pettito

(*Wisconsin Premiere*) Shot in 1999/2000 by Italian filmmakers in Northern Alliance strongholds in the Panjshir Valley of Afghanistan, *Jung* chronicles the construction of a war hospital for landmine victims by the Italian relief agency Emergency, and the unbearable desperation and suffering of the Afghan people. On the first of three trips to Afghanistan, the filmmakers lived in barracks with rebel soldiers, occasionally filming them in combat against the Taliban. Once the hospital was completed, a unending stream of people mangled by landmines came in for amputations. Brutally frank, *Jung* shows us doctors pulling shrapnel from a man’s eye socket and performing amputations with no X-rays and little anesthesia. The filmmakers go to the local marketplace to meet civilians: a war widow laments “not even Death wants the people of Afghanistan.” “*Jung* is rough, visceral and harsh — but it’s also undespairsing and indispensable.” — Stuart Klawans, *The Nation*. Winner of the 2001 Human Rights Watch International Film Festival Nestor Almendros Prize.

— MARY CARBINE

**SCREENINGS** JUNG (War): In the Land of the Mujaheddin > Sat, Apr 6 > 8:00pm > 2h00 > Bartell - Drury > **ORDER CODE:** JG1 > JUNG (War): In the Land of the Mujaheddin > Sun, Apr 7 > 1:00pm > 2h00 > Bartell - Drury > **ORDER CODE:** JG2 >

## Kandahar (The Sun Behind the Moon)

Narrative Feature > Iran, France > 2001 > 85 min > Color  
**PART OF THE SERIES** > Contemporary World Cinema, Premieres

**LANGUAGE** > In Farsi with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Makhmalbaf Film House, Bac Films **DIRECTOR** > Mohsen Makhmalbaf **SCREENPLAY BY** > Mohsen Makhmalbaf **CAST** > Nelofer Pazira, Hassan Tantai, Sadou Teymourli, Hayatalah Hakimi

(*Madison Premiere*) Winner of the Ecumenical Jury Prize at the 2001 Cannes Film Festival, *Kandahar* is inspired by the true story of a woman (Nelofer Pazira, who plays the lead here) who attempts to enter Afghanistan to reach her sister living in the Taliban-controlled city of Kandahar. Celebrated Iranian director Mohsen Makhmalbaf combines political melodrama and a meditative lyricism to present an intense expose of life under Afghanistan’s Taliban regime. Nafas, an Afghan-born journalist raised in Canada, receives a letter from her sister. Unable to go on living under the Taliban, she plans to commit suicide; Nafas has three days to find her way into the Afghanistan, and then to Kandahar, to stop her. “Lovely and terrifying.” — Richard Schickel, *Time Magazine*. “Powerful . . . worthy of Fellini or Buñuel.” — David Denby, *New Yorker Magazine*.

— MARY CARBINE

Print courtesy of Avatar Films.

**SCREENINGS** Kandahar > Thu, Apr 4 > 9:15pm > 1h30 > Majestic > **ORDER CODE:** KAN

## Kino: Short Films from Québec

Short > Canada > **PART OF THE SERIES** > New Wave North: Recent Films from Québec, Insider

**LANGUAGE** > French / English subtitles. **FORMAT** > Beta SP

This program features the short film *Jean Liberté* by Philippe Falardeau () and shorts by other Québec filmmakers, including members of Kino, a group of seventy or so filmmakers who have challenged one another into making short videos, fiction or documentaries on a regular basis. Additional films TBA. Check the website for details.

— MARY CARBINE

**SPONSOR** > Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program, Academy of Motion Picture Arts and Sciences.

## Jean Liberté: A man, his vision, and a whole lot of concrete

Narrative Short > Canada > 2001 > 8 min > Color

**LANGUAGE** > In French with English subtitles **FORMAT** > Beta SP **DIRECTOR** > Philippe Falardeau **SCREENPLAY BY** > Philippe Falardeau **CAST** > Pierre Falardeau, Martin Falardeau, Kathleen Allen, Claire Falardeau, Jean Falardeau *Jean Liberté* is the tale of an eccentric entrepreneur (played by the filmmaker’s brother) who dreams of building the world’s largest parking lot to help attract visitors to Ottawa’s



Kandahar

pristine wilderness. *Jean Liberté* is a product of the Kino manifesto and creative process. Falardeau wrote the script on a bus trip to see his family. When he arrived, announced to his brother and parents that they were going to make a movie that weekend with his DV camera.

**SCREENINGS** Kino: Short Films from Québec > Fri, Apr 5 > 5:00pm > 1h30 > Orpheum - Stage Door > **ORDER CODE:** QBS > Filmmaker Philippe Falardeau in person. Introduction by Ritt Deitz, Executive Director, UW-Madison Professional French Masters Program. **SPONSOR** > Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program, Academy of Motion Picture Arts and Sciences.

## Kippur (Kippour)

Narrative Feature > Israel, France > 2000 > 117 min > Color  
**PART OF THE SERIES** > Amos Gitai: Images of Exile

**LANGUAGE** > In Hebrew with English subtitles **FORMAT** > 35mm **PRODUCTION COMPANY** > Agav Hafakot, MP Productions, Studio Canal+, ARTE France **DIRECTOR** > Amos Gitai **PRODUCER** > Amos Gitai, Laurent Truchot, Tilde Cor-si **EXECUTIVE PRODUCER** > Michel Propper **SCREENPLAY BY** > Amos Gitai, Marie-José Sanselme **CAST** > Liron Levo, Tomer Russo, Uri Ran Klausner, Yoram Hattab, Guy Amir, Juliano Merr

(*Madison Premiere*) One of the great (anti-)war films, *Kippur* closely follows Gitai’s own experiences seeking out, participating in, and surviving the 1973 Yom Kippur War. *Kippur* was the first Israeli film ever selected for the New York Film Festival. “Devastating and visceral!” (David Stratton, *Variety*). “Pulls no punches!” (John Petrakis, *Chicago Tribune*). “A classic war film!” (Kevin Thomas, *Los Angeles Times*).

— RAY PRIVETT

Print courtesy of Kino International.

**SCREENINGS** Kippur > Sun, Apr 7 > 7:30pm > 2h15 > Orpheum - Main > **ORDER CODE:** KPR > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies

## Laid Out

Please see **WISCONSIN SHORTS II.**

## The Last Day of November

Experimental Short > USA > 2001 > 4 min > B/W **PART OF THE SERIES** > Wisconsin’s Own Filmmakers

**FORMAT** > 16mm **PRODUCTION COMPANY** > Eye of the Needle Productions **DIRECTOR** > Bill Basquin

(*World Premiere*) A cinematic poem about deer hunting, masculinity, and a fresh kill. Originally shot in Super 8 and on location in Wisconsin. Filmmaker Bill Basquin attended UW-Madison and now lives in San Francisco.

— MARY CARBINE

**SCREENINGS** Hybrid > Sat, Apr 6 > 9:00pm > 1h45 > Cinematheque > **ORDER CODE:** HYB > **PRECEDED BY** > **THE LAST DAY OF NOVEMBER** > Filmmaker Bill Basquin (*The Last Day of November*) in person. Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison.

## The Left Side of the Fridge

(*La moitié gauche du frigo*)

Narrative Feature > Canada > 2000 > 90 min > Color **PART OF THE SERIES** > New Wave North: Recent Films from Québec **LANGUAGE** > In French with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Quatre Par Quatre Films **DIRECTOR** > Philippe Falardeau **PRODUCER** > Luc Déry, Joseph Hillel, Josée Roberge **SCREENPLAY BY** > Philippe Falardeau **CAST** > Paul Ahmarani, Stéphane Demers, Geneviève Néron, Jules Philippe, Alexandre Agostini, Marie-Andrée Corneille

(*Midwest Premiere*) This playfully activist “mockumentary” (shot on digital video) mixes politics and humor to comment on the effects of chronic unemployment and work in the era of globalization. Thirty-year-old Christophe (Paul Ahmarani), an engagingly goofy out-of-work engineer, and his roommate Stéphane (Stéphane Demers), a neo-Marxist artist, decide to collaborate on a “reality film” project in which Stéphane records Christophe’s job search. Tirelessly following Christophe with a digital video camera, Stéphane documents him on job interviews, at career workshops, and at sessions with unemployment counselors and self-help gurus. But when the job search stretches into months, tensions mount as Christophe’s employment prospects diminish, along with his bank account and confidence, and Stéphane becomes increasingly aggressive about filming, turning the documentary into full-time intrusion, recording Christophe even as he sleeps. “Highly entertaining . . . With a nod to the films of Michael Moore, the tradition of cinema direct, and the current fascination with ‘reality’ television, *La moitié gauche du frigo* is a funny and engaging look at work, corporate greed, and friendship.” —Liz Czach, Toronto Film Festival, 2000, at which this film won Best Canadian First Feature. “A small wonder . . . witty and incisive . . . A young Québec director to watch out for.” —*Hour Magazine*.

— MARY CARBINE

Print courtesy of Film Tonic.

**SCREENINGS** The Left Side of the Fridge > Fri, Apr 5 > 9:00pm > 2h00 > Majestic > **ORDER CODE:** LSF > Filmmaker Philippe Falardeau in person. Introduction by Ritt Deitz, Executive Director, UW-Madison Professional French Masters Program. **SPONSOR** > Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program



# Films: Lit-Mex

## A Little Princess

Narrative Feature > USA > 1995 > 97 min > Color  
**LANGUAGE** > English **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Baltimore Pictures, Warner Bros. **DIRECTOR** > Alfonso Cuarón **PRODUCER** > Mark Johnson **EXECUTIVE PRODUCER** > Alan C. Blomquist, Amy Ephron **SCREENPLAY BY** > Frances Hodgson Burnett, Richard LaGravenese, Elizabeth Chandler **CAST** > Eleanor Bron, Liam Cunningham, Liesel Matthews, Rusty Schwimmer  
With her father away fighting World War I, 10-year-old Sara Crewe must leave her home in India to attend Miss Minchin's School for Girls, her late mother's alma mater, in New York City. Though she is at odds with the head mistress Sara makes friends quickly, delighting them with imaginative stories from the Sanskrit epic, *The Ramayana*. But despite her declaration that "every little girl is a princess," a tragic reversal of fortune relegates Sara to servitude, testing the limits of her self-worth and optimism. Mexican-born director Alfonso Cuarón (*Y tu mama tambien*) has "cast the type of spell most family films can only dream about."—Kenneth Turan, *The Los Angeles Times*. Rating: G  
— SANDY LUCAS  
**SCREENINGS** A Little Princess > Sat, Apr 6 > 11:00am > 1h45 > Orpheum - Main > **ORDER CODE:** LTP > **PRICE NOTE** > Free for kids 12 and under. >



**Lola**  
Narrative Feature > France, Italy > 1961 > 90 min > B/W  
**PART OF THE SERIES** > Restorations and Revivals, Cinema at the Crossroads: Film in the New Europe  
**LANGUAGE** > In French with English subtitles **FORMAT** > 35mm, CinemaScope **PRODUCTION COMPANY** > Ciné Tamaris **DIRECTOR** > Jacques Demy **PRODUCER** > Carlo Ponti, Georges de Beauregard **EXECUTIVE PRODUCER** > Paul-Edmond Decharme **SCREENPLAY BY** > Jacques Demy **CAST** > Anouk Aimée, Marc Michel, Elina LaBourdette, Alan Scott, Annie Duperoux, Jacques Harden  
Winner of a special award for restoration from the New York Film Critics Circle, Jacques Demy's modern fairy tale of a cabaret dancer (the radiant Anouk Aimée) was recently rescued through a restoration supervised by Demy's widow, Agnès Varda. In Demy's debut feature, shot on location in the port city of Nantes, Lola brings up her son while working as a dancer in a sailors' cafe. Left by Michel, her sailor lover, seven years ago, Lola would settle down with another man, if only her heart did not belong to Michel . . . "Exquisite! Most movies pale compared to *Lola* . . . One of the ten best films of all time."—Armond White, *New York Press*. "Magical. Charming. Graceful and beautiful."—Terrence Rafferty, *New York Times*.  
— MARY CARBINE

Print courtesy of Wellspring Media.  
**SCREENINGS** Lola > Sat, Apr 6 > 6:00pm > 2h15 > Cinematheque > **ORDER CODE:** LOL > Introduction by Mike Wilmington, Film Critic, *Chicago Tribune*. **SPONSOR** > Academy of Motion Picture Arts and Sciences, The Center for European Studies, the European Studies Alliance, UW-Madison, and the Cultural Services of the French Embassy, Chicago

## Maelström

Narrative Feature > Canada > 2000 > 83 min > Color  
**PART OF THE SERIES** > New Wave North: Recent Films from Québec  
**LANGUAGE** > In French with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Max Films **DIRECTOR** > Denis Villeneuve **PRODUCER** > Roger Frappier, Luc Vandal **SCREENPLAY BY** > Denis Villeneuve **CAST** > Marie-

Josee Croze, Jean-Nicolas Verreault, Stephanie Morgenstern, Pierre Lebeau, Marc Gelinas, Klimbo  
(*Wisconsin Premiere*) While *Maelström* is Denis Villeneuve's film, a fish tells us the story. Bibi is a beautiful and prosperous young woman in Montréal, with an empty, high-fashion life. In quick succession, she faces embarrassing business failures and an unwanted pregnancy, and is involved in a hit-and-run accident that takes a man's life. As anxiety and desperation take hold, Bibi decides to end it all, but is given a chance for redemption through the son of her victim. *Maelström* makes a marriage—or at least *une rencontre*—between two unlikely bedfellows: quirk and depth, with engaging bursts of eccentric humor, and gorgeous, dreamy cinematography by André Turpin. "A world where the bizarre is credible and the real turns magical."—Barbara Goslawski, *Box Office Magazine*.  
— MARY CARBINE

Print courtesy of Arrow Releasing.  
**SCREENINGS** Maelström > Sun, Apr 7 > 1:00pm > 1h30 > Orpheum - Main > **ORDER CODE:** MAL > Introduction by Ritt Deitz, Executive Director, UW-Madison Professional French Masters Program. **SPONSOR** > Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program

## Man Hunt

Documentary Feature > USA > 2002 > 74 min > Color  
**PART OF THE SERIES** > Wisconsin's Own Filmmakers, Documentary  
**LANGUAGE** > English **FORMAT** > DV Cam **PRODUCTION COMPANY** > The Rader Company **DIRECTOR** > Melanie Middien, Alia Yunis **PRODUCER** > Melanie Middien, Alia Yunis **EXECUTIVE PRODUCER** > Matt Rader  
(*World Premiere*) *Man Hunt* takes an unflinching look at three single thirtysomething women and their common mission: finding Mr. Right. Over the course of a year, the film follows their travels through the dating trenches—baggage and all. One woman tries to coax male friendships into romance; another shows her boyfriend the door when he takes back her birthday present—a Victoria's Secret gift certificate—in a fit of

jealousy; a third has already bought a wedding dress and has her engagement ring pre-designed in Powerpoint. A humorous, revealing portrait of three very different women, their expectations (of men and for themselves), and the value of marriage in their lives. Producer Matt Rader was born and raised in New Berlin / Waukesha, and plans to marry the film's co-director Melanie Middien this summer in Milwaukee. A Wisconsin's Own Competition entry.  
— MARY CARBINE  
**SCREENINGS** Man Hunt > Sat, Apr 6 > 5:45pm > 2h00 > Bartell - Drury > **ORDER CODE:** MHT > **PRECEDED BY** > **THE GODDAUGHTER** > With filmmakers Melanie Middien, Alia Yunis, Matt Rader and editor Zach Fine (*Man Hunt*) and Sandy Lucas (*The Goddaughter*) in person. **SPONSOR** > Wisconsin Film Office

## Manic

Narrative Feature > USA > 2001 > 100 min > Color  
**PART OF THE SERIES** > American Cinema, Premieres  
**LANGUAGE** > English **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Manic, LLC **DIRECTOR** > Jordan Melamed **PRODUCER** > Trudi Callon, Kirk Hassig **EXECUTIVE PRODUCER** > Peter Broderick Chuck Reeder, Joanne Hoffman **SCREENPLAY BY** > Michael Bacall, Blayne Weaver **CAST** > Joseph Gordon-Levitt, Don Cheadle, Cody Lightning, Zooey Deschanel, Elden Henson, Sara Rivas  
(*Midwest Premiere*) Shot on digital video with a frenetic energy and frankness that mirrors the youth it portrays, *Manic* follows the fate of Lyle (Joseph Gordon-Levitt), a violent adolescent who—in lieu of prison—is placed in a juvenile mental institution, where he encounters a group of equally troubled teens. Distinguished by its performances (especially by Levitt and the remarkable Don Cheadle) and its fierce empathy for its subjects, *Manic* is "a harshly honest picture . . . exactly the kind of film the Dogme 95 movement was meant to inspire."—Ron Wells, *Film Threat*. Official Selection, 2001 Sundance and 2001 Toronto Film Festivals.  
— SANDY LUCAS

Print courtesy of IFC Films.  
**SCREENINGS** Manic > Sat, Apr 6 > 6:30pm > 2h00 > Play Circle > **ORDER CODE:** MNC > **SPONSOR** > Charter Communications, The Independent Film Channel

## Mariages (Marriages)

Narrative Feature > Canada > 2001 > 95 min > Color  
**PART OF THE SERIES** > New Wave North: Recent Films from Québec  
**LANGUAGE** > In French with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Coop Vidéo de Montréal, Productions 23 **DIRECTOR** > Catherine Martin **PRODUCER** > Lorraine Dufour **SCREENPLAY BY** > Catherine Martin **CAST** > Marie-Ève Bertrand, Guylaine Tremblay, Mirianne Brûlé, Hélène Loiselle, David Boutin, Markita Boies  
(*US Premiere*) Beautifully photographed and exquisitely sensual, *Mariages* takes place in the Québec countryside of the late 19th century. Set almost entirely in a world of women, the film tells the story of one young woman's rebellion against the restrictive nature of Victorian life. When 20-year-old Yvonne discovers that the object of her desire, Charles, is betrothed to her niece, she nevertheless sets out to make him her husband. Torn between her passion for Charles and the conflicting expectations of her sister and mother, Yvonne is forced to weigh crucial decisions about her role as a

woman living in an oppressive society. Winner, Best Screenplay, 2001 Montréal World Film Festival.  
Print courtesy of Film Tonic.  
— SANDY LUCAS  
**SCREENINGS** Mariages > Thu, Apr 4 > 7:00pm > 1h45 > Orpheum - Stage Door > **ORDER CODE:** MAR > Introduction by Ritt Deitz, Executive Director, UW-Madison Professional French Masters Program. **SPONSOR** > Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program

## Maya

Narrative Feature > India, USA > 2001 > 113 min > Color  
**PART OF THE SERIES** > Contemporary World Cinema  
**LANGUAGE** > In Hindi with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Kundalini Pictures **DIRECTOR** > Digvijay Singh **PRODUCER** > Dileep Singh Ratore, Emmanuel Pappas **EXECUTIVE PRODUCER** > Neil Roberts, Raj Singh **SCREENPLAY BY** > Digvijay Singh, Emmanuel Pappas **CAST** > Nitya Shetty, Anant Nag, Mita Vashisht, Shilpa Navalkar, Viranda Saxenda  
(*Wisconsin Premiere*) Maya is a happy twelve year old who, along with her younger cousin Sanjay, enjoys making mischief in her rural Indian village. Everything changes when Maya gets her first period and is subsequently considered an adult. No longer allowed the childhood freedoms that Sanjay still enjoys, Maya is taken to her parents' village, where she prepares for an ancient and brutal ceremonial ritual that will leave her scarred forever. This devastating portrait of a little girl's coming of age offers an important commentary on child abuse and the forms it takes throughout the world. Runner Up, People's Choice Award, 2001 Toronto Film Festival.  
— SANDY LUCAS

Print courtesy of Films Distribution.  
**SCREENINGS** Maya > Thu, Apr 4 > 9:30pm > 2h00 > Play Circle > **ORDER CODE:** MY1 > Campus late night movies made possible in part by The RWJ Project, The Chancellor's Office and the Wisconsin Union at the UW-Madison. Maya > Sun, Apr 7 > 5:30pm > 1h45 > Play Circle > **ORDER CODE:** MY2 >



**Meeting Uncle Mark**  
Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH**.

## Mexicanidad

Documentary Short, Experimental Short > USA > 2001 > Color  
**PART OF THE SERIES** > Experimental and New Media, Wisconsin's Own Filmmakers  
**FORMAT** > Multimedia Presentation **DIRECTOR** > Dan Banda  
(*Madison Premiere*) *Mexicanidad* is both a tribute to the visual storytelling abilities of mural art, and a work of video art that itself explores the possibilities of the medium. Milwaukee filmmaker Dan Banda (*Indigenous Always; Mountain's Mist & Mexico*) was commissioned for the project by the Mexican Fine Arts Center Museum, Chicago. Banda collected most of the images used in *Mexicanidad* over a six-year period in locations, including Mexico, Los Angeles and Chicago. Together, these images serve as ambassadors to a vast store of artwork found throughout the United States and Mexico and act as a doorway to topics of history, community, and identity.  
— MARY CARBINE  
**SCREENINGS** Mexicanidad > Fri, Apr 5 > 5:30pm > 1h30 > Madison Art Center > **ORDER CODE:** MX1 > Filmmaker Dan Banda in person for questions and discussion. Mexicanidad > Fri, Apr 5 > 7:30pm > 1h30 > Madison Art Center > **ORDER CODE:** MX2 > Filmmaker Dan Banda in person for questions and discussion.

**Milw.**  
Please see **STUDENT SHORTS II: MIDWESTERN LIFE**.



# Films: Mon-Per



## Monday Night at the Rock 'n' Bowl

Documentary Feature > USA > 2002 > 60 min > Color **PART OF THE SERIES** > Documentary, After Dark **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Genevieve Coleman **PRODUCER** > Genevieve Coleman, Michael Palmerio

What's there to do on a Monday night? For a close-knit group of people in Chicago, the only thing to do is to go to the Diversey River Rock 'n' Bowl. Week after week the same crowd gathers for bowling, beer, and fun. *Monday Night at the Rock 'n' Bowl* follows a few of the regulars and delves into their personal lives, and we learn more about what brings them together and keeps them coming back. It's a playful and warm documentary that shows the importance and positivity of punk culture.

— JOE BERES

**SCREENINGS** Monday Night at the Rock 'n' Bowl > Fri, Apr 5 > 11:30pm > 1h45 > Bartell - Drury > **ORDER CODE:** MNR > **PRECEDED BY** > **ROBOT BASTARD!** > With filmmakers Todd Bishop, Rob Schrab and Genevieve Coleman in person.

## More Than Meets the Eye

Please see **PERCEPTIONS OF PERCEPTION: SCOTT STARK.**

## The Morning of September Eleventh

Please see **SEPTEMBER ELEVENTH: EYEWITNESSES.**

## The Mullet

Please see **STUDENT SHORTS II: MIDWESTERN LIFE.**

## My Old House

Narrative Short > USA > 2000 > 4 min > Color **PART OF THE SERIES** > Wisconsin's Own Filmmakers

**LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Benson Gardner, Aaron Yonda **CAST** > Benson Gardner, Aaron Yonda

(*Wisconsin Premiere*) A hilarious send-up of household project and how-to shows gets a new spin, times four, as two inept friends spend more time talking about the work than actually doing it.

— CARRIE UUTALA

**SCREENINGS** Don't Ask, Don't Tell > Fri, Apr 5 > 11:00pm > 2h15 > Play Circle > **ORDER CODE:** DOA > **PRECEDED BY** > **MY OLD HOUSE, E-DAY!** > Filmmakers Scott Dikkers, Doug Miles, Aaron Yonda and Benson Gardner in person. Campus late night movies made possible in part by The RWJ Project, The Chancellor's Office and the Wisconsin Union at the UW-Madison.



## No Sleep 'til Madison

Narrative Feature > USA > 2002 > 85 min > Color **PART OF THE SERIES** > Wisconsin's Own Filmmakers, American Cinema

**LANGUAGE** > English **FORMAT** > Beta SP **PRODUCTION COMPANY** > No Sleep 'til Madison, LLC **DIRECTOR** > Erik Moe, Peter Rudy, David Fleer **PRODUCER** > Ivo Knezevic **EXECUTIVE PRODUCER** > Erik Moe, Peter Rudy, Ivo Knezevic, David Fleer **SCREENPLAY BY** > Erik Moe, Peter Rudy **CAST** > Jim Gaffigan, TJ Jagodowski, Michael Gilio, Ian Brennan, Jed Resnik, Rebekah Louise Smith

(*World Premiere*) Thirty-year-old Owen Fenby says he loves his girlfriend. But his true love is high school hockey. He's spent all year planning the hockey version of a classic "just the guys" northwoods hunting trip—an annual playoff pilgrimage through Wisconsin with three former Kenosha high school teammates. Accompanied by a hapless young protégé (documenting the trip on video), Owen sets out in his used dry cleaning van for what is sure to be the best trip ever—only to face mounting obstacles and dashed expectations at every curve. This sharply written ensemble comedy starrs Jim Gaffigan (*Three Kings*, *Super Troopers*, *The Ellen Show*) and features luminaries of Chicago's improv scene (TJ Jagodowski, Jed Resnik, Tami Sagher, Will Clinger and Susan Messing). Shot on location in Dane and Dodge counties, it's also full of local Wisconsin flavor. Co-writers/directors Erik Moe and Peter Rudy played hockey at Lawrence University, and grew up in Madison with co-director David Fleer and producer Ivo Knezevic; all now work on film, television and commercial projects in Wisconsin, Chicago and California. A Wisconsin's Own Competition entry.

— MARY CARBINE

**SCREENINGS** No Sleep 'til Madison > Thu, Apr 4 > 9:00pm > 2h00 > Orpheum - Stage Door > **ORDER CODE:** NOS > **PRECEDED BY** > **PICKUP POLKA** > Filmmakers David Fleer, Ivo Knezevic, Erik Moe, Peter Rudy (*No Sleep 'til Madison*), and Chris Collins (*Pickup Polka*) in person. **SPONSOR** > Wisconsin Film Office

## The Novitiate

Please see **STORIES FROM UP NORTH.**

## Okie Noodling

Documentary Feature > USA > 2001 > 59 min > Color **PART OF THE SERIES** > Documentary

**LANGUAGE** > English **FORMAT** > Beta SP **PRODUCTION COMPANY** > Little League Pictures, itvs **DIRECTOR** > Bradley Beesley

"There's nothing quite like the thrill of catching a 60-pound catfish with your bare hands." They call it "noodling" in Oklahoma. *Okie Noodling* chronicles the sporting tradition through three families that have been noodling for generations. The film is a curious but loving portrait of noodlers, their families and life in rural Oklahoma. Seeing this film is an experience in and of itself; *Okie Noodling* captures all of the excitement, danger and strangeness of handfishing. *Okie Noodling* was

the Best Documentary Audience Award winner at the 2001 South by Southwest Film Festival and was an official selection of the Toronto International Film Festival. The film features music by the Flaming Lips.

— JOE BERES

**SCREENINGS** Okie Noodling > Sat, Apr 6 > 3:00pm > 2h00 > Orpheum - Stage Door > **ORDER CODE:** OKI > **PRECEDED BY** > **THE FLAMING LIPS HAVE LANDED** > Filmmaker Bradley Beesley in person. **SPONSOR** > Association of Independent Video and Filmmakers



## Our Song

Narrative Feature > USA > 2000 > 95 min > Color **PART OF THE SERIES** > American Cinema

**FORMAT** > 35mm, 1.66 **PRODUCTION COMPANY** > Beech Hill Films, C-Hundred Film Corporation **DIRECTOR** > Jim McKay **PRODUCER** > Jim McKay, Paul S. Mezey, Diana E. Williams, Alexa L. Fogel, Joseph Infantolino, Tyrone Brown **EXECUTIVE PRODUCER** > Caroline Kaplan, Susannah Ludwig, Jonathan Sehring, Michael Stipe **SCREENPLAY BY** > Jim McKay **CAST** > Kerry Washington, Anna Simpson, Melissa Martinez, Marlene Forte, Raymond Anthony Thomas, Rosalyn Coleman

(*Madison Premiere*) *Our Song* follows three friends—Lanisha, Maria, and Joycelyn—through the hot August streets of their Crown Heights, Brooklyn, neighborhood. The thread connecting the girls' lives is their marching band, the Jackie Robinson Steppers. It is the summer before their sophomore year of high school, and between band rehearsals, the girls bide their time shoplifting, daydreaming, flirting with boys, and confronting the rising tensions within their own friendship. This particular summer turns out to be a pivotal one in which the girls, must make critical choices about where their futures are headed. "One of the best films I've seen this year."—A.O. Scott, *The New York Times*. "Wonderful . . . a thoughtful character study."—Edward Guthermaun, *San Francisco Chronicle*. Rating: R

Print courtesy of IFC Films.

— SANDY LUCAS

**SCREENINGS** Our Song > Fri, Apr 5 > 7:00pm > 1h45 > Fredric March Play Circle > **ORDER CODE:** OSG **SPONSOR** > Charter Communications, The Independent Film Channel

## The Outfit

Narrative Feature > USA > 1974 > 105 min > Color **PART OF THE SERIES** > Special Presentations, Restorations and Revivals

**FORMAT** > 35mm **DIRECTOR** > John Flynn **PRODUCER** > Carter DeHaven **SCREENPLAY BY** > John Flynn **CAST** > Robert Duvall, Robert Ryan, Karen Black, Joe Don Baker, Jane Greer, Elisha Cook, Jr.

This unappreciated genre classic was a favorite of Mark Bergman, who helped make Madison a legendary film society capital in the 1960s and '70s. Written and directed by John Flynn, it's based on one of the "Parker" crime novels by Richard Stark, a.k.a. Donald E. Westlake, all of which feature the unstoppable title character. Flynn's entry has the character, now called Macklin (Robert Duvall), targeting a mob led by noir vet Robert Ryan. Also in the cast: Joe Don Baker and noir mainstays Timothy Carey, Marie Windsor, Jane Greer and Elisha Cook, Jr. Rating: PG

— MARY CARBINE

**SCREENINGS** The Outfit > Sat, Apr 6 > 3:00pm > 2h30 > Play Circle > **ORDER CODE:** OUT > **PRECEDED BY** > **BERGMAN'S SHOW: REMEMBERING MARK BERGMAN, MADISON AND THE MOVIES** > Panel members include John Davis, Tom Flinn, Mike Wilmington and Reid Rosefelt. **SPONSOR** > Made possible through the generous support of Ronee Bergman. Sponsors also include the Academy of Motion Picture Arts and Sciences.

## Perceptions of Perception: Short Film and Video Works by Scott Stark

Experimental Short > USA > Color and B/W **PART OF THE SERIES** > Experimental and New Media, Wisconsin's Own Filmmakers

Scott Stark's works challenge the way we perceive our environment and the people in it, and the way that we are seen by those around us. Stark has produced over 60 films and videos since 1980. He has shown his work nationally and internationally, and has had one-person shows at the Museum of Modern Art and the Pacific Film Archive. After getting his Bachelor's degree at the UW-Madison, Stark went on to the San Francisco Art Institute for an MFA. He is also the creator of the Flicker ([www.hi-beam.net](http://www.hi-beam.net)) website, one of the most prominent and important sources of information about experimental film on the internet.

— JOE BERES

## Posers

Experimental Short > USA > 2000 > 12 min > Color **FORMAT** > Mini DV **DIRECTOR** > Scott Stark > (*Wisconsin Premiere*) A diverse stream of tourists and passersby on San Francisco's waterfront casually superimpose themselves against a benign backdrop of U.S. military might. The video camera tries to replicate the invisible frame that the subjects create around themselves as they assume the image of themselves they wish others to see. The notion of the off-screen action to which they are responding—the photographer taking their picture—is echoed in the shadow of the mammoth war machine behind them, whose actions are, for most of us, perpetually "off-screen."

**in.side.out**  
Experimental Short > USA > 1999 > 10 min > Color **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Scott Stark

(*Wisconsin Premiere*) *in.side.out* is a very personal piece for the filmmaker. On the surface it's about the changes taking place, over a two-year period, in an empty lot and a decrepit old building next to his house. "Deeper down it's about the walls and windows between my interior and exterior selves, and how the fragile constructs of identity are etched, eroded, re-shaped and transformed by outside forces." -Scott Stark

## SLOW

Experimental Short > USA > 2001 > 16 min > Color **FORMAT** > Mini DV **DIRECTOR** > Scott Stark  
(*Wisconsin Premiere*) *SLOW* uses a simple cinematic device—the wipe—to interweave human and mechanical movements through fixed spaces over time, revealing potent absences and reflected presences. "The slashing movement of mechanized wipes acts as a magic wand morphing surfaces and hyphenating time and space." —Mark McElhaten. Best of 2001 (list)—Gavin Smith, Editor, *Film Comment*.

## More Than Meets the Eye

Experimental Short > USA > 2001 > 17 min > Color **FORMAT** > Mini DV **DIRECTOR** > Scott Stark > (*Wisconsin Premiere*) A remake of Jane Fonda's mega-selling 1980s exercise video, with the filmmaker as the performer; an indirect chronicle of the remaking of a celebrity activist and the cultural shifts that allowed it happen.

## I'll Walk with God

Experimental Short > USA > 1994 > 8 min > Color **LANGUAGE** > English **DIRECTOR** > Scott Stark  
Using emergency information cards surreptitiously lifted from the backs of airline seats, *I'll Walk with God* pictorially charts an airline flight attendant's stoic transcendence through and beyond worldly adversity. Through an elaborate system of posturing and nuance that evokes an almost ritualistic synergy, the female protagonist(s) are shuttled toward a higher spiritual plane.

## Angel Beach

Experimental Short > USA > 2001 > 25 min > Color **DIRECTOR** > Scott Stark > (*Wisconsin Premiere*) Anonymous 3D photographs of bikini-clad women from the early 1970s are compressed into a two-dimensional cinematic space, triggering an exuberant visual dance and revealing a troubling and elegiac voyeurism. One of the top ten films of 2001 (list)—Nicole Armour, *Film Comment*. A 2002 Whitney Biennial selection.

**SCREENINGS** Perceptions of Perception: Short Film and Video Works by Scott Stark > Sun, Apr 7 > 2:30pm > 2h00 > Cinematheque > **ORDER CODE:** POP > Filmmaker Scott Stark in person.



# Films: Pic-Sep

## Pickup Polka

Narrative Short > USA > 2002 > 6 min > Color **PART OF THE SERIES** > Wisconsin's Own Film-makers

**LANGUAGE** > English **FORMAT** > DigiBeta **DIRECTOR** > Chris Collins **PRODUCER** > Chris Collins **SCREENPLAY BY** > Chris Collins **CAST** > Joe Brady, Pete Benton, Chris Collins, David Milke, John Moriarty, Steve Meisner (accordion)

(*World Premiere*) Ten Men. Two teams. One basketball. One court. One polka. Where? Wisconsin, of course, in this delightful comedic short. Madison-based filmmaker Chris Collins was born and raised in Wisconsin, and has worked behind the camera on films including *Mad Dog and Glory* and *The Fugitive*.

— MARY CARBINE

**SCREENINGS** No Sleep 'til Madison > Thu, Apr 4 > 9:00pm > 2h00 > Orpheum - Stage Door > **ORDER CODE:** NOS > **PRECEDED BY** > **PICKUP POLKA** > Filmmakers David Fleer, Ivo Knezevic, Erik Moe, Peter Rudy (*No Sleep 'til Madison*), and Chris Collins (*Pickup Polka*) in person. **SPONSOR** > Wisconsin Film Office

## Pineapple (Ananas)

Documentary Feature > France, Finland > 1984 > 76 min > Color **PART OF THE SERIES** > Amos Gitai: Images of Exile

**LANGUAGE** > In English, Hawaiian and Tagalog with English subtitles **PRODUCTION COMPANY** > Les films d'ici, Agav Hafakot, FR3, TV2, Ikon, TV1 **DIRECTOR** > Amos Gitai **PRODUCER** > Richard Copans, Stéphane Levine, Kevin Gallagher **SCREENPLAY BY** > Amos Gitai

(*Wisconsin Premiere*) Gitai's comic, subversive edge is in full effect in this masterful documentary about pineapple. Gitai and a small crew travel the world tracing the history and cultural symbolism of the fruit from Sanford Dole's governorship of Hawaii at the turn of the 20th century through the exploitation of workers in the fields of the Philippines near the turn of the 21st, in the process exploring the systems of social control the company has developed to ensure smooth production. "Fascinating!" (Jonathan Rosenbaum, *Chicago Reader*). Nurith Aviv is director of the understated cinematography. Kevin Gallagher makes his way through one amusing situation after another as technician and line producer.

— RAY PRIVETT

Print courtesy of the British Film Institute.

**SCREENINGS** Pineapple > Thu, Apr 4 > 7:00pm > 2h00 > Cinematheque > **ORDER CODE:** PIN > **PRECEDED BY** > **AMOS GITAI: IMAGES OF EXILE** > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies

## Please Do Not Feed the Humans

Please see **WISCONSIN SHORTS I**.

## Posers

Please see **PERCEPTIONS OF PERCEPTION: SCOTT STARK**.

## Promises

Documentary Feature > USA > 2001 > 100 min > Color **PART OF THE SERIES** > Documentary

**LANGUAGE** > In Arabic, Hebrew and English with English subtitles **FORMAT** > 35mm, 1.66 **PRODUCTION COMPANY** > The Promises Project **DIRECTOR** > Justine Shapiro, B.Z. Goldberg, Carlos Bolado **PRODUCER** > Justine Shapiro, B.Z. Goldberg **EXECUTIVE PRODUCER** > Lucy Kaplan **SCREENPLAY BY** > Justine Shapiro, B.Z. Goldberg

(*Wisconsin Premiere*) This Academy Award-nominated documentary looks at the Israeli-Palestinian conflict and prospects for peace through the eyes of children in Jerusalem. This ambitious film focuses on seven Palestinian and Israeli children (ages 9 to 13), divided by political, social and religious gulfs that seem almost impossible to bridge. Although they live no more than 20 minutes apart, the children are locked into separate worlds. They each offer dramatic, emotional and sometimes hilarious perspectives on the issues that lie at the heart of the Middle East conflict. "... deeply humanistic insight into the complexities of the Middle East..." This well-crafted film surprises with an exhaustive background, a nonpartisan position, a personal, affecting focus, and a wrenching sense of stolen innocence."- David Rooney, *Variety*.

— MARY CARBINE

Print courtesy of Cowboy Pictures.

**SCREENINGS** Promises > Fri, Apr 5 > 5:00pm > 1h45 > Majestic > **ORDER CODE:** PR1 > Promises > Sat, Apr 6 > 6:00pm > 1h45 > Majestic > **ORDER CODE:** PR2

## The Ride

Please see **WISCONSIN SHORTS III**.



## Robot Bastard!

Narrative Short > USA > 2001 > 18 min > Color **PART OF THE SERIES** > Wisconsin's Own Film-makers

**LANGUAGE** > English **FORMAT** > DigiBeta **PRODUCTION COMPANY** > Big Ant Movie **DIRECTOR** > Rob Schrab **PRODUCER** > Todd Bishop **SCREENPLAY BY** > Rob Schrab **CAST** > Jeff Davis, Robia LeMorte

(*Midwest Premiere*) The Robot is sent to rescue the President's daughter from the evil Blood Mamba and an army of zombie monsters. Can he do it? In the tradition of some of the best sci-fi B-movies and Japanese Monster movies, here comes *Robot Bastard!*, written and directed by Milwaukee native Rob Schrab, creator of the *Scud the Disposable Assassin* comic book. A Wisconsin's Own Competition entry.

— JOE BERES

**SCREENINGS** Monday Night at the Rock 'n' Bowl > Fri, Apr 5 > 11:30pm > 1h45 > Bartell - Drury > **ORDER CODE:** MNR > **PRECEDED BY** > **ROBOT BASTARD!** > With filmmakers Todd Bishop, Rob Schrab and Genevieve Coleman in person. **SPONSOR** > Wisconsin Film Office

## Rocks With Wings

Documentary Feature > USA > 2001 > 113 min > Color **PART OF THE SERIES** > Documentary

**FORMAT** > DigiBeta **PRODUCTION COMPANY** > Shiprock Productions, Oregon Public Broadcasting **DIRECTOR** > Rick Derby **PRODUCER** > Rick Derby, Sandra Fong-Ging, Joan Wooters-Reisin, Cathy Newby (Navajo) **EXECUTIVE PRODUCER** > Rick Derby, David Davis

(*Midwest Premiere*) A ten-year labor of love by filmmaker Rick Derby, *Rocks with Wings* is a beautifully-crafted documentary that traces the journey of Jerry Richardson, an African American star basketball player, and the Lady Chieftains, the high school basketball team he coaches, in the small Navajo community of Shiprock, New Mexico. Eventually, a bond is forged that allows the coach and the girls to rise above their differences and the odds to emerge as champions. By devoting years to his subjects and their lives, Derby is able to do what few documentarians can—reveal deeply personal journeys, over time, within a multilayered social fabric. The result is an utterly compelling film that explores issues of race, class, gender, and what it means to win in America. From its very opening shot, the film resonates with the Navajo's serene and spiritual philosophy as expressed through the sweeping landscapes and ancient rock formations that rise from the Southwestern desert. "A thought-provoking and emotionally forceful American story." — *San Francisco Bay Guardian*.

— MARY CARBINE

**SCREENINGS** Rocks With Wings > Thu, Apr 4 > 7:00pm > 2h15 > Bartell - Drury > **ORDER CODE:** RW1 > With filmmaker Rick Derby in person. Rocks With Wings > Sat, Apr 6 > 3:00pm > 2h30 > Bartell - Drury > **ORDER CODE:** RW2 > With filmmaker Rick Derby in person.

## Sala

Please see **STUDENT SHORTS II: MIDWESTERN LIFE**.

## Searching for Sense

Please see **THE VIEW FROM HERE: A POETIC RESPONSE TO THE ATTACKS ON THE WORLD TRADE CENTER**.



## September 11th

Please see **THE VIEW FROM HERE: A POETIC RESPONSE TO THE ATTACKS ON THE WORLD TRADE CENTER**.

## September Eleventh: Eyewitnesses

Documentary Short > USA > 2002 > 85 min > Color and B/W **PART OF THE SERIES** > Documentary **FORMAT** > Beta SP (*Wisconsin Premiere*) There is a disproportionately large number of film- and video-makers who live in a radius of two to three miles around the site of the former World Trade Center in New York. The extraordinary events of September eleventh and their aftermath were documented by some of these artists and documentarians. This is a program of these works, focusing on films and videos by women. From where they stood, each had a unique angle onto the disasters of that day. This program was curated by filmmaker Pola Rapaport, who has a short film in the program, and whose award-winning work includes *Family Secret*, *Blind Light* (both screened at the 2001 Wisconsin Film Festival).



## 71 West Broadway

Documentary Short > USA > 2002 > 20 min > Color **FORMAT** > Beta SP **DIRECTOR** > Beverly Peterson

This touching motion picture diary lets the viewer see and feel what it was like to live two blocks north of the wreckage, documenting the event and the subsequent three months. Humanistic and lovely in its narrative construction, the piece details the day-to-day challenges of living as a neighbor to Ground Zero. Peterson is an experienced video documentarian whose previous work includes *The Andre Show* and other works about the AIDS crisis.

## To the Workers of the World

Documentary Short > USA > 2002 > 4 min > Color **FORMAT** > Beta SP **DIRECTOR** > Tami Gold

Tami Gold is a video artist and media professor at Hunter College and has made many politically conscious videotapes. Her piece is a moving elegy to the kitchen workers at the Windows on the World luxury restaurant on the 107th floor of the north tower, the first tower attacked. They never had a chance. The piece ends with a strong voice against US military engagement.

## Tornado

Documentary Short > USA > 2002 > 3 min > Color **FORMAT** > Beta SP **DIRECTOR** > Lynne Sachs

Lynne Sachs' *Tornado* is a poetic piece shot from the perspective of Brooklyn, where much of the paper and soot from the burning towers fell. Her fingers obsessively handle burned fragments of paper, normally banal office material that takes on an eerie and sad meaning. Sachs recently completed *Investigation of a Flame*, a documentary about Vietnam war-resisters.

## Three Blind Mice

Documentary Short > USA > 2002 > 1 min > Color **FORMAT** > Beta SP **DIRECTOR** > Candy Kugel

This a humorous animated film is about 3 Sams: S(addy)am, Osama and (Uncle) Sam. A black comedy against war. Candy Kugel has been creating animated films for over two decades, including *Inbetweening America*, which showed at the New York Film Festival this past September.

## 9.11

Documentary Short > USA > 2002 > 15 min > Color **FORMAT** > Beta SP **DIRECTOR** > Kerry Reardon

Scenic artist Kerry Reardon came to New York from Kansas City seven years ago and recently has begun to make media. Her video piece *9.11* is shot from her neighborhood on the fringe of the Lower East Side in downtown Manhattan. It covers the period of the attacks from day into evening, and reveals through its form the fragmented feeling of being in lower Manhattan that day.

## Hospital at Ground Zero

Documentary Short > USA > 2002 > 12 min > Color **FORMAT** > Beta SP **DIRECTOR** > Nina Rosenblum, Jules Shell *Hospital at Ground Zero* gives the perspective of physicians and other health workers at the nearest hospital to the site of the attacks, NYU Downtown Hospital. They saw the horror close up. The group comes from a wide range of ethnic backgrounds, a very "New York" mix. Rosenblum has made many documentaries over the years, including *Liberators*, which was nominated for an Academy Award.

## Tribute 9.11

Documentary Short > USA > 2002 > 2 min > B/W

**FORMAT** > Beta SP **DIRECTOR** > Monica Sharf

This black-and-white film packs a lot into its two minutes. Patriotic, emotional, and with high production values but no dialogue, it attempts to capture the feelings of the day through the workers who were there. Sharf has won awards for two others shorts and is in progress on a feature documentary.

## September Eleventh: Eyewitnesses

Documentary Short > USA > 2002 > 10 min > Color **FORMAT** > Beta SP **DIRECTOR** > Pola Rapaport

Filmmaker Pola Rapaport was at home 18 blocks north of the World Trade Center when the first plane flew directly overhead. Her *September Eleventh: Eyewitnesses* juxtaposes super-8 images of the posters of missing people and slow-motion shots of construction teams at work on the six-story pile of rubble, with voiceover eyewitness accounts of her friends and neighbors who saw the disaster firsthand as it unfolded.

## The Morning of September Eleventh

Documentary Short > USA > 2002 > 4 min > Color **FORMAT** > Beta SP **DIRECTOR** > Darcy Dennett

This is a moving depiction of a group of Staten Island residents in shock that morning, viewing the fires and collapse of the buildings from a vantage point some miles away to the south. Beautifully filmed and edited, it gives extraordinary access to the emotions of the moment. Dennett has made music videos and produced documentaries for cable television.



# Films: Sli-Stu

## China Diary (911)

Documentary Short › USA › 2002 › 12 min › Color **FORMAT** › Beta SP **DIRECTOR** › Eva Ilona Brzeski

Eva Ilona Brzeski is an adopted New Yorker, originally from northern California, who lives less than a mile from the attack site. Her piece is from a very different perspective: a vacation in China with her mother. Suddenly the television is filled with images of the World Trade Center burning, with the announcer's rapid-fire Mandarin making her alienation all the worse. Brzeski is at work on a longer piece, *Last Seen*.

**SCREENINGS** September Eleventh: Eyewitnesses › Fri, Apr 5 › 7:15pm › 2h00 › Bartell - Drury › **ORDER CODE:** SE1 › With filmmaker and curator Pola Rapaport in person. › September Eleventh: Eyewitnesses › Sat, Apr 6 › 12:45pm › 2h00 › Bartell - Drury › **ORDER CODE:** SE2 › With filmmaker and curator Pola Rapaport in person.

## September Eleventh: Eyewitnesses

Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

## September, 2001 – NYC

Please see **THE VIEW FROM HERE: A POETIC RESPONSE TO THE ATTACKS ON THE WORLD TRADE CENTER**.

## The Sid Boyum Sculpture Project

Please see **ART AND COMMUNITY IN WISCONSIN**.

## The Silence

Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH**.

## Sliding Off the Edge of the World

Experimental Short › USA › 2000 › 7 min › Color **LANGUAGE** › English **FORMAT** › Beta SP **DIRECTOR** › Mark Street

*Sliding off the Edge of the World* considers the passage of time in a frenetic visual poem. A stab at depicting fatherhood: fleeting images burst onto the screen only to recede from view just as quickly, suggesting transition and decay. Tendrils of images cluster together and then dissipate, making it clear that all things change all the time.

— JOE BERES

**SCREENINGS** At Home and Asea › Sat, Apr 6 › 7:00pm › 2h00 › Madison Art Center - Auditorium, 3rd Floor › **ORDER CODE:** AHA › **PRECEDED BY** › **SLIDING OFF THE EDGE OF THE WORLD** › Filmmaker Mark Street in person.

## SLOW

Please see **PERCEPTIONS OF PERCEPTION: SCOTT STARK**.

## Soft Shell Man (Un crabe dans la tête)

Narrative Feature › Canada › 2001 › 102 min › Color **PART OF THE SERIES** › New Wave North: Recent Films from Québec, Premieres

**LANGUAGE** › In French with English subtitles **FORMAT** › 35mm, 1.85 **PRODUCTION COMPANY** › Qu4tre par Quatre **DIRECTOR** › André Turpin **PRODUCER** › Luc Déry, Joseph Hillel **SCREENPLAY BY** › André Turpin **CAST** › David La Haye, Isabelle Blais, Emmanuel Bilodeau, Chantal Giroux, Pascale Desrochers, Vincent Bilodeau

*(Midwest Premiere)* This offbeat and visually stunning first feature was written, shot and directed by acclaimed cinematographer André Turpin. It follows the exploits of underwater photographer Alex (David La Haye), who at age 31 is handsome, likeable, eager to please—and still learning how to navigate life and love as a grown up. After a near-death experience in the Indian Ocean, Alex returns to Montréal, where he tries (unsuccessfully) to avoid the wife he left six months ago. He complicates his situation even further with some ill-considered romantic entanglements, and finally must face the consequences for himself and others. Shot quickly, with improvised acting, “found” music, and a fluid, collage-like style, *Un crabe dans la tête* is alternately breezy and meditative, and infused with fresh energy. *Variety*’s Ken Eisner called the film a “striking tour de force” and compared Turpin’s sensibility to Wong Kar-wai “in his *Chunking Express* mood.” An official selection of the 2001 Toronto and Vancouver Film Festivals and 2002 Sundance Film Festival.

— MARY CARBINE

Print courtesy of Film Tonic.

**SCREENINGS** Soft Shell Man › Sat, Apr 6 › 5:30pm › 1h45 › Orpheum - Stage Door › **ORDER CODE:** SSM › Introduction by Ritt Deitz, Executive Director, Professional French Masters Program, University of Wisconsin-Madison **SPONSOR** › Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program



Soft Shell Man

(Un crabe dans la tête)

## Songs From the Second Floor

(Sångers från andra våningen)

Narrative Feature › Denmark, Norway › 2000 › 98 min › Color **PART OF THE SERIES** › Cinema at the Crossroads: Film in the New Europe, Premieres

**LANGUAGE** › In Swedish with English subtitles **FORMAT** › 35mm, 1.85 **PRODUCTION COMPANY** › Roy Andersson Filmproduction, Sveriges Television AB, Danmarks Radio, Norsk Rikskringkasting **DIRECTOR** › Roy Andersson **PRODUCER** › Lisa Alwert **SCREENPLAY BY** › Roy Andersson **CAST** › Stefan Larsson, Lars Nord, Torbjörn Fahlström, Lucio Vucana, Sten Andersson, Stig Holm *(Wisconsin Premiere)* In an unnamed city somewhere in the far north of Europe, a series of strange events takes place on the eve of the new millennium. Streets are blocked by endless, unexplained traffic jams, and processions of wailing citizens flagellate themselves in choreographed rituals. Karl, a sickly middle-aged furniture salesman, burns down his business in the hopes of cheating on the insurance, and descends into madness. Filmed with an amazing formal rigor, in precisely staged compositions that invoke a painterly tradition, *Songs From the Second Floor* creates a banal otherworld of strangely ordered chaos and black comedy. “An ideologically ambitious and cleverly stylish film, with many scenes that linger in the mind—like those of David Lynch’s *Eraserhead* or Terry Gilliam’s *Brazil*.”—*Sight and Sound*. Winner, Prix de Jury, Cannes 2000.

— MARY CARBINE

Print courtesy of New Yorker Films.

**SCREENINGS** Songs From the Second Floor › Sun, Apr 7 › 3:00 pm › 1h30 › Orpheum - Main › **ORDER CODE:** SNG **SPONSOR** › Center for European Studies, the European Studies Alliance, the Department of Scandinavian Studies, and the Cultural Services of the French Embassy, Chicago.

## Standards

Experimental Short, Documentary Short › USA › 2000 › 26 min › Color **PART OF THE SERIES** › Documentary, Experimental and New Media

**FORMAT** › Beta SP **DIRECTOR** › Dan Boord, Luis Valdovino **PRODUCER** › Dan Boord, Luis Valdovino **SCREENPLAY BY** › Dan Boord, Luis Valdovino

*(Wisconsin Premiere)* From *paellas* in Spain to a hog calling contest in Ohio, guided tours of the first atomic bomb test site, and Wal-Marts everywhere, *Standards* is a travelogue through continents at the end of the twentieth century. “Put a grid around the world, standardize consumption, then establish a global economy of experience: instructions for the new Mcllenium.”—Steven Seid, Pacific Film Archives. An official selection of the Venice Biennale.

— MARY CARBINE

**SCREENINGS** It’s About Time › Sat, Apr 6 › 11:00am › 1h30 › Bartell - Drury › **ORDER CODE:** IAT › **PRECEDED BY** › **STANDARDS**

## Static

Please see **STUDENT SHORTS I: VARIATIONS ON YOUTH**.

## Stating the Arts in Milwaukee

Please see **ART AND COMMUNITY IN WISCONSIN**.

## Stories from Up North

Documentary Feature, Documentary Short › USA › 95 min › **PART OF THE SERIES** › Documentary, Wisconsin’s Own Filmmakers **FORMAT** › Beta SP, Mini DV

## Fishing Has No Boundaries

Documentary Short › USA › 2000 › 23 min › Color **FORMAT** › Beta SP **PRODUCTION COMPANY** › Black Cat Productions **DIRECTOR** › Sharon Zurek, Park Taylor **PRODUCER** › Park Taylor

*(World Premiere)* Founded in Hayward, Wisconsin by a local fishing guide, the group Fishing Has No Boundaries helps make the outdoor experience accessible to persons with disabilities. In this film, an all-volunteer crew documents a 1999 fishing event in Hayward and the fun had by participants and organizers alike.

## The Novitiate

Documentary Short › USA › 2001 › 14 min › Color **LANGUAGE** › English **FORMAT** › Beta SP **PRODUCTION COMPANY** › Counterfeit Bill Productions **DIRECTOR** › Chris Sheridan **PRODUCER** › Patrick Rick

*(Madison Premiere)* *The Novitiate* blends personal documentary with history in the story of the 1975 Menominee Warriors Society takeover of a Catholic Novitiate on the Red

River near Gresham, WI, and month-long stand off with the Wisconsin National Guard, as told by a former novice (producer Patrick Rick) as well as by a Menominee participant. A Wisconsin’s Own Competition entry.

## The Dogs of El Niño

Documentary Feature › USA › 2002 › 58 min › Color **FORMAT** › DigiBeta **DIRECTOR** › Cyndi Moran, Eric Scholl

*(World Premiere)* “Dogs are like people. They like to be ASKED to do something.” Or so says musher Mark Dunlop, in this engaging documentary about the annual sled dog race on Madeline Island, off the northern tip of Wisconsin in Lake Superior. From the rigorous pre-race vet checks through two days of running in the Northwoods to the final finish line, *The Dogs of El Niño* is a character driven documentary about people who love being outside with their dogs—and the Madeline Island residents who host the race to chase away those tir-crazy winter blues.

**SCREENINGS** Stories from Up North › Fri, Apr 5 › 5:00pm › 2h00 › Bartell - Drury › **ORDER CODE:** SUP › With filmmakers Sharon Zurek, Park Taylor, Chris Sheridan, Patrick Rick, Cyndi Moran and Eric Scholl in person.

## Student Competition Winners

Short › USA **PART OF THE SERIES** › Wisconsin’s Own Filmmakers

**SCREENINGS** Student Competition Winners › Sun, Apr 7 › 12:00pm › 1h00 › Play Circle › **ORDER CODE:** SSW **SPONSOR** › WUD Film Committee IFVC

## Student Shorts Program I: Variations on Youth

Short › USA › 91 min › Color and B/W **PART OF THE SERIES** › Wisconsin’s Own Filmmakers

**SPONSOR** › WUD Film Committee, IFVC **FORMAT** › Mini DV Compiling some of the best student film and video work from Wisconsin’s colleges and universities, this diverse array of experimental, narrative, and documentary work deals with themes of youthful angst and self-expression.

— SANDY LUCAS

## Immaculate

Narrative Short › USA › 2001 › 7 min › Color **SPONSOR** › WUD Film Committee, IFVC **FORMAT** › Mini DV **DIRECTOR** › R. Callan **SCREENPLAY BY** › R. Callan **CAST** › Stephanie Monday, Allen Ebert, John Van Nelson *(World Premiere)* Stunningly photographed, *Immaculate* is a moving depiction of a grieving mother and her bed-ridden son on the last night of his life. R. Callan is studying Communication Arts and Chemical Engineering at UW-Madison. A Student Competition entry.

## Meeting Uncle Mark

Documentary Short › USA › 2001 › 13 min › Color and B/W **SPONSOR** › WUD Film Committee, IFVC **LANGUAGE** › English **FORMAT** › Mini DV **DIRECTOR** › Emily Rumsey

Utilizing old 8mm and 16mm footage and family photographs, the director takes us on a moving journey to find the essence of her dead uncle’s spirit. Emily Rumsey, a UW-Madison senior, is originally from St. Paul, MN. A Student Competition entry.

## Chocolate-Coffee-Nicotine

Experimental Short › USA › 2001 › 5 min › Color **SPONSOR** › WUD Film Committee, IFVC **FORMAT** › Mini DV **DIRECTOR** › Kate Love **SCREENPLAY BY** › Kate Love **CAST** › Charles Love, Cynthia Love, Gregory Love An examination of American addiction, *Chocolate-Coffee-Nicotine* chronicles the dysfunctional addictions of the film-

maker’s own family members. Kate Love is a UW-Madison student, coffee drinker, smoker, and chocolate lover: A Student Competition Entry.

## The Duke

Narrative Short › USA › 2001 › 6 min › Color

**SPONSOR** › WUD Film Committee, IFVC **LANGUAGE** › English **FORMAT** › Mini DV **PRODUCTION COMPANY** › SAMO Productions **DIRECTOR** › Adam Wolfe **SCREENPLAY BY** › Adam Wolfe **CAST** › Brett Wolfe

*(World Premiere)* This whimsical short follows The Duke, an underground skateboard legend, as he wows a group of his peers. Adam Wolfe is a UW-Madison senior who enjoys skateboarding in his free time. A Student Competition entry.

## build UP: BREAK down:

Experimental Short › USA › 2001 › 12 min › Color

**SPONSOR** › WUD Film Committee, IFVC **LANGUAGE** › English **FORMAT** › Mini DV **DIRECTOR** › Hunter Gross **SCREENPLAY BY** › Hunter Gross **CAST** › Hunter Gross

In this honest, riveting look into the world of depression, filmmaker Hunter Gross illuminates his own secret fears and anxieties onscreen. Hunter Gross, a native of Gleason, WI, will graduate UW-Madison in 2003 with a degree in Communication Arts. A Student Competition Entry.

## Static

Experimental Short › USA › 2001 › 6 min › Color

**SPONSOR** › WUD Film Committee, IFVC **FORMAT** › Mini DV **DIRECTOR** › Heather Kasar

*(Madison Premiere)* An exercise in the collision of chaos and simplicity, *Static* focuses its unique lens on the art of breakdancing. Heather Kasar is a senior majoring in Film at UW-Milwaukee. A Student Competition entry.



## The Silence

Narrative Short › USA › 2001 › 11 min › Color

**SPONSOR** › WUD Film Committee, IFVC **LANGUAGE** › English **FORMAT** › Mini DV **DIRECTOR** › Jordan Allott **PRODUCER** › Jordan Allott **SCREENPLAY BY** › Jordan Allott **CAST** › Daniel Allott, Anna Cianciara

After the death of his wife and unborn child, a man on the brink of losing his faith embarks on a spiritual journey to find meaning in his tragedy. Jordan Allott was born in Reading, England, and transferred to UW-Madison after spending two years in Hawaii. A Student Competition entry.

## The City Aloud

Documentary Short › USA › 2001 › 31 min › Color

**SPONSOR** › WUD Film Committee, IFVC **LANGUAGE** › English **FORMAT** › DV Cam **PRODUCTION COMPANY** › Saharra Films **DIRECTOR** › Sarah Blain **CAST** › Doug Kearney, Nazirah , Desdamona , Bao Phi, Reggie Harris, Cynthia French *(Midwest Premiere)* From electrifying live performances to intimate interviews, *The City Aloud* documents the Spoken Word scene of the Twin Cities, Minnesota. Sarah Blain is a UW-Madison graduate currently living in Los Angeles. A Student Competition entry.

**SCREENINGS** Student Shorts Program I: Variations on Youth › Thu, Apr 4 › 5:00pm › 2h00 › Play Circle › **ORDER CODE:** SS1 › With filmmakers Sarah Blain, Hunter Gross, Heather Kasar, Kate Love, Emily Rumsey and Adam Wolfe in person.



# Films: Stu-Tre

## Student Shorts Program II: Midwestern Life

Short > USA > 86 min > Color and B/W **PART OF THE SERIES**  
> Wisconsin's Own Filmmakers

**SPONSOR** > WUD Film Committee, IFVC **FORMAT** > Mini DV  
From the personal to the political, culinary to the creative, these shorts—made by Wisconsin college and university students—illuminate various aspects of life in Wisconsin and elsewhere in the Midwest.

– SANDY LUCAS

### Baklava

Documentary Short > USA > 2001 > 8 min > Color  
**SPONSOR** > WUD Film Committee, IFVC **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Catharine Gartelos  
**SCREENPLAY BY** > Catharine Gartelos

(*World Premiere*) *Baklava* is a charming autobiographical documentary exploring the filmmaker's family tradition of preparing the scrumptious Greek pastry. Catharine Gartelos is a graduate student in the department of Journalism and Mass Communication at UW-Madison. A Student Competition Entry.

### Evermor, Forevermor

Documentary Short > USA > 2001 > 13 min > Color  
**SPONSOR** > WUD Film Committee, IFVC **LANGUAGE** > English **FORMAT** > Mini DV **PRODUCTION COMPANY** > Pointy Kitty Studios **DIRECTOR** > Alyska Bailey **PRODUCER** > Michael Forster Rothbart, Jeff Snyder **CAST** > Doc Evermor, Eleanor Every, Gail Lamberty, Jesse Lirola, John Petito

A portrait of the sculptor and myth-maker Doc Evermor; this film takes the viewer on a tour of his awesome art park off of Highway 12, a whimsical fantasyland where imagination truly has no bounds. Alyska Bailey is a recent graduate of the UW-Madison film program. A Student Competition entry.

### Friday Fry-Day

Documentary Short > USA > 2001 > 11 min > Color  
**SPONSOR** > WUD Film Committee, IFVC **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Amanda Dosch, Jim Fetzer, Natasa Plecas, Melissa S. Wollering  
A mouth-watering look at Wisconsin's most distinctive culinary tradition, *Friday Fry-Day* explores the history, traditions, and folklore of the Friday Fish Fry. The filmmakers are all either recent graduates of or students in the UW-Madison Communication Arts department. A Student Competition entry.

### Milw.

Experimental Short > USA > 2001 > 4 min > B/W  
**SPONSOR** > WUD Film Committee, IFVC **FORMAT** > Mini DV **DIRECTOR** > Aaron Kraft  
(*Madison Premiere*) A stark and at once stunning portrait of Milwaukee. Aaron Kraft is a student in the UW-Milwaukee film department. A Student Competition Entry.

### Sala

Documentary Short > USA > 2001 > 10 min > Color  
**SPONSOR** > WUD Film Committee, IFVC **LANGUAGE** > In Thai and English with English subtitles **FORMAT** > Mini DV **DIRECTOR** > Jonathan Frome, Amanda R. Irwin, Alyska Bailey **PRODUCER** > Jonathan Frome, Amanda R. Irwin, Alyska Bailey

This beautifully shot documentary explores the donation and construction of the Thai Pavilion at Olbrich Gardens, UW-Madison. The filmmakers are UW-Madison students in the Communication Arts department. A Student Competition entry.

### The Mullet

Documentary Short > USA > 2001 > 13 min > Color and B/W  
**SPONSOR** > WUD Film Committee, IFVC **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Jesse Johnson, Paco Bertsch, Erik Figi **SCREENPLAY BY** > Jesse Johnson, Paco Bertsch, Erik Figi

This zany, tongue-in-cheek documentary explores the mystery and wonders of the much-criticized 80s hairstyle. All three filmmakers are Wisconsin residents and UW-Madison students. A Student Competition entry.

### Supermax Wisconsin

Documentary Short > USA > 2001 > 27 min > Color  
**SPONSOR** > WUD Film Committee, IFVC **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Joshua Moise **PRODUCER** > Jude Javier, Joshua Moise

This powerful exploration of Wisconsin's highest-security prison includes interviews with a former inmate, politicians, and Boscobel community members. Joshua Moise and Jude Javier are recent graduates of the UW-Madison Communication Arts department. A Student Competition entry.

**SCREENINGS** Student Shorts Program II: Midwestern Life > Sat, Apr 6 > 11:00am > 1h45 > Play Circle > **ORDER CODE:** SS2 > With filmmakers Alyska Bailey, Paco Bertsch, Jim Fetzer, Erik Figi, Michael Forster Rothbart, Catherine Gartelos, Amanda Irwin, Jude Javier, Jesse Johnson, Aaron Kraft, Joshua Moise, Natasa Plecas and Melissa Wollering in person.



### The Subliminal Effects of Natural Form

Please see **WISCONSIN SHORTS II**.

### Superhero

Please see **THE VIEW FROM HERE: A POETIC RESPONSE TO THE ATTACKS ON THE WORLD TRADE CENTER**.

### Supermax Wisconsin

Please see **STUDENT SHORTS II: MIDWESTERN LIFE**.

### Swing

Please see **WISCONSIN SHORTS I**.

### That's My Face (É Minha Cara)

Documentary Feature > USA > 2001 > 56 min > Color and B/W **PART OF THE SERIES** > Documentary  
**LANGUAGE** > English **FORMAT** > 35mm **PRODUCTION COMPANY** > Chimpanzee Productions **DIRECTOR** > Thomas Allen Harris **PRODUCER** > Thomas Allen Harris, Yvonne Welbon, Sasha Dees **SCREENPLAY BY** > Thomas Allen Harris, Don Perry

(*Wisconsin Premiere*) Inspired by his grandfather's 8mm home movies, a black filmmaker sets out on a spiritual journey to discover the mythic face of Africa in the Americas. His search leads him from the Bronx to Burkina Faso, Tanzania, and ultimately, Brazil. Shot entirely on Super 8mm film, *That's My Face* employs an innovative sound design that incorporates rap and hip hop strategies of multi-voice sampling. "Astoundingly beautiful and epic in scope, *É Minha Cara/That's My Face* is a personal documentary offering an entire generation of African-Americans a groundbreaking perspective on the maddening diasporic search for a mythical motherland."—Shari Frilot, Sundance Film Festival. Winner, Prize of the Ecumenical Jury, 2002 Berlin Film Festival. Official Selection, 2002 Sundance and 2001 Toronto Film Festivals.

– SANDY LUCAS

**SCREENINGS** That's My Face > Thu, Apr 4 > 7:30pm > 1h30 > Play Circle > **ORDER CODE:** EM1 > Filmmaker Thomas Allen Harris in person. That's My Face > Sat, Apr 6 > 1:00pm > 1h30 > Play Circle > **ORDER CODE:** EM2 > Filmmaker Thomas Allen Harris in person.



### Thirteen Conversations About One Thing

Narrative Feature > USA > 2001 > 102 min > Color **PART OF THE SERIES** > American Cinema, Premieres

**FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Stonelock Pictures **DIRECTOR** > Jill Sprecher **PRODUCER** > Ben Atoori, Gina Resnick **EXECUTIVE PRODUCER** > Michael Stipe, Sandy Stern, Doug Mankoff, Andrew Spaulding, Peter Wetherell **SCREENPLAY BY** > Karen Sprecher, Jill Sprecher **CAST** > Matthew McConaughey, John Turturro, Clea DuVall, Amy Irving, Alan Arkin

(*Midwest Premiere*) This beautifully realized second feature from writer/director Jill Sprecher and co-writer (and sister) Karen Sprecher (*Clockwatchers*) weaves together the lives of five New Yorkers trying to solve the puzzle of happiness. From a pessimistic insurance claims manager (Alan Arkin) to a moody physics professor (John Turturro) and his soon-to-be-jilted wife (Amy Irving), a successful and cocky attorney (Matthew McConaughey), and a principled young cleaning woman (Clea DuVall), these characters' interlocking stories suggest that what seems to be fate is actually a product of conscious choice, even in the smallest moments of life. Jill Sprecher elicits sterling performances from this top-notch ensemble—several cast surprisingly against type. The Sprechers' intricate script moves fluidly between situations and across time to reveal ironic connections between characters, places and seemingly inconsequential actions. Scenes of New York streets and rooms unfold as deeply-hued dreamscapes, with each precisely composed shot suggesting a mysterious order behind the vagaries of everyday life. With its dazzling narrative architecture, superb acting and emotionally literate sensibility, *Thirteen Conversations About One Thing* is a film that satisfies on every level. "An unforgettable film to be savored for its wisdom, style and depth."—Caroline Libresco, 2001 Sundance Film Festival. Rated: R Filmmakers Jill and Karen Sprecher grew up in Madison and earned degrees from UW-Madison.

– MARY CARBINE

Print courtesy of Sony Pictures Classics.

**SCREENINGS** Thirteen Conversations About One Thing > Thu, Apr 4 > 7:00pm > 2h00 > Orpheum - Main > **ORDER CODE:** 13C > Director/writer Jill Sprecher and writer Karen Sprecher in person.

### Three Blind Mice

Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

### Tiger Show

Please see **WISCONSIN SHORTS II**.

### The Times of Harvey Milk

Documentary Feature > USA > 1984 > 90 min > Color **PART OF THE SERIES** > Restorations and Revivals

**FORMAT** > 35mm **DIRECTOR** > Rob Epstein **PRODUCER** > Richard Schmeichen

In 1978, Harvey Milk was elected to the San Francisco city council, becoming the first openly gay person to be elected to public office in California. One year later, he and Mayor George Moscone were shot and killed by Milk's fellow council member, former police officer and fire fighter Dan White. *The Times of Harvey Milk* recreates the tumultuous story of Milk's grass-roots political organizing and election, through the shocking murders and their repercussions. This classic portrait of communities in conflict has won countless awards, including the Academy Award for best documentary feature, and was voted one of the two best documentaries of the decade in an *American Film Magazine* critics' poll. This UCLA Film and Television archive restoration of *The Times of Harvey Milk* allows it to be seen for the first time in 35mm Dolby stereo.

– JOE BERES

**SCREENINGS** The Times of Harvey Milk > Sun, Apr 7 > 7:30 pm > 1h30 > Cinematheque > **ORDER CODE:** KIL > **SPONSOR** > Academy of Motion Picture Arts and Sciences

**To the Workers of the World**  
Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

**To Travel Fleeting Points in Trine**  
Please see **WISCONSIN SHORTS II**.

**Tornado**  
Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

### Trembling Before G-d

Documentary Feature > USA > 2000 > 84 min > Color **PART OF THE SERIES** > Documentary, Premieres

**LANGUAGE** > In English, Hebrew and Yiddish with English subtitles **FORMAT** > 35mm, 1.66 **PRODUCTION COMPANY** > Cinephil, Keshet Broadcasting, Pretty Pictures, Simcha Leib Productions, Turbulent Arts **DIRECTOR** > Sandi Simcha DuBowski **PRODUCER** > Sandi Simcha DuBowski, Marc Smolowitz, James Velaise, Philippa Korwarsky

(*Madison Premiere*) This unprecedented documentary about Hasidic and Orthodox Jews who "come out" as lesbians and gays shatters assumptions about faith, sexuality and religious fundamentalism. Filmmaker Sandi Simcha Dubowski captures amazingly intimate and heartbreaking stories of people who struggle to reconcile their sexual orientation with their deep commitment to a religious tradition that condemns them because of whom they love. Shot over five years in Brooklyn, Jerusalem, Los Angeles, San Francisco, Miami and London, *Trembling Before G-d* is remarkable for its courage and compassion, exploring issues of global significance through a deeply personal and compelling lens. "[A] transcendent film that speaks to everyone who has experienced being an outsider."—Jim Fouratt, *LGNy*. "We were blown away by . . . *Trembling Before G-d*, a devastating and nuanced portrayal."—*Planet Out*. "It's amazing that the filmmaker got access to this hidden world—one he explores with lyricism and insight."—David Ansen, *Newsweek.com*.

– MARY CARBINE

Print courtesy of New Yorker Films.  
**SCREENINGS** Trembling Before G-d > Sun, Apr 7 > 3:00pm > 2h30 > Majestic > **ORDER CODE:** TBG > Introduction by Janice Simsohn, Program Director, Temple Beth El, with facilitated audience discussion to follow screening. **SPONSOR** > Temple Beth El, Hillel, Beth Israel Center, Madison Jewish Community Council

### Tribute 9.11

Please see **SEPTEMBER ELEVENTH: EYEWITNESSES**.

### Venus de Milo

Please see **ART AND COMMUNITY IN WISCONSIN**.



# Films: AAA-AAA

## The View From Here: A Poetic Response to the Attacks on the World Trade Center

Documentary Short > USA > 2002 > 44 min > **PART OF THE SERIES** > Documentary **FORMAT** > Beta SP

(*World Premiere*) This installation-style program curated by filmmaker Pola Rapaport, is a companion piece to “September Eleventh: Eyewitnesses.” It includes additional short films in which the events of September eleventh and their aftermath were documented by filmmakers living within two to three mile of the former World Trade Center in New York. Some pieces are works in progress, completed just before showing at this festival.

— MARY CARBINE

### September, 2001 - NYC

Documentary Short > USA > 2002 > 8 min  
**FORMAT** > Beta SP **DIRECTOR** > Eliza Gagnon

This film records scenes in downtown Manhattan on September 11th and the days after—the shock of witnessing the attacks from a back window on a beautiful morning, the awful cloud over the city, the unfamiliarity of checkpoints and military vehicles on empty streets, the sounds of cellphone conversations and 24-hour news coverage, a young woman’s impromptu gospel song addressed to the hijackers, people leaving town, people gathering, praying, looking.

### September 11th

Documentary Short > USA > 2002 > 5 min  
**FORMAT** > Beta SP **DIRECTOR** > Yael Bitton  
This four-minutes film was shot one hour after the towers collapsed. It juxtaposes images of people’s faces in the street, friend’s faces facing the images of the disaster, and images of smoke. It expresses the incomprehensibility of facing such an event on such a scale, and creates a language that can talk to the event outside of binary statements, positions and opinions. Text by of Edward Bond appears as a commentary at the bottom of the screen to places the issues on a more philosophical level. Music composed by Anthony Coleman and Roy Nathanson add emotional texture to the void that we were all left with in the aftermath of that particular Tuesday.

### from chaos comes grace

Documentary Short > USA > 2002 > 15 min > Color  
**FORMAT** > Beta SP **DIRECTOR** > Cheryl Dunn  
With footage beginning moments after the first attack on the World Trade Center, *from chaos comes grace* is a call and response chronology of human movements, action and reaction. From the exodus from downtown Manhattan to the days and weeks following, what people do, their grace with grief and also personal motivation compile a take on things in a city wholly changed.

### Searching for Sense

Documentary Short > USA > 2002 > 7 min  
**FORMAT** > Beta SP **DIRECTOR** > Katja Esson  
After September 11th, the artist community in New York was looking for a way to go on. A painting performance of a large mural was held by the artist Sandra Spannan, accompanied by musicians, singers, and the voices of emails. Like the mural, the film searches for sense and hope.



When Two Won't Do



waydowntown

### Superhero

Documentary Short > USA > 2002 > 9 min > Color  
**FORMAT** > Beta SP **DIRECTOR** > Laure Sullivan, Paul Wilson  
A short film that uses the voices of children who attend Independence School (P.S. 234), at Ground Zero, to tell the story of a boy who dreams of being a super hero and of helping to put right all that was broken in the attacks of September 11.

**SCREENINGS** The View From Here: A Poetic Response to the Attacks on the World Trade Center > Sun, Apr 7 > 1:00pm > 4h00 > Madison Art Center - Auditorium, 3rd Floor > **PRICE NOTE** > Free This forty-minute program will play in a continuous loop between 1 and 5 pm.

### War Memories (Kippour: Souvenirs de guerre)

Documentary Feature > Israel, France > 1994 > 104 min > Color **PART OF THE SERIES** > Amos Gitai: Images of Exile, Documentary  
**LANGUAGE** > In Hebrew and English with English subtitles. **FORMAT** > Beta SP **PRODUCTION COMPANY** > Agav Hafakot, ARTE France **DIRECTOR** > Amos Gitai **PRODUCER** > Laurent Truchot **SCREENPLAY BY** > Amos Gitai

(*Wisconsin Premiere*) This bold, two-part documentary served as something of a study film for *Kippur* but also stands by itself as a major achievement in Gitai’s career. Gitai and members of his family meet up with the men still living in Israel who were shot down with him during the 1973 Yom Kippur War. Later, Gitai travels halfway across the world, to California, to spend some time with his old friend Uzi, the man upon whom the character Ruso is based in *Kippur*.

— RAY PRIVETT

**SCREENINGS** War Memories > Sun, Apr 7 > 5:00pm > 2h00 > Cinematheque > **ORDER CODE:** WAR > Introduction by guest curator Ray Privett. **SPONSOR** > Conney Family Fund, UW-Madison Center for Jewish Studies

### Waterboys

Narrative Feature > Japan > 2001 > 90 min > Color **PART OF THE SERIES** > Contemporary World Cinema  
**LANGUAGE** > In Japanese with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Altamira Pictures **DIRECTOR** > Shinobu Yaguchi **PRODUCER** > Akifumi Takuma, Daiske Sekiguchi **EXECUTIVE PRODUCER** > Shoji Masui **SCREENPLAY BY** > Shinobu Yaguchi **CAST** > Satoshi Tsumabuki, Hiroshi Tamaki, Akifumi Miura, Kuen Kondo, Naoto Takenaka

(*Wisconsin Premiere*) When a pretty new swim coach shows up at Tadano High School hoping to form a synchronized swim team, she is faced with a harsh reality: Tadano is an all-boys school. Though five adorable boys (who all happen to be terribly bad swimmers) are up to the task, their early efforts end in disaster. But with the help of a dolphin trainer and other creative methods of practice, they eventually pull through. The result is an unapologetically wacky, over-the-top comedy that delivers big laughs from the opening credits right through the stunning, show-stopping musical finale. Writer/Director Shinobu Yaguchi (*Adrenaline Drive*) riddles the film with homoerotic subtext, but you might be too doubled over in laughter to notice. Official Selection, 2001 Toronto Film Festival.

— SANDY LUCAS

**SCREENINGS** Waterboys > Sat, Apr 6 > 9:00pm > 1h30 > Play Circle > **ORDER CODE:** WB1 > Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison. Waterboys > Sun, Apr 7 > 3:15pm > 1h30 > Play Circle > **ORDER CODE:** WB2 >



Waterboys

### waydowntown

Narrative Feature > Canada > 2000 > 83 min > Color **PART OF THE SERIES** > Contemporary World Cinema, Premieres **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Burns Films Ltd. **DIRECTOR** > Gary Burns **PRODUCER** > Shirley Vercruyssen **SCREENPLAY BY** > Gary Burns, James Martin **CAST** > Fabrizio Filippo, Don McKellar, Marya Delver, Tammy Isbell, Gordon Currie, Tobias Godson

(*Midwest Premiere*) In the fluorescent world of interconnected office buildings, apartment complexes and mall food courts, four young office workers have staked a month’s salary to wager who can stay indoors the longest. By noon on day 24, everyone pretty much reached the breaking point. By the end of lunch, all bets are off in this kinetic, wickedly funny commentary on the emptiness of modern mall life and corporate culture. Shooting on digital video, director Gary Burns (*Suburbanators*, *Kitchen Party*) constructs a sickly luminous zone of glass-enclosed elevator shafts and transparent office walls that mocks freedom of choice through consumer culture. “A cogent yet hilarious indictment of our soul-destroying urban existence.” — Barbara Goslawski, *BoxOffice Magazine*. “You wouldn’t want to live *waydowntown*, but it is a hilarious place to visit.” — Pam Grady, Reel.com. Winner, Best Canadian Feature, Toronto International Film Festival 2000. Rating: R

— MARY CARBINE

Print courtesy of Lot 47 Films.  
**SCREENINGS** waydowntown > Sat, Apr 6 > 10:15pm > 2h00 > Orpheum - Stage Door > **ORDER CODE:** wdt > Filmmaker Gary Burns in person.

### What Time Is It There? (Ni Neibian Jidian)

Narrative Feature > Taiwan, France > 2001 > 116 min > Color **PART OF THE SERIES** > Contemporary World Cinema, Premieres

**LANGUAGE** > In Mandarin with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Arena Films, Homegreen Films **DIRECTOR** > Tsai Ming-liang **PRODUCER** > Bruno Pesery **SCREENPLAY BY** > Tsai Ming-Liang, Yang Pi-Ying **CAST** > Lee Kang-sheng, Jean-Pierre Léaud, Chen Shiang-chyi, Lu Yi-ching, Miao Tien

(*Madison Premiere*) This latest film from Malaysian-born Taiwanese auteur Tsai Ming-liang had its world premiere at the Cannes International Film Festival. Tsai has been praised since his 1992 directorial debut (*Rebels of the Neon God*) for his unconventional storytelling and social commentary. Shot in Taipei and Paris, Tsai’s fifth feature film, *What Time Is it There?* features the protagonist of all Tsai’s films, Lee Kang-Sheng and Francois Truffaut’s alter ego Jean-Pierre Léaud (*The Four Hundred Blows*). A young man sells watches on the streets of Taipei. When his father suddenly dies, his mother becomes consumed with thoughts of reincarnation and prays constantly for her husband to return.

The son becomes fixated on a woman who is moving to Paris, with whom he had a brief encounter when selling a watch. In an attempt to bridge the miles between them, the young man compulsively begins to set Tapei clocks to Paris time. Tsai weaves a meticulous and affecting enigma with an unexpectedly poetic ending. “Darkly comic . . . bewitching . . . and as bizarre as almost anything you’ll see this year.” —Mike Wilmington, *Chicago Tribune*. “Intricate. Inventive. Tsai Ming-liang’s most exciting and original feature to date.” —Jonathan Rosenbaum, *Chicago Reader*.

— MARY CARBINE

Print courtesy of Wellspring Media.

**SCREENINGS** What Time Is It There? > Fri, Apr 5 > 7:00pm > 2h00 > Cinematheque > **ORDER CODE:** WHT >

### When Two Won't Do

Documentary Feature > Canada > 2001 > 90 min > Color **PART OF THE SERIES** > Documentary

**FORMAT** > Beta SP **PRODUCTION COMPANY** > Galafilm, Picture This Productions **DIRECTOR** > David Finch, Maureen Marovitch **PRODUCER** > Arnie Gelbart, Richard Elson, David Finch, Maureen Marovitch **SCREENPLAY BY** > Maureen Marovitch

(*US Premiere*) Maureen Marovitch and David Finch are lovers. They are also filmmakers. Sometimes, they see things a bit differently. So far, what’s new? Quite a lot, actually, in this frank and engaging Canadian documentary about polyamory, i.e. multipartner relationships, in which Marovitch and Finch turn the camera on themselves, their lovers, and other non-monomogamists. Maureen believes in polyamory, the philosophy of simultaneously and openly loving more than one person. And that’s just a little too much togetherness for David, who wants Maureen to break up with her two other lovers and settle down with him. Just him. Marovitch and Finch work through their differences by making a film about their relationship, with startling matter-of-factness and good humor. After a journey across North America,—swingers, pagans, group families, and a Loving More Polyamory Convention—the film finds its core in the filmmakers’ shared house in Montreal, where David sleeps downstairs whenever Maureen’s lovers come to stay. As Maureen’s experiments lead her into a relationship with a married man and his unstable wife (who live in Wisconsin), a devastating crisis forces everyone involved to confront the difficult realities of polyamory. “Fascinating . . . illuminating, emotionally charged, [and] sometimes jaw-dropping.” —Elan Mastai, Vancouver Film Festival.

— MARY CARBINE

**SCREENINGS** When Two Won’t Do > Thu, Apr 4 > 9:30pm > 2h00 > Bartell - Drury > **ORDER CODE:** WTI > With filmmakers Maureen Marovitch and David Finch in person. When Two Won’t Do > Sat, Apr 6 > 10:30 pm > 2h00 > Bartell - Drury > **ORDER CODE:** WT2 > With filmmakers Maureen Marovitch and David Finch in person.

### Wisconsin Shorts I

Short > USA > 72 min > **PART OF THE SERIES** > Wisconsin’s Own Filmmakers

**SPONSOR** > Wisconsin Film Office **FORMAT** > Mini DV, 16mm  
Animated, documentary, narrative and experimental shorts by Wisconsin filmmakers in competition.

— MARY CARBINE

### Everyone's a Hypocrite

Animated Short > USA > 2000 > 1 min > B/W  
**SPONSOR** > Wisconsin Film Office **FORMAT** > Beta SP **DIRECTOR** > Nathan Theis  
(*Midwest Premiere*) Six humorous vignettes of hypocrisy, enlightenment and the final judgment day—all in just one minute. Middleton filmmaker Nathan Theis received a B.F.A. in Film and Two-Dimensional Animation from Savannah College of Art and Design. A Wisconsin’s Own Competition Entry.

### Please Do Not Feed the Humans

Animated Short > USA > 2001 > 3 min > Color  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Beta SP **DIRECTOR** > Nathan Theis  
(*World Premiere*) This beautifully hand-drawn animated short shows us visitors to the zoo—but not from the usual perspective. A Wisconsin’s Own Competition Entry.

### Bob the Slob

Narrative Short > USA > 2001 > 12 min > Color  
**SPONSOR** > Wisconsin Film Office **FORMAT** > Beta SP **DIRECTOR** > Nathan Theis **CAST** > Russ Wilson  
(*Midwest Premiere*) A school bus driver endures the typical jibes and pranks from his daily passengers—but only for so long. A Wisconsin’s Own Competition entry.



# Films: Wis-You

### Claudette Who?

Documentary Short > USA > 2001 > 6 min > Color  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Mini DV **PRODUCTION COMPANY** > University of Wisconsin-Milwaukee Film Department, Milwaukee Public Schools, Hartford University School for Urban Explorations **DIRECTOR** > Renato G. Umali  
(*Madison Premiere*) In this delightful history lesson, members of Hartford School's 4th grade Room 20 interview several Milwaukee bus drivers about one of the unsung heroines of the Montgomery Bus Boycott. Director Renato Umali is a recent graduate of the UW-Milwaukee Film Department. Concept, camera, sound, and editing also by (4th graders) Earnest Bolden, Jr., Eddy Burch, Jared Derksen, Alonzo Dorsey, Jasper Hanson, and Romone McNuckles. A Wisconsin's Own Competition entry.

### Cat Lady

Narrative Short > USA > 2001 > 10 min > Color  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **DIRECTOR** > Liesel de Boor **PRODUCER** > David Elvin **SCREENPLAY BY** > Liesel de Boor **CAST** > Irma St. Paule, Brian Delate, Isabelle McTwigan, Smoke  
(*Wisconsin Premiere*) WWII. A cat was called to serve his country. And he was brave, loyal and true. Or so the story goes, as recalled by "Cat Lady" Irma St. Paule in this playful short with wonderfully inventive set design. Filmmaker Liesel de Boor grew up in Madison and recently graduated from the masters directing program at Columbia University. A Wisconsin's Own Competition entry.

### Swing

Animated Short > USA > 2001 > 4 min > Color  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Beta SP **DIRECTOR** > Tim Granberg  
(*Midwest Premiere*) A man searches for a childhood memory in this winsome animated short. Animator Tim Granberg is a native of Menasha, WI, who now works in Los Angeles. *Swing* has been shown at the Breckenridge Festival of Film and the Los Angeles Short Film Festival. A Wisconsin's Own Competition entry.

### The Golden Smile

Narrative Short > USA > 2001 > 19 min > Color  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **PRODUCTION COMPANY** > Hat Rack Productions **DIRECTOR** > Andreas Burgess **PRODUCER** > Mary Robertson **SCREENPLAY BY** > Andreas Burgess **CAST** > Brian Allnutt, John Basinger, Joe Reed, Reno Venturi, Dick Burgess, Jim McBride  
(*Midwest Premiere*) After seeing a puppet show operetta, a young boy becomes obsessed with the protagonist, a curious 3rd-century saint, and eventually performs a bizarre re-enactment of her life. Filmmaker Andreas Burgess grew up in Madison and attended Wesleyan Univesity. Puppetry by Judah-Lev Dickstein, Adam Fisher and Ben Simington. A Wisconsin's Own Competition entry.

### The Bear Garden

Experimental Short > USA > 2000 > 17 min > Color **SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **DIRECTOR** > Andrea Leuteneker  
(*Madison Premiere*) This visually rich and inventive short (painted, optically re-printed, and otherwise hand-manipulated) is a meditation on historical trauma. *The Bear Garden* has been exhibited at festivals including the Seattle Underground Film Festival and Dresden Filmfest. Filmmaker Andrea Leuteneker was born in Germany and currently works at the Film Department at UW-Milwaukee. A Wisconsin's Own Competition entry.  
**SCREENINGS** Wisconsin Shorts I > Thu, Apr 4 > 9:30pm > 2h00 > Cinematheque > **ORDER CODE:** WS1 > Filmmakers Andrea Leuteneker, Nathan Theis, Liesel de Boor, Renato Umali, Tim Granberg and Andreas Burgess in person. Campus late night movies made possible in part by The RWJ Project, The Chancellor's Office and the Wisconsin Union at the UW-Madison.

### Wisconsin Shorts II

Short > USA > 78 min > **PART OF THE SERIES** > Wisconsin's Own Filmmakers, Experimental and New Media **SPONSOR** > Wisconsin Film Office **FORMAT** > Mini DV, Beta SP  
Experimental and documentary shorts by Wisconsin filmmakers in competition and other filmmakers.

— MARY CARBINE

### The Subliminal Effects of Natural Form

Experimental Short > USA > 2001 > 2 min  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Jacob Lee **PRODUCER** > Jacob Lee  
(*World Premiere*) An experimental film about landscape and emotion, shot in the South Dakota Badlands. Filmmaker Jacob Lee grew up in Blue River, WI, and now makes films and other art in Chicago. A Wisconsin's Own Competition entry.



### Aüs Blue

Experimental Short > USA > 2001 > 5 min > Color  
**SPONSOR** > Wisconsin Film Office **FORMAT** > Mini DV **PRODUCTION COMPANY** > DV-Cinema **DIRECTOR** > Pixelflex  
(*Wisconsin Premiere*) This film takes its inspiration from DJ culture and the concepts of sampling and remixing. The filmmaker used his camera and a DAT recorder to capture the original footage and then mixed the images into a visual and aural song.

### To Travel Fleeting Points in Trine

Experimental Short > USA > 2001 > Color  
**FORMAT** > Mini DV **DIRECTOR** > Chad McClure  
(*World Premiere*) Personal documentary footage, digitally processed on a home computer, shows the passage from day into night in three parts. Madison filmmaker Chad McClure grew up in Green Bay and studied Communication Arts and Accounting at the University of Wisconsin-Madison. A Wisconsin's Own Competition Entry.

### The Deer and the Antelope

Experimental Short, Documentary Short > USA > 2001 > 17 min > Color  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Mini DV **DIRECTOR** > Jack Cronin  
(*World Premiere*) This personal documentary about the filmmaker's parents, Burton and Carla Cronin, combines interviews and home movies to explore memory, history, and family. Filmmaker Jack Cronin studied filmmaking at Eastern Michigan University and UW-Milwaukee, where he now teaches. A Wisconsin's Own Competition entry.

### Laid Out

Documentary Short > USA > 2001 > 24 min > Color  
**SPONSOR** > Wisconsin Film Office **LANGUAGE** > English **FORMAT** > Mini DV **PRODUCTION COMPANY** > Emotion Media, LLC **DIRECTOR** > Thomas V. Grable **PRODUCER** > Thomas V. Grable, Doug Whyte  
(*Madison Premiere*) This accomplished short documentary employs a striking visual style to present a portrait of Ronald L. Jones, a flamboyant funeral director and self-proclaimed "champion of the poor people" in urban St. Louis. Filmmaker Tom Grable earned a degree in film from UW-Milwaukee and makes documentaries and commercial projects in Wisconsin. A Wisconsin's Own Competition entry.

### Tiger Show

Documentary Short > USA > 2001 > 20 min > Color  
**SPONSOR** > Wisconsin Film Office **FORMAT** > Mini DV **DIRECTOR** > Nate Gubin **PRODUCER** > Tom Grable  
(*World Premiere*) In a fascinating look at a small-town Wisconsin attraction, an elderly couple struggle to keep their roadside zoo and circus alive in Aniwa. Filmmaker Nate Gubin lives in Milwaukee.  
**SCREENINGS** Wisconsin Shorts II > Fri, Apr 5 > 9:30pm > 2h00 > Bartell - Drury > **ORDER CODE:** WS2 > With filmmakers Jack Cronin, Thomas Grable, Nate Gubin, Jacob Lee, Brian Dehler (a.k.a. Pixelflex), and Chad McClure in person. **SPONSOR** > Wisconsin Film Office

### Wisconsin Shorts III

Narrative Short > USA > 50 min **PART OF THE SERIES** > Wisconsin's Own Filmmakers **FORMAT** > 16mm, 35mm  
Narrative shorts by Wisconsin and other filmmakers.

— MARY CARBINE

### The Ride

Narrative Short > USA > 2000 > 9 min > Color  
**FORMAT** > 16mm **PRODUCTION COMPANY** > Eye of the Needle Productions **DIRECTOR** > Bill Basquin **PRODUCER** > Bill Basquin **SCREENPLAY BY** > Bill Basquin **CAST** > Cooper Lee Bombardier, Judith Williams, Mark Haggerty  
(*Madison Premiere*) A meditative short narrative and mumbled conversation piece about a small town cab driver and passenger, sexual suggestion, and emotional ambiguity. Filmmaker Bill Basquin attended UW-Madison and now lives in San Francisco.

### The Cufflink

Narrative Short > USA > 2001 > 9 min > Color  
**FORMAT** > 16mm **DIRECTOR** > Stephen Williams **PRODUCER** > Stephen Williams **SCREENPLAY BY** > Stephen Williams **CAST** > Anne Cullimore Decker, Tony Larimer, Anne Stewart Mark, Joan Mullaney, Matthew Klassen, David Spencer  
(*Wisconsin Premiere*) This moving and finely acted short drama portrays the emotional challenges of a woman preparing to face her ex-husband at her grandson's birthday party. Lead actress Anne Cullimore Decker won the Best Acting award at the Eclipse Film Festival. Filmmaker Stephen Williams in completing an MFA in Film Studies at University of Utah.

### The Book and the Rose

Narrative Short > USA > 2001 > 29 min > Color  
**FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Chartercrest Films **DIRECTOR** > Jeff Bemiss **PRODUCER** > Eric Kmetz, Ron Forsythe **SCREENPLAY BY** > Jeff Bemiss **CAST** > Chris Kennedy, Patrick Tuttle, Carey Lessard, Kimmin O'Donnell, Elaine Fabyanic, James Walker  
(*Wisconsin Premiere*) Set in 1942, this beautifully photographed romantic drama is based on the popular short story by Max Lucado. When John Barnes (Chris Kennedy) acquires an old book filled with intriguing handwritten notes, he begins a correspondence with its previous owner, which promises to be more than just an exchange of letters. Lead actor Chris Kennedy was born in Waunakee and graduated from the UW-Madison, where he played on the 1994 Rose Bowl Championship Badger Football Team.  
**SCREENINGS** Wisconsin Shorts III > Sat, Apr 6 > 3:30pm > 1h30 > Cinematheque > **ORDER CODE:** WS3 > Filmmakers Bill Basquin, Jeff Bemiss, and lead actor Chris Kennedy (*The Book and the Rose*) in person.

### Wisconsin's Own Competition Winners: Documentary

Documentary Feature, Documentary Short > USA **PART OF THE SERIES** > Wisconsin's Own Filmmakers  
Screening of the Winner(s) of the Wisconsin's Own Competition in the Documentary category. Winners announced Saturday evening of the Festival.

**SCREENINGS** Wisconsin's Own Competition Winners: Documentary > Sun, Apr 7 > 3:00pm > 1h30 > Orpheum - Stage Door > **ORDER CODE:** WW2 **SPONSOR** > Wisconsin Film Office

### Wisconsin's Own Competition Winners: Experimental and Shorts

Experimental Short, Short > USA **PART OF THE SERIES** > Wisconsin's Own Filmmakers

Screening of the Winner(s) of the Wisconsin's Own Competition in the Shorts and Experimental categories. Winners announced Saturday evening of the Festival.  
**SCREENINGS** Wisconsin's Own Competition Winners: Experimental and Shorts > Sun, Apr 7 > 1:00pm > 1h00 > Cinematheque > **ORDER CODE:** WW1 > **SPONSOR** > Wisconsin Film Office

### Wisconsin's Own Competition Winners: Feature

Narrative Feature > USA > **PART OF THE SERIES** > Wisconsin's Own Filmmakers

Screening of the Winner(s) of the Wisconsin's Own Competition in the Feature category. Winners announced Saturday evening of the Festival.

**SCREENINGS** Wisconsin's Own Competition Winners: Feature > Sun, Apr 7 > 5:00pm > 2h00 > Orpheum - Stage Door > **ORDER CODE:** WW3 > **SPONSOR** > Wisconsin Film Office

### Y tu mamá también

(*And Your Mother Too*)

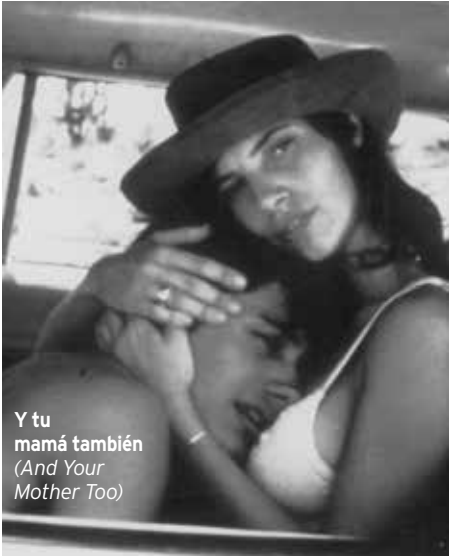
Narrative Feature > Mexico > 2001 > 105 min > Color  
**PART OF THE SERIES** > Contemporary World Cinema, Premieres

**LANGUAGE** > In Spanish with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Anhelo Producciones , Besame Mucho Pictures **DIRECTOR** > Alfonso Cuarón **PRODUCER** > Alfonso Cuarón, Jorge Vergara **EXECUTIVE PRODUCER** > Sergio Aguero, Amy Kaufman, David Linde, Sandra Solares **SCREENPLAY BY** > Alfonso Cuarón, Carlos Cuarón **CAST** > Maribel Verdú, Gael García Bernal, Diego Luna

(*Madison Premiere*) With their girlfriends away on family vacations, two horny seventeen-year-old friends, Julio (Gael García Bernal, *Amores Perros*) and Tenoch (Diego Luna), look forward to a summer of casual sex, drugs, and other forms of debauchery. But when they meet Luisa, the wife of Tenoch's older cousin, their plan takes an unexpected detour, resulting in a somewhat spontaneous road trip through the lush and colorful landscape of Mexico. As they depart Mexico City in

search of the perfect beach, the trio embark on a provocative—and sometimes poignant—journey of self-discovery and sexual experimentation. "Riotously funny . . . one of the few genuinely sexy films I've seen in years."—Peter Brunette, *IndieWIRE*. Winner, Best Screenplay, 2001 Venice Film Festival. Nominee, Best Foreign Language Film, 2002 Golden Globe Awards.

Print courtesy of IFC Films. — SANDY LUCAS  
**SCREENINGS** Y tu mamá también > Sat, Apr 6 > 11:00pm > 1h45 > Majestic > **ORDER CODE:** YTU > **SPONSOR** > Charter Communications, The Independent Film Channel



### Yellow Asphalt (Asphalt Zahov)

Narrative Feature > Israel > 2000 > 87 min > Color **PART OF THE SERIES** > Contemporary World Cinema, Premieres  
**LANGUAGE** > In Hebrew and Arabic with English subtitles **FORMAT** > 35mm, 1.66 **DIRECTOR** > Danny Vereté **PRODUCER** > Danny Vereté **SCREENPLAY BY** > Danny Vereté **CAST** > Sami Samir, Tatjana Blacher, Raida Adon, Motti Katz, Abed Zuabi, Hagit Keler  
(*Midwest Premiere*) At the edge of modern Israel and the Bedouin way of life, three dramatic encounters between two very different societies set the stage for *Yellow Asphalt*: the tragic death of a Bedouin boy on the asphalt road cutting the desert in two; the impossible marriage between a German woman and her Bedouin husband; and the forbidden love affair of a Bedouin maid and her Israeli employer. Shot over seven years, entirely on location in the Judean desert, *Yellow Asphalt* was made by Israeli director Danny Vereté with the participation of the Bedouin tribe Jahalin. Winner, Best Israeli Film, Haifa International Film Festival, 2000, and an official selection of the New York, Rotterdam and Edinburgh Film Festivals.

Print courtesy of New Yorker Films. — MARY CARBINE  
**SCREENINGS** Yellow Asphalt > Sat, Apr 6 > 1:15pm > 1h30 > Orpheum - Main > **ORDER CODE:** YLA >

### You Shoot, I Shoot (Mai hung pak yang)

Narrative Feature > Hong Kong > 2001 > 94 min > Color  
**PART OF THE SERIES** > After Dark  
**LANGUAGE** > In Cantonese, Japanese and Mandarin with English subtitles **FORMAT** > 35mm, 1.85 **PRODUCTION COMPANY** > Golden Harvest Entertainment, Linksun International **DIRECTOR** > Edmond Pang **PRODUCER** > Raymond Chow, Gin Lau **EXECUTIVE PRODUCER** > Vincent Kuk, Edmond Pang **SCREENPLAY BY** > Vincent Kuk **CAST** > Eric Kot, Cheung Tat-ming, Audrey Fong, Miao Feilin, Asuka Higuchi, Chan Fai-hung

(*US Premiere*) What's an unemployed assassin to do? Step up the marketing campaign, of course. Hong Kong cult comedian/filmmaker Eric Kot plays the hitman who hires a geeky film student to document his career high (or is it low?) points. The resulting docu-hits prove successful with clients, but complications ensue when the *auteur*-assassin duo is hired to ice—and film—a punk who has been mistakenly targeted for revenge on account of one of their jobs. "Stuffed with cinematic jokes and cameos by filmmakers (including former 70s sexpot Yum Yum Shaw) . . . shows a genuinely lunatic invention."—Derek Elley, *Variety*.

— MARY CARBINE  
**SCREENINGS** You Shoot, I Shoot > Fri, Apr 5 > 11:30pm > 1h45 > Orpheum - Stage Door > **ORDER CODE:** YSI



# Talks & Panels

## That's My Face: The Films of Thomas Allen Harris

**DATE/TIME** > Thu, Apr 4 at 3:30pm, 1h30  
**> VENUE** > Cinematheque **> PRICE NOTE** > Free **> SPONSOR** > University Lectures Committee

**Regarded as black America's** preeminent documentary maker, Thomas Allen Harris's works have been featured in over 200 international festivals, museums, and galleries. His first documentary feature, *Vintage-Families of Value* (1995) won best documentary at the Atlanta International Film and Video Festival and a Golden Gate Award at the San Francisco International Film Festival. *Vintage* was also the first openly gay feature to be selected for official competition at the Pan-African Film Festival of Ougadougou, Burkina Faso. Join Thomas Allen Harris as he shares his body of work and discusses the inspiration behind his most recent feature, *That's My Face*, a personal exploration of the mythic African motherland. *That's My Face*, a staple on the festival circuit, recently screened at Toronto, Sundance, and Berlin, and will screen at this festival on Thursday and Saturday. Raised in the Bronx and Dar-Es-Salaam, Tanzania, Harris received his B.A. from Harvard University and later attended the Whitney Museum of Art's Independent Study Program. He is Associate Professor of Media Arts at the University of California San Diego. His articles have appeared in publications such as *The Village Voice*, *The Independent*, and *OUTWEEK*.

## Stephen Jarchow & Regent Entertainment

**DATE/TIME** > Fri, Apr 5 at 12:00pm, 1h15 **> VENUE** > Law School - Room 2260 **> PART OF THE SERIES** > Insider **> PRICE NOTE** > Free **> SPONSOR** > Academy of Motion Picture Arts and Sciences

**Stephen P. Jarchow is the Chairman** and CEO of Regent Entertainment, a full service motion picture studio. Raised in Wisconsin, Jarchow earned a law degree and his CPA at the University of Wisconsin Law School and School of Business, respectively. In this talk, Jarchow will tell the story of how he built Regent Entertainment into a success, and share insights from over 20 years of experience in entertainment, law and real estate ventures. Regent Entertainment—which takes its name from Madison's Regent Street—produces and/or distributes at least twenty feature films annually, acquires films for distribution, and maintains a substantial library of over 3,500 titles. Regent has its own foreign sales organization (Regent Worldwide Sales) and movie theaters (Regent Theaters). The company's *Gods and Monsters* won the 1999 Academy Award for Best Adapted Screenplay, three Independent Spirit Awards, Best Picture by the National Board of Review, and a Golden Globe Awards for Best Supporting Actress (Lynn Redgrave).

Over the course of his career, Jarchow has practiced law, real estate development, and investment banking. He has taught Entertainment Law and is the author of five books. In 1996, Jarchow and two investment partners put up \$1 million in equity and formed Regent Entertainment with the goal of financing, producing, and distributing low-budget movies in the \$1 to \$3 million range. The Dallas-based Jarchow is involved with his Santa Monica-based partners in everything from choosing scripts to hiring (and firing) the talent. At a special festival screening this evening, Jarchow will also introduce *Gen-Y Cops*, Regent's first film with Media Asia, a production company that's owned in part by actor Jackie Chan, star of *Shanghai Noon* and *Rush Hour I* and II, and actress Michelle Yeoh, star of *Crouching Tiger, Hidden Dragon*, and with which Regent has signed an eight-picture production deal.



Thomas Allen Harris will discuss his films, including *That's My Face*.

## Shooting the Independent Documentary with Tamara Goldsworthy

**DATE/TIME** > Fri, Apr 5 at 5:00pm, 1h30 **> VENUE** > Play Circle **> PART OF THE SERIES** > Insider **> PRICE NOTE** > Free **> SPONSOR** > Academy of Motion Picture Arts and Sciences

**Cinematographer Tamara Goldsworthy** has built her career shooting independent documentaries, including projects for HBO, the BBC, NBC, ABC, Discovery Channel, MSNBC, Burma Border Projects and various independent producers. Her credits include *Big Mama* (2000), which won an Academy Award for Documentary Short Subject. Goldsworthy has worked on a wide range of projects, with virtually every format (16mm, Super 16, 35mm, Hi Def, Mini DV) and camera (Arriflex, Panavision, and more). This informal session offers an excellent opportunity for filmmakers and filmgoers alike to get “behind the camera” with an experienced Director of Photography. Goldsworthy will show clips from films she has shot, speak to topics from the personal (how to deal with subjects) to the aesthetic (image, sound) or technical (how to shoot for what editors want), and take audience questions. Born and raised in Monroe, WI, Goldsworthy studied photography at Madison Area Technical College and film at the UW-Madison. After moving to Los Angeles, Goldsworthy began working as a camera assistant in the early 1990's, and got her start in shooting documentaries with the acclaimed *verite* cinematographer Joan Churchill.



Steven Jarchow

## Writer's Seminar: Making It Happen – Turn Your Idea into Screen Magic

**DATE/TIME** > Sat, Apr 6 at 10:00am, 1h30 **> VENUE** > Pyle Center **> PART OF THE SERIES** > Insider **> PRICE NOTE** > Free **> SPONSOR** > Wisconsin Screenwriters Forum; Continuing Studies, Liberal Studies and the Arts; Academy of Motion Picture Arts and Sciences

**You've got an idea and a vision.** What's your next step? How do you get it onto the screen? Learn insider tips, and step-by-step “how to's” from writers who became filmmakers. Discover how to write the film you want to make—and how to get taken seriously in “the business” of filmmaking.

**Panel Participants: Jill and Karen Sprecher** (*Thirteen Conversations About One Thing*): Jill Sprecher (Director/Writer) made her directing debut in 1997 with the independent feature *Clockwatchers*. Co-written with sister Karen and starring Toni Collette, Parker Posey, Lisa Kudrow and Alanna Ubach, *Clock-*

*watchers* premiered at Sundance and went on to win top honors at the Turin Film Festival. A graduate of Madison's Memorial High School and the University of Wisconsin-Madison, Sprecher received her Masters in Cinema Studies from NYU. She got her start as a coordinator, production manager and line producer on projects such as *Enemies: A Love Story*, *Last Rites*, *Stonewall*, and *The Last Good Time*. *Thirteen Conversations About One Thing* debuted at the Venice International Film Festival and screened at the recent Toronto and Sundance festivals. Karen Sprecher (Writer) is a licensed clinical social worker who graduated from Memorial High School, attended the University of Wisconsin's School of Business and received her Masters degree from New York University. Before entering the film

business, she counseled teenagers and adults in independent living programs and community mental health facilities in Chicago and New York. Karen has worked as a production coordinator on independent features and other projects; she also co-wrote and co-produced *Clockwatchers*.

**Scott Dikkers** (*E-Day!*): Scott Dikkers is best known as the former editor-in-chief of *The Onion*, a post which has made him a number-one best-selling author (for *Our Dumb Century*), and recipient of the 1999 Thurber Prize for American Humor. He wrote and directed the no-budget independent feature *Space-man*, which was recently released on video and DVD by Palm Pictures.

**Thomas Allen Harris** (*É Minha Cara/That's My Face*): See “*That's My Face: The Films of Thomas Allen Harris*,” Talk Program above, for the filmmaker bio.

**Melanie Middien, Alia Yunis and Matt Rader** (*Man Hunt*): Melanie Middien (Director and Producer) is a



Writer's Seminar panelists include Melanie Middien and Alia Yunis (top, left and right); and the Sprecher sisters, Jill and Karen.

feature film and sitcom writer (NBC, Comedy Central, FOX's *King of the Hill*.) She also supervised the production marketing campaigns for features such as *Golden Eye*, *The Bird Cage*, *Get Shorty*, and Leaving Las Vegas. She is one of the original members of the Wisconsin Screenwriters Forum (LA Chapter). Alia Yunis (Co-Director and Producer) is a screenwriter and journalist and has worked as a story analyst and for the Academy of Motion Pictures Arts and Science. She received the Warner Bros. national award for comedy writing. Her one-act play, which she also directed, was selected by Women in Film to be performed at its annual showcase. Yunis was president of the LA Chapter of the Wisconsin Screenwriters Forum for several years. Matt Rader (Executive Producer) most recently headed up entertainment productions at Paradise Entertainment and Jesse & Bob Dylan's Destiny Productions. Rader has produced and developed projects with Universal, Paramount, Sony, Columbia, Dreamworks, HBO, CBS, USA, Yahoo!, Ifilm, and SEGA and for Michael J. Fox, including Fox's return to TV, ABC's *Spin City*. Rader was born and raised in Wisconsin.

**Erik Moe and Peter Rudy** (*No Sleep 'til Madison*): In addition to *No Sleep 'til Madison*, Erik Moe's screenplay credits include *American Monster* (2001) and *Wildlife, Incorporated* (in production, 2002). Moe's television writing credits include *What's Up, Peter Fuddy?* (2001) for Studios USA and Fox, *Starbase 13: Shel Fensky Remembers* (1999) for Universal Television and Fox, *Applewood 911* (1998) for Brillstein/Grey and Fox, plus the *Moe Chronicles* (1997) for Comedy Central. Moe has also written two books, *Tales of a Young Urban Failure* (Chronicle Books, 1996) and *Return of the Young Urban Failure* (1997). Peter Rudy's screenwriting credits include *No Sleep 'til Madison*, *This Space Between Us* (1999), starring Jeremy Sisto and Poppy Montgomery, and *Road Kill* (1997), starring Erik Palladino and Jennifer Rubin. His fiction writing as earned several national honors, including the Nelson Algren Award (1997), First Place and Second Place Awards from the Writers at Work Fellowship Competition (1995, 1996), and the Hicks Prize for Fiction (1987).

**Panel Moderator: Peggy Williams** is president of the Wisconsin Screenwriters Forum. Her feature screenplay *Chinaware-Fragile*, co-written with Christine DeSmet and Bob Shill, won the 1998 Slamdance screenplay competition and is in development at New Line Cinema. A fellowship graduate of the Warner Bros. Comedy Writer's Workshop, Peggy teaches screenwriting for the UW Union Mini-Course program, writes locally for industrial, corporate, and education videos and is a memeber of the Writers Guild of America East.

## Creating Images: Cinematography in Documentary and Fiction with Wolfgang Held

**DATE/TIME** > Sat, Apr 6 at 1:00pm, 1h30 **> VENUE** > Cinematheque **> PART OF THE SERIES** > Insider **> PRICE NOTE** > Free **> SPONSOR** > Academy of Motion Picture Arts and Sciences

**Award-winning Director of Photography** Wolfgang Held has lent his talents to a wide range of independent and major feature films, documentaries and commercial projects. Held's feature film credits include *Maze* (starring Rob Morrow, who also directed, and Laura Linney) and *The Tic Code* (starring Polly Draper and Gregory Hines, directed by Gary Winick) and *Ripe*. Documentary credits include this year's Academy Award-nominated *Children Underground*, *Wigstock-The Movie*, and *The War Room* (D.A. Pennabaker and Chris Hegedus), as well as a number of films by Pola Rapaport. His television and commercial clients include Maysles Films, Fox TV: “TV Nation,” CBS: “Sixty Minutes,” Showtime, HBO, and AT&T. In this talk Held will shares insights on cinematography as well as scenes from his film projects.



# Talks & Panels

## Independent Film Distribution: Taking on the Challenge of Specialty Films

**DATE/TIME** > Sat, Apr 6 at 1:00pm, 1h30 > **VENUE** > Pyle Center > **PART OF THE SERIES** > Insider > **PRICE NOTE** > Free > **SPONSOR** > Academy of Motion Picture Arts and Sciences

In the last year, independent distribution companies such as Lot 47, Cowboy Pictures, and Wellspring (formerly Winstar) have had increased impact in the marketplace and in the theaters. In this panel, key figures from these companies will discuss taking on the challenge of releasing and marketing “specialty” films – the types of films that play in “art house” theaters and at this Festival. This panel will give a better understanding of what a distribution company does; explore the pressures of the marketplace; and focus on issues facing independent distribution today, including the difficulties of survival amid rising costs for acquisition and marketing; the relative importance of video vs. theatrical release; the importance of critics and awards; and the difference between gross and net profits.

**Panel Participants:** **Rodney Hill** is head of marketing and publicity for Wellspring Media (formerly Winstar Cinema), whose theatrical division releases critically acclaimed specialty films to the US marketplace. Hill holds an M. A. in film from the University of Wisconsin at Madison and also did doctoral work in film at the University of Kansas. Prior to joining Winstar Cinema, Hill served as Director of Operations at International Film Circuit and Planet Pictures. He also has been active in independent film production; his credits as producer and associate producer include the features *Where We're Born* (in progress, directed by George Spyros) and *To the Cuckoo's Calling* (directed by Steve Drain). Rodney Hill is co-author (with Gene D. Phillips) of *The Encyclopedia of Stanley Kubrick*, due out in June from Checkmark Books. Wellspring Media releases showing at the Wisconsin Film Festival include *What Time Is It There?* and the restoration of Jacques Demy's *Lola*.

**Jeff Lipsky** is Co-founder and President of Lot 47 Films, a privately owned film company that has been acquiring and distributing American independent films and high-profile foreign films since 1999. Lipsky leads all of Lot 47's theatrical acquisition, distribution and marketing activities, drawing on his twenty-seven year career in the film industry, which includes co-founding October Films with Bingham Ray in 1990, and heading up U.S. Marketing and Distribution for Samuel Goldwyn Films. Some of the critically-acclaimed films Lipsky has distributed include *Stranger Than Paradise*, *My Life as a Dog*, *Sid & Nancy*, *Life is Sweet*, *My Dinner with Andre*, *Dance with a Stranger*, *The Marriage of Maria Braun*, *The Last Seduction*, *The War Room*, *Ruby in Paradise* and *Lolita*. Lot 47 Films releases showing at the Wisconsin Film Festival include *Atanarjuat (The Fast Runner)* and *waydowntown*.

**John Vanco** is Co-President of Cowboy Pictures, a distributor of art house films and documentaries in the United States and Canada, where he has led the marketing, publicity and distribution efforts over the last five years. Recent successes include Catherine Breillat's controversial and acclaimed *Fat Girl*, George Butler's *The Endurance: Shackleton's Legendary Antarctic Expedition*, David Gordon Green's award-winning *George Washington*, and Aviva Kempner's *The Life and Times of Hank Greenberg*, one of the highest grossing documentaries of the last decade. Prior to joining Cowboy, John Vanco was a National Publicist at Miramax Films as well as Director of Marketing and Publicity at New Yorker Films. Upcoming Cowboy releases include Shohei Imamura's *Warm Water Under a Red Bridge* and Shunji Iwai's *All About Lily Chou-Chou*, along with Chris Smith's *Home Movie*. Cowboy Pictures titles showing at the Wisconsin Film Festival include *Promises*, *La Cienaga*, *Home Movie* and *Cure* (aka *Kyua*).

Panel moderator **Reid Rosefelt**, a Wisconsin native and UW-Madison alumnus, is the President of Magic Lantern, Inc., a New York-based specialty public relations and marketing firm. Magic Lantern, Inc., has represented such films as *Crouching Tiger, Hidden Dragon*, *Big Bad Love*, *Storytelling*, *Pollock*, *State and Main*, *All About My Mother*, *Mr. Death*, *The Winslow*

*Boy*, *Three Seasons*, *Central Station*, *The Spanish Prisoner*, *High Art*, and *Fast, Cheap & Out of Control*. Upcoming projects include Paul Schrader's *Auto Focus*, with Greg Kinnear and Willem Dafoe; Rebecca Miller's Sundance Grand Jury Prize Winner *Personal Velocity*, with Parker Posey, Kyra Sedgwick and Fairuza Balk; Pedro Almodovar's *Talk to Her*; Lisa Cholodenko's *Laurel Canyon*, with Frances McDormand, Christian Bale and Kate Beckinsdale; and Zhang Yimou's *Happy Times*. Before founding Magic Lantern, Inc., Rosefelt worked at New Yorker Films and PMK, ran Reid Rosefelt Publicity (handling *Stranger Than Paradise* and *Desperately Seeking Susan*, among others) and worked as a publicist on numerous films (including *The Naked Gun* and *The Godfather: Part III*).

## Meet the Filmmakers: Québec sur Québec

**DATE/TIME** > Sat, Apr 6 at 3:00pm, 1h30 > **VENUE** > Steep & Brew > **PART OF THE SERIES** > Insider, New Wave North: Recent Films from Québec > **PRICE NOTE** > Free > **SPONSOR** > Steep & Brew, Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program, Academy of Motion Picture Arts and Sciences

**What is North American** about contemporary Québec cinema? What art forms or cultural trends influence this new generation of Québec filmmakers? Come to our coffeehouse discussion with Philippe Falardeau (*The Left Side of the Fridge*, *Jean Liberté*) and others, TBA. Helping out with Q & A will be Ritt Deitz, Executive Director, UW-Madison Professional French Masters Program.

## Bergman's Show: Remembering Mark Bergman, Madison and the Movies

**DATE/TIME** > Sat, Apr 6 at 3:00pm, 2h30 > **VENUE** > Play Circle > **ORDER CODE** > OUT

Once upon a time in the '60s and '70s, some movie-mad youngsters made Madison the film society capital of the known universe. Presiding over these movie-lovers was Mark Bergman, whose Wisconsin Film Society helped make Madison the place it was. *The Outfit*, an unappreciated genre classic, was one of Mark's favorites. Written and directed by John Flynn, it's based on one of the "Parker" crime novels by Richard Stark, a.k.a. Donald E. Westlake, all of which featured the unstoppable Parker. Flynn's entry has the character, now called Macklin (Robert Duvall) targeting a mob led by noir vet Robert Ryan. Also in the cast: Joe Don Baker and noir mainstays Timothy Carey, Marie Windsor, Jane Greer and Elisha Cook, Jr. The *Outfit* screening inaugurates an annual WFF event, Bergman's Show, remembering Mark and Madison's days of movie yore. Afterwards: a fond panel discussion, followed by an arm-bending reunion in the Union Rathskeller. Panel members include John Davis, Tom Flinn, Mike Wilmington and Reid Rosefelt. **NOTE:** Tickets are required for this program, which includes a screening of *The Outfit* and panel discussion.

## Preparing for Post

**DATE/TIME** > Sat, Apr 6 at 3:15pm, 1h30 > **VENUE** > Madison Art Center > **PART OF THE SERIES** > Insider > **PRICE NOTE** > Free > **SPONSOR** > Academy of Motion Picture Arts and Sciences, i-cubed and Cinefilm Laboratory

**While many filmmakers** give lots of attention to pre-production (script, casting) and shooting, what happens afterwards—in post-production—can make or break the quality and viability of your film or video project. Editing, sound design, visual and audio effects, film processing and printing, video mastering, and video-to-film transfer — all will go more smoothly if you plan for post even before you shoot. “Fixing it in post” is often a costly solution — so why not get it right to begin with? In this panel, experienced editors, post-production coordinators, DP's, sound and post-house professionals will share their tips for success — and pitfalls to avoid — in “prepar-



Okie Noodling director Bradley Beesley.

ing for post.” (Many of these filmmakers will be screening work and/or talking about their craft in other Festival programs as well.) Panelists include: Tamara Goldsworthy, DP for documentaries, including the Oscar-winning *Big Mama*. Rick Derby, filmmaker / editor / post production coordinator (*Rocks with Wings*). Pola Rapaport, filmmaker (*Blind Light*, *Family Secret*) and curator (*September Eleventh Eye-witnesses*.) Wolfgang Held, DP for features, documentaries and commercials (*Children Underground*, *Maze*). Gretta Wing Miller, filmmaker and film editor for twenty years in New York (*The Sid Boyum Sculpture Project*). Moderator: Kerman Eckes, Wisconsin Public Television. Additional panelists TBA

## Making of Red Betsy

**DATE/TIME** > Sat, Apr 6 at 5:00pm, 1h30 > **VENUE** > Madison Art Center > **PART OF THE SERIES** > Insider, Wisconsin's Own Filmmakers > **PRICE NOTE** > Free > **SPONSOR** > Wisconsin Film Office, Academy of Motion Picture Arts and Sciences

**The soon-to-be finished feature film *Red Betsy***, tells the story of a rural Wisconsin family facing loss, challenges and change during the WWII era. It features a top-notch cast, including Alison Elliott (*The Spitfire Grill*), Leo Burmester (*Broadcast News*, original Broadway cast of *Les Misérables*), Lois Smith (Chicago's Steppenwolf Theatre Company, *The Laramie Project*), Chad Lowe (*Now and Again*, *Unfaithful*), and William Wise (*In the Bedroom*, *Thirteen Conversations About One Thing*). The behind-the-scenes story of *Red Betsy* starts with New York-based writer/director Chris Boebel, who grew up on a large farm in Boscobel, WI, and based his script on a story penned by his father. Boebel and his producing partner, Jim Calabrese, both alumni of the graduate film program at New York University, teamed up with Oconomowoc native Andrew Lang as executive producer and—several months later—co-executive producer Lemore Syvan (*Personal Velocity*, 2002 Sundance Grand Jury Prize winner). The producing team enlisted top New York casting director Adrienne Stern (*Thirteen Conversations About One Thing*; *The Believer*, 2001 Sundance Grand Jury Prize winner). *Red Betsy* was shot last year in southeastern Wisconsin. Join writer/director Chris Boebel, producer Andrew Lang, casting director Adrienne Stern, and several cast members to learn the inside story of how these Wisconsin filmmakers got their project developed and produced—and shot in Wisconsin—while staying true to their creative vision.

## The Lowdown on High Fidelity

**DATE/TIME** > Sat, Apr 6 at 7:30pm, 2h30 > **VENUE** > Orpheum - Main > **PART OF THE SERIES** > Insider > **ORDER CODE** > HFI > **SPONSOR** > Center for the Humanities, Academy of Motion Picture Arts and Sciences

**A certifiable campus blockbuster** when it was released in 2000, *High Fidelity* remains one of the most popular films on records and on the funny and romantic world of music junkies. In the conversation “The Lowdown on *High Fidelity*,” the film's screenwriter and producer Steve Pink will unravel the complex

process of turning the best-selling novel by Nick Hornby into a hit movie. In a question and answer format moderated by Steven Nadler, professor of philosophy at UW-Madison and director of the Center for the Humanities, Pink will discuss his long-time collaboration with John Cusack, co-writer as well as star of *High Fidelity*, and what it takes to write comedy, select the select the music for the score (nearly 60 songs) and the myriad components of movie-making. Pink has written numerous scripts for movies and television, including *Grosse Pointe Blank*, which he co-produced with John Cusack. He also a partner with Cusack in their Los Angeles-based New Crime Productions. Pink is currently writing a screenplay for Tim Burton and is working on a pilot for ABC entitled *Sungods*. **NOTE:** Tickets are required for this program, which includes a screening of *High Fidelity* and the conversation with Steve Pink.

## Meet the Filmmaker: Bradley Beesley, Okie Noodling

**DATE/TIME** > Sun, Apr 7 at 1:00pm, 1h30 > **VENUE** > Steep & Brew > **PART OF THE SERIES** > Insider > **PRICE NOTE** > Free > **SPONSOR** > Association of Independent Video and Filmmakers, Steep & Brew

**Stop in for casual conversation** with Bradley Beesley, director of *Okie Noodling* and *The Flaming Lips Have Landed*. Topics could include self-distributing your film, getting funding for your documentary, working in music video, cinematography, or cat-fish biting your arm until it bleeds. Bring your questions and curiosities.

## FESTIVAL PARTIES

Ticket Required for Admission; Cash Bar for 21 & over with ID only. Limited tickets available.  
**PRICE NOTE** > \$10 General; \$7 Student



### Festival Party with John Benitez Quartet

Fri, Apr 5 at 11:00pm > 2h00 > Orpheum - Main  
**ORDER CODE:** FP1

In Orpheum Lobby. “Mr. Benitez, with his rock-solid groove, is the best new Latin Jazz bassist in the city, great at using the fewest possible notes to maximum swing potential.”—Ben Ratliff, *The New York Times*.



### Festival Party with Noahjohnn

Sat, Apr 6 at 11:00pm > 2h00 > Orpheum - Main  
**ORDER CODE:** FP2

In Orpheum Lobby. Madison's post-modern country-rockers, Noahjohnn, turned a number of heads last year with their second album *Had a Burning*. The London *Guardian* commented “They are the Velvet Underground gatecrashing a hoe-down and making merry with the local jug band.”



# Eight films explore life in the fractured Middle East

In *Genesis*, after God created man from the dust of the earth, He created the Garden of Eden as a home for the man. However, the man and the woman God also created disobeyed God, and were exiled from Eden. Similar dualities of homeland and exile are at the heart of many stories in Jewish history, as in the story of Moses wandering the desert before God restored the Israelites to “a good and broad land, a land flowing with milk and honey” (*Exodus* 3:8, NRSV), in the Biblical book of Ruth, and in the flight of Jews from Europe to the land that would become the State of Israel. They are also at the heart of the life and work of Amos Gitai, the prolific and controversial Israeli filmmaker.

This year, the Wisconsin Film Festival presents “Amos Gitai: Images of Exile,” an eight-film series exploring this duality and related subjects in ingenious cinematic style.

Amos Gitai was born Amos Weinraub in 1950, just two years after the establishment of the state of Israel. He became Amos Gitai in his late adolescence when his father Hebraized the family’s European name. After mandatory military service, Gitai followed his father’s footsteps and studied architecture, first at the Technion Institute in Haifa, and then at the University of California-Berkeley in the United States.

Gitai’s studies were disrupted by the 1973 Yom Kippur War, an event that profoundly shaped his life and work. A helicopter in which he was serving on a search and rescue mission was shot down, killing people who were very close to him and nearly ending his own life. After this, Gitai gradually turned toward filmmaking, using a Super8 camera his mother had given him for his birthday. Gitai had brought the camera with him on several helicopter missions, though not the fateful one that ended in a crash. Intrigued by the immediacy filmmaking offered as opposed to the long-term commitments of architecture, he began making short, abstract films on Super8 and 16mm featuring landscapes and political rallies.

Since then, based alternately in Israel, the United States, and France, he has produced an extraordinary, wide-ranging, and deeply personal body of work. In nearly 40 films, working in documentary, fictional, and historical modes, Gitai has explored the layers of history in the Middle East and beyond, including his own personal history, through such themes as homeland and exile, religion, social control, and utopia. Stylistically, these films are marked by presentational, “planimetric” long takes, scarce but significant camera movements, sound counterpoint, and a devilishly clever sense of humor.

In the late 70s and early 80s, Gitai directed numerous documentaries for Israeli television. Many, including *House* and *Field Diary*, were censored. During the same era, Gitai received his Ph.D. in architecture from the University of California-Berkeley, and directed several documentaries in and about the United States, such as *In Search of Identity and American Mythologies*.

Following the controversial reception of *Field Diary*, in 1983 Gitai moved to Paris, France, where he was based for approximately the next decade. During this period he continued directing documentaries. Several present international voyages, such as *Pineapple*, a humorous odyssey about the growth and marketing of pineapples, and *Brand New Day*, a rockumentary following musician Annie Lennox and the band the Eurythmics as they tour Japan. Some of the others deal with the resurgence of fascism in Europe, including *In the Valley of the Wupper*, set around a Neo-Nazi incident in Germany, and *In the Name of the Duce*, about Alessandra Mussolini’s election campaign for the Neo-Fascist Party in Italy.

While based in Paris, Gitai also began directing fiction features about the experience of exile. These include a stunning adaptation of the Biblical book of *Esther*, presented in the Cannes Film Festival’s *semaine de la critique*; *Berlin Jerusalem*, a powerful historical epic about the emigration of European Jews to British mandate-era Palestine that won the top prize at the Venice Film Festival; and three films related to



The prolific and controversial Israeli filmmaker Amos Gitai.

## Amos Gitai: Images of Exile

**SPONSOR(S)** > The UW-Madison Center for Jewish Studies, Conney Family Fund

### PROGRAMS

**Amos Gitai: Images of Exile**  
**Berlin Jerusalem**

**Esther**

**Field Diary**

**Golem: The Spirit of Exile**

**Kippur**

**Pineapple**

**War Memories**

the Jewish legend of the Golem, including *Birth of a Golem*, *Golem: The Spirit of Exile*, and *Golem: The Petrified Garden*. In these films Gitai collaborated with an extraordinary range of talents, including the great French cinematographer Henri Alekan (*Beauty and the Beast*, *Wings of Desire*), the German musicians Simon and Markus Stockhausen, producer Laurent Truchot (*Yeelen*), actors from the Peter Brook Company, and others.

In the mid 90s, following the election of Yitzhak Rabin, Gitai moved back to his hometown of Haifa. He continued to direct films at an astonishing rate. He initiated the fictional Cities trilogy, including *Devarim*, *Yom Yom*, and *Kadosh* (presented in competition at Cannes), and he simultaneously created numerous documentaries, including *A House in Jerusalem*, which revisits the location of the film *House*, *Wadi 1981-1991*, which integrates the early film *Wadi* into a decade-spanning film, *Give Peace a Chance*, *The Arena of Murder* (concerning Rabin’s assassination), *War and Peace in Vesoul* (co-directed with Palestinian filmmaker Elia Suleiman), and *Orange*.

He also returned to a moment that changed his life: being shot down during the Yom Kippur War. *War Memories* is a documentary that examines that moment; it served as something of a sketch for the large-scale historical fiction film *Kippur* (presented in competition at Cannes).

Since *Kippur*’s premiere less than two years ago, Gitai has remained very busy. He has completed two new feature-length films. *Eden*, a historical fiction film set between the U.S. and Palestine in the 1930s and drawing on the story of the Garden of Eden, is based on a story by Arthur Miller, who also co-stars. *Wadi: Grand Canyon*, a documentary shot on video, is the third and possibly final installment in the *Wadi* trilogy begun in 1981. He is currently putting the final touches on *Kedma*, a history film about the 1948 war.

Gitai has also contributed to the making of special features for the forthcoming DVD release of almost



Above, *Kippur*. Below, *Field Diary*.

his entire life work through Facets Video of Chicago. The centerpiece of these features is *Amos Gitai: Images of Exile*, an original 32-minute documentary dealing with many of the films and issues discussed in this essay. That short documentary opens the series at this year’s Wisconsin Film Festival that bears its name.

Many thanks are due to Erik Gunneson and James Kreul (UW-Madison and the Wisconsin Film Festival), Kevin Gallagher (Agav Films), Jessica Rosner (Kino), Ana Martin (BFI), and Paul Willemen. An expanded program book will be available during the retrospective.

—RAY PRIVETT, GUEST CURATOR, FACETS MULTIMEDIA



## After Dark

*Late night movies on the edge and over the top.*

**SPONSOR(S)** > Campus late night movies made possible in part by The RWJ Project, The Chancellor’s Office and the Wisconsin Union at the UW-Madison.

### PROGRAMS

**The Beaver Trilogy**

**Cure**

**Don’t Ask, Don’t Tell** (PICTURED ABOVE)

**E-Day!**

**Existo**

**Gen-Y Cops**

**Jesus Christ Vampire Hunter**

**Monday Night at the Rock ‘n’ Bowl**

**You Shoot, I Shoot**

## Experimental & New Media

*Experimental and avant garde film, new media, and multimedia.*

### PROGRAMS

**At Home and Asea**

**Hybrid**

**Mexicanidad**

**Perceptions of Perception: Short**

**Film and Video Works by Scott Stark**

**Standards**

**Wisconsin Shorts II**

## Contemporary World Cinema

*Narrative features from outside the United States.*

**SPONSOR(S)** > Academy of Motion Picture Arts and Sciences

### PROGRAMS

**La Ciénaga**

**Daresalam**

**Djomeh**

**The Fast Runner**

**Kandahar**

**Maya**

**Waterboys**

**waydowntown**

**What Time Is It There?**

**Y tu mamá también**

**Yellow Asphalt**



Series

The ambiguous terrain of European cinema

Europe has been built on centuries of transitions unfolding at the crossroads of continents and concepts. This history continues to this day. The traumas of September 11th have reinforced the sense that the mobility of ideas, individuals, and even inimical intentions once again have placed Europe in ambiguous terrain. The continent is caught between what is thought to be an assured landscape of national, regional and local borders and the shifting contours of personal and public meaning.

These seven films from northern Europe, southern Europe, and Africa portray in vivid and captivating detail what the broad political, social and cultural intersections between private and public lives entail, and what the political can and perhaps should mean for the personal. Focusing on timeless themes of purpose, power, and meaning in daily life and in life spans, these films underscore the enormity of Europe's experiences, their relevance, and how they shape and reflect our global community.

There is little doubt about it: At the dawn of a new century, a New Europe is emerging whose importance can be seen well beyond the contours of the European Union's fifteen member states. News headlines make it strikingly clear how Europe is intertwined in the lives of United States citizens. Issues such as upholding free trade, defending human rights, sustaining democracy, promoting culture and the arts, fighting international crime and making the world more environmentally sound reach well beyond boundaries, making European struggles inseparable from ours or from those of Europe's adjacent continents such as Africa.

This film series captures the broad mission of European Studies at UW-Madison to educate citizens for a globalizing world. The series also highlights the effort by European Studies to integrate instruction, innovative scholarship and exciting outreach into a cohesive and accessible whole. Professor Patrick Rumble of the Department of French and Italian is overseeing an entire project dealing with film this spring. On campus, he is teaching a course on "European Cinemas and Societies," with options to intensify studies in sections taught in French and Italian. He has also organized an international conference—free and open to the public—entitled "Europeans and Contrary Tides: Filmmaking in the New Europe." More information about the conference and how to register is included below.

This sort of energy in European Studies at UW-Madison mirrors the growing popularity of European Studies among Wisconsin students and scholars. Indeed, it is fair to say that Madison is actually poised to become an intellectual leader to help the U.S. adjust and prosper with the New Europe.

Numbers reveal much of the story. During the last three years alone, European Studies at UW-Madison has offered some 700 courses, taught by nearly 300 faculty in 50 departments and ten professional schools. During the 2000-2001 school year, 750 UW undergraduates had fifteen or more European Studies credits on their transcript. In the past three years, the UW has awarded more than one hundred doctorates in



Above and top to bottom: 101 Reykjavík; Daresalam; Cool and Crazy; and The Days Between.

European Studies. During the same period, some 800 students studied in Europe.

European Studies at UW-Madison is also unique in that it is the only university in the country to have won the four most prestigious and competitive competitions held for European Studies grants in the United States. This has allowed UW-Madison to found four nationally recognized centers in European Studies: The Center for European Studies, The Center for German and European Studies, The European Union Center, and The Center for Interdisciplinary French Studies. Each center pursues its own range of intellectual and programmatic activities in line with their differing public missions, but together their efforts are overseen and coordinated by the European Studies Alliance (ESA) at UW-Madison. More about the ESA can be found at [www.europeanstudiesalliance.org](http://www.europeanstudiesalliance.org).

**Endnote: The conference "Europeans and Contrary Tides: Filmmaking in the New Europe"** has been organized at UW-Madison in association with the Wisconsin Film Festival. Many of the world's leading scholars and filmmakers will be on hand to offer their views on developments in European cinema, with presentations on French experimental film, the cinema of the African diaspora, recent developments in Spanish and Italian cinema, the struggles of the new Yugoslav cinema, Turkish migrant cinema in Germany, and other topics relating to filmmaking in the rapidly evolving social and cultural settings of Europe. Speakers include David Bordwell, Nicole Brenez, Nevena Dakovic, Marvin D'Lugo, Deniz Gokturk, Mweze Ngangura, Massimo Sani, Marc Silberman, and Vito Zagarrio. This conference is co-sponsored by the European Studies Alliance and the Center for African Studies in association with the Wisconsin Film Festival, and will be held on **March 15-16 at the Pyle Center on the UW-Madison campus**. It is free and open to the public. For information call the Center for European Studies at 265-6295 or visit its web-site at [polyglot.lss.wisc.edu/eur](http://polyglot.lss.wisc.edu/eur).

— CRISTER S. GARRETT, EXECUTIVE DIRECTOR,  
EUROPEAN STUDIES ALLIANCE, UW-MADISON



Documentary

Documentaries from the United States and around the world.

- PROGRAMS**  
**Art and Community in Wisconsin**  
**Bomba-Dancing the Drum**  
**Cool and Crazy**  
**Daughter From Danang**  
**Disability Culture Rap**  
**Facing Arthur**  
**The Flaming Lips Have Landed**  
**The Goddaughter**  
**Home Movie**  
**Hybrid**  
**Improbable Pairs**  
**It's About Time**  
**JUNG (War): In the Land of the Mujaheddin**  
**Man Hunt**  
**Monday Night at the Rock 'n' Bowl**  
**Okie Noodling**  
**Promises**  
**Rocks With Wings**  
**September Eleventh: Eyewitnesses**  
**Standards**  
**Stories from Up North**  
**That's My Face**  
**Trembling Before G-d**  
**The View From Here: A Poetic Response to the Attacks on the World Trade Center**  
**War Memories**  
**When Two Won't Do**

Premieres

Selected Wisconsin premieres. Not likely to be available in Madison, Milwaukee or Chetek. Be the first on your block to see them.

- PROGRAMS**  
**Big Bad Love**  
**The Fast Runner**  
**Home Movie**  
**Kandahar**  
**Manic**  
**Thirteen Conversations About One Thing**  
**Trembling Before G-d**  
**waydowntown**  
**What Time Is It There?**  
**Y tu mamá también**  
**Yellow Asphalt**

Restorations & Revivals

Archival prints, restorations and special re-releases.  
**SPONSOR(S)** > Academy of Motion Picture Arts and Sciences  
**PROGRAMS**  
**Lola** (PICTURED AT RIGHT)  
**The Outfit**  
**The Times of Harvey Milk**

Special Presentations

These screenings include talks, panels or discussions. Insight from behind the scenes.  
**PROGRAMS**  
**High Fidelity**  
**The Outfit**

Insider

For filmmakers. Filmgoers. Anyone interested in what goes on behind the scenes, and behind the camera.  
**SPONSOR(S)** > Academy of Motion Picture Arts and Sciences  
**PROGRAMS**  
**Creating Images: Cinematography in Documentary and Fiction with Wolfgang Held**  
**Independent Film Distribution: Taking on the Challenge of Specialty Films**  
**KINO: Short Films from Québec**  
**The Lowdown on High Fidelity**  
**Making of Red Betsy**  
**Meet the Filmmaker: Bradley Beesley, Okie Noodling**  
**Meet the Filmmakers: Québec sur Québec**  
**Preparing for Post**  
**Shooting the Independent Documentary with Tamara Goldsworthy**  
**Stephen Jarchow and Regent Entertainment**  
**Writer's Seminar: Making It Happen – Turn Your Idea into Screen Magic**



**Cinema at the Crossroads: Film in the New Europe**

**SPONSOR(S)** > The Center for European Studies, the European Studies Alliance, and the Department of Scandinavian Studies at the UW-Madison, and the Cultural Services of the French Embassy, Chicago.

**PROGRAMS**  
**101 Reykjavík**  
**Cool and Crazy**  
**Daresalam**  
**The Days Between**  
**The Icelandic Dream**  
**Lola**  
**Songs From the Second Floor**



# “New Wave North” awakens us to the national uniqueness of Québec

In 1981, Québec film maker Denys Arcand made *Le confort et l'indifférence* (*Comfort and Indifference*), a French-language documentary on the 1980 referendum on national sovereignty. The movie showed everything from the patriotic speechifying of Canada's current Prime Minister, Jean Chrétien, to a guy at a conversion van show displaying his vehicle's slick-shaggy interior. Immigrants who couldn't speak French explained why they were voting *oui* for Québec sovereignty. Older people identified themselves as French Canadians, while most others used the term *Québécois*. Real speeches and interviews were interspersed with passages from Machiavelli, implying the complexity of a society that had just voted 60% *non* to a form of separation from Canada. In 1981 Arcand and his filmmaking compatriots were a little-known quantity outside the province, and Canadian cinema itself was mostly either confined to art houses or not recognizably Canadian as such.

This all changed in 1986, with Arcand's internationally-acclaimed *Le déclin de l'empire américain* (*Decline of the American Empire*). This dark glimpse at the sex lives and friendships of a group of Québec intellectuals won nine Genies (the Canadian Oscar) and garnered accolades from Toronto to Cannes and back—among them the New York Film Critics Circle prize for best foreign film. Three years later, Arcand's *Jésus de Montréal* (*Jesus of Montreal*) found it even easier to hit screens in English-speaking countries and was nominated for both an Oscar and the Palme d'Or at Cannes. Remarkably, the specifically Québécois subject matter had not hindered the appeal of either film among English-speaking audiences willing to read subtitles. Arcand had introduced, at least to Americans amenable to French films, the cinema of Québec.

By the time the second referendum on Québec sovereignty rolled around in October 1995, the *oui* lost by a mere fraction of a percentage point, leaving a society very attuned to reading, writing and filming itself as distinct from the rest of the country. By the mid-1990s, Québec film, like the other arts, had become as national as half the population hoped its own government would soon be.

In Québec cinema today, this sensibility has moved way beyond simple politics. The Wisconsin Film Festival series “New Wave North” film awakens us to the national uniqueness of Québec, a French-speaking society where creativity itself seems to result from the ability to shift gears. And these films root us squarely on this side of the Atlantic—this is not the *nouvelle vague* of Truffaut, Godard and Rivette. For those who have little or no experience with our neighbors along the Saint Lawrence, “New Wave North” is much more than a collection of filmmakers or aesthetic tendencies. It is an initiation to the pleasures and anxieties most Québécois recognize in themselves, right now, when they go to the movies. A ticket to the last fully French North America.

This series is also a ticket to a particular generation of directors. Most prominent Québec artists and intellectuals know or have at least met each other, since the province comprises only 8 million or so people in a sea of at least 300 million English speakers. This forges some sense of linguistic solidarity among native French speakers who make up over 80% of the population, and to a lesser degree even to those for whom French is simply a fluent second language. There is a coherence in being part of a small, surrounded group, and filmmakers are an even smaller band within the larger one.

Yet these filmmakers are quick to dismiss suggestions that they represent a unified trend. “Before you ask the question, I'll answer it,” laughed Philippe Falardeau after bagging a Genie last year for *La moitié gauche du frigo* (*The Left Side of the Fridge*), “There is no new wave of Québec directors.” Maybe not, but each of the films in this series recognizes Québec society—either in its contemporary environment or its preoccupation with history—in ways that resound in theaters from Montréal to the Gaspé peninsula, especially with young people just starting to make their way in the world. Canadian critic Dmitri Katadotis

lauds André Turpin for his sense of detail in *Un crabe dans la tête* (*Soft Shell Man*), declaring that “nobody has a keener sense of Québec society than Turpin.” Falardeau's own “mockumentary,” *La moitié gauche du frigo* (*The Left Side of the Fridge*), is dead-on accurate in its portrayal of Montréal twenty- and thirty-somethings arguing, partying, flirting and looking for work. The cheapness and spontaneity Falardeau creates with his hand-held digital camera confirm, voyeuristically, that this is a slice of Montréal life.

Denis Villeneuve's *Maelström* slices youngish life in urban Québec with a much more surreal knife. This quirky film comes to our screens with both hands full—one with 2001 Genies, and the other with preoccupations that are thoroughly Québécois. Cinephiles will note the influence of certain older European directors in this movie—the serendipitous turns of events recall Krzysztof Kieslowski's Franco-Polish *Trois couleurs* trilogy (*Bleu, Blanc and Rouge*, aka *Three Colors: Blue, White and Red*), and certain shots evoke Jean-Luc Godard so strongly as to constitute outright quotes (note the swirling coffee close-up, and its counterpart in Godard's 1967 film *2 ou 3 choses que je sais d'elle*, aka *Two or Three Things I Know About Her*). These stylistic nods acknowledge both a Franco-Québécois link in general and a film heritage whose lineage, even recently, comes right from France.

Yet Villeneuve himself defines his “Québecness” much like others of his generation do—telling the *New York Times* just this February that, when Québec artists are in France, “we feel American.” He continues, closing the circle as most young Québécois are in the habit of doing in these conversations: “But when we are in America, we feel French.” This purely Québécois Americanness (which in Québec is often referred to, positively, as *américanité*) pervades Maelström, in spite of its nods to European cinema. Like Falardeau and Turpin—and even to some extent, Catherine Martin—Villeneuve surrounds his main character with particularly Québécois forms of sex, fashion, money, and lifestyle. As in the series' other films and countless other Québécois works across the arts, water is a particularly noteworthy symbol in *Maelström*. This is, after all, a society founded and still thriving along the river that led Europeans into the heart of the New World, and the ancient fish that narrates the film somehow indicates a larger Québécois awareness of water as the prime component of both life and death.

Martin's *Mariages* echoes a different set of sentiments in Québec: those surrounding individual life in community, set in a uniquely Québécois past. Picked from the most recent crop of Québec films, Martin's is so noticeable precisely for its pace: is silent, slow and decidedly unhip. This is the chronicle of a young woman's sensual awakening in late nineteenth-century rural Québec, right before she is to move to a convent and become a nun. *Mariages* blends pregnant-pause realism with its magical counterpart, drifting into dreamlike sequences that resemble less narrative cinema than dance or even painting. Like a number of Québec narratives over the last fifty years, Martin's film constantly reminds us how totally reliant one can be on family and place—and how stifling it can be when those you count yourself among are so

## New Wave North: Recent Films from Québec

**SPONSOR(S)** > Ministère des Relations internationales du Québec, Québec Delegation Chicago, UW-Madison Professional French Masters Program

### PROGRAMS

**L'Ange de goudron**

**KINO: Short Films from Québec**

**The Left Side of the Fridge**

**Maelström**

**Mariages**

**Meet the Filmmakers: Québec sur Québec Soft Shell Man**



From the top: *Maelström*; and *L'Ange de goudron* (*Tar Angel*).

constantly present, confined to a relatively small physical area.

Denis Chouinard's *L'Ange de goudron* (*Tar Angel*) is also to a great extent about both generations and the ties that bind them together in small communities. The story of a family of Algerian immigrants to Québec, this film treats the stresses of exile on a family displaced from the French-speaking world's warmest end to its coldest. There is something experimental in the premise. Chouinard takes members of the most prominent minority group in France—North Africans—and places them in a society where they are by no means the primary immigrant group, and in a physical environment about as far removed from the Mediterranean as one can imagine. Chouinard has even caused certain critics to wonder if he isn't, by this very choice, enhancing the marketability of his Québécois film to French audiences, who are themselves accustomed to routine cinematic inspections of their own racism against Algerian immigrants. Yet the Québecness of its environs and the props brings this film so much closer to the typical Québécois viewer than it would have had it been filmed in France, or even totally in a Montréal neighborhood. As such, it does an excellent job of questioning this particular era's approach to immigrants, bureaucracy, and multiculturalism, just northeast of our own stretches of snow and snowmobiles.

Perhaps the oddest and most concise take on all these themes—family, generations, natural environment, and work—is Falardeau's *Jean Laliberté*, a hilarious eight minute-long joke on entrepreneurship and car culture. Falardeau shot this excellent short film armed only with family members, his parents' cottage, and two mini-DV tapes. *Jean Laliberté*, a self-proclaimed young “visionary” businessman who dreams

of building the world's largest parking lot, parodies one of Falardeau's least favorite North American phenomena—automobile-centered urban sprawl. In their 1993 hit, “La Rue Principale,” the wildly popular (and now defunct) band Les Colocs delightfully promised to bulldoze the shopping center that had bled their little Québec hometown dry. With Colocs-like gusto, Falardeau strikes the odd balance of humor and anger—this time, with his digital camera. In eight minutes, he exposes a major weakness in the way Québécois think about the resources around them. At the same time, he manages to prove that digital technology can now democratize filmmaking everywhere—all one needs now are a camera, some good ideas, and a brother willing to put on a suit and stumble around in the woods.

If “New Wave North” glimpses a distinct generation, it also tells us a lot about how Québec sees itself in the larger world. Comments in English are sprinkled throughout the films in this series (with the exception of *Mariages*), much as English is in daily life in Québec. However, the use of English is such a given, at least by younger Québécois, that it is almost a banality, at least in Montréal. These films never seem to question the language divide itself, but they do shed light on ways Québec fits in with surrounding societies, and especially with the rest of Canada.

For reasons both fiscal and cultural, Québec films routinely receive Canadian funding, either from the federal government or financiers located outside the province. Filmmakers also participate actively in Canadian festivals and awards ceremonies, and even occasionally make movies in English. For these reasons and others, this generation exhibits a sharp awareness of what is *Canadian* about its films, and likes to talk about it. Directors discuss this with diplomatic acuity in the English-language Canadian press. “I think Canadian films are like Canadian beers,” Falardeau tells *Eye* magazine, “There are fine local products, but it's tough to get them across the borders of the provinces.” Yet Falardeau is not simply catering to his anglophone audience by reassuring them of his own—or Québec's own—links to Canada. *La moitié gauche du frigo* (*The Left Side of the Fridge*) actually attempts to blend what is typically seen as an Anglo-Saxon comedic style with a public (and in a language) much more accustomed to farce and comical situations than to the wry sarcasm that pervades his film. Falardeau's experiment seems to have worked: English-speaking audiences in other Canadian provinces have responded favorably, even in spite of subtitles.

Others tip their hats to Canadian identity but see the issue more on the level of the characters themselves. Martin's rural women predate a Québécois identity, as we see them confronted by the temptations of economically promising jobs in the Anglophone New England milltowns that gobbled up so many young French Canadians around the turn of the twentieth century. Villeneuve's Algerian immigrants confront their new national setting in a number of scenes, confronting icons of Canadianness from the national anthem, “O Canada,” to the federal immigration authorities.

André Turpin's *Un crabe dans la tête* (*Soft Shell Man*), however, presents the most nuanced representation of Canadianness as seen from behind a Québécois lens. Turpin's main character, Alex, gets into all kinds of trouble because he is at once noncommittal, afraid of confrontation, and desperate to be liked by everyone he meets. Turpin claims at first to have been writing about himself, but then admits that Alex “is a very Canadian character.” This simple remark rings like a particularly Québécois interpretation of Canadianness. Alex is charming and intelligent, but drifting and unable to confront the larger dilemmas he has gotten himself into—is this what makes him Canadian? But, like Québec and Canada themselves, the indecisive drifter and his relationships manage to find a way of working things out. At least for the time being.

— RITT DEITZ, EXECUTIVE DIRECTOR  
UW-MADISON PROFESSIONAL  
FRENCH MASTERS PROGRAM



Series

“Wisconsin’s Own” Filmmakers: All over the map

BY K. M. KODNER

The indie comedy *No Sleep ‘til Madison* will have its world premiere at this year’s Wisconsin Film Festival, and the filmmakers are excited. “The Wisconsin fest is a big deal to us,” says the film’s co-writer/co-director Peter Rudy. “It’s so fitting that our film will see the light of day there, because it was all shot in Madison, so we’re starting where it all began. It’s such a Wisconsin movie!”

This year’s “Wisconsin’s Own” film series offers a treasure trove of “Wisconsin movies,” which can be defined as films shot here (or by Wisconsinites) that center on quirky or grand aspects of Wisconsin life. A Wisconsin movie is actually about Wisconsin. It doesn’t just use the state’s scenery as a backdrop.

New local films stream in from all over the state in 2002. While Madison and Milwaukee are always popular locations (*No Sleep ‘til Madison*, *Stating the Arts in Milwaukee*, *The Sid Boyum Sculpture Project*), there’s also the chance to see films that hail from Madeline Island, Gresham, Aniwa, and Hayward.

Made in Wisconsin

One of this year’s oddest and funniest homegrown films is *No Sleep*, a hilarious low-budget feature shot entirely in Dane and Dodge Counties by a four-headed directing/producing team (Peter Rudy, Erik Moe, David Fleer, and Ivo Knezevic, all buddies from Madison’s West Side now working in film and television in Wisconsin, California and Chicago). Co-writers/co-directors Rudy and Moe were inspired to make a film about their weird obsession, Wisconsin high-school ice-hockey tournaments. Every year, whenever they could get away, Rudy and Moe have come back to Wisconsin to tour high schools statewide and root for their favorite players and teams. “We follow them like groupies,” Rudy says. “And it’s this obsession that formed the core of our screenplay. We wanted to create an alter ego for ourselves, a man who shuns the typical “adult” life of kids, mortgages and high-pressure jobs, and is perfectly happy basking in the glory of his high-school hockey days.”

Thus was born the hero of the film, 30-year-old Owen Fenby, a stunning case of arrested-development syndrome. Owen lives for the annual high-school hockey pilgrimage with his old pals, and he keeps a video diary of every stage of the event. The goal is to sit in freezing rinks all over the state, beginning in the Northwoods and ending with the final championship in Madison. Tootling around Madison in a Lake Mills Cleaners & Dyers van, the guys visit the “legendary” High School Hockey Hall of Fame, try to pick up girls, and get into a *Duel*-like tangle with a black “devil truck” that seems to be trailing them. But soon the guys begin to flag, beset by typical 30-year-olds’ problems (new baby, flaky business partners, gout). One by one they bail out until finally Owen is left to make the last perilous stage of the journey alone, learning some hard lessons in the process.

*No Sleep* plays like a road movie, but it’s also a sharply written ensemble comedy starring Jim Gaffigan (*Three Kings*, *Super Troopers*, and *The Ellen Show*) and featuring luminaries of Chicago’s improv scene (TJ Jagodowski, Jed Resnik, Tami Sagher, Will Clinger and Susan Messing). The filmmakers shot in Wisconsin over a three-week period in February 2000, or as Rudy puts it, “22 days of scrambling around Dane County, getting into accidents and watching the snow melt.” The film displays a great eye for Madison locales thanks to cinematographer (and Madison native) Brad Milsap, who makes his feature debut with *No Sleep*. Locations include Governor Dodge State Park, Monona Terrace (transformed into the High School Hockey Hall of Fame), the Coliseum, UW Hospital (which gave the filmmakers an entire wing to shoot in), Dane County Airport, and an Extended StayAmerica hotel.

Other films with unusual and imaginative takes on Wisconsin life include:

*The Dogs of El Niño*, documents the annual sled-dog races on Madeline Island, off the Northern tip of



From left: *Man Hunt*; *At Home and Asea*; and a dog from *The Dogs of El Niño*.

Wisconsin. When Chicago filmmakers Cyndi Moran and Eric Scholl showed up to film the race, it just happened to be the warmest winter on record, with more slush than snow and ice. We go behind the scenes and get to know local mushers and their dogs (“mushers are more like dogs than they are like people,” says one participant) and root for the entrants as we follow the two-day race from start to finish. The film evokes the romance of sled-dog racing through the mushers’ eyes; as one racer says, “It’s like flying on eagle’s wings through the wilderness.”

*Fishing Has No Boundaries* also focuses on Wisconsin sports, an event in Hayward that invites people with disabilities to participate in the joys of fishing.

*Tiger Show*, shot in Aniwa in Northern Wisconsin, is a tribute to an abandoned roadside circus, the “last of the Great Northern American tiger shows,” still run by a couple in their 80s, Wilbert and Martha Behn. Wilbert is still the Master Lion and Tiger Trainer; and Martha feeds the few remaining animals (goats, geese, and singing dogs).

*The Novitiate* is a haunting film about the 1975 Menomonee takeover of the Alexian Brother Novitiate in Gresham, Wisconsin. The Novitiate is now an abandoned, eerie site, and the film traces its history through interviews with participants, reenactments, and historical footage (including Marlon Brando, who supported the Menomonee cause).

Two new documentaries spotlight Wisconsin artists and local arts scene: Stating the Arts in Milwaukee features interviews with artists, collectors, and residents about Milwaukee’s exploding arts scene and also probes the politics of art; and *The Sid Boyum Sculpture Project* celebrates a venerated local folk artist and long-time resident of the Schenk-Atwood neighborhood in Madison.

Made By Wisconsin

Beyond the Wisconsin movie, the “Wisconsin’s Own” series also invites films made by filmmakers with Wisconsin ties (natives, residents, or college/university alums). Even though many of these films aren’t about Wisconsin, the often have that odd slant or offbeat angle that seems characteristic of Wisconsin’s films and filmmakers.

A highlight is the feature film *Man Hunt*, a refreshing and funny documentary that follows three women for one year as they search for a mate. Co-directors Melanie Middien and Alia Yunis met at the Los Angeles branch of the Wisconsin Screenwriters Forum (both are founding members of the Forum, and Middien’s fiancé is Wisconsin native and *Man Hunt* producer Matt Rader). “Our original idea was to follow someone who makes finding a husband a full-time



job,” Middien says, inspired by the story of a mutual friend quit her full-time job to devote herself to finding a husband and got married in three months.

To attract subjects, the filmmakers ran an online personal ad posing as men, saying they were documentary filmmakers looking for women who were looking for love. Once they found their subjects, they spent a whole year (Valentine’s Day to Valentine’s Day) following the highs and lows of the romantic lives of three women. At first they focused on how the women found men to date, but the project evolved into something richer and more emotionally complex.

“It became very confessional,” Middien says. “The women began to feel more comfortable talking to the camera than to a friend. We were surprised that they loved being filmed and almost became reliant on it, like counseling.” The subjects appear natural, spontaneous, and unrehearsed, which Middien attributes to their technique of letting the camera run without trying to force an outcome. “The truth will come out if you leave the camera on long enough,” Middien says.

*Man Hunt* has also chosen the Wisconsin Film Festival as the site of its world premiere, due to the filmmakers’ Wisconsin ties. “We’re coming home with a piece of work we’re proud of,” Middien says. Her next film, now in progress, will also be on the theme of dating and Middien plans to film it entirely in Wisconsin.

The Wisconsin’s Own competition also presents an array of short films by local filmmakers:

Narrative shorts: *Pickup Polka*, a surprising twist on pickup basketball; *Cat Lady*, featuring renowned “dingbat” Irma St. Paule, who’s appeared on *Saturday Night Live* and *Comedy Central*; *Bob the Slob*, the story of a school bus driver; *The Golden Smile*, about a young boy’s obsession with a puppet show; and *Robot Bastard!*, a sci-fi spoof with a robot fighting zombie

monsters to save the world.

Documentary shorts: *The Deer and the Antelope*, a filmmaker’s analysis of his parents’ relationship; *Claudette Who*, a documentation of a video production developed by a fourth-grade class in Milwaukee; and *Laid Out*, which presents of a flamboyant funeral director who faces the challenge of his career death when he has to bury his best friend.

Animation and experimental shorts: *Please Do Not Feed the Humans*, which shows humans from the zoo animals’ point of view; *Everyone’s A Hypocrite*, a moral tale; and *The Bear Garden*, a hand-manipulated, painted and optically re-printed film whose terribly beautiful images jolt the collective visual memory.

Finally, showing out of competition is *E-Day!*, a comedy short by former Onion editor-in-chief Scott Dikkers and starring Chevy Chase, styled like a WWII newsreel. Eskimos begin taking over the world, and President Horace Lumley (Chase) has a nervous breakdown trying to handle the crisis: “I’m really starting to get scared,” he blubbers, as furry men and flying igloo ships invade the nation.

K. M. KODNER IS A WRITER LIVING IN MADISON.

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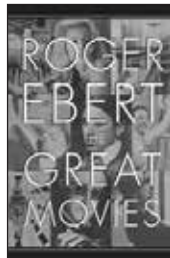


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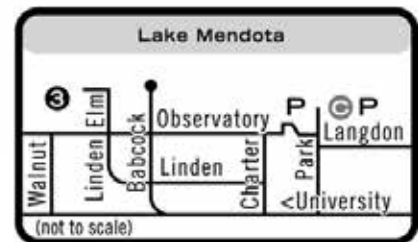
### VENUES

- A The Orpheum Theatre
- B Madison Art Center
- C Memorial Union Play Circle/Box Office
- D Vilas Hall
- E The Majestic Theatre
- F The Pyle Center
- G Steep & Brew
- H Bartell Theatre

### LODGING

- 1 The Concourse
- 2 Inn on the Park
- 3 Friedrich Center
- 4 Lowell Center

- P Parking
- > One Way
- ⊖ Do Not Enter (only cabs, buses and bikes on State Street)



## FESTIVAL VENUES

### Downtown

**Orpheum Theatre**, 216 State Street  
**Madison Art Center / Madison Civic Center**, 211 State Street  
**Majestic Theatre**, 115 King Street  
**Bartell Theatre**, 113 East Mifflin Street  
**Steep & Brew** (coffeehouse discussions), 544 State Street

### University of Wisconsin-Madison Campus

**Memorial Union Play Circle**, 800 Langdon Street  
**UW Cinematheque**, Rm. 4070 Vilas Hall, 821 University Avenue  
**The Pyle Center** (panels), 702 Langdon Street

## PARKING

**City Ramps** (rates vary)

**Near Lower Campus**  
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**State Street Campus Ramp**  
Enter at 415 N. Lake Street or 430 N. Frances Street

**Downtown** (near Orpheum Theatre, Madison Art Center)

**Civic Center Ramp**  
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**State Street Capitol Ramp**  
214 North Carroll Street

**King Street Area** (near Majestic Theatre)

**Government East Ramp**  
215 South Pinckney

**Capitol Square North** (near Bartell Theatre)

**Capitol Square North ramp**  
218 East Mifflin Street

**University of Wisconsin-Madison Campus**  
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**Fluno Center (Lot 83)**  
601 University Avenue, enter off Frances Street

**Grainger Hall (Lot 7)**  
975 University Avenue, enter lot off of Brooks Street between University and West Johnson

**Helen C. White Hall (Lot 6)**  
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The Lowell Center is a hotel operated by the University of Wisconsin located near the Memorial Union and State Street.

## VISITING MADISON

For further assistance, contact:

**Greater Madison Convention & Visitors Bureau**  
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**University of Wisconsin-Madison  
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**Wisconsin Department of Tourism**  
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Friday, April 5

Orph-Main	Orph-Stage	Majestic	Bartell	Play Circle	Madison Art	Cinematheque	Other Venues
							10 AM
							11 AM
							12 PM
							1 PM
							2 PM
							3 PM
							4 PM
							5 PM
							6 PM
							7 PM
							8 PM
							9 PM
							10 PM
							11 PM
							12 AM
							1 AM
							2 AM

Sunday, April 7

Orph-Main	Orph-Stage	Majestic	Bartell	Play Circle	Madison Art	Cinematheque	Other Venues
							10 AM
							11 AM
							12 PM
Maelström CODE > MAL 1:00pm > 1h30 >	Berlin CODE > BEJ 1:00pm > 1h30 >	Cool & Crazy CODE > CC2 1:00pm > 1h30 >	JUNG (War) CODE > JG2 1:00pm > 2h00 >	Stud Win CODE > SSW 12pm > 1h >	View from Here 1:00pm > 4h00 >	Wisc Win Short/Exp CODE > WW1 1pm > 1h >	Sleep & Brew Bradley Beesley 1:00pm > 1h30 >
Songs 2nd CODE > SNG 3:00pm > 1h30 >	Wisc Win Document CODE > WW2 3pm > 1h30 >	Trembling CODE > TBG 3:00pm > 2h30 >	Facing Art CODE > FAC 3:30pm > 1h30 >	Icelandic CODE > ID2 1:15pm > 1h30 >	ALSO at the Civic Center Disability 1:00pm > 4h00 >	Perceptions CODE > POP 2:30pm > 2h00 >	
La Clénaga CODE > LC2 5:00pm > 1h45 >	Wisc Win Feature CODE > WW3 5pm > 2h >			Maya CODE > MY2 5:30pm > 1h45 >	War Memo CODE > WAR 5:00pm > 2h00 >		
Kippur CODE > KPR 7:30pm > 2h15 >	Daughter CODE > DFD 7:30pm > 1h30 >	Days Betw CODE > DB2 6:30pm > 2h00 >			Harvey Milk CODE > KIL 7:30pm > 1h30 >		
							9 PM
							10 PM
							11 PM
							12 AM
							1 AM
							2 AM





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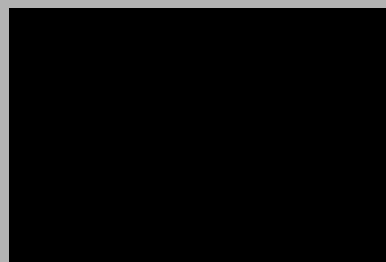
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