



M A R C H 3 0

A P R I L 2

# WISCONSIN FILM FESTIVAL

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| MADISON

P R O G R A M

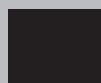
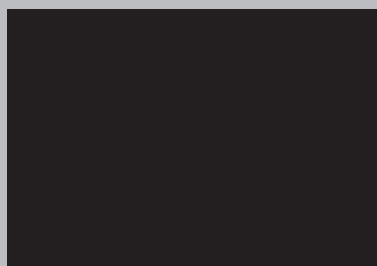


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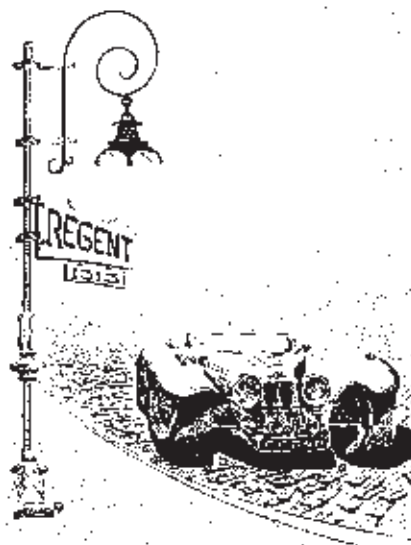
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## ABOUT US

*Now in its eighth year, the Wisconsin Film Festival is Wisconsin's premier independent film festival. Presented by the UW Arts Institute, this four-day annual festival takes place each spring in Madison, in the heart of Wisconsin's capital city. The Festival presents the best new independent features from around the world, experimental films, documentaries, restorations, shorts, and the work of Wisconsin's own filmmakers.*

## CONTACT

### WISCONSIN FILM FESTIVAL

UW Arts Institute

821 University Ave, Madison, WI 53706

(608) 262-9009; (877) 963-FILM

info@filmfest.org; www.wifilmfest.org

**DURING THE FESTIVAL:** See [www.wifilmfest.org](http://www.wifilmfest.org) or call (877) 963-FILM for updates.

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



**Arts Institute**  
University of Wisconsin-Madison

**THE WISCONSIN FILM FESTIVAL  
IS PRESENTED BY  
THE UW 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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The Arts on Campus website is a collaborative project sponsored by the Arts Institute and University Communications in cooperation with campus arts units and organizations, and with the support of the Evjue Foundation.

This festival program was produced by *Isthmus*, Madison's Weekly Newspaper

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# WELCOME TO YOUR 2006 WISCONSIN FILM FESTIVAL!



*The Swenkas opens this year's fest Thursday, March 30 at the Orpheum. Details are on page 31.*

Alphabetical List of Festival Films..... 6-18, 23-35

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## THE FINE PRINT

*This is YOUR festival. This helps it run smoothly!*

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

**Festival programs and schedule are subject to change. Check the website ([www.wifilmfest.org](http://www.wifilmfest.org)) and the March 30 Isthmus for latest updates.**

**TICKET POLICIES**  
(see *Tickets*, page 38, for details)

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 29 at the Wisconsin Union Theater Box Office Annex, Second Floor, 800 Langdon Street, Madison, (608) 265-2933. Absolutely no tickets can be exchanged after March 29.

Vouchers must be exchanged for a "hard" ticket (printed with the name and date of a specific film) before they can be used for entry to a film. You can exchange vouchers for hard tickets, if available, at the Wisconsin Union Theater Box Office Annex through March 29, or at the individual theater box offices during the festival dates: March 30 to April 2.

## THEATER POLICIES

Please plan to arrive at least 15 minutes before the start of a show to guarantee admittance. At curtain time, any available seats may be filled by people waiting for rush tickets. Latecomers with tickets are not guaranteed admittance.

Theaters will be cleared between shows. All patrons must exit theaters between shows to allow for setup for next program. No exceptions.

No cameras or recording devices are permitted in the theaters except for credentialed media. No filming or taping allowed during screenings. Tapes or film are subject to confiscation.

Festival patron bags and belongings are subject to search.

No outside food, beverages, or restaurant takeout containers are permitted in the theaters. No food or drink (except water) of any kind is allowed in the UW Cinematheque.

Please turn off ringers on all cell phones, pagers, watches, etc., during screenings.

Any patron who fails to follow these policies, causes a disturbance, or obstructs others' view may be asked to cease, move to another seat, or leave.



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# FILM PROGRAMS



**Adam's Apples:** A neo-Nazi is tasked with guarding the apple tree outside a church.

## Aaltra

**SAT, APR 1 • 11:30 AM**  
Hilldale 2 ORDER CODE: AALTR01

**SUN, APR 2 • 5 PM**  
Club Majestic ORDER CODE: AALTR02

Dramatic Feature, Belgium, 2004, B&W, 35mm • 92 min.  
DIRECTOR: Benoît Delépine, Gustave Kervern; PRODUCER: Guillaume Malandrin, Vincent Tavier; CINEMATOGRAPHER: Hugues Poulain; EDITOR: Anne-Laure Guegan; MUSIC: Les Wampas; CAST: Benoît Delépine, Gustave Kervern; PRODUCTION CO: La Parti Production, OF2B Production  
IN FRENCH WITH ENGLISH SUBTITLES  
SERIES: Contemporary European Cinema  
PRESENTED BY: UW Center for European Studies

An inventive and witty black comedy, *Aaltra* is a terrifically deadpan, understated marvel of black-and-white CinemaScope. Codirectors Benoît Delépine and Gustave Kervern star as Ben and Gus, adversarial Belgian neighbors whose picky dislike of each other results in a tractor accident that leaves both men paralyzed from the waist down. Seeking revenge and compensation from the Finnish tractor manufacturer, they roll their wheelchairs into one of the weirdest road movies ever. They encounter plenty of characters along the way, and the film brings in a long string of witty sight-gags. Thoroughly unprepared for the long journey and each other's company, they impose on everyone they meet in a way that is both understated and hilariously over the top. (MEG HAMEL)

## Adam's Apples (Adams Æbler)

**SUN, APR 2 • 3:30 PM**  
Orpheum Main ORDER CODE: ADAMS

Dramatic Feature, Denmark, 2005, color, 35mm • 94 min.  
DIRECTOR: Anders Thomas Jensen; PRODUCER: Tivi Magnusson, Mie Andreasen; WRITER: Anders Thomas Jensen; CINEMATOGRAPHER: Sebastian Blenkov; EDITOR: Anders Villadsen; MUSIC: Jeppe Kaas; CAST: Ulrich Thomsen, Mads Mikkelsen, Nicolas Bro, Paprika Steen, Ali Kazim, Ole Thstrup, Gyrd Løqvist; PRODUCTION CO: M & M Productions A/S  
IN DANISH WITH ENGLISH SUBTITLES  
SERIES: Contemporary European Cinema  
PRESENTED BY: UW Center for European Studies  
(WISCONSIN PREMIERE) A new film from Festival favorite Anders Thomas Jensen (*The Green Butchers*, WFF 2004), *Adam's Apples* is a darkly funny fable

about good and evil. Ivan the minister (Mads Mikkelsen) runs a vicarage where oddball cons are sent for community service. The new arrival is Adam (Ulrich Thomsen, from our 2005 Audience Award winner *Brothers*), a neo-Nazi who is given the task of guarding the apple tree outside the church. As the struggle to protect the apples against pests gets more difficult, Ivan and Adam enter into their own slapstick struggle with belief and God and right and wrong. Visually appealing and often on the border of good taste, Jensen's film is a rollicking ride with a terrific supporting cast — Nikolaj Lie Kaas, Paprika Steen, Nicholas Bro (also in this year's *Dark Horse*) — playing the minor thugs and outcasts who join in the action. *Adam's Apples* played at Sundance this year and picked up a handful of Robert Awards (Denmark's national film awards), including Best Film and Best Screenplay. (MEG HAMEL)

## Almost Brothers

(Quase Dois Irmãos)

**THU, MAR 30 • 9 PM**  
Hilldale 1 ORDER CODE: ALMOS30

**SAT, APR 1 • 3:30 PM**  
University Square ORDER CODE: ALMOS01

Dramatic Feature, Brazil, 2004, color, 35mm • 102 min.  
DIRECTOR: Lúcia Murat; PRODUCER: Ailton Franco Jr., Branca Murat; WRITER: Paulo Lins, Lúcia Murat; CINEMATOGRAPHER: Jacob Solitrenick; EDITOR: Mair Tavares; MUSIC: Naná Vasconcelos; CAST: Werner Schuneman, Antônio Pompêo, Caco Ciocler, Flávio Bauráqui, Maria Flor, Renato de Souza, Fernando Alves Pinto, Luis Melodia, Babu Santana, Marieta Severo; PRODUCTION CO: Taiga Filmes, Ceneca Producciones, TS Productions  
IN PORTUGUESE WITH ENGLISH SUBTITLES  
SERIES: Global Lens

Filmmaker Lúcia Murat joins forces with author Paulo Lins (*City of God*) to chronicle the stormy friendship of Miguel, an upper-middle-class senator, and Jorginho, a spirited criminal from the Rio de Janeiro slums. Not yet the clean-cut politician he is to become, Miguel is a long-haired guerrilla activist in the 1970s who is incarcerated in the

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Monday, April 3  
at [www.wifilmfest.org](http://www.wifilmfest.org)**

**DETAILS ON PAGE 21**

brutal prison of Ilha Grande. He and his fellow dissident inmates form a collective that rejects drugs and organizes hunger strikes for better conditions. Jorginho is sent to the same prison for robbery. The two men rekindle their friendship, but peace is tenuous in the savage prison and conflicts rooted in race and class erupt violently. Decades after leaving the prison, the violence and bitterness haunt Miguel as he tries to protect his beautiful and rebellious daughter Juliana. Mostly shot with handheld cameras and casting from favela theater groups, Murat delivers an organic and sensitive approach to exploring the transformation of the Rio de Janeiro of the 1950s, 1970s, and today. "Despite being edited in a style that jarringly blurs the past and the present by switching from one to the other without preparation, *Almost Brothers* is strong stuff." — Stephen Holden, *New York Times*. Winner, Best Ibero-American Film, 2005 Mar de Plata Film Festival (CATHERINE REILAND)

## Altitude Zero

SEE Jim and Joe's Experimental Shorts

## American Picture Palaces

SEE Cinerama Adventure



**Almost Brothers** tells the story of a stormy friendship.

## American Revolution 2

**SAT, APR 1 • 3:30-5:10 PM**  
Cinematheque ORDER CODE: AMERI

Documentary Feature, USA, 1970, B&W, 35mm • 78 min.  
DIRECTOR: Mike Gray; PRODUCER: Mike Gray, Howard Aik; EDITOR: John Mason.  
SERIES: Restorations and Revivals

(MADISON PREMIERE) One of two films at the Festival produced (and in this case, directed) by Mike Gray, *American Revolution 2* is pieced together from recorded episodes in Chicago's turbulent years of the late 1960s. With camera in hand, Gray and his crew captured the violent scenes on the streets as police prevent protestors from marching. Members of the Black Panthers work with the Young Patriots, a group of working-class white kids transplanted to Chicago from Appalachia. Together they hold town hall meetings to bring attention to the police brutality and poor conditions in many neighborhoods. *American Revolution 2* is a visceral piece of filmmaking, a you-are-there documentation of the extraordinary passion and defiance that led these Chicagoans to fight The Man for basic human rights. Mike Gray was nominated for an Academy Award for his screenplay for *The China Syndrome*. Following the screening, screenwriter JAMES HIRSCH will moderate a Q&A with MIKE GRAY. (MEG HAMEL)

## American Transport

SEE Young Visions and Voices



**A college grad returns to India** in the debut feature *Amu*.

## Amu

**THU, MAR 30 • 9:30 PM**  
University Square ORDER CODE: AMUUU30

**SAT, APR 1 • 6:30 PM**  
Hilldale 2 ORDER CODE: AMUUU01

Dramatic Feature, India/USA, 2005, color, 35mm • 102 min.  
DIRECTOR: Shonali Bose; PRODUCER: Shonali Bose; EXECUTIVE PRODUCER: Bedabrata Pain, Gurdip Singh Malik; WRITER: Shonali Bose; CINEMATOGRAPHER: Lourdes Ambrose; EDITOR: Bob Brooks; MUSIC: Nandlal Nayak; CAST: Konkona Sensharma, Yashpal Sharma, Brinda Karat, Ankur Khanna; PRODUCTION CO: Jonai Productions  
IN ENGLISH, HINDI, BENGALI WITH ENGLISH SUBTITLES  
SERIES: Y'all Gonna Learn Chinese  
PRESENTED BY: UW Asian American Studies Program

(WISCONSIN PREMIERE) What at first seems like a standard back-to-roots story becomes something much more in Shonali Bose's debut feature. Kajju, a recent college graduate from Los Angeles, has returned to Delhi for the first time since she was three years old. At



A moody group of friends make the transition to adulthood and independence in *Analog Days*.



Two cranky neighbors wheel off on a comic road trip in *Aaltra*.

first mocked for her American clothes, her video camera, and her constant questions, Kaju's search takes a dark turn as she looks for clues to her childhood in India. An adopted child, how did her parents die? Why did she have to leave Delhi? And what do these questions have to do with the assassination of Prime Minister Indira Gandhi in 1984? Writer-director Bose confronts a recent tragedy in India's past with an unflinching eye. "Bose is a fearless filmmaker who certainly knows how to tell an engrossing tale." — Kirk Honeycutt, *Hollywood Reporter*. Winner, FIPRESCI Prize, Mumbai International Film Festival. (TRAVIS GERDES)

## Analog Days

FRI, MAR 31 • 9 PM

Bartell Theatre

ORDER CODE: ANALO

Dramatic Feature, USA, 2005, color, Digibeta • 80 min.

DIRECTOR: Michael Ott; PRODUCER: Jenifer Shahin; EXECUTIVE PRODUCER: Jenifer Shahin, Kevin Koerschley, Shani Haller; WRITER: Mike Ott; CINEMATOGRAPHER: Jason Harris, Jay Keitel; EDITOR: Lane Farnham; MUSIC: Derek Fudesco; CAST: Brett L. Tinnes, Ivy Khan, Granger Green, Chad Cunningham, Ryan E. Johnsen; PRODUCTION CO: Sound Virus

(WORLD PREMIERE) This small California town might not have much to offer, but it does have a local college ("Newhall Community College can change your life!"), majestic hills, and El Taco Llama. Here the twentysomethings struggle to find love, bring about social change,

and escape Newhall. First-time feature director Mike Ott has made a perceptive study of a moody group of friends who are making the transition to adulthood and independence, drawing on his experiences at Cal Arts for an extremely funny look at art-school pretensions to boot. Saturated in a dreamy score by Derek Fudesco from *Pretty Girls Make Graves*, this nuanced film with young actors captures a time in one's life when the only certainty the next day brings is seeing your friends. (HEATHER SHIMON)

## And These Are Jews

SEE Wisconsin's Own Shorts: Monona Terrace

## And What We Move is Dead

SEE Student Shorts: Cinematheque

## The Anniversary

SEE Wisconsin's Own Shorts: Play Circle

## Asian American Screen Test

SUN, APR 2 • 1-3 PM

Play Circle

ORDER CODE: AASCR

Dramatic Shorts, USA/Canada • 115 min.

SERIES: Y'all Gonna Learn Chinese

PRESENTED BY: UW Asian American Studies Program

### \* Screen Test

Canada, 2004, DVD • 8 min

DIRECTOR: Linda Lee

A wry day-in-the-life of an Asian-Canadian actor and the convoluted process of "becoming Asian" during a casting session, this film exposes the exoticization of actors of colour from the performer's point-of-view. By exaggerating her own Asian-ness, she performs in "yellow face," subverting the process

through exploiting and mocking the ignorance of those who get to define and direct the "other."

### \* My German Boyfriend

Canada, 2004, Beta SP • 18 min.

DIRECTOR: Wayne Yung

A gay Chinese-Canadian encounters stereotypes as he seeks his ideal boyfriend in Berlin. A comedy about mistaken cultural identities, a diary of immigrant isolation, and a love letter to a boyfriend who might have been.

### \* Shaolin Sisters

Canada, 2004, Beta SP • 6 min.

DIRECTOR: Mishann Lau

*Shaolin Sisters* is a kick-ass kung fu short about two sisters and the trouble they get into when they find a tube of lipstick in their laundry. A re-appropriation of classic kung fu flicks from a queer feminist perspective.

### \* Trying to Keep Concentrate

Canada, 2004, Beta SP • 8 min.

DIRECTOR: Ruthann Lee

Featuring footage from an in-store surveillance camera and interviews with the store's owner, this documentary presents personal and systematic views of Korean immigrant experiences in Canada.

### \* Muni to the Marriage

USA, 2004, Beta SP • 5 min.

DIRECTOR: Stuart Gaffney

Riding to San Francisco's City Hall to take part in marriage history with his partner of 17 years, the filmmaker reflects on the difficulties experienced by his Chinese-American mother and white father more than 50 years ago, who were only able to marry when California's law against interracial marriage was overturned.

### \* Kata Practice

Canada, 2004, DVD • 5 min.

DIRECTOR: Siu Ta

David, a 6-year-old junior green belt, practices for his final fight. As he concentrates on each technique, he soon confronts a challenge that goes beyond the physical.

### \* 3 Meals

Singapore, 2005, DVD • 19 min.

DIRECTOR: Colin Goh, Yen Yen Woo

San, a Singaporean woman under pressure from her mother to "find a good man," hosts three disastrous meals — two with would-be suitors, and the last with her mother herself.

### \* Fuck Off

USA, 2004, DVD • 6 min.

DIRECTOR: Persephone Tan

People have a natural tendency to stare, especially if you look or act differently. Uncomfortable glances? Shaking heads? Sneers? *Fuck Off* is dedicated to those who can't accept the fact that not everybody is the same.

### \* Be Very Quiet

Thailand/USA, 2004, DVD • 26 min.

DIRECTOR: Mona Nahm

As a child, Thana witnessed the rape and murder of his prostitute mother. Years later, he spots a man who resembles the killer and embarks on a path of vengeance.

### \* Chinese Beauty

USA, 2005, 35mm, 1.85 • 10 min.

DIRECTOR: Debbie Lum

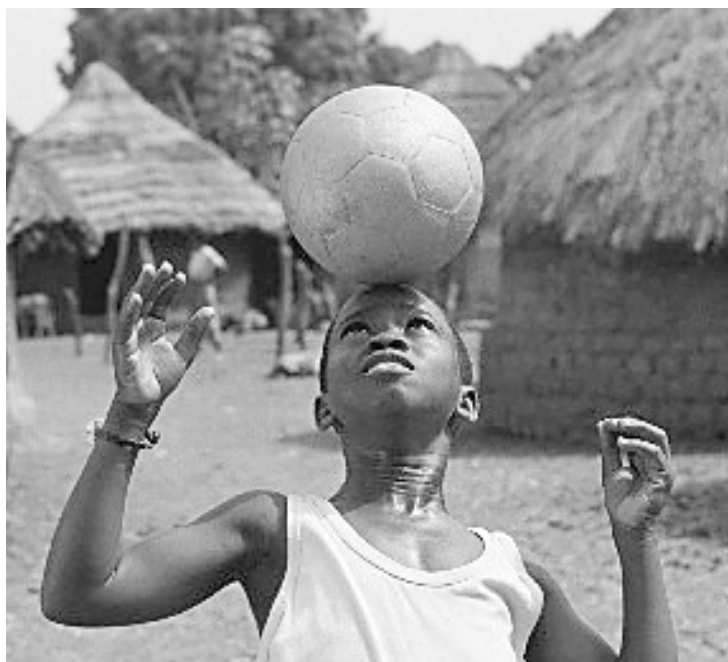
A woman jogger chases down love, literally.





What's  
All Over  
My Head?

# FILM PROGRAMS



Bandian is a soccer star in the making in *Le Ballon D'Or*.

## Awesome; I Fuckin' Shot That!

**THU, MAR 30 • 9 PM**  
Orpheum Main

ORDER CODE: AWESO

Documentary Feature, USA, 2006, color, 35mm • 90 min.  
DIRECTOR: Nathaniel Hörnblowér; PRODUCER: Jon Doran;  
EXECUTIVE PRODUCER: Randy Manis, Jeff Sackman, Mark  
Urman, Daniel Katz; CINEMATOGRAPHER: A Bunch of  
People; EDITOR: Neal Usatin, Michael Boczon, Remi Gletsos,  
Phil Knowlton; MUSIC: Mike D, Adam Horovitz, Adam Yauch;  
CAST: The Beastie Boys, Mix Master Mike, Keyboard Money  
Mark, Alfredo Ortiz, Doug E. Fresh; PRODUCTION CO:  
Oscilloscope Films

(MIDWEST PREMIERE) On Oct. 9, 2004, the  
Beastie Boys handed out 50 cameras  
to audience members at their sold-out  
performance in New York's Madison  
Square Garden. The untrained video-

graphers were armed with these simple instructions: rock out, act like a filmmaker, try to sneak backstage, but whatever happens, keep rolling tape. These 50 different passionate perspectives, shot from the point-of-view of the audience, take the viewer deep inside the world of a live Beastie Boys show and kinetically capture the experience of a live musical performance, unlike any concert film has before. The film's 6,732 cuts (an incredible 75 shots per minute!) and the Beastie Boys' amazing performance, create a whirlwind of sounds and images that will leave you exclaiming, "Awesome, I Fuckin' Loved That!" (TOM YOSHIKAMI)

## Le Ballon D'Or (The Golden Ball)

**SAT, APR 1 • 11 AM**

Cinematheque

ORDER CODE: BALLO

Dramatic Feature, France/Guinea, 1994, color, Beta • 90 min.  
DIRECTOR: Cheik Doukouré; PRODUCER: Monique Annaud;  
EXECUTIVE PRODUCER: Roger Balzer; WRITER: Marum  
Brossolet, David Carayan, Cheik Doukouré;  
CINEMATOGRAPHER: Alain Choquart; EDITOR: Michèle  
Robert-Lauliac; MUSIC: Loy Ehrlich, Jean-Marcel Milan;  
CAST: Aboubacar Sidiki Sumah, Agnès Soral, Habib  
Hammoud, Mody Sory Barry, Amara Camara, Mariam Kaba,  
Salif Keita, Aboubacar Kollita, Lamua Kouyate;  
PRODUCTION CO: Chrysalide Film

IN MALINKE, FRENCH WITH ENGLISH SUBTITLES

(WISCONSIN PREMIERE) In his poor village in  
Guinea, 12-year-old Bandian (Abou-  
bacar Sidiki Soumah) can think of  
nothing but playing soccer (with a ball of rags), and has the talent to make his  
dreams come true. When he seeks out  
the Doctors Without Borders clinic to  
get medicine for his sick mother, a  
French doctor gives him a coveted soccer  
ball. He leaves the village on an  
adventure that leads him through some  
treacherous moments (working at the  
slaughterhouse to collect discarded cow  
horns, which are made into lamps),  
although director Cheik Doukouré  
finds humor and optimism at every  
turn. Befriending a dwarf who shows  
him how to survive in the big city, Bandian's soccer skills are discovered by a  
coach played by real-life Malian soccer  
star Salif Keita, and a European  
scout who wants to make him a star in  
France. In this upbeat tale of luck, pluck  
and virtue that also reflects the rough-  
ness and tenacity of Guinea's poorer  
communities, young Bandian is faced  
with the challenge of preserving pride  
in his African identity when fame and  
riches lie abroad. *Le Ballon d'Or* was  
specially provided to the Festival by the  
African Film Festival Traveling Series,  
organized by the African Film Festival,  
Inc. This series has been made possible  
by the generous support of the  
National Endowment for the Arts, the

Andy Warhol Foundation for the Visual  
Arts, and the New York State Council  
on the Arts. (MEG HAMEL)

## Basketball

SEE Student Shorts: Play Circle

## Be Very Quiet

SEE Asian American Screen Test

## The Beauty Academy of Kabul

**THU, MAR 30 • 9:30 PM**

Hilldale 2

ORDER CODE: BEAUT30

**SAT, APR 1 • 8:30 PM**

University Square

ORDER CODE: BEAUT01

Documentary Feature, USA, 2004, color, 35mm • 74 min.  
DIRECTOR: Liz Mermin; PRODUCER: Nigel Noble, Liz Mermin;  
EXECUTIVE PRODUCER: Sheri Levine, Linda Saetre, Nick  
Fraser; CINEMATOGRAPHER: Lynda Hall; MUSIC: Ahmad  
Zahir; PRODUCTION CO: Noble Enterprise Production  
IN DARI, ENGLISH WITH ENGLISH SUBTITLES

(WISCONSIN PREMIERE) Twenty years of war  
has left Kabul in ruins. In the midst of  
countless demolished buildings stands  
a pristine sanctuary: the Beauty Academy  
of Kabul. Opened in 2003 by a  
volunteer staff of women from the  
United States, including some Afghani  
expatriates who had fled decades earlier,  
the school strives to bring Western-style  
cosmetology back to the once-modern  
city of Kabul. Although not every concept  
the Americans bring fits into Afghani culture  
(calisthenics and meditation techniques are  
received with utter bewilderment), the women  
of Kabul flock to the school, not only for  
the career instruction and the escape from  
the toil of their everyday lives, but also for  
the sheer delight of feeling beautiful. In a  
country where women have been banned  
from education and employment for so long,  
*The Beauty Academy of Kabul* offers them  
a rare opportunity in an place made just  
for them. (HEATHER SHIMON)



Merel's life changes at 13, in *Bluebird*.

## Been Rich All My Life

**THU, MAR 30 • 9 PM**

Monona Terrace

ORDER CODE: BEENR30

**SAT, APR 1 • 4:30 PM**

Monona Terrace

ORDER CODE: BEENR01

Documentary Feature, USA, 2005, color, BetaSP • 81 min.  
DIRECTOR: Heather Lyn MacDonald; PRODUCER: Heather  
Lyn MacDonald; CINEMATOGRAPHER: Heather Lyn  
MacDonald, Jon Miller; EDITOR: BB Jorissen, Heather Lyn  
MacDonald; MUSIC: Pete Whitman; CAST: Bertye Lou Wood,  
Cleo Hayes, Marion Coles, Fay Ray, Elaine Ellis;  
PRODUCTION CO: Toots Crackin Productions

(MIDWEST PREMIERE) They can still dance  
and still shimmy. The Silver Belles are  
five women who met back in the 1930s  
as chorus dancers at Harlem's legendary  
Apollo Theater and the Cotton Club.  
This film combines terrific archival  
footage (Bertye dancing with Bill  
Bojangles Robinson) and anecdotes of

## GLOBAL LENS 06

# Elephants, vultures, and a goat named Mona

For the third consecutive year, the Wisconsin  
Film Festival is proud to present the traveling  
Global Lens series, assembled by the Global  
Film Initiative ([www.globalfilm.org](http://www.globalfilm.org)).

This collection of films from around the  
world has been a key part of our Festival programming,  
bringing stories and storytellers from countries  
not often represented on American movie screens.  
Past Festival favorites include *Angel on the Right* (Djamshed  
Usmonov, Tajikistan, 2002), *Today and Tomorrow* (Alejandro  
Chomski, Argentina, 2003), and *Buffalo Boy* (Nguyen-Vô  
Nghiem-Minh, Vietnam, 2004), winner of the FIPRESCI  
Award for Best Foreign Language Film, Palm Springs  
International Film Festival.

Global Lens films previously featured at the  
Wisconsin Film Festival are starting to become  
available on DVD from First Run Features  
([firstrunfeatures.com/gfi\\_films.html](http://firstrunfeatures.com/gfi_films.html)).

The members of the Global Film Initiative  
Board, which also provides grants to filmmakers  
around the world, include director Pedro Almodóvar  
(*Bad Education*), cinematographer Christopher Doyle  
(*Last Life in the Universe*, WFF 2004), Jia Zhangke  
(*The World*, WFF 2005), Mira Nair (*Monsoon Wedding*),  
Lita Stantic (*La Ciénaga*, WFF 2002), Béla Tarr  
(*Sátántangó*), and Lars von Trier (*The Five Obstructions*,  
WFF 2004).

## GLOBAL LENS 06

- Global Shorts: Five Films
- Almost Brothers
- Border Café
- Cinema, Aspirins, and Vultures
- In the Battlefields
- Max and Mona
- The Night of Truth
- Stolen Life
- Thirst

The Global Lens series travels to specially  
selected film festivals and art museums. During  
our Festival weekend, one film (*Stolen Life* by  
Li Shaohong) will be presented at the Orpheum  
for a special screening just for high-school  
students. High-school classes have been  
working with study guides created by the Global  
Film Initiative to better understand the culture  
of the film's setting (in this case, China). For  
some students, this might be their first  
encounter with a subtitled film.

World Cinema Day is a high school outreach  
program sponsored by the University of  
Wisconsin-Madison in partnership with the  
Global Film Initiative to promote understanding  
of world cultures by bringing quality international  
cinema to Wisconsin high school stu-



A young woman gets caught up in Beijing's underworld in *Stolen Life*. See page 29.

dents and teachers. It is made possible with the  
generous support of the Global Film Initiative,  
the Eyjue Foundation, the Brittingham Fund,  
the Center for East Asian Studies, and the  
Schoenleber Foundation. This year's Global  
Lens series is particularly exciting, with films  
from Burkina Faso, China, Brazil, Lebanon,

South Africa, Israel & Palestine, and Iran. The  
2006 program also includes a collection of five  
marvelous short films, including *Little Terrorist*,  
an Academy Award-nominated film from the  
border of India and Pakistan.

— Meg Hamel





Western-style cosmetology at *The Beauty Academy of Kabul*.

the good old days, with scenes from the Silver Belles contemporary performances that show their sparkle and candor and sass. As the girls keep dancing well into their 90s, their story is both inspirational and bittersweet, as time eventually catches up with them.

## Blue in Green

SEE Wisconsin's Own Shorts: Play Circle

## Bluebird

FRI, MAR 31 • 5:30 PM

Orpheum Main ORDER CODE: BLUEB

Dramatic Feature, Netherlands, 2004, color, 35mm • 79 min. DIRECTOR: Mijke de Jong; PRODUCER: Hans de Wolf, Hans de Weers; WRITER: Helena van der Meulen; CINEMATOGRAPHER: Goert Giltay; EDITOR: Dorith Vinke; MUSIC: Harry de Wit; CAST: Elske Rotteveel, Kees Scholten, Elsie de Brauw, Jaap Spijkers, Bright O'Richards; PRODUCTION CO: Egmond Film and Television.

IN DUTCH WITH ENGLISH SUBTITLES

SERIES: Contemporary European Cinema

PRESENTED BY: UW Center for European Studies

(MIDWEST PREMIERE) Thirteen-year old Merel (brilliantly played by Elske Rotteveel) appears to lead a normal, well-adjusted life. She excels at school, maintains a close relationship with her parents, and enjoys the company of her younger, physically disabled brother. Soon and unexpectedly, however, she finds herself the target of some brutal, unprovoked bullying by her classmates. As the insidious bullying worsens and her brother's impending institutionalization looms on the horizon, the innocent joy of childhood is slowly drained out of her kind heart. Merel begins to withdraw and, rather than seeking help from her family and teachers from whom she hides her torment, takes to acting out rebelliously. Before long, she must decide whether or not to put an

end to her seemingly endless downward spiral. Mijke de Jong's tender, though never sentimental or didactic, coming-of-age story masterfully depicts the difficult decisions our young heroine is forced to make on the cusp of adulthood. Director de Jong muses, "I'm interested in the choices people make, in their principles, in what influences them, in the reasons that stop them from saying what they think. In other words, in the human soul and in the world which surrounds it." Winner of the Glass Bear Award (Best Children's Film) at the 2005 Berlin Film Festival and the Grand Prix (Best Film) at the Montréal International Children's Film Festival. Suitable for ages 10 and up. (TOM YOSHIKAMI)

## Border Café (Café Transit)

FRI, MAR 31 • 5 PM

University Square ORDER CODE: BORDR31

SUN, APR 2 • 1 PM

Hilldale 1 ORDER CODE: BORDR02

Dramatic Feature, Iran, 2005, color, 35mm • 105 min.

DIRECTOR: Kambozia Partovi; PRODUCER: Amir Samavati, Behrooz Hashemian, Setareh Farsi; EXECUTIVE PRODUCER: Chareon lamphungporn; WRITER: Kambozia Partovi; CINEMATOGRAPHER: Mohammed Reza Sokout; EDITOR: Jafar Panahi, Jacques Witta; MUSIC: Peyman Yazdani; CAST: Fereshteh Sadr Orataei, Parviz Parastoei, Nicolas Papadopoulos, Esobeta Mikalishina; PRODUCTION CO: Silkroad Production / Aftab Alamtab.

IN FARSI, GREEK, TURKISH AND RUSSIAN WITH ENGLISH SUBTITLES

SERIES: Global Lens

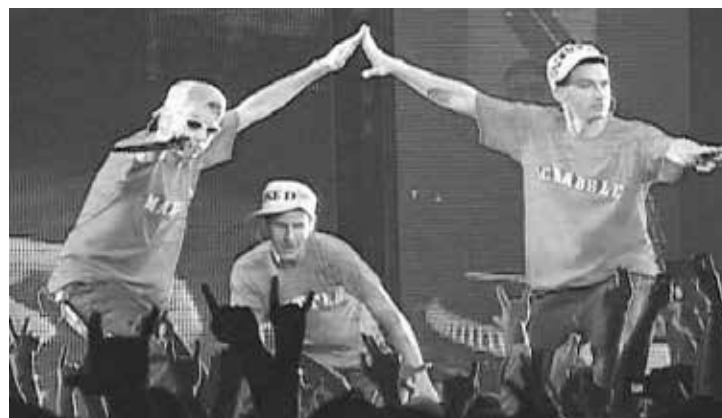
(MIDWEST PREMIERE) Gifted writer and director Kambozia Partovi delivers a stunning story of a widow who combats stifling patriarchy with her powerful tenacity, gentleness and unwavering resolve. After her husband dies leaving her with two young children, Reyhan dons her black headscarf of mourn-



The legendary Silver Belles still dance and shimmy in *Been Rich All My Life*.



A once-bustling truckstop comes back to life in *Border Café*.



The Beastie Boys handed cameras to audience members at a concert for *Awesome; I Fuckin' Shot That!*

ing and sets to work to breathe life into the once-bustling truckstop her husband operated. Reyhan's bossy brother-in-law Nasser has other plans for her. At first Nasser tries to cajole Reyhan gently with promises of a new addition to his house and freedom from work, but soon he resorts to shouting, daily temper tantrums, and even employing his elderly, chain-smoking mother to keep an eye on his brother's "wayward

wife. As Reyhan quietly rejects his advances, she busies herself by launching a very successful restaurant, attracting truck drivers and tourists from Greece, Germany, and Turkey. Partovi delivers mouthwatering kitchen scenes of fresh vegetables chopped, diced, sautéed, and fried into beautiful arrangements. Edited by Jafar Panahi, acclaimed director of *Crimson Gold* (2003) and *The White Balloon* (1995).

Winner, Best Screenplay and Best Actress Award, 2005 Fajr International Film Festival. Winner, FIPRESCI Prize, 2006 Dhaka International Film Festival. (CATHERINE REILAND)

## The Break

SEE Wisconsin's Own Shorts: Play Circle

## Cats and Pants

SEE Jim and Joe's Experimental Shorts

## Century Gothic

SEE Wisconsin's Own Shorts: Play Circle

## Chain

FRI, MAR 31 • 5 PM

Bartell Theatre

ORDER CODE: CHAIN

Dramatic Feature, USA, 2004, color, digibeta • 99 min.

DIRECTOR: Jem Cohen; PRODUCER: Mary Jane Skalski;

WRITER: Jem Cohen; CINEMATOGRAPHER: Jem Cohen;

MUSIC: Godspeed You! Black Emperor;

CAST: Miho Nikaido, Mira Bilotte; PRODUCTION CO:

Antidote Films, Gravity Hill Films

SERIES: Global Visions

PRESENTED BY: UW Global Studies Program

(WISCONSIN PREMIERE) *Chain*, blurring the lines between documentary and fiction, examines the world and the influence of homogenization and corporate culture. A Japanese executive travels to the United States on business to research amusement parks looking to create a similar one at home, while an American drifter haunts a shopping mall looking for work and a place to sleep. Both move through a vast, imaginary American city created from footage shot all over the world, though no one locale is discernable from the next. Chain stores, fast-food restaurants, and featureless parking lots abound as regional character and charm slowly disappear. *Chain* features an incredible score by Godspeed You! Black Emperor. Recognized by the 2005 Independent Spirit Awards as "Someone To Watch," Jem Cohen won numerous awards for his feature *Benjamin Smoke* (2000). (JOE BERES)

## Chinese Beauty

SEE Asian American Screen Test



What's  
All Over  
Your  
Head?

# FILM PROGRAMS



Discover the widescreen thrills of **Cinéma Adventure**.

## Cinema, Aspirins, and Vultures

(Cinema, Aspirinas e Urubus)

**FRI, MAR 31 • 7:30 PM**

University Square ORDER CODE: CVULT31

**SUN, APR 2 • 3:30 PM**

University Square ORDER CODE: CVULT02

Dramatic Feature, Brazil, 2004, color, 35mm • 99 min.  
DIRECTOR: Marcelo Gomes; PRODUCER: Sara Silveira, Maria Ionescu, Joao Viera Jr.; WRITER: Marcelo Gomes, Paulo Gomes; CINEMATOGRAPHER: Mauro Pinheiro; EDITOR: Karen Harley; CAST: Peter Ketnath, João Miguel, Fabiana Pirro, Jose Leite, Zézita Matos, Hermila Guedes, Oswaldo Mil, Veronica Cavalcanti, Mano Fialho; PRODUCTION CO: Dezenove Filmes, Rec Produtores Associados Ltda.  
IN PORTUGUESE AND GERMAN WITH ENGLISH SUBTITLES  
SERIES: Global Lens

(MIDWEST PREMIERE) Escaping the blood-soaked war raging in his native Germany, Johann is thousands of miles away traveling the dusty roads of northeast Brazil. His mission: to stop at sparsely populated villages and offer two of the greatest technological advances — cinema and aspirin. Raulpho, a hitchhiker escaping a brutal drought, flags Johann down and the two share a quiet friendship, both searching for freedom and new destinies. Gomes' film meticulously recreates 1942 Brazil, from the removal of all electric light posts from background

scenes to the crackly recordings of Carmen Miranda and Francisco Alves. The cinematography, inspired by the textured paintings of Venezuelan artist Armando Reverón, is beautiful, capturing the luminosity of the sun-baked Sertao. Shot entirely on location in Paraíba, the film's story spills over into real life as one of the film's projection scenes documents the first contact the real local inhabitants have with cinema. "A story about two ordinary people without personal agendas or political allegiances, men consumed not with history, but just making it through another day." — Manohla Dargis, *New York Times*. Winner, Cinema Prize of the French National Education System, Cannes Film Festival.  
(CATHERINE REILAND)

## Cinéma Adventure

preceded by **American Picture Palaces**

**SAT, APR 1 • 2:15-4:30 PM**

Orpheum Main ORDER CODE: CRAMA

\* **American Picture Palaces**

Hosted by Gene Kelly, this 10-minute film celebrates the architecture in great movie theaters of days gone by. Special thanks to Tim Romano for making this print available to the Festival.



**American Revolution 2:  
See page 6.**

## RESTORATIONS AND REVIVALS

- American Revolution 2
- The Gang's All Here
- Laura
- The Murder of Fred Hampton
- Sybiopsychotaxiplasm: Take One
- Sybiopsychotaxiplasm: Take 2½



In **Dark Horse**, love is found in unexpected places.



**Darwin's Nightmare**



Two men search for freedom in **Cinéma, Aspirins, and Vultures**.

### \* Cinéma Adventure

Dramatic Feature, USA, 2002, color, digibeta • 97 min.  
DIRECTOR: David Strohmaier; PRODUCER: David Strohmaier, Randy Gitsch; EXECUTIVE PRODUCER: Carin-Anne Strohmaier; WRITER: David Strohmaier; CINEMATOGRAPHER: Gerald Saldo; EDITOR: David Strohmaier; MUSIC: John Morgan, William Stromberg; PRODUCTION CO: C.A. Productions, American Society of Cinematographers

(WISCONSIN PREMIERE) Before IMAX, there was Cinéma. In the 1950s and 1960s, this innovative process of using three simultaneous film reels and three side-by-side projectors widened — literally — the expectations and thrills for America's movie audiences. Grand new theaters were built to house the giant curved screens that wrapped around the spectators, and the vivid films were consistent box office hits. *Cinéma Adventure* traces the development of this technique from a World War II pilot training system (early virtual reality!) to the Cold War rivalry in which the Russians claim to have invented their own version first. The enthusiasm of the interviews with Debbie Reynolds, Leonard Maltin, and dozens of original technicians make this a genuinely compelling and delightful documentary. The Festival is pleased to welcome producer RANDY GITSCH to the Orpheum Theatre, to take us back in time on a Cinéma Adventure! Many thanks to the American Society of Cinematographers for their generous support of this presentation. (MEG HAMEL)

## Circus

SEE Young Visions and Voices

## Civilian Soldiers

SEE Student Shorts: Cinematheque

## Comic Storybook Animations: Gimi's Adventure, The Dog, and The Gem Heist

SEE Young Visions and Voices

## Conventioneers

**SAT, APR 1 • 11 AM**

Bartell Theatre ORDER CODE: CONVN

Dramatic Feature, USA, 2005, color, digibeta • 99 min.  
DIRECTOR: Mora Mi-Ok Stephens; PRODUCER: Joel Viertel; EXECUTIVE PRODUCER: Philippe Diaz; WRITER: Mora Mi-Ok Stephens, Joel Viertel; CINEMATOGRAPHER: Andreas Burgess, Brian O'Carroll; EDITOR: Joel Viertel; MUSIC: Danny Manor, H. Scott Salinas; CAST: Matthew Mabe, Woodwyn Koons, Alek Friedman; PRODUCTION CO: Hyphenate Films

A bold and complex film, *Conventioneers* reunites David, a Texas delegate to the 2004 Republican Convention, with Lea, a college friend who is in New York to organize a Liberal protest in the streets. Swept up by the intensity of events, their attraction for each other is challenged by their ideological differences, and the lives they live back home. Much of the film was shot live during the real convention (a reference



**Conventioneers**, blue and red.

to Haskell Wexler's *Medium Cool* is almost obligatory). Fascinating to watch, as actors mix with real activists and delegates, this story supplies no easy answers to its painful questions of love and politics. Nominated for the 2006 Independent Spirit/John Casavetes Award, and an official selection of the Tribeca, Pusan, and Hawaii International Film Festivals. (MEG HAMEL)

## Czech Dream (Ceský Sen)

**FRI, MAR 31 • 7:30 PM**

Orpheum Main ORDER CODE: CZECH

Dramatic Feature, Czech Republic, 2004, color, 35mm • 87 min.

DIRECTOR: Vít Klusák, Filip Remunda; EXECUTIVE PRODUCER: Filip Cermák; WRITER: Vít Klusák, Filip Remunda; CINEMATOGRAPHER: Vít Klusák, Filip Remunda; EDITOR: Zdenek Marek; MUSIC: Hynek Schneider; PRODUCTION CO: Czech Television, Mirage, Famu, SPI International, Taskovski Films

IN CZECH WITH ENGLISH SUBTITLES

SERIES: Global Visions

PRESENTED BY: UW Global Studies Program

A pair of young Czech filmmakers, Vít Klusák and Filip Remunda, stand in a parking lot, next to a frozen field. This, they tell us, will be where they build the front of a massive supermarket, a hypermarket. But there is a catch: the store "will never exist. It will just be a front wall." They will call their hypermarket Czech Dream. It will be the object of an intense marketing campaign, with street posters, television and radio commercials, newspaper and magazine ads, consumer research, and a theme song sung by a children's choir, all designed to attract thousands of people to the grand opening. Why? "We won't answer," one of the directors says, "hoping the film will answer that for you." The cameras follow the filmmakers step by step, as they enlist advertisers and marketers, run shopping





**Favela Rising** rallies the slums of Rio with hip-hop, street rhythms, and Afro-Brazilian dance.



**Mister Lazarescu** suffers through a bad night in Bucharest.

focus groups, interview Czech consumers about their love of supermarkets, tailor their ad campaigns, and build the hype for the opening of the nonexistent store. Is this an exposé of the deep roots of consumerism, an ingenious social intervention, or a duplicitous hoax? Winner, 2005 Best Documentary Feature, San Francisco International Film Festival; 2004 FIPRESCI Prize, Lubljana International Film Festival. (STEW FYFE)

## Dad & Me

SEE Student Shorts: Play Circle

## Daddy Don't

SEE Student Shorts: Cinematheque

## Dance Etiquette

SEE Young Visions and Voices

## Dark Horse (Voksne Mennesker)

**FRI, MAR 31 • 10 PM**

Hilldale 1

ORDER CODE: DHORS31

**SUN, APR 2 • 1 PM**

University Square ORDER CODE: DHORS02

Dramatic Feature, Denmark, 2005, B&W, 35mm • 106 min.

DIRECTOR: Dagur Kári; PRODUCER: Birgitte Skov, Morten Kaufmann; EXECUTIVE PRODUCER: Bo Ehrhardt, Birgitte Hald; WRITER: Dagur Kári, Rune Schjøtt; CINEMATOGRAPHER: Manuel Alberto Claro; EDITOR: Daniel Dencik; MUSIC: Slowblow; CAST: Jakob Cedergren, Nicolas Bro, Tilly Scott Pedersen, Morten Suurballe, Bodil Jørgensen, Nicolaj Kopernikus; PRODUCTION CO: Nimbus Film Productions ApS

IN DANISH WITH ENGLISH SUBTITLES

SERIES: Contemporary European Cinema

PRESENTED BY: UW Center for European Studies

The new film from Icelandic director Dagur Kári (*Nói Albinói*, WFF 2004) is a quirky portrait of a charmingly irresponsible young man. Eccentric characters criss-cross in Copenhagen through this loose plot about Daniel's meandering road to adult responsibility, including his best friend "Grandpa" (Nicholas Bro, also in the Festival's *Adam's Apples*) who is, hilariously, obsessed with qualifying as a soccer referee. Love finds Daniel when Grandpa chickens out courting the local bakery girl, Franc (Tilly Scott Pedersen), whose delightfully flaky weirdness brings substance to Daniel's slacker life. *Dark Horse* is a terrific example — along with Festival films *Mutual Appreciation* and *Aaltra* — of how contemporary filmmakers are



**Czech Dream:** An exposé of consumerism, ingenious social intervention, or duplicitous hoax?

using black and white photography to make brilliant movies. Winner, 2005 Golden Iris, Brussel International Film Festival; 2005 Best Picture, Best Screenplay, Best Director, Iceland's Edda Awards. (MEG HAMEL)

## Darwin's Nightmare

**SAT, APR 1 • 9 PM**

Play Circle

ORDER CODE: DARWNO1

**SUN, APR 2 • 3:30 PM**

Play Circle

ORDER CODE: DARWNO2

Documentary Feature, France/Austria/Belgium, 2004, color, 35mm • 107 min.

DIRECTOR: Hubert Sauper; PRODUCER: Edouard Mauriat, Antonin Svoboda, Martin Gschlacht, Barbara Albert, Hubert Toint, Hubert Sauper; CINEMATOGRAPHER: Hubert Sauper; EDITOR: Denise Vindevogel; PRODUCTION CO: Mille et Une Productions, Coop99 Film Produktion, Saga Film

IN ENGLISH, RUSSIAN, SWAHILI WITH ENGLISH SUBTITLES

SERIES: Global Visions

PRESENTED BY: UW Global Studies Program

(MADISON PREMIERE) *Darwin's Nightmare* traces the devastating downward spiral that was triggered by two relentless killing machines: the Nile perch which, over the course of a few decades, ate through everything that used to live in Tanzania's Lake Victoria; and the foreign capitalists who introduced that non-native fish in order to sell it to European consumers. Losing out to

both of these were the local Tanzanians who once lived off the lake's bounty, and now, literally, are left with bones and rotting carcasses. Eventually, the filmmakers discover what is coming into Africa on the planes hired to take the fish out, further proving the depth of the corruption and evil at the heart of this situation. *Darwin's Nightmare* has won many awards at film festivals throughout the world, and is nominated for Best Documentary at this year's Academy Awards. (JOE BERES)

## The Death of Mister Lazarescu

(Moartea Domnului Lazarescu)

**SUN, APR 2 • 1:30 PM**

Stage Door

ORDER CODE: DEATH

Dramatic Feature, Romania, 2005, color, 35mm • 153 min.

DIRECTOR: Cristi Puiu; EXECUTIVE PRODUCER: Alexandru Munteanu; WRITER: Cristi Puiu, Razvan Radulescu; CINEMATOGRAPHER: Oleg Mutu; EDITOR: Dana Bunescu; MUSIC: Andreea Padurar; CAST: Ion Fiscuteanu, Luminta Gheorghiu, Gabriel Spahiu, Doru Ana, Dana Dogaru; PRODUCTION CO: Mandragora Movies

IN ROMANIAN WITH ENGLISH SUBTITLES

SERIES: Contemporary European Cinema

PRESENTED BY: UW Center for European Studies

On a Saturday evening in a ratty Bucharest apartment, Mr. Lazarescu,

a 63-year-old alcoholic widower, nurses a terrible headache. When he can no longer stand the pain he calls an ambulance. And so begins Mr. Lazarescu's night-long odyssey through Bucharest, as a sympathetic but powerless ambulance driver takes him from hospital to hospital trying to find one that will accept him. With a bus crash requiring the full attention of nearly every ER in the city and as his headache and subsequent stomach pains are continually misdiagnosed and dismissed as alcohol-related, Mr. Lazarescu slowly inches towards his impending fate. Director Cristi Puiu's award winning, absorbing drama (leavened by more than a pinch of dark humor) nearly takes place in real time and is so realistic it's hard to believe it was acted. The film's brilliant performances (especially that of Ion Fiscuteanu as the title character), hovering, mobile camerawork, and its innate sense of humanity help make it a modern masterpiece. "Unexpectedly mesmerizing" — *Variety*. Winner of the prestigious Camera D'Or at the 2005 Cannes Film Festival. (TOM YOSHIKAMI)

## Doodles

SEE Young Visions and Voices

## Ducks Unlimited

SEE Young Visions and Voices

## Elephants Never Forget (Los Elefantes Nunca Olvidan)

SEE Global Shorts: Five Films

## The Eyebrow

SEE Young Visions and Voices

## Fantasy's Dream

SEE Student Shorts: Cinematheque

## Favela Rising

**FRI, MAR 31 • 7:30 PM**

Hilldale 2

ORDER CODE: FAVEL31

**SUN, APR 2 • 1 PM**

Club Majestic

ORDER CODE: FAVEL02

Documentary Feature, USA, 2005, color, 35mm • 79 min.

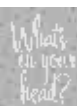
DIRECTOR: Jeff Zimbalist, Matt Mochary; PRODUCER: Matt Mochary, Jeff Zimbalist; CINEMATOGRAPHER: Jeff Zimbalist, Matt Mochary, Kelly Mark Green; EDITOR: Jeff Zimbalist; MUSIC: Ravi Anne, Rich Lim; CAST: Anderson Sá, José Junior, Marcio Nunes, Andre Luis Azevedo, Zuenir Ventura, Altair Martins, Michele Moraes, Lizietia Carmen Siqueira; PRODUCTION CO: VOY Pictures

IN PORTUGUESE, ENGLISH WITH ENGLISH SUBTITLES

(MADISON PREMIERE) *Favela Rising* documents a man and a movement, a city divided and a neighborhood united. Haunted by the murders of his family and many of his friends, Anderson Sá is a former drug-trafficker who turns social revolutionary in Rio de Janeiro's most feared slum. Through hip-hop music, the rhythms of the street and Afro-Brazilian dance, he rallies his community to counteract the oppression enforced by teenage drug armies and sustained by corrupt police. Filmmakers Matt Mochary and Jeff Zimbalist have created a powerful documentary that makes us feel the the violence and fear of the favela, and the liberation in performing in the Afro Reggae band. 2005 Film of the Year, International Documentary Association (shared with *Our Brand Is Crisis*, also at the Festival). (MEG HAMEL)

## Ferry Tales

SEE Muskrat Lovely



# FILM PROGRAMS

## Film Portrait

preceded by **My Dad Is 100 Years Old**

**SUN, APR 2 • 7:30-9:15 PM**

Cinematheque ORDER CODE: FILMP

### \* **My Dad Is 100 Years Old**

Dramatic Short, Canada, 2005, B&W, 35mm • 18 min.  
DIRECTOR: Guy Maddin; PRODUCER: Jody Shapiro;  
EXECUTIVE PRODUCER: Niv Fichman, Michael Burns, Phyllis Laing; WRITER: Isabella Rossellini; CINEMATOGRAPHER: Len Peterson; EDITOR: John Gurdebeke; MUSIC: Christopher Dedrick; CAST: Isabella Rossellini, Isaac Paz Sr.; PRODUCTION CO: Spanky Productions Inc.

Made to celebrate the 100th anniversary of legendary director Roberto Rossellini's (*Rome, Open City; Paisan*) birth in 1906, *My Dad is 100 Years Old* is a collaboration between the director's daughter, Isabella Rossellini (*Blue Velvet, Wild at Heart*), and avant-garde Canadian filmmaker Guy Maddin (*The Saddest Music in the World; Dracula: Pages from a Virgin's Diary*). At turns poignant and whimsical, the film looks at the life and career of one of cinema's great directors. In addition to writing the script, Isabella appears as every character: herself, her father, her mother (Ingrid Bergman), and host of iconic figures including Charlie Chaplin, David O. Selznick, and Federico Fellini. She explains the collaboration: "When I met Guy Maddin two years ago for the shooting of *The Saddest Music in the World*, I knew I wanted to borrow his unique images to illustrate the film I wished to do about my father. In Guy's films there is a 'cinema nostalgia': the black-and-white, fading, dilapidated look of his films fills me with sadness, the same sadness I experience trying to hold on to my parents' memory." (TOM YOSHIKAMI)

### \* **Film Portrait**

Documentary Feature, USA, 1972, color, 35mm • 81 min.  
DIRECTOR: Jerome Hill

Jerome Hill was a painter, composer, and Oscar-winning filmmaker, but he is best remembered as a philanthropist from a wealthy railroad family. A beautiful and experimental autobiography, exploring his life with clips from home movies, other film projects, and a sense of humor, this film paints an incredible picture of his own history, and the development of the avant-garde film movement. *Film Portrait* was his swan song: Hill passed away soon after its completion. "Everything here flows steadily, skillfully and pointedly, starting with his evocative chapter on his early life in St. Paul, which imaginatively blends photographs, animated stills and color that has the quality of Tiffany glass." — Howard Thompson, *New York Times*. Newly restored print courtesy the Museum of Modern Art and the Jerome Foundation. (JOE BERES)



Treat yourself to some fruity *Gang's All Here* dessert.

## First Date Meltdown

SEE Wisconsin's Own Shorts: Play Circle

## The Forest for the Trees (Der Wald vor Lauter Bäumen)

**FRI, MAR 31 • 7 PM**

Stage Door ORDER CODE: FORES31

**SUN, APR 2 • 3:30 PM**

Hilldale 1 ORDER CODE: FORES02

Dramatic Feature, Germany, 2005, color, 35mm • 81 min.

DIRECTOR: Maren Ade; PRODUCER: Janine Jackowski; WRITER: Maren Ade; CINEMATOGRAPHER: Nikolai Von Graevenitz; EDITOR: Heike Parplies; MUSIC: Ina Siefert, Nellis Du Biel; CAST: Eva Löbau, Daniela Holtz, Jan Neumann, Ilona C. Schulz, Robert Schupp, Heinz-Röser Dümmling, Martina Eckrich; PRODUCTION CO: Komplizen Film

IN GERMAN WITH ENGLISH SUBTITLES

SERIES: Contemporary European Cinema

PRESENTED BY: UW Center for European Studies

Melanie (Eva Lobau), a newly trained teacher of biology and German, moves to the city to start her first job at a high school. "I hope you don't mind a little breath of fresh air," she announces to her colleagues as she optimistically begins her teaching career. Melanie's idealism quickly collides with the realities of running a classroom, and she finds herself belittled and outmatched by her students. Her personal life fares

no better, as she blunders through a series of social gaffes and missteps in an awkward attempt at friendship with her neighbor Tina. Straightforward and deliberate in its presentation, *The Forest for the Trees* leads us unflinchingly through the painful unraveling of Melanie's life, to an ending that is both unnerving and surreally hopeful. The graduation film for director Maren Ade has won a variety of awards in international festivals, including the 2005 Special Jury Award, Sundance; 2005 Best Feature Film, Cinema Joven (Valencia); and Best Actress (Eva Lobau) and Best Feature Film at the 2005 Newport International Film Festival. (KERMAN ECKES)

## Fred vs. Chalkman

SEE Young Visions and Voices

## Fuck Off

SEE Asian American Screen Test

## The Gang's All Here

**SUN, APR 2 • 1 PM**

Cinematheque ORDER CODE: GANGS

Dramatic Feature, USA, 1943, color, 35mm • 103 min.

DIRECTOR: Busby Berkeley; PRODUCER: William LeBaron; EXECUTIVE PRODUCER: William Goetz; WRITER: Nancy Wintner, George Root Jr., Tom Bridges; CINEMATOGRAPHER: Edward Cronjager; EDITOR: Ray Curtiss CAST: Alice Faye, Carmen Miranda, Phil Baker, Benny Goodman, Eugene Pallette, Charlotte Greenwood, Edward Everett Horton  
SERIES: Restorations and Revivals

Busby Berkeley's first color film, *The Gang's All Here* is a musical extravaganza reaching heights of ecstasy rarely matched. There's some sort of plot involving a soldier and a showgirl, but it's Carmen Miranda's Technicolor musical numbers that make this film memorable. "*Gang* is the apotheosis of fruitiness: Miranda's Dorita singing and samba-ing to 'The Lady in the Tutti Frutti Hat,' a chorus of curvy beauties performing a near obscene synchronized number with giant bananas, prissy perennial second-banana



A new high school teacher can't see *The Forest for the Trees*.

Edward Everett Horton cutting loose with Carmen." — Melissa Anderson, *Village Voice*. In a stunning new print courtesy of 20th Century Fox.  
(MEG HAMEL)

## Global Shorts: Five Films

**SAT, APR 1 • 11 AM**

Play Circle ORDER CODE: GLOBL

Dramatic Shorts • 98 min.

SERIES: Global Lens

(MIDWEST PREMIERE)

### \* **Source of History (Source d'Histoire)**

Burkina Faso/France, 2003, color • 22 min.

DIRECTOR: Adama Roamba

IN FRENCH WITH ENGLISH SUBTITLES

After witnessing the brutal murder of his parents, Sergeant Toe joins a rebel army to fight against government forces in an unnamed African country. He mobilizes troops, demonstrates keen military strategy and wins the respect and trust of seasoned colonels — all at the age of 11. With his loud boyish voice and determined little face, he fiercely defends the childhood of others by demanding that his soldiers never hurt the innocent. Near their military unit is a small village where parents lovingly yell at their children to get out of bed and where young girls and boys pretend to marry each other using horses as witnesses. Sergeant Toe's unit is ordered to attack the peaceful community and in the ensuing melee the influence of young Toe over his comrades is revealed. "Mama, as I promised you, no child will suffer the same fate as me." Winner, 2003 Best Short Film, FESPACO; 2003 Best Short Film, Ouagadougou Panafrican Film and Television Festival. (CATHERINE REILAND)

\* **Little Terrorist**  
India/Great Britain, 2004, color • 15 min.  
DIRECTOR: Ashvin Kumar  
IN HINDI WITH ENGLISH SUBTITLES  
To children, national borders might seem arbitrary. Young Jamal, played by gifted actor Julfuqar Ali, accidentally takes a day trip across the Pakistani-Indian border after his cricket ball rolls into a minefield. Only steps away from his kin, he nonetheless is in another country, with different customs, religion and hairstyles. An orthodox Hindu man finds Jamal and offers him refuge in his house. At first, differences in traditions and religion lead to misunderstandings and hurt feelings, but humanity triumphs and the Hindu and his niece come up with an ingenious way to camouflage Muslim Jamal when the border patrol conducts a house-to-house search. Ashvin Kumar offers a heartening story that questions our tendency to draw lines in the sand. "In 15 minutes, the film builds genuine and poignant drama." — Roger Ebert. Nominated, 2005 Academy Awards; nominated, Best Short Film Award, European Film Award; Winner, 2004 Best Short Film, Montréal World Film Festival. (CATHERINE REILAND)

### \* **Harvest Time (Dao Shou)**

China, 2004, color • 36 min.

DIRECTOR: Zheng Zheng

IN CHINESE WITH ENGLISH SUBTITLES

Lonely and a misfit, Xiaosong graduates from college and returns to his rural village. As he reconnects with his



Isabella Rossellini plays her mom in *My Dad Is 100 Years Old*.

## CONTEMPORARY EUROPEAN CINEMA

Presented by the UW Center for European Studies

- **Aaltra**
- **Adam's Apples**
- **Bluebird**
- **Dark Horse**
- **The Death of Mister Lazarescu**
- **The Forest for the Trees**
- **Innocence**
- **Isolation**
- **Kinamand**
- **The Night of the Living Dorks**
- **The Piano Tuner of Earthquakes**
- **The Shutka Book of Records**
- **Wild Country**



Piano Tuner: See page 27





**Hamilton** is a richly textured study of life in suburban Baltimore.



A boy accidentally crosses the Pakistani-Indian border in **Little Terrorist**, part of **Global Shorts: Five Films**.

former classmates, he realizes finds them content and successful. Filmmaker Zheng offers beautiful vista of large swaths of Chinese countryside and reveals the painful uncertainty experienced by some recent college graduates. Winner, 2004 Organization Committee Special Prize; Peking College Students Film Festival; 2005 Clermont-Ferrand Short Film Festival. (CATHERINE REILAND)

## \* Elephants Never Forget (Los Elefantes Nunca Olvidan)

Mexico, 2004, color • 13 min.  
DIRECTOR: Lorenzo Vigas Castes  
IN SPANISH WITH ENGLISH SUBTITLES

Debut filmmaker Vigas Castes focuses intently on the faces of a teenage brother and sister who leave their house on a grim mission: to kill their abusive father who abandoned the family when they were toddlers. Brother and sister find themselves in a truck close to their father, Pedro, who seems to be an amiable man offering tangerines to his traveling companions. Pedro brags of his elephantine memory and his inability to forget a face. Will Pedro's son be able to pull the trigger after looking at his

father's face? Winner, 2004 Semaine Internationale de la Critique; Festival de Cannes; 2004 Best Fiction Film, Festival de Curtas de Rio de Janeiro; 2005 New Directors New Films, Lincoln Center Society and MoMA. (CATHERINE REILAND)

## \* More than the World (Más Quel Mundo)

Argentina, 2004, color • 12 min.  
DIRECTOR: Lautaro Núñez De Arco  
IN SPANISH WITH ENGLISH SUBTITLES

Talented filmmaker and screenwriter Nuñez de Arco (*Mercano the Martian*, featured in the UW Cinematheque's fall 2005 program), offers a charming and story of a boy and his loyal canine. Marito falls in love with a young girl, enraging her father who steps in violently. A tender story of passion and loyalty, even the coldest hearts will melt upon hearing Marito's words, "I love you more than the world." Winner, 2005 Silver Condor, Argentinean Film Critics Association Awards; 2004 Best Short Film Director, Buenos Aires Festival Internacional de Cine Independiente; 2004 Best Short Film, Huelva Latin American Film Festival. (CATHERINE REILAND)



**More than the World: part of Global Shorts: Five Films.**

## The Grace Lee Project

FRI, MAR 31 • 5 PM  
Monona Terrace

ORDER CODE: GRACE  
Documentary Feature, USA, 2005, color, BetaSP • 68 min.  
DIRECTOR: Grace Lee; PRODUCER: Amy Ferraris;  
EXECUTIVE PRODUCER: In-Ah Lee; WRITER: Grace Lee,  
Amy Ferraris; CINEMATOGRAPHER: Jerry A. Henry;  
EDITOR: Amy Ferraris; MUSIC: Woody Pak.  
SERIES: Y'all Gonna Learn Chinese  
PRESENTED BY: UW Asian American Studies Program

Filmmaker Grace Lee grew up thinking she was special: there weren't many other Korean American girls in Missouri. As she went out into the world, she found that her name was more common, and that many people knew a Grace Lee. Oddly, they were all described as polite overachievers, usually Christian, always nice: fitting a stereotype of Asian Americans. Grace goes off in search of other women named Grace Lee who defy that description, and to question cultural assimilation and stereotypes along the way. "Packed with skillfully interwoven personal stories, this film will resonate with anyone who's ever Googled their own name, hoping to find a fascinating doppelganger. And let's face it, isn't that just about all of us?" — Jenny George, *Bust Magazine*. (MEG HAMEL)



**The Grace Lee Project** seeks out Grace Lees.



A young college graduate and returns to his rural Chinese village in **Harvest Time**, part of **Global Shorts: Five Films**.

## Hamilton

SUN, APR 2 • 3:30-5 PM

Cinematheque

ORDER CODE: HAMIL  
Dramatic Feature, USA, 2005, color, 16mm • 65 min.  
DIRECTOR: Matthew Porterfield; PRODUCER: Jordan Mintzer; EXECUTIVE PRODUCER: Marie Collins, Balfour Associates LP, The Hamilton Film Group LLC;  
WRITER: Matt Porterfield; CINEMATOGRAPHER: Jeremy Saulnier; CAST: Chris Myers, Stephanie Vizzi, Megan Clark, Madeline Saar Reeser, Tiffany Boone, Colby Ball, Jasmine Bazinet-Phillips, Sarah Selpp-Williams;  
PRODUCTION CO: The Hamilton Film Group LLC

(WORLD PREMIERE) Proving that there's still a fiercely independent spirit in American Indie cinema, Matthew Porterfield's self-produced debut feature *Hamilton* is a richly textured and gorgeously shot portrait of a young couple living in suburban Baltimore. The film takes place over the course of two sweltering hot summer days and is ostensibly about accidental parents, Joe and Lena, coping with the task of raising their child. Yet Porterfield's restrained narrative and meditative camera create a visual poem that emphasizes the everyday activities of the teenage couple — mowing the lawn,

spending the afternoon in the backyard pool — rather than moments of conflict. Originally conceived as a silent film, *Hamilton* relies on the evocative sounds of summer (birds, insects, lawn mowers) and sumptuous cinematography to create a vivid milieu that will linger in your mind. Produced on a budget of \$50,000 cobbled together from family and friends, the film recalls the like-minded work of David Gordon Green and Terrence Malick. Shimmering water in a neighborhood swimming pool never has never looked so good. Director MATTHEW PORTERFIELD is scheduled to attend. (TOM YOSHIKAMI)

## Hand Eye Coordination

SEE Jim and Joe's Experimental Shorts

## Harvest Time (Dao Shou)

SEE Global Shorts: Five Films

## Hunger

SEE Young Visions and Voices

# FILM PROGRAMS



**Philosophy and short-orders are served in *I Like Killing Flies*.**

## I Like Killing Flies

**THU, MAR 30 • 7:30 PM**

Stage Door ORDER CODE: ILIKE30

**SAT, APR 1 • 10 PM**

Hilldale 1 ORDER CODE: ILIKE01

Documentary Feature, USA, 2004, color, 35mm • 80 min.  
DIRECTOR: Matt Mahurin; MUSIC: Chris Toland;  
PRODUCTION CO: Mortal Films

What's not to love about Shopsin's, the hole-in-the-wall diner that's been a Greenwich Village fixture for more than 30 years? Owner and dad Kenny is gruff, demanding, and one heck of a cook in his cramped, grimy kitchen. He's benevolent to his regulars (inventing macaroni-and-cheese pancakes for a customer who liked both dishes) and prickly to everyone else (tables of five or more will not be served, ever). This little handmade film shot on DV documents a family-run business at a crossroads: the lease is up. 2004 Sundance Film Festival. (MEG HAMEL)

## In My Father's Den

**SAT, APR 1 • 1 PM**

Hilldale 1 ORDER CODE: INDENO1

**SUN, APR 2 • 5 PM**

Stage Door ORDER CODE: INDENO2

Dramatic Feature, New Zealand, 2004, color, 35mm • 123 min.

DIRECTOR: Brad McGann; PRODUCER: Trevor Haysom, Dixie Linder; EXECUTIVE PRODUCER: Jim Reeve, Steve Robbins, Paul Trijbits, Sue Bruce Smith, James Mitchell; WRITER: Brad McGann; CINEMATOGRAPHER: Stuart Dryburgh; EDITOR: Chris Plummer; MUSIC: Simon Boswell; CAST: Matthew Macfadyen, Miranda Otto, Emily Barclay, Colin Moy, Jodie Rimmer, Vicky Haughton; PRODUCTION CO: T.H.E. Film, Little Bird

*In My Father's Den* is a brooding, moody drama, where skeletons come tumbling out the family closet, or in this case a dusty library hidden in an old shed. Paul Prior (Matthew Macfadyen, who played Darcy in the 2005 *Pride and Prejudice*) has returned to his bleak New Zealand home after his father's death. Grudgingly reacquainted with the family he left long ago, Paul's life as a world-traveling photojournalist is resented by his brother Andrew. Still, Paul is persuaded to stay after he meets Celia, a bright and talented girl who has been using that library as a secret refuge (Emily Barclay won a British Independent Film Award for the performance). Celia is the daughter of Jackie, Paul's teenage flame, who works at the local butcher shop. The small-town secrets and family drama build in delicate layers into a complex thriller. Cinematographer Stuart Dryburgh (*The Piano*, *Lone Star*, *The Beautiful Country*) and director Brad McGann keep the sense of foreboding high with an immaculate approach to

the isolated town and the evocative New Zealand landscape. Winner, 2004 Youth Jury Award, San Sebastián; 2005 New Director's Showcase Special Jury Prize, Seattle; 2004 FIPRESCI Prize, Toronto International Film Festival. (MEG HAMEL)

## In Passing

SEE Student Shorts: Cinematheque

## In the Battlefields

(Maarek Hob)

**FRI, MAR 31 • 5:30 PM**

Hilldale 2 ORDER CODE: INBAT31

**SAT, APR 1 • 5:30 PM**

Club Majestic ORDER CODE: INBATO1

Dramatic Feature, Lebanon, 2004, color, 35mm • 90 min.  
DIRECTOR: Danielle Arbid; PRODUCER: Jérôme Vidal, Jacques-Henri Bronckart, Sabine Sidawi, Hamdan and Elie Khalife; WRITER: Danielle Arbid; CINEMATOGRAPHER: Hélène Louvart; EDITOR: Nelly Quettier; CAST: Marianne Feghali, Rawia Elchab, Carmen Lebbo; PRODUCTION CO: With the participation of Bavaria Film International.  
IN LEBANESE WITH ENGLISH SUBTITLES  
SERIES: Global Lens

(MIDWEST PREMIERE) Marking the three decades since the start of Lebanon's brutal civil war, Danielle Arbid's debut feature offers a heart-rending story of family dynamics in an urban war zone in 1983. Set in Beirut, the Paris of the Middle East, the armed conflict rages in the background, only evidenced by the deep rumblings and late-night escapes to the bomb shelter. The civil war seems to retreat to the background for 12-year-old Lina (Marianne Feghali), as her dysfunctional family looms in the foreground. Lina is surrounded by family members hell-bent on self-destruction. Her mother, pregnant and depressed, can't control Lina's father, a gambling addict who is constantly rifling around the apartment looking for jewelry to sell. Lina's aunt, a heavily made-up matriarch, reigns over the family with an iron fist and sharp tongue. Lina seeks refuge in a friendship with her aunt's beautiful Syrian maid who playfully shares secrets about her lovers and takes Lina on daytime dates with her handsome boyfriend. A superb cast adds emotional intensity to the close-up shots and maintains stirring tension throughout. "Evokes a psychological climate in which the war outside the apartment and the one inside are one and the same." — Stephen Holden, *New York Times*. Winner, Best Feature Film, Milan Film Festival; New Director's Award, Palm Springs Film Festival. (CATHERINE REILAND)



***In the Battlefields* is the heart-rending story of family dynamics in 1983 Beirut.**

## El Inmigrante

**THU, MAR 30 • 7 PM**

Play Circle ORDER CODE: INMIG30

**SUN, APR 2 • 6 PM**

Play Circle ORDER CODE: INMIGO2

Documentary Feature, USA, 2005, color, BetaSP • 91 min.  
DIRECTOR: John Sheedy, David Eckenrode, John Eckenrode; PRODUCER: Rick Carlson; MUSIC: Matthew Valverde/Eric Hopper, Jeff Hopper, Mike Slack/Greg Oldson; PRODUCTION CO: 6512 Productions, Impala Roja, Ouzel Motion Pictures

IN SPANISH, ENGLISH WITH ENGLISH SUBTITLES

(WISCONSIN PREMIERE) Young Eusebio de Haro was shot and killed while asking for a drink of water, bleeding to death in the dusty desert, miles from home. Sam Blackwood, the Texan rancher who shot him and watched him die, was given two years of probation. On the Mexican / American border, where vigilante militias patrol the fences and the nearby U.S. communities are hostile to the migrants, filmmakers John Sheedy, David Eckenrode and John Eckenrode discovered the story of one teenager who tried to make the journey north. Intimate perspectives from Eusebio's family, government officials, and others involved in the border crisis are illustrated with surprisingly lush photography. Sheedy and the Eckenrodes succeed in translating America's sometimes violent approach to immigrant policies into a spellbinding personal story. Winner, Best Documentary, Harlem International Film Festival. (MEG HAMEL)

## Innocence

**SUN, APR 2 • 10 PM**

Stage Door ORDER CODE: INNOC

Dramatic Feature, Belgium/France, 2004, color, 35mm • 115 min.

DIRECTOR: Lucile Hadzihalilovic; PRODUCER: Patrick Sobelman; WRITER: Lucile Hadzihalilovic; CINEMATOGRAPHER: Benoît Debie; EDITOR: Adam Finch; MUSIC: Leos Janacek, Sergei Prokofiev, Pietro Gallil, Richard Cooke; CAST: Zoé Auclair, Berangère Haubrigues, Lea Bridarolli, Marion Cotillard, Hélène De Fougerolles; PRODUCTION CO: UK Film Council, Les Ateliers De Baere, Bluelight, Love Streams Productions, Gimages Films.  
IN FRENCH WITH ENGLISH SUBTITLES  
SERIES: Contemporary European Cinema  
PRESENTED BY: UW Center for European Studies

Hidden amid a lush forest outside of a distinct time and place lies a mysterious all-girls boarding school where the students dress in white and wear color-coded ribbons to signify their age. The girls, sheltered from the outside world



***Isn't This A Time* celebrates 50 years of folk at Carnegie Hall.**

by a wall around the premises and deadly threats forbidding escape attempts, spend their days studying dance and biology and learn that "obedience is the only path to happiness." Each year a handful of girls are permitted to leave, but for the less-obedient, their stay extends long after graduation. Loosely based on Frank Wedekind's novella "Mine-Haha, or the Corporal Education of Young Girls," *Innocence* is the debut feature by Lucile Hadzihalilovic — collaborator and partner of the iconoclastic director Gaspar Noé (*Irreversible*). Featuring gorgeous 'Scope cinematography, the film is a mesmerizing coming-of-age story that is at once an ominous fairy-tale and a taut psychological thriller. "*Innocence* is not merely the year's best first film but one of the great statements on the politics of being 'tween." — *Village Voice*. "Withholding basic expository material, and unpredictably restless in its focus, *Innocence* both rivets and challenges emotional engagement." — *Variety*. Winner, 2004 Best New Director, San Sebastián International Film Festival; 2004 Best Cinematography, Stockholm Film Festival. (TOM YOSHIKAMI)

## Instructions for a Light and Sound Machine

SEE Jim and Joe's Experimental Shorts

## Iron Island (Jazireh Ahani)

**SAT, APR 1 • 1:30 PM**

Play Circle ORDER CODE: IRONNO1

**SUN, APR 2 • 10 PM**

Play Circle ORDER CODE: IRONNO2

Dramatic Feature, Iran, 2005, color, BetaSP • 90 min.  
DIRECTOR: Mohammad Rasoulof; PRODUCER: Mohammad Rasoulof, Abolhasan Davoodi; EXECUTIVE PRODUCER: Bitá Mansoor; WRITER: Mohammad Rasoulof; CINEMATOGRAPHER: Reza Jalai; EDITOR: Bahram Dehghan; MUSIC: Mohammad-Reza Aligholi; CAST: Ali Nasirian, Hossein Farzi-Zadeh, Neda Pakdaman; PRODUCTION CO: Farabi Cinema Foundation, Sheherazad Media International.  
IN FARSI WITH ENGLISH SUBTITLES

On a rusting, abandoned oil tanker, a makeshift community of outcasts flourishes under the watch of benevolent but domineering Captain Nemat. Played by distinguished Iranian actor Ali Nasirian (among a cast of local amateurs shuttled to the set each day by boat), Nemat dispenses advice, medicine and marriage arrangements as the residents are organized into a self-sufficient commune that sells scavenged scrap metal and oil residue for cash. The little details of life on the ship are filled with humor and endearing charm (Baby Fish is a young boy intent on rescuing fish that swim in the lowest level of the hull). The ship is a symbol of the relationship between a government and its citizens: the refugees must place their trust — and possessions — into the hands of Captain Nemat, who can make things happen for a price. It's also a glimpse at a lesser known part of Iran,





Genetic engineering goes hideously awry on a remote Irish farm in the dark chiller *Isolation*, part of a resurgence in British horror.



*Innocence* lies in a lush forest, in a mysterious time and sinister place, an all-girls boarding school.



*El Inmigrante* is Eusebio de Haro, killed at the Mexican border.

and the coastal Bandari people who are predominantly Sunni Muslim Arabs. 2005 Golden Peacock Award, International Film Festival of India; Official Selection, Cannes and Toronto International Film Festivals. (MEG HAMEL)

## Isn't This A Time

**SAT, APR 1 • 11 AM**  
Hilldale 1 ORDER CODE: ISTIMO1

**SUN, APR 2 • 3 PM**  
Club Majestic ORDER CODE: ISTIMO2

Documentary Feature, USA, 2005, color, 35mm • 90 min.  
DIRECTOR: Jim Brown; PRODUCER: Jim Brown, Michael Cohl, William Eigen; EXECUTIVE PRODUCER: Arlo Guthrie, Harold Leventhal; EDITOR: Adam Browne, Paul Pettrissans, Samuel D. Pollard; PRODUCTION CO: Ginger Group Productions, L.K. Cohl

(WISCONSIN PREMIERE) Once each year for the past 50 years, gilded Carnegie Hall fills with something not heard the rest

of the year: pure, unadulterated dissent, nestled lovingly in the notes of folk music. Harold Leventhal is the man who made this possible. Beginning in 1955 with a sold-out reunion concert of the Weavers, who three years earlier had considered their careers over due to the blacklist, Leventhal continued the annual holiday concert with Arlo Guthrie, Pete Seeger and Peter, Paul and Mary. The artists join for one last holiday extravaganza in thanks to Leventhal for 50 years of dedication to the cause. In a follow-up to his 1982 doc *The Weavers: Wasn't That a Time?*, Jim Brown slips interviews with key players and archival footage between the songs. Get ready for a toe-tapping night of traditional and contemporary folk songs, performed to make the world a better place. (HEATHER SHIMON)



Captain Nemat rules the *Iron Island*.

## Isolation

**THU, MAR 30 • 11:15 PM**  
Orpheum Main ORDER CODE: ISOLA

Dramatic Feature, UK, 2005, color, 35mm • 94 min.  
DIRECTOR: Billy O'Brien; PRODUCER: Ruth Kenley-Letts, Bertrand Faivre, Ed Guiney; EXECUTIVE PRODUCER: Tessa Ross, Andrew Lowe, Nicolas Meyer, Stephanie Denton; WRITER: Billy O'Brien; CINEMATOGRAPHER: Robbie Ryan; EDITOR: Justinian Buckley; MUSIC: Adrian Johnston; CAST: Essie Davis, Sean Harris, Marcel Iures, Crispin Letts, John Lynch, Ruth Negga; PRODUCTION CO: The Bureau Film Company  
SERIES: Contemporary European Cinema  
PRESENTED BY: UW Center for European Studies

A horror film. About cows. Mad cows. Genetic engineering goes hideously awry on a remote Irish farm in this dark



Matthew Macfadyen is caught up in family secrets in the complex New Zealand thriller *In My Father's Den*.

chiller, from writer-director Billy O'Brien, that fills the screen with farm machinery, blood, and muck. When an unborn calf displays predatory tendencies, a farmer begins to question the experiments conducted by his vet. Before long, a mutant fetus, a mewling mishmash of bones and teeth, gets loose and scuttles after human prey. The farmer, the vet, a scientist and a pair of drifters first try to stop the spread of the mutation, and then just try to survive. In one of the latest entries in a resurgence of British horror,

O'Brien takes unlikely bovine subject matter, sure to be dear to the hearts of Wisconsinites, and crafts an unsettling and grim film. He mixes moody cinematography and an intimate sense of place with gory special effects that harken back to pre-computer graphic monster movies. Once one of those mutant fetuses fixes you with its eye, you'll never look at cows the same way. (STEW FYFE)

## It Felt Right

SEE Student Shorts: Cinematheque

## Jim and Joe's Experimental Shorts Program

**SUN, APR 2 • 5:30-7 PM**  
Cinematheque ORDER CODE: JIMJO

### \* **Altitude Zero**

Experimental Short, USA, 2004, color, 16mm • 5 min.  
DIRECTOR: Lauren Cook  
(MADISON PREMIERE) "In order to function on a daily basis in our society, women must succumb to sexual inequities, so we get used to it and eventually learn to love it. This is *Altitude Zero*." — Lauren Cook. Winner, Best Experimental Film, Next Frame Film Festival. Cook was part of Kodak's Emerging Filmmaker Showcase at the 2006 Cannes Film Festival.

### \* **Cats and Pants**

Experimental Short, Canada, 2005, color, miniDV • 1 min.  
DIRECTOR: Jennifer Matotek  
(WISCONSIN PREMIERE) Cats, pants, cats with pants, pants without cats, breathless narration, intermission, cats and pants and pants and cats.

### \* **Hand Eye Coordination**

Experimental Short, USA, 2002, color, 16mm • 11 min.  
DIRECTOR: Naomi Uman; CINEMATOGRAPHER: Adrian Garcia, Greta Snider; EDITOR: Naomi Uman  
(MADISON PREMIERE) Images of hands altered by the direct manipulation of the film strip allow this film to tell the story of its own making.

### \* **Instructions for a Light and Sound Machine**

Experimental Short, Austria, 2005, B&W, 35mm • 17 min.  
DIRECTOR: Peter Tscherkassky; MUSIC: Dirk Schaefer; PRODUCTION CO: Sixpack Film  
(WISCONSIN PREMIERE) Tscherkassky has crafted a visceral filmscape reworking of images from Sergio Leone's *The Good, the Bad and the Ugly*. In the filmmaker's words, the film "is an attempt to transform a Roman Western into a Greek tragedy." "These could be the most thrilling 17 minutes in the whole damn festival." — Jason Anderson, *Eye Weekly*. Official selection, Sundance Film Festival. (JOE BERES)

### \* **Mirror**

Experimental Short, Germany, 2003, color, 35mm • 8 min.  
DIRECTOR: Christoph Girardet, Matthias Mueller; CAST: Elisabeth Masé, Nedžad Mrkulic  
(WISCONSIN PREMIERE) A woman, a man, guests at an evening party. Settings, which are gradually abandoned; the remains of an event, gazes that have lost their object. In *Mirror*, frozen tableaux are animated by light alone, which creates connections but also isolates the figures and separates them from the surrounding space. Like the axis of a mirror, a tear runs through the center of the image, separating the halves but uniting them at the same time. *Mirror* creates an atmospheric image of the "in between," the nameless sphere between belonging and isolation. (JAMES KREUL)

### \* **Mouse Heaven**

Experimental Short, USA, 2005, color, DVCam • 10 min.  
DIRECTOR: Kenneth Anger; CINEMATOGRAPHER: Doug Henry  
Kenneth Anger focuses on a collection of Mickey Mouse ephemera, set to an eclectic mix of pop music, reminiscent of *Scorpio Rising*. Though in many ways a departure from his past work, *Mouse Heaven* is an Anger film through and through: nostalgic and beautiful with a hint of the sinister. (JOE BERES)

### \* **Pornographic Apathetic**

Experimental Short, USA, 2004, color, miniDV • 6 min.  
DIRECTOR: T. Arthur Cottam; PRODUCER: T. Arthur Cottam, Jim Eshom; CINEMATOGRAPHER: T. Arthur Cottam; EDITOR: Jim Eshom, T. Arthur Cottam; MUSIC: Dick-N-Jayne; CAST:

**16 WISCONSIN FILM FESTIVAL ■ MADISON ■ MARCH 30-APRIL 2, 2006 ■ WWW.WIFILMFEST.ORG ■ 877.963.FILM**



***Journey From The Fall* chronicles the end of Saigon from the Vietnamese perspective.**



***SSHTOORRTY* is by renowned Canadian artist Michael Snow.**

Jim Lightfoot, Jenna Leigh, Annie Teegardin, John Falchi;  
PRODUCTION CO: Caught 'Em Productions  
(MADISON PREMIERE) Two girls, two guys: sex like you've never seen. A deadpan reading of a very explicit porn script. Winner of five international awards, including Best Short Film, Milano Film Festival. VIEWER DISCRETION IS ADVISED. (JAMES KREUL)

### \* **Shape Shift**

Experimental Short, USA, 2004, color, Digibeta • 10 min.  
DIRECTOR: Scott Stark; PRODUCTION CO: Scott Stark  
(WISCONSIN PREMIERE) Rapidly alternating views from two opposing cameras that explore the tension between the screen space of the image and the physical space of the body. (JAMES KREUL)

### \* **SSHTOORRTY**

Experimental Short, Canada, 2005, color, BetaSP • 20 min.  
DIRECTOR: Michael Snow; PRODUCTION CO: Canadian Filmmakers Distribution Centre  
(WISCONSIN PREMIERE) *SSHTOORRTY* is the image of a staged event which has been



***Mirror*: Creates the 'in between'.**

divided into halves, each superimposed (sound and picture) on top of the other. The title is the word *SHORT* superimposed on the word *STORY*. It's a "painting" about a painting in which before and after become transparent. Arrival and departure are unified. Michael Snow's work was featured in the 2003 Wisconsin Film Festival. (JAMES KREUL)



***Shape Shift* explores spatial tension.**



***Kill Your Idols* paints a portrait of the "art-punk" movement.**

## Joe

SEE Wisconsin's Own Shorts: Cinematheque

## Joe: Body Electric

SEE The Phantom of the Operator





ASIAN AMERICAN FILM 06

# “Y’all Gonna Learn Chinese”

*Y'all gonna learn Chinese  
Y'all gonna wanna be Chinese  
Y'all gonna learn Chinese  
When the pumps go off,  
Y'all gon' speak Chinese.*

—Jin, “Learn Chinese”

So prophesizes “the original chinky eye emcee,” Asian American rapper Jin. Film-maker Todd Angkasuwan explores Jin’s in-your-face message as he takes rap music on the road to Asia in the documentary film, *No Sleep Til Shanghai*. Will Jin’s messages about being a racial minority in the United States and a minority in hip-hop culture translate to audiences in Shanghai, Taipei, or Tokyo?

These are among the many questions about crossing cultural borders posed by the 2006 Asian American Film Series: Y’all Gonna Learn Chinese, part of the Wisconsin Film Festival. Its full-length features and the shorts program, “Asian American Screen Test,” play with—and challenge—ideas that the dominant culture promotes about Asians in the United States and Canada. Moreover, the Series continues its commitment to exploring the political, historical, and economic links between Asia and North America across national divisions.

In the short film *Screen Test*, a Korean Canadian actress engages the nature of type-casting as she demonstrates (once again) how to perform the generic, hysterical Asian peasant woman demanded by Hollywood. Debbie Lum’s *Chinese Beauty* presents us with another such stock character in its goofy protagonist who “chases” the white object of her desire—but is this merely another caricature of the stupid Asian chick or is it a meditation on the immigrant’s unrealized dreams? The brilliant short *Shaolin Sisters* plays with chop-socky melodrama with comic results, while *Kata Practice* questions the link between martial-arts and power from the knee’s-eye perspective of a child. Wayne



Jin gets *No Sleep Til Shanghai*, page 27.

## ASIAN AMERICAN FILM 06

- Asian American Screen Test
- Amu
- The Grace Lee Project
- Journey From The Fall
- Mardi Gras: Made In China
- No Sleep Til Shanghai
- Red Doors

Yung’s *My German Boyfriend*, a comic, quasi-documentary about one Asian Canadian’s hope of finding an appropriately avant-garde, intellectual European boyfriend, takes an unsurprising Orientalist turn—yet any predictable narrative about the barriers to love is interrupted, turning the film’s premise in upon itself. Stuart Gaffney’s *Muni to the Marriage* represents these barriers as something more—as violations of civil rights—in order to draw a significant analogy between antiquated antimiscegenation laws and current prohibitions to same sex marriage.

Grace Lee’s documentary film, *The Grace Lee Project* begins with an intriguing premise: why do all the Grace Lees we’ve ever known appear to be exactly the same? In setting off on a quest to find the perhaps not so elusive über-Grace Lee, the film asks us to



*Mardi Gras: Made in China* traces those plastic beads. See page 24.

consider assumptions regarding model minorities, activism, Christianity, and the good girl in all of us. The Series also features the scripted dramedy *Red Doors* in order to ask the viewer to decide: does the film productively explode the idea of the functional Asian family by taking us behind closed doors, or does it merely add Asians to the list of eccentric ethnics whose domestic space is a little bit askew? Should Asian Americans join the list of My Big Fat Ethnic Movies or should we merely say, taking a cue from filmmakers Bonnie Chen, Amy Lam, and Persephone Tan, *Fuck Off*?

The Asian American Film Series also presents programming that crosses the borders of what is Asian/American by offering the features *Mardi Gras: Made in China* by David Redmon, *Amu* by Shonali Bose, and *Journey From the Fall* by Ham Tran. *Mardi Gras* links New Orleans hedonism to the lives of Third World workers whose labor underwrites it. But the historical context of your own viewing in this post-Katrina moment might very well question the dichotomy between the United States and China that the film relies upon: is racialized labor something external to the United States? In *Amu*, an Indian American adoptee’s search for roots is

turned on its head as she uncovers a repressed history of ethnic violence. *Journey From the Fall* likewise explores the legacy of social upheaval in a poignant depiction of what is left behind in the refugee’s exodus from Vietnam following the fall of Saigon. In their focus on the ways in which American diaspora and political economy are enmeshed with the histories of China, India, and Vietnam, these films effectively expand our vision of what is “Asian” and “American.”

In his lyrics, Jin asserts that “the days of pork fried rice and chicken wings coming to your house” are over. Likewise, the Asian American Film Series invites you to think beyond column A and column B in exploring the diversity of Asian American film.

The Asian American Film Series is funded in part by the Anonymous Fund and the Asian American Studies Program at the UW-Madison. Special thanks go to Atsushi Tajima, Grace Hong, and Victor Bascara. For more information about Asian American Studies at UW, a listing of film holdings on Asian Americans, and a downloadable list of film showing dates and times, go to [polyglot.lss.wisc.edu/aasp/](http://polyglot.lss.wisc.edu/aasp/).

— Leslie Bow, Director

Asian American Studies Program, UW-Madison

## Journey From The Fall (Vuot Sóng)

SAT, APR 1 • 11 AM  
Orpheum Main

ORDER CODE: JOURN

Dramatic Feature, USA, 2005, color, 35mm • 135 min.  
DIRECTOR: Ham Tran; PRODUCER: Lam Nguyen; WRITER: Ham Tran; CINEMATOGRAPHER: Guillermo Rosas, Julie Kirkwood; MUSIC: Christopher Wong; CAST: Kieu Chinh, Long Nguyen, Diem Lien, Jayvee Mai The Hiep, Khanh Doan, Cat Ly, Nguyen Thai Nguyen; PRODUCTION CO: A Fire in the Lake, Old Photo Film.

IN VIETNAMESE, ENGLISH WITH ENGLISH SUBTITLES  
SERIES: Y’all Gonna Learn Chinese  
PRESENTED BY: UW Asian American Studies Program

(MIDWEST PREMIERE) This haunting film from Vietnamese American filmmaker Ham Tran chronicles a family divided after the 1975 fall of Saigon. There are two stories here, that of the father, Long, who is sent to a torturous re-education camp, and the journey that mom, grandma, and son make when they escape to California. Shifts in time and flashbacks piece together a gorgeously photographed film. It asks a question central to the immigrant experience: How much of your homeland should you give up to embrace your new life? The Asian American cast and crew present an original look at a war rarely described from the Vietnamese perspective. 2006 Sundance Film Festival. (MEG HAMEL)

## Kata Practice

SEE Asian American Screen Test

## Kill Your Idols

FRI, MAR 31 • 11:15 PM

Play Circle

ORDER CODE: KILLY

Documentary Feature, USA, 2003, color, BetaSP • 75 min.  
DIRECTOR: Scott Cray; MUSIC: Sonic Youth, Yeah Yeah Yeahs, Lydia Lunch, Liars, Suicide, Arto Lindsay, Glen Branca, Black Dice, Gogol Bordello; PRODUCTION CO: Hunger Artist Productions

(WISCONSIN PREMIERE) *Kill Your Idols* paints a portrait of New York City’s “art-punk” movement, starting with the No Wave scene of the late 70s. The music was loud, discordant and aimed to please no one, but the people behind it were absolutely compelled to make it. That scene burned out quickly but left an indelible mark. We jump 20 years later, with Sonic Youth as the torchbearers, to modern bands like Black Dice and the Yeah Yeah Yeahs. The No Wave scene had a direct influence on these bands, but despite the innovative music, the sense of necessity and sincerity of their predecessors has been somewhat lost along the way. A rare, honest look at music and New York, with an eye on history and skepticism for the future. “Funny, informative, and thought-provoking.” — Nick Jones, [closeupfilm.com](http://closeupfilm.com). (JOE BERES)

## Kinamand (Chinaman)

FRI, MAR 31 • 5 PM

Hilldale 1

ORDER CODE: CHINA31

SAT, APR 1 • 7:30 PM

Club Majestic

ORDER CODE: CHINAO1

Dramatic Feature, Denmark, 2005, color, 35mm • 88 min.  
DIRECTOR: Henrik Ruben Genz; PRODUCER: Thomas Gammeltoft; EXECUTIVE PRODUCER: Thomas Gammeltoft, Dag Alverberg, Johan Mardell; WRITER: Kim Fupz Aakeson; CINEMATOGRAPHER: Sebastian Blenkov; EDITOR: Mette Zeruneith; MUSIC: Gisle Kverndokk; CAST: Bjarne Henriksen, Vivian Wu, Lin Kun Wu, Paw Henriksen, Charlotte Fich; PRODUCTION CO: Fine & Mellow Productions A/S

IN DANISH WITH ENGLISH SUBTITLES  
SERIES: Contemporary European Cinema  
PRESENTED BY: UW Center for European Studies

Dumpy Danish plumber Keld is alone. His wife has left him because he’s in a rut, and his grown son is surly. He starts getting his meals at the Chinese take-out across the street, working methodically through the numbered menu. He helps fix their plumbing and then is asked to help fix another problem: the owner, Feng, has a sister, Ling (Vivian Wu, *The Pillow Book*, *8-1/2 Women*), who needs to marry to stay in Denmark, yet is hesitant to enter into the “strictly pro-forma” marriage with Keld. Director Henrik Ruben Genz emphasizes the differences between them with color — Keld is all neutral tones in his



*Kinamand* tells the story of a plumber’s marriage of convenience.

cramped basement shop and Ling is a burst of florals and patterns — which gives the film a compelling visual feel. Romantic with a fairytale feel, the relationship between Keld and Ling is why

we keep going to see movies about people who just might fall in love. Winner, 2005 FIPRESCI Prize and Ecumenical Jury Award, Karlovy Vary International Film Festival. (MEG HAMEL)



# FILM PROGRAMS

## The King

SUN, APR 2 • 5:45 PM

Orpheum Main

ORDER CODE: KINGG

Dramatic Feature, USA, 2005, color, 35mm • 104 min.  
DIRECTOR: James Marsh; PRODUCER: Milo Addica, James Wilson; EXECUTIVE PRODUCER: John Schmidt, Sofia Sondervan, Edward R. Pressman; WRITER: Milo Addica, James Marsh; CINEMATOGRAPHER: Eigil Bryld; EDITOR: Jinx Godfrey; MUSIC: Max Avery Lichtenstein; CAST: Gael García Bernal, William Hurt, Pell James, Paul Dano, Laura Harring; PRODUCTION CO: ContentFilm, FilmFour, Edward R. Pressman Film Corporation

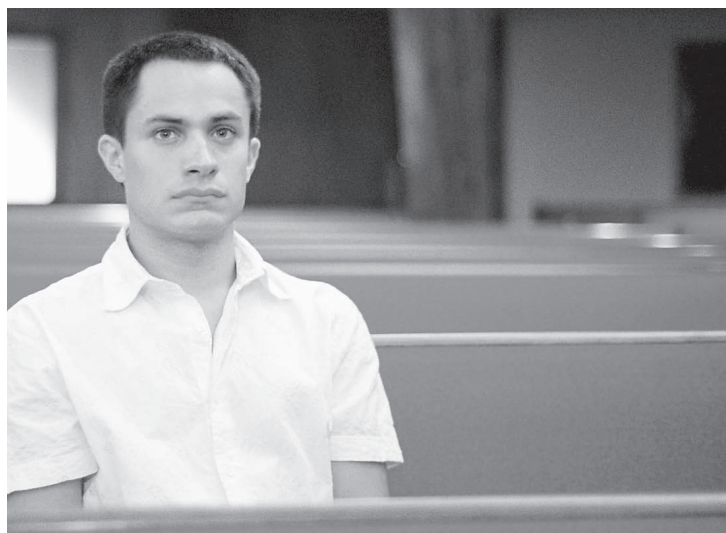
Gael García Bernal plays Elvis, a troubled and troubling man who tests the faith of a God-fearing Corpus Christi family. Director James Marsh (*Wisconsin Death Trip*) cowrote his first narrative feature with Milo Addica (*Monster's Ball*) — a controversial story of incest and devotion. William Hurt plays Pastor David Sandow, leader of a Christian center and of a family that is about to get cut apart (literally) when Elvis appears, saying he's Sandow's long-lost (other) son. Like a snake in the garden, Elvis seduces everyone into believing his goodness, with violent results. "The film is an accomplished piece of mischief making that directly confronts religious conviction, in this case Christian, with its worst nightmare: can you really forgive evil?" — Ray Bennett, *Hollywood Reporter*. (MEG HAMEL)

## Kitchen

SEE Wisconsin's Own Shorts: Cinematheque

## Labor's Troubadour

SEE Wisconsin's Own Shorts: Monona Terrace



Gael García Bernal is a long-lost son returning in *The King*.

## Lady Vengeance

FRI, MAR 31 • 11:15 PM

Stage Door

ORDER CODE: LADYV31

SAT, APR 1 • 8:30 PM

Stage Door

ORDER CODE: LADYV01

Dramatic Feature, South Korea, 2005, color, 35mm • 112 min.

DIRECTOR: Park Chan-wook; PRODUCER: Lee Tae-hun, Cho Young-wuk; EXECUTIVE PRODUCER: Miky Lee; WRITER: Chung Seo-kyung, Park Chan-wook; CINEMATOGRAPHER: Chung Chung-hoon; EDITOR: Kim Sang-bum, Kim Jae-bum; MUSIC: Choi Seung-hyun, Lee Ji-soo, Na Seok-joo; CAST: Lee Yeong-ae, Choi Min-sik, Oh Dal-su, Kim Si-hu, Lee Seung-shin, Kim Bu-sun; PRODUCTION CO: Moho Films IN KOREAN WITH ENGLISH SUBTITLES

Director Park Chan-wook's third installment in his spellbinding "Vengeance Trilogy" (the second, *Oldboy*, was a hit at last year's Festival) tells

the gruesome story of Lee Geum-ja, an angelic 19-year old who is sent to jail for abducting and murdering a young boy. Wasting no time in winning over her cellmates — including a prostitute incarcerated for strangling her pimp, and a North Korean spy — Geum-ja plots her vengeance on the man for whom she took the fall. When she is released from prison after 13 years, she reunites with her daughter (whom she had given up for adoption) and her machinations slowly begin to bear fruit. Park's luminously shot and thrilling moral tale of personal justice builds to an unforgettable showdown where the line between catharsis and cruelty is



*Lady Vengeance* gets even.

anything but clear. "Hands down one of the best cinematic stories told this year." — Harry Knowles, *Ain't it Cool News*. Winner, 2005 Little Golden Lion, Venice Film Festival. (TOM YOSHIKAMI)

## Laura

FRI, MAR 31 • 7:30-9:30 PM

Cinematheque

ORDER CODE: LAURA

Dramatic Feature, USA, 1944, B&W, 35mm • 88 min.  
DIRECTOR: Otto Preminger; PRODUCER: Otto Preminger; WRITER: Jay Dratier, Samuel Hoffenstein, Betty Reinhardt; CINEMATOGRAPHER: Joseph La Shelle; EDITOR: Louis Loeffler; MUSIC: David Raksin; CAST: Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson; PRODUCTION CO: 20th Century Fox. SERIES: Restorations and Revivals


Otto Preminger's noir masterpiece stars Dana Andrews as Mark McPherson, a



We too are obsessed with *Laura*.

tough-talking detective assigned to investigate the brutal murder of Laura Hunt. His investigation leads him to a host of sordid suspects that include Laura's philandering fiancé (Vincent Price), her wealthy aunt (Judith Anderson), and celebrity columnist Waldo Lydecker (in a brilliant performance by Clifton Webb). As McPherson learns about Laura's past and the case takes a number of twists and turns, he develops an unhealthy infatuation with the dead woman. "The sleekest of noirs, the choicest of murders, and deliciously twisted... a truly haunting study of obsession." — James Monaco. Nominated for five Oscars, including Preminger's first for Best Director. Named to the National Film Registry in 1999. ROGER EBERT is scheduled to introduce a restored print of the film, courtesy of 20th Century Fox. (TOM YOSHIKAMI)

FILMS CONTINUE ON PAGE 23



## BEHIND THE BYLINES

### Isthmus Movie Critic Kent Williams

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THURSDAY, MARCH 30

	ORPHEUM MAIN	ORPHEUM STAGE	UNIV. SQ. THEATRES	CLUB MAJESTIC	CINEMA- THEQUE	PLAY CIRCLE	BARTELL THEATRE	MONONA TERRACE	HILLDALE THEATRE 1	HILLDALE THEATRE 2
7 PM	The Swenkas 7pm • 75m SWENK	I Like Killing Flies 7:30pm • 80m ILIKE30	The President's Last Bang 7pm • 102m PBANG30		Symbiopsychotaxi- plasm: Take 1 7pm • 75m SYONE	El Inmigrante 7pm • 91m INMIG30	Our Brand Is Crisis 7pm • 87m OURBR30	Tall: American Sky- scraper / Sullivan 7pm • 100m TALLL	Music From the Inside Out 7pm • 90m MUSIC30	The Night of Truth 7:30pm • 100m NTRUT30
8 PM										
9 PM	Awesome: I Fuckin' Shot That! 9pm • 90m AWESO	The Syrian Bride 9:30pm • 97m SYRIA30	Amu 9:30pm • 102m AMUUU30		Symbiopsychotaxi- plasm: Take 2½ 9pm • 99m SYTWO	Wisconsin's Own Shorts: Play Circle Program 9pm • 120m WOPLA30	Muskrat Lovely 9pm • 98m MUSKR30	Been Rich All My Life 9pm • 81m BEENR30	Almost Brothers 9pm • 102m ALMOS30	Beauty Academy of Kabul 9:30pm • 74m BEAUT30
10 PM										
11 PM	Isolation 11:15pm • 94m ISOLA									
12 AM										

FRIDAY, MARCH 31

	ORPHEUM MAIN	ORPHEUM STAGE	UNIV. SQ. THEATRES	CLUB MAJESTIC	CINEMA- THEQUE	PLAY CIRCLE	BARTELL THEATRE	MONONA TERRACE	HILLDALE THEATRE 1	HILLDALE THEATRE 2
5 PM		Sir! No Sir! 5pm • 85m SIRNS	Border Café 5pm • 105m BORDR31		Student Shorts: Cinematheque Program 5pm • 120m SSCIN31	Phantom of the Operator 5pm • 78m PHANT	Chain 5pm • 99m CHAIN	The Grace Lee Project 5pm • 68m GRACE	Kinamand 5pm • 88m CHINA31	In the Battlefields 5:30pm • 90m INBAT31
6 PM	Bluebird 5:30pm • 79m BLUEB									
7 PM	Czech Dream 7:30pm • 87m CZECH31	The Forest for the Trees 7pm • 81m FORES31	Cinema, Aspirins, and Vultures 7:30pm • 99m CVULT31		Laura 7:30pm • 120m LAURA	Student Shorts: Play Circle Program 7pm • 120m SSPLA31	Our Brand Is Crisis 7pm • 87m OURBR31	Wisconsin's Own Shorts: Monona Terrace Program 7pm • 135m WOMON31	Sweet Land 7pm • 135m SWEET31	Favela Rising 7:30pm • 79m FAVEL31
8 PM										
9 PM	Lonesome Jim 9:30pm • 92m LONES	Max and Mona 9pm • 98m MAXMO	New York Doll 9:45pm • 77m NEWYK31			No Sleep Til Shanghai 9:30 • 70m NOSLE	Analog Days 9pm • 80m ANALO			Thirst 9:30pm • 110m THIRS31
10 PM	Friday Party 11pm • 120m	Lady Vengeance 11:15pm • 112m LADYV	Night of the Living Dorks 11:30pm • 88m NDORK31		Wisconsin's Own Shorts: Cinematheque Program 10pm • 120m WOCIN31	Kill Your Idols 11:15pm • 75m KILLY	The Milk Can 11pm • 120m MILKC31	Mardi Gras: Made In China 10pm • 71m MARDI31	Dark Horse 10pm • 106m DHORS31	
11 PM										
12 AM										

FESTIVAL PARTIES

Cash bar, 21 and older. Admission is \$15 General / \$8 Student.

Friday Party

MAR 31 • 11 PM-1 AM  
ORPHEUM THEATRE LOBBY  
ORDER CODE: FRPTY

A night of dance and disco, hip-shakin' and booty-quakin' with V05 (featuring John Feith, a 2006 Wisconsin's Own filmmaker). Expect an encore performance of "Wisconsin Rap."

Saturday Party

APR 1 • 10 PM-MIDNIGHT  
ORPHEUM THEATRE LOBBY  
ORDER CODE: SAPTY

The MOTOR PRIMITIVES will bring their blend of forward-thinking rock and pop to the Festival (with UW cinema scholar Kat Spring on the Strat). Bar time is earlier because of Daylight Saving Time, so come early!



V05 plays Friday



Motor Primitives plays Saturday

SATURDAY, APRIL 1

	ORPHEUM MAIN	ORPHEUM STAGE	UNIV. SQ. THEATRES	CLUB MAJESTIC	CINEMA- THEQUE	PLAY CIRCLE	BARTELL THEATRE	MONONA TERRACE	HILLDALE THEATRE 1	HILLDALE THEATRE 2
11 AM	Journey From The Fall 11am • 135m JOURN	Private 11:30am • 90m PRIVA01		Music From the Inside Out 11am • 90m MUSIC01	Le Ballon D'Or 11am • 90m BALLO	Global Shorts: Five Films 11am • 98m GLOBL	Conventioneers 11am • 99m CONVN	Wisconsin's Own Shorts: Monona Terrace Program 11am • 135m WOMON01	Isn't This A Time 11am • 90m ISTIM01	Aaltra 11:30am • 92m AALTR01
12 PM										
1 PM			Look Both Ways 1pm • 100m LOOKB01	The Night of Truth 1pm • 100m NTRUT01	Wisconsin's Own Shorts: Cinematheque Program 1pm • 120m WOCIN01	Iron Island 1:30pm • 90m IRONNO1	The Milk Can 1:30pm • 120m MILKC01		In My Father's Den 1pm • 123m INDEN01	Piano Tuner of Earthquakes 2pm • 98m PTUNE01
2 PM	Cinerama Adventure 2:15pm • 135m CRAMA	Shutka Book of Records 1:30pm • 77m SHUTK01								
3 PM		Stolen Life 3:30pm • 90m STOLE	Almost Brothers 3:30pm • 102m ALMOS01	Red Doors 3:30pm • 90m REDDR01	American Revolution 2 3:30pm • 105m AMERI				Yang Ban Xi: Eight Model Works 3:30pm • 90m YANGB01	Sir! No Sir! 4:30pm • 85m SIRNS01
4 PM							Triviatown 4:30pm • 120m TTOWN01	Been Rich All My Life 4:30pm • 81m BEENR01	The Syrian Bride 5:30pm • 97m SYRIA01	Amu 6:30pm • 102m AMUUU01
5 PM	The Wendell Baker Story 5pm • 135m WENDL	Sweet Land 5:30pm • 135m SWEET01	Thirst 6pm • 110m THIRS01	In the Battlefields 5:30pm • 90m NBAT01	The Murder of Fred Hampton 6pm • 120m MURDR	Student Shorts: Play Circle Program 6pm • 120m SSPLA01	Tre 7pm • 120m TREEE	Same Sex America 6:30pm • 90m SAMES		
6 PM										
7 PM				Kinamand 7:30pm • 88m CHINA01				Shakespeare Behind Bars 8:30pm • 93m SHAKE	I Like Killing Flies 8pm • 80m ILIKE01	President's Last Bang 9pm • 102m PBANG01
8 PM	Metal: A Head- banger's Journey 8pm • 96m METAL	Lady Vengeance 8:30pm • 112m LADYV01	Beauty Academy of Kabul 8:30 • 74m BEAUT01		Student Shorts: Cinematheque Program 9pm • 120m SSCIN01	Darwin's Nightmare 9pm • 107m DARWN01	Popaganda: The Art and Crimes of Ron English 9:30pm • 100m POPAG			
9 PM										
10 PM	Saturday Party 10pm • 120m		Night of the Living Dorks 10:30pm • 88m NDORK01							
11 PM		Wild Country 11pm • 75m WILDC								
12 AM										

SUNDAY, APRIL 2

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

	ORPHEUM MAIN	ORPHEUM STAGE	UNIV. SQ. THEATRES	CLUB MAJESTIC	CINEMA- THEQUE	PLAY CIRCLE	BARTELL THEATRE	MONONA TERRACE	HILLDALE THEATRE 1	HILLDALE THEATRE 2
1 PM	Mongolian Ping Pong 1pm • 102m MONGO	The Death of Mister Lazarescu 1:30pm • 153m DEATH	Dark Horse 1pm • 106m DHORS02	Favela Rising 1pm • 79m FAVEL02	The Gang's All Here 1pm • 103m GANGS	Asian American Screen Test 1pm • 115m AASCR	On Moral Grounds 1pm • 74m ONMOR	Young Voices and Voices 1pm • 90m YOUNG	Border Café 1pm • 105m BORDR02	Max and Mona 1:30pm • 98m MAXM002
2 PM										
3 PM	Adam's Apples 3:30pm • 94m ADAMS		Cinema, Aspirins, and Vultures 3:30pm • 99m CVULT02	Isn't This A Time 3pm • 90m ISTIM02	Hamilton 3:30pm • 90m HAMIL	Darwin's Nightmare 3:30pm • 107m DARWN02	Muskrat Lovely 3:15pm • 98m MUSKR02	Wisconsin's Own Winners 3:30pm • 90m WINNR	The Forest for the Trees 3:30pm • 81m FORES02	Look Both Ways 4:15pm • 100m LOOKB02
4 PM										
5 PM		In My Father's Den 5pm • 123m INDEN02	Yang Ban Xi: Eight Model Works 6pm • 90m YANGB02	Aaltra 5pm • 92m AALTR02	Jim & Joe's Exper- imental Shorts 5:30pm • 88m JIMJO	El Inmigrante 6pm • 91m INMIG02	Triviatown 5:30pm • 120m TTOWN02	Mardi Gras: Made In China 5:30 • 71m MARDI02	Shutka Book of Records 5:30pm • 77m SHUTK02	Private 6:30pm • 90m PRIVA02
6 PM	The King 5:45pm • 104m KINGG									
7 PM										
8 PM	Little Fish 8pm • 114m LITTL	Innocence 8pm • 115m INNOC	New York Doll 8pm • 77m NEWYK02	Piano Tuner of Earthquakes 7:30pm • 98m PTUNE02	Film Portrait 7:30pm • 99m FILMP	Iron Island 8pm • 90m IRONNO2	Mutual Appreciation 8pm • 101m MTUAL	Same Sex America 7:30pm • 90m SAMES02	Red Doors 7:30pm • 90m REDDR02	
9 PM										

PLEASE NOTE!

Some program lengths  
will include time  
for Q&A with a guest.

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FAVORITE FILMS!

Winners of the 2006


Steep & Brew

Audience Award

will be announced

Monday, April 3

at [www.wifilmfest.org](http://www.wifilmfest.org)



Audience Award Ballot  
2006 Wisconsin Film Festival

Thanks for voting!

5

4

3

2

1

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:  
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through one  
of the sections  
:  
"5" is best  
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the festival. At the beginning of  
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tear through the number that  
represents your opinion of the  
film, with "5" being best and  
"1" being least. Volunteers will  
collect your ballots in boxes as  
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## VOTE FOR YOUR FAVORITE FILMS!

Winners of the 2006

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Audience Award**

will be announced  
Monday, April 3  
at [www.wifilmfest.org](http://www.wifilmfest.org)

DETAILS ON PAGE 21

FILMS CONTINUED FROM PAGE 18

## The Life and Death of a Pumpkin

SEE Wisconsin's Own Shorts: Cinematheque

## Listen to Me

SEE Wisconsin's Own Shorts: Monona Terrace

## Little Fish

SUN, APR 2 • 10 PM

Orpheum Main

ORDER CODE: LITTL

Dramatic Feature, Australia, 2005, color, 35mm • 114 min.  
DIRECTOR: Rowan Woods; PRODUCER: Richard Keddie,  
Vincent Sheehan, Liz Watts; EXECUTIVE PRODUCER:  
Robert Mullis, Barrie M. Osborne, Kirk D'Amico, Marion  
Pilowsky; WRITER: Jacqueline Perske; CINEMATOGRAPHER:  
Danny Ruhlmann; EDITOR: John Scott, Alexandre de  
Franceschi; MUSIC: Nathan Larson; CAST: Cate Blanchett,  
Sam Neill, Hugo Weaving, Martin Henderson, Noni  
Hazlehurst, Dustin Nguyen, Joel Tobeck, Lisa McCune,  
Susie Porter; PRODUCTION CO: Myriad Pictures, New South  
Wales Film & Television Office, Porchlight Films Pty. Ltd.

(MADISON PREMIERE) Cate Blanchett is luminous and vulnerable as Tracey, a former heroin addict determined to regain



Cate Blanchett is luminous and vulnerable in *Little Fish*.

self-respect and independence from the intertwined addictions of drugs, love, and family. The brilliant supporting cast, featuring Hugo Weaving (*The Matrix*, *The Lord of the Rings*) and Sam Neill (*Jurassic Park*), "expands and shades in her story of addiction and thwarted redemption, creating a cohesive, devastating portrait of people in profound inner pain" (Noah Cowan, Toronto Film Festival). As Tracy works to establish her own business in Syd-

ney's Little Saigon neighborhood, her ex-boyfriend rolls back into town for one last drug deal, and Tracey's brother is swept in. Director Rowan Woods guides his cast into a heartbreaking and nuanced story that avoids junkie clichés and gives us something smart and memorable. (MEG HAMEL)

## Little Terrorist

SEE Global Shorts: Five Films

## BOOK SIGNINGS

### David Bordwell

*The Way The Way Hollywood Tells It: Story and Style in Modern Movies*

The University of California Press

FRI, MAR 31 • 12 NOON

University Book Store, 711 State Street

David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well, even in today's bloated blockbusters. American filmmakers have created a durable tradition—one that we should not be ashamed to call artistic, and one that survives in both mainstream entertainment and niche-marketed indie cinema. Bordwell is Jacques Ledoux Professor of Film Studies and Hilldale Professor of Humanities at the UW-Madison.

### Roger Ebert

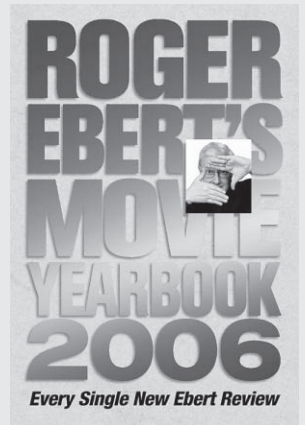
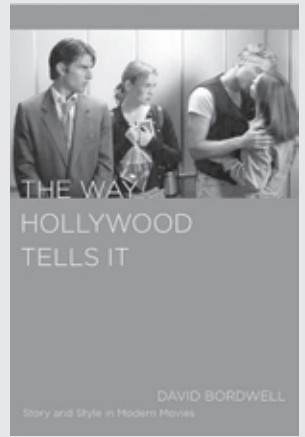
*Roger Ebert's Movie Yearbook 2006*

Andrews McMeel Publishing

SAT, APR 1 • 12 NOON

University Book Store, 711 State Street

The 2006 volume contains Ebert's reviews written from January 2003 through June 2005, including all his interviews and essays for the year; the biweekly *Questions for the Movie Answer Man*, and his well-respected film festival coverage. Ebert is the Pulitzer-Prize winning film critic of the *Chicago Sun-Times*.



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**Look Both Ways** balances whimsy and existential angst.

## Lonesome Jim

**FRI, MAR 31 • 9:30 PM**

Orpheum Main ORDER CODE: LONES

Dramatic Feature, USA, 2005, color, 35mm • 92 min.  
DIRECTOR: Steve Buscemi; PRODUCER: Galt Niederhoffer, Celine Rattray, Daniela Taplin Lundberg, Jake Abraham, Gary Winick, Steve Buscemi; EXECUTIVE PRODUCER: Jonathan Sehring, Caroline Kaplan, John Sloss, Reagan Silber, Anna Waterhouse; WRITER: James C. Strouse; CINEMATOGRAPHER: Phil Parmet; EDITOR: Plummy Tucker; MUSIC: Evan Lurie; CAST: Casey Affleck, Liv Tyler, Mary Kay Place, Seymour Cassel, Kevin Corrigan, Jack Rovello, Sarah & Rachel Strouse, Mark Boone Junior; PRODUCTION CO: InDigEnt and IFC Productions

(MADISON PREMIERE) Jim (Casey Affleck) returns home to Indiana after flunking life in New York City. He wants nothing more than to be depressed and contemplate tragic poets, or maybe just mooch off his folks until he figures out what to do next. But his brother (Kevin Corrigan) is resentful of Jim's presence, his father (Seymour Cassel) is dismissive, and his mother is relentlessly chipper and clueless about nearly everything around her (a perfect performance by Mary Kay Place). Quirky complications set in as Jim gets entangled at the family factory, where a hilariously black-sheep cousin named Evil is dealing drugs. Despite all odds, salvation might find Jim through the attentions of Anika (Liv Tyler), a nurse with a young son and the ability to see past his inertia. Steve Buscemi directs these characters with a balance of melancholy and dry, off-center wit that is, as Roger Ebert said, "a little masterpiece of mood." (MEG HAMEL)

## Long Distance

SEE Wisconsin's Own Shorts: Play Circle

## Look Both Ways

**SAT, APR 1 • 1 PM**

University Square ORDER CODE: LOOKBO1

**SUN, APR 2 • 4:15 PM**

Hilldale 2 ORDER CODE: LOOKBO2

Dramatic Feature, Australia, 2005, color, 35mm • 100 min.  
DIRECTOR: Sarah Watt; PRODUCER: Bridget Ikin; EXECUTIVE PRODUCER: Andrew Myer; WRITER: Sarah Watt; CINEMATOGRAPHER: Ray Argall; EDITOR: Denise Haratzis; CAST: Justine Clarke, William McInnes, Anthony Hayes, Lisa Flanagan, Andrew S. Gilbert, Daniella Farinacci, Maggie Dence; PRODUCTION CO: Hibiscus Films

Australian animator Sarah Watt creates a vibrant first feature that weaves together the stories of several characters, each affected by a fatal train accident. Balancing between whimsy and existential angst, *Look Both Ways* focuses on the budding relationship

between Meryl (Justine Clark), who witnessed the accident, and Nick (William McInnes), a news photographer sent to the scene. In most romantic comedies, Meryl would have instantly fallen for hunky Nick, but both are distracted by their own questions of mortality. Meryl, an illustrator up against a deadline, imagines different scenarios for her own demise, animated sequences that kick some visual spark into this beautifully written story. Winner, 2005 Best Film, Best Direction, Best Screenplay, Australian Film Institute; 2005 Discovery Award, Toronto Film Festival. (MEG HAMEL)

## The Magnificent Donut

SEE Wisconsin's Own Shorts: Play Circle

## Mardi Gras: Made In China

**FRI, MAR 31 • 10 PM**

Monona Terrace ORDER CODE: MARDI31

**SUN, APR 2 • 5:30 PM**

Monona Terrace ORDER CODE: MARDIO2

Documentary Feature, USA, 2005, color, BetaSP • 71 min.  
DIRECTOR: David Redmon; PRODUCER: David Redmon; EXECUTIVE PRODUCER: Deborah Smith, Dale Smith; CINEMATOGRAPHER: David Redmon; EDITOR: David Redmon; MUSIC: Matthew Dougherty; CAST: Ms. Pearl, Roger Wong, Ga Hong Mei, Lio Lina, Qui Bia, Ling Ling, Dom Corlone  
IN MANDARIN, ENGLISH WITH ENGLISH SUBTITLES  
SERIES: Y'all Gonna Learn Chinese  
PRESENTED BY: UW Asian American Studies Program

In a squalid Chinese factory, Ga Hong Mei spends 11 hours a day yanking strings of hot beads out of a dangerous machine. She struggles to fill enough bags to prevent her wages from getting docked. On the other side of the world, New Orleans native "Ms. Pearl" squeals with delight as she catches her zillionth tangle of glistening bead necklaces from a Mardi Gras float. *Mardi Gras: Made in China* portrays the immense disconnect between the factory and the consumer in the global economy. The cultural and economical differences are stunning, as is the Chinese workers' reaction to the sticker price of the beads and the astonishing way people "win" the beads. Tracing the path of a disposable commodity, filmmaker David Redmon tells a story in which CEOs aren't really the bad guys, we are. Official selection, Sundance Film Festival, One World International Film Festival, Amnesty International Film Festival, and Human Rights Watch Film Festival. (HEATHER SHIMON)



Casey Affleck stars as *Lonesome Jim*, back home in Indiana after flunking life in New York City.

## Marx y Bakunin: El Debate Imaginario

SEE Young Visions and Voices

## Max and Mona

**FRI, MAR 31 • 9 PM**

Stage Door ORDER CODE: MAXMO31

**SUN, APR 2 • 1:30 PM**

Hilldale 2 ORDER CODE: MAXMOO2

Dramatic Feature, South Africa, 2004, color, 35mm • 98 min.  
DIRECTOR: Teddy Mattered; PRODUCER: Tendeka Matatu; EXECUTIVE PRODUCER: Joel Phiri and Jeremy Nathan; WRITER: Teddy Mattered and Greg Latter; CINEMATOGRAPHER: Ivan Leathers; EDITOR: Henion Han; MUSIC: Phillip Miller; CAST: Mpho Lovinga, Thumi Melamu, Jerry Mofokeng, Percy Matsemela, Coco Merckel, Sepulta Sebogodi; PRODUCTION CO: Ice Media, Film i Väst, Dv8.  
IN TSWANA, AFRIKAANS, ZULU, ENGLISH WITH ENGLISH SUBTITLES  
SERIES: Global Lens

(MIDWEST PREMIERE) For his debut feature Teddy Mattered delivers a charming comedy about a country bumpkin named Max who leaves his village for a Johannesburg medical school. Sounds like a simple plan, but Max is no ordinary boy, he is a talented mourner whose wailings unleash the winds. Max travels with an extraordinary animal, a sacred goat who has a taste for cannabis. When Max arrives in the big city he hooks up with his dim-witted Uncle Norman who runs an unlicensed tavern out of his house. When Uncle Norman discovers Max's curious wailing abilities, he quickly puts him to work in the lucrative undertaking industry. The King of Tears, as Uncle Norman dubs him, takes undertaking to wild and hilarious extremes. (CATHERINE REILAND)

## Metal: A Headbanger's Journey

**SAT, APR 1 • 10 PM**

Orpheum Main ORDER CODE: METAL

Documentary Feature, Canada, 2005, color, 35mm • 96 min.  
DIRECTOR: Sam Dunn, Scot McFadyen, Jessica Joy Wise; PRODUCER: Sam Dunn, Scot McFadyen, Jessica Joy Wise; EXECUTIVE PRODUCER: Sam Feldman, John Hamilton, David Reckziegel, Noah Segal; CINEMATOGRAPHER: Brendan Steacy; EDITOR: Mike Munn; PRODUCTION CO: Banger Productions Inc.  
PRESENTED BY: 105.5 Triple M  
"If you say 'Welcome To My Nightmare,' you don't just say it. You do it. Give



*Metal* is an epic journey through the history of heavy metal music.



Max's pet Mona is a sacred goat with a taste for cannabis.

them the nightmare." — Alice Cooper. What we get in *Metal* is a headbanger's dream, an epic journey through the heart and history of heavy metal music. Filmmaker Sam Dunn is our guide, showing why fans have a cult-like devotion to the music that is often condemned and dismissed. Issues of violence, censorship and sex ("I never questioned my sexuality at any point, and I was up there in lingerie," says Dee Snider of Twisted Sister) are explored

through interviews with some of the most legendary metal giants (Bruce Dickinson, Ronnie James Dio, Tommy Iommi, Lemmy). "Strong enough to make believers out of non-metalheads and inside enough to get the devil's-horns salute from the most die-hard followers. The soundtrack, as might be expected, kicks ass." — Ken Eisner, *Variety*. Raise your lighter high. (MEG HAMEL)



**Mongolian Ping Pong** is a lush, colorful adventure about a child's nomadic life.



**Football = War in The Milk Can.**

## The Milk Can

**FRI, MAR 31 • 11 PM-1 AM**  
Bartell Theatre ORDER CODE: MILKC31  
**SAT, APR 1 • 1:30-3:30 PM**  
Bartell Theatre ORDER CODE: MILKCO1

Dramatic Feature, USA, 2005, color, digibeta • 95 min.  
DIRECTOR: Matt Kresling; PRODUCER: Seth Toedter; WRITER: Matt Kresling; CINEMATOGRAPHER: Seth Toedter; EDITOR: Matt Kresling; MUSIC: Halim Beere; CAST: Grady Cousins, Donna Wiczorkowski, Bennett Jones, Joe Collins  
(WISCONSIN PREMIERE) The football rivalry between a pair California towns, Fortuna and Ferndale, stretches back 70 years. The winner claims possession of an antique milk can. When a heavy storm forces the cancellation of the game, and flooding caused by Fortuna's levee threatens Ferndale's cows, passions ignite and war erupts. A history teacher gets swept along as the two towns mobilize. Clad in



**Music From the Inside Out** looks at the lives of musicians.

varsity jackets, armed with hunting rifles, they fortify, take prisoners, and take shots at each other while trying to keep the war a secret from the world outside. Writer-director Matt Kresling (who is from Fortuna) has made a splendid satire, an entry at the 2005 Slamdance Festival, that chronicles the war with wit, panache and poignancy, combining moments of small-town lunacy with the visual language of civil war documentaries. MATT KRESLING is scheduled to present his film. (STEW FYFE)

## Mini Moshi's Tea Party

SEE Young Visions and Voices

## Mirror

SEE Jim and Joe's Experimental Shorts

## MJD

SEE Wisconsin's Own Shorts: Play Circle

## Mona Lisa

SEE Wisconsin's Own Shorts: Cinematheque

## Mongolian Ping Pong (Lü Cao Di)

**SUN, APR 2 • 1 PM**  
Orpheum Main ORDER CODE: MONGO

Dramatic Feature, China, 2005, color, 35mm • 102 min.  
DIRECTOR: Ning Hao; PRODUCER: Lu Bin, He Bu; WRITER: Gao, Jianguo, Xing Aina, Ning Hao; CINEMATOGRAPHER: Du Jie; EDITOR: Ning Hao; MUSIC: Wuhe; CAST: Hurichabilike, Dawa, Geliban, Badema, Yidexinnaribu; PRODUCTION CO: Kunlun Brother Film & TV Productions Ltd. IN MANDARIN WITH ENGLISH SUBTITLES  
(WISCONSIN PREMIERE) The normal rhythm of a young child's nomadic life in the grasslands of Mongolia is disrupted when he discovers a ping pong ball floating in a creek. Bilike and his two friends, Dawa and Erguotou, try to learn just what the mysterious white ball might be, but receive little help from Bilike's family. His parents are too busy tending to their herd and the upkeep of their home. His grandmother tells them it is a glowing dragon's pearl. And his older sister is preoccupied with the amorous attentions of a local truck driver. So the boys head out across the plains, looking for answers. Unfolding

upon the vibrant, green Mongolian steppe, beneath wide grey skies, *Mongolian Ping Pong* captures that moment in childhood when we first look outside of the immediate circle of our family, friends and home, and become aware of the wider world beyond. In his third film, director Ning Hao, a 2003 graduate from the Beijing Film Academy, presents a carefully observed portrait of a traditional way of life grappling with the slow encroachment of the modern world, combined with the story of Bilike's quest. "The vast grasslands environment," Ning Hao writes, "plays a part in shaping Mongolian children's unruly character. When seeing them ride freely on horseback on the wide-open landscape, I am deeply touched. Their childhood, like everyone else's around the world, is full of questions and confusions." (STEW FYFE)

## Monster Team: Episode 06

SEE Wisconsin's Own Shorts: Cinematheque

## More than the World (Más quel Mundo)

SEE Global Shorts: Five Films

## Mouse Heaven

SEE Jim and Joe's Experimental Shorts

## Muni to Marriage

SEE Asian American Screen Test

## The Murder of Fred Hampton

**SAT, APR 1 • 6-8 PM**  
Cinematheque ORDER CODE: MURDR

Documentary Feature, USA, 1971, B&W, 35mm • 90 min.  
DIRECTOR: Howard Alk; PRODUCER: Mike Gray; EDITOR: Howard Alk  
SERIES: Restorations and Revivals  
Fred Hampton was a charismatic 21-year-old Black Panther leader in 1960s Chicago. A fiery orator, Hampton's elec-



**Black Panther Fred Hampton** was killed in Chicago in 1969.

trifying words and actions were inspiring young Black people to demand respect and to insist that their power and voice be felt in local politics. At that time the FBI/CIA was implementing their notorious domestic counter-intelligence program aimed at illegally suppressing domestic dissent and political organizations like the Black Panther Party. On Dec. 4, 1969, in a predawn FBI-directed raid, four Panthers suffered gunshot wounds, and Mark Clark and Fred Hampton were murdered. Within hours, Panthers arranged to get a documentary film crew to the scene and they were able to record the carnage. What had been planned as a fly-on-the-wall documentary about the Black Panthers becomes a recording of the extraordinary investigation into the shooting, where contradictory statements and dubious evidence are presented by the authorities. One of the most compelling works shown at this Festival, this is one not to miss. Following the screening, screenwriter JAMES HIRSCH will moderate a Q&A with MIKE GRAY. (MEG HAMEL)

## Music From the Inside Out

**THU, MAR 30 • 7 PM**  
Hilldale 1 ORDER CODE: MUSIC30

**SAT, APR 1 • 11 AM**  
Club Majestic ORDER CODE: MUSIC01

Documentary Feature, USA, 2004, color, 35mm • 90 min.  
DIRECTOR: Daniel Anker; PRODUCER: Daniel Anker; CINEMATOGRAPHER: Tom Hurwitz; EDITOR: Bob Eisenhardt, Jean Tsien, Stan Warnow; MUSIC: The Philadelphia Orchestra; PRODUCTION CO: Anker Productions Inc.  
(WISCONSIN PREMIERE) What is music? The answers in this documentary may surprise you. Granted unprecedented access to the 105 members of The Philadelphia Orchestra over a five-year period, director Daniel Anker examines the lives they lead off the stage. In the process, personal stories and insights into the power of music emerge, each as distinct and rich as the instruments these people play. From the trombone player who dabbles in salsa to the Israeli cellist who collaborates with a Palestinian musician, music takes on all manners of purpose and expression. Boasting an eclectic soundtrack of classical, jazz, bluegrass, salsa, and world beat, *Music* is not only one of the best-sounding films you will ever experience, it is also one of the most rewarding. "Beautiful and utterly entrancing." — Joshua Kosman, *San Francisco Chronicle*. (TRAVIS GERDES)





What's  
All Over  
My Head?

# FILM PROGRAMS

## GLOBAL VISIONS o6

# Dreams, nightmares, and Global Visions

It's hard to imagine that only 20 years ago the word "globalization" was rarely used in business, politics, or media. Indeed the term wasn't commonly heard until the fall of the Berlin Wall in 1989. Then usage accelerated with the end of the Cold War, the formation of the World Trade Organization, and the popularization of the Internet. Suddenly, by the mid-1990s, it seemed that globalization was upon us, but its meaning and significance remained the subject of much controversy and debate.

The Festival's Global Visions film series showcases the diverse ways in which filmmakers have tried to address what is perhaps the central social and cultural challenge of our time. Through drama, documentary, and

## GLOBAL VISIONS o6

- Chain
- Czech Dream
- Darwin's Nightmare
- Our Brand Is Crisis

even comedy, in films set in such places as Bolivia, Uganda, and Czechoslovakia, Global Visions explores what it means to be part of a world that is growing ever more interconnected and interdependent. The series is sponsored by the UW Global Studies program.

—Michael Curtain  
Director, UW Global Studies Program  
global.wisc.edu



**Chain** blurs the lines between documentary and fiction.



**Maggie** says muskrats are lovely.

## Muskrat Lovely

preceded by **Ferry Tales**

**THU, MAR 30 • 9-10:40 PM**

Bartell Theatre ORDER CODE: MUSKR30

**SUN, APR 2 • 3:15-4:50 PM**

Bartell Theatre ORDER CODE: MUSKR02

### \* **Ferry Tales**

Documentary Short, USA, 2003, color, BetaSP • 40 min.  
DIRECTOR: Katja Esson; PRODUCER: Katja Esson, Sabine Schenk, Corinna Sager; CINEMATOGRAPHER: Martina Radwan; EDITOR: Sabine Hoffman, Moira Demos; MUSIC: Cassis; PRODUCTION CO: Penelope Pictures, Schenk Productions, Lifestyle International Production Service Inc.

The powder room on the Staten Island Ferry brings together women of different races, incomes, and social rank. On the 30-minute trip to New York City and back, these women transform themselves from the moms and wives of home into their independent and professional selves. Friendships have flourished in this little community, and the women dish on issues from divorce and motherhood to sex and violence. The culture of powder-room etiquette is hilariously explained (give up your seat to the regulars, don't use the toilet) and the deeper intersections of race and class are discussed in exceptionally revealing interviews. 2003 Academy Award Nominee for Best Documentary. (MEG HAMEL)

### \* **Muskrat Lovely**

Documentary Feature, USA, 2005, color, digibeta • 58 min.  
DIRECTOR: Amy Nicholson; PRODUCER: Amy Nicholson; CINEMATOGRAPHER: Jerry Risius; EDITOR: John Young; CAST: Shea Mills, Jessica Howell, Jessica Lord, Stephanie Mason, Lanai Willey, Michelle Scherr, Stephanie Elzey, Tiffany Brittingham, Cindy Paul

(MIDWEST PREMIERE) For her first documentary feature, Amy Nicholson captures all the drama and jitters of the 50th annual teen beauty pageant to crown the queen of the National Outdoors Show, the muskrat-skinning championship in Dorchester County, Maryland. It's an affectionate and insightful look at the eight girls competing for the title, as well as the role that such traditions can have in small communities. Festivalgoers smart enough to pick up this ticket will learn how the contestants would use their title to improve the natural resources of the region (extend the hunting season to reduce the goose-poop pollution) and how to skin a muskrat so that the eyes stay in the hide. 'Nuff said. (MEG HAMEL)

## Muskrat Lovely

**SUN, APR 2 • 10 PM**

Bartell Theatre ORDER CODE: MTUAL

Dramatic Feature, USA, 2005, B&W, digibeta • 109 min.  
DIRECTOR: Andrew Bujalski; PRODUCER: Morgan Faust, Dia Sokol, Ethan Vogt, Mynette Louie; WRITER: Andrew Bujalski; CINEMATOGRAPHER: Matthias Grunsky; EDITOR: Andrew Bujalski; CAST: Justin Rice, Rachel Clift, Andrew Bujalski, Seung-Min Lee, Pamela Corkey, Kevin Micka; PRODUCTION CO: Mutual Appreciation LLC

(MADISON PREMIERE) It would be easy to describe Andrew Bujalski's *Mutual Appreciation* as a quirky, twentysomething AmerIndie romantic comedy. The film was shot on 16mm black-and-white for a paltry sum, has a decidedly deadpan sense of humor, and mines the romantic angst of twentysomethings, but it's also one of the keenest, most realistic — and realistically hilarious — films about post-college life in recent memory. Fresh off the break-up of his band, our reluctant protagonist Alan (Justin Rice of the band Bishop Allen) moves from Boston to Williamsburg in search of little more than a new drummer. Although he quickly finds a new bandmate, he becomes mired in romantic distractions. Bujalski, who achieved critical success last year with *Funny Ha Ha* and who has been compared to maverick filmmakers Jim Jarmusch and John Cassavetes, is spot-on at depicting awkward social situations (e.g., drunk dialing an ex in the middle of the night). "*Mutual Appre-*



**Mutual Appreciation**

*ciation* is more than a new twist on the romantic comedy, more than a pitch-perfect period piece about the period we're all living in...At the heart of [the film] is an urgent need to get on screen the warp and woof of an unraveled social fabric — and help stitch it up with honesty and love." — *Slate*. Winner, 2005 Best Screenplay, Newport International Film Festival.

(TOM YOSHIKAMI)

## My Dad Is 100 Years Old

SEE Film Portrait

## My German Boyfriend

SEE Asian American Screen Test

## New York Doll

**FRI, MAR 31 • 9:45 PM**

University Square ORDER CODE: NEWYK31

**SUN, APR 2 • 10 PM**

University Square ORDER CODE: NEWYK02

Documentary Feature, USA, 2005, color, 35mm • 77 min.  
DIRECTOR: Greg Whitely; PRODUCER: Ed Cunningham, Seth Gordon; CINEMATOGRAPHER: Roderick A. Santiano; MUSIC: New York Dolls, Brett Boyett; CAST: Morrissey, David Johansen, Sylvain Sylvain, Iggy Pop, Bob Geldof, Chrissie Hynde, Mick Jones; PRODUCTION CO: One Potato Productions

(MADISON PREMIERE) Arthur "Killer" Kane played bass for the New York Dolls — in Morrissey's words, "one of the most raucous, notorious bands in musical history." This film traces Kane's rise to fame, fall from grace, and eventual climb to what he considered a simple but content life. *New York Doll* finds Arthur riding the bus to his job at the Mormon Family History Center on the eve of the first New York Dolls show in almost 20 years — an opportunity to mend the relationships with his old bandmates and reclaim all he had lost.



**Arthur Kane and David Johansen** played in the New York Dolls.

*New York Doll* presents Arthur Kane's touching and tragic story through interviews with his friends, bandmates, biggest fans (Morrissey, Mick Jones of the Clash, Iggy Pop) and incredible archival footage. "*New York Doll*, like any documentary, goes places we expect it to and places we do not. As journeys go, this is one to treasure." — Kenneth Turan, *Los Angeles Times*. (JOE BERES)

## The Night of the Living Dorks

(Die Nacht der Lebenden Loser)

**FRI, MAR 31 • 11:30 PM**

University Square ORDER CODE: NDORK31

**SAT, APR 1 • 10:30 PM**

University Square ORDER CODE: NDORK01

Dramatic Feature, Germany, 2004, color, 35mm • 88 min.  
DIRECTOR: Mathias Dinter; PRODUCER: Mischa Hofmann, Philip Voges; EXECUTIVE PRODUCER: Marion Dany; WRITER: Mathias Dinter; CINEMATOGRAPHER: Stephan Schuh; EDITOR: Cornelia Streckert; MUSIC: Andreas Grimm; CAST: Tino Mewes, Manuel Cortez, Thomas Schmieder, Collien Fernandes, Hendrik Borgmann, Nadine Germann; PRODUCTION CO: Constantin Film Produktion GmbH, Hofmann and Voges Entertainment GmbH  
IN GERMAN WITH ENGLISH SUBTITLES  
SERIES: Contemporary European Cinema  
PRESENTED BY: UW Center for European Studies

(MADISON PREMIERE) Think teenage comedies have been done to death? How about *undead*? And German? When a trio of high-school losers take part in a makeshift voodoo ceremony and die in a car accident soon after, they wake up the next morning to find they have become zombies. But being a zombie has its perks, especially in high school, where newfound strength and smarts equal popularity, status, and even sex appeal. Yet as these three revel in their situation, they must deal with the pesky

problems of body parts falling off (solution: staple gun) and a hunger that cannot be ignored for long... Taking the best of 80s teen films and adding an appetite for flesh, *The Night of the Living Dorks* is surely a "guilty pleasure whose title accurately conveys the silly, irreverent tone." — Lisa Nesselson, *Variety*. (TRAVIS GERDES)

## The Night of Truth

(La Nuit de la Verité)

**THU, MAR 30 • 7:30 PM**

Hilldale 2 ORDER CODE: NTRUT30

**SAT, APR 1 • 1 PM**

Club Majestic ORDER CODE: NTRUT01

Dramatic Feature, Burkina Faso, 2004, color, 35mm • 100 min.

DIRECTOR: Fanta Régina Nacro; PRODUCER: Claire-Agnès Lajoumard, Fanta Régina Nacro; WRITER: Marc Gautron; CINEMATOGRAPHER: Nara Keo Kosal; EDITOR: Andrée Devanture; MUSIC: Troupe Nada Yaadega, Sami Rama; CAST: Adama Ouédraogo, Commandant Moussa Cissé, Naky Sy Savane, Rasmané Ouédraogo, Georgelette Paré; PRODUCTION CO: Acrobates Film, Les Films du Defi, France 3 Cinéma  
IN FRENCH, MOORÉ, DIOLLA WITH ENGLISH SUBTITLES  
SERIES: Global Lens

(MIDWEST PREMIERE) "War opens our souls so demons move in," is the sobering observation from Burkina Faso's first female filmmaker Fanta Régina Nacro's powerful story about the painful struggles to combat hatred to make way for forgiveness and reconciliation. Against the backdrop of a fictional sub-Saharan African country emerging from 10 dark years of brutal bloodshed, the leaders of the Nayak and Bonandé peoples agree to come together and celebrate peace. The Bonandé colonel, a poetic and charismatic man carrying a shocking secret, commands this



High-school losers become zombies in *The Night of the Living Dorks*.

troops to lay down their weapons during the peace festivities. The Nayak president does not respond in kind and arrives with great pomp surrounded by men with guns. The terrible barbarities that had been committed by both sides overshadow the party, as revelers feast on traditional Bonandé delicacies and are dazzled by energetic dance performances. The wives of the colonel and president are strong-willed, one desperately advocating peace, the other seeking terrible revenge for the murder of her only son. Peace proves to be tenuous when powerful drum beats recall the atrocities of a battle where the president's child was slain. Filming over 8 weeks, usually with handheld cameras, Narco creates a space "where the viewer will meet his own devils and will learn how to throw them to the ground." During a time where we are all questioning why we fight, *The Night of Truth* explores the hate and the desire for peace that reside in all of us. "A raw fable that powerfully represents the tragedy of countless civil conflicts." — Jeannette Catsoulis, *New York Times*. Winner, Best Screenplay at the San Sebastian International Film Festival. (CATHERINE REILAND)

## No Sleep Til Shanghai

**FRI, MAR 31 • 9:30 PM**  
Play Circle ORDER CODE: NOSLE

Documentary Feature, USA, 2005, color, BetaSP • 70 min.  
DIRECTOR: Todd Angkasuwan; PRODUCER: Carl Choi, Todd Angkasuwan; EXECUTIVE PRODUCER: Christina Angkasuwan, Todd Angkasuwan; EDITOR: Todd Angkasuwan; MUSIC: Ted Chung, Allen Wong; CAST: Jin Au-Yeung, Kamel Pratt, Carl Choi, Barshir Fida, Brian Wong; PRODUCTION CO: TNT Digital Media  
SERIES: Y'all Gonna Learn Chinese  
PRESENTED BY: UW Asian American Studies Program  
(MIDWEST PREMIERE) Jin Au-Yeung, born in Miami and raised on hip-hop, broke new ground and gained fame by being the first Asian American rapper to sign with a major recording label. His quickness and charm — sharpened from winning freestyle battles — makes this documentary an appealing look at the way music can punch through boundaries. To promote his album "The Rest is History" (featuring songs recorded with Kanye West, Wyclef, and others), Jin embarks on a tour of Tokyo, Hong Kong, Taiwan, Singapore and Shanghai. On one level, *No Sleep Til Shanghai* is a funny diary of a fast-paced, red-eye trip to bring hip-hop to fans in Asia.



*On Moral Grounds* looks at insurance and the Holocaust.

The bigger picture, though, is more complicated: since the tour, Jin has changed his name (to "The Emcee"), dropped the label, and reinvented his career. What answers does that give to the questions of race and fame? (MEG HAMEL)

## The Ocean

SEE Young Visions and Voices

## On Moral Grounds

**SUN, APR 2 • 1 PM**  
Bartell Theatre ORDER CODE: ONMOR

Documentary Feature, USA, 2005, color, digibeta • 74 min.  
DIRECTOR: Robby Kushner; PRODUCER: Robby Kushner; WRITER: Jess Baldwin, Robby Kushner, Josh Levine; CINEMATOGRAPHER: Brad Swonetz; EDITOR: Jesse Baldwin; MUSIC: Ethan Schreiber

(MIDWEST PREMIERE) The best film about life insurance you'll ever see. Lisa Stern's new in-laws tell her the story of surviving the Holocaust's concentration camps and, among the other traumas endured, having their request to claim life insurance benefits denied. Generally, the Italian insurance institution, refused to honor the policies purchased before the War: few survivors were able to produce the original insurance documents or death certificates for relatives killed by the Nazis. Stern is a lawyer, and an extremely appealing documentary subject — with humor and pluck she takes her uncle's case to the authorities. She teams up with the pioneer of "bad faith" insurance law (and UW law-school graduate!) Bill Shernoff to fight the system that has denied the rights of so many families. *On Moral Grounds* presents their journey clearly, taking the time to explain the details and bringing character and personality into the story. (MEG HAMEL)



Bolivian presidential politics is the topic for *Our Brand Is Crisis*.

## Ornithology

SEE Student Shorts: Play Circle

## Our Brand Is Crisis

**THU, MAR 30 • 7 PM**  
Bartell Theatre ORDER CODE: OURBR30

**FRI, MAR 31 • 7 PM**  
Bartell Theatre ORDER CODE: OURBR31

Documentary Feature, USA, 2005, color, digibeta • 87 min.  
DIRECTOR: Rachel Boynton; PRODUCER: Rachel Boynton; EXECUTIVE PRODUCER: Steven Shainberg; CINEMATOGRAPHER: Christine Burrill, Michael Anderson, Tom Hurwitz, Jerry Risius; EDITOR: Rachel Boynton, Jennifer L. Robinson; MUSIC: Marcelo Zarvos; CAST: James Carville, Tad Devine, Stan Greenberg, Gonzalo Sánchez de Lozada, Mauricio Balcázar, Evo Morales, Manfred Reyes Villa; PRODUCTION CO: Boynton Films Production.  
IN SPANISH, ENGLISH WITH ENGLISH SUBTITLES  
SERIES: Global Visions  
PRESENTED BY: UW Global Studies Program

Lagging in the polls and facing imminent defeat, Bolivian presidential candidate Gonzales "Goni" Sanchez de Lozada hires a team of Democratic political consultants from the United States led by former Clinton advisor James Carville to help salvage his struggling campaign. Upon arrival in La Paz, they devise a U.S.-style operation that relies on negative ads and an all-out media blitz, which reintroduces Goni — a wealthy businessman who was president in the mid-'90s and speaks Spanish with an American accent — to the Bolivian people. First-time director Rachel Boynton had remarkable access to the consultants, their strategy sessions, and Goni himself. She provides an unforgettable look at American influence on Bolivian politics that is as timely as ever, given Bolivia's recent election of anti-American president



*The Night of Truth* explores hate and the desire for peace.

Evo Morales (who features prominently in the film). *Our Brand Is Crisis* is an astoundingly candid and enthralling documentary that examines how the all-American art of branding can affect the "spreading of democracy" overseas. Winner of the Charles E. Guggenheim Emerging Artist Award at the 2005 Full Frame Documentary Film Festival and the 2005 IDA Distinguished Feature Documentary Award. (TOM YOSHIKAMI)

## Our Nature

SEE Young Visions and Voices

## (panacea)

SEE Student Shorts: Cinematheque

## Passed

SEE Student Shorts: Play Circle

## The Phantom of the Operator (Le Fantôme de l'Opératrice)

preceded by **Joe: Body Electric**

**FRI, MAR 31 • 5 PM**  
Play Circle ORDER CODE: PHANT

### \* Joe: Body Electric

Experimental Short, USA, 2005, B&W, DVCam • 12 min.  
DIRECTOR: Jack Beck; EDITOR: Jack Beck; MUSIC: David Pylar; PRODUCTION CO: Aquiline Productions

(WISCONSIN PREMIERE) A humorous assembly of footage from black-and-white science films that explore electrical phenomenon, starring Joe the Electric Eel.

### \* The Phantom of the Operator

Documentary Feature, Canada, 2004, color, B/W, BetaSP • 66 min.

DIRECTOR: Caroline Martel; EDITOR: Annie Jean; MUSIC: René Lussier; CAST: Pascale Montpetit  
IN FRENCH, ENGLISH WITH ENGLISH SUBTITLES

This wry found-footage film reveals a little-known chapter in labor history: the story of female telephone operators' central place in the development of global communications. With an eye for the quirky and humorous, Caroline Martel assembles a dazzling array of clips — more than 100 industrial, advertising and scientific management films produced between 1903 and 1989 by Bell and Western Electric — and transforms them into a dreamlike montage. As the first agents of globalization, this invisible army feminized and

glamorized a stressful, underpaid and difficult job. More than "Voices with a Smile," operators were shooting stars in a universe of progress, test pilots for new management systems, and the face of shrewd public relations campaigns. As their work has been eclipsed by automated systems, this artful piece of labor history also offers an insightful comment on women's work, industrialization and communications technology. (MEG HAMEL)

## The Piano Tuner of Earthquakes

**SAT, APR 1 • 2 PM**  
Hilldale 2 ORDER CODE: PTUNE01

**SUN, APR 2 • 7:30 PM**  
Club Majestic ORDER CODE: PTUNE02

Dramatic Feature, UK/Germany/France, 2005, color, 35mm • 98 min.

DIRECTOR: The Brothers Quay; PRODUCER: Keith Griffiths, Alexander Ris, Hengameh Panahi; EXECUTIVE PRODUCER: Terry Gilliam; WRITER: Timothy Quay, Stephen Quay, Alan Passes; CINEMATOGRAPHER: Nic Knowland; EDITOR: Simon Laurie; MUSIC: Trevor Duncan, Christopher Slaski; CAST: Amira Casar, Gottfried John, Assumpta Serna, Cesar Sarachu, Ljubisa Lupo-Grujic, Marc Bischoff, Henning Pekar, Gilles Gavois, Volker Zack, Thomas Schmieder; PRODUCTION CO: Koninck Studios PTE.  
SERIES: Contemporary European Cinema  
PRESENTED BY: UW Center for European Studies

For over two decades, identical twins Timothy and Stephen Quay have been making some of the most bizarre, original and evocative animated (and more recently live-action) tales. *The Piano Tuner of Earthquakes*, inspired by the novella "The Invention of Morel" by the Argentine writer Adolfo Bioy Cesares, is dream, fairytale and nightmare wrapped up in 98 mesmerizing minutes. On the eve of her wedding, the beautiful opera singer Malvina is mysteriously abducted by a malevolent Dr. Droz. Felisberto, an innocent piano tuner, is summoned to Droz's secluded villa to service his musical automaton. Little by little Felisberto learns of the doctor's plans to stage a "diabolical opera" and of Malvina's fate. He conspires to rescue her, only to become trapped in Droz's web. Forging a synthesis of intricate animation and live action, the Brothers Quay construct a universe that might require the creation of a new classification: poetic science fiction. Awarded a special prize for "visionary atmosphere" at the 2005 Locarno International Film Festival. (TOM YOSHIKAMI)





# FILM PROGRAMS

## Pinwheels

SEE Young Visions and Voices

## Plastic Fangs

SEE Student Shorts: Play Circle

## Popaganda: The Art and Crimes of Ron English

preceded by *Uso Justo*

**SAT, APR 1 • 9:30-11:10 PM**

Bartell Theatre ORDER CODE: POPAG

### \* *Uso Justo*

Experimental Short, USA, 2005, B&W, BetaSP • 22 min.  
DIRECTOR: Coleman Miller; PRODUCER: Richard Hansen;  
WRITER: Coleman Miller.

IN SPANISH WITH ENGLISH SUBTITLES

(MADISON PREMIERE) Coleman Miller's film takes an obscure Mexican hospital drama, edits it, rewrites it (through subtitling), and turns filmmaking on its head. *Uso Justo* (loosely translated: "fair use") is a ridiculous and hilarious experimental film, a well-targeted send-up of avant-garde filmmaking, and a commentary on copyright law. Winner, Best of the Fest, Ann Arbor and Humboldt International Film Festivals; Audience Award, Chicago Underground Film Festival. (JOE BERES)

### \* *Popaganda: The Art and Crimes of Ron English*

Documentary Feature, USA, 2004, color, digibeta • 78 min.  
DIRECTOR: Pedro Carvajal; PRODUCER: Pedro Carvajal;  
EDITOR: Kevin Chapados; MUSIC: The Dandy Warhols, Daniel Johnston, Tripping Daisy; CAST: Ron English, Shepard Fairey, Morgan Spurlock

(MADISON PREMIERE) Ron English pushes pop art to the point of perversion, reinterpreting modern culture in a quest for subversion and truth in advertising. He is an urban Robin Hood, taking billboards and reworking them to



**The President's Last Bang** is a comedy about the killing of South Korea's General Park Chung-hee.

expose the truth about the advertisers who pay for them. Fast food restaurants, cigarette companies, and the U.S. government are all seen in English's crosshairs. *Popaganda* follows the evolution of a fascinating artist who believes that nothing is sacred and everything is a target. "Though few of us are willing to go to the same extremes — including jail in New Jersey — English may inspire more people to turn from passive receivers into active resisters." — Jason Anders, *Eye Weekly*. (JOE BERES)

## Pornographic Apathetic

SEE Jim and Joe's Experimental Shorts

## The President's Last Bang (Geuddae Geusaramdeul)

**THU, MAR 30 • 7 PM**

University Square ORDER CODE: PBANG30

**SAT, APR 1 • 9 PM**

Hilldale 2 ORDER CODE: PBANG01

Dramatic Feature, South Korea, 2005, color, 35mm • 102 min.

DIRECTOR: Im Sangsoo; PRODUCER: Shim Jaemyung, Shin Chul; EXECUTIVE PRODUCER: Lee Eun, Choi Jinhwa; WRITER: Im Sangsoo; CINEMATOGRAPHER: Kim Woohyung; EDITOR: Lee Eunsoo; MUSIC: Kim Hongjip; CAST: Han Sukgyu, Baik Yoonshik, Song Jaeho, Kim Eungsoo, Kwon Byunggil, Jeong Wonjoong; PRODUCTION CO: MK Pictures. IN KOREAN WITH ENGLISH SUBTITLES

More than 25 years after the assassination of dictatorial South Korean president General Park Chung-hee, an irreverent and darkly comic film has been made about that fateful night. In 1979 a number of demonstrations against Park (Jae-ho Song, *Memories of Murder*) were brutally crushed by the military. The head of his secret service, Kim (Baek Yun-shik, *Save the Green Planet!*), has other concerns: he is fed up with arranging presidential trysts with sexpots and his liver is failing from the demands of being Park's drinking buddy. Im Sang-Soo (*A Good Lawyer's Wife*) wrote and directed this astonishing work, set in a Korean safe house and filled with efficient character sketches of the corrupt president's inside circle. "The film is a remarkable success: a sardonic, intricately choreographed comedy with the mordant bite of Kubrick's *Dr. Strangelove* and the visual élan of late-period Scorsese: its production design is immaculate, its camerawork audacious and assured." — Edinburgh Film Festival. (MEG HAMEL)

## Private

**SAT, APR 1 • 11:30 AM**

Stage Door ORDER CODE: PRIVAO1

**SUN, APR 2 • 6:30 PM**

Hilldale 2 ORDER CODE: PRIVAO2

Dramatic Feature, Italy, 2004, color, 35mm • 90 min.

DIRECTOR: Saverio Costanzo; PRODUCER: Mario Gianani; EXECUTIVE PRODUCER: Patrizia Constantini; WRITER: Saverio Costanzo, Sayed Oashua, Camilla Costanzo, and Alessio Cremonini; CINEMATOGRAPHER: Luigi Martinucci; EDITOR: Francesca Calvelli; MUSIC: Alter Ego; CAST: Lior Miller, Mohammad Bakri, Tomer Russo, Areen Omari, Hend Ayoub, Kareem Emad Hassan Aly, Marco Alsaying, Sarah Hamzeh, Amir Hasayen, Niv Shafir, Sahar Lachmy; PRODUCTION CO: Istituto Luce, Offside IN HEBREW, ARABIC, ENGLISH WITH ENGLISH SUBTITLES

Israeli soldiers take over a Palestinian home and order the family to be confined to the downstairs living room.

This gripping and perilous division tests the will of everyone, as the parents wrestle with conflicting choices: escape to safety, or stay in defiance and refuse to be refugees. Few films in recent memory have so effectively created such an utterly *harrowing* scenario: the Israeli soldiers will severely punish anyone who contradicts their rules, and yet every one in the family, from the adolescent son who defies everything to the toddler who doesn't know better, risks crossing the line. Cramped angles convincingly present their confinement, and the handheld camera keeps the tension cranked high. *Private* is less about ideological conflict than it is a portrait of the personal toll politics can have on a family. In fact, it was filmed in Italy, not Palestine, and remains a "vision of domestic dread is more raw and real than anything Hollywood fantasy can offer." — Matthew Leyland, *BBC Films Online*. Winner, 2004 Golden Leopard, Locarno International Film Festival. (MEG HAMEL)

## Red Doors

**SAT, APR 1 • 3:30 PM**

Club Majestic ORDER CODE: REDDR01

**SUN, APR 2 • 7:30 PM**

Hilldale 1 ORDER CODE: REDDR02

Dramatic Feature, USA, 2005, color, 35mm • 90 min.

DIRECTOR: Georgia Lee; PRODUCER: Jane Chen, Georgia Lee, Mia Riverton; EXECUTIVE PRODUCER: Lowell Bryan, Austin S. Lin, Greg Nihon, Tenno Tsai, Martin Zagorsek; WRITER: Georgia Lee; CINEMATOGRAPHER: Zeus Morand; EDITOR: Youna Kwak; MUSIC: Robert Miller; CAST: Jacqueline Kim, Elaine Kao, Tzi Ma, Kathy Shao-Lin Lee, Freda Foh Shen, Rossif Sutherland, Mia Riverton; PRODUCTION CO: Blanc de Chine Entertainment

SERIES: Y'all Gonna Learn Chinese

PRESENTED BY: UW Asian American Studies Program

(MIDWEST PREMIERE) On the surface, the Wongs are a family that has it all. The father, Ed (Tzi Ma), is about to retire from a job that has left his family well off, the mother (Freda Foh Shen) has her family to care for and a wedding to plan, and each of the three daughters is bright, attractive and successful. But the Wongs are also a family quietly falling apart at the seams. Samantha (Jacqueline Kim), a business woman, doubts her choice of career and fiancée. Julie (Elaine Kao), a medical student, is struggling with her blossoming relationship with movie star Mia Scarlett (Mia Riverton). Katie (Kathy Shao-Lin Lee) expresses her feelings for a high



**A family falls apart in *Red Doors*.**

school classmate with increasingly more explosive practical jokes. Silence has become a way of life for Ed; after numerous attempts at suicide, he finally stumbles upon a new way to leave his life behind, and in the process, throws the family into further turmoil. In *Red Doors*, every character has a journey to make. On the way, they discover what makes them who they are as individuals, and find their place again in the family. Writer and director Georgia Lee was part of the 2005 Sundance short film jury. Winner, 2005 Audience Award for First Narrative Feature, Grand Jury Award for Screenwriting, Outfest Film Festival; 2005 Best Narrative Feature, "NY, NY" Competition, Tribeca Film Festival; 2005 Special Jury Prize for Ensemble Acting, Cine-Vegas. (KERMAN ECKES)

## The Road that Takes You There is the Road That Leads You Back

SEE Student Shorts: Play Circle

## Same Sex America

**SAT, APR 1 • 6:30 PM**

Monona Terrace ORDER CODE: SAMESO1

**SUN, APR 2 • 7:30 PM**

Monona Terrace ORDER CODE: SAMESO2

Documentary Feature, USA, 2005, color, BetaSP • 90 min.

DIRECTOR: Henry Corra; PRODUCER: Henry Corra, Alex R. Johnson; EXECUTIVE PRODUCER: Robert Katz, Jerry Kupfer, Jay Peterson; CINEMATOGRAPHER: Henry Corra; EDITOR: Charlene Rule; MUSIC: Hahn Rowe; CAST: Jonathan Book and Corey Clifford, Natalie and Robin Dauterive, Deborah and Shelley Gar-Reichman, Al and Keith Toney, Mary McCarthy and Bonnie Winnokar, Jon and Paul Cronin-Swalboski, Robin Einzig and Audrey Roth; PRODUCTION CO: Corra Films Inc. and K2 Productions.

PRESENTED BY: WAA-GLBT Alumni Council

*Same Sex America* shares the emotional journey of seven gay and lesbian couples whose hopes for legal marriage are sparked when the Massachusetts Supreme Court rules in 2003 that such unions can take place in that state. The film features lawmakers and the opposition, leaders of religious groups and others who attempt to reverse the decision. The stories told here are complex and personal: Jon and Paul, who field important questions from their precocious adopted daughter about whether there will be a cake and what will her dress be like; and Audrey and Robin, who are wrestling with compatibility issues in their relationship but feel the pressure to respond to an opportunity they never expected. There's joy and pain in this impassioned study of the struggle for equal rights. The Festival thanks Randy Page and Jerilyn Goodman for their support of this program. (MEG HAMEL)

## Scream at Me

SEE Wisconsin's Own Shorts: Cinematheque

## Screen Test

SEE Asian American Screen Test

## FREE EVENTS

## The Hollywood Badgers: Getting Started in the Industry

**SAT, APR 1 • 3-4:30 PM**

Memorial Union, Tripp Commons

FREE (STRICTLY FIRST-COME, FIRST-SEATED)

Four panelists from the nonprofit organization comprised of UW Alumni will present their take on getting started in the Los Angeles entertainment industry. They will discuss getting a job, finding a place to live in LA, and a typical day working in TV and film production. Panelists are Hollywood Badger members: Communication Arts graduate **AMANDA GREENE** has worked for New Line Cinema and FX, and currently works in A-list talent management. **JEFF HAMMER** graduated in 2000 originally pursuing a career in medicine; he is currently enrolled in USC's graduate screenwriting program. **ELEANOR NETT** graduated in 2002 and works for Endgame Entertainment. **MICHELLE REED**, a 2004 graduate, works for the Yari Film Group and has interned in talent representation. The panel will share their unique experiences and a refreshing perspective on making the transition from an academic to a professional career in Hollywood.



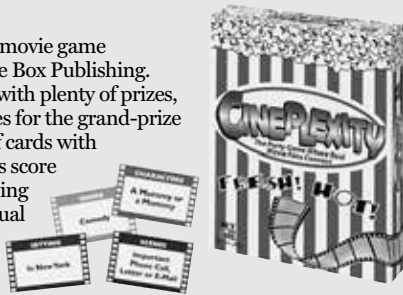
## World Launch of Cineplexity®

*The new movie game from the makers of Apples to Apples®!*

**SAT, APR 1 • 2:30-4 PM**

Steep & Brew, 544 State Street

"Cineplexity" is an exciting new movie game from Wisconsin's own Out of the Box Publishing. This game demo is open to all, with plenty of prizes, as well as treasure trove of games for the grand-prize winner. The game is made up of cards with two movie elements, and players score points by naming a film containing both elements. Fun for both casual movie fans and hardcore cinephiles. Meet the creators! Hosted by Steep & Brew.





**Private** is a portrait of the personal toll politics takes on a Palestinian family.



Kentucky felons present Shakespeare's *The Tempest*.



Couples prepare for The Big Day in *Same Sex America*.

## Self-important Empirical Film #3, with Voice-over

SEE Wisconsin's Own Shorts: Play Circle

## Shakespeare Behind Bars

**SAT, APR 1 • 8:30 PM**

Monona Terrace **ORDER CODE: SHAKE**

Documentary Feature, USA, 2005, color, BetaSP • 93 min.  
DIRECTOR: Hank Rogerson; PRODUCER: Jillian Spitzmiller;  
WRITER: Hank Rogerson; CINEMATOGRAPHER: Shana Hagan;  
EDITOR: Victor Livingston; MUSIC: James Wesley Stemple

(WISCONSIN PREMIERE) *Shakespeare Behind Bars* is an unexpectedly touching documentary that follows the casting, rehearsal and presentation of Shakespeare's *The Tempest*, by convicted felons in a Kentucky correctional institution. It shatters stereotypes and takes a close look at the human being wearing the prison uniform, revealing their kindness, generosity, and inner struggles. Some of these men have committed heinous crimes, but the filmmakers take a unbiased approach and discover a complex humanity. *Shakespeare Behind Bars* does not glorify the men or excuse their crimes, but shows them making an earnest attempt to turn their lives around and do something right. "A compelling study of art as a source of transcendence." — Joe Leydon, *Variety*. Official selection, Sundance, Edinburgh Film Festivals; Director's Choice Award, Bluegrass Film Festival. (JOE BERES)

## Shaolin Sisters

SEE Asian American Screen Test

## Shape Shift

SEE Jim and Joe's Experimental Shorts

## The Shutka Book of Records

**SAT, APR 1 • 1:30 PM**

Stage Door **ORDER CODE: SHUTKO1**

**SUN, APR 2 • 5:30 PM**

Hilldale 1 **ORDER CODE: SHUTKO2**

Documentary Feature, 2005, color, 35mm • 77 min.  
DIRECTOR: Aleksandar Manic; PRODUCER: Aleksandar Manic, Judita Kriljová, Marjan Vujovic; EXECUTIVE PRODUCER: Marjan Vujovic; CINEMATOGRAPHER: Dominik Miškovský; EDITOR: Ivana Davidová; PRODUCTION CO: YLE Teema Ateljée, Ister Group, AFIS, Czech TV. IN SERBIAN, MACEDONIAN WITH ENGLISH SUBTITLES

(MIDWEST PREMIERE) On the outskirts of Skopje, Macedonia, lies the Shuto Orizari Municipality, known as Shutka. The name means either "Happy Valley" or "trash," depending on who's doing the defining. Either way, the town is home to one of Europe's largest populations of Roma, or gypsies. Life here is hard, with poverty, illiteracy, and drug addiction lurking everywhere. Yet, in *The Shutka Book of Records*, the town sparkles with the vibrancy of its culture and the fascinating collection of characters that inhabit its streets. In Shutka, the fabric of life is woven with threads of the unusual: dervishes exorcise evil genies from the bodies of their



Fascinating characters are featured in *The Shutka Book of Records*.

patients, vampire slayers work for free to roust the evil ones from the land, cassette collections of Turkish music are carefully cultivated for judging in hotly contested battles, and the training of both boxers and fighting geese is undertaken with fervor and dedication. Narrated with a wry sense of humor by Doctor Koljo (a character in Kusturica's *Black Cat, White Cat*), *The Shutka Book of Records* joyfully peels away the layers that make up this town of champions, revealing a world that is funny, warm, fierce, and at times poignantly sad. Winner, 2005 FIPRESCI Prize and Audience Award, Serbia and Montenegro Film Festival; 2005 Amnesty International Slovenija Award. (KERMAN ECKES)

## Sir! No Sir!

**FRI, MAR 31 • 5 PM**

Stage Door **ORDER CODE: SIRNS31**

**SAT, APR 1 • 4:30 PM**

Hilldale 2 **ORDER CODE: SIRNSO1**

Documentary Feature, USA, 2005, 35mm • 85 min.  
DIRECTOR: David Zeiger; PRODUCER: David Zeiger, Evangeline Griego, Aaron Zarrow; EXECUTIVE DIRECTOR: Peter Broderick; WRITER: David Zeiger; CINEMATOGRAPHER: May Rigler, David Zeiger; EDITOR: May Rigler, Lindsay Mofford; MUSIC: Buddy Judge; CAST: Troy Garity, Howard Levy, Susan Schnall, Michael Wong, Jane Fonda; PRODUCTION CO: Pangea Productions

(WISCONSIN PREMIERE) As a documentary about the Vietnam War, *Sir! No Sir!* breaks new ground by covering a subject not often discussed: the anti-war protest movement within the armed forces. From military colleges to the battlefields, between 1966 and 1971 the Pentagon tallied 503,926 "incidents of desertion," sentencing hundreds of soldiers to prison and forcing thousands more into exile because they dared to question the morality of the War. Through demonstrations, underground newspapers, and refusals to fight, this movement shook the military complex from the inside out but has received little historical attention since. Calling upon a wealth of interview and archival footage, including Jane Fonda's discussion of her anti-war entertainment for the troops, *Sir! No Sir!* serves as "an important document and another chapter in the history of this war that is taking on even more importance in light of the current slide in popularity of the War in Iraq." — Mark Rabinowitz, *Indiewire*. 2006 Nominee, Best Documentary, Independent Spirit Awards. (TRAVIS GERDES)

## Skin Tone

SEE Student Shorts: Play Circle

## Source of History

(Source d'Histoire)

SEE Global Shorts: Five Films

## Split

SEE Student Shorts: Play Circle

## SSHTOORRTY

SEE Jim and Joe's Experimental Shorts

## Status Quo

SEE Wisconsin's Own Shorts: Cinematheque

## Stolen Life (Sheng Si Jie)

**SAT, APR 1 • 3:30 PM**

Stage Door **ORDER CODE: STOLE**

Dramatic Feature, China, 2005, color, 35mm • 90 min.  
DIRECTOR: Li Shaohong; PRODUCER: Li Xiaowan; WRITER: Liao Yimei; CINEMATOGRAPHER: Gao Hu; EDITOR: Yanwu; MUSIC: Ou Bo; CAST: Zhou Xun, Wu Jun, Cai Ming, Su Xiaoming, Zhao Chengshun, Jin Shuyuan, Wang Peiyi, Sun Jianong

IN MANDARIN WITH ENGLISH SUBTITLES

SERIES: Global Lens

(MIDWEST PREMIERE) Yanni, a young woman raised by emotionally distant relatives in Beijing unexpectedly gets accepted to college. Filled with aspirations and visions of independence, she promptly packs her suitcase to move to the dorms. As she heads to the university, she crashes into a new life of love, deception, and adult choices. Filmmaker Li Shaohong follows Yanni into Beijing's gritty underworld, chronicling Yanni's determination to confront her treacherous love and her ultimate goal to survive. "She gradually overcomes her pain and desire for revenge and finds agency through her misfortune. Together Li and her expressive lead actress convince us that this change, rather than being grafted on to fulfill a political agenda, comes from within the young woman herself." — Amy Taubin, *Film Comment*. Banned in China, *Stolen Life*, was featured at the Tribeca Film Festival where Robert De Niro presented filmmaker Li Shaohong with the Founders Award for Best Narrative Feature. (CATHERINE REILAND)

## Straight Boys

SEE Wisconsin's Own Shorts: Cinematheque





# FILM PROGRAMS

## Student Shorts: Cinematheque Program

**FRI, MAR 31 • 5-7 PM**  
Cinematheque ORDER CODE: SSCIN31

**SAT, APR 1 • 9-11 PM**  
Cinematheque ORDER CODE: SSCINO1

SERIES: Wisconsin's Own  
PRESENTED BY: travelwisconsin.com, Eastman Kodak  
With Wisconsin filmmakers scheduled to attend. The 2006 Wisconsin Student Shorts Competition is a project of the Wisconsin Union Directorate Film Committee, led by Festival Interns Cressida Hanson and Nathan Bice. Jurors are listed on page 35.

### \* Daddy Don't

Dramatic Short, USA, 2005, B&W, 35mm • 4 min.  
DIRECTOR: Ryan Dembroski; PRODUCER: Dan Fuller; WRITER: Dan Fuller; CAST: Casem Abulughod, Jenni Staley, Max Fuller, David Drazin

A silent film pianist, troubled by the violence in the films he watches on the screen, decides to take matters into his own hands. Filmmaker Ryan Dembroski is a student at UW-Madison. This film is a production of the UW-Madison's Silent Film class.

### \* Civilian Soldiers

Documentary Shot, USA, 2005, color, miniDV • 18 min.  
DIRECTOR: Josh Rosenberg; EXECUTIVE PRODUCER: Alison Rostankowski, Tess Gallun; EDITOR: Sean Quast; CAST: John Lindquist, Edwin Dunkinson, Max Wetzel, Chad Vance, Vera Roddy, Randall Hart

Combat veterans from WWII through Iraq share their emotional experiences of returning home to an often unwelcoming public. Filmmaker Josh Rosenberg is a senior at UW-Milwaukee studying Broadcast Journalism.

### \* It Felt Right

Experimental Short, USA, 2005, color, miniDV • 3 min.  
DIRECTOR: Jonathan Chamberlain

An experimental analysis of a peculiar event in a man's life, *It Felt Right* is told through a series of narrated stills. Jonathan Chamberlain is a student at UW-Madison in the MA and MFA programs.

### \* These Two

Dramatic Short, USA, 2005, color, DV Cam • 10 min.  
DIRECTOR: Andy Schlachtenhaufen; CAST: Anna Porubcansky, Qi Zhang

*These Two* is a parallel between two strangers and an analysis of their eventual meeting. Filmmaker Andy Schlachtenhaufen is a senior majoring in Communication Arts and East Asian Studies at UW-Madison.

### \* And What We Move is Dead

Experimental Short, USA, 2005, color, DV Cam • 14 min.  
DIRECTOR: Matthew Newman

Influenced by Dracula, Dante's Inferno, and insect colonies, *And What We Move is Dead* uses cutout collage animation to show that war and unchecked progression will turn us all into vampires. Filmmaker Matthew Newman recently graduated from UW-Milwaukee. This film was his thesis project.

### \* Fantasy's Dream

Experimental Short, USA, 2004, color, 16mm • 3 min.  
DIRECTOR: David Olson

Every night, as the sun sets and time begins to slow, the world of the inanimate comes to life. Filmmaker David Olson is a senior majoring in Communication Arts at UW-Madison.

### \* In Passing

Dramatic Short, USA, 2006, color, miniDV • 20 min.  
DIRECTOR: Adam Wheeler; MUSIC: Andy Christenson; CAST: Joe Hillary, Erin Hogan-Braker, Brady Voss

This short depicts how relationships can be formed out of unusual circumstances. Filmmaker Adam Wheeler is a senior majoring in Multimedia Design at UW-Stout.



**Daddy Don't is a silent film.**

### \* (panacea)

Experimental Short, USA, 2005, B&W, miniDV • 13 min.  
DIRECTOR: Diego Costa; MUSIC: KT Rusch; CAST: Thiawakorn Malaithong, Christopher Read

Two lovers – a sailor and an artist – spend their last afternoon together. Filmmaker Diego Costa is a graduate student at UW-Milwaukee, working towards his M.F.A. in film. VIEWER DISCRETION ADVISED.

## Student Shorts: Play Circle Program

**FRI, MAR 31 • 7-9 PM**  
Play Circle ORDER CODE: SSPLA31

**SAT, APR 1 • 6-8 PM**  
Play Circle ORDER CODE: SSPLA01

SERIES: Wisconsin's Own  
PRESENTED BY: travelwisconsin.com, Eastman Kodak

With Wisconsin filmmakers scheduled to attend. The 2006 Wisconsin Student Shorts Competition is a project of the Wisconsin Union Directorate Film Committee, led by Festival Interns Cressida Hanson and Nathan Bice. Jurors are listed on page 35.

### \* Dad & Me

Dramatic Short, USA, 2005, color, miniDV • 14 min.  
DIRECTOR: Donn Kennedy; MUSIC: Ryan Butth; CAST: Adam Holly, Dennis Kennedy, Jordan DeBakker

A son, haunted by his childhood, searches for an answer in his dad, whose memory may be unreliable. Filmmaker Donn Kennedy recently graduated from UW-Milwaukee with a BFA in film.

### \* Basketball

Animated Short, USA, 2005, color, miniDV • 1 min.  
DIRECTOR: Anne Morningstar

A high-energy animation, *Basketball* combines a filmmaker's love of art and basketball. Filmmaker Anne Morningstar is a sophomore at the Milwaukee Institute of Art and Design, studying animation and art history.

### \* Ornithology

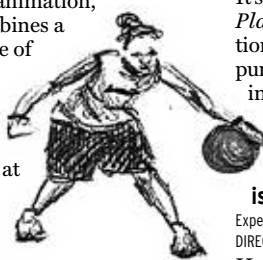
Animated Short, USA, 2005, color, miniDV • 5 min.  
DIRECTOR: Caroline Kastelic

*Ornithology* is a stop-motion animated film in which a scientist receives a mysterious package. His subsequent investigations lead to the arrival of some very unexpected guests. Filmmaker Caroline Kastelic is a senior at UW-Milwaukee majoring in film.

### \* Split

Dramatic Short, Czech Republic, 2005, Color, DVD • 11 min.  
DIRECTOR: Doug Roland, Jackson Myers; CAST: Josef Pejchal, Eva Leimbergerova, Emil Linka, Václav Legner

Using Eastern European politics and scenery, *Split* tells the story of a recently enlisted soldier who must choose whether to remain faithful to his coun-



**Alan Cumming stars in *Sweet Land*, a charming story of bachelor Minnesotan farmers.**

try, his father, his lover, or himself. Co-Director Doug Roland is a senior at UW-Madison majoring in film.

### \* Skin Tone

Dramatic Short, USA, 2005, B&W, miniDV • 8 min.  
DIRECTOR: Eric Gerber; CAST: Bobby Ciraldo

A scar becomes part of the body; a film becomes a personal journal. Filmmaker Eric Gerber is a senior at UW-Milwaukee majoring in film production.

### \* Plastic Fangs

Dramatic Short, USA, 2005, color, miniDV • 12 min.  
DIRECTOR: Andrew Rosas; MUSIC: Dreamland Faces, Jake Williamson, Eric Holliday; CAST: Kelly Lambeth, Andrew Swant, Evan Murphy, Mitch Skyberg, Seth Mulcahy, Caleb Mulcahy, Peggy Taylor

It's Halloween – what are your plans? *Plastic Fangs* shows the day's traditional activities of dressing up, carving pumpkins, trick-or-treating...and causing mischief! Andrew Rosas graduated from the UW-Milwaukee film program in 2005.

### \* The Road that Takes You There is the Road That Leads You Back

Experimental Short, USA, 2005, color, miniDV • 5 min.  
DIRECTOR: Michele Isaac

Haunting and mysterious, this film creates an ethereal landscape with its use of sound and shadow. Michele Isaac is a student at UW-Madison in the MFA program.

### \* Passed

Dramatic Short, USA, 2005, color, BetaSP • 20 min.  
DIRECTOR: Luke Kalteux; PRODUCER: Melissa McGuire; MUSIC: Adam Tucker; CAST: Megan Link, Chris Powless, Jaime Wagner, Jonathan Sholar, Chris Edwards, John Zarbano

Why would a criminal with a life sentence receive a heart transplant before your loved one does? Wife and mother Taryn Sudevsky asks this discomfoting question in *Passed*. Director Luke Kalteux is a senior at UW-Oshkosh, studying radio/ TV/film and creative writing. Producer Melissa McGuire is a recent radio/TV/ Film alumnus of UW-Oshkosh.



***Split's* recently enlisted soldier has some choices to make.**

## Sweet Land

**FRI, MAR 31 • 7-9:15 PM**  
Hilldale 1 ORDER CODE: SWEET31

**SAT, APR 1 • 5:30-7:45 PM**  
Stage Door ORDER CODE: SWEETO1

Dramatic Feature, USA, 2005, color, 35mm • 111 min.  
DIRECTOR: Ali Selim; PRODUCER: Jim Bigham, Alan Cumming, Ali Selim; EXECUTIVE PRODUCER: Thomas F. Lieberman, Terrance Moore, Edward J. Driscoll; WRITER: Ali Selim; CINEMATOGRAPHER: David Tubmblety; EDITOR: James R. Stanger; MUSIC: Mark Orton; CAST: Elizabeth Reaser, Tim Guinee, Lois Smith, Ned Beatty, Alan Cumming, Alex Kingston, John Heard, Paul Sand, Jodie Markell, Tom Gilroy, Patrick Heusinger; PRODUCTION CO: Beautiful Motion Pictures LLC, LaSalleHolland

IN ENGLISH, GERMAN, NORWEGIAN WITH ENGLISH SUBTITLES

(WISCONSIN PREMIERE) Possibly the most charming and fearlessly romantic film of the whole Festival, *Sweet Land* brings the Norwegian bachelor farmers of Minnesota to Madison movie screens. Written by first-time feature director Ali Selim and set just after World War I, this is a story of acceptance and change and finding your place in the world. Shy farmer Olaf (Tim Guinee) has sent away for a mail-order bride,



***Plastic Fangs* for Halloween**

who turns out to be an intrepid and spirited German woman (Elizabeth Reaser), whose presence is met with suspicion in this small rural community still affected by recent anti-German war propaganda. Even Olaf seems unsure of exactly what to do with her, but maybe his tightly wound awkward-



Political tensions interfere with a wedding in *The Syrian Bride*.

ness just needs a little thawing. With British comedian Alan Cumming cast as Olaf's best friend, and also starring Alex Kingston and Ned Beatty, *Sweet Land* is funny, intelligent, refreshing, and terrifically — yes — sweet. Director ALI SELIM is scheduled to present his film in person. Winner, 2005 Audience Award, Hamptons Film Festival. (MEG HAMEL)

## The Swenkas

**THU, MAR 30 • 7 PM**  
Orpheum Main ORDER CODE: SWENK

Documentary Feature, Denmark, 2004, color, 35mm • 75 min. DIRECTOR: Jeppe Rønde; PRODUCER: Rasmus Thorsen, Anne Diemer; WRITER: Jeppe Rønde, Kim Leona; CINEMATOGRAPHER: Lars Skree, Sebastian Wintero, Nic Hofmeyr; EDITOR: Olivier Bugge Coutté; MUSIC: Povl Kristian; PRODUCTION CO: Cosmo Film.

IN ZULU WITH ENGLISH SUBTITLES

(WISCONSIN PREMIERE) On Saturday nights in Johannesburg, a small group of blue-collar Zulu men gather together. Dressed to the nines in flashy suits with shoes that cost a month's wages, they compete for prizes given to the man with the best wardrobe and the best moves. For 50 years, the Swenkas have been almost like a spiritual men's club, where good morals and cleanliness are respected as much as a really good set of cufflinks. One of the youngest Swenkas, Sabelo, is at a crossroads. His father, leader of the Swenkas and respected by all, has just died. Sabelo is about to get married and is doubting whether he should continue in the Swenkas, now that his father is gone. One of the veterans of the group, known as Mr. Dangerous for his particularly snappy dressing, has promised to look after Sabelo, taking him under his wing and convincing him to keep the tradition of his father. This film is stunning: so beautifully photographed and so dramatically told, it's hard to remember that it's a documentary and not a folk tale come to life on screen. Winner, Best Documentary, Denmark's 2005 Robert Awards. (MEG HAMEL)

## Symbiopsychotaxiplasm: Take One

**THU, MAR 30 • 7 PM**  
Cinematheque ORDER CODE: SYONE

Experimental Feature, USA, 1968, color, 35mm • 75 min. DIRECTOR: William Greaves; PRODUCER: William Greaves; WRITER: William Greaves; CINEMATOGRAPHER: Terence McCartney-Filgate, Stevan Larner; EDITOR: William Greaves; MUSIC: Miles Davis; CAST: Patricia Ree Gilbert, Don Fellows, Susan Anspach, Jonathan Gordon, Bob Rosen, William Greaves

SERIES: Restorations and Revivals

(MADISON PREMIERE) In 1968 William Greaves broke all the rules by mixing *cinema vérité* documentary with experimental narrative techniques to produce this unique film-with-a-film. A screen test, shot in Central Park for a drama about a bitter break-up, provides the framework for the story off-camera with a director who has a hidden agenda. This year's Festival also will feature Greaves's 2005 follow-up, *Symbiopsychotaxiplasm: Take 2½*. "Fascinating... Highly entertaining and, at moments, revelatory." — Manohla Dargis, *New York Times*. "A movie that enters our film history so decisively it seems like it's always been there." — J. Hoberman, *Village Voice*. (JAMES KREUL)

## Symbiopsychotaxiplasm: Take 2½

**THU, MAR 30 • 9 PM**  
Cinematheque ORDER CODE: SYTWO

Experimental Feature, USA, 2005, color, 35mm • 99 min. DIRECTOR: William Greaves; PRODUCER: William Greaves; EXECUTIVE PRODUCER: Steven Soderbergh, Steve Buscemi; CINEMATOGRAPHER: Terence McCartney-Filgate, Stevan Larner, Jerry Pantzer, Philip Parmet, Henry Adebonyo; CAST: Audrey Henningham, Shannon Baker, Marcia Karp, Ndeye Ada Sokhna, Jonathan Gordon, Terence McCartney-Filgate, Robert Rosen, Phil Parmet, Stevan Larner, William Greaves, Steve Buscemi

SERIES: Restorations and Revivals

(MADISON PREMIERE) William Greaves returns to Central Park 35 years after *Symbiopsychotaxiplasm: Take One* (also featured at this year's Festival) and again mixes scripted and improvised scenes to reflect upon the creative aspects of filmmaking process. Alice (Audrey Henningham) and Freddie



*Tall: The American Skyscraper and Louis Sullivan*



*Thirst: a struggle for water.*

(Shannon Baker) meet for the first time since their break-up 35 years earlier. They want to bury the bitter past, but the director has other ideas. Featured at the 2005 Sundance Film Festival and 2005 London Film Festival. "*Symbiopsychotaxiplasm: Take 2½* hew[s its] own course and reaffirm[s] the too-often forgotten point that authentic independent cinema is independent in vision, not just in financing." — Manohla Dargis, *New York Times*. (JAMES KREUL)

## The Syrian Bride

**THU, MAR 30 • 9:30 PM**  
Stage Door ORDER CODE: SYRIA30

**SAT, APR 1 • 5:30 PM**  
Hilldale 1 ORDER CODE: SYRIA01

Dramatic Feature, France/Germany/Israel, 2004, color, 35mm • 97 min. DIRECTOR: Eran Riklis; PRODUCER: Bettina Brokemper, Antoine de Clermont-Tonnerre, Eran Riklis, Michael Eckelt; WRITER: Suha Arraf, Eran Riklis; CINEMATOGRAPHER: Michael Wiesweg; EDITOR: Tova Ascher; MUSIC: Cyril Morin; CAST: Hiam Abbass, Makram J. Khoury, Clara Khoury, Ashraf Barhoum, Eyad Sheety, Evelyn Kaplun; PRODUCTION CO: Eran Riklis Productions Ltd., MACT Productions, Neue Impuls Film

IN ARABIC, ENGLISH, HEBREW, RUSSIAN, FRENCH WITH ENGLISH SUBTITLES

Mona's wedding day is the saddest day of her life. She knows that once she crosses the border between Israel and Syria to marry a Syrian TV star, she will never be allowed back to visit her beloved family in Majdal Shams, the largest Israeli-occupied Druze village in the Golan Heights. As the wedding party gathers from around the globe, familial and geopolitical tensions exacerbate an already chaotic day and threaten to halt the wedding ceremony. Directed by an Israeli Jew and co-writ-



*Symbiopsychotaxiplasm* — a movie so cool they made it twice.

ten by a Palestinian, *The Syrian Bride* is a humanistic portrait of families caught in the Middle Eastern political conflict. Director Eran Riklis creates an engrossing story that is handled with both sensitivity and humor. "[A] potent cinematic mix, one that lends a deep humanity to a part of the world in dire need of greater understanding" — Toronto Star. Nominated for seven Israeli Film Academy Awards and winner of the 2004 Audience Award at both the Locarno International Film Festival and the Montréal World Film Festival. (TOM YOSHIKAMI)

## Tall: The American Skyscraper and Louis Sullivan

**THU, MAR 30 • 7-8:40 PM**  
Monona Terrace ORDER CODE: TALLL

Documentary Feature, USA, 2004, BetaSP • 80 min. DIRECTOR: Manfred Kirchheimer; PRODUCTION CO: Streetwise Films

(WISCONSIN PREMIERE) "As you are, so are your buildings; and, as are your buildings, so are you." — Louis Sullivan. The late 19th century was a time of excitement and innovation among the architects of America's largest cities. The rise of the skyscraper carried with it the promise of lasting greatness, of literally touching the sky with the ideas and designs of one's imagination. Of the many architects competing for their place in the skyline, Chicago's Louis Sullivan (mentor to Frank Lloyd Wright) stood out for his elegance in design, marking him as one of the pioneers in the field. Competition came from New York's Daniel Burnham, who stressed expedience at the cost of personal vision. Together, their rivalry shaped whole cities. A lyrical celebration of architecture and its greatest minds, *Tall* rejuvenates the legacy left behind by these fathers of the modern landscape. Locally, Sullivan designed the Sigma Phi fraternity house in Madison's University Heights and the Farmers and Merchants Union Bank in Columbus. Director MANFRED KIRCHHEIMER is scheduled to attend. (TRAVIS GERDES)

## Teaching Trevor

SEE Young Visions and Voices

## These Two

SEE Student Shorts: Cinematheque

## Thirst (Atash)

**FRI, MAR 31 • 9:30 PM**  
Hilldale 2 ORDER CODE: THIRS31

**SAT, APR 1 • 6 PM**  
University Square ORDER CODE: THIRS01

Dramatic Feature, Israel/Palestine, 2004, color, 35mm • 110 min. DIRECTOR: Tawfik Abu Wael; PRODUCER: Avi Kleinberger; WRITER: Tawfik Abu Wael; CINEMATOGRAPHER: Assaf Sudry; EDITOR: Galit Shaked-Shaul; MUSIC: Wissam M. Gibrán; CAST: Hussein Yassin Mahjane, Ahamad Abed El Gani, Amal Bweerat, Robal Bial, Jamila Abu Hussein; PRODUCTION CO: Ness Communications and Productions Ltd. IN ARABIC WITH ENGLISH SUBTITLES

SERIES: Global Lens

(MIDWEST PREMIERE) The stark and hard-scrabble world of Arab-Israeli Tawfik Abu Wael's debut feature film is the backdrop of the gripping and intimate story of a Palestinian family tenaciously subsisting in an abandoned military compound where spilling or drinking water can be an act of rebellion. Fleeing from a mysterious scandal involving the eldest daughter, the family of five, superbly played by a mostly non-professional cast, struggles to survive by making charcoal and illegally harvesting trees. Silence is broken by wind chimes made from grenade pins or the absent-minded fidgeting with spent bullet shells. After 10 years of arduously fetching foul-smelling water from a pond, the father is determined to hydrate the encampment by laying down an extensive water pipe. The introduction of water brings fleeting moments of joy, and leads to a deadly struggle between father and son. *Thirst's* cinematography is magnificent, offering exquisite compositions. *Thirst* won the FIPRESCI Prize at the 2004 Cannes International Film Festival and Best Cinematography in 2004 from the Israeli Film Academy. (CATHERINE REILAND)





What's  
All Over  
My Head?

# FILM PROGRAMS



**Tre** disrupts the lives of a young couple.

## 3 Meals

SEE Asian American Screen Test

## Tractor for Sale

SEE Wisconsin's Own Shorts: Play Circle

## Tre

**SAT, APR 1 • 7-9 PM**

**Bartell Theatre** ORDER CODE: TREEE

Dramatic Feature, USA, 2005, color, digibeta • 89 min.  
DIRECTOR: Eric Byler; PRODUCER: Philippe Diaz; EXECUTIVE PRODUCER: Kimberly de Barros Connolly, Ricardo Connolly; WRITER: Kimberly-Rose Wolter, Eric Byler; CINEMATOGRAPHER: Rob Humphreys; EDITOR: Tom Moore; CAST: Daniel Cariaga, Kimberly Rose-Wolter, Erik McDowell, Alex Koromzay, Teddy Chen, Eric Hackett; PRODUCTION CO: Cinema Libre Studio, Raising Cain

(MIDWEST PREMIERE) *Tre* is the name of the main character in Eric Byler's new film, and also a hint of the troubled three-pronged relationship between Tre (Daniel Cariaga), his best friend Gabe (Erik McDowell), and Gabe's girlfriend Kakela. Tre is a bit of a lout, and shows up unexpectedly at Kakela's posh hillside house, hoping to crash for a few days, and ends up crashing into the lives of this young couple. Cowritten by Byler and Kimberly-Rose Wolter, who plays Kakela, this story peels back the layers of friendship, looking for the balance between deep, long-standing friendship and passionate liaison. The fourth player is Nina (Alix Koromzay), a house guest separated from her husband, who also gets swept into the mix. Byler's earlier film, *Charlotte Sometimes*, was praised for its "low-key visual style and the restrained, naturalistic performances" (Dave Kehr, *New York Times*), and *Tre* certainly shares those qualities. Everyone's in pain, and the way the ties bind here is mesmerizing to watch. Director ERIC BYLER is scheduled to present his film in person. (MEG HAMEL)

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## Trivialtown

**SAT, APR 1 • 4:30-6:30 PM**

**Bartell Theatre** ORDER CODE: TTOWN01

**SUN, APR 2 • 5:30-7:30 PM**

**Bartell Theatre** ORDER CODE: TTOWN02

Documentary Feature, USA, 2006, color, digibeta • 89 min.

DIRECTOR: Patrick Cady and Brit McAdams; PRODUCER: Rebecca Ritchie, Brit McAdams; EXECUTIVE PRODUCER: Patrick Cady; EDITOR: Laura Weinberg; PRODUCTION CO: Trivial Pictures, LLC

SERIES: Wisconsin's Own

PRESENTED BY: travelwisconsin.com, Eastman Kodak

(WORLD PREMIERE) Where is the world's largest trivia contest? It's in Stevens Point, of course, and for 35 years the student radio station at UWSP has been hosting the call-in contest. It's hard not to rattle off the numbers: a 54-hour marathon; 12,000 people on 450 teams... but what makes this movie sparkle are the players, many of whom have competed together for years, through divorce, relocation, and bad guesses. The film follows several teams through the rigors of research, the knuckle-biting suspense (they have the length of two songs to phone in their answer), and the camaraderie triggered by trivia fever. The filmmakers have shown wit and warmth here, in what will surely be one of the most memorable Wisconsin's Own films at the Festival. Executive producer and co-director PATRICK CADY (cinematographer on *Girlfight* and *Sunshine State*), co-director BRIT MCADAMS, and producer REBECCA RITCHIE are scheduled to attend. (MEG HAMEL)

## Trying to Keep Concentrate

SEE Asian American Screen Test



**Wild Country** brings a beast to west Scotland to terrorize the cast of locals.

## Uso Justo

SEE Popaganda: The Art and Crimes of Ron English

## The Violence Movie

SEE Young Visions and Voices

## The Waiting Time

SEE Wisconsin's Own Shorts: Cinematheque

## The Wendell Baker Story

**SAT, APR 1 • 5-7:15 PM**

**Orpheum Main** ORDER CODE: WENDL

Dramatic Feature, USA, 2005, color, 35mm • 102 min.

DIRECTOR: Luke Wilson and Andrew Wilson; PRODUCER: Mark Johnson, David L. Bushell; EXECUTIVE PRODUCER: Ray Angelic, David Bergstein, Oliver Hengst, Elie Samaha, Ernst August Schnieder; WRITER: Luke Wilson; CINEMATOGRAPHER: Steve Mason; EDITOR: Harvey Rosenstock; MUSIC: Aaron Zigman; CAST: Luke Wilson, Owen Wilson, Kris Kristofferson, Eva Mendes, Seymour Cassel, Harry Dean Stanton, Eddie Griffin, Jacob Vargas, Will Ferrell; PRODUCTION CO: Franchise Pictures

(WISCONSIN PREMIERE) Wendell Baker is a man of grand designs, a man for those in need. Others just don't see it that way, namely the Federal authorities who bust his fake I.D. ring for illegal immigrants ("the Ellis Island of the Southwest"). Sentenced to prison, Wendell takes it in stride, armed with a laid-back charm that lets him make the best of things. His girlfriend, Doreen, is not as optimistic and decides to leave him. When finally released, Wendell takes a job at a nearby retirement home, overseen by his complete opposite, Neil King, who abuses the residents as his personal labor force. Can Wendell use his talents to save the day, get the girl back, and maybe start a line of luxury hotels? With a great cast (Seymour Cassel, Harry Dean Stanton) and great set of one-liners, the directorial debut of brothers Andrew Wilson and Luke Wilson harkens back to comedies of the 1970s: character-driven and all about the good vibes. Along with their brother Owen, they have made a film that perfectly embodies "the dry wit and easy charm that has (along with Luke's



**Stevens Point is Trivialtown**, home to the world's largest contest.

looks) won the Wilsons so many fans." — John Defore, *Hollywood Reporter*. The film was produced by MARK JOHNSON (*Diner*, *Rain Man*, *The Chronicles of Narnia*), who is scheduled to present the film. (TRAVIS GERDES)

## Wild Country

**SAT, APR 1 • 11 PM**

**Stage Door** ORDER CODE: WILDC

Dramatic Feature, UK, 2006, color, 35mm • 75 min.

DIRECTOR: Craig Strachan; PRODUCER: Borland, Ros; WRITER: Strachan, Craig; CINEMATOGRAPHER: Pester, Jan; EDITOR: Monie, Colin; CAST: Samantha Shields, Martin Compston, Peter Capaldi, Alan McHugh, Kevin Quinn, Nicola Muldoon, Jamie Quinn, Karen Fraser, Tracey Robertson, Jordan Young; PRODUCTION CO: Wild Film Partners Ltd.

SERIES: Contemporary European Cinema

PRESENTED BY: UW Center for European Studies

(NORTH AMERICAN PREMIERE) Scottish teen Kelly Ann is recovering from the trauma of giving up her newborn for adoption after the child's father, Lee,

abandoned her. Reunited for an overnight hiking trip with a group of friends, relations between Kelly Ann and Lee are already strained when the group happens upon a baby in an abandoned castle — and a pile of human remains nearby. Clearly, something is lurking out there in the darkness. The makers of *Wild Country* knew what they were doing when they set the film in the west of Scotland and populated the cast with locals. Eschewing the glitzed-up sheen of Hollywood horror films, the opening buildup plays out with a realism reminiscent of a Ken Loach film. Just be prepared when the beast starts its attack. Martin Compston of Loach's *Sweet Sixteen* plays Lee, and Peter Capaldi (*Local Hero*) is also featured. Pair this up with the Thursday night screening of Billy O'Brien's Irish mad-cow flick *Isolation* for a wild taste of new UK horror. (TRAVIS GERDES)



Owen Wilson (left) and Eddie Griffin help tell *The Wendell Baker Story*.



*Straight Boys*

## Wisconsin's Own Shorts: Cinematheque Program

**FRI, MAR 31 • 10 PM-MIDNIGHT**  
Cinematheque ORDER CODE: WOCIN31

**SAT, APR 1 • 1-3 PM**  
Cinematheque ORDER CODE: WOCIN01

SERIES: Wisconsin's Own  
PRESENTED BY: travelwisconsin.com, Eastman Kodak  
With Wisconsin filmmakers scheduled to attend.

**\* Kitchen**  
Experimental Short, USA, 2004, miniDV • 2 min.  
DIRECTOR: Brian Dehler  
(WISCONSIN PREMIERE) Everyday kitchen tasks are broken down and remixed into a new composition with a funky beat. Brian Dehler is an alumnus of UW-Madison. He works at the Walker Art Center in Minneapolis as a Video Specialist.

**\* Joe**  
Experimental Short, USA, 2005, 16mm • 6 min.  
DIRECTOR: Anne Barber; CAST: Joe Takahashi  
(WORLD PREMIERE) A woman's world becomes a jumble of hyper real color, stark black and white meditation, and discordant sound. Anne Barber received her MFA in Film from UW-Milwaukee. Her previous film, *Bloom*, played in the 2004 Festival.



*Monster Team: Episode 06*

**\* Monster Team: Episode 06**  
Dramatic Short, USA, 2005, DVcam • 7 min.  
DIRECTOR: Ben Olson, Arthur Jones; WRITER: Ben Olson and Arthur Jones; CINEMATOGRAPHY: Dean DeMatteis; CAST: Christen Carter, Joanna Metzger, Kelly Riek, Kim Soss, Emily Counts, Lisa Williamson, Ben Olson  
(WISCONSIN PREMIERE) An adult play on Saturday morning cartoons, this short follows the Monster Team as they face one of their own in a story of friendship, inebriation, and time travel. No monsters were harmed in the making of this film. A former resident of the Madison area, director Ben Olson now attends the Graduate School in Film and Video at Columbia College Chicago.

**\* The Waiting Time**  
Documentary Short, USA, 2005, color, 16mm • 17 min.  
DIRECTOR: Sasha Miller  
(WISCONSIN PREMIERE) *The Waiting Time* is a first-person experimental documentary exploration of desire, conception, and the long waiting time of gestation. Says filmmaker Sasha Waters, "It is a study of a year in my body at age 35, becoming a mother for the first time." Waters is an Assistant Professor of Film & Video Production in the Department of Cinema & Comparative Literature at the University of Iowa.



Social historian Joe Glazer is *Labor's Troubadour*.

**\* Straight Boys**  
Dramatic Short, USA, 2005, color, 35mm • 14 min.  
DIRECTOR: Dave O'Brien; PRODUCER: Rikki Jarrett; WRITER: Dave O'Brien; CINEMATOGRAPHY: Joseph White; EDITOR: Borga Dorter; CAST: Damian Pelliccione, Nick Bartzen, Vanessa Born, Jenna Allen, Ethan Mechare  
(WORLD PREMIERE) Ben knows what he wants... he just never goes after it. He thinks he's found true love in Morgan, his straight roommate, but lives out his passions in an active fantasy life. As his obsession grows, their relationship becomes more complicated, forcing the two to confront each other and their own feelings. Dave O'Brien is a graduate of UW-Madison, now pursuing his MFA in Cinema-Television Production at The University of Southern California. *Straight Boys* is his thesis film.

**\* Scream At Me**  
Dramatic Short, USA, 2005, color, DVD • 19 min.  
DIRECTOR: Lennell Davis; EXECUTIVE PRODUCER: John Mossman, Hannah Roth, Roger Badesch; PRODUCER: Ashley Hill; CINEMATOGRAPHER: David Badesch; WRITER: Derrek Jones; EDITOR: David Badesch, Derreck Jones  
(WISCONSIN PREMIERE) In inner-city Chicago, 17-year-old Mac tries to stay focused on his education while his two street-hustler friends encourage him to stay



*Scream At Me*: Friends and challenges in inner-city Chicago.

loyal to the game. But after a close brush with what the game truly has to offer, can he move on without his buddies? A remarkable achievement by a group of high school students, *Scream at Me* was made as part of a mentorship program sponsored by the Independent Film Project. Executive Producer John Mossman is an alumnus of UW-Madison.

**\* Status Quo**  
Experimental Short, USA, 2005, color, miniDV • 3 min.  
DIRECTOR: Justin Sprecher; CAST: Javier Cepeda, Chris Mohar  
In this head-trip of a short, a young man finds himself caught in a world where time has fallen out of joint. Justin Sprecher is a graduate of UW-Madison.

**\* The Life and Death of a Pumpkin**  
Dramatic Short, 2005, color, miniDV • 5 min.  
DIRECTOR: Aaron Yonda; CINEMATOGRAPHY: Erik Gunneson; CAST: Matt Sloan

(WORLD PREMIERE) In this dark comedy, a pumpkin comes face-to-face with the barbaric ritual we call Halloween. Aaron Yonda is a Madison-based filmmaker and co-founder of the city's Wis-Kino filmmaking group.

**\* Mona Lisa**  
Dramatic Short, Australia, 2004, color, 35mm • 15 min.  
DIRECTOR: Sotiris Dounoukos; CAST: Steve Mouzakis, Irini Pappas; PRODUCTION CO: Nestani Productions

(MIDWEST PREMIERE) Australian filmmaker Sotiris Dounoukos lets us glimpse inside the private world of an aging Greek mother and her grown-up-but-still-at-home son. As George prepares for a big night out, his mother's sad manipulations may keep him from leaving.

## Wisconsin's Own Shorts: Monona Terrace Program

**FRI, MAR 31 • 7-9:15 PM**

Monona Terrace ORDER CODE: WOMON31

**SAT, APR 1 • 11 AM-1:15 PM**

Monona Terrace ORDER CODE: WOMON01

SERIES: Wisconsin's Own  
PRESENTED BY: travelwisconsin.com, Eastman Kodak

These documentary shorts from Wisconsin filmmakers explore the inner lives of an early Jewish-American community, a singer-songwriter of the American labor movement, and a group of children learning to communicate with the world.

**\* And These are Jews**  
Documentary Short, USA, 2005, color, DVcam • 49 min.  
DIRECTOR: Ruth Goldman; CINEMATOGRAPHER: Clare Bratten, Erik Gunneson  
(MIDWEST PREMIERE) Christmas tree trimming, ham on Passover, yarmulkes forbidden in the synagogue — and these are Jews? This documentary examines



Learning to hear in *Listen To Me*.

the German Jewish community of Cincinnati in the 19th and early 20th century, shaping their sometimes shocking and often humorous stories of prejudice, assimilation and identity into a fascinating chapter of history. A UW-Madison alumna, Ruth Goldman is completing an MFA in Media Study and a PhD in American Studies at SUNY-Buffalo. Her film, *Winter Muse*, played in the 2004 Festival.

**\* Labor's Troubadour**  
Documentary Short, USA, 2005, color, BetaSP • 34 min.  
DIRECTOR: Hope Moskowitz; EXECUTIVE PRODUCER: Ann Keniston; PRODUCER: Trevor Jolly, Hope Moskowitz; CINEMATOGRAPHER: Beth-jana Dahl

(MIDWEST PREMIERE) For over 60 years, folk singer and social historian Joe Glazer has used his guitar and gift for storytelling to inspire and build solidarity in the American labor movement. Weaving archival footage, performances, interviews and news clips, this film presents a portrait of American labor history and the music it inspired. Hope Moskowitz is an alumna of the UW-Madison. She has worked as an assistant editor on numerous feature films, including *The Power of One* and *The Opposite of Sex*.

**\* Listen to Me**  
Documentary Short, USA, 2005, color, BetaSP • 22 min.  
DIRECTOR: Alexandra Loxton; PRODUCER: Amy Cohen, Alexandra Loxton; EDITOR: Hope Litoff  
(WORLD PREMIERE) Four children with profound hearing loss undergo surgery to receive cochlear implants. With the help of their parents, they make the difficult transition from the deaf world to that of the hearing, discovering new ways to express themselves, but also how to listen. Producer Amy Cohen is a Wisconsin native pursuing her masters in poetry at Sarah Lawrence. Her daughter is one of the children in the film.





What's  
in Your  
Head?

# FILM PROGRAMS



Break your routine with *The Magnificent Donut*.

## Wisconsin's Own Shorts: Play Circle Program

THU, MAR 30 • 9-11 PM

Play Circle ORDER CODE: WOPLA30

SAT, APR 1 • 3:30-4:30 PM

Play Circle ORDER CODE: WOPLA01

SERIES: Wisconsin's Own  
PRESENTED BY: travelwisconsin.com, Eastman Kodak

### \* The Anniversary

Experimental Short, USA, 2005, color, miniDV • 4 min.  
DIRECTOR: Shelby Floyd

A skeleton scours the remains of his home for something dear to his heart in this haunting stop-motion short. A local filmmaker, Shelby Floyd's previous film, *Negative Space*, played in the 2005 Festival.

### \* Self-Important Empirical Film #3, with Voice-Over

Experimental Short, USA, 2005, color, DVcam • 5 min.  
DIRECTOR: Dave Andrae

(MADISON PREMIERE) A clinically depressed filmmaker takes his audience on an irreverent, self-deprecating journey through his innermost thoughts and anxieties, complete with voiceover. Dave Andrae is a graduate of UW-Milwaukee.

### \* Century Gothic

Experimental Short, USA, 2005, color, miniDV • 4 min.  
DIRECTOR: Mike Winkelmann

(WISCONSIN PREMIERE) This experimental short layers pieces of video to represent different components instruments and beats, creating an expressive display of sight and sound. Mike Winkelmann currently works as a graphic designer in Little Chute, Wisconsin.

### \* Blue in Green

Experimental Short, USA, 2005, color, DVD • 2 min.  
DIRECTOR: John Feith

A slow zoom into the heart of a forest reveals a hidden world of life and wonder. John Feith is a professional sound recordist in Madison and a specialist in nature sounds.

### \* Long Distance

Dramatic Short, USA, 2005, color, miniDV • 8 min.  
DIRECTOR: Shu-Ling Hsieh

IN JAPANESE WITH ENGLISH SUBTITLES

A mother's unanswered calls to her daughter become increasingly concerned and suspicious as she suspects her child is withholding a secret. Shu-Ling Hsieh received her MFA at the UW-Milwaukee, where she currently instructs a production course.

### \* First Date Meltdown

Dramatic Short, USA, 2005, color, Digibeta • 6 min.  
DIRECTOR: Tim Bartell; PRODUCER: Tim Bartell, Joe Brouillette; CINEMATOGRAPHER: Anne Etheridge; EDITOR: JC Oliva, Malcolm Abbey; WRITER: Tim Bartell; CAST: Joe Smith, Tracey Rooney

(WISCONSIN PREMIERE) When a young man desperate to please gets pushed to his breaking point, his evening takes a strange and painfully hysterical turn into the unknown. A Madison native, Tim Bartell lives and works in Los Angeles.

### \* The Magnificent Donut

Dramatic Short, USA, 2005, color, DVD • 12 min.  
DIRECTOR: Karen Lindholm-Rynkielcicz; PRODUCER: Kelly Knoke; WRITER: Karen Lindholm-Rynkielcicz; CINEMATOGRAPHER: Pete Biagi; MUSIC: Skip Collins; CAST: Paul Helm, Les Ambrosio, Rebecca Kosciński

(MADISON PREMIERE) An ordinary man decides to break free from his routine of a plain donut and coffee for something a little more...magnificent. But can he have his cake donut and eat it too? Karen Lindholm-Rynkielcicz and Kelly Knoke are graduates of UW-Milwaukee.

### \* The Break

Dramatic Short, USA, 2005, color, DVcam • 10 min.  
DIRECTOR: Peter B. Siesennop; PRODUCER: Andrew Wright; WRITER: Peter B. Siesennop, Andrew Wright; MUSIC: Chris Westlake; CAST: Joe Nicchi, David Walrod, Dain Kloner, and Michael Cassidy

(WORLD PREMIERE) A young actor navigates the absurd and surreal world of Hollywood and its inhabitants in the hopes of making his first big Break. Peter Siesennop is a graduate of the UW-Madison.

### \* MJD

Dramatic Short, USA, 2005, color, BetaSP • 5 min.  
DIRECTOR: Brad DeMarea

Brad DeMarea created two works of art much beloved by the Wisconsin Film Festival staff: the official festival logo (in 1998 when he worked for Planet Propaganda) and now this utterly charming film tribute to his dad.

### \* Tractor for Sale

Dramatic Short, USA, 2005, B&W, BetaSP • 22 min.  
DIRECTOR: Troy Perkins; PRODUCER: Frances Perkins; WRITER: Troy Perkins; CINEMATOGRAPHER: Michael Hartzel; CAST: Fran St. Andre, Kathy Hannah, Dannon Raith, Chris Gruel, Gary Zurbuchen, Abby Koker, Mike Van Ryzin, Cindy Yungwirth, Bob Ekdahl

(MADISON PREMIERE) A laid-back, honky-tonk tale of love, loss and a tractor. Set in the Fox Valley region, a farmer tries frantically to sell a tractor to fund a last-minute anniversary gift. Troy Perkins is a graduate of UW-Oshkosh, where he currently teaches as an Associate Professor in Radio/TV/Film.



Madame Mao's *Yang Ban Xi* was propaganda opera, starring farmers and revolutionary soldiers.



MJD is Brad DeMarea's tribute to his dad.



*The Anniversary* is a haunting stop-motion short.



*First Date Meltdown* takes a strange turn into the unknown.

## Wisconsin's Own Winners

SUN, APR 2 • 3:30-5 PM

Monona Terrace ORDER CODE: WINNR

SERIES: Wisconsin's Own

PRESENTED BY: travelwisconsin.com, Eastman Kodak

Winners of the Wisconsin's Own and Student Shorts Competitions, as decided by the 2006 jurors, will be presented in this special repeat show. Winners are announced late on Saturday, April 1.

## Wis-Kino-A-Go-Go

SAT, APR 1 • 2-4 PM

Monona Terrace ORDER CODE: WISKI

Short, USA, 0, miniDV • 90 min.

Wis-Kino is a Madison collaborative that is part of a worldwide network of independent filmmakers. Monthly public screenings both give films an audience and encourage everyone to make more films. This selection includes

recent films from Wis-Kino and films from Kinos around the world. For more information: [www.wis-kino.com](http://www.wis-kino.com). VIEWER DISCRETION IS ADVISED.

### \* Taste Kino

Tona Williams • Wis-Kino

A sensual introduction to Kino.

### \* Riffi pour Barley

Eric Gravel • Kino Paris

Animation noir, par excellence.



**Tractor for Sale** is a laid-back, honky-tonk tale of love and loss.



**An actor seeks *The Break*.**

**\* Ladies' Man**  
Dave Wade • Kino Adelaide  
A connoisseur of love suffers an identity crisis and finds ultimate validation

**\* Alone**  
Justin Sprecher • Wis-Kino  
Lost in the middle of nowhere.

**\* Insomnia**  
Sumen Rai • Kino Adelaide  
What does it take you to fall asleep?

**\* Looking for Sex**  
Zsuzsa Nagy and Livia Navon • Wis-Kino  
Three abstract vignettes about the search for affection and something more.

**\* Kino GAP**  
Pascale Marcotte • Kino Montréal  
Dancing and Kino. Kino and Dancing.

**\* Picanté**  
Mathieu Vilcot and Karim Aït Gacem • Kino Montpellier  
A spicy meal, personified.

**\* Dream No. 5**  
Andy Schlachtenhaufen • Wis-Kino  
A man tries to "memorize" his dream. Why? So he can get to the end, of course.

**\* McCourt**  
Matt Sloan and Aaron Yonda • Wis-Kino  
It's time for hasty, irritable justice... McCourt style. Small claims court will never be the same.

**\* Big Space Ship and New Planet**  
E. Tozzi • Wis-Kino  
The people in the Big Spaceship have to find a New Planet. The title pretty much says it all.

**\* Pig**  
Greg Reese • Wis-Kino  
Conspiracy theory? Truth? A music video based on the Cleveland Police Force's logo that looks suspiciously like a pig.

**\* Blackie**  
Ritt Deitz • Wis-Kino  
Blackie the horse joins the crazy freaks at the circus and leaves her owner in the dust. Is that really how the old children's story went?

**Yang Ban Xi:  
The Eight Model Works**  
SAT, APR 1 • 3:30 PM  
Hilldale 1 ORDER CODE: YANGBO1

**SUN, APR 2 • 6 PM**  
University Square ORDER CODE: YANGBO2  
Documentary Feature, Netherlands, 2005, color, 35mm • 90 min.  
DIRECTOR: Yan Ting Yuen; PRODUCER: Hetty Naaijken-Retel Helmrich; WRITER: Yan Ting Yuen; CINEMATOGRAPHER: Edwin Verstegen; EDITOR: Stefan Kamp; MUSIC: Zhao Wei; CAST: Xue Qing Hua, Tong Xiang Ling, Xu Yi Hui, Jin Yong Qing, Zhang Nan Yun, Zhao Wei; PRODUCTION CO: Scarabeefilms  
IN MANDARIN WITH ENGLISH SUBTITLES

(MIDWEST PREMIERE) In the Chinese Cultural Revolution, Madame Mao banned traditional opera and other forms of entertainment and decreed that a new form of all theater be produced: the yang ban xi propaganda opera. The good guys were farmers and revolutionary soldiers, always singing and dancing with wholesome vigor. All the bad guys were landlords who wore dark make-up and lurked in shadows. Some of the works were filmed (with titles like "The Red Women's Detachment" and "Taking Tiger Mountain by Strategy"), their popularity and influence was immeasurable, and the performers became stars — until Madame Mao was convicted as a member of the Gang of Four. The operas quickly fell out of favor as China recovered from that troubled era. Yuen Yan Ting looks at the legacy of the yang ban xi that she remembers from her childhood, interviewing key performers and mixing historical footage with modern dance numbers set to hip hop adaptations of the famous propaganda anthems. The result is a quirky documentary that both faithfully presents the original, surprisingly gaudy works and updates our image of China by showing young, hip kids rocking out in their own independent way. Official selection, 2005 Sundance Film Festival, Seattle International Documentary Festival. (MEG HAMEL)

**Young Visions and Voices**  
SUN, APR 2 • 1-2:30 PM  
Monona Terrace  
FREE (STRICTLY FIRST-COME, FIRST-SEATED)  
SERIES: Wisconsin's Own  
PRESENTED BY: travelwisconsin.com

An exhibition of films by Wisconsin elementary, middle, and high school filmmakers, this program is curated by a committee involved in teaching filmmaking to young people: **GRETTA WING MILLER** and **WHITNEY WILCOX**, coordinators; **NANCY BLAKE**, Office of Education Outreach, UW School of Education; **CONNIE DARLING**; and **JACKI THOMAS**, Packers Community Center.

**\* The Eyebrow and Hunger**  
Middle School • 1 min.  
CAST/CREW: Chris Kuech, Jesse Shackelford; PRODUCER: Cherokee Heights Middle School

**\* Doodles**  
High School • 3 min.  
CAST/CREW: Tiffany Mengert, Ryan Briske, Katie Nolan, Travis Hoeft, Jeremy Bertram, Greg Dey, Steven Kovach, Chris Kopitzke; PRODUCER: Marion Senior High School

**\* Dance Etiquette**  
Middle School • 10 min.  
PRODUCER: Cherokee Heights Middle School

**\* Marx y Bakunin: El Debate Imaginario**  
High School • 10 min.  
CAST/CREW: Jonathan Stafstrom, David Clerkin, Chris Wacławik, Sam Rossmelissl

**\* American Transport**  
Elementary School • 2 min.  
CAST/CREW: John Best, Avery Moran, Emily Stephenson, Pedro Faria, Danielle Cuniff, Zora Gilbert, Henrik Mayberry, Evan Kivolowowitz, Anika Margulies, Sean Filbrandt, Molly Georgeff, Lonan Tetting, Paige McCluskey; PRODUCER: WYOU Community Television

**\* Mini Moshi's Tea Party**  
2 min.  
CAST/CREW: Kathleen Ralph, Cindy Le; PRODUCER: Fitchburg Access Community Television

**\* Comic Storybook Animations:  
Gimi's Adventure, The Dog,  
and The Gem Heist**  
Elementary School • 4 min.  
CAST/CREW: Ryan Hanson, George Maysack; PRODUCER: Fitchburg Access Community Television

**\* Ducks Unlimited**  
Middle School • 5 min.  
CAST/CREW: James Daly; PRODUCER: UW Office of Education and Outreach/College for Kids

**\* Pinwheels**  
Middle School • 4 min.  
CAST/CREW: Emma Syth, Grace Newton; PRODUCER: UW Office of Education and Outreach/Saturday Enrichment Program

**\* The Violence Movie**  
Middle School • 3 min.  
CAST/CREW: Canaan, Joe, Noah; PRODUCER: UW Office of Education and Outreach/Saturday Enrichment Program

**\* Fred vs. Chalkman**  
Middle School • 1 min.  
CAST/CREW: David Stern, Cody M. Madaus, Sam Riese, Greg Johnson; PRODUCER: UW Office of Education and Outreach

**\* Our Nature**  
Elementary School • 3 min.  
CAST/CREW: Miranda Fields, Savannah Novy, Margaret Shavlik; PRODUCER: UW Office of Education and Outreach

**\* The Ocean**  
Elementary School • 3 min.  
CAST/CREW: Sullivan Sweet

**\* Teaching Trevor**  
Elementary, Middle, and High Schools • 8 min.  
CAST/CREW: Khadija Cross, Lalonne White, LaSasha White, Vonnice Lyons, Ahmad Lee, James Thao, James Vang, Darius Kelly, Zion Smith, Parker Greer, Briana Allen, Karrisssa Allen, Tattionna Lyons, Mariah Braxton, Paris Pate, Desirea Rollins, Pryde Pierce, Tattionna Lyons, Rashaud Robinson, Tykem Balentine, Joshua Roder; PRODUCER: Packer Community Learning Center

**\* Circus**  
Elementary School • 2 min.  
CAST/CREW: Johnson Vang, LaSasha White, Khadija Cross, Pryde Pierce, Karrisssa Allen, Briana Allen, Britney Greer, Parker Greer, Lalonne White, Lekyra Taylor; PRODUCER: Packers Community Learning Center

**WISCONSIN'S OWN FILMMAKERS**  
Presented by travelwisconsin.com and Eastman Kodak

- Triviatown
- Student Shorts: Cinematheque Program
- Student Shorts: Play Circle Program
- Wisconsin's Own Shorts: Cinematheque Program
- Wisconsin's Own Shorts: Monona Terrace Program
- Wisconsin's Own Shorts: Play Circle Program
- Wisconsin's Own Winners

## WISCONSIN'S OWN COMPETITION JURORS

**DEBRA MCCLUTCHY** has worked in film and television for over 10 years. She produces special-edition DVDs for The Criterion Collection in New York City. Some of her projects include *The Wages of Fear*, *Harlan County USA*, *Bad Timing*, *My Own Private Idaho*, *The Life Aquatic*, and *F for Fake*. She serves on the selection committee for the Newport International Film Festival. Debra has produced documentary series for The History Channel, Bravo and A&E. She is a Wauwatosa native and UW-Madison Communication Arts alumna. Her media career began in Madison where she produced award-winning video projects with local teen girls, was the art director for Madison indie favorite *Milkpunch* (WFF, 2000), and shot her indie documentary *So You Wanna be a Rock Star?* funded by a grant from the Jerome Foundation. From 1998 to 2000, she was a documentary producer in San Francisco. There she won an Emmy Award for Outstanding Documentary for *A Matter of Seconds: Quake of 89*. Her credits have included PBS, Discovery and The Learning Channel.

**ADAM SEKULER** is the new program director for Northwest Film Forum in Seattle. Sekuler, a filmmaker, playwright, and passionate cinephile, is the departing program director of Minnesota Film Arts' Bell Auditorium, the nation's first and only cinema dedicated exclusively to the art of nonfiction filmmaking. Sekuler also contributed to the Minneapolis-St. Paul International Film Festival, where he focused on Latin American and African Cinema, and Sound Unseen, a festival of film and music. Additionally, he co-founded the organization's "Search and Rescue" series, a weekly public investigation designed to showcase a discarded archive of over 7000 films from the University of Minnesota.

**BILL SIEGEL** lives in Chicago and works as an educator and documentary filmmaker. He is director and cofounder of the Free History Project, a nonprofit film production, distribution and educational outreach organization. Siegel codirected the Academy Award-nominated documentary *The Weather Underground*, was a researcher on the documentary *Hoop Dreams*, and a writer on *One Love*, a documentary on the cultural history of basketball. He is currently developing a new multimedia U.S. History curriculum for high schools and directing a documentary about Muhammad Ali's life outside the boxing ring. Siegel received a BA in History from the UW-Madison, and an MS in Journalism from Columbia University in New York.

## STUDENT SHORTS COMPETITION JURORS

**KERMAN ECKES** has worked for many years in film and television production. She earned a BA and MA in Radio, TV, and Film from the UW-Madison. Thanks in part to *Astro Boy*, Kerman was hired by Wisconsin Public Television in 1982, and began her career doing field and post-production audio for everything from documentaries to animation (thanks again, Astro!). Kerman has also done a bit of producing, a bit of on-air work, a bit of teaching, and quite a bit of feature and short film work.

**ERIC J. NELSON** is a freelance director of photography and lighting designer based in Madison. He is 1994 UW-Madison alumnus and, as an undergraduate, served on the production crews for WHA-TV and CitiCable12. A year-long stint in the windowless film vault at Wisconsin Center for Film and Theatre Research convinced him to concentrate on the production end of the film world; and that is what he does, shooting and gaffing spots, shorts, docs, and features (some of which have made their way into the Wisconsin Film Festival). Eric also composes music for film and heads an experimental music group called, Vibrationland.

**ALYSKA BAILEY PETERSON** is a documentary filmmaker and photographer here in Madison. A 2001 graduate of the UW-Madison, she was involved with the Wisconsin Union Directorate Film (WUD) Committee and Independent Film and Video Collaborative from 1998 to 2002, and served as WUD Programmer for the 2000 Wisconsin Film Festival. Alyska has processed and projected film for two universities as well as assisted in camera work for VH1's *Garbage: Behind the Music* (2002). Other works include documentaries *These Hands* (2001) and *grandfather* (2002) as well as still photography and camera work for *Uterine Walls* (2002) and *Welcome to the Neighborhood: A Portrait of Homelessness* (2005, Trilobyte Pictures.) She has also created a variety of multimedia pieces for the Wisconsin Alumni Association, a nonprofit alumni organization. Upcoming projects include *Voices From a Prairie Town*, an oral history documentary about the sesquicentennial of a fading rural Iowa farming community.





## 10th Anniversary!

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"Mediterranean Cafe is one of the city's most reliable restaurants at any price" —*Dining Magazine* 2002

"Loyal clientele and carefully prepared dishes" —*Madison's Favorites, Annual Manual* 2003

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Theaters



the Bartell



cinematheque



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World Cinema Day 2006 is made possible with the generous support of the Global Film Initiative, the Evjue Foundation, the Brittingham Fund, the Center for East Asian Studies, and the Schoenleber Foundation.

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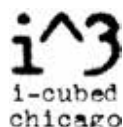
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*Many people share in the success of the Wisconsin Film Festival!  
Our deepest thanks to those listed here and to the many other supporters who make this possible each year.*

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## SPECIAL THANKS TO:

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Fleming  
105.5 Triple M  
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Arne Hermann  
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## SPECIAL PERSONAL THANKS

*for motivation and support in 2006:*

Erik Gunneson  
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Jared Lewis  
Joe Beres

David Bordwell  
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Tona Williams, Matt Sloan,  
and Aaron Yonda  
Wis-Kino

Whitney Wilcox and Gretta  
Wing Miller  
"Young Visions and  
Voices" program  
coordinators

## A STANDING O FOR MARY C!

The 2006 Wisconsin Film Festival would like to especially thank **Mary Carbine**, for her brilliant guidance in shaping a fledgling campus film gathering into a vibrant statewide celebration. As the Festival Director from 2000 to 2005, Mary brought hundreds of fresh, innovative, memorable films to Madison and gained the Wisconsin Film Festival a national reputation for quality. She established principles of community involvement, progressive programming, and respect for filmmakers and their works that will always be the foundation of the Festival. Please join us in giving Mary Carbine a standing ovation!

*Escape  
to...*

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## WISCONSIN FILM FESTIVAL TICKETS

**FESTIVAL BOX OFFICE / WILL CALL LOCATION:**  
Annex Room, 2nd Floor,  
Memorial Union, 800 Langdon St., Madison, WI 53706.  
Phone (608) 265-2933. Fax: (608) 262-5869.  
www.wifilmfest.org

**BOX OFFICE HOURS:**  
**Saturday, March 4 through Wednesday, March 29**  
Monday to Friday: Noon to 8 pm; Saturdays: March 4 and 25: Noon to 5 pm  
*Spring Break hours: Weekdays, March 13 through 17: 3 pm to 8 pm*  
Saturdays: March 11 and 18: 12 pm to 5 pm  
Sundays: Closed

**WILL CALL:** During the Festival, the Box Office will be open for Will Call ticket pick-ups only. No film tickets are sold at the Box Office during the Festival dates of March 30 to April 2, sales are only at the Festival theaters.

Orders received March 24 to March 29 will be held for pick-up at the Festival Box Office.

**WILL CALL HOURS DURING THE FESTIVAL:**  
Thursday, March 30: Noon to 9 pm; Friday, March 31: Noon to 9 pm  
Saturday, April 1: 10 am to 6 pm; Sunday, April 2: Noon to 6 pm

## WISCONSIN FILM FESTIVAL TICKET ORDER FORM



ADVANCE TICKET SALES BEGIN SATURDAY, MARCH 4 & END WEDNESDAY, MARCH 29

Name \_\_\_\_\_

Company (if applicable) \_\_\_\_\_

Mailing Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Daytime Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

Fax \_\_\_\_\_ Email \_\_\_\_\_

### I AM A STUDENT!

☐ UW-Madison ID# \_\_\_\_\_

☐ Other \_\_\_\_\_

To receive the student discount, you must present current student ID at the time of purchase. **For phone, fax, online and mail orders, tickets will be held at the Festival Box Office. Bring your ID with you when you pick them up.**

### BOX OFFICE / WILL CALL

Wisconsin Union Theater Box Office  
UW Memorial Union  
800 Langdon St.,  
Madison, WI 53706

Annex Room, 2nd Floor  
Phone: (608) 265-2933  
Fax: (608) 262-5869  
Online: www.wifilmfest.org

### PLEASE NOTE!

You may purchase up to 16 tickets in a single order. To purchase more, please use a new order form. *Every order of 4 or more tickets receives a **Steep & Brew Coffeeshops 2-for-1 drink coupon** and a free video rental from **Bongo Video!*** Be sure to list a 2nd choice for each film. There is a 4-ticket limit per film, per order.

1ST CHOICE FILM			2ND CHOICE FILM			# OF TICKETS
FILM NAME	CODE	DATE	FILM NAME	CODE	DATE	
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						

**"Young Visions and Voices" program is free – no tickets required – but strictly first-come, first-seated. See the film program for more details.**

**\*Friday and Saturday parties at the Orpheum Theatre are cash bar, 21 and older. Limit 4 tickets per event per order.**

### METHOD OF PAYMENT PLEASE CHECK ONE

☐ Check Enclosed (PAYABLE TO WISCONSIN UNION THEATER)

☐ Cash

☐ VISA

☐ MasterCard

Card # \_\_\_\_\_

Exp Date (MM/YY) \_\_\_\_\_ / \_\_\_\_\_

Signature \_\_\_\_\_

### TOTAL NUMBER OF FILM TICKETS ORDERED ➡

CHECK TOTAL # OF TICKETS	GENERAL PRICE PER TICKET	STUDENT PRICE PER TICKET
<input type="checkbox"/> 1 to 4	\$7.00 EACH	\$4.00 EACH
<input type="checkbox"/> 5 to 8	\$6.25	\$3.75
<input type="checkbox"/> 9 to 12	\$5.50	\$3.25
<input type="checkbox"/> 13 to 16	\$4.75	\$3.00

☐ **\*FRIDAY NIGHT PARTY** GENERAL \$15 / STUDENT \$8 # TICKETS \_\_\_\_\_

☐ **\*SATURDAY NIGHT PARTY** GENERAL \$15 / STUDENT \$8 # TICKETS \_\_\_\_\_

**SERVICE FEE: \$4.00 PER ORDER FOR ALL PHONE, FAX, ONLINE AND MAIL ORDERS**

### TOTAL COST FOR ALL TICKETS ORDERED ➡

## ADVANCE TICKET SALES

Advance Ticket Sales begin on Saturday March 4, and continue through Wednesday, March 29. See "Day-of-Show Ticket Sales" (below), for instructions on how to buy tickets during the Festival.

**PARTIES (21 & OVER ONLY):** Festival party tickets are not included in any film orders; they can be purchased separately.

**STUDENT PRICE:** The student discount is available to any student (grade school, high school, college, etc.) with valid, current student ID. Bring your ID to the box office when you place your order. **For phone, fax, online, or mail orders, we'll keep your tickets at the Festival Box Office; you must present student ID at time of pickup. Student status is subject to verification.**

## ORDERING TICKETS

**1. Advance ticket sales begin at 12 pm (noon) on Saturday, March 4,** and continue through March 29, 8 pm. Ticket orders may be placed in person at the Festival Box Office, or by phone, fax, online, or mail.

**2. Pick your films using this Program Guide,** or the online version at www.wifilmfest.org. This year, invite a friend who has never been to the Festival!

**3. Phone, fax, mail, or in person:** Fill out the order form completely. Select up to 4 tickets per film plus a second choice for each. If your choices are sold out, you will receive ticket vouchers (see "What's a Voucher?" below). Our website (www.wifilmfest.org) has up-to-date information on sold-out films. We can't fill your order if your form is incomplete, so please take care to enter all the information!

Return your completed order form with payment to the Box Office by fax, mail, or in person, or place a phone order with your completed order form and credit card information handy.

**4. Online:** Go to www.wifilmfest.org and follow the online instructions for ordering your tickets.

**5. Cash, check, or credit card** (Visa or MasterCard) accepted. All sales are final (although individual tickets can be exchanged at the Box Office through March 29). No returns, refunds, or replacements for lost tickets. No refunds for vouchers.

**6. Orders placed by 8 pm, Thursday, March 23 will be mailed. Orders by phone, fax, online, or mail received March 24 to 29 will be held for Will Call pick up at the Festival Box Office.**

**WHAT'S A VOUCHER?** A voucher is like a coupon that can be exchanged for a film ticket. You may get vouchers if the first- and second-choice films on your order form are sold out when your order was placed. No refunds are given for vouchers, but you may give them to family and friends!

Vouchers can be exchanged for "real" tickets, printed for a specific date and time of a film program. You can exchange these at the Festival Box Office through Wednesday, March 30, or the box offices of the Festival theaters during the Festival (March 30 to April 2). Vouchers themselves are not good for entry into a theater, nor do they guarantee you a seat - you must first exchange them for a real ticket.

## DAY-OF-SHOW TICKET SALES

Yes! You can get tickets to films on the day of the show! (Usually.) During the Festival, tickets are only sold at the individual theaters, not at the Festival Box Office in the Memorial Union (that's open for Will Call pick-ups only). Tickets are available at the theater where the film will be shown, only on the day of the show. For example, if you want a ticket to a Saturday night film at the Bartell Theatre, you can buy that ticket at the Bartell only, on Saturday only (not at the Orpheum, and not on Friday). The individual theater box offices open an hour before the first film of the day at that theater: check www.wifilmfest.org or the March 30 issue of *Isthmus* for exact hours.

Cash or vouchers are accepted for at-the-door ticket sales (sorry, no checks or credit cards). Quantity depends on availability.

## RUSH TICKETS

Want to see a sold-out show? You can! (Usually.) A film is sold out when all of the tickets allotted for advance purchase have sold. However, the Festival retains a small quantity of tickets for every single film, which are not sold in advance. Also, many people buy tickets and may be unable to come to the show. This means an open seat that can be filled right before the start of the film. (This is why ticket-holders must arrive at least 15 minutes before a show to have a guaranteed seat.)

Each theater has a **rush-ticket line** that is separate from the **ticket-holders line**. If you would like to see a film and no tickets are available at that theater's box office, join the rush-ticket line (ask a volunteer where to stand). It's wise to come about a half-hour before the start of the show, but it depends on how popular that film is. When all the ticket holders have been seated, we'll count up how many empty seats there are in the theater, and start selling last-minute seats to those people waiting in the rush-ticket line.

Cash or vouchers may be used to buy rush tickets. Having a voucher is not a guarantee of a seat or preference in line; it's just used in lieu of cash. The number of rush tickets available depends on the number of empty seats for that show. Limit two tickets per patron. First come, first seated.

All tickets sold at the individual theater box offices, including rush tickets, are \$7 general and \$4 student. Students should bring their school ID.

## IMPORTANT DETAILS

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

**All tickets sales are final. No refunds or replacements for lost tickets. No refunds for vouchers.**

Specific film tickets can be exchanged in person only through March 29 at the Wisconsin Union Theater Box Office. Absolutely no film ticket exchanges after March 29.

Many festival films are not rated. Viewer and parental discretion advised.

Festival programs and schedule are subject to change. Check the website (www.wifilmfest.org) and the March 30 *Isthmus* for latest updates.



## FESTIVAL THEATERS

Starting at the farthest point east, here's the chain of Festival theaters:

**Monona Terrace Community & Convention Center**  
(Lecture Hall) One John Nolen Drive

**Club Majestic**  
115 King Street

**Bartell Theatre**  
113 East Mifflin Street

**Orpheum Theatre and Stage Door Theatre**  
216 State Street  
Normally this operates as one establishment, but during the Festival the Orpheum Main and Stage Door Theatres have separate entrances. The Stage Door entrance is on Johnson Street, one-half block north-east of State Street. Check for Lobby Restaurant hours at 255-2594.

**University Square Theatres**  
62 University Square (corner of Johnson & Lake)

**UW Cinematheque**  
Room 4070, Vilas Hall,  
821 University Avenue (corner of University & Park)  
A pedestrian bridge across University Avenue links Vilas Hall and Humanities. The Cinematheque is on the fourth-floor outdoor plaza, on the level where the bridge connects.

**Play Circle (Memorial Union)**  
800 Langdon Street, second floor

**Hilldale Theatres**  
702 North Midvale Boulevard  
In the Hilldale Shopping Center, straight west along University Avenue (3.5 miles from the Orpheum Theatre).

## VENUE ACCESSIBILITY

**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 two to three 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.)

**BARTELL THEATRE:** All space in the Bartell building is wheelchair accessible. The Drury Theatre has 4 spaces for wheelchairs. Access is through the main lobby; Festival volunteers will assist with operating lift.

**MONONA TERRACE COMMUNITY AND CONVENTION CENTER:** A Greeter is stationed at the Level Four main entrance of Monona Terrace to assist guests. There are power-assisted doors at all Monona Terrace entrances (Level Three, Four, and Five). Wheelchairs are available free of charge at the Information Booth on Level Four. All rooms in Monona Terrace are accessible to patrons with wheelchairs and can be adjusted to accommodate wheelchair accessibility. Assisted listening device capability is available in the Lecture Hall; contact the Monona Terrace Administration office at 608/261-4000 or TTY 608/261-4150 in advance for assistance.

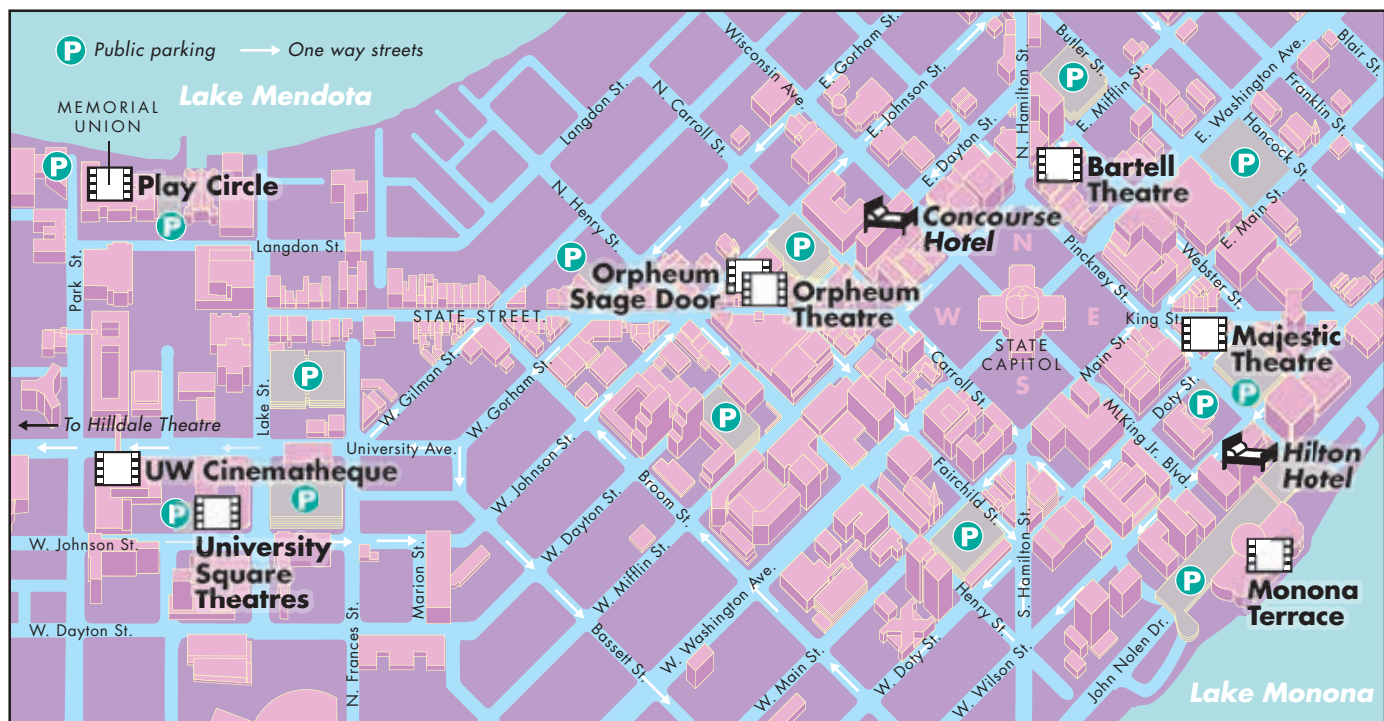
**UW CINEMATHEQUE:** Patrons using wheelchairs should enter Vilas Hall via the ramp off University Ave. near the corner of Park Street. Take elevator to the 4th floor. Exit to open terrace; theater (Rm. 4070) is in center of terrace. Please alert volunteer staff at door to assist with entering via south 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 other locations in the union, 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.

**HILLDALE THEATRES:** Building and theater entrance are ground level, with ramp into theater. Wheelchair spaces are available. Call the theater for information about accessibility: (608) 238-0206.

Please call (877) 963-FILM or email [info@wifilmfest.org](mailto:info@wifilmfest.org) in advance if you have questions or need more information about accessibility.



## BUS ROUTES & SCHEDULES

For more information, call Metro Transit at (608) 266-4466; TTY (608) 267-1143, or visit [www.mymetrobus.com](http://www.mymetrobus.com)

## PARKING

**UW-MADISON CAMPUS**  
Please allow plenty of time to find parking on campus! Metered parking: \$1/hr. Attended lot rates vary. See: <http://www2.fpm.wisc.edu/trans/>

**Fluno Center (Lot 83)**  
601 University Ave., enter off Frances St.. ATTENDANT: THURSDAY, FRIDAY, SATURDAY; CLOSED SUNDAYS

**Grainger Hall (Lot 7)**  
975 University Ave., enter off of Brooks St. between University and West Johnson. METERED PARKING AND/OR ATTENDANT

**Helen C. White Hall (Lot 6)**  
600 North Park St. STAFFED OR METERED

**Memorial Union (Lot 1)**  
800 Langdon St. METERED PARKING

**Southeast Ramp (Lot 46)**  
Johnson and Lake St. THURSDAY, FRIDAY, SATURDAY: 10-HOUR METERS, LOWER LEVEL

**University Square Parking (Lot 47)**  
800 block of East Johnson between Park St. and Lake St. METERED PARKING

**MONONA TERRACE**  
Entrances: John Nolen Drive (from the west), Carroll Street (from the east on West Wilson St.). \$3 FLAT RATE FEE AFTER 5 P.M. WEEKDAYS AND DURING THE WEEKEND.

**CITY RAMPS**  
\$2 MAX AFTER 6 P.M. WEEKDAYS AND WEEKENDS, EXCEPT FOR DESIGNATED SPECIAL EVENTS WHEN A \$3 PAY-ON-ENTRY FEE IS CHARGED. VISA/MASTERCARD ACCEPTED. LOTS METERED OR PAYSTATION. <http://www.ci.madison.wi.us/parking/parking.html>

**LOWER CAMPUS**  
(NEAR CINEMATHEQUE, MEMORIAL UNION)  
State St Campus 415 N. Lake St.; 430 N. Frances St.

**DOWNTOWN AREA (NEAR ORPHEUM, BARTELL)**  
Overture Center 318 West Mifflin St.  
State St Capitol 214 North Carroll St.  
Capitol Square North 218 East Mifflin St.  
Buckeye Lot 214 West Gorham St.

**KING STREET AREA (NEAR CLUB MAJESTIC)**  
Government East 215 South Pinckney St.  
Brayton Lot 1 South Butler St.

## LODGING & DINING

Get away to Madison for the Wisconsin Film Festival and enjoy Spring Getaway promotion rates and amenities. Ask for the Wisconsin Film Festival or Spring Getaway package. Brought to you by the Greater Madison Convention & Visitors Bureau and the Wisconsin Film Festival.

### FEATURED DOWNTOWN LODGING



**Madison Concourse Hotel & Governor's Club**  
1 West Dayton Street, Madison  
[www.concoursehotel.com](http://www.concoursehotel.com)  
Get away to Madison's premier downtown destination, just steps away from the Orpheum, Bartell, and Club Majestic theaters. Soak up the fun in our indoor pool, hot tub, and fitness center. Enjoy live jazz Wednesday, Friday and Saturday night in The Bar. Please call (800) 356-8293 or (608) 257-6000 and ask for the Spring Getaway/Wisconsin Film Festival rate!



**Hilton Madison Monona Terrace**  
9 East Wilson Street, Madison  
[www.hiltonmadison.com](http://www.hiltonmadison.com)  
Located in downtown Madison, adjacent to the Monona Terrace Convention Center. Rooms offer a view of Lake Monona or the Wisconsin State Capitol. All rooms feature coffee makers, Hilton Serenity Beds, access to pool and Health Club. The Hilton is attached to the award-winning Capitol Chophouse. Please call (866) 403-8838 or (608) 255-5100 and ask for the Spring Getaway/Wisconsin Film Festival rate!

**ADDITIONAL LODGING**  
In partnership with the Greater Madison Convention & Visitors Bureau, special discounted prices have been negotiated for the following hotels. Please book your hotel by phone, and ask for the Spring Getaway/Wisconsin Film Festival rate!

### DOWNTOWN

Best Western Inn on the Park  
(800) 279-8811 or (608) 257-8811  
[www.innonthepark.net](http://www.innonthepark.net)

Mansion Hill Inn  
(800) 798-9070 or (608) 255-3999  
[www.mansionhillinn.com](http://www.mansionhillinn.com)

**EAST**  
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(800) 228-5150 or (608) 244-6265  
[www.comfortmadisoneast.com](http://www.comfortmadisoneast.com)

LaQuinta Inn & Suites  
(800) 531-5900 or (608) 245-0123  
[www.lq.com](http://www.lq.com)

**WEST**  
Americas Best Value Inn Madison  
(608) 226-9999  
[www.madisonhotelproperties.com](http://www.madisonhotelproperties.com)  
Hilton Garden Inn Madison West/Middleton  
(877) STAY-HGI or (608) 831-2220  
[www.hiltongardeninnmadisonwest.com](http://www.hiltongardeninnmadisonwest.com)  
Holiday Inn Hotel & Suites - Madison West  
(800) 522-9472 or (608) 826-0500  
[www.wiscohoteles.com](http://www.wiscohoteles.com)

## DINING

There are dozens of restaurants around the Capitol Square and on State Street, ranging from good cheap eats to some of the most sophisticated dining in the Midwest.

The Orpheum Theatre's Lobby Restaurant is certainly one of the most convenient and delicious choices for festival-goers ([www.orpheumtheatre.net](http://www.orpheumtheatre.net)).

Check the Isthmus's online dining guide for other options ([www.thedailypage.com/going-out/eats/](http://www.thedailypage.com/going-out/eats/)).

Some of the Festival theaters will have concessions available; the UW Cinematheque does not allow food or drink other than water. Please, no outside food or drink in any of the festival theaters.

For coffee (and sweet treats), we recommend longtime festival sponsor Steep & Brew, at 544 State Street!

## VISITING MADISON & WISCONSIN

For additional information on what to see and do while in Madison, please contact:

Greater Madison Convention & Visitors Bureau, (800) 373-6376, [gmcvb@visitmadison.com](mailto:gmcvb@visitmadison.com) or [www.visitmadison.com](http://www.visitmadison.com)  
University of Wisconsin-Madison Campus Information and Visitor Center, 1st Floor Red Gym, 716 Langdon Street, (608) 263-2400, or [www.visit.wisc.edu](http://www.visit.wisc.edu).

Wisconsin Department of Tourism, (800) 432-TRIP  
(800) 432-8747 or [www.travelwisconsin.com](http://www.travelwisconsin.com)



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