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# VOTE: FILM '04





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Wisconsin Film Festival  
UW-Madison Arts Institute  
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During the Festival:  
See the website or call  
(877) 963-FILM for updates.

For additional questions or  
emergencies, call the Box Office /  
Will Call at (608) 265-2933.

ABOUT US

Founded in 1999, the Wisconsin  
Film Festival is Wisconsin's premier  
independent film event.

This four-day annual festival 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

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Catherine Reiland, World Cinema  
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Communication Arts Department

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Communication Arts Department

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Travis Gerdes,  
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Ruth Leitman  
Keith Phipps

Wisconsin Student Competition:

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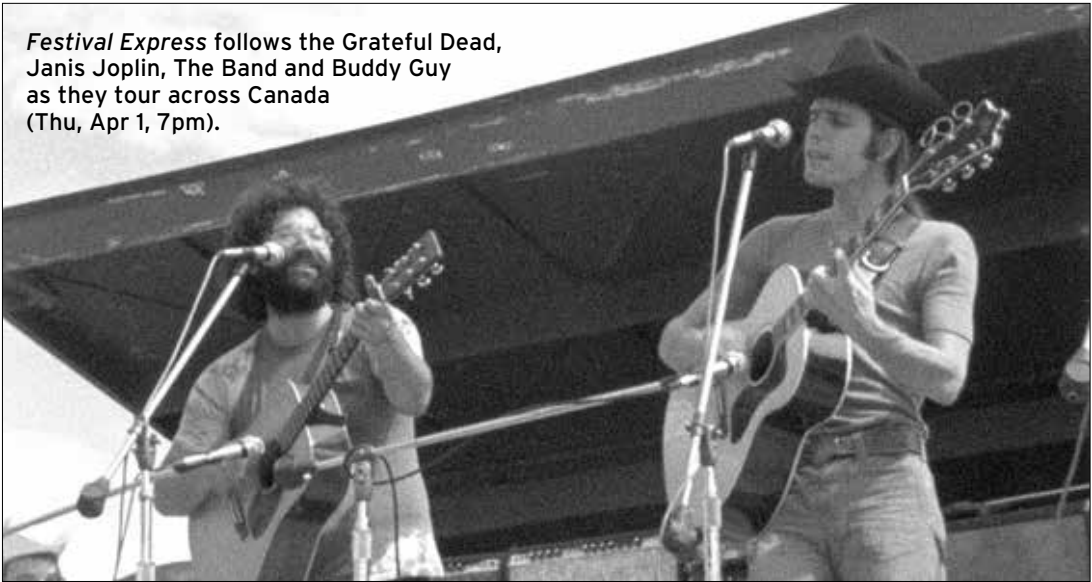
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*Festival Express follows the Grateful Dead,  
Janis Joplin, The Band and Buddy Guy  
as they tour across Canada  
(Thu, Apr 1, 7pm).*

MARKETING CAMPAIGN

Planet Propaganda: Festival identity,  
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Becca Ekern, Marketing  
Communications Manager  
Jess Miller, Intern



VOTE:  
FILM  
'04

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The Wisconsin Film Festival is a public program of the UW-Madison Arts Institute.  
The Arts Institute works to make the arts more visible and effective at UW-  
Madison. Governed by arts faculty and staff, we represent the collective voice  
and strength of the arts at the University. The Arts Institute funds and supports  
projects with university- and community-wide impact, including artists residencies,  
awards and fellowships, public programs, and arts marketing and outreach.  
Created in 1998, the Arts Institute grew out of a university Arts Consortium and  
other collaborative efforts. An "intercollege unit," the Arts Institute is sponsored  
by the College of Letters & Science, the School of Education, and the School of  
Human Ecology.

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UW-Madison Arts Institute, 5542 Humanities Building, 455 N. Park St., Madison, WI 53706  
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The Arts on Campus website  
is a collaborative project sponsored by the  
Arts Institute and University Communica-  
tions in cooperation with campus arts units  
and organizations, and with the support of  
the Evjue Foundation.

FILMS & FILM PROGRAMS

5 for 1: Episodes 1 & 2

See *Young Visions and Voices*.

The Adventures of Mad Matt

See *Wisconsin's Own Shorts III: Documentary*.

Afro-Punk: The “Rock ‘n Roll Nigger” Experience

Fri, Apr 2, 9:15pm, 1h30, Play Circle

ORDER CODE: AP1

Sun, Apr 4, 7:30pm, 1h30, Play Circle

ORDER CODE: AP2

(WISCONSIN PREMIERE) Kicking off with a direct rebuke to the Patti Smith song, *Afro-Punk* takes an in-depth look at racial identity in the punk scene. It follows the lives of four people of color who have chosen a punk-rock lifestyle and examines their experiences in a mostly white scene. Isolation, interracial dating, and black power are a few of the tough issues this documentary tackles. *Afro-Punk* features performances by the Bad Brains, Tamar-Kali, Cipher, and Ten Grand, and interviews with members of Fishbone, 247-spyz, D.H. Peligro of Dead Kennedys, Carley of Candiria, and Cha-ka Malik of Orange 9mm.

— JOE BERES

Documentary Feature, USA, 2003, 66 min, Color, Beta SP; Director: James Spooner; Producer: James Spooner; Screenplay By: James Spooner; Cast: Tamar-Kali, Matt Davis, Moe Mitchell, Mariko Jones; Production Co: highyellow productions; Series: Documentary, Musically Inclined

‘Afro-Punk: The “Rock ‘n Roll Nigger” Experience’ takes an in-depth look at racial identity in the punk scene.

The Agronomist

Sat, Apr 3, 3pm, 1h30, Club Majestic

ORDER CODE: AGR

(WISCONSIN PREMIERE) Fifteen years in the making, *The Agronomist* is Academy Award-winning director Jonathan Demme’s portrait of Haitian human rights activist Jean Dominique – assassinated in April 2000, on the steps of his radio station – his extraordinary wife Michelèle Montas, and their beloved Haiti. In 1968, Dominique purchased Radio Haiti Inter and began to revolutionize radio communications, clearly defining himself as a militant journalist working to realize democratic ideals under the Duvalier regime. “Demme tells Dominique’s story in traditional agit-prop style, shattering the screen with inspirational anecdotes, hard-hitting informational text and historical news footage. Uncompromising in its political viewpoint, *The Agronomist* will send you out of the theater with your fist in the air.” – Kay Armatage, Toronto Film Festival. Featuring original music by Wyclef Jean and Jerry “Wonda” Duplessis.

— MARY CARBINE

Documentary Feature, USA, 2003, 90 min, Color, 35mm, 1.85; Language: In English, French and Creole with English subtitles; Director: Jonathan Demme; Producer: Jonathan Demme, Peter Saraf, Bevin McNamara; Executive Producer: Daniel Wolff; Production Co: Clinica Estetico; Series: Documentary; Print courtesy of ThinkFilm.

Aldara

See *Student Film Program II: Experimental/Documentary*.



Alma is a story of family dysfunction.

Alma

Sat, Apr 3, 5pm, 1h45, Bartell Theatre

ORDER CODE: ALM

With filmmaker Ruth Leitman in person.

(MADISON PREMIERE) By any standard, Alma is a nightmare of a mother. A narcissist who experiences frequent psychotic episodes, Alma hears voices in the ceiling, leaves ranting messages on the answering machine, and refers to the uncle who raped her at age seven as her “first boyfriend.” She has abused her daughter Margie, an Atlanta bartender and country singer, since infancy. After leaving home, Margie tries unsuccessfully to distance herself from Alma and from her passive-aggressive alcoholic father. This conflicted relationship is the subject of this compassionate documentary by “Wisconsin’s Own” Competition juror Ruth Leitman. At Margie’s invitation, Leitman filmed the family over three years. Viewer discretion advised.

— MARY CARBINE

Documentary Feature, USA, 1997, 77 min, Color, Beta SP; Director: Ruth Leitman; Producer: Ruth Leitman, Nancy Segler, Margie Thorpe; Executive Producer: Peter Wentworth; Production Co: Ruthless Films; Series: Documentary; Print courtesy of Ruthless Films.

Angel on the Right

(*Fararishday kifti rost*)

Fri, Apr 2, 5pm, 1h30, University Square

ORDER CODE: AN1

Sat, Apr 3, 5:15pm, 1h30, University Square

ORDER CODE: AN2

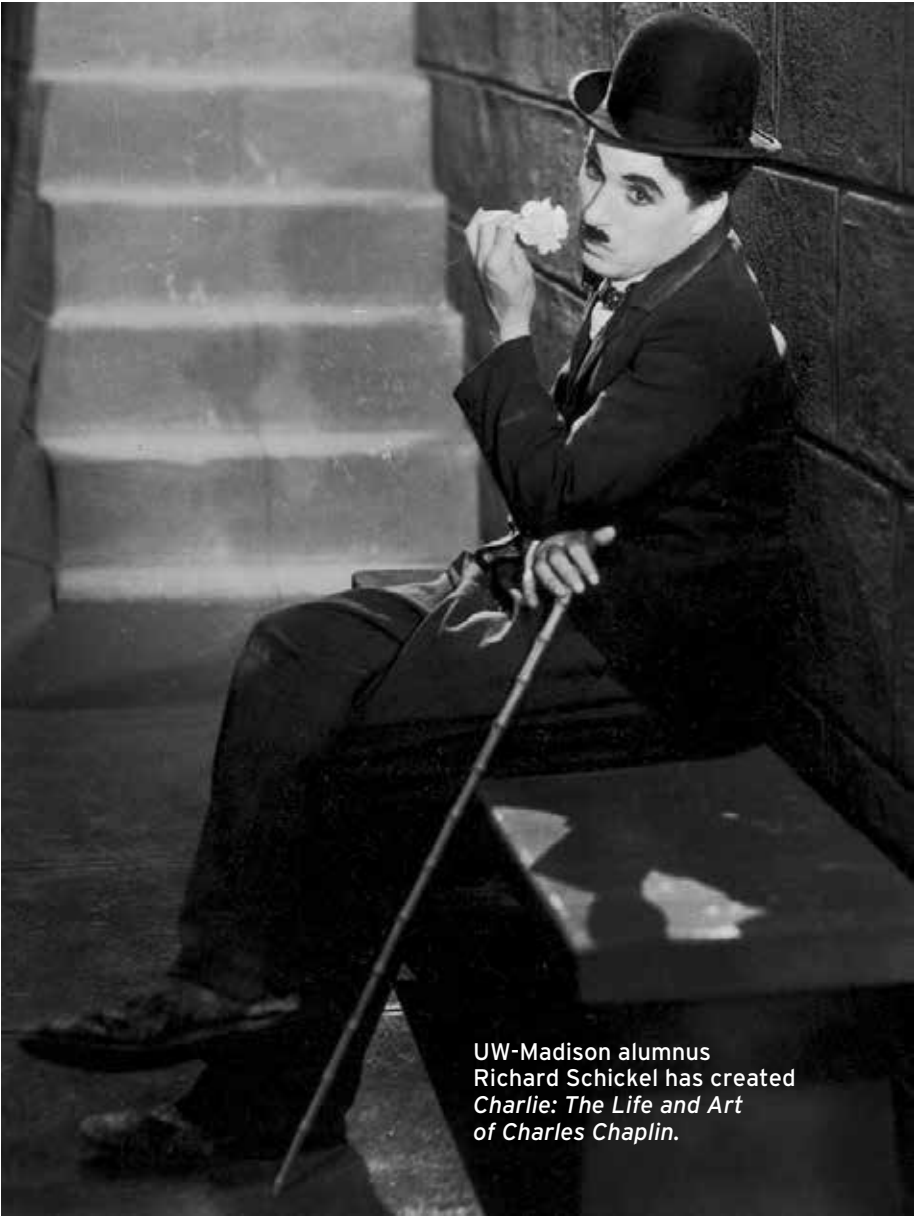
(WISCONSIN PREMIERE) After spending a decade in Moscow, small-time thief Hamro returns to his native village to visit his dying mother, only to find that she has feigned illness to lure him back. Suddenly Hamro faces unpaid debts to his hometown, and a 10-year-old son whom he has never met. Deriving its title from an Islamic fable, the film is an engaging take on familial obligations and their discontents. “Usmonov refuses to paint his characters in black and white terms... A sturdily acted film from a region so rarely represented in cinema.” – Tom Dawson, *BBCi Films*. Winner, FIPRESCI Award, 2002 London Film Festival; Silver Screen Award (Best Asian Director), 2003 Singapore International Film Festival.

— KATHERINE SPRING

Narrative Feature, Tajikistan, France, 2002, 88 min, Color, 35mm, 1.66; Language: In Tajik with English subtitles; Director: Djamshed Usmonov; Producer: Marco Müller; Executive Producer: Elise Jalladeau, Marco Müller; Screenplay By: Djamshed Usmonov; Cast: Uktamoi Miyasarova, Maruf Pulodzoda, Kova Tilavpur, Mardonqul Qulbobov, Maljqaat Maqsumova, Furkat Buriev; Production Co: Asht Village, Fabrica Cinema; Series: Global Lens; Sponsor: The Evjue Foundation; Print courtesy of Global Film Initiative.

Animation by Katie Wang

See *Young Visions and Voices*.



UW-Madison alumnus Richard Schickel has created *Charlie: The Life and Art of Charles Chaplin*.

Barschool

See *Student Film Program I: Narrative*.

Bloom

See *Student Film Program II: Experimental/Documentary*.

The Body Divided Short Film Program

Thu, Apr 1, 9:15pm, 1h30, Play Circle

ORDER CODE: WHL

With filmmaker Melody Gilbert (*Whole*) in person.

Absorbing and challenging, these films address the integrity of the body, medical practices, and the boundary of pathology. 91 min

★ Ocularist

(MADISON PREMIERE) Using wax and acrylics, an ocularist crafts the illusion of an eye for his young patient. An award winner from the 2003 Sundance and South by Southwest Film Festivals.

Documentary Short, USA, 2003, 8 min, Color; 35 mm, 2.35; Director: Vance Malone; Producer: Kevin Sullivan; Executive Producer: David Allen Cress; Production Co: Food Chain Films

★ Model Prisoner

(WISCONSIN PREMIERE) After being executed in 1993, convict Joseph Jernigan’s remains were turned into 1,871 digitized slices as part of the Visible Human Project. This short film uses archival footage to reconstruct his life while challenging the ethics of the research. Featured in the 2003 Slamdance Film Festival. Documentary Short, Experimental Short, USA, 2003, 8 min, Color, Mini DV; Director: Katherin McInnis

★ **XX to XY: Fighting to be Jake**  
Jake was born female. Since early childhood, he felt there had to be a genetic mistake: s/he should have been a boy. Touching interviews, vivid animation, and musical pastiche document his courageous fight against a resistant medical and social system.

Documentary Short, Germany, 2002, 20 min, Color, Beta SP; Director: Emily Atef; Producer: Emily Atef; Executive Producer: Emily Atef; Production Co: Berlin Film Academy

★ Whole

(MADISON PREMIERE) In this well-crafted presentation of a difficult topic, the subjects of *Whole* suffer from Body Integrity Identity Disorder, characterized by the intense desire to live life with fewer than four limbs. Some hide their secret longing, some are “wannabes” who use prosthetics to look the part, while some risk their lives by taking matters into their own hands. Rather than rely on cheap shocks, director Melody Gilbert allows her subjects and their loved ones to tell their own stories. “This is the sort of talking-point documentary that festivals adore.” – Robert Koehler, *Variety* Documentary Short, USA, 2003, 55 min, Color, Mini DV; Director: Melody Gilbert; Production Co: FF Productions, LLC

Breakfast on the Run

See *Young Visions and Voices*.

Broshennye

See *Student Film Program II: Experimental/Documentary*.





*The Corporation* is a darkly amusing account of the institution's birth as a legal 'person' whose directive is to produce ever-increasing profit for its shareholders.



*The Agronomist*,  
Haitian human  
rights activist  
Jean Dominique.

### The Custodial Code

Sat, Apr 3, 11:45pm, 1h45, Play Circle

ORDER CODE: ORL

PRECEDES Martin and Orloff

With filmmaker Andrew Zilch (Custodial Code)

(WISCONSIN PREMIERE) This action-packed comedy features ordinary janitors as extraordinary heroes – and disciples of The Custodial Code.

– MARY CARBINE

Narrative Short, USA, 2003, 15 min, Color, DigiBeta; Director: Andrew Zilch; Producer: Jessica Otto, James E. Vidal, Andrew Zilch; Executive Producer: Hal T. Wenaas; Screenplay By: Andrew Zilch, Chadd S. Johnson; Cast: Jordan Belfi, Roger Donzelli, Aaron Vattano, Brett McDermid; Production Co: Yellow Skip Films

### Dalí to Disney: Traversing Surrealism, Cinema and History Short Film Program

Sat, Apr 3, 3:45pm, 1h45, Cinematheque

ORDER CODE: DAL

From Disney to Dalí, Bellon to Tarkovsky, these films address surrealism, art and film-making from Hollywood to France and the Soviet Union.

103 min. Sponsor: European Studies Alliance, Center for Interdisciplinary French Studies

### ★ Destino

(MADISON PREMIERE) The surrealistic imagery of Salvador Dalí comes to life in this new animated short, a collaboration begun 58 years ago when Dalí came to the Disney Studios to work with Walt Disney on an animated artistic experiment. Although the project was sidelined in 1946, Dalí's completed storyboards, visual development and paintings became the blueprint for a new generation of Disney filmmakers. *Destino* is a love story as only Dalí could envision it, complete with images of ballerinas, baseball players, the Tower of Babel, melting clocks, tuxedo-clad eyeballs, and ants that turn into bicyclists. An Academy Award nominee for Best Animated Short.

Animated Short, USA, 2003, 6 min, Color; Director: Dominique Monfery; Producer: Baker Bloodworth; Executive Producer: Roy E. Disney; Screenplay By: Salvador Dalí; Production Co: Walt Disney Pictures

### ★ Remembrance of Things to Come (Les Souvenir d'un avenir)

(WISCONSIN PREMIERE) This latest "cine-essay" from Chris Marker is dense, demanding and full of his trademark agility, poetry, and power. Ostensibly a portrait of photographer Denise Bellon, focusing on the two decades between 1935 and 1955, the film leaps and backtracks from a family portrait of Bellon and her two daughters, Loleh and Yannick (the latter co-authored the film), to a wide-ranging history of surrealism, Paris, French cinema, Europe, the National Front, the Second World War and Spanish Civil War; and postwar politics and culture. Full of Marker jokes, word play, filmic homages, and peculiar art history, the film opens with Dalí and ends with Mompou, traversing in its short time a world of thought, feeling, and history.

Documentary / Experimental Short, France, 2001, 42 min, Color, Beta SP; Language: In French with English subtitles; Director: Chris Marker, Yannick Bellon

★ **One Day in the Life of Andrei Arsenevich** (WISCONSIN PREMIERE) Through film clips, journal entries, and personal musings, *One Day in the Life of Andrei Arsenevich* is Chris Marker's homage to his friend and colleague, Andrei Tarkovsky, who died in 1986. Widely regarded as one of the greatest filmmakers of the 20th century, Tarkovsky has achieved a mythic status with such masterpieces as *Andrei Rublev*, *Solaris*, and *Stalker*.

Documentary Short, USA, 1999, 55 min, Color, Beta SP; Language: In French with English subtitles; Director: Chris Marker

### Dancing Vulture Animated Short

See *Young Visions and Voices*.

### Dateline: Zack Mar-Pohl

See *Young Visions and Voices*.

### A Day in the Life of Leeana

See *Young Visions and Voices*.

### Death

See *Wisconsin's Own (and Other) Shorts II: Comedy*.

### A Definition of Hip-Hop

See *Young Visions and Voices*.

### Destino

See *Dali to Disney*.

In 'Divan,' filmmaker Pearl Gluck travels from the Hasidic Jewish community where she was raised, to Hungary to retrieve a family heirloom.

### Divan

Sun, Apr 4, 3pm, 2h, Orpheum Stage Door

ORDER CODE: DIV

With filmmaker Pearl Gluck in person.

(WISCONSIN PREMIERE) In this charming and poignant documentary, filmmaker Pearl Gluck travels from the Hasidic Jewish community of Brooklyn, where she was raised, to Hungary to retrieve a turn-of-the-century family heirloom, her great-grandfather's couch upon which revered rebbes once slept. She hopes retrieving this piece of family history will heal a breach with her father, who wants her to get married and return to the Hasidic world. Throughout the entire tale, a chorus of former Orthodox Jews sits on the couch and comments on Gluck's saga and Jewish culture. "Deeply committed and slyly ironic... a glimpse into the richness of Yiddish folklore, a passive-aggressive assault on the patriarchal fastness of Hasidic orthodoxy and a vast self-reflexive joke." – Ronnie Scheib, *Variety*.

– MARY CARBINE

Documentary Feature, USA, Hungary, 2003, 77 min, Color, 35mm; Language: In Hungarian, Yiddish and English with English subtitles; Director: Pearl Gluck; Producer: Pearl Gluck; Screenplay By: Pearl Gluck; Production Co: Pálinka Pictures; Series: Documentary; Sponsor: Hillel

### El Dorko

See *Wisconsin's Own (and Other) Shorts II: Comedy*.

### Dreams of America

See *Student Film Program II: Experimental/Documentary*.

### The Drunk Squirrel

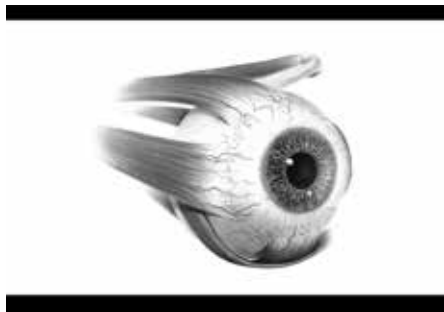
See *Young Visions and Voices*.

### Duct Tape

See *Young Visions and Voices*.

### East Saint Paul

See *Student Film Program I: Narrative*.



*The Ocularist*, part of 'The Body Divided.'

### The Climactic Death of Dark Ninja

See *Wisconsin's Own (and Other) Shorts II: Comedy*.

### Clique Clash: Standing Alone

See *Young Visions and Voices*.

### The Corporation

Sun, Apr 4, 3pm, 3h30, Orpheum Main

ORDER CODE: COR

With filmmakers Mark Achbar and Harold Crooks in person. Introduction and Q & A moderated by Bill Lueders, News Editor, Isthmus.

(WISCONSIN PREMIERE) *The Corporation*, a new film by Mark Achbar (co-director of the acclaimed *Manufacturing Consent: Noam Chomsky and The Media*) and Jennifer Abbott, engages us in a darkly amusing account of the institution's birth as a legal "person" whose prime directive is to produce ever-increasing profit for its shareholders regardless of the cost to anyone, or anything else. *The Corporation* features interviews with CEOs and corporate executives; critical thinkers Noam Chomsky, Naomi Klein, and Milton Friedman; filmmaker and corporate critic Michael Moore; and historian Howard Zinn; plus corporate spies and whistleblowers. "A brilliantly argued essay... a scintillating intellectual journey into the heart of global capitalism." – IDFA, Amsterdam. "One of the most powerful and thought-provoking films the documentary genre has produced in a long time." – *The McGill Daily*. Winner of People's Choice Awards at the Vancouver, Calgary and Toronto International Film Festivals.

– JOE BERES

Documentary Feature, Canada, 2004, 145 min, Color, 35mm, 1.85; Director: Mark Achbar, Jennifer Abbott; Producer: Mark Achbar, Bart Simpson; Executive Producer: Mark Achbar; Screenplay By: Joel Bakan, Harold Crooks, Mark Achbar; Series: Documentary; Sponsor: Isthmus

### Charlie: The Life and Art of Charles Chaplin

Thu, Apr 1, 6:30pm, 2h30, Orpheum Stage Door

ORDER CODE: CHP

With filmmaker Richard Schickel in person. UW-Madison alumnus Richard Schickel, one of the nation's most influential film critics, has been reviewing movies for *Time* since 1972. He is also an accomplished filmmaker, and his new documentary chronicles the brilliant career of Charles Chaplin, as well as his controversial private life (four marriages, love affairs, a paternity suit, and persecution by the FBI). With rare footage of Chaplin, scenes from his greatest films (*The Tramp*, *The Gold Rush*, *Modern Times* and more) and newly recorded interviews with Woody Allen, Geraldine Chaplin, Martin Scorsese and others, *Charlie* is a sharply observed and definitive overview of Chaplin and his Little Tramp.

– MARY CARBINE

Documentary Feature, USA, 2003, 127 min, Color and B/W, 35mm; Director: Richard Schickel; Producer: Richard Schickel, Doug Freeman, Bryan McKenzie; Executive Producer: Brian Jamieson; Screenplay By: Richard Schickel; Production Co: Lorac Productions, MK2, Warner Home Video; Series: Documentary, Insider; Print courtesy of Warner Home Video.

### Chaza Show Choir

Sat, Apr 3, 11pm, 2h, Cinematheque

ORDER CODE: CHZ

With filmmakers Didier Leplae and Theresa Columbus in person.

(MADISON PREMIERE) The musical adventures of plucky high school choir and band members who are invited to compete in Germany, only to be forced to work in a Wiener schnitzel factory. Will their punky little dance moves be enough to save them from this fate? High energy performances and can-do attitudes animate this feature co-directed by Theresa Columbus of the Darling Hall independent performance space, and Didier Leplae, co-director of the 2001 Wisconsin's Own Best Narrative Feature, *The Foreigners*. A Wisconsin's Own Competition Entry.

– JAMES KREUL

Experimental Feature, Narrative Feature, USA, 2003, 90 min, B/W, 35mm; Director: Theresa Columbus, Didier Leplae; Producer: Theresa Columbus, Didier Leplae; Screenplay By: Theresa Columbus; Cast: Stephanie Barber, Peter Barrickman, Sara Boland, Theresa Columbus, Didier Laplae, Xav Laplae; Series: Wisconsin's Own Filmmakers, Experimental Film and Media; Sponsor: Wisconsin Film Office

FILMS & FILM PROGRAMS, CONT.

**Everystory**  
See Student Film Program I: Narrative.

**Eyes Without a Face**  
(*Les yeux sans visage*)  
WITH *Bergman's Show: Remembering Mark Bergman, the Movies and Madison*  
Sat, Apr 3, 3pm, 2h15, Play Circle  
ORDER CODE: EYE  
PRICE NOTE: Tickets are required.  
A mysterious woman in a plastic raincoat drives through the night, stopping to dump a corpse in the river. A distinguished surgeon lectures to a rapt audience on the difficulties of the “heterograft,” then goes to police headquarters to identify the body of his daughter, disfigured in a car crash – her facial wounds so clean they might have been cut with a scalpel. Georges Franju’s savage parody of the scientific method gone to its Faustian limits has been called “the most elegant horror movie ever made” (Pauline Kael). Not for those squeamish about scalpels, facial surgery, or angry dogs, *Eyes Without a Face* is wildly fantastical and infused with lyrical dread. “Gorgeously, intensely disquieting.” – *The New York Times*. “A one-of-a-kind horror masterpiece.” – *The New York Post*. This fresh 35mm print features a new translation and subtitles.

– MARY CARBINE  
Narrative Feature, France, Italy, 1959, 95 min, B/W, 35mm, 1.66; Language: In French with English subtitles; Director: Georges Franju; Producer: Jules Brokon; Screenplay By: Thomas Boileau, Pierre Narcejac, Jean Redon, Claude Sautet, George Franju; Cast: Pierre Brasseur, Alida Valli, Edith Scob, Juliette Mayniel, François Guerin, Alexandre Rignault; Production Co: Champs-Élysées Productions, Lux Film; Series: Restorations and Revivals

★ **Georges Franju’s savage parody ‘Eyes Without a Face’ is wildly fantastical and infused with lyrical dread.**

**Face**  
Sat, Apr 3, 7pm, 2h, Club Majestic  
ORDER CODE: FCE  
With filmmaker Bertha Bay-Sa Pan in person.  
(WISCONSIN PREMIERE) The conflict between traditional ethnic values and the pressures of urban American life are central to *Face*, the story of a mother and daughter, raised in Queens, N.Y. by the family’s Chinese-American matriarch. Acclaimed actor Bai Ling plays Kim, who in the ’70s finds herself caught between her traditional family and modern surroundings. Forced into a hellish marriage, Kim flees New York, leaving her mother to raise her infant, Genie. In the ’90s, Genie matures into a streetwise young woman, loyal to her grandmother yet unwilling to live within the strictures of Chinese tradition. When Kim resurfaces from Hong Kong and Genie falls in love with an African-American DJ (Treach of Naughty by Nature, who also performs on the soundtrack), all three women must confront a conflicted past and uncertain present. An official selection of the 2001 Sundance Film Festival. “Compelling... her actors are exceptional.” – *Hollywood Reporter*.

– MARY CARBINE  
Narrative Feature, USA, 2001, 84 min, Color, 35mm, 1.85; Director: Bertha Bay-Sa Pan; Producer: Alexa L. Fogel, Joseph Infantolino, Bertha Bay-Sa Pan; Screenplay By: Bertha Bay-Sa Pan, Oren Moverman; Cast: Bai Ling, Kristy Wu, Kieu Chinh, Treach, Will Yun Lee, Tina Chen; Series: Asian American Cinema, American Cinema; Sponsor: Asian American Studies Program



Actress Bai Ling, and Treach, of Naughty by Nature, perform in *Face*.

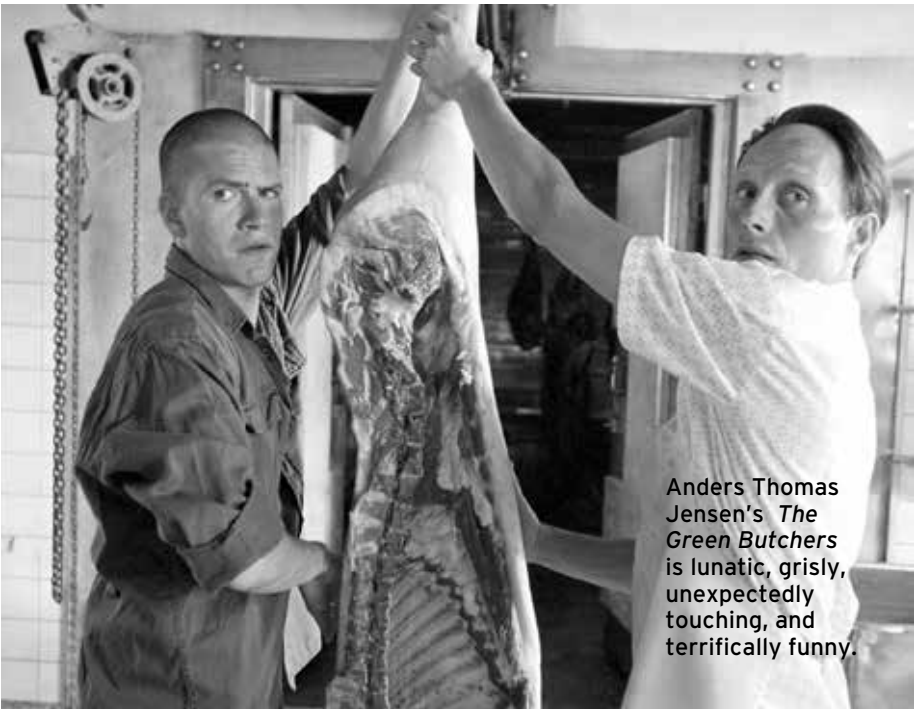
**Fakers**  
Fri, Apr 2, 5pm, 1h45, Orpheum Main  
ORDER CODE: FAK  
With filmmaker Todd Kleparski in person.  
(MIDWEST PREMIERE) This thoroughly entertaining entry in the Wisconsin’s Own competition hails from... London, of course. *Fakers* is an off-beat crime caper set in the London art world. Con artist Nick Edwards has four days to find £50,000 to pay off the seriously smooth crime lord Foster Wright, as well as find some romance on the side. Edwards constructs a race-against-time scam to sell five forgeries of an infamous “lost sketch” before the London art world uncovers the truth. Kleparski grew up in Marathon, Wis., and attended UW-Stevens Point.

– MARY CARBINE  
Narrative Feature, United Kingdom, 2003, 86 min, Color, 35mm, 2.35; Language: In English and Italian with English Subtitles; Director: Richard Janes; Producer: Claire Bee, Todd Kleparski; Screenplay By: Paul Gerstenberger; Production Co: Kleparski & Bee Productions; Series: Wisconsin’s Own Filmmakers; Sponsor: Wisconsin Film Office

**Fatale**  
See Student Film Program I: Narrative.

**Festival Express**  
Thu, Apr 1, 7pm, 1h30, Orpheum Main  
ORDER CODE: FEX  
(MIDWEST PREMIERE) In the summer of 1970, the Festival Express carried the biggest names in rock music across Canada on a legendary train ride from one music festival to the next. Young promoters Ken Walker and Thor Eaton assembled one of the greatest traveling concert bills of all time, including Janis Joplin, the Grateful Dead, The Band, The Flying Burrito Brothers, Eric Andersen, Buddy Guy, Great Speckled Bird, and many more. When these headliners weren’t performing in front of Canadian “Woodstocks” each night, they were partying, feasting, drinking, and jamming in what they deemed the “party to end all parties.” The footage of this historic train ride was mired in legal proceedings for years, but 90 hours of raw negative and 40 hours of uncut sound recordings made their way to the National Archive of Canada. Bob Smeaton, the director of the ABC series “The Beatles Anthology,” truly captures the spirit of the times as a new decade in music and culture dawned.

– TONY CIPPOLLE  
Documentary Feature, Canada, 2003, 90 min, Color, 35mm, 1.85; Director: Bob Smeaton; Producer: Galvin Poolman, John Trapman; Executive Producer: Ann Carli, Willem Poolman; Production Co: Apollo Films, Peachtree Films; Series: Documentary, Musically Inclined; Sponsor: 105.5 Triple M; Print courtesy of ThinkFilm.



Anders Thomas Jensen's *The Green Butchers* is lunatic, grisly, unexpectedly touching, and terrifically funny.



Joe Louis and Max Schmeling square off in *The Fight*.

**The Fight**  
Fri, Apr 2, 7pm, 1h45, Bartell Theatre  
ORDER CODE: FGT  
With filmmaker Barak Goodman in person.  
(MIDWEST PREMIERE) In 1938, during the depths of the Great Depression, African-American Joe Louis and German Max Schmeling squared off in the heavyweight championship of the world in Yankee Stadium in New York. More than ninety thousand people crowded the stadium to watch it, and the largest radio audience in history tuned in. Each fighter faced enormous pressures. Joe Louis, who held the aspirations of black America in his fists, must uphold the honor of a nation in which he is a second-class citizen. Schmeling entered the ring under the pretense that the fight would prove Hitler’s racial theories. Filmmaker Barak Goodman (*Scottsboro: An American Tragedy*) weaves archival footage with commentary from former boxers and trainers to create a riveting portrait of this monumental match and of two athletes. *The Fight* will make its national broadcast premiere as part of *American Experience* on PBS next year.

– MARY CARBINE  
Documentary Feature, USA, 2003, 88 min, Color, DigiBeta; Director: Barak Goodman; Producer: Barak Goodman, John Maggio; Executive Producer: Mark Samels; Production Co: Social Media Productions, American Experience/WGBH Boston, MDR/ARTE, BBC; Series: Documentary; Sponsor: Wisconsin Public Television



*The Five Obstructions* is a journey into the human psyche.

**The Five Obstructions**  
(*De Fem Bøspænd*)  
Sun, Apr 4, 7:30pm, 1h30, Cinematheque  
ORDER CODE: OBS  
(WISCONSIN PREMIERE) In November 2000, director Lars von Trier gave an assignment to his “hero,” the great Danish filmmaker Jørgen Leth, a veteran experimentalist. Together, they would watch Leth’s eccentric short, *The Perfect Human* (1967), a document on human behavior. Von Trier claims deep admiration for the short (“a little gem that we are going to ruin”), but demands that Leth remake the film five times, with von Trier imposing a series of increasingly outrageous obstructions. In the meetings where Leth “reports back” to von Trier, the old master proves a wily opponent for the cunning young provocateur. At once documentary, fiction, avant-garde essay and vicious game, *The Five Obstructions* is a journey into the human psyche and the phenomenon of filmmaking.

– MARY CARBINE  
Documentary Feature, Experimental Feature, Denmark, Switzerland, 2003, 90 min, Color, 35mm; Language: In Danish, Spanish, English and French with English subtitles; Director: Jørgen Leth, Lars von Trier; Producer: Carsten Holst; Executive Producer: Carsten Holst; Screenplay By: Jørgen Leth, Lars von Trier; Production Co: Zentropa Real, Almaz Film Production, Wajnbrose Productions, Panic Productions; Series: Danish Cinema Beyond Dogme; Sponsor: European Studies Alliance, Danish Film Institute



A Wisconsin's Own Competition entry, *Fakers* is an off-beat crime caper set in the London art world.



*Forget Baghdad* tells the forgotten story of four Iraqi Jews.

### Forget Baghdad

Sat, Apr 3, 7:15pm, 2h, University Square

ORDER CODE: FB1

Sun, Apr 4, 7:30pm, 2h, University Square

ORDER CODE: FB2

(WISCONSIN PREMIERE) Winner of a 2002 Locarno Jury Prize, *Forget Baghdad* tells the forgotten story of four Iraqi Jews, all former members of the Communist Party forced to emigrate at Israel's founding. Organized around the life stories of Shimon Ballas, Sami Michael, Samir Naqqash, and Moussa Hourri, *Forget Baghdad* reopens a lost chapter of Middle Eastern history. The film also explores the painful and humorous stories of the sons and daughters of Iraqi exiles, represented by the Iraqi-Swiss filmmaker Samir and Iraqi-Israeli-American film scholar Ella Shohat. *Forget Baghdad* offers a rare glimpse into a community little-known but extremely important in light of current events. "Timely and thought-provoking." – *Variety*.

– MARY CARBINE

Documentary Feature, Switzerland, 2002, 111 min, Color, 35mm, 1.66; Language: In Arabic, Hebrew and English with English subtitles; Director: Samir; Screenplay By: Samir; Production Co: Dschoint Ventschr Filmproduktion; Series: Documentary, Contemporary World Cinema

### Four Corners

Sun, Apr 4, 3pm, 2h, Cinematheque

ORDER CODE: COR

With filmmaker James Benning in person.

(MADISON PREMIERE) The famous tourist spot where New Mexico, Arizona, Colorado and Utah meet also marks the starting point for James Benning's complex meditation on landscape, history, and painting. A wide range of subjects, from four paintings by very different artists, to migration history, ethnic displacement, and conflicts in particular areas of Milwaukee, allow Benning to convey the complexity of the American story. "Four Corners, that favorite tourist destination...becomes a kind of theoretical ground zero, the site from which Benning can give voice to other, pointedly unofficial sort of spurious conspiracy (the history of the United States), but one in which each sound and each image hints at a story not yet fully told (the histories of the United States)." – Manohla Dargis, *LA Weekly*.

– JAMES KREUL

Experimental Feature, USA, 1997, 80 min, Color, 16mm; Director: James Benning; Series: James Benning, Experimental Film and Media



Humans dance with dogs in *Freestyle*.

### Freestyle

Sat, Apr 3, 3pm, 1h30, Orpheum Stage Door

ORDER CODE: OF1

Sun, Apr 4, 7:30pm, 1h30, Orpheum Stage Door

ORDER CODE: OF2

PRECEDES The Other Final

(WISCONSIN PREMIERE) A delightful look at a new competitive sport, "Musical Canine Freestyle" (humans dancing with dogs), and its colorful practitioners who hope to take it all the way to the Olympics. Winner of the Grand Jury Sparky Award for Best Short at the 2004 Slamdance Film Festival.

– MARY CARBINE

Documentary Short, USA, 2003, 26 min, Color, Video; Director: Elena Elmoznino; Series: Documentary

### Frozen Moment

See *Student Film Program II: Experimental/Documentary*.

### Fulton Fish Market

See *Wisconsin's Own Shorts IV: Experimental Documentaries*.

### Gas 'N Fuel Employee Training Video #4A: Makin' It Happen!

See *Wisconsin's Own (and Other) Shorts II: Comedy*.

### The Glass Bottle

See *Wisconsin's Own (and Other) Shorts II: Comedy*.

### Goodbye Milwaukee

See *Student Film Program II: Experimental/Documentary*.

### Goodbye, Dragon Inn

(*Bu san*)

Fri, Apr 2, 9:30pm, 2h, Cinematheque

ORDER CODE: GBY

With introduction and Q & A by film critic Mike Wilmington.

(WISCONSIN PREMIERE) "Do you remember the late night showings in a theater, where a thousand people would sit together, laugh together, cry together? Even the lightest sigh would move the heart." – Tsai Ming-liang. On a rainy eve in Taipei, a decaying movie palace projects King Hu's classic martial arts film, *Dragon Inn*. In front of the screen, gay men cruise, unrequited love simmers, and ghosts of a past age haunt the theater's eerie space. With trademark minimalist style and deadpan humor, acclaimed Taiwanese director Tsai (*What Time Is It There?*, *Vive L'amour*) presents a tender love poem to the cinema. Winner, FIPRESCI Prize, 2003 Venice Film Festival.

– KATHERINE SPRING

Narrative Feature, Taiwan, 2003, 82 min, Color, 35mm, 1.85; Language: In Mandarin and Taiwanese with English subtitles; Director: Tsai Ming-liang; Producer: Liang Hung-chih, Vincent Wang; Screenplay By: Tsai Ming-liang; Cast: Lee Kang-sheng, Chen Shiang-chyi, Kiyonobu Mitamura, Miao Tian, Shi Jun; Production Co: Homegreen Films; Series: Contemporary World Cinema

## A decaying movie palace take centerstage in 'Goodbye, Dragon Inn,' a tender love poem to the cinema.

### The Green Butchers

(*De Grønne Slagtere*)

Sat, Apr 3, 8pm, 2h15, Orpheum Main

ORDER CODE: GRB

With filmmaker Anders Thomas Jensen in person.

(MIDWEST PREMIERE) Svend is a fussy, overambitious geek with a chip on his shoulder. He sets up a new butcher shop with his best friend Bjarne, an anti-social loafer. Business is slow until Svend accidentally locks an electrician in the freezer. He tries to cover up the death by grinding up the corpse but unexpectedly has to sell the only "stock" he has in the shop. When the two entrepreneurs become an overnight success, Svend is determined to keep up with the demand – despite Bjarne's resistance – and soon, people start disappearing. Written and directed by Denmark's gifted Anders Thomas Jensen (*Flickering Lights*, writer *Mifune*, *Open Hearts*, co-writer *Wilbur Wants to Kill Himself*), *The Green Butchers* is lunatic, grisly, unexpectedly touching, and terrifically funny. Nominated for seven Danish Robert Awards.

– MEG HAMEL

Narrative Feature, Denmark, 2003, 100 min, Color, 35mm, 2.35; Language: In Danish with English subtitles; Director: Anders Thomas Jensen; Producer: Kim Magnusson; Screenplay By: Anders Thomas Jensen; Cast: Nikolaj Lie Kaas, Mads Mikkelsen, Line Kruse, Bodil Jørgensen, Ole Thstrup, Aksel Erhardsen; Production Co: M & M Productions A/S; Series: Danish Cinema Beyond Dogme; Sponsor: European Studies Alliance, Danish Film Institute

### Greeting Card Writer

See *Wisconsin's Own (and Other) Shorts II: Comedy*.

### Have a Nice Day

See *Young Visions and Voices*.





*Hip Hop Homos* is a stylish exploration of the lives of two queer rappers.

FILMS & FILM PROGRAMS, CONT.

**Hip Hop Homos**  
Sat, Apr 3, 7:30pm, 1h30, Play Circle  
ORDER CODE: KNL  
PRECEDES Ngatahi: Know the Links  
With filmmaker Dave O'Brien in person.  
(MIDWEST PREMIERE) *Hip Hop Homos* is a stylish and energetic exploration of the lives of two radically opposite queer rappers: Los Angeles' Deadlee and Madison's own God-des. Director Dave O'Brien is a Wisconsin native and UW-Madison alumnus. A Wisconsin's Own Competition entry.

— MARY CARBINE

Documentary Short, USA, 2003, 26 min, Color, Beta SP; Director: Dave O'Brien; Producer: Favian Lopez, Morgan R. Stiff; Production Co: University of Southern California; Series: Wisconsin's Own Filmmakers, Musically Inclined; Sponsor: Wisconsin Film Office

**Human Shield**  
Sun, Apr 4, 1pm, 1h15, Orpheum Stage Door  
ORDER CODE: PFE  
PRECEDES *The Price of Freedom*  
With filmmaker Debra Hussong in person.  
(WISCONSIN PREMIERE) In February 2003, approximately 300 human shields from 30 countries mobilized in Iraq for what would become a futile mission to prevent an invasion. *Human Shield* presents the stories of two of them, a retired schoolteacher and an idealistic young man.

— MARY CARBINE

Documentary Short, USA, 2003, 22 min, Color, Mini DV; Director: Debra Hussong; Production Co: DAH Media; Series: Documentary

**I Promise Africa**  
Fri, Apr 2, 5pm, 1h30, Bartell Theatre  
ORDER CODE: PAN  
PRECEDES *A Panther in Africa*  
With filmmaker Jerry Henry in person.  
(MIDWEST PREMIERE) During the tragedies of 9/11, the filmmaker was in a rural village in Kenya where he documented what he witnessed.

— MARY CARBINE

Documentary Short, Kenya, USA, 2003, 3 min, Color, DVD; Director: Jerry A. Henry; Production Co: Cactus Eyelash; Series: Documentary

**I'm Bobby**  
See *Wisconsin's Own Shorts I: Documentary, Experimental, Narrative*.

**Interference**  
See *Wisconsin's Own Shorts I: Documentary, Experimental, Narrative*.



Debra Hussong's *Human Shield*.

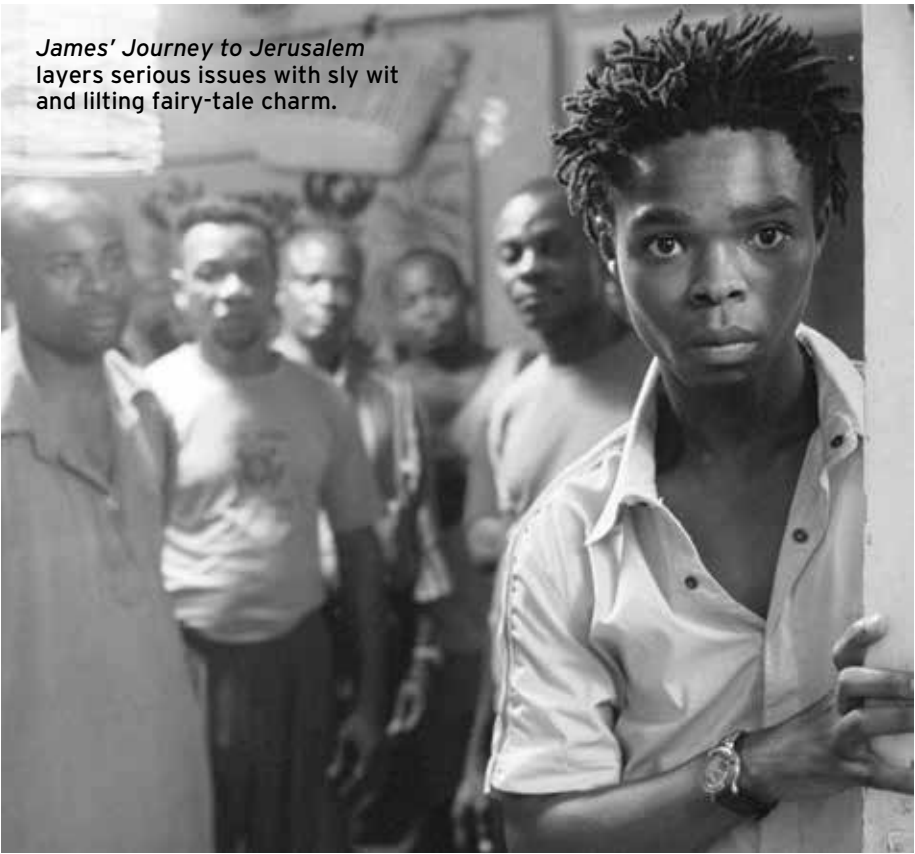
'Intermission' is a raucous, romantic collision of a dozen storylines, scattered with acutely observed scenes of Dublin life.

**Intermission**  
Fri, Apr 2, 9:30pm, 1h45, Orpheum Main  
ORDER CODE: INT  
(WISCONSIN PREMIERE) A raucous, romantic collision of a dozen storylines about relationships, ambitions, and lives held waiting for the next big thing to happen. In cranky, no-frills Dublin, Lehiﬀ tries to outwit and outrun the nasty vigilante cop armed with his own brand of rough justice. Lehiﬀ is planning a bank job that will involve John, a supermarket shelf stacker whose girlfriend Deirdre has just run off with a twit who also happens to be the manager of the bank that Lehiﬀ's got his eye on. Meanwhile, Deirdre's sister Sally is so short on self-esteem after her last disastrous relationship that she has even allowed her moustache to grow. An "inventive screenplay which is scattered with acutely observed scenes of Dublin life... and quirky, humorous details of the everyday." — Caroline Hennessy, *RTE*. Winner, Best Film, Best Director, and Best Script at the Irish Film Awards.

— MEG HAMEL

Narrative Feature, Ireland, 2003, 106 min, Color, 35mm, 1.85. MPAA Rating: R.; Director: John Crowley; Producer: Steve Woolley, Neil Jordan, Alan Moloney; Executive Producer: Paul Trijbits, Rod Stoneman, Tristan Whalley; Screenplay By: Mark O'Rowe; Cast: Cillian Murphy, Kelly Macdonald, Colin Farrell, Colm Meaney, Brian F. O'Byrne, Shirley Henderson; Production Co: Company of Wolves, Parallel Films; Series: Near and Far: Films From the New Europe; Sponsor: Charter Communications and IFC. Print courtesy of IFC Films.

**International Rhythms**  
See *Student Film Program II: Experimental/Documentary*.



*James' Journey to Jerusalem* layers serious issues with sly wit and lilting fairy-tale charm.

**James' Journey to Jerusalem**  
(*Massa'ot James Be'Eretz Hakodesh*)  
Sat, Apr 3, 5pm, 1h30, Club Majestic  
ORDER CODE: JJ1  
Sun, Apr 4, 7:30pm, 1h30, Club Majestic  
ORDER CODE: JJ2  
(WISCONSIN PREMIERE) Israeli filmmaker Ra'an'an Alexandrowicz's (*The Inner Tour*) droll, sharply observed debut feature follows the adventures of young James, a devout wide-eyed Christian attempting a pilgrimage from his African village to the Holy Land. Jailed by the immigration authorities upon his arrival in Tel Aviv, James is "miraculously" bailed out by a shady businessman only to become part of his migrant labor pool. Undeterred, James perseveres in his religious quest — until he gets a taste of fortune by exploiting his employer's friends and colleagues for his own profit. Topped with a charismatic performance by South African actor Siyabonga Melongisi Shibe, *James' Journey to Jerusalem* layers serious issues with sly wit and lilting fairy-tale charm. "A little gem... a smart and satisfying parable about immigrant exploitation." — Kevin Courrier, *BoxOffice Online*.

— MARY CARBINE

Narrative Feature, Israel, 2003, 87 min, Color, 35mm, 1.66; Language: In Hebrew, English and Zulu with English subtitles; Director: Ra'an'an Alexandrowicz; Producer: Amir Harel; Screenplay By: Ra'an'an Alexandrowicz; Cast: Siyabonga Melongisi Shibe, Arie Elias, Salim Daw, Sandra Schonwald, Hugh Masebenza, Florence Bloch; Production Co: Lama Productions Ltd.; Series: Contemporary World Cinema

**Jockey**  
Fri, Apr 2, 9:15 pm, 1h45, Bartell Theatre  
ORDER CODE: JK1  
Sun, Apr 4, 5:15pm, 1h45, Bartell Theatre  
ORDER CODE: JK2  
With filmmakers Kate Davis and David Heilbroner.  
(MIDWEST PREMIERE) It's no coincidence that thoroughbred racing is "the sport of kings." Millions of dollars are involved. While top jockeys are revered as heroes, behind the glamour of the winners' circle lies the hidden world of the racetrack locker room and rank-and-file rid-



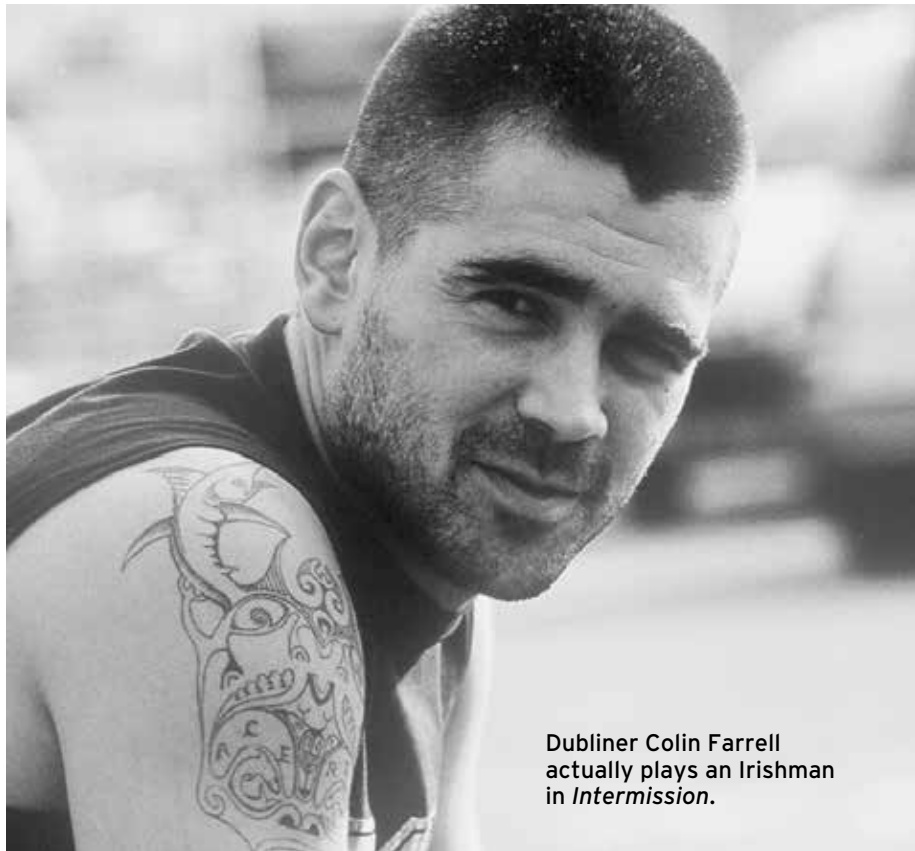
Kate Davis and David Heilbroner reveal the hidden world of the Jockey.

ers. Most jocks are working class, without much education or opportunity. To meet extreme weight requirements, many follow a brutal regime of fasting, purging and sweating it out in saunas. *Jockey* tells the story of three Kentucky riders as they confront injury, starvation, and the fickle cycle of stardom's rise and fall. Together, they fight to change the rules of American horse racing. Award-winning filmmaker Kate Davis (*Southern Comfort*) again turns her lens on the marginalized and misunderstood, and crafts a compelling human story. *Jockey* will have its national broadcast premiere on HBO later this spring.

— MARY CARBINE

Documentary Feature, USA, 2003, 85 min, Color, Beta SP; Director: Kate Davis; Producer: David Heilbroner, Lisa Heller; Executive Producer: Sheila Nevins; Production Co: HBO Documentaries; Series: Documentary; Print courtesy of HBO Documentaries.





Dubliner Colin Farrell actually plays an Irishman in *Intermission*.



*Ju-On* rides a wave of Japanese horror.

### Ju-On: The Grudge

(*Ju-On*)

Fri, Apr 2, 11:30pm, 1h30, University Square  
ORDER CODE: JU1

Sat, Apr 3, 11:30pm, 1h30, University Square  
ORDER CODE: JU2

(MIDWEST PREMIERE) Riding in on the new wave of Japanese horror comes *Ju-On: The Grudge*. Long ago a horrible murder was committed inside a home. Now the spirits of the dead hold a grudge against the living, passing it on to all who enter. Even those who escape are paid house calls! Balancing genuine shocks with a macabre sense of humor for its victims, *Ju-On* should not be missed, especially before its inevitable American remake. “*Ju-On* is one of the most frightening films I’ve ever seen. [Director Shizumu] is relentless in his delivery [of scares], leaving you no time to catch your breath.” – Sam Raimi, director, *Army of Darkness*.

– TRAVIS GERDES

Narrative Feature, Japan, 2002, 92 min, Color, 35mm, 1.85; Language: In Japanese with English subtitles; Director: Takashi Shimizu; Producer: Taka Ichise; Screenplay By: Takashi Shimizu; Cast: Megumi Okina, Misaki Ito, Misa Uehara, Yui Ichikawa; Production Co: Oz Company Ltd.; Series: After Dark, Contemporary World Cinema

### Ken: Story of a Western Drifter

See *Wisconsin's Own Shorts I: Documentary, Experimental, Narrative*.



*I Promise Africa*: Filmed in Kenya.

### Khorma

(*Khorma, Enfant du cimetière*)

Sat, Apr 3, 9:30pm, 1h45, University Square  
ORDER CODE: KHI

Sun, Apr 4, 3:15pm, 1h45, University Square  
ORDER CODE: KH2

(WISCONSIN PREMIERE) Teased for his shock of red hair and extraordinarily pale skin, young Khorma stands out as the village idiot of Bizerte, Tunisia. When Khorma’s elderly guardian is stripped of his position as the announcer of births, death, and marriages, the village turns to Khorma as a replacement. But newfound power proves too tempting, and Khorma eagerly seeks revenge on the villagers who once mocked his physical appearance. “A sensitive deconstruction of Tunisia’s power imbalance... a strikingly intelligent debut feature.” – Gaylene Gould, Toronto Film Festival. Official selection, 2002 Toronto International Film Festival; 2002 Carthage Film Festival.

– KATHERINE SPRING

Narrative Feature, Tunisia, France, 2002, 100 min, Color, 35mm, 1.85; Language: In Arabic with English subtitles; Director: Jilani Saadi; Producer: Dominique Janne, Pierre Javaux; Screenplay By: Jilani Saadi; Cast: Med Graya, Med Morali, Ramzi Braro, Hassen Khalssi, Dalila Meftahi, Chedly El Querghy; Production Co: Pierre Javaux Productions, Jilani Saadi Productions; Series: Global Lens; Sponsor: The Evjue Foundation; Print courtesy of Global Film Initiative.



Leigh Bowery: A living work of art.

### Klezmer on Fish Street

Thu, Apr 1, 7pm, 2h, Hillel

ORDER CODE: KLZ

With filmmaker Yale Strom in person.

(WISCONSIN PREMIERE) Acclaimed filmmaker, author and musician Yale Strom will present his latest award-winning film in a special Wisconsin Film Festival program at Hillel at the University of Wisconsin. Strom has done extensive field research about klezmer in Eastern Europe among the Jews and Rom (Gypsies). In *Klezmer on Fish Street*, we experience the peculiar phenomenon of the Polish “Holocaust Tourist Trade” – organized tours to Krakow’s former Jewish Quarter and concentration camps – through the eyes of young, Jewish Americans and aspiring klezmer musicians traveling to Poland on a self-initiated “musical goodwill tour.” Strom will do a post-film Q & A, play some klezmer tunes on his violin, and sign copies of his book *The Book of Klezmer*.

– MARY CARBINE

Documentary Feature, USA, 2003, 87 min, Color, Beta SP; Language: In English, Polish, Yiddish and German with English subtitles; Director: Yale Strom; Producer: Elizabeth Schwartz; Series: Documentary, Musically Inclined; Sponsor: Hillel at the University of Wisconsin, the Mosse/Weinstein Center for Jewish Studies, University Book Store

### Last Life in the Universe

(*Ruang Rak Noi Nid Mahasan*)

Fri, Apr 2, 7pm, 2h, Club Majestic

ORDER CODE: LL1

Sun, Apr 4, 5:15pm, 2h, Club Majestic

ORDER CODE: LL2

(MIDWEST PREMIERE) Elements of Japanese yakuza films, lush and intoxicating images, and eccentric narrative tics from the cutting edge of Thai cinema converge to tell the story of the mysterious Kenji, a lonely Japanese librarian’s assistant who is obsessed with suicide. Kenji accidentally kills a gang member and, while on the run that same night, meets Noi, a Thai bar girl who accidentally kills her sister when they fight over their shared boyfriend. Noi brings chaotic yet vital disorder into Kenji’s life and, as they hide out together, discover the hidden hope of finding love and redemption. Brilliantly photographed by Christopher Doyle (frequent collaborator of Wong Kar-Wai) and directed by Pen-ek Ratanaruang (*Mon-Rak Transistor*), this is a strange, magical story about sisters and brothers, love and death.

– MEG HAMEL

Narrative Feature, Thailand, 2003, 112 min, Color, 35mm, 1.85; Language: In Thai and Japanese with English subtitles; Director: Pen-ek Ratanaruang; Producer: Nonzee Nimibutr, Duangkamol Limcharoen, Wouter Barendrecht; Executive Producer: Arai Yoshikiyo, Charoen lampuengporn, Meileen Choo, Michael J. Werner, Fran Rubel Kuzui, Kaz Kuzui; Screenplay By: Prabda Yoon, Pen-ek Ratanaruang; Cast: Asano Tadanobu, Sinitta Boonyasak, Laila Boonyasak, Matsushige Yutaka, Takeuchi Riki; Production Co: Bohemian Films, Cinemasia; Series: Contemporary World Cinema

### The Legend of Leigh Bowery

Fri, Apr 2, 11:45pm, 1h30, Cinematheque

ORDER CODE: LLB

(MIDWEST PREMIERE) Leigh Bowery can’t simply be called an artist. Bowery himself essentially became a living, changing work of art. He was a fashion designer, musician, and nightclub impresario. His outrageous designs and characters turned the London fashion and club scenes on their heads, and his vision still influences artists of all disciplines. *The Legend of Leigh Bowery* examines the life and work of this influential man through interviews with the people that knew him (including Boy George, Damien Hirst, and Rifat Ozbek) and footage of Bowery himself. “The film makes a case for Bowery as a significant artistic catalyst blazing a glittery trail at the intersection of fashion, pop music and surrealist performance.” – Stephen Holden, *The New York Times*.

– JOE BERES

Documentary Feature, USA, 2002, 82 min, Color, DVD; Director: Charles Atlas; Producer: Lucy Sexton; Executive Producer: Sylvie Blum; Cast: Boy George, Damien Hirst, Bella Freud, Michael Clark, Rifat Ozbek; Production Co: Atlas Films NY & INA; Series: Documentary, After Dark

‘Let Me Be Your Band’ is an inspiring look at one-man bands, and the evening will feature a live performance by The Lonesome Organist

### Let Me Be Your Band

with performance by *The Lonesome Organist*

Sat, Apr 3, 9:15pm, 2h15, Orpheum Stage Door

ORDER CODE: LBL

PRICE NOTE: \$10 general; \$8 student

NOT INCLUDED IN PACKAGES. INCLUDES FILM LET ME BE YOUR BAND, PLUS THE MUSICAL PERFORMANCE.

(WISCONSIN PREMIERE) Like a circus sideshow of the music world, the one-man band is often overlooked and rarely respected, left to the fringe of the independent music scene. *Let Me Be Your Band* takes a hilarious and inspiring look into the lives and work of ten one-man bands. This film looks at what drives these loner musicians on their singular missions, and includes performances by legendary southern wildman Hasil Adkins, Bob Log III, and The Lonesome Organist. “A stomping introduction to solo artists.” – Lynne Fernie, Hot Docs Film Festival. “A heartfelt documentary on a genuinely fascinating subject... vibrant energy and magnetic performances.” – *Roctober*

### The Lonesome Organist Jeremy Jacobsen

will transport you back to a world where vaudeville reigned and performers worked hard for every dime. To simply call him a one-man band is to underestimate his abilities. He will play many instruments and at the same time, dance, tell stories, and sing, sometimes with a taped, doo-wop chorus of Lonesome Organists. You will be tired but exhilarated after watching his mind-blowing performance.

– JOE BERES

Documentary Feature, Canada, 2002, 74 min, Color, Beta SP; Language: English; Director: Derek Emerson, Heather Emerson; Producer: Heather Emerson, Derek Emerson, Jeff Mutch; Cast: Hasil Adkins, The Lonesome Organist, Bob Log III, Washbord Hank; Production Co: One Eye Blinking Productions; Series: Documentary, Musically Inclined



Ryan Eslinger's *Madness and Genius* weaves multiple storylines.

## FILMS & FILM PROGRAMS, CONT.

### Loose Cannons: Campus Security (Ch.12) See Student Film Program I: Narrative.

#### Los

Fri, Apr 2, 7:15pm, 2h, Cinematheque

ORDER CODE: LOS

With filmmaker James Benning in person.

(MADISON PREMIERE) The second installment of Benning's "California Trilogy" follows the flow of water from *El Valley Centro* into the urban landscapes of Los Angeles. Benning's sparse images display the labor, infrastructure, and social spaces not often seen in popular imagery of a city so closely linked with the entertainment industry. "The images in *Los*, as in *El Valley Centro* are indelible, as a result of the duration of the still-camera shots...The viewer's eye has to do its own work to follow whatever motion occurs within the frame... a simulacrum of first-hand experience that is rare in film." – Megan Shaw Prelinger, *Bad Subjects*.

– JAMES KREUL

Experimental Feature, USA, 2000, 90 min, Color, 16mm; Director: James Benning; Series: James Benning, Experimental Film and Media

#### Lovely Lonely

See Student Film Program II:  
Experimental/Documentary.

#### Madness and Genius

Thu, Apr 1, 7pm, 2h, Play Circle

ORDER CODE: MG1

Sun, Apr 4, 1pm, 2h, Play Circle

ORDER CODE: MG2

With filmmaker Ryan Eslinger in person.

(WISCONSIN PREMIERE) Jordan, struggling to meet the demands of his college coursework, steals his reclusive professor's papers and happens upon an invention that could end nearly all sickness. Meanwhile, Jordan's tutor Nigel, a genius afflicted with Lou Gehrig's disease, tries to connect with a crush before his body betrays him. Weaving multiple storylines into an intelligent script delivered by an exceptional cast, *Madness and Genius* marks the emergence of a dynamic young talent in director Ryan Eslinger. "One of the more assured debuts from an American filmmaker in some time." – Eugene Hernandez, *Indiewire*. 2003 Toronto International Film Festival; 2004 Slamdance Film Festival; Official Nominee, 2004 Independent Spirit "Someone to Watch" Award.

– TRAVIS GERDES

Narrative Feature, USA, 2003, 103 min, B/W, DV Cam; Director: Ryan Eslinger; Producer: Ryan Eslinger; Screenplay By: Ryan Eslinger; Cast: Tom Noonan, David James Hayward, David Williams, Christine Meyers; Production Co: Riot Films; Series: American Cinema



*Martin and Orloff* combines brazen humor with a slew of comedic cameos.

'Los,' the second film in James Benning's 'California Trilogy' follows the flow of water from the central valley into the urban landscapes of Los Angeles.

#### Maldoror

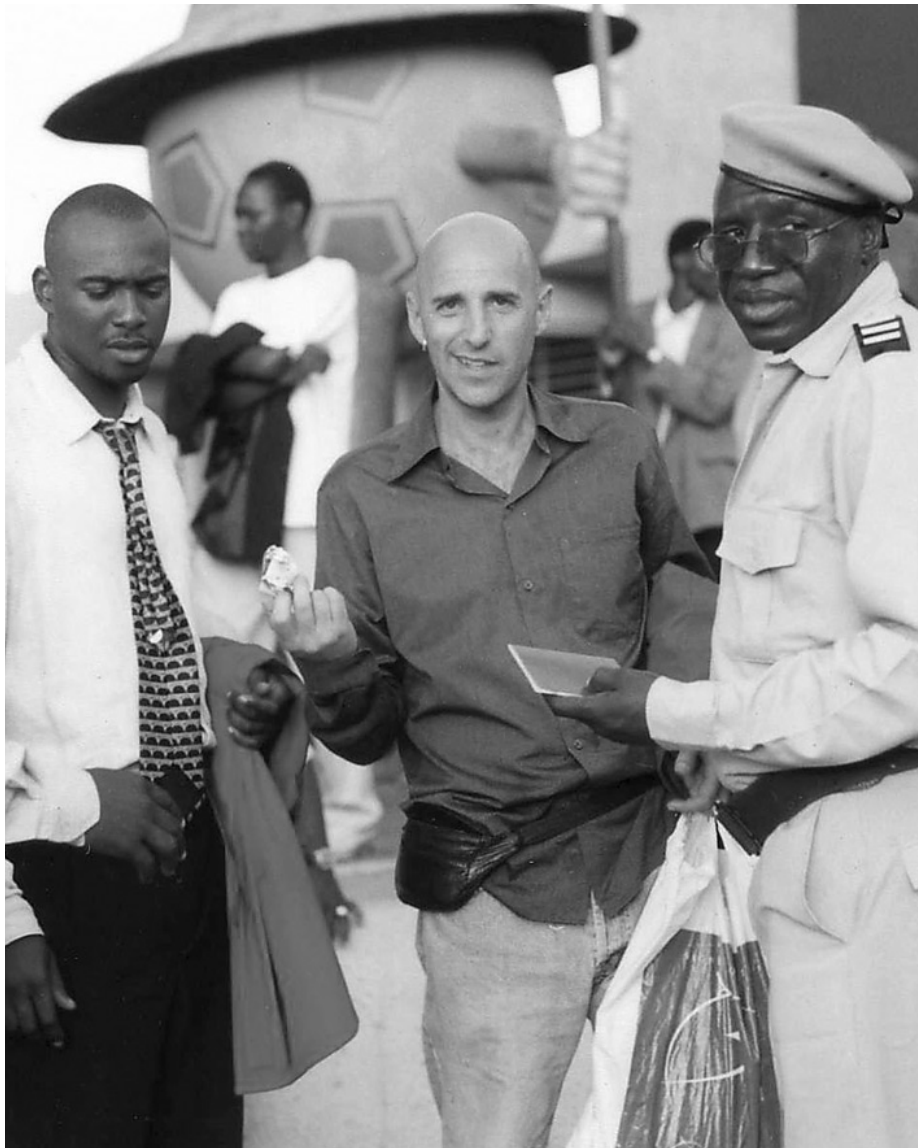
Fri, Apr 2, 11:15pm, 1h45, Play Circle

ORDER CODE: MDR

(WISCONSIN PREMIERE) Maldoror, whose lips are sulphur, whose eyes are jasper, is stranded on Earth amongst the humanity he hates. His dark shadow haunts the day while at night he is pursued by phantoms and the memory of his unspeakable crimes. *Maldoror* is an experimental adaptation of the Comte de Lautréamont's first and only novel of the same name. Each of the 12 episodes is created by a different faction of the British independent film collective Underground Cinema. "One of the strangest films to come out of Britain in years" – *The Guardian*. Viewer discretion advised.

– TONY CIPPOLLE

Experimental Feature, United Kingdom, 2000, 100 min, Color and B/W, 16mm; Director: Kerri Sharp, Duncan Reekie, Caroline Kennedy, Colette Rouhier, Steven Eastwood, Andrew Coram; Producer: Duncan Reekie, Karsten Weber; Production Co: Underground Cinema; Series: After Dark, Experimental Film and Media; Print courtesy of Underground Cinema.



In *Me and My White Pal*, a Parisian make a visit to Burkina Faso.

#### Mango Yellow

(*Amarelo Manga*)

Fri, Apr 2, 9:15pm, 1h45, Orpheum Stage Door

ORDER CODE: MGY

*Mango Yellow* will continue at the Orpheum post-Festival, part of the "Global Lens" series.

(WISCONSIN PREMIERE) A bereft waitress, a flamboyantly gay chef, a macho butcher, his Evangelical wife – vivid but ultimately lonely characters inhabit the Brazilian city of Recife in Cláudio Assis's shocking debut feature. "For all the grimness and desperation on view in *Mango Yellow*, the characters emerge as robust, full-dimensional people in touch with their explosive feelings. The movie's surreal flavor underscores its message: this is how the lower half lives in Brazil, and by extension, humanity at its most basic, getting along without the rose-colored protections that affluence affords." – Stephen Holden, *The New York Times*. Winner, C.I.C.A.E. Award, 2003 Berlin International Film Festival; Best Film, 2003 Brazilia Festival of Brazilian Cinema; Best First Work, 2003 Havana Film Festival. Viewer discretion advised.

– KATHERINE SPRING

Narrative Feature, Brazil, 2002, 103 min, Color, 35mm, 2.35; Language: In Portuguese with English subtitles; Director: Cláudio Assis; Producer: Cláudio Assis, Paulo Sacramento; Screenplay By: Hilton Lacerda; Cast: Matheus Nachtergaele, Jonas Bloch, Leona Cavalli, Dira Paes, Chico Díaz, Conceição Camaroti; Production Co: Olhos de Cão Filmworks; Series: Global Lens; Sponsor: The Evjue Foundation; Print courtesy of Global Film Initiative.

#### Martin and Orloff

Sat, Apr 3, 11:45pm, 1h45, Play Circle

ORDER CODE: ORL

PRECEDED BY *The Custodial Code*

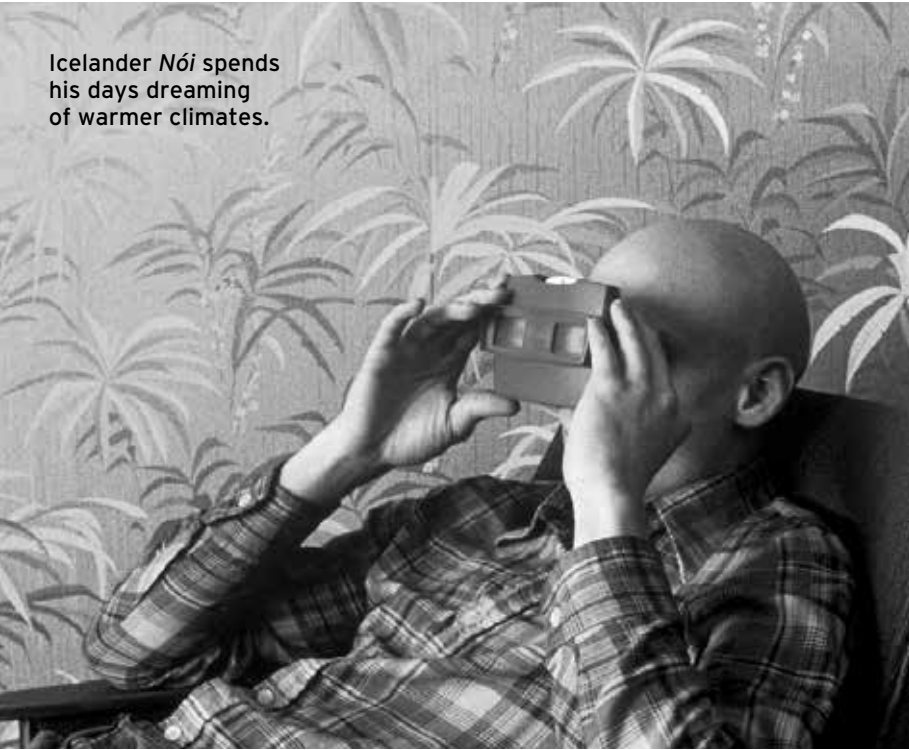
With filmmaker Andrew Zilch (*Custodial Code*).

(WISCONSIN PREMIERE) After recovering from his suicide attempt, Martin tries to reenter society and seek psychiatric treatment from the dubious Dr. Orloff. But first things first, he has to clean up his old blood stains from the bathroom floor. If you didn't know that *Martin and Orloff* is the brainchild of members of the Upright Citizens Brigade improvisational group, or UCB, you've just been warned. Combining the rat-a-tat delivery of brazen humor with a slew of comedic cameos (including David Cross, Andy Richter, and Tina Fey), the film's "best moments capture what UCB does best: putting an absurd spin on the everyday." – Keith Phipps, *The Onion AV Club*

– TRAVIS GERDES

Narrative Feature, USA, 2003, 87 min, Color, 35mm, 1.85; Director: Lawrence Blume; Producer: Lawrence Blume, Linda Moran, René Bastian, Gill Holland; Screenplay By: Ian Roberts, Katie Roberts, Matt Walsh; Cast: Ian Roberts, Matt Walsh, Katie Roberts, Amy Poehler, David Cross; Production Co: Belladonna Productions LLC, Cineblast Productions Inc.; Series: After Dark, American Cinema

Icelander *Nói* spends his days dreaming of warmer climates.



David Byrne in an early performance, from *Nightclubbing, Part I*.

## Nói

(*Nói Albinói*)

Thu, Apr 1, 7pm, 1h45, Club Majestic

ORDER CODE: NO1

Sun, Apr 4, 1pm, 1h45, Club Majestic

ORDER CODE: NO2

(MADISON PREMIERE) *Nói* – considered the village idiot but actually far from it – spends his days dreaming of warmer climates beyond Iceland. The arrival of a new counter girl at the local gas station inspires him to take action, but with unforeseen consequences. Audiences can take pleasure in how the film subverts coming-of-age clichés with a wicked streak of wry humor; confronting the patented happy ending with a resolution at once unexpected and faithful to its storytelling. “In [director] Kári’s hands, the young man’s escapades are tinged with bizarre, deadpan humor reminiscent of the work of Jim Jarmusch or Aki Kaurismäki.” – Dimitri Eipide, 2003 Toronto International Film Festival.

– TRAVIS GERDES

Narrative Feature, Iceland, Germany, 2003, 95 min, Color, 35mm, 1.85; Language: In Icelandic with English subtitles; Director: Dagur Kári; Producer: Philippe Bober, Kim Magnusson, Skúli Fr. Malmquist, Thorir Snaer Sigurjónsson, Sol Gatti-Pascual; Executive Producer: Lene Ingemann, Tivi Magnusson, Susanne Marian; Screenplay By: Dagur Kári; Cast: Tómas Lemarquis, Thröstur Leó Gunnarsson, Elín Hansdóttir, Anna Fridriksdóttir; Production Co: Zik Zak Filmworks, The Coproduction Office; Series: Near and Far: Films From the New Europe; Sponsor: European Studies Alliance

## Not Color Blind, Just Near-Sighted

See *Wisconsin’s Own Shorts I: Documentary, Experimental, Narrative*.

## Ocularist

See *The Body Divided*.

## Old Night

See *Wisconsin’s Own Shorts I: Documentary, Experimental, Narrative*.

## One Day in the Life of Andrei Arsenevich

See *Dali to Disney*.

## Operation: American Freedom

See *Student Film Program II: Experimental/Documentary*.

## The Other Final

Sat, Apr 3, 3pm, 1h30, Orpheum Stage Door

ORDER CODE: OF1

Sun, Apr 4, 7:30pm, 1h30, Orpheum Stage Door

ORDER CODE: OF2

PRECEDED BY Freestyle

(WISCONSIN PREMIERE) Deeply depressed by his national soccer team’s failure to qualify for the World Cup, a Dutch supporter becomes fascinated with the two worst teams: lowly Bhutan and dismal Montserrat. With some like-minded friends, he organizes a World Cup final for the two lousiest “sides” on the planet. The resulting odyssey takes them first to the tropical paradise of Montserrat and then to Bhutan, a tiny monarchy nestled among the Himalayas, where their quest ends on the day of the “real” World Cup final. A remarkably moving film about sport in its purest form, unconnected to commercial interests, and how our national identities can bring out the best in us.

– MEG HAMEL

Documentary Feature, Netherlands, 2003, 53 min, Color, DigiBeta; Language: English; Director: Johan Kramer; Producer: Jacqueline Kouwenberg; Screenplay By: Johan Kramer; Production Co: KesselsKramer; Series: Documentary, Contemporary World Cinema

## Soccer teams from Bhutan and Montserrat meet in ‘The Other Final,’ a World Cup match for the two lousiest ‘sides’ on the planet.

## Memories

See *Young Visions and Voices*.

## Men’s Hockey

See *Wisconsin’s Own Shorts IV: Experimental Documentaries*.

## Model Prisoner

See *The Body Divided*.

## The Muffin

See *Young Visions and Voices*.

## My Life By Water

See *Wisconsin’s Own Shorts I: Documentary, Experimental, Narrative*.

## NagyAjta

See *Student Film Program II: Experimental/Documentary*.

## Ngatahi: Know the Links

Sat, Apr 3, 7:30pm, 1h30, Play Circle

ORDER CODE: KNL

PRECEDED BY Hip Hop Homos

With filmmaker Dave O’Brien (*Hip Hop Homos*).

(MIDWEST PREMIERE) In this “rapumentary,” director and musician Dean Hapeta, aka Te Kupu, traverses the globe to explore the use of rap in social protests by native and marginalized peoples from Hawaii to Ottawa, Canada and Aotearoa, New Zealand. Mixing political discourse with passionate performances to create a socially aware energy, *Ngatahi* reveals how those so often denied a voice are at last able to make themselves heard. An official selection of the 2004 Sundance Film Festival.

– TRAVIS GERDES

Documentary Short, New Zealand, 2003, 55 min, Color, DVD; Director: Dean Hapeta; Series: Documentary, Musically Inclined

## Night and Day in the World

See *Student Film Program I: Narrative*.

## Nightclubbing: New York Punk and New Wave, 1975-1980, Part I

Fri, Apr 2, 11:30pm, 2h, Bartell Theatre

ORDER CODE: NC1

With filmmakers Pat Ivers and Emily Armstrong.

(WISCONSIN PREMIERE) Before MTV, there was *Nightclubbing*. Pat Ivers and Emily Armstrong documented the underground music scene in New York. Decades later, they have rare footage of musicians who have left an indelible mark on rock ‘n’ roll. The *Nightclubbing: Greatest Hits* program includes performances by Dead Boys, Lounge Lizards, Dead Kennedys, Richard Hell, DNA, Iggy Pop, Cramps, John Cale, and The Suburbs. *Rock From CBGB’s* includes early (1975!) performances by Blondie and Talking Heads, plus an incredible Dead Boys performance from 1977. You will not see this footage anywhere else!

– JOE BERES

Documentary Feature, USA, 120 min, Color and B/W, Beta SP; Language: English; Director: Pat Ivers; Producer: Emily Armstrong; Series: After Dark, Musically Inclined

## Nightclubbing: New York Punk and New Wave, 1975-1980, Part II

Sat, Apr 3, 11pm, 2h, Bartell Theatre

ORDER CODE: NC2

With filmmakers Pat Ivers and Emily Armstrong.

(WISCONSIN PREMIERE) Part II of this incredible program takes us further out to the fringes of the New York underground music scene, with rare footage of some of the most influential bands in the history of underground music. *Modern Music* presents a history of the No Wave movement and more with the Talking Heads, Lounge Lizards, Teenage Jesus and The Jerks, Suicide, DNA, John Cale, and Sun Ra. *Roots of Hardcore* showcases the Bad Brains’ first New York appearance from 1979, a bizarre Dead Kennedys performance, an intense Dead Boys set, and several performances from the Heartbreakers.

– JOE BERES

Documentary Feature, USA, 120 min, Color and B/W, Beta SP; Language: English; Director: Pat Ivers; Producer: Emily Armstrong; Series: After Dark, Musically Inclined

## No Mutton Huts in Heaven

See *Student Film Program II: Experimental/Documentary*.



Men’s Hockey: One of Wisconsin’s Own.

## Me and My White Pal

(*Moi et mon blanc*)

Fri, Apr 2, 7pm, 1h30, University Square

ORDER CODE: ME1

Sat, Apr 3, 1pm, 1h30, University Square

ORDER CODE: ME2

(WISCONSIN PREMIERE) In this charming dramatic comedy, Mamedi is an average African immigrant in Paris. By day, he works to complete his doctoral thesis. By night, he works illegally as a parking attendant, where he contends with petty criminals and casual racism. Mamedi develops a comradeship with a slacker co-worker, Franck. When Mamedi witnesses a drug deal gone wrong, he and Franck become entangled in trouble. Mamedi and his “white pal” escape to Burkina Faso, Mamedi’s home country, where nosy neighbors dish out prejudiced commentary with the same gusto as the white Parisians. With a lighthearted comedic style, *Me and My White Pal* explores the truism that no book can be judged by its cover and provides a fresh and warmly human view on contemporary immigrant realities.

– MARY CARBINE

Narrative Feature, Burkina Faso, France, 2003, 90 min, Color, 35mm, 1.85; Language: In French with English subtitles; Director: S. Pierre Yaméogo; Producer: S. Pierre Yaméogo; Screenplay By: S. Pierre Yaméogo; Cast: Serge Bayala, Pierre-Loup Rajot, Anne Roussel, Bruno Predebon, Samuel Poirier; Production Co: Dunia Productions, Les Films de L’Espoir, Thelma Film AG; Series: Contemporary World Cinema, Near and Far: Films From the New Europe; Sponsor: European Studies Alliance, Center for Interdisciplinary French Studies; Print courtesy of African Film Festival.



# FILMS & FILM PROGRAMS, CONT.

## A Panther in Africa

Fri, Apr 2, 5pm, 1h30, Bartell Theatre  
 ORDER CODE: PAN  
 PRECEDED BY I Promise Africa  
 With filmmaker Jerry Henry (*I Promise Africa*).  
 (WISCONSIN PREMIERE) In 1969, the young Black Panther Pete O'Neal was arrested for transporting a gun across state lines. One year later, O'Neal fled the charges and the United States to Tanzania, where he has lived for over 30 years. *Panther* is a fascinating portrait of an uncompromising idealist for whom maturity has tempered but not erased the revolutionary spirit. O'Neal and his wife run a sort of cultural exchange and community center, where they host foreign students, help their neighbors with public works projects, and act as foster "elders" to African-American teenagers. As O'Neal receives news of developments in his case, he confronts the challenges of a man living between two worlds: America and Africa, his radical past and uncertain future.

— MARY CARBINE  
 Documentary Feature, USA, Tanzania, 2003, 70 min, Color, Beta SP; Language: English; Director: Aaron Matthews; Producer: Aaron Matthews; Series: Documentary

## Patriots Day

Thu, Apr 1, 9pm, 1h15, Bartell Theatre  
 ORDER CODE: PA1  
 Sat, Apr 3, 12:45pm, 1h15, Bartell Theatre  
 ORDER CODE: PA2  
 With filmmaker Marian Marzynski in person.  
 (WORLD PREMIERE) The Revolutionary War may be over, but one of its best-known battles is still being fought. More than two centuries after the Lexington militia routed His Majesty's regulars at the Battle of Lexington and Concord, sixty-five Redcoats and sixty-seven colonial patriots face off each April 19, bringing to life the birth of the American Revolution. *Patriots Day* is an engaging verité-style documentary from Marian Marzynski (*Shtetl*) that follows re-enactors as they prepare for and engage in this annual encounter. By turns funny, poignant and suspenseful, *Patriots Day* is a compelling look at living history. *Patriots Day* will make its national broadcast premiere as part of *American Experience* on PBS later this spring.

— MARY CARBINE  
 Documentary Feature, USA, 2003, 51 min, Color, DigiBeta; Director: Marian Marzynski; Producer: Marian Marzynski; Executive Producer: Mark Samels; Screenplay By: Marian Marzynski; Production Co: Marz Associates, American Experience/WGBH Boston; Series: Documentary; Sponsor: Wisconsin Public Television; Print courtesy of American Experience.

## Perfect Inside

See Student Film Program I: Narrative.

## Perils in Nude Modeling

See Wisconsin's Own (and Other) Shorts II: Comedy.

## Placebo

See Student Film Program I: Narrative.

## Planète Kino

Sat, Apr 3, 9:30pm, 1h45, Play Circle  
 ORDER CODE: PLK  
 With Montreal Kinoites Christian Laurence and Jéricho Jeudy and Wis-Kinoite Aaron Yonda in person.  
 Do well with nothing, do better with little, and do it right now! The Kino program is a crowd favorite each festival, including short films made on shoestring budgets by truly independent local and Quebecois filmmakers. Record and Play!

— TONY CIPPOLLE



Pete O'Neal is *A Panther in Africa*, a portrait of an idealist whose revolutionary spirit is tempered but not erased.

★ 'The Price of Freedom' introduces seven WWII veterans, who came home to a world where war heroes were idolized and POWs were ignored.

## A Poem By Steve Timm

See Student Film Program II: Experimental/Documentary.

## The Price of Freedom

Sun, Apr 4, 1pm, 1h15, Orpheum Stage Door  
 ORDER CODE: PFE  
 PRECEDED BY Human Shield  
 With filmmaker Debra Hussong (*Human Shield*) in person.  
 (WISCONSIN PREMIERE) The seven veterans featured in the film were prepared to fight and die for their country in World War II. Instead of becoming heroes, they surrendered or were captured. After liberation, these men came home to a world where war heroes were idolized and POWs were ignored or considered cowards. This beautifully crafted and moving film reveals how this was an experience steeped in shame and helplessness that even now dominates these veterans' lives. Filmmaker Bruce Norfleet is a UW-Madison alumnus and former supervising producer at *National Geographic*.

— MARY CARBINE  
 Documentary Short, USA, 2002, 40 min, Color, 35mm, 1.85; Director: Bruce Norfleet; Producer: Bruce Norfleet, Steve Kalafer, Cynthia Van Cleef; Production Co: FirstLight Films; Series: Wisconsin's Own Filmmakers, Documentary; Sponsor: Wisconsin Film Office



Hong Kong's *PTU* is a masterfully directed, airtight cop thriller.

## PTU

Fri, Apr 2, 11:30pm, 1h30, Orpheum Stage Door  
 ORDER CODE: PTU  
 (WISCONSIN PREMIERE) *PTU* marks Johnnie To's (*Fulltime Killer*) return to the police thriller genre with his characteristic offbeat flair, sly humor and tightly orchestrated plot. Shot in Hong Kong's shadowy alleys and streets lit with garish neon lights, *PTU* unfolds over the midnight hours as cops and punks face off, and police officers protect their comrades – no matter what lines are crossed. A seedy plainclothes officer stumbles into a gangland mess and loses his gun in a back-alley confrontation. He persuades two agents of the PTU (Police Tactical Unit) not to report his missing

weapon until dawn. The wayward gun triggers a twisting chain of events and race against time that barrels towards an unexpected finish line. "A masterfully directed, airtight cop thriller saturated with ambience and destined to reaffirm [To's] status in the Hong Kong crime film scene." – Giovanna Fulvi, Toronto Film Festival.

— MARY CARBINE  
 Narrative Feature, Hong Kong, China, 2003, 88 min, Color, 35mm, 1.85; Language: In Cantonese with English subtitles; Director: Johnnie To; Producer: Johnnie To; Executive Producer: Johnnie To; Screenplay By: Yau Nai-hoi, Au Kin-Yee; Cast: Simon Yam, Maggie Shiu, Lam Suet, Roby Wong, Lo Hoi-pang; Production Co: Milkway Images (HK) Ltd.; Series: After Dark, Contemporary World Cinema; Print courtesy of Mei Ah Films.





Redcoats and colonial militia face off each April on *Patriot's Day*, reenacting the birth of the American Revolution.

## Two Cambodian survivors bear witness to an unspeakable past in 'S21: The Khmer Rouge Killing Machine.'

### Pupendo

Sun, Apr 4, 7:30pm, 2h, Orpheum Main

ORDER CODE: PUP

(MADISON PREMIERE) In 1984 Prague, Bedrich is a talented sculptor who has been blacklisted following the Russian occupation. Now his family has to make kitschy ceramic ornaments and supplement their income with insurance fraud. They live in their cramped apartment with exuberant dark humor and a scathing disrespect for authority. Bedrich's former student, the socially ambitious Magda, has made a much more practical marriage to high-school principal Mila. Mila's political connections get Bedrich some important commissions, which he reluctantly accepts. What follows is a unique lesson in how to survive an oppressive regime without completely giving in. *Pupendo* explores some of the same complex, gray areas of complicity as director Jan Hřebejk's *Divided We Fall*, nominated for a 2001 Academy Award.

— MEG HAMEL

Narrative Feature, Czech Republic, 2003, 122 min, Color, 35mm, 1.85; Language: In Czech, English and German with English subtitles; Director: Jan Hřebejk; Producer: Ondrej Trojan; Executive Producer: Milan Kuchynka; Screenplay By: Petr Jarchovský; Cast: Boleslav Polívka, Jaroslav Dusek, Eva Holubová, Vilma Cibulková, Jirí Pecha, Pavel Liška; Production Co: Total HelpArt T.H.A.; Series: Near and Far: Films From the New Europe; Sponsor: European Studies Alliance



A double winner at Cannes, *Reconstruction* tempers lush drama with film noir.

### Reconstruction

Sat, Apr 3, 1pm, 1h30, Orpheum Stage Door

ORDER CODE: RE1

Sun, Apr 4, 5:30pm, 1h30, Orpheum Stage Door

ORDER CODE: RE2

(WISCONSIN PREMIERE) "Our story begins like this, but this isn't the beginning," announces the narrator in *Reconstruction*, the ambitious and visually stylish debut feature from Christoffer Boe. Winner of both the Camera d'Or and Youth Prize at Cannes, *Reconstruction* tempers lush romantic drama with film noir's fractured narrative. Photographer Alex spots the gorgeous Aimee on a subway platform and makes a split-second decision to leave his girlfriend Simone. His impromptu union with Aimee feels like true love. But nothing is what

it seems on the morning after. Alex returns home only to discover his apartment doesn't exist – and Simone treats him like a complete stranger. As scenes depicting their meetings are played, replayed and reconstructed, we experience Alex's disintegration of time, place and reality. Is this the madness of love – or another plot altogether?

— MARY CARBINE

Narrative Feature, Denmark, 2003, 90 min, Color, 35mm, 2.35; Language: In Danish and Swedish with English subtitles; Director: Christoffer Boe; Producer: Tine Grew Pfeiffer; Executive Producer: Rumle Hammerich; Screenplay By: Christoffer Boe, Mogens Rukov; Cast: Nikolaj Lie Kass, Maria Bonnevie, Krister Henriksson, Nicolas Bro, Peter Steen, Ida Dvinger; Production Co: Nordisk Film Production A/S; Series: Danish Cinema Beyond Dogme; Sponsor: European Studies Alliance, Danish Film Institute



'S21' is now a Khmer genocide museum.

### Refugee with *Who I Became*

Sat, Apr 3, 2:30pm, 2h, Bartell Theatre

ORDER CODE: REF

With filmmakers Spencer Nakasako (*Refugee*) and Mike Siv (*Who I Became*), plus a special appearance by Cambodian rap star Prach.

(WISCONSIN PREMIERE) Mike Siv and his mother narrowly escaped from Cambodia in 1979. A small boy at the time, Mike hasn't seen his father or brother since. Now a college student, he and two friends take the opportunity to return to Cambodia and learn about the lives and people they left behind. For Siv, the trip begins innocently enough. "Me and my homies, we're going to Cambodia. We'll see the sights, visit family, have some fun." But seeing his father again brings up questions of why he allowed the family to split up and live apart. This trip proves to be a life-changing experience. "A vivid sense of personal adventure... sports considerable dynamism, narrative oomph and emotional directness." – Dennis Harvey, *Variety*. *Refugee* will have its national broadcast premiere on PBS later this spring.

— JOE BERES

Documentary Feature, USA, 2003, 61 min, Color, Beta SP; Language: English and Cambodian; Director: Spencer Nakasako; Producer: Spencer Nakasako, Jannette Eng; Executive Producer: Louella Lee, Glades Perreras; Cast: Michael "Adeo" Siv, Sophal "Paul" Meas, David Mark; Production Co: The Vietnamese Youth Development Center; Series: Documentary, Asian American Cinema; Sponsor: Asian American Studies Program, National Asian American Telecommunications Association (NAATA)

### Remembrance of Things to Come

(*Les Souvenir d'un avenir*)

See *Dali to Disney*.

### S21: The Khmer Rouge Killing Machine

(*S21: La Machine de mort Khmère Rouge*)

Sat, Apr 3, 5:30pm, 1h45, Play Circle

ORDER CODE: S21

Sun, Apr 4, 5:15pm, 1h45, Play Circle

ORDER CODE: S22

(WISCONSIN PREMIERE) The Cambodian genocide of 1975–79 was one of the worst in recent history: 1.7 million people (21% of the country's population) died under the Khmer Rouge. At S21 detention center in the heart of Phnom Penh, 17,000 prisoners were tortured, interrogated and executed. Only three of them are still alive. In this extraordinary film, two of these survivors bear witness to an unspeakable past with supreme bravery and dignity. Painter Vahn Nath and mechanic Chum Mey return to the site of S21, now converted into a Genocide Museum, to meet with former guards who enabled a meticulous bureaucracy of terror. Nath questions his onetime oppressors with serene courage and steely patience. "Astonishing... A Cambodian 'Shoah,' the painfulness of watching it is almost as great as the importance of doing so." – *The Telegraph* (UK).

— MARY CARBINE

Documentary Feature, Cambodia, France, 2003, 101 min, Color, 35mm, 1.33; Language: In Khmer with English subtitles; Director: Rithy Panh; Producer: Cati Couteau; Executive Producer: Liane Willemont, Aline Sasson, Dana Hastier; Screenplay By: Rithy Panh; Production Co: Ina/ARTE France; Series: Documentary, Contemporary World Cinema

CONTINUED ON NEXT PAGE

# FILMS & FILM PROGRAMS, CONT.

## Saigon, USA

WITH *Wet Sand: Voices from LA*  
 Sun, Apr 4, 2:45pm, 2h, Bartell Theatre  
 ORDER CODE: SWS  
 (WISCONSIN PREMIERE) More than twenty years after the fall of Saigon, this painful past is very much alive for America's largest Vietnamese community in Orange County, California. *Saigon, USA* documents the tensions that boiled over in the heart of "Little Saigon" when a video store owner displayed a Communist flag and picture of Ho Chi Minh in his window. The massive protests that ensued raised questions about individual versus community rights, generational differences, the identity of Vietnamese immigrants, and ultimately what it means to be "American."

— ALISSA BRODERDORF  
 Documentary Feature, USA, 2003, 57 min, Color, Video; Language: In Vietnamese and English with English subtitles; Director: Lindsey Jang, Robert C. Winn; Producer: Lindsey Jang, Robert C. Winn; Screenplay By: Lindsey Jang, Robert C. Winn; Series: Asian American Cinema, Documentary; Sponsor: Asian American Studies Program

Director John Landis' first foray into documentary, 'Slasher' follows the life of the greatest living used-car salesman, for a true slice of Americana.

## Since Otar Left

(*Depuis qu'Otar est parti*)  
 Sat, Apr 3, 1pm, 1h45, Club Majestic  
 ORDER CODE: OT1  
 Sun, Apr 4, 3pm, 1h45, Club Majestic  
 ORDER CODE: OT2  
 (WISCONSIN PREMIERE) Winner of the prestigious Critics' Week Grand Prize at the Cannes Film Festival, Julie Bertuccelli's *Since Otar Left* is a bittersweet tale of deception and affection. Set in the former Soviet Republic of Georgia (home to many French émigrés), *Since Otar Left* portrays three women coping with the absence of the most important man in their lives. Ninety-year-old Eka pines for her beloved son Otar, now a construction worker in Paris. Marina resents her mother's obsession with her absent brother, while the teenage Ada yearns for a more adventurous existence. When a friend of Otar's calls with tragic news, Marina and Ada must make a seemingly impossible choice: Do they keep Eka from learning the truth? "Beautiful... touching... superbly acted." — David Stratton, *Variety*. "A sweet, accomplished fable of loss and self-deception in the post-Soviet world." — J. Hoberman, *The Village Voice*.

— MARY CARBINE  
 Narrative Feature, France, 2003, 102 min, Color, 35mm, 1.85; Language: In French with English subtitles; Director: Julie Bertuccelli; Executive Producer: Yaël Fogel; Screenplay By: Julie Bertuccelli, Bernard Renucci, Roger Bohbot; Cast: Esther Gorintin, Nino Khomassouridze, Dinara Droukarova, Temour Kalandadze, Roussoudan Bolkvadze, Sacha Sarichvili; Production Co: Les Films du Poisson; Series: Near and Far: Films From the New Europe; Sponsor: European Studies Alliance, Center for Interdisciplinary French Studies

## Six Feet

See *Young Visions and Voices*.

## Slasher

Sat, Apr 3, 5pm, 1h30, Orpheum Stage Door  
 ORDER CODE: SLA  
 (MIDWEST PREMIERE) Director John Landis' (*The Blues Brothers, An American Werewolf in London*) first foray into documentary chronicles the life of a man considered by many to be the greatest living used-car salesman. *Slasher* follows the hyperkinetic salesman as he travels from town to town, demonstrating his innate talent for "slasher sales" and unloading hard-to-sell vehicles. Landis' team, including car-salesman-turned-producer Chris Koben, was granted unrestricted access to the used car scene: the pushy salesman, skeptical customers, and the raspy-voiced Slasher striding across the lot to close the deal in a feverishly calculated performance. Part circus sideshow, con job, and clinic on the tricks of the trade, *Slasher* is an inside look at a true slice of Americana.

— MARY CARBINE  
 Documentary Feature, USA, 2004, 85 min, Color, 35mm; Director: John Landis; Producer: Steve Cantor, Daniel Laikind, Chris Koben; Executive Producer: Alison Bourke; Production Co: Independent Film Channel, Stick Figure Productions; Series: Documentary; Sponsor: Charter Communications and IFC; Print courtesy of IFC TV.

## Sogobi

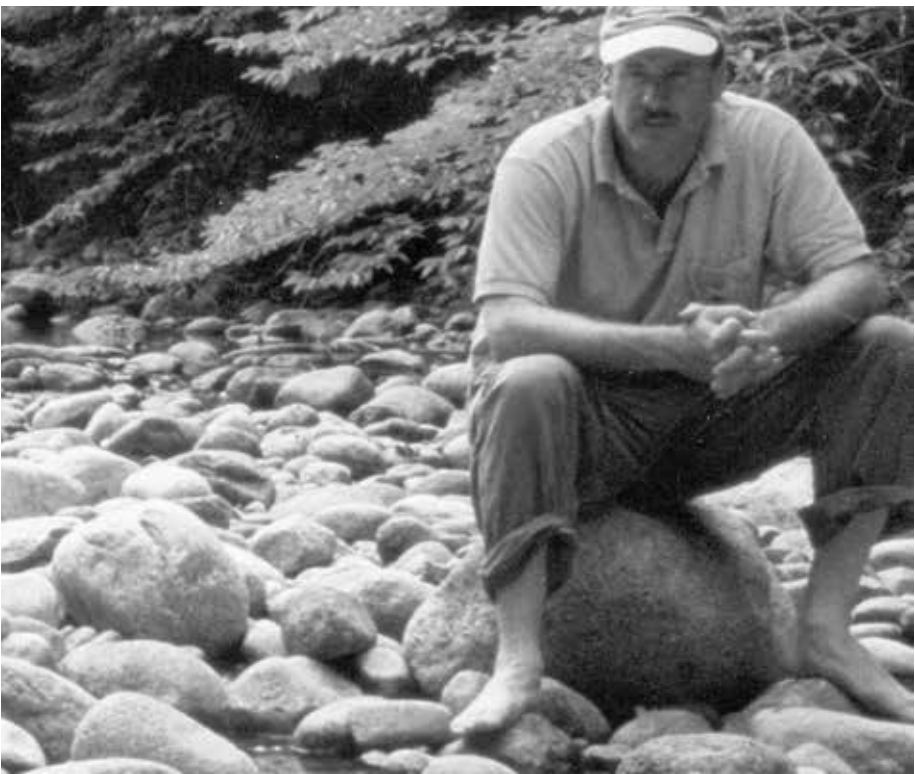
Sat, Apr 3, 8:30pm, 2h, Cinematheque  
 ORDER CODE: SOG  
 With filmmaker James Benning in person.  
 (MADISON PREMIERE) Benning's "California Trilogy" concludes in the wilderness, as *Sogobi* takes its title from the Shoshonean word for "earth." The wilderness puts into perspective the rural and urban portraits in *El Valley Centro* and *Los*, and the trilogy evolves into an interrelated puzzle. "I spent a year in the middle of nowhere and perhaps this is the closest I've come to portraying a true sense of place. It is quiet. It is noisy. It is hot. It is cold. It is windy. It is still. It is wet. It is dry. It is everywhere. It is nowhere. It is California. It is wilderness." — James Benning.

— JAMES KREUL  
 Experimental Feature, USA, 2001, 90 min, Color, 16mm; Director: James Benning; Series: James Benning, Experimental Film and Media

## Stone Reader

Sat, Apr 3, 5pm, 2h30, Orpheum Main  
 ORDER CODE: STR  
 With filmmaker Mark Moskowitz in person.  
 (WISCONSIN PREMIERE) Wisconsin audiences will finally have a chance to see the film on "Ten Best Lists" of critics from Roger Ebert to Andrew Sarris. Winner of the 2002 Slamdance Special Grand Jury Prize and Audience Award, *Stone Reader* is literary mystery that will thrill you with an inside look at writing, publishing, and creative survival. Filmmaker Mark Moskowitz finally reads a critically acclaimed novel he bought back in 1972, and discovers that both the book (*The Stones of Summer*) and the author (Dow Mossman) have long since vanished. *Stone Reader* chronicles Moskowitz's year-long search for Mossman. He crisscrosses the country, meeting Robert Gottlieb, editor of *Catch-22*, Frank Conroy, head of the Iowa Writers' Workshop, critic Leslie Fiedler and others. Cinematic, humorous and obsessive, *Stone Reader* is "a film about the power of literature, the obscurity of genius and the enormous demands of art... a superlative, soul-baring non-fiction work... Like *The Stones of Summer*; it's a first-time out-of-the-gate magnum opus." — *Variety*.

— MARY CARBINE  
 Documentary Feature, USA, 2002, 128 min, Color, 35mm, 1.85; Director: Mark Moskowitz; Producer: Mark Moskowitz, Robert Goodman; Production Co: JetFilms, LLC, Point of View Productions; Series: Documentary



*Stone Reader* is a film about the power of literature, the obscurity of genius and the enormous demands of art... a superlative, soul-baring non-fiction work.



Ninety-year-old Eka pines for her beloved son, *Since Otar Left*.

## Stories Untold: Memories of Korean War Survivors

WITH *Wet Sand: Voices from LA*  
 Thu, Apr 1, 6:30pm, 2h, Bartell Theatre  
 ORDER CODE: WSU  
 (WISCONSIN PREMIERE) To many Americans, the Korean War is known as the "forgotten" war, and its history has often been told from military, ideological or political perspectives. During the war, 9 million Koreans became refugees, 4 million were killed, and 11 million were separated from their families. Despite this human toll, we rarely hear about the impact on civilians, specifically women. Filmmakers Grace Yoo and Sulgi Kim give voice to the memories of those who survived, stories that have often been ignored.

— ALISSA BRODERDORF  
 Documentary Feature, USA, 2003, 53 min, Color, Video; Language: In English and Korean with English subtitles; Director: Sulgi Kim; Producer: Grace Yoo; Series: Asian American Cinema, Documentary; Sponsor: Asian American Studies Program



Find out why the camel weeps.

## The Story of Matt

See *Young Visions and Voices*.

## The Story of the Weeping Camel

Sat, Apr 3, 11am, 1h30, University Square  
 ORDER CODE: WC1  
 Sun, Apr 4, 5:30pm, 1h30, University Square  
 ORDER CODE: WC2  
 (MIDWEST PREMIERE) So unique it has to be experienced, this documentary captures in heart-breaking detail the story of a nomadic family of Mongolian shepherds in the Gobi desert. They must contend with a mother camel that rejects her newborn after a difficult delivery. In order to save the newborn, the family sends their young sons across the desert in search of a musician to perform a traditional ceremony. Directed as a graduating thesis for German film school by Italian filmmaker Luigi Falorni and Mongolian Byambasuren Davaa, this is Mongolia's first submission for the Foreign Language Academy Award. "A rare find, [this film] is bound to be much discussed among those who venture to see it." — Sean Farnel, 2003 Toronto Film Festival

— TRAVIS GERDES  
 Documentary Feature, Mongolia, Germany, 2004, 90 min, Color, 35mm, 1.85; Language: In Mongolian with English subtitles; Director: Byambasuren Davaa, Luigi Falorni; Producer: Tobias Siebert; Screenplay By: Byambasuren Davaa, Luigi Falorni; Production Co: Hochschule fur Fernsehen, Film Munchen; Print courtesy of ThinkFilm.



*Everystory* is featured as part of Student Film Program I: Narrative.



*Aldara*, from Student Film Program II: Experimental/Documentary.

### Student Competition Winners

Sun, Apr 4, 3:30pm, 1h15, Play Circle

ORDER CODE: STW

Screenings of the winning films from the Student Filmmaker juried competition, announced late night, Saturday, April 3.

### Student Film Program I: Narrative

Fri, Apr 2, 5pm, 1h45, Play Circle

ORDER CODE: S1A

Sat, Apr 3, 11am, 1h45, Play Circle

ORDER CODE: S1B

With filmmakers J.T. Mueller, Justin Crowley-Johnson, Andrew Rosas, Michelle Yuan, Andrew Parkhurst, Andy Schlachtenhaufen, Tim Zwettler, Steven Erwin Wijaya, and Diego Costa.

Experience the works of Wisconsin student filmmakers and future storytellers in these narrative shorts.

— TRAVIS GERDES

Narrative Short, 64 min; Series: Wisconsin's Own Filmmakers; Sponsor: Wisconsin Film Office, WUD Film Committee.

### ★ Barschool

(WORLD PREMIERE) A surreal comedy following a student torn between his musical studies and the seemingly glamorous world of bartending.



*A Poem By Steve Timm*: Just one minute.

Producer Liz Sanger is an undergraduate in English and Music at UW-Madison, performing the violin music in the film.

Narrative Short, USA, 2004, 8 min, Color, DV Cam; Director: J.T. Mueller; Producer: Liz Sanger, Jason Fabek, Chris Roudabush; Screenplay By: J.T. Mueller; Cast: J.T. Mueller, Mandy Sestak, Rick Liljenberg, Alicia Dorr, Russel Weinberg-Kinsey, Kaitlin Frick

### ★ East Saint Paul

(MADISON PREMIERE) A day in the life of a man dedicated to his profession. Filmmaker Andrew Rosas is a junior at UW-Milwaukee, majoring in film. His experimental short, *Broshennye*, appears in Student Film Program II: Experimental/Documentary.

Narrative Short, USA, 2002, 6 min, B/W, Mini DV; Director: Andrew Rosas; Cast: Nicholas Sanborn, Holly Reitner; Production Co: The Surgery Room

### ★ Everystory

An unseen narrator plucks people from the street at random. Giving each one an imagined life, he turns anonymous faces into people you may know. Filmmaker Michelle Yuan graduated from UW-Madison in 2003 with a degree in Communication Arts.

Narrative Short, USA, 2002, 7 min, Color, VHS; Director: Michelle Yuan; Cast: Jon Haag, Blaise Worden, Mike Messner

### ★ Fatale

(WORLD PREMIERE) In this stylish homage to film noir, an investigative reporter left for dead teams with a police detective to track down his would-be killer. Filmmaker Andrew Parkhurst is an undergraduate in Communication Arts and Electrical Engineering at UW-Madison.

Narrative Short, USA, 2004, 12 min, B/W, Mini DV; Director: Andrew Parkhurst; Screenplay By: Andrew Parkhurst; Cast: Andrew Parkhurst, Colin Hackbath, Kelly Raz, Jon Wood, Jeremy Taska, Eric Van Abel

★ **Loose Cannons: Campus Security (Ch.12)**  
Boasting accomplished action choreography with a dash of humor, this film will have the audience rooting for the Campus Security Officer as he catches his man. Filmmaker Andy Schlachtenhaufen is an undergraduate in Communication Arts at UW-Madison.

Narrative Short, USA, 2003, 7 min, Color, Mini DV; Director: Andy Schlachtenhaufen; Screenplay By: Andy Schlachtenhaufen, Joey Cienian; Cast: Andy Schlachtenhaufen, Phil Cigan, Zak Hanes, Greg Nass

### ★ Night and Day in the World

(MADISON PREMIERE) This short focuses on a couple from one night to the following day, capturing their intimate moments with an uncanny maturity. Filmmaker Tim Zwettler will graduate from UW-Milwaukee this spring with a degree in Film.

Narrative Short, USA, 2003, 7 min, Color, 1.33; Director: Tim Zwettler; Producer: Moonaya; Cast: Justin Flood, Jamie Venci

### ★ Perfect Inside

(WORLD PREMIERE) The budding romance between two online friends comes into jeopardy when they decide to meet and withheld secrets come to light. Will love conquer all? Filmmaker Steven Wijaya graduated from UW-Madison with a degree in Computer Science.

Narrative Short, USA, 2003, 9 min, Color, DV Cam; Director: Steven Wijaya; Screenplay By: Steven Wijaya; Cast: Stephanie Budijono, Alwin Sastrasumita, Ann McLuagh, Mark C., Chad Awtry; Production Co: SW Production

### ★ Placebo

(MADISON PREMIERE) In this poetic and profound short, a young man deals with his insecurities and his homosexuality. Filmmaker Diego Costa is a senior in Film at UW-Milwaukee.

Narrative Short, USA, 2003, 9 min, B/W, Mini DV; Language: In Spanish with English subtitles; Director: Diego Costa; Cast: Dan Bialzik, Ben Cervenka, Michael Bisseeke

### Student Film Program II: Experimental/Documentary

Fri, Apr 2, 7pm, 1h45, Play Circle

ORDER CODE: S2A

Sat, Apr 3, 1pm, 1h45, Play Circle

ORDER CODE: S2B

With filmmakers Ya-Ling Tsai, Eric Gerber, Anne Barber, Andrew Rosas, Christopher Zahn, Evelyn Grooten, Ariana Hamidi, Alexis Gill, Brennan Vance, Ben Hutchinson, Alex Petzold, Geoff Thomas, Jackie Bradley, and Chuck Matteson.

Student filmmakers from all over Wisconsin premiere their experimental and documentary shorts.

— TONY CIPPOLLE

Experimental Short, Documentary Short, 81 min; Series: Wisconsin's Own Filmmakers; Sponsor: Wisconsin Film Office, WUD Film Committee

### ★ Aldara

(MADISON PREMIERE) Touching an infected person's lesions can transmit cells containing the virus. Only total absence of any contact with infected tissue will avoid transmission. Filmmaker Eric Gerber is an undergraduate in Film Production at UW-Milwaukee. His short, *Frozen Moment*, also appears.

Experimental Short, USA, 2003, 4 min, B/W, Mini DV; Director: Eric Gerber

### ★ Bloom

(MIDWEST PREMIERE) Bloom animates the body, employing a palette of pinks and reds to reveal beauty in an intimately constructed space. Anne Barber is earning her MFA in Film Production at University of Wisconsin-Milwaukee. Experimental Short, Animated Short, 2003, 5 min, Color, Mini DV; Director: Anne Barber

### ★ Broshennye

(MADISON PREMIERE) In the past three decades many Russian families have suffered severe financial depression and are unable to support their elderly parents. Filmmaker Andrew Rosas is a junior at UW-Milwaukee, majoring in film. His narrative short, *East Saint Paul*,

appears in Student Film Program I: Narrative. Experimental Short, Documentary Short, 2003, 4 min, Color, Mini DV; Director: Andrew Rosas; Production Co: The Surgery Room

### ★ Dreams of America

(MADISON PREMIERE) Since Mariko Ujihisa was a little girl, she never stopped dreaming of coming to America, illustrated here through stop-motion animation. Filmmaker Christopher Zahn is a senior studying film at UW-Milwaukee where his production company FUNTUP Productions has orchestrated a handful of art, music, and film festivals.

Experimental Short, Narrative Short, USA, 2002, 7 min, B/W, Mini DV; Director: Christopher Zahn; Production Co: FUNTUP Productions

### ★ Frozen Moment

(MADISON PREMIERE) It was a very cold day; for a brief moment he could see himself trapped inside a broken ice cube. Filmmaker Eric Gerber is an undergraduate in Film Production at UW-Milwaukee. His other experimental short, *Aldara*, also appears.

Experimental Short, USA, 2003, 2 min, B/W, 16mm; Director: Eric Gerber

### ★ Goodbye Milwaukee

(MADISON PREMIERE) A touching look into the life of an international student at University of Wisconsin-Milwaukee woven into the recipe for "kim chi," a memento of home.

Experimental / Documentary Short, USA, 2003, 16 min, Color, Mini DV; Language: English, Korean; Director: Kookhee Choi

### ★ International Rhythms

(WORLD PREMIERE) Seven American and international students sing songs from their home countries in Evelyn Grooten's documentary. Grooten studies at the University of Utrecht, Netherlands; she made this film while an exchange student at UW-Madison.

Experimental / Documentary Short, USA, 2003, 3 min, Color, Mini DV; Director: Evelyn Grooten; Cast: Isaiah Thompson, Olga Lucia Arciniegas, Marco Aurelio Sousa Alves, Regina Carla Lapate, Nighat Majid, Erik D. Lebbby

### ★ Lovely Lonely

(WORLD PREMIERE) Lovers "meant to be" are never meant to be in this illustration of a tender love story. Filmmaker Ariana Hamidi is a graduate student in Film at UW-Milwaukee.

Experimental Short, 2003, 2 min, B/W, 16mm, 1.33; Director: Ariana Hamidi

### ★ NagyAjta

(MADISON PREMIERE) A brilliant glimpse into everyday life in rural Transylvania. Alexis Gill, a film student at UW-Milwaukee, has lived in Hungary and Romania and plans on returning to Nagy-Ajta again soon.

Documentary Short, 2003, 8 min, Color, Mini DV; Language: Hungarian; Director: Alexis Gill; Cast: Edit L rincz

### ★ No Mutton Huts in Heaven

(WORLD PREMIERE) Brennan Vance, a film student at University of Wisconsin-Milwaukee, delves into the spiritually taxing vocation of gravedigging where one must maintain humility in the face of death and sorrow daily.

Documentary Short, USA, 2003, 13 min, Color, Mini DV; Director: Brennan Vance; Cast: Scott, Chris, Aaron, Butch, Bob

### ★ Operation: American Freedom

(MADISON PREMIERE) A documentary exploring the idea of patriotism in regard to President Bush's war in Iraq. Jackie Bradley and Chuck Matteson are UW-Superior Mass Communications majors.

Documentary Short, USA, 2003, 14 min, Color, Mini DV; Director: Chuck Matteson, Jackie Bradley

### ★ A Poem By Steve Timm

(WORLD PREMIERE) Steve Timm's intense performance of a uniquely inspired piece. Filmmaker Ya-Ling Tsai is pursuing her MFA in Art at UW-Madison.

Experimental Short, 2004, 1 min, Color, Mini DV; Director: Ya-Ling Tsai; Cast: Steve Timm

CONTINUED ON NEXT PAGE



## FILMS & FILM PROGRAMS, CONT.

### Sumo East and West

Sun, Apr 4, 7:30pm, 1h30, Bartell Theatre

ORDER CODE: SUM

(WISCONSIN PREMIERE) Despite increasing participation by non-Japanese wrestlers, sumo remains one of Japan's most time-honored and insular traditions as well as its national sport. Prior to World War II, Japanese-Americans sustained an active sumo culture, especially in Hawaii, but abandoned it in the face of wartime anti-Japanese sentiment. Many wrestlers of Polynesian descent carried on the tradition. Today in Japan, sumo faces profound changes due to the influx of foreign images, ideas, and influences – foremost among them, the influx of Polynesian-American wrestlers. Fascinating and beautifully photographed, *Sumo East and West* explores the cultural changes facing sumo in Japan and takes us into the world of the Hawaii-born sumo superstars at the forefront of the controversial transformation of the sport. "This moving film is not a movie just for hardcore sumo fans....[it] can make you fall in love with sumo." – *ADCC News*. *Sumo* will make its national broadcast premiere on many PBS stations later this spring.

– MARY CARBINE

Documentary Feature, USA, 2003, 70 min, Color, DigiBeta; Language: In English and Japanese with English subtitles; Director: Ferne Pearlstein; Producer: Ferne Pearlstein, Robert Edwards, Yoshi Muto; Production Co: SumoFilms, Inc.; Series: Asian American Cinema, Documentary



Who I Became director Mike Siv (right): His trip in *Refugee* begins innocently, "Me and my homies, we're going to Cambodia."



Jennifer Montgomery's *Threads of Belonging* examines mental illness.

### Ticket to Jerusalem

Sat, Apr 3, 7pm, 1h45, Orpheum Stage Door

ORDER CODE: TJ1

With introduction and Q & A by Mary Layoun, Professor, UW-Madison Department of Comparative Literature (Sat screening only).

Sun, Apr 4, 1pm, 1h30, Orpheum Main

ORDER CODE: TJ2

*Ticket* will continue at the Orpheum post-Festival, part of the "Global Lens" series.

(WISCONSIN PREMIERE) In a Palestinian refugee camp north of Jerusalem, Jaber, a benevolent man in his 40s, earns a precarious living by running a mobile cinema, bringing entertainment to both children and adults. Due to the increasing conflict in the disputed territory, Jaber meets more and more obstacles – checkpoints, travel restrictions, permits that are difficult to obtain. But when he is asked to stage a screening in a house seized by Israeli settlers, Jaber's faith in the restorative powers of cinema prevails. "Rashid Masharawi's warm yet clear-eyed *Ticket to Jerusalem* largely side-steps sentiment in favor of a tentative hopefulness." – Mark Holcomb, *Village Voice*. Winner, Silver Pyramid, 2002 Cairo International Film Festival.

– KATHERINE SPRING

Narrative Feature, Palestine, Netherlands, 2003, 85 min, Color, 35mm, 1.66; Language: In Arabic with English subtitles; Director: Rashid Masharawi; Producer: Rashid Masharawi, Peter van Vogelpoel; Executive Producer: Areen Omari; Screenplay By: Rashid Masharawi; Cast: Ghassan Abbas, Areen Omari, Anan George Ibrahim, Reem Ilo, Imad Farageen, Najah Abu Al-Heja; Production Co: Cinema Production Center, Silkroad Production; Series: Global Lens; Sponsor: The Evjue Foundation; Print courtesy of Global Film Initiative.



Water saturates *El Valley Centro*, the first installment of James Benning's trilogy.

### Tony Hawk

See *Young Visions and Voices*.

### El Valley Centro

Thu, Apr 1, 9pm, 2h, Cinematheque

ORDER CODE: EVC

With filmmaker James Benning in person.

(MADISON PREMIERE) The first installment of Benning's "California Trilogy" reflects his interest in landscapes not only in physical, but also social and political, terms. *El Valley Centro* documents the Great Central Valley and provides insights into the politics of water in California. "I was driving through the Great Central Valley looking for places to film. I wasn't going to start shooting for at least six months; I wanted to just look and listen – to get to know the Valley well before I would make images. But almost immediately I came across an oil well fire with flames high in the sky. I returned home for my Bolex [camera] and Nagra [sound recorder]. Determined that landscape is a function of time, I let a full roll of 16mm film [100 feet] run through the camera. At that moment I knew I would make a portrait of the Great Central Valley using 35 two-and-a-half minute shots." – James Benning

– JAMES KREUL

Experimental Feature, USA, 1999, 90 min, Color, 16mm; Director: James Benning; Series: James Benning, Experimental Film and Media

### The Vest

See *Wisconsin's Own (and Other) Shorts II: Comedy*.

### Volcom Amateurs

See *Young Visions and Voices*.

### The Watershed

Sat, Apr 3, 11am, 1h30, Bartell Theatre

ORDER CODE: WAT

With filmmaker Mary Trunk in person.

(MIDWEST PREMIERE) In this courageous autobiographical documentary, filmmaker Mary Trunk recounts how she and her seven siblings survived the trauma of losing both parents to alcoholism and divorce. In 1972, life seemed perfect in the Trunk's upper-class suburban home in Long Island. Life began to unravel when they moved to Santa Barbara. Their father announced he no longer loved their mother and left; shortly thereafter, he was fired from his job, plunging the family into poverty. Overwhelmed by betrayal, their mother began to drink and took to her bed. Barely surviving on welfare and food stamps, the Trunk children struggled to take care of themselves and to live like normal kids. An official selection of the 2004 Slamdance Film Festival.

– MARY CARBINE

Documentary Feature, USA, 2003, 78 min, Color, DV Cam; Director: Mary Trunk; Producer: Mary Trunk, Paul Sanchez; Series: Documentary

A rundown Glasgow bookshop is the setting for Lone Scherfig and Anders Thomas Jensen's witty and visceral 'Wilbur Wants to Kill Himself.'

### Threads of Belonging

Sat, Apr 3, 6pm, 2h, Cinematheque

ORDER CODE: THB

With filmmaker Jennifer Montgomery.

(MADISON PREMIERE) Jennifer Montgomery's portrait of Layton House, a fictional therapeutic community in which doctors live with their patients, examines the idealism and politicization of mental illness. Experimental therapies, power struggles, and individual arcs of mental illness converge, as the community strives to understand itself and determine its destiny. Based on case histories in the anti-psychiatry movement, the film was shot in documentary style with staged improvisations by a cast and crew that lived together during production. Milwaukee filmmaker Jennifer Montgomery's work has been screened internationally in film festivals and museums; her films include *Transitional Objects*, *Troika* and *Art For Teachers of Children*. A Wisconsin's Own Competition Entry. 2003 Chicago International Film Festival; 2003 Milwaukee International Film Festival.

– JAMES KREUL

Experimental Feature, Narrative Feature, USA, 2003, 93 min, Color, DV Cam; Director: Jennifer Montgomery; Producer: Jennifer Montgomery; Cast: Stephanie Barber, Lori Connerley, Bruce Stater, Jenny Bass, Dave O'Meara, Kelly Mink; Series: Wisconsin's Own Filmmakers, Experimental Film and Media; Sponsor: Wisconsin Film Office





In *The Watershed*, Mary Trunk recounts the trauma of alcoholism and divorce.

### Welcome to Anatevka

Sun, Apr 4, 1pm, 1h30, Bartell Theatre  
ORDER CODE: ANA

With filmmaker Ruth Leitman in person.

(WISCONSIN PREMIERE) Tradition is the central theme of the musical *Fiddler on the Roof* but the production in *Welcome to Anatevka* is far from traditional. Filmmakers Ruth Leitman and James Jernigan go behind the scenes of auditions and rehearsals for a production of *Fiddler* at the Habima Theater of the Atlanta Jewish Community Center that features adult actors with developmental disabilities, high school students and theater professionals. Named for the village in which *Fiddler* is set, *Welcome to Anatevka* give us a new perspective on the craft of the theater and the lives of the disabled.

— MARY CARBINE

Documentary Feature, USA, 2001, 60 min, Color, Beta SP; Director: Ruth Leitman, James Jernigan; Production Co: Ruthless Films, 100-to-One Films; Series: Documentary; Print courtesy of Ruthless Films.

### Wet Sand: Voices from LA

with *Stories Untold:*

*Memories of Korean War Survivors*

Thu, Apr 1, 6:30pm, 2h, Bartell Theatre

ORDER CODE: WSU

WITH *Saigon, USA*

Sun, Apr 4, 2:45pm, 2h, Bartell Theatre

ORDER CODE: SWS

(MIDWEST PREMIERE) Filmmaker Dai Sil Kim-Gibson, the award-winning director of *Sa-I-Gu*, a documentary about the 1992 Los Angeles civil unrest, returns to L.A. to explore its aftermath through the stories of victims and witnesses from multi-ethnic communities: Korean American, African American, Latino and Anglo. Their stories show how hope and resiliency can thrive despite the racism and poverty that can pit immigrants and “minority” communities against each other. Photographed and edited by Charles Burnett.

— ALISSA BRODERDORF

Documentary Feature, USA, 2003, 59 min, Color, Video; Language: In English, Korean and Spanish with English subtitles; Director: Dai Sil Kim-Gibson; Producer: Dai Sil Kim-Gibson; Screenplay By: Dai Sil Kim-Gibson; Series: Asian American Cinema, Documentary; Sponsor: Asian American Studies Program

### When Dreaming

See *Young Visions and Voices*.

### When the World Runs Fast

See *Wisconsin's Own Shorts III: Documentary*.

### Where's the Party, Yaar?

Fri, Apr 2, 9pm, 2h, University Square  
ORDER CODE: WPY

(WISCONSIN PREMIERE) When you are an Indian immigrant “fresh off the boat” like Hari Patel, you have enough to learn without having to figure out “where’s the party, yaar.” The guardians of cool in Patel’s new home of Houston don’t want the FOBs crashing Desi Fever parties with their sneakers and funny dance moves. This breezy comedy pokes fun at sacred cows and satirizes the stereotypical “culture clash” Indian-American identity narrative. Starring Kal Penn and Sunil Malhotra (*American Desi*) and featuring Cornershop, Panjabi MC and DJ Cheb i Sabbah on the soundtrack. “A witty assimilation comedy... whip-smart script.” — *Austin Chronicle*.

— ALISSA BRODERDORF

Narrative Feature, USA, 2003, 110 min, Color, 35mm, 1.85; Director: Benny Mathews; Producer: Sunil Thakkar; Executive Producer: Sandhya Thakker; Screenplay By: Benny Mathews, Soham Mehta, Sunil Thakkar; Cast: Kal Penn, Sunil Malhotra, Prem Shah, Tina Cherian, Serena Varghese, Sunil Thakkar; Production Co: Music Masala Films; Series: Asian American Cinema, American Cinema; Sponsor: Asian American Studies Program

### Who I Became WITH *Refugee*

Sat, Apr 3, 2:30pm, 2h, Bartell Theatre

ORDER CODE: REF

With filmmakers Spencer Nakasako (*Refugee*) and Mike Siv (*Who I Became*) in person.

*Who I Became* is the story of Pounloeu Chea, a first generation Cambodian-American, whose family escaped the Khmer Rouge and settled in the Tenderloin District in San Francisco. His parents have since returned to Cambodia, but for Pounloeu, the United States is his home. Lacking guidance and support, he ends up in trouble with the law, but wants to find a way to be responsible, hold a job, and have a family.

— JOE BERES

Documentary Short, USA, 2003, 20 min, Color, Beta SP; Language: English; Director: Michael Siv, Aram Collier; Producer: Spencer Nakasako; Executive Producer: Orlando Bagwell; Cast: Pounloeu Chea; Production Co: The Vietnamese Youth Development Center; Series: Documentary, Asian American Cinema; Sponsor: Asian American Studies Program, National Asian American Telecommunications Association (NAATA)

### Whole

See *The Body Divided*.

### Why Not a Sparrow

See *Wisconsin's Own Shorts I: Documentary, Experimental, Narrative*.



### Why Not a Sparrow: Wisconsin's Own Shorts I

### Wilbur Wants to Kill Himself

(*Wilbur begår selvmord*)

Fri, Apr 2, 7pm, 2h15, Orpheum Main

ORDER CODE: WIL

With writer/director Lone Scherfig and co-writer Anders Thomas Jensen in person.

(MADISON PREMIERE) The chronically suicidal Wilbur and his big brother Harbour inherit their father’s rundown bookshop in Glasgow. Harbour falls in love with Alice, a shy and intense woman. Little by little, Wilbur, Harbour, and Alice become inseparable. Wilbur starts regaining his lust for life, Alice starts to come out of her shell, and her daughter Mary starts reading the thousands of books in the second-hand bookshop. Harbour has never been happier, but he carries a deep secret that threatens to surface. “A remarkable achievement for Scherfig (*Italian for Beginners*), a gifted filmmaker who proves her skills...with a delicate, witty script and visceral, lush direction that combine to draw us deeply into the lives of these characters.” — Rich Cline, *Shadows on the Wall*.

— MEG HAMEL

Narrative Feature, Denmark, United Kingdom, 2002, 105 min, Color, 35mm, 2.35; Language: English. MPAA Rating: R; Director: Lone Scherfig; Producer: Sisse Graum Olsen; Executive Producer: Peter Aalbæk Jensen; Screenplay By: Anders Thomas Jensen, Lone Scherfig; Cast: Jamie Sieves, Adrian Rawlins, Shirley Henderson, Lisa McKinlay, Mads Mikkelsen, Julia Davis; Production Co: Zentropa Entertainment; Series: Danish Cinema Beyond Dogme; Sponsor: European Studies Alliance, Danish Film Institute; Print courtesy of ThinkFilm.

### Winter's Muse

See *Wisconsin's Own Shorts IV: Experimental Documentaries*.

### Wisconsin's Own (and Other) Shorts II: Comedy

Fri, Apr 2, 5pm, 1h45, Cinematheque

ORDER CODE: W2A

Sat, Apr 3, 11am, 1h45, Cinematheque

ORDER CODE: W2B

With filmmakers Aaron Yonda, Matt Sloan, Harrison Brown, Tom Clark, Nick Prueher, Joe Pickett, Scott Rice, Brian Dehler and Paul Gutrecht.

73 min. Series: Wisconsin's Own Filmmakers; Sponsor: Wisconsin Film Office

### ★ The Vest

(WISCONSIN PREMIERE) A third-grade girl wears a cherished homemade vest to school and gets

teased for it. Her reaction surprises even herself. An official selection of the 2004 Sundance Film Festival and IFP Los Angeles Film Festival Audience Award winner:

Narrative Short, USA, 2003, 10 min, Color, 35mm, 1.85; Director: Paul Gutrecht; Producer: Albert Hasson; Screenplay By: Paul Gutrecht; Cast: Skye McCole Bartusiak, Kellie Waymire, Enrico Colanonti; Production Co: Door to Door Films

### ★ Greeting Card Writer

Ever wanted to get inside the head of a greeting card writer? Madison filmmaker Aaron Yonda is the director of the independent filmmaking organization Wis-Kino and part of the Sketchpals comedy group. A Wisconsin's Own Competition Entry.

Narrative Short, USA, 2003, 5 min, Color, Mini DV; Director: Aaron Yonda; Cast: Aaron Yonda

### ★ Death

An ordinary citizen tries to go about his daily life despite the annoying presence of the Grim Reaper. Madison filmmaker Aaron Yonda is the director of the independent filmmaking organization Wis-Kino and part of the Sketchpals comedy group. A Wisconsin's Own Competition Entry.

Narrative Short, USA, 2003, 5 min, Color, Mini DV; Director: Aaron Yonda; Producer: Matt Sloan; Cast: Aaron Yonda, Matt Sloan

### ★ The Glass Bottle

(WISCONSIN PREMIERE) A young man discovers his hidden talent while watching sports and drinking beer: Multimedia artist Brian Dehler is a UW-Madison alumnus. A Wisconsin's Own Competition Entry.

Narrative Short, USA, 2003, 3 min, Color, Mini DV; Director: Brian L. Dehler; Producer: Brian L. Dehler; Executive Producer: Brian L. Dehler; Cast: Doug Aamoth; Production Co: DV Cinema, Inc.

### ★ Gas 'N Fuel Employee Training Video #4A: Makin' It Happen!

(WISCONSIN PREMIERE) Poorly produced, demeaning and completely out-of-touch with the actual demands of the job, *Gas 'N Fuel* is the quintessential instructional film. Filmmakers Joe Pickett and Nick Prueher are Stoughton High School grads who have written for *The Onion* and produced short films including *Saving Human Lives*, winner Best Short at the 2003 Wisconsin Film Festival. A Wisconsin's Own Competition Entry.

Narrative Short, USA, 2002, 16 min, Color, Mini DV; Director: Nick Prueher, Joe Pickett; Producer: Geoff Haas, Matt Lee, Joe Pickett, Mark Proksch, Nick Prueher; Screenplay By: Nick Prueher, Joe Pickett; Production Co: S-Heads Productions

### ★ The Climactic Death of Dark Ninja

(WISCONSIN PREMIERE) In this charmingly offbeat short, a frazzled young auteur struggles to retain his lead actor; avoid heat stroke and smooth over creative differences while attempting to shoot his movie's climactic final scene.

Narrative Short, USA, 2003, 12 min, Color, DigiBeta; Director: Peter Craig; Producer: Rachel Craig; Executive Producer: Ellis and Gwen Craig, Ryan Pulliam; Screenplay By: Peter Craig; Cast: Matt Jones, Phil Earhart, Christopher Strauss, Bob Kent, Nate Roberts, Dennison Collard; Production Co: Spaceman X Media Productions LLC

### ★ El Dorko

(WORLD PREMIERE) Kicked out of his parents' Wisconsin home at the tender age of 28, Clark is forced to fend for himself on the gritty streets of L.A. Filmmaker Harrison Brown was born in Oregon and attended UW-Milwaukee; Tom Clark and Kurt Scholler performed in Comedy Sportz in Milwaukee; and Chris Tallman is UW-Madison alumnus. A Wisconsin's Own Competition Entry.

Narrative Short, USA, 2003, 13 min, Color, DigiBeta; Director: Harrison Brown; Screenplay: Tom Clark, Harrison Brown; Cast: Tom Clark, Kurt Scholler, Chris Tallman

THURSDAY, APRIL 1

	ORPHEUM MAIN	ORPHEUM STAGE	CLUB MAJESTIC	BARTELL THEATRE	UNIV. SQ. THEATRES	PLAY CIRCLE	CINEMA-THEQUE	OTHER VENUES
3 PM							Indies, Festivals and the Presentation ... 3:30pm   1h30 FREE	
4 PM								
5 PM								
6 PM								
7 PM	Festival Express 7:00pm   1h30 FEX	Charlie: The Life and Art of Charles Chaplin 6:30pm   2h30 CHP	N6i 7:00pm   1h45 NOI	Wet Sand/ Stories Untold 6:30pm   2h00 WSU		Madness and Genius 7:00pm   2h00 MG1	WI Shorts I 6:45pm   2h00 WIA	Klezmer on Fish Street 7:00pm   2h00 Hillel KLZ
8 PM								
9 PM	The Yes Men 9:15pm   1h45 YES	Yossi & Jagger 9:30pm   1h15 OYOS		Patriots Day 9:00pm   1h15 PA1		Body Divided 9:15pm   1h30 WHL	El Valley Centro 9:00pm   2h00 EVC	
10 PM								
11 PM								
12 AM								
1 AM								

FilmTalkParty

FRIDAY, APRIL 2

	ORPHEUM MAIN	ORPHEUM STAGE	CLUB MAJESTIC	BARTELL THEATRE	UNIV. SQ. THEATRES	PLAY CIRCLE	CINEMA-THEQUE	OTHER VENUES
3 PM								
4 PM								
5 PM	Fakers 5:00pm   1h45 FAK	WI Shorts IV 5:00pm   1h30 W4A		A Panther in Africa 5:00pm   1h30 PAN	Angel on the Right 5:00pm   1h30 ANI	Student Film Program I 5:00pm   1h45 SIA	WI Shorts II 5:00pm   1h45 W2A	Doc. Producers 5pm   Steep & Brew 1h15 FREE
6 PM								
7 PM	Wilbur Wants to Kill Himself 7:00pm   2h15 WIL	WI Shorts III 7:00pm   1h30 W3A	Last Life in the Universe 7:00pm   2h00 LL1	The Fight 7:00pm   1h45 FGT	Me and My White Pal 7:00pm   1h30 ME1	Student Film Program II 7:00pm   1h45 S2A	Los 7:15pm   2h00 LOS	IFC Ultimate Film Fanatic Challenge 7:00pm   3h00   Lakeshore Cafeteria - Memorial Union FREE
8 PM								
9 PM	Intermission 9:30pm   1h45 INT	Mango Yellow 9:15pm   1h45 MGY		Jockey 9:15pm   1h45 JK1	Where's the Party, Yaar? 9:00pm   2h00 WPY	Afro-Punk 9:15pm   1h30   AP1	Goodbye, Dragon Inn 9:30pm   2h00 GBY	
10 PM								
11 PM	Festival Party: The Super Eights 11:00pm   2h00 FRP	PTU 11:30pm   1h30 PTU		Nightclubbing: Part I 11:30pm   2h00 NC1	Ju-On: The Grudge 11:30pm   1h30 JU1	Maldoror 11:15pm   1h45 MDR	The Legend of Leigh Bowery 11:45pm   1h30 LLB	
12 AM								
1 AM								

SATURDAY, APRIL 3

	ORPHEUM MAIN	ORPHEUM STAGE	CLUB MAJESTIC	BARTELL THEATRE	UNIV. SQ. THEATRES	PLAY CIRCLE	CINEMA-THEQUE	OTHER VENUES
10 AM								Documentary Panel 10am   1h30 Mem. Union FREE
11 AM	Young Visions and Voices 11:00am   2h15 YVV	WI Shorts III Youth K-12 FREE 11:00am   1h30 W3B		The Watershed 11:00am   1h30 WAT	Story of the Weeping Camel 11:00am   1h30 WC1	Student Film Program I 11:00am   1h45 S1B	WI Shorts II 11:00am   1h45 W2B	
12 PM								
1 PM		Reconstruction 1:00pm   1h30   RE1	Since Otar Left 1:00pm   1h45   Club Majestic QTI	Patriots Day 12:45pm   1h15 PA2	Me and My White Pal 1:00pm   1h30 ME2	Student Film Program II 1:00pm   1h45 S2B	WI Shorts I 1:15pm   2h00 W1B	Writers Seminar 1:00pm   1h30 Memorial Union FREE
2 PM				Refugee/Who I Became 2:30pm   2h00 REF	Wretched Lives 3:00pm   1h45 WL1	Eyes Without a Face/ Bergman's Show 3:00pm   2h15 EYE	Dali to Disney 3:45pm   1h45 DAL	
3 PM	Best of Our Knowledge 3:00pm   1h30 FREE	Freestyle/The Other Final 3:00pm   1h30 OF1	The Agronomist 3:00pm   1h30 AGR					Indie Manager 5pm   Steep & Brew 1h15 FREE
4 PM								
5 PM	Stone Reader 5:00pm   2h30 STR	Slasher 5:00pm   1h30 SLA	James' Journey to Jerusalem 5:00pm   1h30 JJ1	Alma 5:00pm   1h45 ALM	Angel on the Right 5:15pm   1h30 AN2	S21: Khmer Rouge Killing Machine 5:30pm   1h45 S21	Threads of Belonging 6:00pm   2h00 THB	
6 PM								
7 PM		Ticket to Jerusalem 7:00pm   1h45 TJ1	Face 7:00pm   2h00 FCE	The World Is Watching/ The World Stopped Watching 7:00pm   3h30 WAT	Forget Baghdad 7:15pm   2h00 FB1	Hip Hop/ Ngatahi 7:30pm   1h30 KNL	Sogobi 8:30pm   2h00 SOG	
8 PM	The Green Butchers 8:00pm   2h15 GRB							
9 PM		Let Me Be Your Band/ The Lonesome Organist 9:15pm   2h15 LBL			Khorma 9:30pm   1h45 KH1	Planète Kino 9:30pm   1h45 PLK	Chaza Show Choir 11:00pm   2h00 CHZ	
10 PM								
11 PM	Festival Party: DJ Wyatt Agard 11:00pm   2h00 SPY			Nightclubbing: Part II 11:00pm   2h00 NC2	Ju-On: The Grudge 11:30pm   1h30 JU2	Martin and Orloff 11:45pm   1h45 ORL		
12 AM								
1 AM								

SUNDAY, APRIL 4

Don't forget to "spring forward." Daylight Savings Time begins Sunday, April 4 at 2 am. Set your clocks ahead one hour.

	ORPHEUM MAIN	ORPHEUM STAGE	CLUB MAJESTIC	BARTELL THEATRE	UNIV. SQ. THEATRES	PLAY CIRCLE	CINEMA-THEQUE	OTHER VENUES
10 AM								
11 AM								
12 PM								
1 PM	Ticket to Jerusalem 1:00pm   1h30 TJ2	Human Shield/ Price of Freedom 1pm   1h15 PFE	N6i 1:00pm   1h30 NO2	Welcome to Anatevka 1:00pm   1h45 ANA	Wretched Lives 1:00pm   1h45 WL2	Madness and Genius 1:00pm   2h00 MG2	WI Winners Screening 1 1:00pm   1h30 WW1	Hollywood Insider 2pm University Book Store   1h30 FREE
2 PM								
3 PM	The Corporation 3:00pm   3h30 COR	Divan 3:00pm   2h00 DIV	Since Otar Left 3:00pm   1h45 OT2	Saigon, USA/ Wet Sand 2:45pm   2h00 SWS	Khorma 3:15pm   1h45 KH2	Student Winners 3:30pm STW	Four Corners 3:00pm   2h00 COR	
4 PM								
5 PM								
6 PM		Reconstruction 5:30pm   1h30 RE2	Last Life in the Universe 5:15pm   2h00 LL2	Jockey 5:15pm   1h45 JK2	Story of the Weeping Camel 5:30pm   1h30 WC2	S21: The Khmer Rouge Killing Machine 5:15pm   1h45 S22	WI Winners Screening 2 5:30pm   1h30 WW2	
7 PM								
8 PM	Pupendo 7:30pm   2h00 PUP	Freestyle/The Other Final 7:30pm   1h30 OF2	James' Journey to Jerusalem 7:30pm   1h30 JJ2	Sumo East and West 7:30pm   1h30 SUM	Forget Baghdad 7:30pm   2h00 FB2	Afro-Punk 7:30pm   1h30 AP2	The Five Obstructions 7:30pm   1h30 OBS	
9 PM								
10 PM								
11 PM								
12 AM								
1 AM								

FESTIVAL PARTIES

Friday Party: The Super Eights

Fri, Apr 2, 11pm, 2h, Orpheum Theatre Lobby

ORDER CODE: FRP

The Super Eights evoke the memory

of countless '60s pop bands.

Cash bar, 21 & over only (with ID)

Price Note: \$10 General; \$7 students

Saturday Party: DJ Wyatt Agard

Sat, Apr 3, 11pm, 2h, Orpheum Theatre Lobby

ORDER CODE: SPY

DJ Wyatt Agard spins acid jazz and house.

Cash bar, 21 & over only (with ID)

Price Note: \$10 General; \$7 students



The Super Elghts play Friday night, April 2, at the Orpheum.



Where's the Party, Yaar?  
(Fri, Apr 2, 9pm).



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FILMS & FILM PROGRAMS, CONT.

★ **Perils in Nude Modeling**

(MIDWEST PREMIERE) A hapless art student on the verge of expulsion must decide between his life-long ambition and love when a beautiful nude model makes a dangerous demand during class. Award-winning filmmaker Scott Rice is a UW-Madison alumnus. A Wisconsin's Own Competition Entry.  
Narrative Short, USA, 2003, 10 min, Color, Beta SP; Director: Scott Rice; Producer: Scott Rice; Screenplay By: Scott Rice; Cast: John Merriman, Estephania LeBaron, Garry Peters, J. Hudson Brownlee

**Wisconsin's Own Shorts I: Documentary, Experimental, Narrative**  
Thu, Apr 1, 6:45pm, 2h, Cinematheque

ORDER CODE: W1A  
Sat, Apr 3, 1:15pm, 2h, Cinematheque  
ORDER CODE: W1B

With filmmakers Xav Leplae, Peter Barrickman, Jennifer Montgomery, James Franklin, Laura Stewart, Nicholas Langhoff, Brent Notbohm, Aaron Greer, Molly Mann and Cecelia Condit. A collection of experimental, documentary, narrative and animated shorts from Wisconsin's Own filmmakers.

74 min. Series: Wisconsin's Own Filmmakers; Sponsor: Wisconsin Film Office

★ **Ken: Story of a Western Drifter**

(MIDWEST PREMIERE) Shot on Super 8 sound in the rail yards of Denver, *Ken: Story of a Western Drifter* is about a former Air Force Academy recruit who rides the rails. Filmmaker Laura Stewart received a B.F.A. in film production from the UW-Milwaukee and studied filmmaking with Stan Brakhage and Kurt Kren. A Wisconsin's Own Competition Entry.  
Documentary Short, USA, 2003, 4 min, Color, 16mm, 1.33; Director: Laura Stewart

★ **Not Color Blind, Just Near-Sighted**

(MIDWEST PREMIERE) This "colorful" critique of racial classifications and identity recounts the filmmaker's routine trip to the Department of Motor Vehicles, an experience that tests his sense of humor as well as the capriciousness of bureaucracy. Filmmaker Aaron Greer was born and raised in Milwaukee and teaches filmmaking at the University of Alabama. A Wisconsin's Own Competition Entry.  
Experimental Short, USA, 2003, 5 min, Color, Beta SP; Director: Aaron Greer

★ **Why Not a Sparrow**

(MADISON PREMIERE) Cecelia Condit's "eco-fable" about a girl, a rare bird, who enters a land where the distinction between human and other animal kingdoms is blurred. *Why Not a Sparrow* explores innocence and responsibility, and the complex relationship humans have with other animal species. With music by Paul Amitai, and song compositions by Stephen Vogel and Theresa Columbus. A Wisconsin's Own Competition Entry.

Experimental Short, USA, 2003, 13 min, Color, DV Cam; Director: Cecelia Condit; Cast: Theresa Columbus, Didier Laplae, Ron Hickerson

★ **My Life By Water**

(MADISON PREMIERE) *My Life By Water* is a cinematic interpretation of selected verses by the Wisconsin poet Lorine Niedecker (1903-1970). Filmmaker Brent Notbohm grew up in Spring Green and teaches video production and media studies at UW-Superior. Nicolas Langhoff grew up in Fort Atkinson, Niedecker's home town, and is the house manager at American Players Theatre. A Wisconsin's Own Competition Entry  
Documentary Short, USA, 2003, 7 min, Color, Mini DV; Director: Brent Notbohm; Producer: Nicholas Langhoff; Cast: Sarah Day; Production Co: Mirror Cinema Productions

★ **Old Night**

(MIDWEST PREMIERE) In this beautifully accomplished animated short, a young man wades between memory and reality to retrieve his love from an abandoned mansion. Filmmaker Molly M. Mann was born in Racine and received a B.F.A. in animation at the California Institute of the Arts. A Wisconsin's Own Competition entry.  
Animated Short, USA, 2003, 4 min, Color, 35mm; Director: Molly M. Mann; Cast: Lorin Shamus, Diana Vandekamp

★ **Interference**

(MIDWEST PREMIERE) A female private investigator is hired to follow a woman who is cheating on her husband. Filmmaker Lauren Hollingsworth was born and raised in Madison, and is the recipient of the Los Angeles Ovation Award for her work in directing theatre. A Wisconsin's Own Competition Entry.  
Narrative Short, USA, 2003, 11 min, Color, 35mm; Director: Lauren Hollingsworth; Producer: Caryn Mamrack, Liza Eyre Temple, Timm Doolen, Lauren Hollingsworth; Screenplay By: Lauren Hollingsworth; Production Co: University of Southern California

★ **I'm Bobby**

(MADISON PREMIERE) Street children, child laborers, and schoolkids from Bombay and Goa, India re-create scenes using the soundtrack from Raj Kapoor's 1973 film, *Bobby*, a classic Bollywood re-working of *Romeo and Juliet*. Selected for the 2004 Sundance Film Festival, 2003 Chicago Underground Film Festival, and Milwaukee International Film Festival. Leplae also co-directed the 2001 Wisconsin's Own Best Narrative Feature, *The Foreigners*. A Wisconsin's Own Competition Entry.  
Experimental Short, USA, 2003, 32 min, Color, 35mm, 1.33; Language: In Hindi with English subtitles; Director: Xav Laplae; Producer: Jennifer Montgomery, Chris Smith; Screenplay By: Raj Kapoor; Cast: Venkatesh (Winky), Lakshimi, Tehira Shaikh, Anan Laxman Moate, Sapicol Shaikh, Ganga and Gita

**Wisconsin's Own Shorts III: Documentary**  
Fri, Apr 2, 7pm, 1h30, Orpheum Stage Door  
ORDER CODE: W3A

Sat, Apr 3, 11am, 1h30, Orpheum Stage Door  
ORDER CODE: W3B  
With filmmakers Scott, Matt, Kelley, Eric and Linda Rice, and Paul Ewen in person.

66 min. Series: Wisconsin's Own Filmmakers; Sponsor: Wisconsin Film Office

★ **The Adventures of Mad Matt**

(MADISON PREMIERE) *The Wonder Years* meets *Jackass* as four kids with cameras produce the action series *Mad Matt* between 1982 and 1992. Snowmobile stunts, cast in-fighting and sister torture lead to a moving climax that proves you are never too young to pay the price for blind ambition. Filmmaker Scott Rice is a UW-Madison alumnus. A Wisconsin's Own Competition Entry.

Documentary Short, USA, 2003, 27 min, Color, Beta SP; Director: Scott Rice; Producer: Scott Rice; Executive Producer: Scott Rice

★ **When the World Runs Fast**

(WORLD PREMIERE) In 1986, Paul Ewen was a UW-Madison student; in his first-ever film class, he made a documentary about his Uncle Andy's band, Honor Among Thieves, a favorite fixture of the Madison music scene. Now a film editor living in New York, Paul takes another crack at the project in *When the World Runs Fast*, which explores how the Thieves remained viable artists and musicians content with the local scene. Michael Dorf, founder of the Knitting Factory, provides commentary on the music industry and the meaning of success. A Wisconsin's Own Competition Entry.  
Documentary Short, USA, 2003, 39 min, Color, Mini DV; Director: Paul Ewen; Producer: Brendan Bathrick, Randy Thiel, Carl Fritscher; Production Co: Brave New Image Productions



Prankster-activist *Yes Men* impersonate World Trade Organization members.

**Wisconsin's Own Shorts IV: Experimental Documentaries**  
Fri, Apr 2, 5pm, 1h30, Orpheum Stage Door  
ORDER CODE: W4A

With filmmaker Stephen Wetzel (*Men's Hockey*).  
71 min. Series: Wisconsin's Own Filmmakers; Sponsor: Wisconsin Film Office

★ **Fulton Fish Market**

(MIDWEST PREMIERE) Between the midnight and 7 a.m., New York City's Fulton Fish Market explodes with movement, sound and color. This formally rigorous yet lyrical documentary reveals a profoundly tactile material world of chaos and beauty. Filmmaker Mark Street was born in Beloit. A Wisconsin's Own Competition Entry.  
Experimental / Documentary Short, USA, 2003, 12 min, Color, 35mm, 1.33; Director: Mark Street

★ **Winter's Muse**

(MIDWEST PREMIERE) This experimental meditation on Wisconsin's winter plays with images and sound from earth, water and sky. Ruth Goldman taught filmmaking at UW-Madison, where she is a PhD candidate, and is currently pursuing an MFA in media study at SUNY-Buffalo. A Wisconsin's Own Competition Entry.  
Experimental Short, USA, 2003, 5 min, Color, DV Cam; Director: Ruth Goldman

★ **Men's Hockey**

(MIDWEST PREMIERE) This film records a single day inside the locker room of a professional hockey team in Rockford, Illinois. With dispassionate formal rigor, the camera chronicles events as they unfold, from warm-up exercises to the post-game application of hands and ice to knee joints and ankles. Intensely homoerotic at times, aggressive at others, *Men's Hockey* offers a glimpse of the intimate space where men prepare for competition with each other. Filmmaker Stephen Wetzel holds an MFA in painting from the University of Chicago and an MPFA in film and video from UW-Milwaukee, where he teaches documentary production.  
Documentary Short, USA, 2003, 53 min, Color, Mini DV; Director: Stephen Wetzel

**Wisconsin's Own Winners Screening 1**  
Sun, Apr 4, 1pm, 1h30, Cinematheque  
ORDER CODE: WW1

Screening of winning films from the Wisconsin's Own juried competition, announced late night, Saturday, April 3.

**Wisconsin's Own Winners Screening 2**  
Sun, Apr 4, 5:30pm, 1h30, Cinematheque  
ORDER CODE: WW2

Screening of winning films from the Wisconsin's Own juried competition, announced late night, Saturday, April 3.

**Words of Youthful Hope**

See *Young Visions and Voices*.

**The World Is Watching**  
with *The World Stopped Watching*  
Sat, Apr 3, 7pm, 3h30, Bartell Theatre  
ORDER CODE: WAT

With filmmaker Harold Crooks in person.  
We would be naïve to think that everything we see and hear from the news media is completely and objectively factual. *The World Is Watching* investigates who decides what is news and how it is presented. It centers on several journalists working in Nicaragua during the negotiations surrounding the Arias Peace Plan in November 1987. Director Peter Raymont had unprecedented access to ABC's Peter Jennings and John Quiñones, *Newsweek* photographer Bill Gentile, and *The Boston Globe*'s Randolph Ryan. This is an amazing look at the inside of the news industry and is especially relevant given the current political climate. "A brilliant piece of work, documentary-making of the highest order." – *The Nation*.

– JOE BERES

Documentary Feature, Canada, 1988, 58 min, Color, Beta SP; Director: Peter Raymont; Producer: Harold Crooks, Jim Monro, Peter Raymont; Screenplay By: Harold Crooks, Peter Raymont; Cast: Peter Jennings, John Quiñones, Bill Gentile, Randolph Ryan; Production Co: Investigative Productions

**The World Stopped Watching**  
with *The World Is Watching*  
Sat, Apr 3, 7pm, 3h30, Bartell Theatre  
ORDER CODE: WAT

With filmmaker Harold Crooks in person.  
(WISCONSIN PREMIERE) In his follow-up to *The World Is Watching*, Peter Raymont returns to Nicaragua with two American journalists, to revisit some of the people and places that the news media put under the microscope in the late 1980s and to find out what happened once Nicaragua was no longer considered news. They encounter former Sandinista leaders including Daniel Ortega, an 82-year-old survivor of a Contra attack, and former Contra mercenaries. "A rare view of the Nicaraguan



*I'm Bobby:* Indian children act out scenes from a Bollywood classic.



*Yossi & Jagger* is a tale of love in the Israeli army.

people's triumphs and tragedies through the Sandinista Revolution and the US-run Contra war; and to the grim aftermath... searing and powerful... it is never too late for us to face what we have done.” – Noam Chomsky, Massachusetts Institute of Technology.

– JOE BERES

Documentary Feature, Canada, 2003, 82 min, Color, Beta SP; Director: Peter Raymont; Producer: Peter Raymont, Harold Crooks, Lindalee Tracey; Screenplay By: Peter Raymont, Harold Crooks; Cast: Bill Gentile, Randolph Ryan; Production Co: White Pine Pictures; Series: Documentary

### Wretched Lives (Hubog)

Sat, Apr 3, 3pm, 1h45, University Square  
ORDER CODE: WL1

Sun, Apr 4, 1pm, 1h45, University Square  
ORDER CODE: WL2

(WISCONSIN PREMIERE) Featuring the popular Philippine actor Alessandra de Rossi, *Wretched Lives* tells the astonishing story of Vanessa, a young woman who strives to care for her mentally challenged sister while warding off the manipulative advances of men. Set against the raging political and social climate of Joseph Estrada's short-lived regime, the film suggests that “liberals are only public liberals; when they come home, they follow a completely different agenda. Innocence is a license to be abused.” – Steve Gravestock, 2002 Toronto International Film Festival.

– KATHERINE SPRING

Narrative Feature, Philippines, 2001, 102 min, Color, 35mm; Language: In Tagalog with English subtitles; Director: Joel Lamangan; Producer: Roselle Monteverde; Executive Producer: Lily Y. Monteverde; Screenplay By: Roy Iglesias; Cast: Alessandra de Rossi, Assunta de Rossi, Jay Manolo, Wendell Ramos; Production Co: Good Harvest Productions; Series: Global Lens; Sponsor: The Evjue Foundation; Print courtesy of Global Film Initiative.

### XX to XY: Fighting to be Jake See *The Body Divided*.

### The Yes Men

Thu, Apr 1, 9:15pm, 1h45, Orpheum Main  
ORDER CODE: YES

With filmmaker Sarah Price in person.

(MIDWEST PREMIERE) *The Yes Men* documents elaborate and hilarious instances of culture jamming as the prankster-activist Yes Men impersonate members of the World Trade Organization on television and at business meetings around the world. Posing at WTO representatives at a “Textiles of the Future” industry summit in Finland, the Yes Men decry Gandhi's “self sufficiency” movement as misguided protectionism and unleash a gold-lamé “Management Leisure Suit” to an enthusiastic crowd of scientists, engineers, and marketing professionals. Speaking to accountants in Australia, the Yes Men announce the dissolution of the WTO – a startling development which sparked debate on the floor of the Canadian Parliament. Milwaukee-based filmmakers Chris Smith and Sarah Price (*American Movie*) and co-director Dan Ollman have crafted a darkly comic and revelatory portrait of the Yes Men and their all-too-easily-duped victims, deftly illuminating issues around global trade and mainstream media complacency.

– MARY CARBINE

Documentary Feature, USA, 2003, 80 min, Color, 35mm, 1.85; Director: Chris Smith, Dan Ollman, Sarah Price; Producer: Chris Smith, Sarah Price; Production Co: Yes Men Films LLC; Series: Documentary, Wisconsin's Own Filmmakers; Sponsor: Wisconsin Film Office. Print courtesy of MGM/UA.

### Yossi & Jagger

Thu, Apr 1, 9:30pm, 1h15, Orpheum Stage Door  
ORDER CODE: YOS

(MADISON PREMIERE) Based on a true story of gay male love in the Israeli army, Eytan Fox's succinct film tells the tale of two officers who try to sustain their affair during a mission to the Israeli-Lebanese border. Amid desolate surroundings, Yossi (Ohad Knoller) struggles to stay closeted, and Jagger (Yehuda Levi, “the Israeli Tom Cruise”) unwittingly attracts the affections of a female soldier. “If the situation has all the ingredients of a shrill, tearful melodrama, the filmmaker, working from a taut screenplay by Avner Bernheimer that doesn't waste a word or a gesture, keeps the emotional lid firmly in place.” – Stephen Holden, *The New York Times*. Winner, Audience Award for Best Feature Film, 2003 Torino International Gay & Lesbian Film Festival; Best Actor (Ohad Knoller), 2003 Tribeca Film Festival.

– KATHERINE SPRING

Narrative Feature, Israel, 2002, 67 min, Color, 35mm, 1.66; Language: In Hebrew with English subtitles; MPAA Rating: R; Director: Eytan Fox; Producer: Amir Harel, Gal Uchovsky; Screenplay By: Avner Bernheimer; Cast: Ohad Knoller, Yehuda Levi, Assi Cohen, Aya Koren, Hani Furstenberg, Yuval Semo; Production Co: Lama Productions; Series: Contemporary World Cinema; Sponsor: WAA-GLBT Alumni Council

### Young Visions and Voices Film Program

Sat, Apr 3, 11am, 2h15, Orpheum Main

ORDER CODE: YVV

PRICE NOTE: FREE ADMISSION FOR YOUTH K-12.

With many youth filmmakers in person.

Young Visions and Voices is a special program of films by Madison area elementary, middle and high school filmmakers. Curated by a community-based committee involved in teaching filmmaking to youth through the following organizations (Wendy Nelson, coordinator): Nancy Blake (Office of Education Outreach in the UW School of Education); Connie Darling (Fitchburg Access Community Television); Gretta Wing Miller (video clubs at O'Keeffe, Shabbaz; UW School of Education); Wendy Nelson (UW School of Education); Tim Storm (West High School); Jacki Thomas (Packers Community Center); Whitney Wilcox (WYOU).

– MARY CARBINE

120 min, Series: Wisconsin's Own Filmmakers

### ★ Breakfast on the Run

(ELEMENTARY SCHOOL, ANIMATION / LIVE ACTION) Sometimes it's hard to eat breakfast on the run, as Tay-Tay discovered!

Animated / Narrative Short, USA, 2003, 1.5 min; Director: Chauntene Thomas, Juliette Clark; Cast: Chauntene Thomas, Juliette Clark; Production Co: Packer Community Learning Center

### ★ Tony Hawk

(MIDDLE SCHOOL, DOCUDRAMA) This biopic follows the life and career of pro skateboarder Tony Hawk.

Documentary / Narrative Short, 2003, 1.5 min; Director: Josh Centanni; Production Co: Fitchburg Access Community Television (FACT)

### ★ Dancing Vulture Animated Short

(MIDDLE SCHOOL) This is a whimsical animation populated with colorful toys.

Animated Short, 2001, 1 min; Director: Alex Zielske, Jonah Hacker, Lucas Brogan; Production Co: UW Office of Education Outreach: Saturday Enrichment Program

### ★ The Muffin

(ELEMENTARY/MIDDLE SCHOOL, COMEDY/EXPERIMENTAL) AJ is surprised to find a muffin waiting for him, but that is not the only surprise!

Experimental Short, 2003, 1 min; Director: Andrew Abeyta, Adrian Abeyta; Cast: Andrew Abeyta, Adrian Abeyta; Production Co: Packer Community Learning Center

### ★ Volcom Amateurs

(MIDDLE SCHOOL) Faced with the tedium of his studies, a pupil finds himself falling into a skateboard reverie.

Experimental Short, 2001, 2 min; Cast: Tony Choy Sutton, Leigh Wasson, Nick Edmonds; Production Co: UW Office of Education Outreach: Saturday Enrichment Program

### ★ When Dreaming

(MIDDLE SCHOOL) Surprising special effects highlight this surreal short.

Experimental Short, 2001, 1.5 min; Director: Seth Collins; Production Co: UW Office of Education Outreach: Saturday Enrichment Program

### ★ Memories

(MIDDLE SCHOOL, COMEDY/HORROR) Grandma finds more than old memories in her attic!

Narrative Short, 2003, 1 min; Director: Martha Mank, Ally Schmaling, Laura Linde; Cast: Martha Mank, Ally Schmaling, Laura Linde; Production Co: UW Office of Education Outreach: College for Kids

### ★ Animation by Katie Wang

(MIDDLE SCHOOL) This animation features delightful drawings and paper sculptures.

Animated Short, 2002, 1.5 min; Director: Katie Wang; Production Co: UW Office of Education Outreach: Saturday Enrichment Program

### ★ The Drunk Squirrel

(MIDDLE SCHOOL) After chancing upon a discarded beer bottle, our fuzzy-tailed hero embarks on an unsteady odyssey.

Experimental Short, 2003, 1.5 min; Director & Cast: John Schoech, Nick Heisig, Jackson Eagan; Production Co: UW Office of Education Outreach: College for Kids

### ★ Duct Tape

(MIDDLE SCHOOL, COMEDY/EXPERIMENTAL) Sullivan the duct tape, a super hero's weapon of choice, rolls off on his own adventure.

Experimental Short, 2002, 4 min; Director: Sam Becker, Joon Lee, Sam Cohn; Cast: Sam Becker, Joon Lee, Sam Cohn; Production Co: UW Office of Education Outreach: Technology and Arts

### ★ The Story of Matt

(ELEMENTARY SCHOOL, DRAMA) An apparition tells how a young boy diagnosed with a terminal disease spends his last few weeks.

Narrative Short, 2002, 8 min; Director: Kelsey Morris, Kimberly Norona, Helena Riekken, Kyle Swanson, Matt Zukowski; Cast: Kelsey Morris, Kimberly Norona, Helena Riekken, Kyle Swanson, Matt Zukowski; Production Co: WYOU Community Television, Inc., Wisconsin Youth Company, Inc.

### ★ Have a Nice Day

(MIDDLE SCHOOL, DRAMA/EXPERIMENTAL) Bullying is explored from the first-person perspectives of both the victim and tormentor.

Experimental / Narrative Short, 2003, 8 min; Director: Dory Liem, Spencer Lynch, Amber Maloney, Daniel Ross-Moore, Shayne Stewart; Cast: Dory Liem, Spencer Lynch, Amber Maloney, Daniel Ross-Moore, Shayne Stewart; Production Co: WYOU Community Television, Inc., Wisconsin Youth Company, Inc.

### ★ Clique Clash: Standing Alone

(MIDDLE SCHOOL, DRAMA/EXPERIMENTAL) Helen must find resolution within herself when she experiences conflict between old friends and new friends.

Experimental Short, Narrative Short, 2003, 11 min; Cast: Helen Ricker, Elizabeth Dies, Taran Molnar, Max King, Annie Freiberg, John Gard; Production Co: UW Office of Education Outreach: Technology and Arts

### ★ Six Feet

(HIGH SCHOOL, DRAMA/EXPERIMENTAL) When a loved one is six feet under, where does that leave us?

Experimental Short, Narrative Short, 2003, 4.5 min; Director: Michael Drozdowicz; Cast: Katherine Goodman, Hailey Castro, Brandon McCarthy; Production Co: Keesia Hyzer's Mass Media class at West HS

### ★ A Definition of Hip-Hop

(HIGH SCHOOL) A true-to-life look at hip-hop and the people who live it.

Documentary Short, 2004, 5 min; Director: Antone X. Hood; Production Co: WYOU Community Television, Inc.

### ★ A Day in the Life of Leeana

(HIGH SCHOOL) A Milwaukee high school student documents her experiences in an intensive 8-week summer program at UW-Madison.

Documentary Short, USA, 2003, 10 min; Director: Leeana Beck; Production Co: WYOU Community Television, Inc.

### ★ Words of Youthful Hope

(MIDDLE SCHOOL, DRAMA) What would you do if you wanted a job, but you were only 13?

Narrative Short, USA, 2003, 6.5 min; Director: Eulla Isis Renee Allen, Tyrone “Tydiller” Wren, Sharae Monique Travis, Lalee Thar, Corey Hanger, Elijah Smith; Cast: Eulla Isis Renee Allen, Tyrone “Tydiller” Wren, Sharae Monique Travis, Lalee Thar, Corey Hanger, Elijah Smith; Production Co: UW Office of Education Outreach Saturday Enrichment Program, Atwood Community Center

### ★ Dateline: Zack Mar-Pohl

(HIGH SCHOOL, MOCKUMENTARY) Might you be the next to catch cuniculus disease? Find out about what it's like to live with this rare ailment in this “Dateline” expose. Cast also includes Nyalay Weller.

Narrative Short, USA, 2003, 9 min; Cast: Awais Ahmad, Keesia Hyzer, Zach Mar-Pohl, Brandon McCarthy, Lindsey Schiller, Matt Troia; Production Co: Keesia Hyzer's Mass Media class at West HS

### ★ 5 for 1: Episodes 1 & 2

(MIDDLE/HIGH SCHOOL, DRAMA) This teen soap chronicles the lives of six friends, as they navigate the rocky terrain of adolescence.

Narrative Short, 2003, 10 min; Director: Spencer DeHaven, LeRoy Williams; Cast: Brenda Vivian, Dannea Williams, LeRoy Williams, Spencer DeHaven, Karen Horns, Eva Maria Contreras; Production Co: Fitchburg Access Community Television (FACT)



## TALKS

### As Time Goes By: Reflections of A Hollywood Insider

Sun, Apr 4, 2pm, 1h30, University Book Store

PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS.

Join **Kathie Fong Yoneda**, script development consultant and author of *The Script-Selling Game: A Hollywood Insider's Look at Getting Your Script Sold and Produced*, for a book-signing and informative and entertaining discussion on the changes she's witnessed in marketing one's work to Hollywood over the past 25 years. Yoneda has been a Hollywood "insider" for over 25 years, specializing in story analysis/development at Disney, MGM, 20th Century Fox, Paramount and Universal. She's held executive positions at Walt Disney, Touchstone, Island Pictures, and Disney TV Animation and has taught seminars and workshops all over North America and Europe. She is a partner in TalkStory Productions with writer-producer Pamela Wallace (*Witness*).

Series: Insider; Sponsor: University Book Store, Wisconsin Screenwriters Forum

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

Sat, Apr 3, 3pm, 2h15, Play Circle

PRICE NOTE: Tickets are required.

ORDER CODE: EYE

*Eyes Without a Face*, **Georges Franju's** coolly stylish 1960 exercise in B&W horror, is a prime example of the kinds of genre movies regularly elevated to the status of art by the 1960s film societies and their eager young explorers at the fringes of cinema. In fact, while the movie was given scant drive-in and grind-house release under the trashy American title *The Horror Chamber of Dr. Faustus*, the film society cognoscenti of the 1960s eagerly embraced the original French language version, and, along with Franju's similarly distinctive *Judex*, promoted the films to the pantheon rank of screen fantasy. (Over 35 years later, *Eyes* would be rediscovered when a reissue showcased it as part of the 2003 New York fall film season.) It is a complete cinematic revelation, a historically interesting example of genre storytelling, and (lest we forget) a horrific bon bon of an entertainment. Following the film, our annual panel of appropriately grey-headed wisecracks will briefly discuss the art of the genre film.

— TIM ONOSKO

As part of the Wisconsin Film Festival's Bergman's Show, which annually recalls Madison's yeasty film society legacy of the 1960s, we are happy to once again present a cinematic rarity worthy of celebration. Special thanks to Ronee Bergman.

### Coffhouse Discussion with Documentary Producers Lisa Heller and Mark Samels

Fri, Apr 2, 5pm, 1h15, Steep & Brew

PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS

Many questions can arise when preparing a documentary project for production. What do producers, money people and distributors look for? How do I approach them and at what stage in my project? Which market is best for my project — local television, national or theatrical? Seasoned documentary producers and programmers Mark Samels, Executive Producer, PBS's *American Experience*, and Lisa Heller, Vice President of Original Programming at HBO, will offer their inside tips on the basics of documentary producing and programming.

Series: Insider, Documentary; Sponsor: Wisconsin Public Television, Steep & Brew



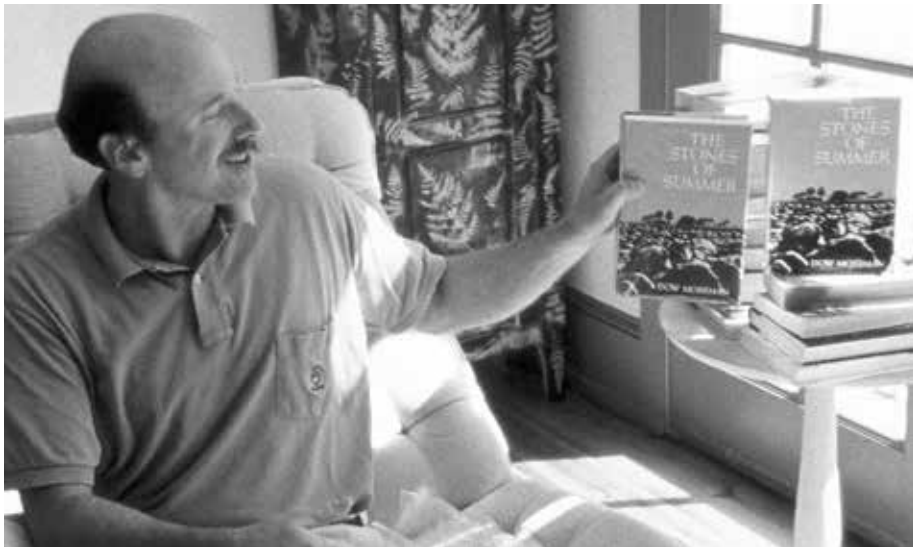
Face writer/director  
Bertha Bay-Sa Pan



Barak Goodman, director,  
*The Fight*



Danish writer/director  
Lone Scherfig



Mark Moskowitz, *Stone Reader*, will appear on 'To the Best of Our Knowledge.'

### Getting it Made, Getting it Seen: Documentary Production, Funding and Programming

Sat, Apr 3, 10am, 1h30, Tripp Commons

PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS

Over the past two decades, documentary films have gained momentum with American audiences and show no signs of slowing down. For documentary filmmakers, what are the opportunities and challenges involved in developing a project, getting it made and getting it seen by an audience? What do documentary producers and programmers look for? What kind of documentary project has the potential for national exposure, either on television or theatrical? This panel features two seasoned documentary producers and decision-makers (both UW-Madison alumni): **Mark Samels**, Executive Producer, PBS's *American Experience*, and **Lisa Heller**, Vice President of Original Programming at HBO, as well as the filmmakers behind three documentary projects presented at the Festival: **Barak Goodman** (*The Fight, American Experience*); **Kate Davis** and **David Heilbroner** (*Jockey*, HBO); and **Marian Marzynski** (*Patriots Day, American Experience*). They will discuss current issues in documentary production, funding and programming, illustrated with brief "how we did it" case studies of each film project and followed by an audience Q & A session.

Series: Insider, Documentary; Sponsor: Wisconsin Public Television



UW-Madison alumni Lisa Heller and Mark Samels discuss the finer points of documentary production.



### IFC Ultimate Film Fanatic Challenge

Fri, Apr 2, 7pm, 3h

Lakeshore Cafeteria-Memorial Union

PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS.

Hey, film buffs and movie geeks — do you have what it takes to be the Ultimate Film Fanatic? Find out with the Independent Film Channel at this live Ultimate Film Fanatic Challenge. Watch or join in as contestants from the audience face off to answer the ultimate film trivia questions. Stop by between films or stay all night — this game will run to 10pm, with four contestants chosen for each round. If you've got the answers, you'll win a prize. Those who don't win still get something just for playing.

Series: Insider; Sponsor: Charter Communications, IFC (Independent Film Channel)

### The Indie Film Talent Manager

Sat, Apr 3, 5pm, 1h15, Steep & Brew

PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS

Managers play key roles in the careers of many independent film actors, writers and directors. But what exactly does a manager do? How is a manager different from an agent (or not?) At what point in your career do you need a manager, and what should you look for? **Sam Maydew** (producer/manager) is president of Pop Art Films/Management in L.A. He represents clients such as writer-director Bertha Bay-Sa Pan, at the Festival with her film *Face*; filmmaker, Michael Burke, who's first film, *The Mudge Boy*, was produced by Stanley Tucci and premiered at Sundance 2003; and young star, Emile Hirsch, who made his feature film debut in the Jodi Foster-produced, *The Dangerous Lives of Altar Boys*. Mr. Maydew has produced five feature films, including the critically acclaimed Sundance classic, *SLC Punk*. Maydew will give a brief overview of what he does and how he sees his work as a manager, and then take your questions.

Series: Insider; Sponsor: Steep & Brew

### Indies, Festivals and the Presentation of Cinema in the USA

Thu, Apr 1, 3:30pm, 1h30, Cinematheque

PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS

**Douglas Gomery**, a leading film historian and recognized authority on the economics of the American film industry, will speak about the role of film festivals and independent film in the presentation of cinema in the United States. Gomery is Professor of Media History and Resident Scholar at the Library of American Broadcasting at the University of Maryland. Of Gomery's 12 books, two have won national book awards: *Who Owns the Media?* and *Shared Pleasures: A History of Movie Presentation in the United States*. Gomery is also co-author of the widely-used *Film History: Theory and Practice*, the essential reference for graduate film historiography courses, and author of *The Hollywood Studio System*. Gomery earned his Ph.D. at the University of Wisconsin in 1975, and his MA in 1970.

Series: Insider; Sponsor: University Lecture Committee

### To the Best of Our Knowledge - Live

Sat, Apr 3, 3pm, 1h30, Orpheum - Main

PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS

Join Jim Fleming, Steve Paulson and Anne Strainchamps, hosts of Wisconsin Public Radio's nationally syndicated program "To the Best of Our Knowledge," for an interview event at the Orpheum, which will be recorded for a future broadcast. The show will feature some of the Festival's most intriguing guests, including Danish writer / director **Lone Scherfig**, whose beguiling romantic comedy *Italian for Beginners* (2000) became the most commercially successful of all Dogme films and who is at the Wisconsin Film Festival with her new film *Wilbur Wants to Kill Himself*; and **Mark Moskowitz**, producer and director of the critically-acclaimed documentary *Stone Reader*, also well-known for his more than three thousand political spots for hundreds of campaigns. Moskowitz has been awarded "Pol-lies," political media's highest award, for five consecutive years. *Newsweek* described his media as "brilliantly targeted," and CNN called it "a model of the medium." This lively event will also feature musical interludes from **The Lonesome Organist**, the one-man band with a taste for the vaudevillian, featured in the film *Let Me Be Your Band*.

Series: Insider



'The Lonesome Organist'

#### Writers Seminar

Sat, Apr 3, 1pm, 1h30, Tripp Commons  
PRICE NOTE: Free. SEATING ON A FIRST-COME BASIS  
Featured screenwriters and writer/directors — including **Lone Scherfig** (*Wilbur Wants to Kill Himself*), **Ryan Eslinger** (*Madness and Genius*) and **Bertha Bay-Sa Pan** (*Face*) — will discuss writing and developing their projects. Moderated by **Kathie Fong Yoneda** (*The Script-Selling Game: A Hollywood Insider's Look at Getting Your Script Sold and Produced*).

Series: Insider; Sponsor: Wisconsin Screenwriters Forum

PARTICIPANTS: Danish writer/director **Lone Scherfig**, whose beguiling romantic comedy *Italian for Beginners* (2000) became the most commercially successful of all Dogme films, is at the Wisconsin Film Festival with her new film *Wilbur Wants to Kill Himself*. She started work in television and in features focusing on children, and her award-winning films have been featured in prestigious festivals including Berlin, New Directors/New Films, New York and Toronto.



Kathie Fong Yoneda

**Ryan Eslinger**, recently nominated for the "Someone to Watch" Award at the 2004 IFP Independent Spirit Awards, wrote, directed (and edited, produced, and scored) his debut feature *Madness and Genius* which he has been working on since age 13. *Madness and Genius* won the Alfred P. Sloan Foundation Feature Film Prize in Science and Technology at the Hamptons Film Festival and was featured at the 2004 Slamdance film festival.

*Face* is the debut feature for writer/director **Bertha Bay-Sa Pan**. Born in New Jersey and raised in Taiwan, Pan received MFA in Film from Columbia University. Her short film *Face* (from which the feature is adapted) won numerous awards including the Director's Guild Award for "Best Asian American Student Filmmaker," People's Choice Award at Memphis Black Writers Conference and Southern Film Festival, and Polo Ralph Lauren Award for Best Screenplay.

Moderator **Kathie Fong Yoneda** specializes in story analysis and development (for bio, see "As Time Goes By: Reflections of a Hollywood Insider.")



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# Films give voice and vision to Asian American diversity

By Hemant Shah

Director, Asian American Studies Program,  
UW-Madison

The Asian population is one of the fastest growing and most diverse in America. Their numbers grew from 1.5 million in 1970 to about 11 million in 2000. Asians in America have ancestral origins in countries of East Asia, Southeast Asian and the Indian subcontinent. They hail from countries as culturally different as Pakistan, Vietnam, Tibet, and Taiwan. The three most populous Asian groups in America in 2000 were the Chinese (2.7 million), Filipinos (2.3 million), Indians (1.9 million), and Koreans (1.2 million). Vietnamese and Japanese numbered about 1 million each.

They are all Asians living in America, but are they all Asian Americans? Is the international student from Taiwan, making her first trip to the United States, an Asian American the moment she lands at O'Hare International Airport? Or does she become Asian American only after living in America 5 years? Or 10 years? Must she first become a US citizen to become an Asian American? One common answer to the question is that an Asian American is someone who has significant knowledge about what it means to live and grow up Asian in America – that is, has experienced what it is to be an ethnic minority in predominantly white America.

Defining Asian American cinema is as tricky as defining who qualifies to be Asian American. Complicating the matter is the trend toward multinational distribution and financing networks that characterize the increasingly global film industry. Like the slipperiness associated with defining Asian American identity, defining Asian American cinema in an age of media globalization also has its difficulties. Are all films written or directed by Asian Americans, regardless of subject matter, part of Asian American cinema? What about films with specifically Asian American subject matter? Are these part of Asian American cinema, regardless of who wrote or directed them? There is yet one other possibility: Films about themes of particular importance to Asian Americans that are created by Asian American filmmakers. The films in the Asian American cinema program at the 2004 Wisconsin Film Festival fall mainly into this last category.

Asian American cinema has a relatively recent history. In response to Hollywood stereotypes of Asians, two short-lived efforts in the early part of the 20th century to create films by, for, and about Asians in America were made.

In 1920, James B. Leong, a Chinese exchange student based in Muncie, Indiana, moved to Hollywood to try his hand at making films for the Chinese community in California.

In 1928, Sessue Hayakawa, at the time one of the few successful Asian actors in Hollywood silent films, established Haworth Productions and produced about 25 films before going out of business.

Asian American cinema did not come into its own until 1970s, on the heels of the civil rights movement.

Asian American filmmaking evolved into so-called "triangular cinema," signaling intent to make films that (1) contributed to building



*Sumo East and West* (Sun, Apr 4, 7:30pm) will make you fall in love with the sport.



*Saigon, USA* (Sun, Apr 4, 2:45pm) documents tensions in America's largest Vietnamese community.

**We hear Asian languages, see the energy and pulse of a Chinatown or a Koreatown, feel the beat of modern fusion music, and smell the samosas being fried up at the Indian fast food shop.**

Asian American community strength, (2) mobilized Asian American political activism, and (3) represented an Asian American aesthetic containing Asian American points of view and sensitive portrayals of Asian American characters and communities.

Under the rubric of "triangular cinema," several types of movies were made. One type was the documentary film that dealt with historical injustice and contemporary racism. These included Loni Ding's *The Color of Honor* (1988), and Christine Choy's and Renee Tajima's *Who Killed Vincent Chin?* (1987). Several important Asian American experimental films also were made during this period. These films, typically dealing with identity, race, and gender, included such classics as Helen Lee's *Sally's Beauty Spot* (1990) and Shu Lea Chang's *Color Schemes* (1989). A third type of Asian American film was the feature length drama such as Peter Wang's *A Great Wall* (1986), Mira Nair's *Mississippi Masala* (1991), and Wayne Wang's *Joy Luck Club* (1993). Even though it was the dramas that earned Asian American filmmakers popular and critical acclaim, as Asian American film scholar Jun Xing notes, documentaries remain the predominant genre



*Wet Sand: Voices from LA* (Thu, Apr 1, 6:30pm, Sun, Apr 4, 2:45pm).

of Asian American cinema today. This trend is reflected in the slate of films being screened at Wisconsin Film Festival this year.

One of the common themes in the documentaries being screened this year is how new immigrants deal with myriad problems related to cultural adjustment.

The frustrations of language acquisition, the confusion of dealing with legal issues, and the ache of nostalgic desire for "home" are some of the themes explored in the films. The documentaries also reveal the diversity within Asian America. Each Asian American group has varying points of origin, unique dilemmas, and different networks of community and family resources to tap.

One might expect that Indian and Japanese immigrants, from cultures that are unrelated in almost every way, have little in the way of shared experiences as immigrants (aside from the fact that they are ex-patriots). But the documentaries also show that immigrants from the neighboring countries of Vietnam and Cambodia also have very different experiences.

Asian American feature films also deal with issues of immigration and cultural

## Asian American Cinema

Sponsor: Asian American Studies Program

### PROGRAMS

Face  
Refugee  
Saigon, USA  
Stories Untold: Memories of Korean War Survivors  
Sumo East and West  
Wet Sand: Voices from LA  
Where's the Party, Yaar?  
Who I Became

adjustment, but as film scholar Jun Xing notes, they place more emphasis than documentaries and experimental films on the Asian American aesthetic dimension of "triangular cinema."

Many of the films retain a sociopolitical edge by, for example, using humor and exaggeration to lay bare the racist logic of stereotypes or showing the arbitrary injustice of cultural discrimination. But in the feature films we also see genuine slices of Asian American life. We may hear Asian languages in everyday routine conversations, see the daily energy and pulse of a Chinatown or a Koreatown, feel the beat of modern Asian-American fusion music, or almost smell and taste the samosa being fried up at the Indian fast food shop.

Asian American cinema is a fast growing, diverse, and complex form of cultural expression of fast growing, diverse, and complex ethnic communities with roots in Asia. The films are entertaining, thought provoking, and poignant. Above all, however, they provide audiences a sense of Asian life in America in the voice, with the vision, and from the perspective of Asian Americans themselves. ★





Jan Hrebejk's *Pupendo* (Sun, Apr 4, 7:30pm) is set in 1984 Prague.

# Explore Europe's changing face and identity

Since the second Wisconsin Film Festival in 2000, European Studies at the UW-Madison has been a proud sponsor of the event, and specifically of the Films from the New Europe series, offering films that explore Europe's changing face and identity.

The UW's European Studies Alliance (ESA) provides a common profile for European Studies on campus by coordinating the classroom, research, and public affairs activities of four centers. Each center has developed a national, if not international, reputation for excellence through the pursuit of research and programmatic activities.

**The centers include:**

- ★ The Center for European Studies
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- ★ The European Union Center
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**Under the umbrella of the ESA, the centers:**

- ★ create innovative, interdisciplinary courses for undergraduate and graduate students that prepare them for work in the global economy and international policy arenas;
- ★ promote and encourage cutting-edge research on every aspect of the workings of contemporary Europe;
- ★ develop transatlantic learning through scholarly networks and student exchanges across the humanities, social sciences, and professional schools;
- ★ reach out to businesses, legislators, journalists, secondary schools, and the broader community in Wisconsin and the Midwest through a variety of programs that expand knowledge about Europe.

A special ESA project, in conjunction with the Office of the Dean of International Studies, is the Madison Transatlantic Initiative. The MTI, a series of international conferences, workshops, and other outreach events to be held over a two-year period, both in the U.S. and Europe, aims to evaluate the strengths of the transatlantic relationship, and to develop strategies for making them more widely understood.

This year, the Center for Interdisciplinary French Studies (CIFS) is honored to be a first-time sponsor, in its own right, of the Wisconsin Film Festival. We are very pleased to have

## Near and Far: Films From the New Europe

**PROGRAMS**

- Intermission
- Me and My White Pal
- Nói
- One Day in the Life of Andrei Arsenevich
- Pupendo
- Remembrance of Things to Come
- Since Otar Left

From France to Burkina Faso, the Czech Republic, Iceland, the former Soviet Republic of Georgia, and Ireland, these films take us to the worlds inhabited by the citizens of the new Europe.

the opportunity to fulfill our mission of cultural and linguistic outreach to the citizens of southern Wisconsin through our association with WFF.

The Center was established to promote the use and study of French across diverse academic disciplines within the university, to serve a broader public that includes teachers, business and government professionals, and to cooperate with the network of Centres pluridisciplinaires, multidisciplinary centers that are privileged partners with the French Cultural Service in higher education. ★

To learn more about the Center visit [www.uwcifs.org](http://www.uwcifs.org). For more information on the European Studies Alliance, visit [www.europeanstudiesalliance.org](http://www.europeanstudiesalliance.org) or call (608) 265-4766.

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*Sogobi* takes its title from the Shoshonean word for 'earth.' (Sat, Apr 3, 8:30pm).

## Trilogy presents 'fleeting absolutes'

Few filmmakers have explored the aesthetic and political impact of our national landscape as vividly as experimental filmmaker James Benning. A Milwaukee native and UW-Madison alumnus, Benning will introduce his recent "California Trilogy," which has been featured at several international film festivals including Sundance, London, Berlin and Vienna. *El Valley Centro* (1999), *Los* (2000) and *Sogobi* (2001) present inter-related portraits of California's agricultural, urban, and wilderness landscapes, each film consisting of 35 stationary 2½-minute shots. "Benning's poetic explorations of the American space bring us to a moment of pure contemplation, in which a fleeting absolute may be glimpsed behind the cool seduction of appearances."

—Berenice Reynaud, *Film Comment*

"James Benning is one of my filmmaking heroes, an independent artist in the purest sense of the word."

—Richard Linklater, filmmaker

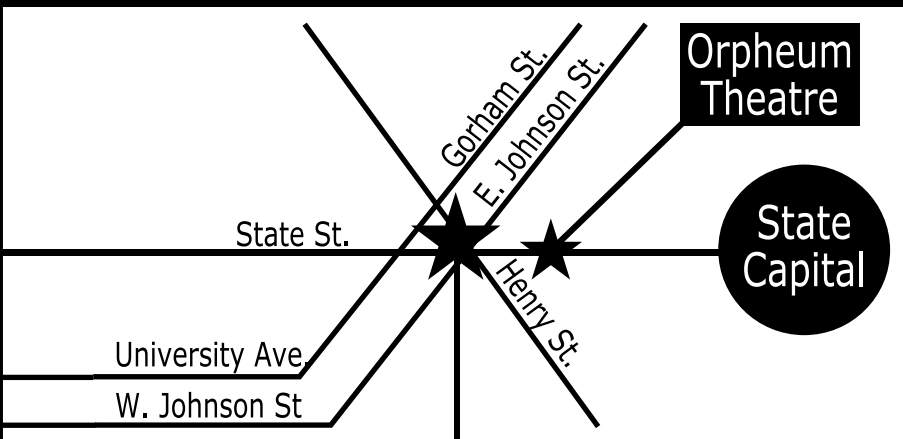


*Los*, the urban leg of Benning's trilogy (Fri, Apr 2, 7:15pm).

### James Benning

PROGRAMS  
El Valley Centro  
Los  
Sogobi  
Four Corners

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# In the post-Dogme era, Danish film is alive and kicking

By David Bordwell  
 Jacques Ledoux Professor of Film Studies,  
 UW-Madison

Across film history, Danish film has exercised an influence out of proportion to the nation's size. Just before World War I the Nordisk Film company rivaled the French giant Pathé in film export. Soon thereafter a lone filmmaker, Carl Theodor Dreyer, became a brooding presence on the international film scene with a series of masterpieces, beginning with *La Passion de Jeanne d'Arc* (1928) and concluding with his magisterial *Gertrud* (1964). In the years that followed, Danish films won more than their share of festival prizes and Oscars, with *Babette's Feast* (1987) and *Pelle the Conqueror* (1988) achieving considerable success in the US.

Today Danish cinema is cool again, and the chief cause is a prickly, monomaniacal filmmaker named Lars von Trier. Complaining

loudly about the Danish Film School, government film funding, and the cultural bureaucracy that supports a modest local cinema, von Trier (who added the "von" to his name in homage to Stroheim and Sternberg) burst onto the festival circuit with provocative, highly stylized movies like *Element of Crime* (1984) and *Zentropa* (1991).

Von Trier turned from the elegant finish of these films to a rougher style in his mesmerizing TV series *The Kingdom* (1994/97) and his controversial feature *Breaking the Waves* (1996). At the same time, he gathered around him a cohort of young filmmakers who declared a new assault on film convention: Dogme 95 ([www.dogme95.dk](http://www.dogme95.dk)).

The Dogme manifesto, written by von Trier and three pals after a night of partying, demanded that filmmakers overturn Hollywood spectacle and timid European slickness. Dogme films would be shot with a loose lack of pretension, putting the stress on performers and momentary inspiration. The manifesto and the films it spawned galvanized filmmakers worldwide. Shooting on 16mm or digital video, directors rediscovered speed, spontaneity, and the charms of an unfinished look.

The first Dogme entries ranged from the viewer-friendly "dramedy" of *Mifune* (Søren Kragh-Jakobsen, 1999) to a disturbing assault on good taste in *The Idiots* (von Trier, 1998) and the Ibsenesque family melodrama of *The Celebration* (Thomas Vinterberg, 1998). Dogme directors became festival darlings, setting a



Lone Scherfig's *Wilbur Wants to Kill Himself* (Fri, Apr 2, 7pm).

## Danish Cinema Beyond Dogme

Sponsors: European Studies Alliance,  
 Danish Film Institute

- PROGRAMS**
- The Five Obstructions
  - The Green Butchers
  - Reconstruction
  - Wilbur Wants to Kill Himself

The Dogme manifesto inspired directors worldwide to rediscover spontaneity, speed, and the charms of an unfinished look.



Anders Thomas Jensen (*The Green Butchers*), who will appear at the Festival, is central to Danish cinema.

new benchmark for the global prestige movie.

Yet there were problems with the Dogme dogma. The handheld camera and mismatched cuts quickly came to seem mannerisms, and the militant casualness of the style worked against giving a film a consistent visual design. The style proved less subversive than initially thought, being easily applied to conventional genres like melodrama and romantic comedy. Soon performances came to seem as studied as in any Bille August movie.

Not surprisingly, there emerged fresh ferment — not exactly a reaction against Dogme but a willingness to push beyond it. The four films we've programmed present a cross-section of the boldness and vivacity of contemporary Danish cinema.

Lone Scherfig is of the same generation as von Trier and Susanne Bier, but started work in television and in features focusing on children. In her case, Dogme definitely conjured up a new climate of creativity. Her beguiling romantic comedy *Italian for Beginners* (2000) became the most commercially successful of all Dogme films.

*Wilbur Wants to Kill Himself*, Scherfig's first English-language feature, is no less warmly sympathetic but moves to a more meditative rhythm. Concentrating on an improbable love triangle — a working-class single mother, a shy book dealer, and his romantically suicidal brother — the film asks the viewer not to judge anyone, and we gradually come to sympathize with even the self-hating aggressive-ness of the title character.

Anders Thomas Jensen is central to the New Danish Cinema, having scripted some of its finest work and directed *Flickering Lights* (2001), about robbers on the run who hide out by opening a (rather bad) restaurant. Taking up the food motif, *The Green Butchers* offers black comedy reminiscent of *Sweeney Todd* and *The Little Shop of Horrors*. A struggling pair of butchers accidentally discovers that their customers have a taste for a meat of surpassing rarity. As their business prospers, cit-

izens start disappearing.... One of the film's many pleasures is the eccentric performances offered by Nikolaj Lie Kaas and Mads Mikkelsen, two actors who have become stars in the post-Dogme era.

*Reconstruction* is our anti-Dogme film. Designed down to the last detail, this puzzle-film redoes Resnais and Kieslowski for the Internet generation. Christoffer Boe splinters a man's encounter with a mysterious Swedish woman into a dizzying mosaic of what-ifs and might-have-beens and parallel universes. This year's Danish entry in the Oscar sweepstakes, *Reconstruction* has won several European festival prizes.

And how could we overlook Dogme's premiere bad boy? With last year's *Dogville* (soon to be released stateside) Lars von Trier proved that he can still arouse fierce debate. Altogether stranger — in fact, one of the most delightfully peculiar films in our festival — is *The Five Obstructions*.

Start with Jørgen Leth, a veteran experimentalist revered for his quirky short, *The Perfect Human* (1967). Enter von Trier, who claims deep admiration for the short but demands that Leth remake the film, and under heavy constraints. He must, for example, reshoot a scene in the poorest place on earth.

When Leth improbably succeeds, von Trier orders another remake, with still more outrageous limitations. As this *folie à deux* proceeds, a weird codependency develops between the old master and the young provocateur. At once documentary, fiction, and avant-garde essay, *The Five Obstructions* emerges as yet another proof that in the post-Dogme era, Danish film is alive and kicking — hard. ★

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Late night movies on the edge  
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### PROGRAMS

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The Legend of Leigh Bowery  
Maldoror  
Martin and Orloff  
Nightclubbing: New York Punk and New  
Wave, 1975-1980, Part I & Part II  
PTU

## Experimental Film & Media

Avant-garde, new media  
and multimedia presentations

### PROGRAMS

Chaza Show Choir  
Four Corners  
Fulton Fish Market  
I'm Bobby  
Los  
Maldoror  
Men's Hockey  
Not Color Blind, Just Near-Sighted  
Sogobi  
Threads of Belonging  
El Valley Centro  
Why Not a Sparrow  
Winter's Muse

## Contemporary World Cinema

New narrative features from  
outside the United States.

### PROGRAMS

Forget Baghdad  
Goodbye, Dragon Inn  
Bu san  
James' Journey to Jerusalem  
Ju-On: The Grudge  
Last Life in the Universe  
Me and My White Pal  
The Other Final  
PTU  
S21: The Khmer Rouge Killing Machine  
Yossi & Jagger

## American Cinema

New narrative features from  
the United States.

### PROGRAMS

Face  
Madness and Genius  
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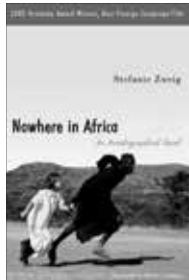
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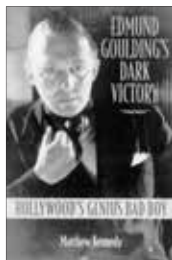
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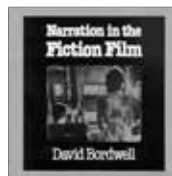
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### PROGRAMS

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The Adventures of Mad Matt  
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Breakfast on the Run  
Chaza Show Choir  
Clique Clash: Standing Alone  
Dancing Vulture Animated Short  
Dateline: Zack Mar-Pohl  
A Day in the Life of Leeana  
Death  
A Definition of Hip-Hop  
El Dorko  
The Drunk Squirrel  
Duct Tape  
Fakers  
Fulton Fish Market  
Gas 'N Fuel Employee  
Training Video #4A: Makin' It Happen!  
The Glass Bottle  
Greeting Card Writer  
Have a Nice Day  
Hip Hop Homos  
I'm Bobby  
Interference  
Ken: Story of a Western Drifter  
Memories  
Men's Hockey  
The Muffin  
My Life By Water  
Not Color Blind, Just Near-Sighted  
Old Night  
Perils in Nude Modeling  
The Price of Freedom  
Six Feet  
The Story of Matt  
Student Film Program I:  
Narrative  
Student Film Program II:  
Experimental/Documentary  
Threads of Belonging



The Adventures of Mad Matt  
(Fri, Apr 2, 7pm; and Sat, Apr 3, 11am).

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Winter's Muse  
Wisconsin's Own Shorts I:  
Documentary, Experimental, Narrative  
Wisconsin's Own (and Other) Shorts II:  
Comedy  
Wisconsin's Own Shorts III:  
Documentary  
Wisconsin's Own Shorts IV:  
Experimental Documentaries  
Words of Youthful Hope  
The Yes Men  
Young Visions and Voices

## Insider

For filmmakers. Filmgoers. Anyone who is interested in what goes on behind the scenes, behind the camera, and in the minds of writers and filmmakers.

### PROGRAMS

As Time Goes By: Reflections of a Hollywood Insider  
Charlie: The Life and Art of Charles Chaplin  
Coffehouse Discussion with Documentary Producers Lisa Heller and Mark Samels  
Getting it Made, Getting it Seen: Documentary Production, Funding and Programming  
IFC Ultimate Film Fanatic Trivia Challenge  
The Indie Film and Talent Manager  
Indies, Festivals and the Presentation of Cinema in the USA  
To the Best of Our Knowledge-Live  
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## Musically Inclined

Kicking off with Festival Express on opening night, this series trips from Janis Joplin and The Band to traditional Klezmer music, punk, new wave, hip-hop, one-man bands, and rap as lyrical social protest by indigenous peoples around the world.

### PROGRAMS

Afro-Punk: The "Rock 'n Roll Nigger" Experience  
Festival Express  
Hip Hop Homos  
Klezmer on Fish Street  
Let Me Be Your Band  
The Lonesome Organist Live Performance  
Ngatahi: Know the Links  
Nightclubbing: New York Punk and New Wave, 1975 -1980, Part I & Part II  
When the World Runs Fast

## Documentary

In the last 20 years, American audiences have flocked to non-fiction films and the trend shows no signs of slowing down. Documentaries address relevant issues, bring the past into focus, and present personal dramas that are every bit as complex and engrossing as those in fictional films. This year, the Festival presents a special focus on documentaries and non-fiction filmmakers from the United States and around the world.

*Klezmer on Fish Street* co-sponsored by Hillel at the UW-Madison, the Mosse/Weinstein Center for Jewish Studies, and the University Book Store. Selected programs presented in partnership with Wisconsin Public Television.

### PROGRAMS

The Adventures of Mad Matt  
Afro-Punk: The "Rock 'n Roll Nigger" Experience  
The Agronomist  
Alma  
Charlie:  
The Life and Art of Charles Chaplin  
Coffehouse Discussion  
with Documentary Producers  
Lisa Heller and Mark Samels  
The Corporation  
Divan  
Festival Express  
The Fight  
Forget Baghdad  
Freestyle  
Getting it Made, Getting it Seen:  
Documentary Production, Funding  
and Programming  
Human Shield  
I Promise Africa  
Jockey  
Ken: Story of a Western Drifter  
Klezmer on Fish Street  
The Legend of Leigh Bowery  
Let Me Be Your Band  
Model Prisoner  
My Life By Water  
Ngatahi: Know the Links  
Ocularist  
One Day in the Life of Andrei Arsenevich  
The Other Final



A Panther in Africa  
Patriots Day  
The Price of Freedom  
Refugee  
S21: The Khmer Rouge Killing Machine  
Saigon, USA  
Slasher  
Stone Reader  
Stories Untold:  
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The Watershed  
Welcome to Anatevka  
Wet Sand: Voices from LA  
Who I Became  
Whole  
The World Is Watching  
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The Yes Men

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### PROGRAMS

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# FESTIVAL VENUES

## Downtown Madison

### Orpheum Theatre

216 State Street  
During the Festival, Stage Door Theatre entrance will be off Johnson Street, one-half block north of State Street. Check Grand Lobby Café hours (255-2594).

### Club Majestic

115 King Street; Club will be non-smoking during screenings.

### Bartell Theatre

113 East Mifflin Street

### Steep & Brew

(coffeehouse discussions)  
544 State Street

## UW-Madison Campus area

### Hillel at UW-Madison

611 Langdon Street

### Memorial Union

800 Langdon Street  
Fredric March Play Circle: films;  
Tripp Commons: talks & panels  
Lakeshore Cafeteria: Trivia game

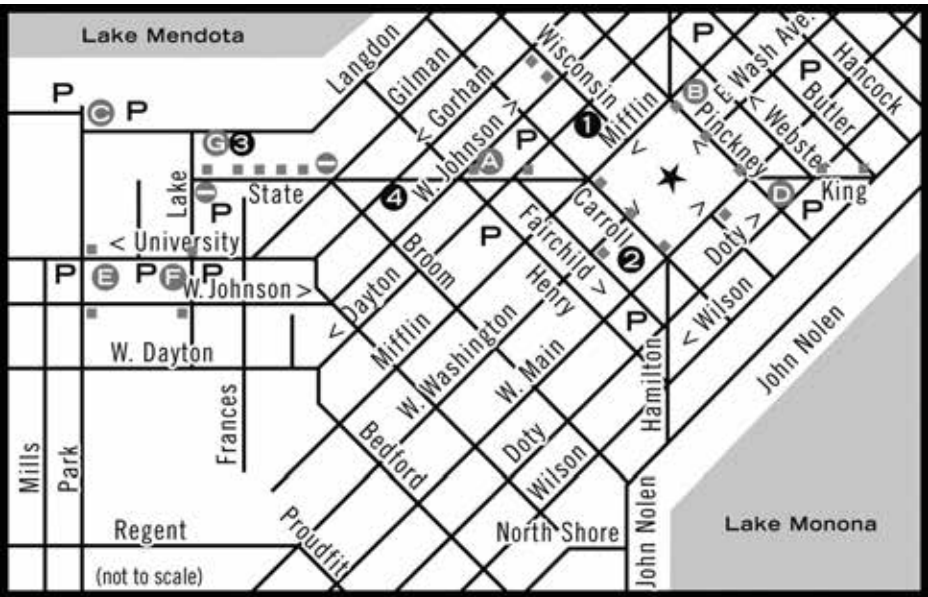
### UW Cinematheque

Rm. 4070, Vilas Hall  
821 University Avenue

### University Square Theatres

62 University Square (at Johnson & Lake)  
Café open during Festival.

*Please do not bring outside food or drink into Festival venues.*



## VENUES

- A The Orpheum Theatre
- B Bartell Theatre
- C Memorial Union  
Play Circle/Box Office
- D Club Majestic
- E Vilas Hall
- F University Square Theatre
- G Hillel

## LODGING

- 1 The Concourse
- 2 Inn on the Park
- 3 The Campus Inn
- 4 Canterbury Inn

- P Parking
- > One Way
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# ACCESSIBILITY INFORMATION

**Box Office:** The second-floor Annex Room (festival ticket sales) is accessible via elevator. Enter from Terrace or Commons (east) entrance, go to center of the building to elevator near the video game room on the first floor. Contact the manager (608-262-1771) if accessibility issues prevent you from buying tickets in person.

**Orpheum:** Both the Main Theatre floor and Stage Door Theatre are accessible via street level lobby entrances. The Stage Door can accommodate 2 - 3 persons using wheelchairs; at least ten designated preferred seating spaces will be reserved on the floor of the Main Theatre. Please note: Wheelchair-accessible restroom is in the Main Theatre lobby; for the Festival, the Main and Stage Door lobbies will be closed off from each other. Stage Door patrons needing ground level restroom should alert volunteer / theatre staff for assistance. Assisted-listening headsets available upon request from theater staff.

**Club Majestic:** Ground level entrance. Two spaces for wheelchair users are available; more upon request (Festival seating will be movable.)

**UW Cinematheque:** Patrons using wheelchairs should enter Vilas Hall via the ramp off University Ave. near the corner of Park Street. Take elevator to the 4th floor. Exit to open terrace; theater (Rm. 4070) is in center of terrace. Please alert volunteer staff at door to assist with entering via south theater entrance. The Cinematheque has two spaces for those using wheelchairs.

**Memorial Union:** The second-floor Play Circle is accessible via elevator. Enter from Terrace or Commons (east) entrance, go to center of the building to elevator near the video game room on the first floor. The Play Circle has one seating space for those using wheelchairs. For Tripp Commons, use the elevator by the Essentials Shop.

**University Square Theatres:** Building and theater entrance are ground level, with ramp into theater. Eight wheelchair spaces available; assisted listening headsets available upon request.

**Hillel:** Ramp available to main entrance off of Langdon Street.

**Steep & Brew:** Coffee house entrance is on street level; back room for discussions accessible only via stairs.

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**Memorial Union (Lot 1)** 800 Langdon Street (METERED)

**Southeast Ramp (Lot 46)** Johnson and Lake Streets (METERED)

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**Frances Street Ramp** 430 N. Frances Street

**State Street Area** (NEAR ORPHEUM)

**Civic Center Ramp** 318 West Mifflin Street

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

**King Street Area** (NEAR CLUB MAJESTIC)

**Government East Ramp** 215 South Pinckney

**Capitol Square North** (NEAR BARTELL THEATRE)

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



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**Film Festival Hours:**

Mon.-Fri. 7am-11pm, Sat. 7:30am-11pm, Sun, 8am-11pm

Enjoy Coffee & Informal Discussions With Featured Filmmakers  
from the Wisconsin Film Festival.

FREE EVENT. SEATING IS LIMITED.

See Festival Program for Details • [www.wifilmfest.org](http://www.wifilmfest.org)



ORDERING TICKETS OR PACKAGES

Tickets are required for admission to each program at all festival venues except for free films and talks, as noted.

Advance Ticket Box Office

Wisconsin Union Theater Box Office / Annex Room, 2nd Floor, Memorial Union, 800 Langdon Street, Madison; Phone (608) 265-2933 or (608) 262-5981. Fax: (608) 262-5869

Box Office Hours

Thursday, March 4 through Wednesday, March 31

Monday to Friday	11:30 am to 8 pm
(SPRING BREAK HOURS)	MARCH 15-19: 3:00 TO 8:00 PM)
Saturdays	March 6 and 27: noon to 8 pm
(SPRING BREAK HOURS)	MARCH 13 AND 20: NOON TO 5 PM)
Sundays	CLOSED

How To Place Your Order

New for 2004: Order your tickets online at [www.wifilmfest.org](http://www.wifilmfest.org)

1. Pick your films and talks, using this program/form or the Wish List, Itinerary Planner on our website.
2. Fill out the order form completely, including 2nd choices. Incomplete forms will not be processed.
3. Submit your order with payment. Bring, mail or fax the completed order form to the Wisconsin Union Theater Box Office, or purchase tickets and packages by phone, or online. There's a \$5 service charge for processing all orders submitted online or by fax, phone or mail.
4. Advance tickets can be purchased with cash, check or credit card (Visa or MasterCard). Cash only is accepted for ticket purchases at the door, April 1-4.
5. We recommend that you place your order by March 25. After that, the Box Office is very busy and programs may sell out.
6. Orders placed online, by fax, phone or mail by March 25 will be mailed to you. Orders received March 26-31 will be held for Will Call pickup.
7. Will Call: Wisconsin Union Theater Box Office / Annex Room, 800 Langdon. Hours for April 1-4: Thursday & Friday, 11:30 am - 9 pm. Saturday 10 am - 6 pm; Sunday noon - 6 pm.

Ticket Packages

Buy a group of tickets for yourself or to share with friends and family at a significant discount. Because advance package sales start before single ticket sales, you get priority in film selection.

Package buyers must select film tickets (up to four per screening or event) at time of purchase. If you're having trouble selecting all the films for your ticket package, vouchers can be issued in lieu of tickets. Vouchers can be exchanged later for hard tickets only if still available and only in person at the Wisconsin Union Theater Box Office through March 31 or at the door April 1-4. Voucher holders are not guaranteed availability of tickets for exchange nor a seat in any screening. Vouchers are only available with purchase of ticket packages.

Special Bonus for package buyers: Coupon for one free video rental at Bongo Video (Madison) with each package purchased at the Box Office.

Parties and Special Events

Festival party and special event tickets are not included in package orders. They can be purchased separately with package or single ticket orders.

Single Tickets

Single ticket buyers can buy up to four tickets for any individual film screening or other ticketed program.

Talks

Some talks are free and some require a paid ticket. For free talks seating is limited and on a first-come basis. Please list only paid ticketed talks that you would like to attend on your order. Paid ticketed talks can be included in package orders; a second choice is still required.

Student Price

The discounted price is available to any student (grade school, high school, college, graduate school) with current ID. Bring your (own) ID to the box office or enclose a photocopy of it with your ticket order to receive the student discount. For online or phone orders, tickets will be held at Will Call, and you must present student ID at time of pickup. Student status is subject to verification.

Stand By

When advance tickets to a film sell out, the film will go on "stand by," with a limited number of tickets available at the door.

To guarantee entry, ticket holders must arrive 15 minutes prior to show. Available seats will be filled at curtain time. Latecomers with tickets are not guaranteed admittance.

Festival programs and schedule are subject to change. Check [www.wifilmfest.org](http://www.wifilmfest.org) and the April 1st Isthmus for latest updates.



2004 WISCONSIN FILM FESTIVAL TICKET ORDER FORM

NAME \_\_\_\_\_ BUSINESS (IF MAILING TO A BUSINESS) \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

DAYTIME PHONE \_\_\_\_\_ EVENING \_\_\_\_\_

FAX \_\_\_\_\_ EMAIL \_\_\_\_\_

☐ UW-MADISON ID# \_\_\_\_\_

☐ OTHER SCHOOL \_\_\_\_\_

To receive student discount you must present current student ID at time of purchase or enclose photocopy with order. For online orders, tickets will be held at will-call; you must present ID at time of pickup.

Method of payment (check one) ☐ CASH ☐ CHECK ENCLOSED, PAYABLE TO WISCONSIN UNION THEATER

Charge my ☐ VISA ☐ MASTERCARD CARD# \_\_\_\_\_

EXP DATE (MM/YY) \_\_\_\_\_ SIGNATURE \_\_\_\_\_

PACKAGE ORDERS

PLEASE CHOOSE A SECOND CHOICE FOR EACH FILM  
ADVANCE PACKAGE SALES BEGIN MARCH 4 AND END MARCH 31.  
LIMIT 4 TICKETS PER FILM OR TALK.  
Coupon for one free video rental at Bongo Video with each package purchased.  
Party and special event (Lonesome Organist) tickets are not included in packages.  
Package buyers can order party, special event and free kids tickets for youth film program in order summary section.

CHOOSE ONE PACKAGE					
<input type="checkbox"/> 4-PACK GEN \$25 / STDT \$12	<input type="checkbox"/> 8-PACK GEN \$35 / STDT \$17	<input type="checkbox"/> 12-PACK GEN \$43 / STDT \$22	<input type="checkbox"/> 16-PACK GEN \$50 / STDT \$25		
FILM / PROGRAM NAME	1ST CHOICE CODE	DATE	2ND CHOICE CODE	DATE	# OF TKTS
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
TOTAL NUMBER OF TICKETS (4, 8, 12, or 16)					

SINGLE TICKET ORDER

PLEASE CHOOSE A SECOND CHOICE FOR EACH FILM  
GENERAL: \$7 • STUDENT: \$4  
ADVANCE SINGLE TICKET SALES BEGIN MARCH 18  
AND END MARCH 31.  
(IF YOU ARE ORDERING 4 TICKETS, GET A 4-PACK, LEFT)  
LIMIT 4 TICKETS PER FILM OR TALK.

FILM / PROGRAM NAME	1ST CHOICE CODE	DATE	2ND CHOICE CODE	DATE	# OF TKTS

TICKET ORDER SUMMARY

LIMIT 4 TICKETS PER FILM, TALK OR PARTY.

PACKAGES		QTY (1 PER FORM)	TOTAL
4-PACK	GENERAL \$25 / STUDENT \$12		\$
8-PACK	GENERAL \$35 / STUDENT \$17		\$
12-PACK	GENERAL \$43 / STUDENT \$22		\$
16-PACK	GENERAL \$50 / STUDENT \$25		\$
SINGLE TICKETS		QTY	
1 TICKET	GENERAL \$7 / STUDENT \$4		\$
SPECIAL TICKETS		QTY (LIMIT 4 PER EVENT)	
FRIDAY NIGHT PARTY *	GNL \$10 / STDT \$7		\$
SATURDAY NIGHT PARTY *	GNL \$10 / STDT \$7		\$
LET ME BE YOUR BAND/ LONESOME ORGANIST	GENERAL \$10/ STUDENT \$8		\$
FREE KIDS TICKETS: YOUNG VISIONS & VOICES			-----
SERVICE FEE \$5 (PHONE, FAX, ONLINE OR MAIL ORDERS)			
* CASH BAR, 21 & OVER			
TOTAL			\$

TICKET TYPE	NUMBER OF TICKETS	GENERAL PRICE	STUDENT PRICE	ON SALE
16-PACK	16	\$50	\$25	March 4-31
12-PACK	12	\$43	\$22	March 4-31
8-PACK	8	\$35	\$17	March 4-31
4-PACK	4	\$25	\$12	March 4-31
Festival Parties	1	\$10	\$7	WITH PACKAGES March 4-31
Single Ticket (FILM/TALK)		\$7	\$4	March 18-31*
Let Me Be Your Band Lonesome Organist (NOT INCLUDED IN PACKAGES)		\$10	\$8	March 4-31
FREE Youth Tickets FOR K-12 Young Visions & Voices				Single Tickets March 15-31
* A limited number of single tickets to screenings will also be sold at the door at festival venues April 1-4.				

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 March 31 at the Wisconsin Union Theater Box Office, 800 Langdon Street, Madison, (608) 265-2933. Absolutely no exchanges for hard tickets after March 31. Package holder vouchers can be exchanged for tickets if available at the box office through March 31 or at the door April 1-4. Original ticket package and receipt must be presented for exchange of tickets or vouchers.

A limited number of single tickets to each screening will be sold at the door April 1-4. For some sold-out screenings, "rush" tickets will be released just before curtain time, available on a first-come basis. The lineup to buy tickets at the door 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.

No filming or taping allowed during screenings. Tapes or film are subject to confiscation. Festival patron bags and belongings are subject to search. Please do not bring outside food or beverages into Festival venues.

Most festival films are not rated. MPAA ratings provided where available. Viewer and parental discretion is advised.

# VOTE: FILM '04

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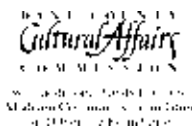
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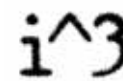
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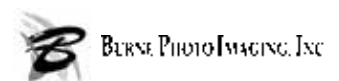
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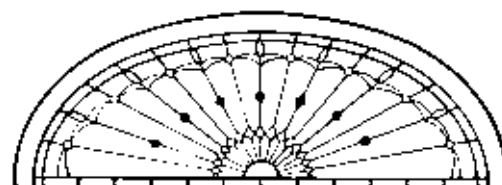
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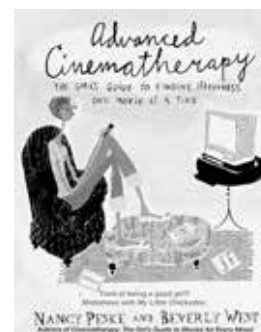
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