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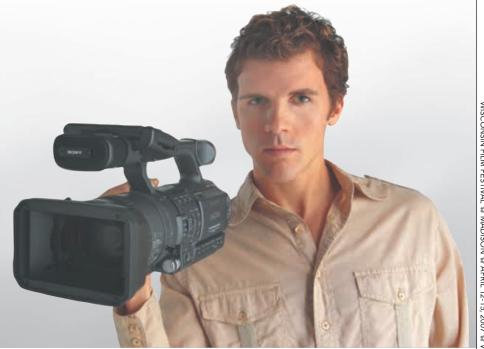
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WISCONSIN FILM FESTIVAL & MADISON & APRIL 12-15, 2007 & WWW.WIFILMFEST.ORG & 877.963.FILM

# **Helping Support Our Local Organizations**

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Welcome to the ninth year of the Wisconsin Film Festival. Who could have imagined back in 1999 with loads of goodwill and a shoestring budget that this event could become the rich, dynamic, exciting festival it is today? The budget and offerings have grown and with them the goodwill and support of a growing community representing the University and the State. These partnerships continue to make the Wisconsin Film Festival unique among its peers.

The UW Arts Institute provides a university home for the Festival in keeping with its mission of fostering and celebrating the arts as essential to the University's own mission. Through a number of programs, including our artist residencies, the Arts Institute provides opportunities for our statewide community to experience and appreciate diverse cultures and the arts created within them.

As the Institute's director, I know how important the Wisconsin Film Festival is as an annual celebration of the power of motion pictures to inform, illuminate, and inspire. Our festival simply brings us the best in the cinematic arts. We stay in touch with our local creators through Wisconsin's Own, and we share in the new perspectives of filmmakers from around the globe.

If you see something here that delights you, surprises you, or moves you in any way, let us know. See as many films as you can. And be sure to thank all the hard-working volunteers. There is truly no other festival like this one. Enjoy. - Susan C. Cook, director, UW Arts Institute

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 www.WiFilmFest.org for latest updates.

#### THE FINE PRINT

This is your film festival. Help it run smoothly!

TICKET POLICIES (see Tickets, page 36, for details) All advance ticket sales are final. No refunds for tickets or

Individual film tickets can be exchanged in person only through April 11 at the Wisconsin Union Theater Box Office Annex Second Floor, 800 Langdon Street, Madison, (608) 265-2933 Absolutely no tickets can be exchanged after April 11

Vouchers must be exchanged for a ticket printed with the name and date of a specific film before they can be used for entry to a theater. You can exchange vouchers for film tickets, if available, at the Wisconsin Union Theater Box Office Annex through April 11, or at the individual theater box offices during the festival dates: April 12 to 15.

#### **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 please exit theaters between shows to allow for setup for next program.

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.,

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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#### **ABOUT US**

 $Founded\ in\ 1999, the\ Wisconsin\ Film\ Festival$ is the state's premier film festival, in the heart  $of Madison, our capital \, city. \, This four-day$ annual festival takes place each spring in ten campus and downtown Madison theaters. The Festival presents the best new independent  $film\ (feature, documentary, experimental),$ world cinema, restored classics, and showcases the work of Wisconsin filmmakers through juried competitions.

#### CONTACT

#### WISCONSIN FILM FESTIVAL

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 or call (877) 963-FILM for updates. For additional questions or emergencies call the Box Office / Will Call at (608) 265-2933.

# Arts Institute

#### HE 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

#### ARTS INSTITUTE LEADERSHIP

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#### **Absolute Wilson**

**SAT. APR 14 • 11 AM** 

MMoCA

ORDER CODE: ABSOL14

documentary feature • USA, 2006, color, 35mm • 105 min

DIRECTOR: Katharina Otto-Bernstein: PRODUCER:

Ratharina Otto-Bernstein, Penny CM Stankiewicz; PRODUCTION CO: Film Manufacturers Inc.; WRITER: Katharina Otto-Bernstein; CINEMATOGRAPHER: Ian Saladyga; EDITOR: Bernadine Colish; MUSIC: Miriam

The New York Times has described Robert Wilson as the towering figure of avant-garde theatre. His groundbreaking international theatre works push the limits of time and space, forging images of astonishing beauty, nightmarish psychological complexity, stark wit and haunting emotion. Absolute Wilson is a richly provocative and moving portrait of one of the most visionary theater artists of our time. Director Katharina Otto-Bernstein became close friends with Wilson and delivers a surprisingly candid look at the man who drops his characteristic reticence and speaks with astonishing candor about his personal life: his troubled and lonely childhood as the son of the mayor of Waco, Texas; his early learning disabilities; his work with disabled children using therapy as a tool for artistic expression; his departure from Texas at the time of his coming out and his fascination with the downtown New York avant-garde scene of the late 1960's. What emerges is a life full of impressions, colors and rhythms, making it all the more poignant how Wilson's early hardships ultimately shaped his groundbreaking aesthetic vision, creating some of the most historic theatre and opera productions of the twentieth century. Exquisite archival clips of Wilson's stage productions salvaged

#### Air Guitar Nation

THU, APR 12 • 10:45 PM

ORDER CODE: AIRGU12 Stage Door

from many sources will make this a

memorable experience for anyone

SAT, APR 14 • 5 PM

who enjoys theater.

Stage Door ORDER CODE: AIRGU14 documentary feature • USA, 2006, color, **35mm • 81 min** 

DIRECTOR: Alexandra Lipsitz; PRODUCER: Dan Cutforth, Jane Lipsitz, Anna Barber; EXECUTIVE PRO-DLICER: Kriston Rucker Cedric Devitt: CINEMATOG RAPHER: Anthony Sacco; EDITOR: Conor O'Neil; MUSIC: Dan Crane; CAST: Dan "Björn Türoque" Crane, David "C-Diddy" Jung

SERIES: Diaspora Melancholy: Asian American Film PRESENTED BY: UW Asian American Studies

Whang! When a couple of guys attending the Air Guitar World Championships realized that no & American was participating for this ₹ rock crown and subsequently created a U.S. contest, you just know that a movie wasn't far behind. Fortunately, filmmaker Alexandra Lipsitz was there to capture the blood, sweat. and tears of the first New York regional playoff, through to the electrifying finale in Finland. Focusing on the rivalry between the straight-



Air Guitar Nation delivers a battle-of-the-bands throwdown.

up skinny-tie powerpunk of Dan "Björn Türoque" Crane and the loopy Van-Halenesque virtuosity of David "C-Diddy" Jung in his Hello Kitty breastplate, Air Guitar Nation delivers a thoroughly compelling battleof-the-bands throwdown. Editor Conor O'Neill knows a thing or two about capturing the tension of a competitive event, having worked on both Murderball and Word Wars. You may keep reminding yourself that these guys don't have real guitars, but why bother? It's a fantastically hilarious freaky experience. Winner, Audience Award, 2006 24 Beats Per Second Audience Award, South By Southwest Film Festival.

#### Akatombo "Unconfirmed Reports"

SEE: short.times.three

#### All About the Illusion

SEE: Jim & Joe's Experimental Shorts

#### All the Days Before Tomorrow

SAT, APR 14 • 7:45 PM

MMoCA ORDER CODE: ALLTH14

dramatic feature • USA, 2006, color,

35mm • 100 min • Midwest Premiere

DIRECTOR: François Dompierre; PRODUCER: Kevir Leydon, François Dompierre; EXECUTIVE PRODUCER: Maria Svanström, Michael O'Connor, Elan Glasser, Serge Dompierre; PRODUCTION CO: KANGOO FILMS; WRITER: François Dompierre; CINEMATOG-RAPHER: Gavin Kelly; EDITOR: François Dompierre, Tara Samat; MUSIC: Ceiri Torjussen; CAST: Alexandra Holden, Joey Kern, Richard Roundtre

The complicated electricity that can sizzle, or fizzle, through a platonic friendship is elegantly written into François Dompierre's first feature. With a terrific screenplay that so effectively captures the push-pull of two people attracted, sort of, to each other, Dompierre directs two talented actors in this impressive debut. Alexandra Holden (Alison) and Joey Kern (Wes) smartly draw a line, staying cute but not cutesy in episodes that show the evolution of their friendship, told mostly through alternating flashbacks which gradu-



Most festival films are not rated. MPAA ratings provided where available. Viewer and parental discretion is advised. ally reveal the depths of their connection. All the Days Before Tomorrow will likely trigger audience memories of relationships that could have been (if only she wasn't dating someone else!) and is a fine example of American independent storytelling. And, yes, that is Richard Roundtree in the surreal dream sequences.

#### **Americanese**

SAT, APR 14 • 5:30 PM

MMoCA ORDER CODE: AMERI14

SUN, APR 15 • 5:15 PM

MMoCA ORDER CODE: AMERI15

dramatic feature • USA, 2006, color, 35mm • 110 min DIRECTOR: Eric Byler; PRODUCER: Lisa Onodera; EXECUTIVE PRODUCER: Allison Sie; PRODUCTION CO: American Knees Productions; WRITER: Eric Byler, Shawn Wong; CINEMATOGRAPHER: Robert Humphreys, Stacy Toyama; EDITOR: Kenn Kashima; MUSIC: Michael Brook; CAST: Chris Tashima, Allison Sie, Joan Chen, Kelly Hu, Ben Shenkman, Sab Shimono, Michael Paul Chan

SERIES: Diaspora Melancholy: Asian American Films PRESENTED BY: UW Asian American Studies

Eric Byler's sophisticated adaptation of Shawn Wong's highly acclaimed 1995 novel American Knees subtly explores racial politics both in and out of the bedroom. Raymond, a 40year old divorced Chinese American college professor, and Aurora, a much younger hapa (half Asian, in this case Japanese) photographer, recently ended their two-year relationship. As Raymond embarks on a new relationship with a Vietnamese co-worker his own age, and Aurora begins dating a younger Caucasian male, the two find themselves haunted by their cultural and romantic pasts, which has them second-guessing their decision to split up. Byler (whose film Tre played at last year's Festival) paints a provocative and frank portrait of love, sex, and race in contemporary America. Winner, Narrative Feature Audience Award, 2006 South by Southwest Film Festival.

#### Animation and Special Effects

SEE: Young Visions

#### Architecture

SEE: Young Visions

#### The Art of Effort

SEE: short.times.twelve



Absolute Wilson is a portrait of visionary artist Robert Wilson.



Black Sun tells the story of an artist who loses his sight.

#### **Ball Saved: Preserving An American Pastime**

SEE: Ball Saved + Sportsfan

#### **Ball Saved + Sportsfan**

FRI, APR 13 • 9:30 PM

Monona Terrace ORDER CODE: BALLS13 SUN, APR 15 • 1:15 PM

Monona Terrace ORDER CODE: BALLS15 SERIES: Wisconsin's Own

#### \* Ball Saved: Preserving An American Pastime

documentary short • USA, 2006, color, video • 19 min • Wisconsin Premie

DIRECTOR: Ben Olson; PRODUCTION CO: Superior Consumers Productions

PRESENTED BY: TravelWisconsin.com, Kodak,

Criterion Collection

An affectionate look at the fans keeping alive the pinball tradition in an age of video games by restoring old machines to play even better than before. Chicago-based Stern Pinball is the last manufacturer making new pinball machines in the world.



Two people are attracted to each other, sort of, in All the Days Before Tomorrow.



Ball Saved is an affectionate look at the pinball tradition.

The World Bank and the IMF are put on trial in Bamako.

#### \* Sportsfan

documentary short • USA, 2006, color, video • 66 min • Wisconsin Premiere DIRECTOR: Aaron Lubarsky; PRODUCER: Rich Korson, Chris McShane; EXECUTIVE PRODUCER: Jon Stewart, Ben Karlin; PRODUCTION CO: Busboy Productions, Spike TV; CINEMATOGRAPHER: Aaron Lubarsky, Damian Kussian; EDITOR: Aaron Lubarsky; MUSIC: Gary Meister

Welcome to the world of the Minnesota Vikings superfans. Supermegafans. The kind that paint their faces, wear horned hats, and banish their family from the TV room when the game is on. Bravely facing a full season of purple insanity, director Aaron Lubarsky follows fans (including the mild-mannered high school counselor who plays the wild bearded Vikings mascot Ragnar) through the agony that comes from being so fiercely devoted. A great opportunity to see this species in their natural habitat: here in Wisconsin, we would never act so silly. Executive producers are Jon Stewart and UW grad Ben Karlin.

#### Bamako

SUN, APR 15 • 11 AM

Capitol Theater ORDER CODE: BAMAK15 dramatic feature • Mali/France/USA, 2006, color, 35mm • 118 min

DIRECTOR: Abderrahmane Sissako; PRODUCER Denis Freyd, Abderrahmane Sissako; EXECUTIVE PRODUCER: Danny Glover, Joslyn Barnes; PRODUC-TION CO: Louverture Films; WRITER: Abderrahmane Sissako; CINEMATOGRAPHER: Jacques Bresse; EDI-TOR: Nadia Ben Rachid; CAST: Aïssa Maïga, Tiécoura Traoré, Hélène Diarra, Habib Dembélé, Diénéba Koné Hamadoun Kassogué, Hamèye Mahalmadane, Aïssata Tall Sall, William Bourdon, Roland Rappaport, Mamadou Konaté, Mamadou Savadogo

In FRENCH, BAMBARA with English subtitles SERIES: African Action Figures

PRESENTED BY: UW African Studies Program and UW Global Studies Program

In a courtyard in Bamako, the capital city of Mali, a trial is taking place. The judges sit at a long table in the open air, their thick stacks of court documents barely touched by the breeze from a small electric fan. Witnesses are assembled in rows of chairs, and prosecutors in formal black robes present evidence. The

come and go during the proceedings, dying cloth and tending to family. In this remarkable film by Abderrah- ${\bf mane\ Sissako\ } ({\it Waiting\ for\ Happi-}$ ness, WFF 2003), the subject of the trial is the World Bank and the IMF, with African society represented by the many citizens who come to passionately speak about how international financial institutions have caused great harm to Africa. It's a striking story, with the arguments of the defendants interweaving with the daily activities of the residents. Sissako grew up in that very courtyard, and hired real lawyers to create an authentic feel in this otherwise

neighbors who adjoin the courtyard



Festival programs and schedule are subject to change. Check www.WiFilmFest.org for latest updates.

surreal setting. "A strong candidate for African film of the year, Bamako brilliantly rises to the challenge of presenting a serious discussion of globalization, African debt and the World Bank in a lively, entertaining feature film. Rather miraculously, [it] succeeds in painlessly educating its viewers about global politics and economics while it describes contemporary Africa with freshness and clarity." — Deborah Young, Variety.

#### The Bird House

FRI, APR 13 • 5 PM

Play Circle ORDER CODE: BIRDH13

SUN, APR 15 • 8 PM

Play Circle ORDER CODE: BIRDH15 dramatic feature • Malaysia, 2006, color,

video • 93 min • North America Premiere DIRECTOR: Khoo Eng Yow; PRODUCER: Khoo Eng Yow; EXECUTIVE PRODUCER: Lina Tan; PRODUC-TION CO: Red Films; WRITER: Khoo Eng Yow, Cher Long Wen; CINEMATOGRAPHER: Albert Hue; EDI-TOR: Khoo Eng Yow; MUSIC: Faith Tay; CAST: Lee Kiat Lee, Loh Bok Lai, Lim Eng Beng, Sellapan Vira-pan, Mardiana Ismail, Lai Thai, Tan Deh Hua



In MANDARIN with English subtitles

The Bird House is an intelligent and beautiful first feature by Malaysian director Khoo Eng Yow. Two brothers disagree on plans for their lovely but crumbling house in a historic neighborhood in Melaka. Keat works abroad, but returns to preserve the home and its furnishings as an antique shop. Hua believes in a more lucrative scheme to let it decay into a derelict space for the swallows that create birds' nests for soup. Their father takes no sides, but he quietly reminds us of the dignity and loss that can come with age and history. With exquisite attention to detail, Eng Yow delicately unfolds his story with great control, making the damp walls and creaking boards of this house as much a character as the family within. The Festival is extremely pleased to present this film, which should not be missed by fans of past favorites Last Life in the Universe by Penek Ratanaruang and The World by Zhang Ke Jia. Official selection, 2006 Tokyo International Film Festival; 2007 Bangkok International Film Festival.

#### The Bird of Night

SEE: Wisconsin Student Short Films

#### Black Box

SEE: Wisconsin Student Short Films

#### **Black Sun**

FRI, APR 13 • 10 PM

**Bartell Theater** ORDER CODE: BLACK13

SAT, APR 14 • 1:45 PM

Bartell Theater ORDER CODE: BLACK14 documentary feature • UK, 2005, color,

video • 70 min • Midwest Premiere

DIRECTOR: Gary Tarn; PRODUCER: Gary Tarn, John O Battsek; EXECUTIVE PRODUCER: Alfonso Cuarón, O Frida Torresblanco, Andrew Ruhemann, Nick Fraser; D PRODUCTION CO: Land Media. Passion Pictures: Z Frida Torresblanco, Andrew Kurielliani, Alexandre PRODUCTION CO: Land Media, Passion Pictures; Z WRITER: Hugues De Montalembert; CINEMATOG- Z STUTAP: Gazy Tam: MUSIC: Gazy RAPHER: Gary Tarn; EDITOR: Gary Tarn; MUSIC: Gary

Tarn; CAST: Hugues de Montalembert SERIES: Film·Able: Disabilities on Screen

PRESENTED BY: UW Department of Rehabilitation, Psychology and Special Education

Black Sun is an inventive and moving collaboration between an artist who unexpectedly lost his sight, and a filmmaker who creates the images to tell that story. Hugues de Montalembert recounts the experience of violent injury that makes him blind, and the adventures that follow as he regains independence and travels around the world. Filmmaker Gary Tarn creates the imagery — and brilliant music — to accompany de Montalembert's narration. "Black Sun is one of the most remarkable British films to appear for a long time films to appear for a long time. Scratch that: it's one of the boldest, most beautiful and haunting films to have appeared from anywhere....part Survivor's testimony, part philosophical meditation on the nature of percal meditation on the nature of perception." — The Telegraph. Winner, Gran Prix, 2006 Copenhagen International Documentary Film Festival.



#### Bloom

SEE: Wisconsin Student Short Films

#### **Bone Mixers**

SEE: short.times.four

#### **Border**

SUN, APR 15 • 7 PM

Wis Hist Society ORDER CODE: BORDR15 documentary feature • USA, 2006, color, video • 105 min • Midwest Premiere

DIRECTOR: Chris Burgard; PRODUCER: Jennifer A. Champagne; EXECUTIVE PRODUCER: Lisa Burgard; PRODUCTION CO: Max Ink Productions, Little Bonanza Productions; CINEMATOGRAPHER: Danny Moder; EDITOR: Todd Sheridan Perry; CAST: Chris Burgard, Chris Simcox, Jay T. Rockwell, Danny Moder SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak,

A Wisconsin native transplanted to California, Chris Burgard set out to make a homegrown film about the Mexican-U.S. border, to satisfy some of his own questions about what it means these days to "defend our borders." His journey leads him to Chris Simcox, the founder of the Minutemen Civil Defense Corps, and a month of filming members of the Minutemen in a close collaboration. As Burgard and his crew (including cinematographer Danny Moder) spend more time on the border, they record stories of ranchers infuriated with the vandalism and litter, and shocked by the discovery of people left for dead by the "coyotes" who sometimes organize the crossings. Part of the Wisconsin's Own series, Border brings to the Festival a perspective on immigration issues that is both challenging and intensely personal.

#### The Boss of It All (Direktøren for det Hele)

FRI, APR 13 • 7:15 PM

ORDER CODE: BOSSO13 MMoCA

SUN, APR 15 • 7:30 PM

MM<sub>o</sub>CA ORDER CODE: BOSSO15

dramatic feature Denmark, 2006, colo 35mm • 99 min

DIRECTOR: Lars von Trier; PRODUCER: Meta Louise Foldager, Vibeke Windeløv, Signe Jensen; EXECU-TIVE PRODUCER: Lene Børglum, Peter Aalbæk; PRO-DUCTION CO: Zentropa Entertainments; WRITER: Lars von Trier; CINEMATOGRAPHER: AUTOMAVI-SION©; EDITOR: Molly M. Stensgaard; CAST: Jens Albinus, Peter Gantzler, Fridrik Thor Fridriksson Benedikt Erlingsson, Iben Hieile, Henrik Prip, Mia Lyhne, Casper Christensen, Louise Mieritz, Jean-Marc Barr, Sofie Gråbøl, Anders Hove

In DANISH with English subtitles

Lars von Trier drops a screwball comedy into a spare Danish IT office, poking fun at the egotism of actors along the way, to make The Boss of It *All*, a thoroughly entertaining and delightful new work from the Danish master. To make the tough decisions in the company, the real owner and manager Ravn invented a fictitious alter ego, named Svend. For years "Svend" has been an absentee boss, emailing the staff with orders and instructions (and flirtatious notes) that Ravn couldn't do face-to-face. But now Ravn wants to sell the com- $_{\mbox{8}}$  pany, and the prospective buyer



Lars von Trier delivers a screwball comedy with The Boss of It All.



Close to Home portrays young Israeli women in military service.

(played by famed Icelandic director Fridrik Thor Fridricksson) will only sign the contract with Svend, the boss of it all. Second-rate actor Kristoffer, a lean piece of Danish ham, is hired to play Svend, devoting himself Methodically to his character. Hilarity ensues. Von Trier shot this film using a camera technique that employs mathematical formulae to select random camera positions during a scene. Inventive, subtle, and very witty, "the fascination of von Trier's cinema is always to be found in its deliberate contradictions, in the paradoxes within paradoxes that he constructs so carefully and leaves to the audience to unpack and unravel." — davekehr.com.

#### Braindamadj'd...Take II

SEE: Escape Velocity + Braindamadj'd

#### **British Television Advertising Awards**

SAT, APR 14 • 4:15 PM

ORDER CODE: BRITV14 Monona Terrace SUN, APR 15 • 3:45 PM

ORDER CODE: BRITV15 Monona Terrace dramatic feature • UK, 2006, color, video • 70 min • Wisconsin Premiere

Yep, it's exactly what you think: TV commercials. At a film festival. But they're award-winning commercials: witty, inventive, impeccable little films. Our pals at the Walker Art Center in Minneapolis introduced us to this program, which plays there annually to more than 15,000 people. Sure to be a hot ticket here in Madison, too, and the beginning of what we hope will be an annual tradition of our own. Special thanks to the British Television Advertising Association and Peter Bigg.

#### Buzzsaw

SEE: Wisconsin Student Short Films

#### The Captain & Me

SEE: short.times.six

#### Carlos (my name is not)

SEE: short.times.ten

#### **Carrotlegs**

SEE: Wisconsin Student Short Films

#### The Cats of Mirikitani

THU, APR 12 • 5:30 PM

Bartell Theater ORDER CODE: CATSO12 SUN, APR 15 • 6 PM

Bartell Theater ORDER CODE: CATSO15

documentary feature • USA, 2006, color, video • 74 min • Midwest Premiere

DIRECTOR: Linda Hattendorf; PRODUCER: Masa Yoshikawa, Linda Hattendorf; PRODUCTION CO Lucid Dreaming; CINEMATOGRAPHER: Linda Hattendorf, Masa Yoshikawa; EDITOR: Keiko Deguchi Linda Hattendorf; MUSIC: Joel Goodman; CAST: Jimmy Tsutomu Mirikitani, Linda Hattendorf, Janice Mirikitani, Roger Shimomura

In ENGLISH, JAPANESE with English subtitles SERIES: Diaspora Melancholy: Asian American Film. PRESENTED BY: UW Asian American Studies

Linda Hattendorf took her camera through her New York neighborhood and filmed local street artist Jimmy Mirikitani, unaware of the story that would unfold. Jimmy was just one of the local characters, an elderly Japanese-American man creating sketches of mountains and goldfish and cats in Washington Square Park. After the World Trade Center collapse filled the streets with debris, Linda invited Jimmy to stay, and gradually learns his story. Why is he so resistant to her attempts to help him get his Social Security benefits and a permanent home? What does he think of the news coverage of the racist attacks on American Muslims



The defense of the Mexican-U.S. boundary is examined in Border.

after 9/11? This tender, moving, and intensely personal film won the Audience Award at the Tribeca Film Festival on its debut, and has played at dozens of festivals since.

#### Chalk

THU, APR 12 • 7 PM

Wis Union Theater ORDER CODE: CHALK12 dramatic feature • USA, 2006, color, video • 86 min DIRECTOR: Mike Akel; PRODUCER: Mike Akel, Angie Alvarez, Graham Davidson; EXECUTIVE PRODUCER: Michael McAlister, David Gonzales; PRODUCTION CO: SomeDaySoon Productions; WRITER: Mike Akel, Chris Mass: CINEMATOGRAPHER: Steven Schaefer EDITOR: Bob Perkins; MUSIC: Chris Jagich; CAST: Troy Schremmer, Chris Mass, Janelle Schremmer, Shannon Haragan

Chalk is one of the wittiest films at the Festival, sketching out a year of rookie teachers at Harrison. In an improvisational style that wraps a bit of reality TV around a faux documentary core, the ensemble cast will win you over with their portrayal of high school staff way out of their depth. Filmmakers Mike Akel and Chris Mass, best friends since eighth grade, drew on their own experiences as teachers — the character names are even drawn from their childhood teachers. Mass plays overconfident Mr. Stroop, determined to out-hip his way to the "Most Popular Teacher" award. Coach Webb, a stickler for rules, wonders if she'll find romance — could it be with Mr. Lowrey, the completely inept firstyear teacher who can't even keep track of his chalk? This is a gloriously painful exploration of the frus-



Cinematographer Style

trations of America's most underappreciated profession, created with loving respect by a close-knit cast and crew. Plus, it's hoot. Winner, 2006 Audience Award, Cinequest Film Festival; Special Jury Award for Best Ensemble Acting, Florida Film Festival; Grand Jury Prize, Independent Film Festival Of Boston.

#### Cinematographer Style SAT, APR 14 • 1:30 PM

ORDER CODE: CINEM14 Cinematheque documentary feature • USA, 2006, color, 35mm • 90 min

DIRECTOR: Jon Fauer; PRODUCER: Jon Fauer; EXEC-UTIVE PRODUCER: Volker Bahnemann, John W. Johnston, Robert Hoffman; PRODUCTION CO: T-Stop Production, the American Society of Cinematographers; CINEMATOGRAPHER: Jeff Laszlo, Brian Heller, Jon Fauer ASC, David Morgan; EDITOR: Matthew Blute; MUSIC: Florian Schlagbauer, Thomas Schlagbauer, Christian Bischoff

Cinematographer Style is about the



The relationship between middle-aged professor and his younger girlfriend brutally implodes in Climates.



Chalk sketches a year in the life of a high school staff way out of their depth.

art of how and why films look the way they do. It is about the influence of style, technique and technology — the art and craft of filmmaking. Director Jon Fauer visited with 110 cinematographers from 15 countries, who have worked in all sectors of the industry, including feature films, television, documentaries, commercials and music videos. It's a marvelous film both for those familiar with the cinematic arts, and for those festivalgoers intrigued by the people behind the scenes who make the extraordinary images that we love.

#### Climates (Iklimler) SUN, APR 15 • 6:15 PM

Capitol Theater ORDER CODE: CLIMA15 dramatic feature • Turkey/France, 2006, color, 35mm • 101 min

DIRECTOR: Nuri Bilge Ceylan; PRODUCER: Zeynep Özbatur, Fabienne Vonier, Cemal Noyan, Nuri Bilge Ceylan; PRODUCTION CO: Co Production LTD, Pyramide Films, NBC Film, IMAJ; WRITER: Nuri Bilge Ceylan; CINEMATOGRAPHER: Gökhan Tiryaki; EDITOR: Ayhan Ergürsel, Nuri Bilge Ceylan; CAST: Ebru Ceylan, Nuri Bilge Ceylan, Nazan Kesal, Mehmet Eryilmaz, Arif Asçi, Can Özbatur In TURKISH with English subtitles

Winner of the Fipresci Award at the 2006 Cannes Film Festival, Climates is acclaimed writer-director Nuri Bilge Ceylan's sublime follow-up to his award winner Distant. Beautifully drawn and meticulously observed, the film vividly recalls the cinema of Italian master Michelangelo Antonioni with its poetic use of landscape and the incisive, exquisitely visual rendering of loneliness, loss and the often-elusive nature of happiness. During a sweltering summer vacation on the Aegean coast, the relationship between middle-aged professor Isa (played by Ceylan himself) and his younger, television producer girlfriend Bahar (the luminous Ebru

Ceylan, Ceylan's real-life wife) brutally implodes. Back in Istanbul that fall, Isa rekindles a torrid affair with a previous lover. But when he learns that Bahar has left the city for a job in the snowy East, he follows her there to win her back. With subtly powerful performances, stunning cinematography, and densely textured sound design, Climates is the Turkish filmmaker's most gorgeous rumination yet on the fragility and complexity of human relationships.

#### **Clone Appetit**

SEE: short.times.six



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

### Close to Home (Karov La Bayit)

FRI, APR 13 • 5 PM

MMoCA ORDER CODE: CLOSE13

SUN, APR 15 • 3:15 PM

MMoCA
ORDER CODE: CLOSE15
dramatic feature • Israel, 2005, color, 35mm • 94 min
DIRECTOR: Vidi Bilu, Dalia Hager; PRODUCER: Marek
Rozenbaum, Itai Tamir; PRODUCTION CO: Transfax
Film Productions; WRITER: Vardit Bilu, Dalia Hagar;
CINEMATOGRAPHER: Yaron Scharf; EDITOR: Joelle
Alexis; MUSIC: Yonathan Bar-Giora; CAST: Smadar
Sayar, Naama Schendar, Danny Geva, Sharon Reginiano, Sandra Schonwald, Irit Suki, Ami Weinberg, Katia
Zinbris

In HEBREW with English subtitles PRESENTED BY: Mosse/Weinstein Center for Jewish Studies

Compelling and controversial, Close to Home, has been celebrated by festival audiences worldwide as it chronicles the day-to-day life of two young Israeli women, Smadar and Mirit, during their compulsory military service. They are paired together, despite their differences, to patrol the streets of Jerusalem. Mirit is respectful of her superiors, while Smadar barely conceals her desire to rebel. When a tragic event occurs, they are quickly reminded of their surroundings and must learn to overcome their differences. Close to Home honestly portrays the obstacles these young women face, set against the backdrop of the decisions made by political and religious leaders, that directly affect their lives. For Smadar and Mirit, compulsory army service is another challenge to endure in order to start adulthood. Winner, C.I.C.A.E. Award, Berlin International Film Festival. Best Screenplay, Jerusalem Film Festival.

#### Coconut

SEE: short.times.ten

### The Collector of Bedford Street

SEE: Collector + Kiss My Wheels



#### Collector + Kiss My Wheels

SAT, APR 14 • 11:15 AM

Play Circle
ORDER CODE: COLLE14
SERIES: Film:Able: Disabilities on Screen
PRESENTED BY: UW Department of Rehabilitation,
Psychology and Special Education

#### \* The Collector of Bedford Street

documentary short • USA, 2003, color, video • 34 min • Wisconsin Premiere
DIRECTOR: Alice Elliott, PRODUCER: Alice Elliot, Vicky Kenny; PRODUCTION CO: Welcome Change Productions; CINEMATOGRAPHER: Cynthia Wade; EDITOR: Melissa Hacker; MUSIC: Joel Goodman; CAST: Larry Selman, Murray Schaul

The Collector of Bedford Street is an award-winning (and Oscar-nominated) documentary short about Larry Selman, Alice's neighbor, a community activist and a fundraiser who has developmental disabilities. When Larry's caregiver becomes unable to care for him, his New York City neighborhood community rallies together to protect his lifestyle as a man living independently with developmental disabilities.

#### \* Kiss My Wheels

documentary short • USA, 2003, color, video • 56 min DIRECTOR: Miguel Grunstein, Dale Kruzic; PRO-DUCER: Miguel Grunstein, Dale Kruzic

Before Murderball there was Kiss My Wheels, following the Zia Hot Shots, a nationally ranked junior wheelchair basketball team, through a season of training and tournament competition. This spunky, diverse, co-ed group of adolescent athletes bring a special meaning to the idea of teamwork. "This is the one place they go where they have wings" says their coach. "Whether it's a flat tire or a leaking catheter, whatever it is, we can deal with it."

#### The Confession

SEE: Young Visions

#### Cork n' Bottle String Band: The Ken's Bar Story

SAT, APR 14 • 8:45 PM

Wis Hist Society ORDER CODE: CORKN14 documentary feature • USA, 2006, color, video • 89 min

DIRECTOR: Greg Dierks, Jeremy Gotcher; PRODUC-TION CO: Lido Deck/Redcat

SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak, Criterion Collection

Relive the smoky bluegrass glory of Wednesday evenings at Ken's Bar, when the Cork n' Bottle String Band packed the tiny tavern with fans. Ken's is no more, but the experience has been preserved in this exuberant documentary, with field production and interviews by Jamie Thomas and Laura Kalinowski. The off-kilter band is named for the Johnson Street liquor store where many of the musicians worked, and early practices were held in the store's basement among barrels of beer. A bit of Madison music history is captured here, and this premiere screening will doubtless have Cork n' Bottle fans stomping their feet.



#### Corners

SEE: Wisconsin Student Short Films

#### The Cost of Living

SEE: Cost of Living + When Pigs Fly

### Cost of Living + When Pigs Fly

FRI, APR 13 • 7:30 PM

Monona Terrace ORDER CODE: COSTO13 SERIES: Film-Able: Disabilities on Scree PRESENTED BY: UW Department of Rehabilitation Psychology and Special Education

\* The Cost of Living

dramatic short • UK, 2004, color, video • 35 min DIRECTOR: Lloyd Newson; PRODUCER: Nikki Weston; PRODUCTION CO: DV8, Channel 4 Television; CIN-EMATOGRAPHER: Cameron Bennett; EDITOR: Stuart Briggs; MUSIC: Nick Hooper, Paul Charlier Jonathan Cooper; CAST: Jose Maria Alves, Gabriel Castillo, Robin Dingemans, Tom Hodgson, Eddie Kay, Tanja Liedtke, Eddie Nixon, Kareena Oates, Rowan Thorpe, David Toole, Vivien Wood

In an old-fashioned and faded English seaside resort, the summer season has petered to an end and an air of desertion hangs over the town. Yes, there is a bit of a thread linking together a series of vignettes, but you'll be blown away by the unconventional choreography in this work adapted from a stage play. Most remarkably, one of the street performers has no legs, and much of the movement uses his incredible mobility in astonishing ways, with other dancers mirroring his rhythms. Watch the trailer - this is something special. Winner of multiple awards, including Best of Festival, 2006 Picture This Film Festival and Time Out Live Award for Outstanding Achievement in Dance, London.

#### \* When Pigs Fly

documentary short • USA, 2006, color, video • 62 min • Midwest Premiere

DIRECTOR: Eric Breitenbach, Phyllis Redman: PRO-DUCER: Eric Breitenbach, Phyllis Redman; PRODUC-TION CO: Breitred Productions; CINEMATOGRA-PHER: Cameron Roberts; EDITOR: Greg S. Jones; MUSIC: Terri Binion

Paired with The Cost of Living, these two films represent opposite ends of a spectrum. Where Cost's David Toole, a dancer with no legs, is nimble and agile, Lory Yazurlo is literally stuck in the mud. Injured in an accident when she was working as a trucker, Lory has chosen to open a sanctuary for abandoned pigs, despite the difficulties of doing so from a wheelchair. She is committed to her pigs past the point of common sense: feed costs most of what she gets from her monthly workers' compensation checks, a rotating crew of dubious farmhands help out with chores in the mucky pens, and the carefully neutered herd has been infiltrated by a wild hog and the piglets are being born faster than she can count. Or care for. "Lory's stubborn attachment to the animals tells us that on the one hand, she is a survivor, but on the other she's pathological—an animal hoarder who prefers the company of swine to humans. The film's strength is that it leaves these contradictions unreconciled." Cecilia Aldarondo, Film Threat

#### **Counterfeit Toys** SEE: Young Visions

#### **Cousin Kasyte** SEE: Cousin Kasyte + Untyings

#### Cousin Kasyte + Untyings

SUN, APR 15 • 4:30 PM

Wis Hist Society ORDER CODE: COUSI15

#### \* Cousin Kasyte

documentary short • USA/Lithuania, 2006, color,

DIRECTOR: Stashu Kybartas; PRODUCER: Stashu Kybartas, Yoni Goldstein; EDITOR: Yoni Goldstein; MUSIC: Shaun Williams

In ENGLISH, LITHUANIAN with English subtitles

The filmmaker, Stashu Kybartas, travels back to Lithuania to find the forgotten village where his grandfather lived. Few remember the inhabitants of that place, that thrived before the Soviet collective farms came. But then he meets Kastye, his father's cousin, a spirited old woman who teaches Stashu about his her-

#### \* The Untyings

documentary short • Romania, 20 video • 62 min • World Premiere ania, 2007, color

DIRECTOR: Romi Chiorean & Katherine Leggett; PRO-DUCER: Todd Wider, Jedd Wider, Katherine Leggett, Romi Chiorean; WRITER: Jorge Aguirre; CINEMATOG-RAPHER: Romi Chiorean; EDITOR: Katherine Leggett In ROMANIAN, ENGLISH with English subtitles SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak

Romi's journey home to Romania begins with his parents, who are unwilling to explain why they had him exorcized when he was 18. During his visit, the death of a young Romanian nun shocks the country. As Romi travels through the Transylvanian countryside, looking for answers, he explores more of his own background, the truth behind the nun's death, and the stories of Father Pintea, seen by many as a spiritual leader, healer, and exorcist. Romi witnesses the weekly exorcism performed with a crowded congration to rid them of their bad spirits. This beautiful and poetic film follows Romi's journey of self-awareness that is both touching and humorous. Winner, Best Wisconsin Documentary Feature, 2007 Wisconsin Film Festival

#### A Covenant Adam

SEE: short.times.ten

#### **Cut: Teens and Self Injury**

SEE: Long Shadows + Cut

#### A Day in the Arboretum

SEE: Young Visions

#### The Detention Teacher

SEE: short.times.four

#### **Diggers**

**SAT, APR 14 • 7 PM** 

Orpheum Main ORDER CODE: DIGGE14 dramatic feature • USA, 2006, color, 35mm • 87 mir DIRECTOR: Katherine Dieckmann; PRODUCER: Anne Chaisson, Jason Kliot, Ken Marino, Joana Vicente; EXECUTIVE PRODUCER: Mark Cuban, Todd Wagner David Wain; PRODUCTION CO: Dirty Rice Pictures, HDNet Films; WRITER: Ken Marino; CINEMATOGRA-PHER: Michael McDonough; EDITOR: Sabine Hoff-mann, Malcolm Jamieson; MUSIC: David Mansfield; CAST: Paul Rudd, Lauren Ambrose, Ron Eldard, Josh Hamilton, Sarah Paulson, Ken Marino, Maura Tierney

Diggers is a nifty dramatic comedy soaked with saltwater from the south shore of Long Island, home of the clam beds that are the livelihood of



Diggers is a dramatic comedy soaked with saltwater from the south shore of Long Island.



Time-traveling kids, and Hungarian hip-hop, inhabit The District!

Hunt, played with blue-collar cuteness by Paul Rudd. Ken Marino, who plays one of Hunt's loser buddies in a terrific ensemble cast, wrote the screenplay that crackles with 70's-era accuracy and raunchy good humor. It's time for Hunt to decide his path: keep the family tradition of clamdigging, despite the megacorporation that's taking over all the territory, or pack up and head to the Big Apple, or beyond. Performances by Maura Tierney, Lauren Ambrose, Josh Hamilton, and Ron Eldard (does he just keep getting hunkier or what?) bring this period piece to life, in a sort of cross between Diner and Mustic Pizza. "Diggers winningly charts the end of an American way of life with unabashed nostalgia, macho swagger, four-letter words, and a big

heart." - Michèle Maheux, Toronto International Film Festival

#### The District! (Nyócker!) THU, APR 12 • 10:30 PM

ORDER CODE: DISTR12 Orpheum Main dramatic feature • Hungary, 2004, color, 35mm • 90 min

DIRECTOR: Áron Gauder: PRODUCER: Erik Novák: PRODUCTION CO: Lichthof Productions; WRITER: László Jakab Orsós, Viktor Nagy, Damage; MUSIC. Zsolt Hammer, Ádám Jávorka, Alex Hunyadi, Space-

In HUNGARIAN with English subtitles

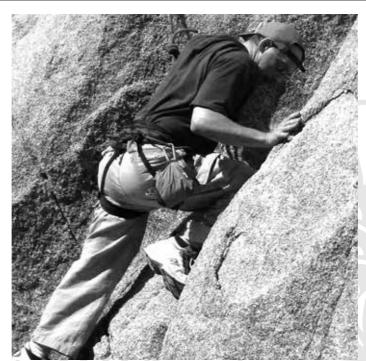
Ingenious and foul-mouthed, the animated kids who live in the Hungarian hip-hop hood of The District! have a plan to make some dough by traveling back through time to trap mammoths in a pit, creating a rich oil deposit in the present time. Sound implausible? In this robust,

busty, high-octane (South Parkian?) musical extravaganza, nothing is off limits, including piercing lampoons of Bush, Blair, and Bin Laden. Starcrossed lovers in the racially mixed neighborhood anchor the story filled with pimps and hos, gangbangers and gangsters. The sepia-toned animation style is a fascinating riot, incredibly realistic but miles away from the Pixar modeling that's all the rage these days. Yeah, we know festival films are frequently described as "unlike anything you'll ever see," but this time we mean it. The subtitles for the rap songs, which make this the "niftiest and most organically coherent musical for ages" (Jigsaw Lounge), whiz by quickly, so get caffeinated and come to The District!









Braindamadj'd...Take II



The Collector of Bedford Street



When Pigs Fly



**Escape Velocity** 



The Cost of Living

#### FILM•ABLE: DISABILITIES ON SCREEN

# Shattering clichés, films embrace humanity

o be considered for the disability-related strand of the Wisconsin Film Festival, films had to meet one criterion: challenge our thinking about the range of personal circumstances and characteristics that we call disability. Clichés and formulas can be exhaustingly boring. People with disabilities are often represented in various media in one of several predictable scenarios.

In the "pathetic victim" scenario, people with disabilities are terribly unlucky and muddle through life with insufferable conditions while they face numerous obstacles. We, the viewers, are happy that our lives are less complicated and more fulfilling, more normal.

In a closely related formula, people with disabilities are portrayed as heroes. We bear witness to extreme limitations only to learn that people with disabilities have superhuman abilities to overcome adversity. In the face of challenges they come through smiling. We feel relieved to know suffering has a silver lining, or some great life-lesson to impart.

In yet a third boilerplate narrative, people with disabilities are kind-hearted, witty, and wise, deserving of rescue by their able-bodied family and friends. The rescuers tend to have a critical flaw that is somehow eliminated or fixed

because they help or befriend a person with a disability. We develop a righteous indignation about the treatment of people with disabilities and vow to act on their behalf.

These predictable plots and themes tell us more about how people without disabilities form opinions that allay fears about acquiring and living with adversity. While the films in the Film·Able series have little in common with one another, they all challenge these stereotypical portravals.

Some of the films present first-person accounts. In Black Sun, blind filmmaker Gary Tarn narrates his story of an assault that left him with limited vision. While Tarn's grief over becoming blind is apparent, he speaks of the richness and change in perspective that the experience has contributed to his life.

Braindamadj'd...Take II and Escape Velocity, paired together for this program, are also films by people with disabilities, providing viewers with images, sounds, and words that almost simulate traumatic brain injury and attention deficits, providing a point of entry into other worlds and other ways of thinking.

Kiss My Wheels, a film about wheelchair basketball, illustrates some underlying cultural beliefs about disability. The team's coach is an

insider to disability and initially his words of support and his calls to action appeal to the young players. As the players interact with one another, aspects of youth culture become more prominent than disability status.

These films, however, are not made to gloss

over the real challenges of living with a disability. When Pigs Fly, madness results not from losing one's ability to walk, nor from physical pain, but from worker compensation policies that are arbitrarily or unjustly enforced. Resistance to policy is also one of the themes of *The Collector* of Bedford Street. This film juxtaposes ideals of selfdetermination and belonging, rejecting the notion that these are mutually exclu-

Other films in the Film·Able series challenge the significance of disability. In Heart of an Empire the issue surfaces and disappears with an almost rhythmic quality, begging questions about the relationship between different

and disabled.

As the only non-documentary in the series, Cost of Living is most adept at making disability secondary to humanity. We immediately become involved in the artful features, feeling curious about the people, not the disabilities.

By eschewing formulaic films that massage surface-levemotions,  $Film \cdot Able$ includes a wealth of creative and thought-provoking movies that happen to engage disability issues, either as centrifugal forces in the lives of the protagonists, or as tangential to their existences. About ability, however, a common message is easier to identify: limitation associated with disability is quite often a byproduct of perception. What

will it take for people without disabilities to change course and embrace the variety and richness in human development and lived lives?

> — Audrey Trainor UW Department of Rehabilitation,

FILM•ABLE: DISABILITIES **ON SCREEN** 

presented by the UW Department of Rehabilitation, Psychology and Special Education

- Black Sun
- 🕏 Braindamadj'd...Take II
- The Collector of Bedford Street
- Escape Velocity
- The Cost of Living
- # Heart of an Empire
- Kiss My Wheels
- **\$** When Pigs Fly

Psychology and Special Education



#### **Do Not Go Gently** SEE: Kyoko + Do Not Go Gently

#### **Dragon**

SEE: Jim & Joe's Animated Shorts

#### Eastern Manchuria

SEE: Jim & Joe's Animated Shorts

#### Ema • Emaki II

SEE: Jim & Joe's Animated Shorts

#### Emotions, Part 1: Anger

SEE: Young Visions

#### Enid's Idyll

SEE: Jim & Joe's Animated Shorts

#### **Errata**

SEE: Jim & Joe's Animated Shorts

#### **Escape Velocity**

SEE: Escape Velocity + Braindamadj'd

#### Escape Velocity + Braindamadj'd

THU, APR 12 • 7:15 PM

Play Circle ORDER CODE: ESCAP12 SERIES: Film·Able: Disabilities on Screen PRESENTED BY: UW Department of Rehabilitation, Psychology and Special Education

#### \* Escape Velocity

experimental/animated short • USA, 2005, color, video • 28 min • Wisconsin Premiere
DIRECTOR: Scott Ligon

Using a cross-country trip, family life, and personal history as interwoven narratives, director Scott Ligon uses animation, humor, and personal history to bring viewers into the daily experience of an artist with A.D.D. Winner, Best Experimental Film, 2006 USA Film Festival.

#### \* Braindamadj'd...Take II

documentary feature Canada, 2006, color, video 50 min Midwest Premiere
DIRECTOR: Paul Nadler; PRODUCER: Jonathan Finkelstein; PRODUCTION CO: Apartment 11; WRITER: Jonathan Finkelstein, Paul Nadler; CINEMATOGRA-PHER: Bill Kerrigan; EDITOR: Zsolt Luka

Montrealer Paul Nadler was a 30year-old creative maverick - active, edgy, talented — when he was in a car accident and suffered traumatic brain injury. This autobiographical film documents Nadler's gutsy, manic determination to regain his previous life tracing the excruciating process of recovery, both physical 🚡 and psychological. Saturated with eye-popping graphic effects and dazzling video manipulation, Braindamadj'd presents a humorous portrait of a man surrounded by devoted family and friends, debating whether his cantankerousness is related to his injury or, frankly, he was just born

#### **Everybody Promenade**

SEE: It's In The Blood + Everybody Promenade

### Everything's Gone Green SAT, APR 14 • 1:15 PM

MMoCA ORDER CODE: EVERY14

dramatic feature • Canada, 2006, color, 35mm • 85 min

DIRECTOR: Paul Fox; PRODUCER: Henrik Meyer, Chris Nanos, Elizabeth Yake; EXECUTIVE PRODUCER: Michael Baker, Dan Lyon, Scott Mackenzie, Morris Ruskin; PRODUCTION CO: Radke Films, True West Films; WRITER: Douglas Coupland; CINEMATOGRA-PHER: David Frazee; EDITOR: Gareth C. Scales; CAST: Paulo Costanzo, Steph Song, JR Bourne, Aidan Devine

The City of Vancouver stars in Douglas Coupland's (Generation X) screenplay about finding earthy hipster love in an Ikea world. Uniquely capable of turning artifacts of popular urban culture (Kraft Dinner, Pocky sticks) into iconic artworks, Coupland's gift for sharp observation of contemporary Canadian living has created a modern story framed by dry wit performed by a top-notch young cast. Ryan (Paul Costanzo) gets a job writing profiles of lottery winners for a government magazine. Everyone's trying to make a buck, er, loonie, in the new economy, even Ryan's parents, growing a little something in their basement. Vancouver color abounds when Ryan meets Ming (Steph Song), a set dresser for some of the many TV productions shot on location in that city. Ryan's lottery connections gets him swept into a money-making scheme masterminded by Ming's no-good boyfriend. Everything's Gone Green is polished by a dynamite soundtrack featuring a full slate of Canadian indie bands.

#### Exiled (Fong Juk)

FRI, APR 13 • 11:45 PM

Orpheum Main ORDER CODE: EXILE13 dramatic feature • Hong Kong, 2006, color, 35mm • 100 min

DIRECTOR: Johnny To; PRODUCER: Johnny To; EXEC-UTIVE PRODUCER: John Chong; PRODUCTION CO: Milky Way Image Co. Ltd.; WRITER: Kam-Yuen Szeto, Tin-Shing Yip; CINEMATOGRAPHER: Siu-keung Cheng; EDITOR: David M. Richardson; CAST: Anthony Wong Chau-Sang, Francis Ng, Josie Ho, Nick Che-

In CANTONESE with English subtitles

"Johnny To is such a steady practitioner of the Asian gangster genre that the ease with which he tosses off the pitch-perfect Exile serves to disguise the superb craftsmanship and intelligence of its design ... an accomplished suspense-action piece that touches on universal themes of brotherhood, exile, love and honor."  ${\bf Kirk\ Honeycutt}, Hollywood$ Reporter. To plays Wo, a gangster making a new life for himself and his family, returning to 1998 Macau in the final days before the island comes under Chinese rule. Everyone is rushing to make quick money and settle old scores, and Wo finds himself hunted by not one but two sets of hit men, intent on rubbing out Wo for his failed hit on a prominent gang boss. But loyalties are shifting as the clock ticks, and you never know who might be covering your back, or aiming a gun at it. Stylish and dark, To's impeccable choreography makes Exiled a consistently elegant wonder, and he directs a cast of veteran actors with assurance and grace.



Festival programs and schedule are subject to change. Check www.WiFilmFest.org for latest updates.



Ghosts of Cité Soleil is an intimate portrait of two brothers who battle for survival in Haiti.



Vancouver is the setting for Everything's Gone Green, about finding earthy love in an Ikea world.

#### Family Law (Derecho de Familia)

THU, APR 12 • 8:15 PM

Stage Door ORDER CODE: FAMIL12
SUN, APR 15 • 1 PM

Stage Door ORDER CODE: FAMIL15 dramatic feature • Argentina, 2006, color, 35mm • 102 min

DIRECTOR: Daniel Burman; PRODUCER: Diego Dubcovsky, Daniel Burman; EXECUTIVE PRODUCER: Diego Dubcovsky; PRODUCTION CO: BD Cine, Paradis Films, Classic, Wanda Vision; WRITER: Daniel Burman; CINEMATOGRAPHER: Ramiro Civita; EDITOR: Alejandro Parysow; MUSIC: César Lemer; CAST: Daniel Hendler, Arturo Goetz, Eloy Burman, Julieta Díaz, Adriana Aizenberg

In SPANISH with English subtitles

PRESENTED BY: Mosse/Weinstein Center for Jewish Studies

Argentine director Daniel Burman and actor Daniel Hendler reunite after *Lost Embrace* (WFF 2005) for *Family Law*, a witty and touching portrait of a young man making the passage from delayed adolescence into adulthood. Hendler plays the neurotic and uptight lawyer Ariel Perelman, who has big shoes to fill as the son of a genial and legendary lawyer (Arturo Goetz). Ariel's life, the details of which are observed in affectionate detail, changes when he marries a lovely Pilates instructor and has a child of his own. The three generations of Perelmans confound each other with how much they need to learn about being a family. The subtle interactions between fathers and sons are so perfectly acted and written that the smallest exchange is fascinating. "This is a comedy made for people who think, who like smart talk and who, like the Perelmans, know the score." - Mike Wilmington, Chicago Tribune. Winner, Audience Award, 2006 Mar del Plata Film Festival.

#### Fay Grim

FRI, APR 13 • 7:15 PM

Orpheum Main ORDER CODE: FAYGR13 dramatic feature • USA/Germany, 2006, color, 35mm • 118 min

DIRECTOR: Hal Hartley; PRODUCER: Martin Hagemann, Hal Hartley, Jason Kliot, Mike S. Ryan, Joana Vicente; EXECUTIVE PRODUCER: Mark Cuban, Ted Hope, Todd Wagner; PRODUCTION CO: HDNet Films, Possible Films, This is That Productions, Zero Film GmbH; WRITER: Hal Hartley; CINEMATOGRA-PHER: Sarah Cawley; EDITOR: Hal Hartley; MUSIC: Hal Hartley; CAST: Parker Posey, Jeff Goldblum, James Urbaniak, Saffron Burrows, Liam Aiken, Elina Löwensohn, Leo Fitzpatrick, Chuck Montgomery, Thomas Jay Ryan, Harald Schrott

Fay Grim is a ripe and rollicking thriller, with Parker Posey as the title character racing against crooks and the CIA to collect a set of notebooks written by her husband, Henry Fool. Yes, it's a ten-year-later sequel of sorts to Hal Hartley's best film (also playing at this year's Festival). These notebooks, the "Confessions," contain





Revenge comes calling when Johnny To is Exiled.



Family Law is a comedy about delayed adolescence and adulthood.

secrets that would get many a foreign government into hot water, and Fay's been cornered into helping find them by a snakey CIA operative played with acerbic delight by Jeff Goldblum. Simultaneously playing it straight and hamming it up, the cast (including James Urbaniak as Fay's brother Simon and Liam Aiken as her son) bullets through the offbeat, witty script filled with doublecrosses, plot twists, and Cold Warworthy espionage. The scenes are shot at odd angles that could either pull you into the quirky velocity of Fay's caper or drive you nuts. Hartley's "dexterous literary voice is present in force." — Variety

#### Filthy Food

SEE: Jim & Joe's Experimental Shorts





Finishing the Game skewers kung fu cinema of the 1970s.

Finishing the Game SAT, APR 14 • 11 PM

Orpheum Main ORDER CODE: FINIS14 dramatic feature • USA, 2007, color, 35mm • 88 min DIRECTOR: Justin Lin; PRODUCER: Julie Asato, Sal Gatdula, Justin Lin; EXECUTIVE PRODUCER: Joan Huang, Jeff Gou; WRITER: Josh Diamond, Justin Lin; CINEMATOGRAPHER: Tom Clancey; EDITOR: Greg Louie; MUSIC: Brian Tyler; CAST: Roger Fan, Sung Kang, Dustin Nguyen, McCaleb Burnett SERIES: Diaspora Melancholy: Asian American Films PRESENTED BY: UW Asian American Studies Justin Lin, who brought his debut film Better Luck Tomorrow to the

2003 Wisconsin Film Festival, imagines a hilarious and irreverent fantasy. Lee shot some scenes for The Game of Death in 1972, but died before anything was completed. A few years later, a stand-in was hired for footage that was combined to odd effect with the few minutes that

existed of the real martial arts star (like his fight with Kareem Abdul-Jabar, in the yellow catsuit that inspired the costume design for Uma Thurman in Kill Bill). That actually happened. What Lin invents is his own take on the ludicrous world of mid-1970s kung fu cinema, where anyone of color is pigeonholed into ridiculous acting stereotypes. Many of his Better Luck Tomorrow actors return to play the hopeless hopefuls auditioning for the stand-in role. Finishing the Game, which premiered at this year's Sundance Film Festival, is an ace pick for a midnight movie: a send-up of the Hollywood movie business, lots of loopy comedy, and plenty of cameo appearances (including porn star Ron Jeremy; you have been warned).

#### Free Geek Olympia

SEE: short.times.four

#### **Ghosts of Cité Soleil**

SUN, APR 15 • 7:45 PM

Orpheum Main ORDER CODE: GHOST15 documentary feature • USA, Denmark, 2007, color, 35mm • 85 min

DIRECTOR: Asger Leth; PRODUCER: Mikael Chr. Rieks, Tomas Radoor, Seth Kanegis; EXECUTIVE PRODUCER Kim Magnusson, Cary Woods, Jorgen Leth, Wyclef Jean, Jerry "Wonda" Duplessis; PRODUCTION CO: Nordisk Film, Sak Pasé Films, Sunset Productions, Independent Pictures; CINEMATOGRAPHER: Milos Loncarevic, Asger Leth, Frederik Jacobi; EDITOR: Adam Nielsen; MUSIC: Wyclef Jean, Jerry "Wonda"

In HAITIAN, ENGLISH, FRENCH with English subtitles

Amazing. It's how we describe Asger Leth's documentary that follows two Haitian brothers in Cité Soleil, a slum outside Port-au-Prince. This is a place deemed by the U.N. as "the most dangerous place on Earth." Leth, son of Danish director Jørgen Leth (The Five Obstructions, WFF 2005), achieves amazing - nearly unbelievable - access to 2pac and Bily, leaders of armed gangs known



as chimères (ghosts) that President Jean-Bertrand Aristide employed to maintain power. Shot during the tumultuous months surrounding Aristide's fall from power in 2004, Ghosts of Cité Soleil is an enthralling and intimate portrait of the brothers as they battle for survival, fall in love with the same French aid worker, and eventually try to extricate themselves from the city's violence. Produced by Wyclef Jean (a Haitian native and 2pac's hero), who also appears in the film and collaborated on its haunting score, the film is one of those rare documentaries that seems almost too incredible to be true. As Variety so aptly put it, "there has never been anything quite like Leth's film; it's amazing it even exists and that the director is still alive." Save a spot at the end of Sunday night for this one.

#### **Go Back West**

SEE: Young Visions

#### **Gods and Monsters**

SAT, APR 14 • 5:30 PM

Cinematheque ORDER CODE: GODSA14 dramatic feature • USA, 1998, color, 35mm • 105 min DIRECTOR: Bill Condon; PRODUCER: Paul Colichman, Gregg Fienberg, Mark R. Harris; EXECUTIVE PRODUCER: Clive Barker, Stephen P. Jarchow; PRO-DUCTION CO: Regent Entertainment, Lions Gate Films; WRITER: Bill Condon; CINEMATOGRAPHER: Stephen M. Katz; EDITOR: Virginia Katz; MUSIC: Carter Burwell; CAST: Ian McKellen, Brendan Fraser, Lynn Redgrave, Lolita Davidovich

SERIES: Restorations and Revivals

Back in 1998, a director without much of a track record - a couple of iffy TV thrillers - adapted a novel about an expatriate gay filmmaker, who died in 1957 of apparent suicide. The result was Gods and Monsters, a tender, chilling, and intelligent film about James Whale, the director of the famed 1931 Frankenstein. The director, Bill Condon, collected an Academy Award for his screenplay, and later directed Kinsey and Dreamgirls. The story imagines the later years of Whale, out of favor with the Hollywood studios and in declining health, with his maid and gardener for company. The acting team of the immaculate Ian McKellen, Brendan Fraser, and Lynn Redgrave were nominated for and won many recognitions of their own.

As Jonathan Lethem wrote about with the Hollywood studios and in As Jonathan Lethem wrote about McKellen in 1998, "throughout this film he unearths bemusement, discord, loss and real eroticism from Whale's attentions to his hunky gardener, often simultaneously. For moviegoers in search of greatness in screen performances, consider this recommendation enough." The Wisconsin Film Festival is pleased to present Gods and Monsters as part of an informal trio of films with Young Frankenstein and The Spirit of the Beehive. We are particularly indebted  $\stackrel{\$}{\circ}$ to the film's executive producer Stephen P. Jarchow, a graduate of the & University of Wisconsin, for providing a newly struck print especially for ≤ this screening.



#### **Grbavica: The Land** of My Dreams

SAT. APR 14 • 4:45 PM

Orpheum Main ORDER CODE: GRBAV14 dramatic feature • Austria/Bosnia-Herzegovina/ Germany/Croatia, 2006, color, 35mm • 90 min Wisconsin Premiere

DIRECTOR: Jasmila Zbanic; PRODUCER: Barbara Albert, Damir Ibrahimovic, Bruno Wagner; WRITER: Jasmila Zbanic: CINEMATOGRAPHER: Christine A. Maier; EDITOR: Niki Mossböck; CAST: Mirjana Karanovic, Luna Mijovic, Leon Lucev, Kenan Catic, Jasna Ornela Berry, Dejan Acimovic, Bogdan Diklic, Emir Hadzihafizbegovic

In SERBO-CROATIAN with English subtitles

An extraordinary story of war's aftermath unfolds in Jasmila Zbanic's first feature, Grbavica (pronounced GERba-vitza), named for a Sarajevo neighborhood. Esma is a mother trying to make ends meet by buttoning her middle-aged bosom into a cocktail uniform at the local nightclub. Her daughter Sara is rapidly moving through tomboy youth into teenage rebellion. Sara becomes friends with Samir, a classmate whose father was a heroic war martyr (a "shaheed"), just like Sara's. The government benefits paid to the families of shaheeds means that Sara can attend a class field trip without costs, but Esma, keeping a painful secret from her daughter, struggles to find the money without Sara knowing. One of the most moving and accomplished performances of the year, Mirjana Karanovic's brave portrayal of Esma should not be missed. The story, written by Zbanic, a survivor herself, explores both the overwhelming personal sacrifice of living through a war in your own city (how is war possible in a city that hosted an Olympics a decade before?) and the relationship between a single mother and her coming-of-age daughter which is, quite possibly, even harder. Says the filmmaker: "Grbavica is a microcosmos that Esma, and other heroes, belong to. Etymologically, the word Grbavica means 'woman with a hump.' Although it is a bit difficult to pronounce, I thought that these unattractive letters give a very good sound picture of Esma's world." And Kenneth Turan of the Los Angeles Times: "Grbavica is a film we watch with our heart in our mouth, wondering when, if ever, the war will end for those who lived through it and, at least physically, survived." Winner, Golden Bear, Peace Film Award, and Ecumenical Jury Prize, 2006 Berlin International Film

#### The Great Match (La Gran Final)

SAT. APR 14 • 6:45 PM

Stage Door ORDER CODE: GREAT14

**SUN, APR 15 • 11 AM** 

Stage Door ORDER CODE: GREAT15 Spain/Germany, 2006, color 35mm • 88 min • Midwest Premiere

DIRECTOR: Gerardo Olivares; PRODUCER: José Maria Morales; PRODUCTION CO: Wanda Vision; WRITER: Chema Rodriguez, Gerardo Olivares; CINEMATOG RAPHER: Gerardo Olivares: EDITOR: Rori Sainz de Rozas, Raquel Torres; MUSIC: Martin Meissonnier; CAST: Ahmed Alansar, Attibou Aboubacar, Tano 14 Alansar, Mohamed Hassan



Tour with the Gypsy Caravan.

In KAZAJO, TAMASHEK, TUPÍ with English subtitles Few Americans may understand the power that sport can play in the lives of underdeveloped communities living outside modern civilization (I mean besides the Minnesota Viking maniacs in the festival film Sportsfan). Like the Buddhist monks in Khyentse Norbu's The Cup, the people in the parallel stories that make up The Great Match will go to great lengths — literally — to see the televised 2002 World Cup Final. How is it possible that children living in the most distant corners of the Mongolian steppes know who Ronaldo is? This colorful and affectionate comedy follows the ingenious exertions of three tribes to watch the sport's most important event: Mongolian nomads, a Tuareg camel caravan in the Sahara, and a group of Amazon Indians (predisposed to favor Brazil over Germany, natch).

#### **Green Man Dreaming**

SEE: Young Visions

#### The Greeting from my Mother (Der Gruß von meiner Mutter)

SEE: short.times.three

#### **Gypsy Caravan** (When the Road Bends: Tales of a Gypsy Caravan)

FRI, APR 13 • 9:30 PM

MMoCA

ORDER CODE: GYPSY13

SAT, APR 14 • 3:15 PM

MMoCA

ORDER CODE: GYPSY14 documentary feature • USA/UK/Netherlands, 2006

color, 35mm • 110 min DIRECTOR: Jasmine Dellal; PRODUCER: Jasmine Dellal, Sara Porto Nolan; EXECUTIVE PRODUCER: Wouter Barendrecht, San Fu Maltha, Micl J. Werner; PRODUCTION CO: Little Dust Productions,

ITVS, Fortissimo Films Fu Works; WRITER: Jasmine Dellal; CINE-MATOGRAPHER: Albert Maysles, Alain de Halleux; EDITOR: Mary Myers, Jasmine Dellal, Roko Belic, Angelo Corrao; CAST: Taraf de Haïdouks, Esma Redzepova. Fanfaire Ciocarlia, Maharaia, Anotior

El Pipa Flamenco Ensemble, George Eli In ENGLISH, ROMANI, SPANISH, ROMANIAN, MACEDONIAN, HINDI MARWARI with English

The far-flung ancestry of great Gypsy music is delightful traced in this invigorating documentary about a traveling concert series of five performing groups with



In Grbavica, a single mother and her coming-of-age daughter struggle in post-war Sarajevo.

Roma roots. *Gypsy Caravan* is so much more than a record of the roadshow: it's a fascinating celebration of the history of a famously outcast ethnic group. We learn that the Romani people originated in India, represented here by the traditional Indian folk group Maharaja. The film weaves together footage taken from performances as the tour crosses the United States, with exquisite stories of the musicians in their homelands, illuminating their own cultures, like the Romanina village almost entirely supported by the earnings of the superstars of violin wizardry Taraf de Haïdouks. With Macedonian diva and "Queen of the Gypsies" Esma Redzepova; Romanian brass band Fanfare Ciocarlia; and Spain's Antonio el Pipa Flamenco Ensemble from Andalucía, we see these diverse performers (speaking different languages) become devoted to each other with each passing week on the road. When Maharaja, lead by Harish, a male dancer who performs a rare tra-

ditional Rajasthani dance in feminine make-up and skirt, collaborate with the Spanish flamenco trio blending together the two musical styles — it's hard not to stand up and applaud with the cinematic audience. Also known as "When the Road Bends" and filmed in part by celebrated photographer Albert Maysles (Grey Gardens), it won the audience award at the Flanders International Film Festival.

#### Haggadah (The Story)

SEE: short.times.twelve

#### Hallucii

SEE: short.times.ten

video • 110 min

#### **Heart of an Empire** THU, APR 12 • 9:30 PM

Wis Union Theater ORDER CODE: HEART12 documentary feature • USA, 2007, color,

DIRECTOR: Jay Thompson; PRODUCER: Jay Thompson; EXECUTIVE PRODUCER: Leon Clarance; PRODUCTION CO: Forsaken Sun Productions; WRITER: Jay Thompson; CINEMATOGRA-



Mongolian nomads await the World Cup final in The Great Match.

PHER: David Finleyson; EDITOR: Justin Brown; MUSIC: Tim Brown; CAST: Ben Burtt, Jeremy Bulloch, Steve Sansweet, Albin Johnson, Peter Mayhew, Dean Overaker, Rick Stafford, Lauri Comley, Sean Comley, Leon

SERIES: Film-Able: Disabilities on Screen PRESENTED BY: UW Department of Rehabilitation, Psychology and Special Education

Once upon a time, in a galaxy far, far away, a man named Albin Johnson created a Star Wars fan group to provide a collective identity for enthusiasts who enjoyed creating replica costumes of the movies' "bad guy" characters. The Fighting 501st Legion quickly spawned membership groups around the world, creating a social network that established a commitment to helping others. This homegrown documentary by Jay Thompson follows the charitable good works of members of the 501st as they run fund-raising marathons in costume and visit children's hospitals in full Empire regalia. As teflon newscasters ridicule members of a unit who have turned out for a charity benefit, any doubts you may have about who's cooler will disappear. And when the story moves in closer to the lives of people intimately affected by sickness and see what strength and hope can be shared by strangers who care enough to help each other, if your eyes don't get a little moist then, dang, you're more of a Sith than I thought.



Aspiring rap artists develop their craft in The Hip Hop Project.



Parker Posey falls hard for Henry Fool.

#### **Henry Fool**

FRI, APR 13 • 4:15 PM

ORDER CODE: HENRY13 Stage Door dramatic feature • USA, 1998, color, 35mm • 137 min DIRECTOR: Hal Hartley; PRODUCER: Hal Hartley; EXECUTIVE PRODUCER: Larry Meistrich, Daniel J. Victor, Keith Abell; PRODUCTION CO: True Fiction Pictures, The Shooting Gallery; WRITER: Hal Hartley; CINEMATOGRAPHER: Michael Spiller; EDITOR: Steve Hamilton; MUSIC: Hal Hartley; CAST: Thomas Jay Ryan, James Urbaniak, Parker Posey, Kevin Corrigan, Miho Nikaido

SERIES: Restorations and Revivals

With the opportunity to present director Hal Hartley's new film Fay Grim at this year's Festival, we welcomed the chance to bring Henry Fool to the big screen. The characters established in Henry Fool, which won Best Screenplay at the 1998 Cannes Film Festival, continue their adventures in Fay Grim. It's a literary story of outsiders, art, fame, poetry, and antiheroes. Ex-con

Henry (Thomas Jay Ryan) barges into the life (and basement apartment) of a garbage man (James Urbaniak), his tarty sister (Parker Posey), and their addled mother (Maria Porter). As Janet Maslin wrote in the New York Times, "Even more than its story of private genius and public opinion, the dialogue itself offers proof that every word matters. All the film's characters speak with utter honesty about matters both large and small, and sometimes make a major virtue of understatement. As in: 'Look, Simon, I made love to your mother about half an hour ago, and I'm beginning to think it wasn't such a good idea.'

#### Her Heart is Washed in Water and then Weighed

SEE: Jim & Joe's Experimental Shorts

#### Here is Always Somewhere Else

FRI, APR 13 • 9:15 PM

Cinematheque ORDER CODE: HEREI13 documentary feature • USA/Netherlands, 2006 color, video, 16mm • 86 min

DIRECTOR: Rene Dalder; PRODUCER: Rene Dalder, Aaron Ohlmann; WRITER: Rene Dalder; CINEMATOG-RAPHER: Nils Post, Aaron Ohlmann; EDITOR: Aaron Ohlmann, Rene Dalder; MUSIC: Broadway Project SERIES: Wisconsin's Own

A film about the life and work of Dutch/Californian conceptual artist Bas Jan Ader, who in 1975 disappeared under mysterious circumstances at sea in the smallest boat ever to cross the Atlantic. As seen through the eyes of fellow emigrant filmmaker Rene Daalder, the picture becomes a sweeping overview of contemporary art films as well as an epic saga of the transformative powers of the ocean. Featuring artists Tacita Dean, Rodney Graham, Rem Koolhaas, Jan de Bont, Richard Serra, Marcel Broodthaers, Ger van Elk. Charles Ray, Wim T. Schippers, Chris Burden, Fiona Tan, Pipilotti Rist and many others. Co-produced and edited by Appleton native and University of Wisconsin-Madison graduate Aaron Ohlmann. As part of this presentation (and included in the running time) six of Bas Jan Ader's films from 1970 and 1971 will be shown from fully restored 16mm prints.

#### **Hidden Window**

SEE: Young Visions

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

#### The Hip Hop Project FRI. APR 13 • 7:15 PM

Cinematheque ORDER CODE: HIPHO13 SAT, APR 14 • 7:45 PM

ORDER CODE: HIPHO14 Cinematheque documentary feature • USA, 2007, color, 35mm • 88 min

DIRECTOR: Matt Ruskin, Scott K. Rosenburg; PRO-DUCER: Scott K. Rosenberg; EXECUTIVE PRODUCER: Bruce Willis and Queen Latifah; PRODUCTION CO: Pressure Point Films; CINEMATOGRAPHER: Ari Issler; EDITOR: Matt Ruskin; CAST: Chris "Kazi" Rolle, Diana "Princess" Lemon, Christopher "Cannon" Mapp, Russell Simmons, Bruce Willis, Sway, Doug E. Fresh

It's rare these days that the media reports on the positive effects of hip hop music, but in Matt Ruskin's compelling and inspirational documentary we follow Chris "Kazi" Role, a once homeless teenager, over the course of four years as he works to inspire a group of New York City teens to use hip hop as a vehicle for self discovery and redemption. Under auspices of the educational group Art Start, Kazi founds the Hip Hop Project to help teenagers interested in hip hop music reach their creative potential through encouraging them to eschew gangsta clichés and instead rap about the real issues affecting their lives. The film deftly weaves the stories of several of the teenage rappers with that of Kazi's own inspiring journey to confront his past. Touching without being sappy and inspirational without being preachy, The Hip Hop Project is a wonderful story of hope, healing, and the realization of dreams.

#### Holding the Pilots / **Holding the Facts**

SEE: short.times.twelve





The Holy Mountain

#### The Holy Mountain

SAT, APR 14 • 9:45 PM

Cinematheque ORDER CODE: HOLYM14

SUN, APR 15 • 7:45 PM

ORDER CODE: HOLYM15 Cinematheque

dramatic feature • Mexico, 1973, color, 35mm • 114 min

DIRECTOR: Alejandro Jodorowsky; PRODUCER: Alegandro Jodorowsky, Allen Klein, Robert Taicher, Robert Viskin; PRODUCTION CO: Abkco Films; WRITER: Alejandro Jodorowsky; CINEMATOGRAPHER: Rafael Corteidi; EDITOR: Alejandro Jodorowsky, Federico Landeros; MUSIC: Alejandro Jodorowsky, Don Cherry, Ronald Franjipane; CAST: Alejandro Jodorowsky, Zamira Saunders, Juan Ferrara, Adriana Page, Burt Kleiner, Valerie Jodorowsky, Nicky Nichols, Richard Rutowski, Luis Loveli

SERIES: Restorations and Revivals

In his follow up to the underground hit El Topo, we find Jodorosky playing the alchemist, a cult leader of sorts, who lures the Christ-like thief to round out a group of nine people who will trek to the holy mountain. Jodorowsky's unique, surreal vision remains the true star. Packed with Christian iconography, new age imagery, and scenes of sheer horror, The Holy Mountain could be an intense critique of Christianity, colonialism, and the western world, but it opens other doors that may reveal deeper and more complex questions. Often shocking, sometimes disturbing, but incredibly transfixing, this film offers an experience unlike anything seen before or since in cinema. Caught up in legal flux since its completion in the 1970s, this new restoration is finally giving *The Holy Mountain* the release it never had. Viewer discretion advised.

#### A House On Jungmannova

SEE: short.times.three

#### **I Wonder**

SEE: Young Visions

#### Insect

SEE: short.times.ten



#### **Into Great Silence** (Die Große Stille)

SAT. APR 14 • 11 AM

Orpheum Main ORDER CODE: INTOG14 documentary feature • Germany, 2006, color, 35mm • 162 min

DIRECTOR: Philip Gröning; PRODUCER: Philip Gröning, Michael Weber, Andres Pfaeffli, Elda Guidinetti; EXECUTIVE PRODUCER: Philip Gröning Filmproduk tion; PRODUCTION CO: Philip Gröning Filmproduktion, Bavaria Film, ventura film sa, TSI, cine plus ARTE/ZDF, BR, Filmstiftung NRW, FFA; WRITER: Philip Gröning; CINEMATOGRAPHER: Philip Gröning; EDI-TOR: Philip Gröning

In FRENCH, LATIN with English subtitles

Nestled deep in the postcard-perfect French Alps, the Grande Chartreuse is considered one of the world's most ascetic monasteries. In 1984, German filmmaker Philip Gröning wrote to the Carthusian order for permission to make a documentary about them. They said they would get back to him. Sixteen years later, they were ready. Gröning lived in the monks' quarters for six monthsfilming their daily prayers, tasks, rituals and rare outdoor excursions. This transcendent, closely observed film seeks to embody a monastery. rather than simply depict one-it has no score, no voiceover, and no archival footage. What remains is stunningly elemental: time, space and light. One of the most mesmerizing and poetic chronicles of spirituality ever created, it has much in common with another Festival film, Zidane: A 21st Century Portrait, as a transformative theatrical experience. Winner, Best Documentary, 2006 Bavarian Film Awards; winner, Best Documentary, 2006 European Film Awards; winner, Special Jury Prize,

#### It's Happiness: A Polka Documentary SAT, APR 14 • 6:30 PM

2006 Sundance Film Festival.

Wis Hist Society ORDER CODE: ITSHA14

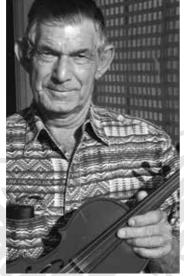
documentary feature • USA, 2006, color, video • 85 min • Madison Premiere

DIRECTOR: Craig DiBiase; PRODUCER: Craig DiBiase, Timm Gable; EXECUTIVE PRODUCER: Stun Productions; PRODUCTION CO: Stun Productions; CIN-EMATOGRAPHER: Ross Riege; EDITOR: Brian Goetz, Michael Slavens; MUSIC: Afshin Toufighian; CAST: Art Altenburg, Greg Drust, Jimmy Sturr, John Pinter, Lynn-Marie Rink, Vi Bergum

SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak,

The thrill of a film festival is seeing gems like this: a movie about Wisconsin polka bands and the women who love them. You'll visit Art Altenburg's concertina bar and learn the difference between a concertina and an accordion; tailgate at a polka festival and drink to the health of the polka off a shotski (an old ski drilled to fit four Jagermeister shot glasses for a communal down-in-one toast), and meet Greg Durst, a record collector with the largest stash of vinyl in the state. A smart and accomplished documentary about a part of our state's great musical traditions: just put a big red circle around it in your program guide and come to the show.



It's In the Blood: Leo Abshire & the Cajun Tradition

Winner, Best Documentary, Bluegrass Independent Film Festival.

#### It's In the Blood: **Leo Abshire** & the Cajun Tradition

SEE: It's In The Blood + Everybody Promenade

#### It's In The Blood + **Everybody Promenade**

FRI, APR 13 • 5 PM

MMoCA ORDER CODE: ITSIN13

#### \* It's In the Blood: Leo Abshire & the Cajun Tradition

documentary short o USA, 2007, color, video o 58 min • World Premiere

DIRECTOR: Eric Scholl and Cyndi Moran; PRODUCTION CO: Amalgamated Mediaworks; CAST: Leo Abshire, Ray Abshire, Doug Kershaw, D.L. Menard, Steve Riley, Barry Ancelet, Rayfred Hebert, Allan Richard, Zula Abshire

SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak Criterion Collection

Celebrate the unique regional traditon of Cajun fiddling with Leo Abshire, a gentleman musician who played for presidents, royalty, and Olympic athletes. It's In the Blood interviews Cajun legends Doug Kershaw, D.L. Menard, and Steve Riley, who help us understand the culture and context of Cajun music and what it means to carry on the traditions. Leo Abshire & the Olde Timers Cajun Band play because they have to: it's part of who they are and where they come from. When Leo picked up his fiddle, he was transformed.

#### \* Everybody Promenade

documentary short • USA, 2006, color, video • 27 min DIRECTOR: LeAnn Erickson; PRODUCER: LeAnn Erick-

Director LeAnn Erickson brings us the Farmall Promenade, a eight-man (four of them dressed as ladies) group of vintage tractors performing square dances in tight formation. Based in Iowa, the Farmall group celebrates the farming traditions with flair, on locally made tractors. As Russ Davis, the tractor driver known as "Mrs. DeKalb, says: "For nearly 50 years this Iowa farmer wondered why God gave him such skinny legs, then he wore his first skirt in the Farmall Promenade and found out why."



An honest portayal of the struggles of life is created in the classic Killer of Sheep.



Jim & Joe's Experimental Shorts returns with the inventive Western Ringo.

#### **IV.6**

SEE: short.times.twelve

#### JFK: Dumpman / **Twineman**

SEE: Wisconsin Student Short Films

#### Jim & Joe's **Animated Shorts**

SAT, APR 14 • 3:30 PM

ORDER CODE: JIMAN14 Cinematheque

#### \* Dragon

experimental/animated short • video • 8 min DIRECTOR: Troy Morgan

After her parents die in a tragic fire, a young girl is sent to an orphanage where she begins sketching fiery

#### \* Eastern Manchuria

experimental/animated short • video • 4 min DIRECTOR: Aaron Anderson

A stream of consciousness animation about a robotic bear.

#### \* Ema • Emaki II

experimental/animated short • 16mm • 7 min DIRECTOR: Takashi Ishida

A series of minute-long, meditative and beautiful pen and ink animations.

#### \* Enid's Idyll

experimental/animated short • 16mm • 17 min DIRECTOR: Larry Jordon

Our heroine is seen in deep forests and castle keeps; her champion is sometimes with her, sometimes away fighting archetypal foes.

#### \* Errata

experimental/animated short • 16mm • 7 min **DIRECTOR: Alexander Stewart** 

Thousands of copies made on a dozen copiers produce a moving Rorschach test of bleeding ink spots.

#### \* Magda

experimental/animated short • 35mm • 6 min DIRECTOR: Chel White

A first love is corrupted as a man recalls his affair with a beautiful circus contortionist.

#### \* Milk and Honey

experimental/animated short • 16mm • 17 min DIRECTOR: Kate McCabe

A meditation on solitude in Los Angeles, transporting the viewer between worlds of light and shadow to a place of tangible nostalgia.

#### \* Poet's Dream

experimental/animated short • 16mm • 5 min DIRECTOR: Larry Jordon

The poet's dreams, a maiden's bubbles, through edifices of forest and eclectic contagion.

#### \* Rabbit

experimental/animated short • video • 9 min DIRECTOR: Run Wrake

When a boy and girl find an idol in the stomach of a rabbit, great riches follow, but for how long?

#### \* Terrace 49

experimental/animated short • 16mm • 5 min DIRECTOR: Janie Geiser

Images of impending disaster collide with the repeated image of a woman's body, devouring the woman into the texture of the film itself.

#### \* XXX Amsterdam

experimental/animated short • video • 3 min DIRECTOR: Martha Colburn

A high-octane collage of politicians, pornography and popular culture that tells tell you more in three minutes than three volumes of travel books.





It's Happiness: Wisconsin polka bands and the women who love them.



Industrial decay is art in All About the Illusion.

#### Jim & Joe's **Experimental Shorts**

THU, APR 12 • 9 PM

Cinematheque ORDER CODE: JIMEX12

#### \* All About the Illusion

experimental/animated short • video • 8 min DIRECTOR: Scott Stark

Synchronized cameras explore an abandoned train repair yard, a site of industrial decay, toxicity and new growth.

#### \* Filthy Food

experimental/animated short • video • 5 min DIRECTOR: T. Arthur Cottham

A short film for everyone who has ever left lipstick on a banana, or wanted to.

#### \* Her Heart is Washed in Water and then Weighed

experimental/animated short • 16mm • 13 min DIRECTOR: Sasha Waters

Subtle juxtapositions evoke parallels between static monuments and living families to suggest the ways that

neither can sustain themselves against time and age.

#### \* Kristall

experimental/animated short • 35mm • 15 min DIRECTOR: Christoph Girardet, Matthias Müller A mesmerizing found-footage rumi-

nation on mirrors and what they reveal.

#### \* Nachtstück

experimental/animated short ullet 35mm ullet 1 min DIRECTOR: Peter Tscherkassky

An elaborate hand-contact-printed film commemorating Mozart.

#### \* Ringo

l/animated short • video • 6 min DIRECTOR: Dave Monaha

Lawman saves Outlaw, Lawman loses Outlaw, Lawman becomes Out-

#### \* site specific LAS VEGAS

DIRECTOR: Olivo Barbieri

A revealing aerial portrait of Sin City.



Come Into Great Silence at the Chartreuse monastery.

#### \* Song and Solitude

ental/animated short • 16mm • 21 min DIRECTOR: Nathaniel Dorsky

An inner landscape, or what it feels like to be, rather than an exploration of the external visual world as such.

#### **Keeping the Spirit**

SEE: Keeping the Spirit + Made With Love

#### **Keeping the Spirit +** Made With Love

SUN, APR 15 • 11:30 AM Wis Hist Society ORDER CODE: KEEPI15

\* Keeping the Spirit documentary short • USA, 2006, color, video • 44 min • Madison Premiere

DIRECTOR: Andrew Thomas Napier; PRODUCER Chloris Lowe Jr., Ellsworth Brown, Robert "Ernie Boszhardt, Leslie Eisenberg, Tom Reisenauer, Margie Hylkema, Jean Dowiasch, Armund Bartz, Jay Toth Adam Heinrich, Brad Kastner, Willard Lonetree; PRO-DUCTION CO: Napier Films LLC; WRITER: Andrew Napier, Margie Hylkema; CINEMATOGRAPHER Andrew Napier; EDITOR: Andrew Napier SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak

A sacred Native American panther spirit mound, hidden in the heart of Mauston, is restored and preserved by a diverse group of middle-school students, teachers, townspeople, archeologists, and members of the Ho Chunk nation. Napier, a highschool student in Mauston, was recognized by the History Channel's Save Our History Foundation for his work on this film.

#### \* Made With Love: A Story of **Emergency Communities**

documentary short • USA, 2006, color, video • 50 min • Madison Premiere DIRECTOR: Madison Tift, Raad Fadaak; PRODUCER: Madison Tift, Raad Fadaak; EDITOR: Gretta Wing

SERIES: Wisconsin's Own PRESENTED BY: TravelWisconsin.com, Kodak, Criterion Collection

In St. Bernard Parish after Hurricane Katrina, volunteers (including students from Lawrence University) and residents come together for comfort and nourishment at the





Made With Love: A Story of **Emergency Communities** 

Made With Love Café. Part of the Festival's Wisconsin Student Shorts Program. Tift and Fadaak are students at Lawrence University.

#### Killer of Sheep

THU, APR 12 • 5 PM

Cinematheque ORDER CODE: KILLE12

SUN, APR 15 • 3:30 PM

Cinematheque ORDER CODE: KILLE15

dramatic feature • USA, 1977, b/w, 35mm • 81 min • Midwest Premiere

SERIES: Restorations and Revivals

DIRECTOR: Charles Burnett: PRODUCER: Charles Burnett; PRODUCTION CO: Milestone; WRITER: Charles Burnett; CINEMATOGRAPHER: Charles Burnett; EDITOR: Charles Burnett; CAST: Henry Gayle Sanders, Kaycee Moore, Charles Bracy, Angela Bur-nett, Eugene Cherry, Jack Drummond

Charles Burnett's (To Sleep with Anger, The Glass Shield) Killer of Sheep offers one of the most honest portrayals of the struggles of life in the inner-city. It focuses its gaze on Stan, a slaughternouse worker ing to support his family while trying and support his family while tryi identity despite his bloody occupation and the lures of paths taken by those around him. Despite its bleak underpinnings, Killer of Sheep is peppered with a tender humor and profound warmth. Burnett shot the film in a verité documentary style with a non-professional cast, giving it a gritty believability never before seen in a film depicting African-American life. Despite winning awards and acclaim following its 1977 debut, this incredible film has been left largely unseen by the American audience due to the daunting problem of clearing music rights for all of the remarkable music (including songs by Etta James, Dinah Washington, Paul Robeson, and Washington, Paul Robeson, and Earth, Wind & Fire) used in the film. Killer of Sheep has been painstakingly restored by the UCLA Film and Television Archive, and Milestone
Films has managed to clear all of the necessary rights to finally properly offer this landmark work to U.S.

Standard Television Archive, and Milestone
Films has managed to clear all of the necessary rights to finally properly offer this landmark work to U.S.

30th anniversary.



#### King Corn

FRI. APR 13 • 7:30 PM

ORDER CODE: KINGC13 **Bartell Theater** SAT. APR 14 • 3:30 PM

**Bartell Theater** 

ORDER CODE: KINGC14 documentary feature • USA, 2006, color,

video • 92 min

DIRECTOR: Aaron Woolf; PRODUCER: Aaron Woolf; PRODUCTION CO: Mosaic Films Inc., Independent Television Service; WRITER: Aaron Woolf, Curt Ellis, lan Cheney, Jeffrey K. Miller; CINEMATOGRAPHER: Sam Cullman, lan Cheney, Aaron Woolf; EDITOR: Jeffrey K. Miller; MUSIC: The Wowz; CAST: Ian Cheney, Curt Ellis

PRESENTED BY: Willy St. Co-op

The ingredients list on many kinds of packaged food reveal a lot of processed corn, from the corn fed to beef cattle to the high fructose corn syrup in your ketchup. Curious about how so much corn gets into our food supply, two Bostonians move to Iowa and buy one single acre of corn -alittle corner patch in a huge field. The locals are, not surprisingly, skeptical about the plan, given the massive quantity of Iowa corn harvested each year. But Ian Cheney and Curt Ellis get some help planting the industrialstyle corn that is a major part of our nation's cheap food production, learning about fertilizer and government subsidies along the way. King Corn, which premiered at this year's South by Southwest Film Festival, is delightful and clear, taking care to illustrate complicated supply-chain concepts using animated Fisher-Price farm toys. Directed by Aaron Woolf, King Corn is a playful and witty documentary about modern farming and the American industrial food system. And it might just make you put down that popcorn.

#### Kiss My Wheels

SEE: Collector + Kiss My Wheels

#### Kompetenz

SEE: short.times.ten

#### Kristall

SEE: Jim & Joe's Experimental Shorts

#### **Kyoko Naturally**

SEE: Kyoko + Do Not Go Gently

#### Kyoko + Do Not Go Gently

SUN, APR 15 • 3:45 PM

Bartell Theater ORDER CODE: KYOKO15 SERIES: Wisconsin's Own PRESENTED BY: TravelWisconsin.com, Kodak

#### \* Kyoko Naturally

documentary short • USA, 2006, color, video • 14 min • Madison Premiere DIRECTOR: Chris Thompson; CAST: Kyoko

A portrait of an outspoken and charmingly eccentric retired elementary-school teacher. Thompson is a recent graduate of UW-Milwaukee's film program.

#### \* Do Not Go Gently

documentary short • USA, 2006, color, video • 57 min • Wisconsin Premiere 18 DIRECTOR: Melissa Godoy; PRODUCER: Melissa



Creativity and aging come together in Do Not Go Gently.



A crop is born in King Corn.

Godoy, Matt Arnett; EXECUTIVE PRODUCER: Eileen Littig; PRODUCTION CO: NEWIST/CESA 7; CINE-MATOGRAPHER: Mike Bizzarri, Mark Stucker; EDI-TOR: Jeff Glaza; CAST: Leo Ornstein, Arlonzia Pettway, Frederic Franklin, Gene D. Cohen, Lolo Sarnoff, Dona

Narrated by Walter Cronkite, Do Not Go Gently is an exploration of the fabric of lifelong creativity and the creative personality. We are taken into the lives of Leo Ornstein (109), the godfather of modern music; Frederick Franklin (90), the Ballets Russes dancer who introduced America to ballet; and Arlonzia Pettway (82), the eldest active quilter in Gee's Bend, Alabama. With wit and panache, the film helps us better understanding the relationship between creativity and the mind that is living a long full life.

#### The Last Stain

SEE: short.times.four

#### The Life of Reilly SAT, APR 14 • 7:45 PM

**Bartell Theater** ORDER CODE: LREIL14 SUN, APR 15 • 7:45 PM

Bartell Theater ORDER CODE: LREIL15

documentary feature • USA, 2005, color, video • 87 min • Madison Premiere

DIRECTOR: Barry Poltermann, Frank Anderson; PRO-DUCER: Robert Fagan, Wrye Martin; EXECUTIVE PRO-DUCER: Carrie Heckman, Peter McDonnell, John Lyons Murphy, David Dahlman, Steve Farr; PRODUCTION CO: L'Orange Films, Civilian Pictures; WRITEF: Paul Linke, Charles Nelson Reilly; CINEMATOGRAPHER: Anthony Balderrama; EDITOR: Barry Poltermann; MUSIC: Frank Anderson; CAST: Charles Nelson Reilly SERIES: Wisconsin's Owr

If, in 1940, you had a lobotomized aunt, an institutionalized father, a racist mother, and were the only gay kid on the block, what do you think the odds would be that you'd end up a Tony winner, a staple of television, and a generational icon? Charles Nelson Reilly recounts his improbable story in "Save It For the Stage," a oneman stage show, filmed for the screen by Frank Anderson and UW graduate Barry Poltermann. Though perhaps best known for his appearances on the 70s game shows "Match Game" and "The Hollywood Squares," Reilly studied acting under Uta Hagen, with classmates like Gene Hackman, Jason Robards, and Steve McQueen. A life on the Broadway stage plus bizarre roles like the Bic Banana in



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



A high school talent show is ready to rock in Linda Linda Linda.

TV commercials gave Reilly ample material for a thrilling, energetic, tender, and zinger-filled show.

#### Life on Marz: A Memoir of a Film Teacher

THU, APR 12 • 5:30 PM

ORDER CODE: LMARZ12 Play Circle

SUN, APR 15 • 11 AM

ORDER CODE: LMARZ15 Play Circle documentary feature • UK, 2006, color, video • 80 min

DIRECTOR: Marian Marzynski; PRODUCER: Marian Marzynski; WRITER: Marian Marzynski; CINEMATOG-RAPHER: Jason Longo; EDITOR: Ben Howard; MUSIC Nino Rota

Marian Marzynski (Anya In and Out of Focus, WFF 2005) brings us a warm and very funny autobiographical film about his life as a filmmaker. Here his subject is his first teaching job at the Rhode Island School of Design thirty years ago. Marzynski, who was a recent immigrant from Poland at the time, has an infectious spirit of nostalgia that is surprisingly compelling, thanks to the many salvaged clips of his students' films sprinkled throughout the piece. The class projects have as much boozing, cross-dressing, and nudity as you'd want from a time-capsule of the early 1970s, and Marzynski's good-natured anecdotes are the perfect thread to stitch together this story. He looks up some of his former students one by one, and together their reminis-

cences of art school make a delightful addition to the festival program.

#### **Lights in the Dusk** (Laitakaupungin Valot)

SAT, APR 14 • 3:15 PM Stage Door ORDER CODE: LIGHT14

SUN, APR 15 • 5:15 PM Stage Door ORDER CODE: LIGHT15 dramatic feature • Finland/Germany/France, 2006,

DIRECTOR: Aki Kaurismäki; PRODUCER: Aki Kaurismäki; WRITER: Aki Kaurismäki; CINEMATOGRAPHER: Timo Salminen; EDITOR: Aki Kaurismäki; CAST: Janne Hyytiäinen, Maria Järvenhelmi, Maria Heiskanen, Ilkka

In FINNISH with English subtitles

color, 35mm • 80 min

Like past Nordic festival films Kinamand and Noi Albinoi, Finnish director Aki Kaurismaki's Lights in the Dusk is a study of a lonely guy, detached from his community, and enjoys a similar kind of dark humor. Here, Koistinen is a security guard, scorned by his coworkers and stoically accepting the hand that Fate has dealt. He meets Mirja, statuesque and blonde: will she show him the compassion and warmth that he needs, or will she change his life in more devious ways? It's cinema, she's of course too good to be true, and Koistinen gets drawn into a heist planned by some pretty rough characters. But, as the director says: "Luckily for our protagonist, the author of the film has a reputation of

being a soft-hearted old man, so we can assume there is a spark of hope illuminating the final scene." With a brilliant soundtrack including Finnish guitarist-songwriter Antero Jakoila and tango masters Ensemble Mastango and Carlos Gardel. "Kaurismäki's delightfully delicate cautionary fable charts his unassuming hero's descent into an unforeseen nightmare of deceit and violence with a characteristically low-key blend of humane compassion and deadpan mordant humour.... A poignant reminder of the lot of the emotional 'have-nots' in our world, this dark jewel of a film glows with genuine warmth and a small but enriching glimmer of hope." — Geoff Andrew, London Film Festival.

#### Linda Linda Linda

SUN, APR 15 • 3:45 PM

Capitol Theater ORDER CODE: LINDA15 dramatic feature • Japan, 2005, color, 35mm • 114 min

DIRECTOR: Nobuhiro Yamashita: PRODUCER: Hiroyuki Negishi, Yuji Sasai; EXECUTIVE PRODUCER: Bitters End, Inc.; PRODUCTION CO: Bitters End Inc., Covers & Co., Vap/Cave; WRITER: Kosuke Mukai, Wakako Miyashital, Nobuhiro Yamashita; CINE-MATOGRAPHER: Yoshihiro Ikeuchi; EDITOR: Ryuji Miyajima; MUSIC: James Iha; CAST: Doona Bae, Aki Maeda, Yu Kashii, Shiori Sekine

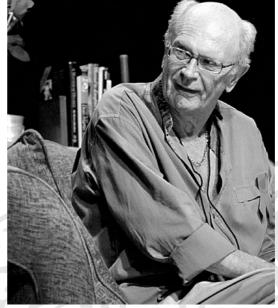
In JAPANESE, KOREAN with English subtitles

In three days Shiba High is holding a talent show, and four friends hatch a plan to learn a few pop tunes in time



Lights in the Dusk shines with dark Finnish humor.

for the concert. But crisis looms one of the girls, the only one who knows how play, has to drop out. The only replacement available is Son, a Korean exchange student, which makes her a bit of an outsider and a pretty bad candidate as lead singer. Son, played by the immensely talented and appealing young actress Bae Doo-na as Son (if you're reading this and Bong Joon-ho's The Host is screening anywhere near you, go see that film now), proves that she's one of the band, and the plucky foursome battle through minor setbacks to get ready for the Big Day. "One of this year's most unexpected pleasures...The irritations and tedium of high school life are staged with refreshing simplicity, while the performers interact with an age-appropri-



The Life of Reilly is a wild one.

ate naturalness the American teenage movie rarely achieves." - Jeannette Catsoulis, New York Times.

#### The Lion in Winter FRI, APR 13 • 4:30 PM

Cinematheque ORDER CODE: LIONI13 dramatic feature • USA, 1968, b/w, 35mm • 134 min DIRECTOR: Anthony Harvey; PRODUCER: Martin Poll; EXECUTIVE PRODUCER: Joseph E. Levine; PRODUC-TION CO: AVCO Embassy, Haworth Productions

WRITER: James Goldman; CINEMATOGRAPHER: Douglas Slocombe; EDITOR: John Bloom; MUSIC: John Barry; CAST: Peter O'Toole, Katharine Hepburn, Anthony Hopkins, Timothy Daltor

In ENGLISH with English subtitles SERIES: Restorations and Revivals

Nominated for seven Oscars, winning Best Actress, Best Music, and Best Screenplay adapted from another source (James Goldman's own script from his dramatic stage play), The



Lion in Winter is a huge, intelligent, emotional period picture about a feuding family who have countries to rule. Peter O'Toole and Katherine Hepburn own the screen as King Henry II and Eleanor of Aquitaine, whom Henry has locked up across the Channel to prevent her from meddling in his affairs of state, and affairs of another kind. But it's Christmas, and the family has gathered to celebrate the warmth of the holiday - and fight over who shall be named heir to Henry's throne. Also starring Anthony Hopkins, Timothy Dalton, John Castle, and Nigel Terry, The Lion in Winter comes to us in a beautifully restored print courtesy of UW grad Michael Pogorzelski, director of the Academy Film Archive.

#### **Little Spirits**

SEE: short.times.twelve

#### **Lloyd Ormorod Wants** His Face Back

SEE: short.times.ten



Son of Man



U-Carmen eKhayelitsha



**Wrestling Ground** 

#### **AFRICAN ACTION FIGURES**

# Confrontational films from motivated people

**AFRICAN** 

Studies Program

Son of Man

**\$** U-Carmen eKhayelitsha

**\*** Wrestling Grounds

Bamako

frica on African terms" is the experience that accompanies the four films the UW-Madison African Studies Program helped select for the Wisconsin Film Festival. Wrestling Grounds from Senegal, U-Carmen eKhayelitsha and Son of Man from South Africa, and Bamako from Mali are films about ordinary people prompted to action by the world around them. These films tell stories in which the protagonists seize control.

As westerners, many of our defining cinematic experiences about Africa are voyeuristic, filmed from a documentarian's point of view. They come with exotic landscapes decimated by encroaching development, elephants and lions facing extinction, people who survive drought by drinking cattle blood only to be forced to leave their homeland, unemployment, strip mines, environmental devastation, child soldiers, victims of machete-wielding rebels, and dictators.

The African films featured in this year's festival do not use tragedy to evoke feelings. They

are confrontational films: movies about ordinary people in extraordinary circumstances who do what the West has demanded of Africans for years: take responsibility for Africa. The protagonists take over in delightfully unexpected ways and present African circumstances in a new and African-defined light.

In Bamako, the film by Abderrahmane Sissako presented in cooperation with the UW Global Studies Pro-

gram, the citizens of Mali take responsibility for the course of their lives by putting the west and its debt-inducing, natural resource-draining, poverty-rendering institutions on trial. People from

across the country convene in a dusty courtyard to testify about surviving atrocities perpetrated by the World Bank, pharmaceuticals, and other benevolent profiteers. The film focuses on the

impact the modern capitalist culture has upon one family, and the **ACTION FIGURES** demands and tolls it presented by the UW African enacts upon their physical and mental well-being.

U-Carmen eKhayelitsha and Son of Man, both by Mark Dornford-May in collaboration with Di Dimpho Di Kopane Artistic produc-

tions, are more than reimaginings of Bizet's legendary opera and the New Testament. They are distinctly South African renditions of the familiar cautionary tales. They are stories of love, betrayal, and death. U-Carmen refuses to fear men in a world-dominated by men. Jesus refuses to fear the oppressors in a world-dominated by war. Both are from Khayelitsha, the township outside Cape Town. Their fearlessness leads to destruction.

Wrestling Grounds, by Cheikh NDiaye, is a coming-of-age tale set in modern Dakar. Nalla, a 19-year-old, 98-pound weakling, finds a protector and a new identity while escaping a group of thugs. He enters a world of wrestling: a world of spirituality and connectivity with the past. The film is a process of discovery and enlightenment for both Nalla and the audience.

The most important thing to remember when watching these films is that they are not films about Africa, rather they are films fromAfrica, of Africans, in real-world situations.

> John Stafford Anderson. African Studies Program

**Thursday, April 12** 

IIIGIS	day,	Api						
	<b>5</b> P.M.	<b>6</b> P.M.	<b>7</b> P.M.	<b>8</b> P.M.	<b>9</b> P.M.	<b>10</b> P.M.	<b>11</b> P.M.	12 MIDNITE
Wi Union Theater			<b>Chalk</b> 7 pm * 115 total	min		of an Empire n * 140 total mir		
Fr March Play Circle	Life on 5:30 pm	Marz * 80 min	<b>Escape + B</b> 7:15 pm * 1	<b>Braindamadj′d</b> 10 total min	<b>Tibet in Exile</b> 9 pm * 87 min			
Wi Historic Society								
Cinema- theque	Killer of Sheep 5 pm * 81 min		Spirit of the B	Beehive	J & J's Experie 9 pm * 85 min		<b>Radio On</b> 10:45 pm * 102 min	
MMoCA Museum								
Capitol Theater								
Orpheum Main			ush Cart * 87 min		act'd Landscape n * 90 min		District! ) pm * 90 min	
Orpheum Stage Door		<b>Toots</b> 6:15 pm * 85	i min	<b>Family Lav</b> 8:15 pm * 10		-	Air Guitar Nation 10:45 pm * 81 min	
Bartell Theater	4	<b>Mirikitani</b> * 74 min	<b>Sentenced</b> 7:15 pm * 76		War/Dance + 9 pm * 135 total		3	
Monona Terrace								

Saturday, April 14

	<b>11</b> A.M.	<b>12</b> NOON	<b>1</b> P.M.	<b>2</b> P.M.	<b>3</b> P.M.	<b>4</b> P.M.	<b>5</b> P.M.	<b>6</b> P.M.	<b>7</b> P.M.	<b>8</b> P.M.	<b>9</b> P.M.	<b>10</b> P.M.	<b>11</b> P.M.	12 MIDNITE
Wi Union Γheater														
r March lay Circle	Collector +		<b>Short.Time</b> 1:15 pm * 10			Times.Three n * 100 total min		pet in Exile 15 pm * 87 min		<b>n's Island</b> 15 pm * 85 min		lanted Screen :45 pm * 60 min		
/i Historic ociety									appiness: Polko m * 115 total min		rk n' Bottle: l 5 pm * 120 tota			
inema- neque		Times.Ten m * 100 total min		ntographer Style * 90 min		<b>Animated</b> n * 85 min		and Monsters n * 105 min		p Hop Project 15 pm * 88 min		Holy Mountain 9:45 pm * 114 min		
lMoCA luseum	Absolute Wils		Everything 1:15 pm * 85	's Gone Grn	<b>Gypsy Ca</b> 3:15 pm * 1			canese n * 110 min		Days Before 15 pm * 100 min				
apitol heater														
rpheum Iain	Into Great Sil 11 am * 162 mir			<b>U-Carmen</b> 2:15 pm * 12	<b>eKhayelitsha</b> O min		<b>bavica</b> 15 pm * 90 min		<b>Diggers</b> 7 pm * 87 min		Severance 9 pm * 90 min		Finishing the (	Game
rpheum tage Door	Son of Man 11 am * 86 min		<b>Wristcutte</b> 1:15 pm * 91		<b>Lights in t</b> 3:15 pm * 8		Air Guitar Na 5 pm * 81 min		r <b>eat Match</b> 15 pm * 88 min		ed Road 15 pm * 113 min		Retributio	
artell heater	War/Dance + 11 am * 135 tota			<b>ck Sun</b> 5 pm * 70 min	<b>King (</b> 3:30 pn	orn n * 92 min		attan, Kansas m * 110 total min		<b>fe of Reilly</b> 15 pm * 120 total n	nin	Punk's Not Do	ead	
lonona errace				Short.Times.Fo		British TV 4:15 pm * 70		Wi Student Sl		Radiant City 8 pm * 86 min		Punching at the 10 pm * 83 min	he Sun	

Friday, April 13

	<b>4</b> P.M.	<b>5</b> P.M.	<b>6</b> P.M.	<b>7</b> P.M.	<b>8</b> P.M.	<b>9</b> P.M.	<b>10</b> P.M.	<b>11</b> P.M.	12 MIDNITE	<b>1</b> A.M.
Wi Union Theater										
Fr March Play Circle		Bird House 5 pm * 93 min		<b>Muxes: Au</b> 7:15 pm * 10		<b>Tim's I</b> 9:30 pm	I <b>sland</b> n * 85 min			
Wi Historic Society										
Cinema- theque		<b>Winter</b> n * 134 min		<b>The Hip Ho</b> 7:15 pm * 88		<b>Here is Al</b> 9:15 pm * 12			<b>Topo</b> :45 pm * 125 min	
MMoCA Museum		Close to Home 5 pm * 94 min		<b>The Boss o</b> 7:15 pm * 99			<b>Caravan</b> n * 110 min			
Capitol Theater				Young Franker 7 pm * 106 min	nstein		East of Buchar n * 89 min	est		
Orpheum Main	Rang de Basa 4 pm * 171 min			<b>Fay Grim</b> 7:15 pm * 11	18 min		n Canoes 5 pm * 92 min		<b>iled</b> 45 pm * 100 min	
Orpheum Stage Door	<b>Henry Foo</b> 4:15 pm * 13			Retribution 7:15 pm * 10		<b>Son of</b> 9:30 pm	Man n * 86 min	<b>Wristo</b> 11:30 p	cutters m * 91 min	
Bartell Theater		Rape of Europ 5 pm * 117 min	a	<b>King C</b> 7:30 pm	orn n * 120 total min		Black Sun 10 pm * 70 min			
Monona Terrace		It's in Blood + 5 pm * 115 total			f Living + Pigs F		aved + Sportsfo n * 115 total min	ın		

Sunday, April 15

	<b>11</b> A.M.	<b>12</b> NOON	<b>1</b> P.M.	<b>2</b> P.M.	<b>3</b> P.M.	<b>4</b> P.M.	<b>5</b> P.M.	<b>6</b> P.M.	<b>7</b> P.M.	<b>8</b> P.M.	<b>9</b> P.M.
Wi Union Theater											
Fr March Play Circle	Life on Marz 11 am * 110 tota	al min	<b>Short.Time</b> 1:15 pm * 10		001	imes.Twelve * 105 total min		uxes: Authention 15 pm * 105 min		<b>Bird House</b> 8 pm * 93 min	
Wi Historic Society		g Spirit + Made m * 120 total min	9	<b>Long Shad</b> 2:15 pm * 1	ows + Cut 10 total min		Kasyte + Unty n * 120 total min	yings	Border 7 pm * 135 tota	l min	
Cinema- theque	Short.Times.To		<b>Radio On</b> 1:15 pm * 10	02 min		f Sheep * 81 min	<b>El Topo</b> 5:15 pm * 12	25 min		<b>oly Mountain</b> 45 pm * 114 min	
MMoCA Museum	Paper Dolls 11:15 am * 80		Wrestling Gro	unds	Close to Ho 3:15 pm * 94		<b>Americane</b> 5:15 pm * 11			of It All m * 99 min	
Capitol Theater	Bamako 11 am * 118 min		Madein 1:30 pm	<b>iusa</b> * 100 min		da Linda Linda 5 pm * 114 min		<b>Climates</b> 6:15 pm * 10	01 min		
Orpheum Main	<b>Vanaja</b> 11 am * 111 min		Something 1:15 pm * 10	<b>Like Happiness</b> 00 min		* 92 min		Friends n * 107 min		nosts of Cité Sole 15 pm * 85 min	il
Orpheum Stage Door	The Great Ma 11 am * 88 min	tch	Family Law 1 pm * 102 min		<b>Toots</b> 3:15 pm * 85	min	<b>Lights in th</b> 5:15 pm * 80		<b>Red Road</b> 7:15 pm * 1		
Bartell Theater	Volevo Solo V 11 am * 75 min	livere	<b>Rape of Eu</b> 1:15 pm * 11			oko + Do Not Go 5 pm * 100 total m		Cats of Mirikit 6 pm * 74 min		<b>fe of Reilly</b> 45 pm * 120 total mi	n
Monona Terrace	Young Visions 11 am * 90 min		<b>Ball Saved</b> 1:15 pm * 11	l + Sportsfan 15 total min		rish TV Ads 5 pm * 70 min	00	Times.Six n * 100 total min		a <b>diant City</b> 15 pm * 86 min	



#### **PLEASE NOTE!**

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

#### VOTE

FOR YOUR FAVORITE FILMS!

Winners of the 2007

# **Steep & Brew Audience Award**

will be announced Monday, April 16 at www.WiFilmFest.org



For the third year, you can vote for your favorite films at the festival. At the beginning of every eligible screening of films running 60 minutes or longer, volunteers will hand audience members a ballot.

Hang on to that ballot!

After the movie, make a sm

After the movie, make a small 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 you leave the theater.

Winners of the Steep & Brew Audience
Award will be announced on Monday,
April 16 at www.WiFilmFest.org



#### The Long Shadow

SEE: Wisconsin Student Short Films

#### **Long Shadows: Veterans' Paths to Peace**

SEE: Long Shadows + Cut

#### Long Shadows + Cut

SUN, APR 15 • 2:15 PM

Wis Hist Society ORDER CODE: LONGS15 SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak, Criterion Collection, and the Community Pharmacy

#### \* Long Shadows: Veterans' Paths to Peace

documentary short • USA, 2006, color, video • 30 min DIRECTOR: Luciano; PRODUCER: David Giffey, Linda Babler; CAST: Clarence Kailin, Sidney Podell, Robert Kimbrough, Will Williams, Mike Boehm, Joseph Cammarano, Frances Wiedenhoeft, Patrick Wilcox

A collection of 19 interviews with veterans who candidly discuss their paths from military involvement to peace activism. Beginning with a veteran of the Abraham Lincoln Brigade during the Spanish Civil War, to a veteran of the current war in Iraq, each tells a personal story with their individual perspective. Yet, each echoes the shared message of the futility and destruction of war.

#### \* Cut: Teens and Self Injury

documentary short • USA, 2007, color video • 50 min • World Premiere DIRECTOR: Wendy Schneider; PRODUCER: Wendy Schneider; CAST: Shirley Manson, Gina Young, Karer Conterio, Tiffany Arbuckle Lee

With the words, artwork, and music of young people trying to make sense of their lives, Cut is an intimate look at a largely unacknowledged problem that affects thousands of teens, Manson, Gina Young, and Tiffany
Arbuckle Lee share the Arbuckle Lee share their insights on cutting and self-injury, but the film's power lies in the teens' own profound and candid stories of cutting and understanding their choices about self-harm.

#### **Made With Love:** A Story of Emergency Communities

SEE: Keeping the Spirit + Made With Love

#### Madeinusa

SUN, APR 15 • 1:30 PM

Capitol Theater ORDER CODE: MADEI15 dramatic feature • Peru, 2006, color, 35mm • 100 min DIRECTOR: Claudia Llosa; PRODUCER: José Maria Morales, Antonio Chavarrías, Claudia Llosa; PRODUC-TION CO: Wanda Visión S.A.; WRITER: Claudia Llosa; CINEMATOGRAPHER: Raúl Pérez Ureta; EDITOR: CINEMATOGRAPHER: Raúl Pére SErnest Blasi; MUSIC: Selma Mutal; C Carlos de la Torre, Yilian Chong In SPANISH with English subtitles Ernest Blasi; MUSIC: Selma Mutal; CAST: Magaly Solier, Carlos de la Torre, Yilian Chong

Madeinusa is an exquisite tale of innocence, sin, loyalty, and betrayal in Andean Peru, wrapped up in the most lushly brilliant and decorative costumes you'll seen on screen this year. A small village tucked away on the wrong side of the mountains is celebrating its annual Holy Days ceremony, a series of bizarre rites involving the church's statue of Jesus



Veterans become peace activists in Long Shadows.

and the selection of a village girl as the virgin Queen. The girl is Madeinusa (pronounced ma-din-OO-sa), an exquisite beauty who, since her mother ran off to Lima, has been marked for conquest during Holy Days by her very own father, the mayor. Into town wanders a handsome stranger, a classic character in both Westerns and fairy tales, who acts both as an outside observer of the surreal events, and perhaps as a Romeo to Madeinusa's Juliet. Filled with richly symbolic images of stars and blood and crowns and hearts and silver tears, this is a stunning and exciting debut from Claudia Llosa, niece of Peruvian novelist Maria Vargas Llosa. Winner, Best Latin American Feature Film, 2006 Mar del Plata Film Festival.

#### Magda

SEE: Jim & Joe's Animated Shorts

#### Man Push Cart THU, APR 12 • 6:30 PM

Orpheum Main ORDER CODE: MANPU12 dramatic feature • USA, 2005, color, 35mm • 87 min DIRECTOR: Ramin Bahrani; PRODUCER: Ramin Bahrani, Pradip Ghosh, Bedford T. Bentley III; EXEC-UTIVE PRODUCER: Scott Booth, Vinay Jayaram, Sanjay Motwani, Lisa Muskat, Steve Sabba; PRODUC-TION CO: Flip Side Film, Noruz Films: WRITER: Ramin Bahrani; CINEMATOGRAPHER: Michael Simmonds; EDITOR: Ramin Bahrani; MUSIC: Peyman Yazdanian CAST: Ahmad Razvi, Leticia Dolera In ENGLISH, URDU with English subtitles SERIES: Diaspora Melancholy: Asian American Films

PRESENTED BY: UW Asian American Studies

Man Push Cart distills what can make independent cinema so vigorous: taking the time to chronicle the uncertainties of life. As described by Roger Ebert, who featured this film in his Overlooked Film Festival: "Man Push Cart was filmed in Manhattan by an American born in Iran and an American born in Pakistan, and embodies the very soul of Italian neo-realism. Free of contrived melodrama and phony suspense, it ennobles the hard work by which its hero earns his daily bread....many customers call him by his first name although they would never think to ask his last one." Ahmad is a hardworking Pakistani, just trying to make ends meet. Relationships evolve between Ahmad and Noemi, a Spanish woman running a newsstand nearby, and Mohammad, a fellow Pakistani who hires Ahmad to do a little side-work for cash. Filmed over three weeks, mostly during the dark hours just before dawn, Man Push Cart is a luminous portrait of isolation and hope in post-9/11 New York.

Winner, FIPRESCI Price, 2005 Lon-

don Film Festival; winner, New

American Cinema Award



The Parisian literary scene is a seductive place for Poison Friends.

#### Manhattan, Kansas

SAT, APR 14 • 5:30 PM

Bartell Theater ORDER CODE: MANHA14 documentary feature • USA, 2006, color, video • 79 min

DIRECTOR: Tara Wray; PRODUCER: Michel Negroponte, Alan Oxman; PRODUCTION CO: L.B. Thun-derpony Productions; CINEMATOGRAPHER: Randy Bell; EDITOR: Cindy Lee; MUSIC: Jason Zumpano

Tara Wray was raised alone by her eccentric mother Evie: their dependence on each other was both sustaining and suffocating. Now, as an adult in her twenties who has moved to New York and cut most of the ties to her mom, Tara returns to Manhattan, Kansas with a camera to try to understand their astonishingly complex push-pull relationship. Unlike the brash and thrill-seeking Jonathan Caouette of Tarnation, Tara's upbringing as they moved from house to house has left her a sweetly and painfully baffled at who exactly her mother is, though surely she is opinionated, inconsistent, and unstable. The film simply documents in a small way Tara's tentative rentry into her mother's life. Of course you want to love your mother, right? That's what good girls do. But how can you do that safely when your mom's chaotic personality slides all over the map and can't be predicted? As an olive branch, Tara fulfills Evie's longstanding wish to discover the nearby point measuring the center of the United States, which Evie has

dreamed about as a spiritual guidepost of some kind. But the geodetic center is just a brass marker, and both Evie and Tara are left still looking for answers. Filled with the fresh wide horizons of the Kansas landscape, is a fascinating exploration of what it means to be a family.

#### Manufactured Landscapes

THU, APR 12 • 8:30 PM

Orpheum Main ORDER CODE: MANUF12 documentary feature • Canada, 2006, color, 35mm • 90 min

DIRECTOR: Jennifer Baichwal: PRODUCER: Nick de Pencier, Daniel Iron, Jennifer Baichwal; PRODUCTION CO: Mercury Films, National Film Board of Canada, Foundry Films; CINEMATOGRAPHER: Peter Mettler; EDITOR: Roland Schlimme; CAST: Edward Burtynsky

Internationally acclaimed for his large-scale photographs of "manufactured landscapes"-quarries, recycling yards, factories, mines and dams-Burtynsky creates stunningly beautiful art from civilization's materials and debris. The film follows him through China, as he shoots the evidence and effects of that country's massive industrial revolution. With breathtaking sequences, such as the opening tracking shot through an almost endless factory, the filmmakers also extend the narratives of Burtynsky's photographs, allowing us to meditate on our impact on the planet and witness both the epicenters of industrial endeavor and the dumping grounds of its waste. In the spirit of

films like Rivers and Tides: Andy Goldworthy Working With Time (WFF 2003), Manufactured Landscapes powerfully shifts our consciousness about the world and the way we live in it. Winner, Best Documentary, 2007 Genie Awards.

#### Me and Jean Pierre

SEE: Wisconsin Student Short Films

#### **Meaningful Touches**

SEE: short.times.six

#### Meniere's Disease

SEE: Wisconsin Student Short Films

#### Midway

SEE: short.times.twelve

#### Milk and Honey

SEE: Jim & Joe's Animated Shorts

#### Muxes: Authentic, **Intrepid Seekers** of Danger (Muxes: Auténticas, intrépidas y buscadoras de peligro)

FRI, APR 13 • 7:15 PM Play Circle ORDER CODE: MUXES13

#### SUN, APR 15 • 5:45 PM

ORDER CODE: MUXES15 Play Circle documentary feature • Mexico, 2005, color,

video • 105 min

DIRECTOR: Alejandra Islas; WRITER: Alejandra Islas; CAST: Eli Bartolo, Kika, Chente "La Irma," Mística,



Explore the industrial terrain of Manufactured Landscapes.



Meet Mexican Zapotecs in the Muxes community.

Felina, Angel, Armando López, Pitufina, La Jarocha Henoc López, Gema, Clara Chagoya In SPANISH with English subtitles PRESENTED BY: UW International Student Services Among the Zapotec Indians of Oaxaca, Mexico, some little boys who pre fer to play with girls are raised as women, and become known as muxes (pronounced *moo-shays*). In the town of Juchitán, the muxes have an important role to play in the life of the community. Filling traditional roles of cooking, cleaning, sewing, and caring for elders, the muxes sometimes also provide sexual release for young straight men-important in a culture that expects brides to be virgins. The muxes in this film are vivacious, generous, and fiercely loyal smart-alecks who are using their

close-knit friendships to increase AIDS awareness. Many wear not just women's clothing but traditional woven hair braids and the brilliant Zapotec folk dresses that they have embroidered themselves. Like the Israeli film Paper Dolls, also playing at the Festival and sharing a similar salty sense of humor, Muxes looks at the homosexual experience as a path to defining nationality, heritage, and faith, as well as sexuality and gender.

#### **Muybridge in Motion**

SEE: short.times.twelve

#### My Little Sis

SEE: Young Visions



Play with the Paper Dolls.

#### Nachtstück

SEE: Jim & Joe's Experimental Shorts

#### The Nautical Education

SEE: short.times.ten

#### Les Pages

SEE: short.times.twelve

#### Paper Dolls (Bubot Niyar) SUN, APR 15 • 11:15 AM

MMoCA

ORDER CODE: PAPER15

documentary feat Israel, 2006, color,

35mm • 80 min

DIRECTOR: Tomer Heymann; PRODUCER: Claudia Levin (Cala), Stanley Buchthal, Tomer Heymann; EXEC-UTIVE PRODUCER: Maja Hoffmann; PRODUCTION CO: Claudius Films Ltd., Heymann Brothers Films, LM Media GmbH; WRITER: Tomer Heymann; CINE-

MATOGRAPHER: Itai Raziel; EDITOR: Lavi Ben Gal; MUSIC: Eli Soorani; CAST: Sally Comatoy, Chiqui Dio-kno, Giorgio Diokno, Troan Jacob Libas, Efrenito Manalili, Jose Neil T Datinguinoo, Francisco P Ortiz Jr., Eduardo Javar, Chaim Amir, Noa Heymann In HEBREW, ENGLISH, TAGALOG with English sub-

PRESENTED BY: Mosse/Weinstein Center

After closing the border to Palestinian workers. Israeli authorities sought to fill gaps in the job market by enticing workers from other parts of the world. Among those who answered the call were Filipinos in various stages of gender transition. These individuals who see themselves in a female persona, shunned by their families and communities at home, build new lives in Israel as caregivers for elderly, orthodox Jewish men, many of whom



come to look upon them as substitute children. On their nights off, the workers perform as a drag queen ensemble, the Paper Dolls, in Tel Aviv bars. Sally, Jan, Chiqui, and the others wrestle with the grind of performing as a group-can they get a gig in an upscale nightclub?—while they deal with the difficulties of living in a place where culture, religion, language, and, well, everything, is different. Originally broadcast as a six-part series on Israeli television, Paper Dolls shows us a beautiful portrait of tolerance: "if these disparate personalities can achieve harmony, you wonder what's wrong with the rest of the human race." — G. Allen Johnson, San Francisco Chronicle.

#### The Patients

SEE: Young Visions

#### **Pinmonkey**

SEE: Wisconsin Student Short Films

#### **Poet's Dream**

SEE: Jim & Joe's Animated Shorts

#### **Poison Friends** (Les Amitiés Maléfiques)

SUN, APR 15 • 5:30 PM

Orpheum Main ORDER CODE: POISO15 dramatic feature • France, 2006, color, 35mm • 107 min

DIRECTOR: Emmanuel Bourdieu; PRODUCER: Mani Martazavi, David Mathieu-Mahias, Yorick Le Saux; PRODUCTION CO: 4 A 4 Productions; WRITER: Emmanuel Bourdieu, Marcia Romano; CINEMATOG-RAPHER: Yorick Le Saux; EDITOR: Benoit Quinon; MUSIC: Grégoire Hetzel; CAST: Malik Zidi, Thibault Vinçon, Alexandre Steiger, Thomas Blanchard, Dominique Blanc, Natacha Régnier, Jacques Bonnaffé In FRENCH with English subtitles

On the first day of a graduate literature program at the Sorbonne, Eloi and Alexandre meet André, a handsome and impossibly brilliant new student who captures the attention of nearly everybody. Seduced by his ing writers quickly fall under his influence and allow him to dominate their every action. André many every action. André manipulates their 🌼 fortunes with a touch of maliciousness worthy of Les Liaisons Dangereuses. A taut psychological thriller that would make Hitchcock proud, Poison Friends combines intrigue and academia in this razor-sharp exploration of the pretentious Parisian literary scene. Deliciously sinister, gorgeous, and "unrepentantly French" (Variety). Director Emmanuel Bour-(Variety). Director Emmanuel Bourdieu, no stranger to academia himself as a former Philosophy professor and son of eminent sociologist Pierre Bourdieu, won the International Critics Week's Grand Prize at the 2006 Cannes Film Festival.



Festival programs and schedule are subject to change. Check www.WiFilmFest.org

for latest updates.



#### **Professor's Daughter**

SEE: short.times.six

#### **Punching at the Sun** SAT, APR 14 • 10 PM

Monona Terrace ORDER CODE: PUNCH14 dramatic feature • USA, 2006, color, video • 83 min • Wisconsin Premiere

DIRECTOR: Tanuj Chopra; PRODUCER: Tanuj Chopra; PRODUCTION CO: Chops Films; WRITER: Tanuj Chopra, Hart Eddy; CINEMATOGRAPHER: Milton Kam; EDITOR: Joe Murphy; MUSIC: Devinder Sahota, Nishant Verma; CAST: Misu Khan, Nina Edmonds, Nishant Verma; CAST: Misu Khan, Nina Edmonds, Disk April Rabena Tasan Hassan el-gendi, Ferdusy Dia, Kazi Rahman, Taran

SERIES: Diaspora Melancholy: Asian American Films PRESENTED BY: UW Asian American Studies

Punching at the Sun is a crackling, emotionally charged ride through the streets of Elmhurst, Queens. It is a tale of rage and redemption as seen through the eyes of Mameet Nayak: a headstrong immigrant teen overshadowed by his big brother Sanjay, the legend of the local basketball courts. When Sanjay is gunned down in the family convenience store, the family loses a dutiful first-born son, and Mameet loses a mentor and best friend. Over the course of four sweltering days, the story tracks the emotional unraveling of a young man, as he bristles against everything that was once a part of his familiar life. The lone bright spot is a neighborhood girl named Shawni, whose bright and grounded outlook might just crack through Mameet's angry shell. Exasperated by the dead-end dreams of his friends, Mameet must balance his anger and grief with his natural talent if he is to reconnect with his family, envision the future, and restore feelings to his heart. Winner, Best Narrative Feature, 2006 San Francisco International

#### **Punk's Not Dead**

SAT, APR 14 • 10 PM **Bartell Theater** 

ORDER CODE: PUNKS14 documentary feature • USA, 2007, color,

DIRECTOR: Susan Dynner; PRODUCER: Susan Dyn-

Asian American Film Festival.

ner, Todd Traina; EXECUTIVE PRODUCER: Markus Kaeppell, Panos Nicolaou; PRODUCTION CO: Punk's Not Dead Productions; CINEMATOGRAPHER: Susar Dynner, Markus Kaeppell, Emma Pantall; EDITOR Patrick Nelson Barnes

SERIES: Wisconsin's Own

Thirty years after the Ramones and ம் the Sex Pistols shocked the system with their hard, fast, status-quokilling rock, the longest lasting punk band in history is drawing bigger crowds than ever, "pop-punk" bands Z have found success on MTV, and kids too young to drive are forming bands that carry the torch for punk's raw, immediate sound. Meanwhile, "punk" has become a marketing concept to sell everything from cars to vodka, and dyed hair and piercings still mark a rite of passage for thou-

sands of teens. Can the true, noncon-

formist punk spirit still live on in

today's culture? UW grad and film-

maker Susan Dynner brings us the

answer, in the form of this rambuc-



The spirit lives on in Punk's Not Dead.

interviews, performances, and behind-the-scenes journeys with the bands, labels, underground press, and the fans who keep punk alive. Who's in the film? The list is insanely long: The Germs, Rancid, Black Flag, The UK Subs, The Offspring, more, more, dozens more.

#### Rabbit

SEE: Jim & Joe's Animated Shorts

#### Racism

SEE: Young Visions

#### **Radiant City** SAT, APR 14 • 8 PM

Monona Terrace ORDER CODE: RCITY14

SUN, APR 15 • 7:45 PM

Monona Terrace ORDER CODE: RCITY15 documentary feature • Canada, 2006, color, video • 86 min

DIRECTOR: Gary Burns, Jim Brown; PRODUCER: Shirley Vercruysse, Bonnie Thompson; EXECUTIVE PRODUCER: Graydon McCrea; PRODUCTION CO: Burns Film Ltd., National Film Board of Canada; WRITER: Gary Burns, Jim Brown; CINEMATOGRA-PHER: Patrick McLaughlin; EDITOR: Jonathan Baltru-saitis; MUSIC: Joey Santiago

Suburbs have become an inevitable part of urban growth, and the lure of the super-suburb is explored through one Canadian family who opens their new home's door to filmmakers Jim Brown and Gary Burns (Waydowntown, WFF 2002). The Moss family moved into this half-built development to find a safer neighborhood, a bigger kitchen, and more space to map out the complex schedule of car pools, after-school sports, and activities. But all is not bliss, and we get the impression that living on cul-desacs with faceless identical mansions, nothing within walking distance, may not be the dream of everyone in the family. "Burns lends the movie his witty, satirical edge, crafting a film that's informative, insightful and hilarious. Radiant City is his most direct confrontation yet with the suburban lifestyle and aesthetic; his familiarity with the landscape allows him to capture both its seductive allure and disenchanting realities." -Jesse Wente, Toronto International Film Festival.

#### Radio On

THU, APR 12 • 10:45 PM

Cinematheque ORDER CODE: RADIO12 SUN, APR 15 • 1:15 PM

Cinematheque

ORDER CODE: RADIO15 dramatic feature • UK/Germany, 1979, b/w, 35mm • 102 min

DIRECTOR: Christopher Petit: PRODUCER: Keith Griffiths; EXECUTIVE PRODUCER: Renee Gundelach Peter Sainsbury; PRODUCTION CO: The British Film Institute, Road Movies Filmproduktion GmbH; WRITER: Christopher Petit; CINEMATOGRAPHER Martin Schäfer; EDITOR: Anthony Sloman, Stefna Smal, Stuart de Jong; CAST: David Beames, Lisa Kreuzer, Sandy Ratcliff, Andrew Byatt SERIES: Restorations and Revivals

Both luminous and melancholy, the extraordinary 1979 British film Radio On follows a man driving from London to Brighton to investigate the mysterious death of his brother. Yes, it's a road movie, an urban and perhaps even mythic one, capturing the dilapidated cityscapes of abandoned buildings and signs of decay in modern Britain (the year that Thatcher became Prime Minister). But it's also a excuse to cram music into every nook and gloomy cranny of each frame of the picture. Stunningly photographed in luminous monochrome by Martin Schaefer (the brilliant cinematographer of Wim Wenders), and driven by a startling new-wave soundtrack (Bowie, Kraftwerk, Lene Lovich, Ian Dury, Wreckless Eric and more), Radio On is ripe for rediscovery by viewers attuned to its dramatic understatement. A masterpiece.

#### Rang de Basanti

FRI, APR 13 • 4 PM

Orpheum Main ORDER CODE: RANGD13 dramatic feature • India, 2006, color, 35mm • 171 min

DIRECTOR: Rakeysh Omprakash Mehra; PRODUCER: Ronnie Screwvala, Rakeysh Omprakash Mehra; PRO-DUCTION CO: UTV Motion Pictures; WRITER: Kamlesh Pandey, Rensil D'Silva; CINEMATOGRAPHER Binod Pradhan; EDITOR: P.S. Bharathi; MUSIC: A R Rahman: CAST: Aamir Khan, Waheeda Rehman, Om Puri, Kiron Kher, Anupam Kher, Atul Kulkarni, Kuna Kapoor, Sharman Joshi, Lekh Tandon, Soha Ali Khan, Siddharth Narayan, Alice Patten

In HINDI, ENGLISH with English subtitles

A big glorious film starring the heartthrob of Hindi cinema, Aamir Khan (Lagaan), Rang de Basanti pushes the Bollywood envelope and focuses on questions of national pride. A



A New York teen is Punching at the Sun.



A business retreat goes horribly wrong in Severence.

young British filmmaker comes to Delhi to make a reenactment documentary about some 1920s revolutionaries that her British officer grandfather described in his journals. Sue tries to pursuade a group of playful college boys to star in her film, but they can't identify with the patriotism of the rebels. They think India's a dump and want to run off to America to get their MBAs and be rich. The youthful outlook of DJ and his handsome buddies, combined with some terrific songs by the great A.R. Rahman, a great deal of clowning around, and the inevitable romances, carry the picture as the friends react to a tragedy and are called to action. "Taut, witty writing and heartfelt performances embellish Rakeysh Mehra's immensely entertaining and engrossing expression of anger." Winner, five awards including Best Film, Best Director, Best Actor, 2006 Film-Fare Awards (India)

#### Rape of Europa

FRI, APR 13 • 5 PM

Bartell Theater ORDER CODE: RAPEO13 SUN, APR 15 • 1:15 PM

Bartell Theater ORDER CODE: RAPEO15 documentary feature • USA, 2006, color,

DIRECTOR: Richard Berge, Bonni Cohen, Nicole Newnham; PRODUCER: Richard Berge, Nicole Newnham, Bonni Cohen; EXECUTIVE PRODUCER: Bonni Cohen; WRITER: Richard Berge, Nicole Newnham, Bonni Cohen; CINEMATOGRAPHER: Jon Shenk; EDI-TOR: Josh Peterson; CAST: Marco D'Ambrosio PRESENTED BY: Mosse/Weinstein Center for Jewish

Based on Lynn Nicholas' bestselling book of the same name, The Rape of Europa traces the systematic theft, deliberate destruction, and miraculous survival of Europe's art treasures during the Third Reich and the Second World War. Relying on contemporary interviews and rarely seen archival footage, documentarians Cohen, Berge, and Newnham (who also codirected Sentenced Home at this year's Festival) bring an engaging and new perspective to the Holocaust to create what Variety called "a mesmerizing morality play." Exploring the private agendas of Nazi leaders who plundered some of Europe's greatest museums including (the Louvre and the Hermitage), the history of particular works of art that are still being fought over today, as well as the role of the Allies' Monuments Men, who hunted down missing works of art, The Rape of Europa tells an intricate and fascinating story of the intersection between art and politics.

24 tious and smartly edited film, with



Travel from London to Brighton with your Radio On.



In this ghost story, who is seeking Retribution?



Nazi art collectors embark on The Rape of Europa.



Seattle Cambodians are Sentenced Home.

#### Red Road

SAT, APR 14 • 8:45 PM

Stage Door ORDER CODE: REDRO14
SUN, APR 15 • 7:15 PM

Stage Door ORDER CODE: REDRO15 dramatic feature • UK/Denmark, 2006, color, 35mm • 113 min

DIRECTOR: Andrea Arnold; PRODUCER: Carrie Comerford; EXECUTIVE PRODUCER: Gillian Berrie, Sissie Graum Joergensen, Paul Trijbits, Claire Chapman,

Lenny Crooks, David M Thompson; PRODUCTION CO: Advanced Party Scheme, Sigma Films, Zentropa Entertainments; WRITER: Andrea Arnold; CINE-MATOGRAPHER: Robbie Ryan; EDITOR: Nicolas Chaudeurge; CAST; Kate Dickie, Tony Curran, Martin Compston, Natalie Press

This crackling feature debut by Andrea Arnold is an exceedingly dark thriller set in the chilly concrete housing estates on the edges of Glasgow. Jackie (the astonishing Kate Dickie) works for the closed-circuit security

alerting the copper to criminal behavior happening in the neighborhood. This electronic surveillance seems to be the closest Jackie gets in relationships, which makes it all the more baffling when she drops everything to trail someone she's seen on her video screen. As she gets closer to Clyde, the story becomes unflinching and tense, as Jackie's actions (including a sexually explicit encounter) become more risky and vengeful. Arnold wrote the screenplay based on characters sketched by Danish filmmakers Anders Thomas Jensen (Adam's Apples, WFF 2006; The Green Butchers, WFF 2004) and Lone Scherfig (Wilbur Wants to Kill Himself, WFF 2004). Two more films by other directors are planned, using the same actors playing these characters, including Martin Compston (Sweet Sixteen and Natalie Press (My Summer of Love). Viewer discretion is

agency that monitors the dingy streets,

#### Retribution (Sakebi)

FRI, APR 13 • 7:15 PM

Stage Door ORDER CODE: RETRI13
SAT, APR 14 • 11:15 PM

Stage Door ORDER CODE: RETRI14 dramatic feature • Japan, 2006, color, 35mm • 103 min



Scottish thriller Red Road.

DIRECTOR: Kiyoshi Kurosawa; PRODUCER: Takashige Ichise; EXECUTIVE PRODUCER: Kazuya Hamana; PRODUCTION CO: OZ co.; WRITER: Kiyoshi Kurosawa; CINEMATOGRAPHER: Ashizawa Akiko; EDITOR: Takahashi Nobuyuki; MUSIC: Haishima Kuniaki; CAST: Koji Yakusho, Konishi Manami, Ihara Tsuyoshi, Hirayama Hiroyuki, Joe Odagiri, Kase Ryo In JAPANESE with English subtitles

A woman is found sprawled facedown in a puddle, her brilliant red dress glowing against the queasy mud. You're the cop investigating the crime scene. Casting around for clues, you find a metal button glinting in the mud. It matches a button you lost from a coat not long ago. Welcome to the nightmare of Yoshioka, a weary cop played by Koji Yakusho (Shall We Dance, The Eel), the best actor in Japan today. Evidence mounts that suggests he's the murderer, but stranger things are happening, ghostly things, things with a touch of Lynch. Earthquake tremors add to the tension as Yoshioka trys to settle the mystery: guilt, suspicion, and the hauntings of the past are given Kurosawa's confident flourish in this wonderfully dark and inventive thriller.

#### Revenge

SEE: Young Visions

#### Ringo

SEE: Jim & Joe's Experimental Shorts



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



#### **Script Cops**

SEE: short.times.six

#### **Sentenced Home**

THU, APR 12 • 7:15 PM

Bartell Theater ORDER CODE: SENTE12 documentary feature • USA, 2006, color, video • 76 min

DIRECTOR: David Grabias, Nicole Newnham; PRO-DUCER: David Grabias, Nicole Newnham; PRODUC-TION CO: Sentenced Home Productions; WRITER: David Grabias, Nicole Newnham; CINEMATOGRA-PHER: Howard Shack: EDITOR: Amy Young; MUSIC: B. Quincy Griffin; CAST: Loeun Lun, Kim Ho Ma, Many Uch

SERIES: Diaspora Melancholy: Asian American Films PRESENTED BY: UW Asian American Studies Program This is the story of three men with families, jobs, friends, and a place in their Seattle community. They are Cambodian, and came to the United States in the late 1980s as part of a wave of immigrants escaping the Killing Fields and violence of their home country. Now, they are being sent back to Cambodia, forced to leave behind their children to go to a strange country they haven't known since they were babies themselves. Why? A U.S. government law authorized the enforced deportation of convicted felons - even though these men served their time long ago when they were brash teenagers getting in gang trouble. "Thoughtful, visually strong documentary...persuasive." -Variety. Winner, Audience Award, 2006 San Francisco International Asian American Film Festival.

#### Severance

SAT, APR 14 • 9 PM

Orpheum Main ORDER CODE: SEVER14 dramatic feature \* UK, 2006, color, 35mm \* 90 min DIRECTOR: Christopher Smith; PRODUCER: Michael Kuhn, Jason Newmark; EXECUTIVE PRODUCER: Steve Christian; PRODUCTION CO: Magnolia Pictures; WRITER: James Moran, Christopher Smith; CINEMATOGRAPHER: Ed Wild; EDITOR: Stuart Gazzard; MUSIC: Christian Henson; CAST: Danny Dyer, Laura Harris, Tim McInnerny, Toby Stephens, Claudie Blakley

A perfectly cast team of office mates from a UK arms manufacturer have been packed off to the Hungarian countryside (fatefully, the location of a fair number of their own weapons sales) to the company's new luxury lodge for a weekend of team building and bonding. Led by their insanely chipper dolt of a boss (Tim McInnerny from *Blackadder*), the group manages to find shelter after their bus breaks down, but nasty things are lurking in the woods around them. With a wicked sense of pace, director Smith uses the cast's superb chemistry and his own script laced with exceedingly funny dialogue to concoct a truly scary, truly witty masterpiece. "Severance is certainly destined to become an instant cult classic. Smartly written with a crackling pace and engaging cast the film manages to be bloody, horrific, tragic, and hysterically funny all in one package." — Twitch.com.

#### **Shaman Dad**

SEE: Young Visions

su-circuit security



#### short.times.three

SAT. APR 14 • 3:30 PM

ORDER CODE: SH03T14 Play Circle

SUN, APR 15 • 1:15 PM

Play Circle ORDER CODE: SH03T15

One of several short-film programs combining the works of Wisconsin filmmakers with others from around the world, short.times.three has a distinct international flair. These three films are distinct in style and tone, but make an extremely satisfying program by balancing the relationships between people and time and place.

#### \* Akatombo "Unconfirmed Reports"

experimental/animated short • Japan, 2006, color, video • 22 min • Wisconsin Premiere DIRECTOR: Paul Thomsen Kirk and Chad McClure; PRODUCTION CO: Sodenoshita Pictures SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak, Criterion Collection

Visually inventive and surreal, this is a multipart musical and visual journey from winter through to late spring, in Hiroshima. Scenes of daily life in the city, of people in transit, of architecture and radio towers and flashing lights, are paired with music by Kirk, a Scottish artist and musician. McClure is a Green Bay native.

#### \* The Greeting from my Mother (Der Gruß von meiner Mutter)

documentary short • USA/Germany, 2006, color video • 13 min • USA Premiere

DIRECTOR: Katia Straub

In GERMAN with English subtitles

Lovely reminiscences, with notes of faith and the passage of time, are combined in a collage of images. Straub's film *The White Bunny* is also playing in this year's Festival.

#### \* A House On Jungmannova

documentary short • USA, 2006, color, video • 37 min • World Premiere

DIRECTOR: Dan Senn

SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak Criterion Collection

A Prague house hosts the 4+4+4 Days in Motion Festival, and is transformed into a habitat for art and becomes a standing work of art itself. People construct and deconstruct elements of the house, blurring the line between what is an art installation and what is a code violation.

#### short.times.four SAT, APR 14 • 2 PM

Monona Terrace ORDER CODE: SH04T14 Four films: a documentary about an obsessive mind who takes apart old computers: a documentary about obsessive friends who take each other apart at the dominoes table; a serious drama about high school kids getting in trouble on the streets; and a comedic drama about high school kids who get in trouble inside the school.

#### \* Bone Mixers

documentary short • USA, 2005, color, video • 22 min • Midwest Premiere DIRECTOR: Mike DeChant and Doug Gritzmacher; PRODUCTION CO: Double Six Productions 26 SERIES: Wisconsin's Own



The Detention Teacher learns a lesson.



Get yourself some Meaningful Touches.



Dominoes rule with Bone Mixers.



Hiroshima plays in Akatambo.

PRESENTED BY: TravelWisconsin.com, Kodak

Each Wednesday, Ed's suburban home in Silver Spring, Md., is transformed into a raucous international dominoes club. Friends from different generations and cultures show up with a required bottle of wine to slap down a bone, making a unique family portrait with a thumping reggae beat. Winner, Best Wisconsin Documentary Short Film, 2007 Wisconsin Film Festival

#### \* The Detention Teacher

dramatic short • USA, 2006, color, video • 25 min • Wisconsin Premier

DIRECTOR: Ben Weeks: PRODUCER: Ellie Burrows Kunal Savkur; PRODUCTION CO: Studio 22 Productions; WRITER: Ben Weeks; CINEMATOGRAPHER Pedro Padilla; EDITOR: Andrew Bloustein; MUSIC Phil Klein; CAST: Chauntrell W. Wright, Lindsay Rathert Alex Brown, Erika Rankin, Debbie Di Verde, Ravi Batista

Terry, the teacher who supervises detention, feels his life is getting dull. Feeling the discipline he's required to dole out is stealing away some of his soul, he decides to play nice with the two students. They couldn't be more opposite: a geeky guy and a popular girl, but their ability to reach out to each other teachs Terry a thing or two. Terrifically funny, this film won a 2007 Student Emmy Award.

#### \* Free Geek Olympia

documentary short • USA, 2006, color, video • 4 min • World Premiere DIRECTOR: Andrew Rosas; PRODUCTION CO: The Surgery Room; EDITOR: Andrew Rosas SERIES: Wisconsin's Own PRESENTED BY: TravelWisconsin.com, Kodak,

Come inside the cluttered home that is a computer recycling center in Olympia, Washington. Rosas lives and works in Milwaukee.

#### \* The Last Stain

dramatic short • USA, 2006, color, video • 17 min • World Premiere

DIRECTOR: Jamal Easley; PRODUCER: Jheri Johnson; EXECUTIVE PRODUCER: John Mossman WRITER: Tracey Preacely; CINEMATOGRAPHER: Evar Blackamore; MUSIC: Lennel Davis; CAST: John Hill, Antione D. Kernaghan, Craig J. Harris, Simeon Henderson, Pam Mack, Tracey Bonner

The filmmaking team from the Chicago Vocational Career Academy that created last year's Festival award winner Scream at Me brings a new work to the Festival. Capturing the hustle-tough feel of the Chicago streets, two young men, Brodsky and Smitty, have to make tough decisions when they want to pull in big money, and their friendship is tested.

#### short.times.six

SUN, APR 15 • 5:30 PM

Monona Terrace ORDER CODE: SH06T15 SERIES: Wisconsin's Own PRESENTED BY: TravelWisconsin.com, Kodak,

These six Wisconsin-made films share a playful, humorous spirit. The level of absurdity ranges from just-a-whiff to laid-on-thick: the perfect addition

to your Festival Sunday schedule.

#### \* The Captain & Me

dramatic short • USA, 2007, b/w, video • 17 min • World Premiere

DIRECTOR: Mason Hill; PRODUCER: Will Blomker, Jason Schumacher; PRODUCTION CO: Warehouse



A House On Jungmannova becomes an art space.

District Productions; WRITER: Mason Hill; CINE-MATOGRAPHER: Brian Levin; EDITOR: Josh Moise, Seth Lind: MUSIC: Kevin Denton, AJ Strauss: CAST: Mason Hill, Jason Schumacher, Will Blomker, James Hamblin, Adam Blumberg, Melissa Nearman, Michael McGuire, Seamus Dooley, Drew Vidal, Dana Oster-man, Lauren Tartaglia, Rachel Renee, Sarah Clark,

Filmed around State Street in Madison, The Captain and Me is a olde timey adventure of grog, damsels, revenge, and forgiveness.

#### \* Clone Appetit

dramatic short • USA, 2006, color, video • 4 min DIRECTOR: Eric J. Nelson; PRODUCTION CO: Heavy Visuals, Storyboard Productions; WRITER: K.C. Norman, Kipp Norman, Eric J. Nelson; CINEMATOGRA-PHER: Eric J. Nelson; CAST: Arthur Sprague Nelson, Kipp Norman, K.C. Norman, Eric J. Nelson

Never has it been so easy to conjure a new "you" from scratch, in the convenience of your own kitchen.

#### \* Meaningful Touches

dramatic short • USA, 2006, color, video • 8 min • Madison Premiere

DIRECTOR: Sarah Steel; PRODUCER: Piotr Bozym; WRITER: Joshua Grover, David Patterson; CINE-MATOGRAPHER: Rebecca Lorrimer, Kara Baird; EDI-TOR: Madeleine Allen; MUSIC: Alexis Grivas

A quirky little piece about a specialty health clinic of the future. Take a seat, fill out the paperwork, and we'll be with you in a minute.

#### \* Professor's Daughter

dramatic short • USA, 2006, color, video • 18 min • Midwest Premiere

DIRECTOR: Luke R. Pebler; PRODUCER: Nora Donaghy, Michelle Reed, Luke R. Pebler; WRITER: Luke ebler; CINEMATOGRAPHER: Charles DeRosa; EDITOR: Luke R. Pebler; MUSIC: Austin Wintory; CAST: Brad Fisher, Rachel Style, Wayne Roberts, Jean St.

A brilliant but awkward computerscience professor creates an intelligent program that develops a challenging personality. His struggles with his computer-child force him to reconsider his relationship with his flesh-and-blood daughter. Winner, Best of the Festival, 2007 Boston Science Fiction Film Festival.

Winner, Best Wisconsin Narrative Short Film, 2007 Wisconsin Film Festival

#### \* Script Cops

dramatic short • USA, 2007, color, video • 6 min • Midwest Premiere

DIRECTOR: Scott Rice; PRODUCER: Charles Mulford, Chad Darbyshire; EXECUTIVE PRODUCER: Austen Menges, Scott Rice; PRODUCTION CO: Wolf River Pictures, Morning Glory Creative, Giant Pictures; WRITER: Austen Menges, Scott Rice; CINEMATOG-RAPHER: Rick Diaz, Robert Garcia; EDITOR: Austen

Quite possibly the funniest film in the Festival, Script Cops is a spot-on comedy about bad screenwriters and the men in blue who slap the cuffs on 'em.

#### \* Turtle

dramatic short • USA, 2006, color, video • 20 min • Madison Premiere

DIRECTOR: Matt Osterman; PRODUCER: Matt Osterman, Damian Kussian; WRITER: Matt Osterman; CIN-EMATOGRAPHER: Aaron Gelperin; MUSIC: Chris Har-rington; CAST: Tim Meinke, Corey Walton, Peter Rivers, Jenna Evans, Brittany Benjamin, Jim Westcott, Vanessa Roe, Janie Castilla

A simple church-going man receives instructions from a mysterious source to build himself an ark. Okay, it was a turtle who told him to do it, but that doesn't mean things won't work out the way he plans.



Watcha gonna do when the Script Cops come for you?



Coconut plays games.



A firefly glows in Holding the Pilots.

#### short.times.ten

SAT, APR 14 • 11:30 AM

ORDER CODE: SH10T14 Cinematheque

**SUN, APR 15 • 11 AM** 

ORDER CODE: SH10T15 Cinematheque

This program leans slightly to the experimental side, with films from the United States, Australia, and Canada that underscore the separation, distance, or difference of one character from others. As a group, these films complement each other beautifully.

The animations are compelling; the

#### live-action films are enchanting. \* Carlos (my name is not)

experimental/animated short • Canada, 2006, color, video • 4 min • Midwest Premiere DIRECTOR: Maxime Robin, Pascal Blanchet; MUSIC:

A slinky, jazzy animation drawn with a cool, retro style, Carlos tells the story of the doomed stranger who strides into Carlostown one day.

#### \* Coconut

experimental/animated short • USA, 2006, b/w, 16 mm • 2 min • Madison Premiere

DIRECTOR: Chris Hoag; CAST: Second-grade class of Heyer Elementary

SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak, Criterion Collection

Duck. Duck. Goose. Hoag is a film student at the UW-Milwaukee.

#### \* A Covenant Adam

experimental/animated short • USA, 2005, b/w, 16 mm • 15 min • Madison Premiere DIRECTOR: Ariana Hamidi SERIES: Wisconsin's Own PRESENTED BY: TravelWisconsin.com, Kodak,

An expression of memory and its loss, navigated through a family history.

Super-8 home movies, Incredible Hulk ink transfers, and fragmented texts float across the screen in a reflection of childhood and family.

#### \* Hallucii

experimental/animated short • USA, 2006, color, video • 4 min • Midwest Premiere DIRECTOR: Goo-Shun Wang

An endless Escher-like staircase confounds a salaryman who rallies to find the mystery behind it all.

#### \* Insect

experimental/animated short • Australia, 2006, color, video • 4 min • Midwest Premiere DIRECTOR: Magda Matwiejew

Winged creatures transform a woman into one of their own, and she takes flight away from her gilded mansion into the wild.

#### \* Kompetenz

dramatic short • Canada, 2005, color, video • 5 min • USA Premiere

DIRECTOR: Jules Saulnier-Lemieux: WRITER: Jules Saulnier-Lemieux; CINEMATOGRAPHER: Ianic Mathieu; EDITOR: Jules Saulnier-Lemieux; MUSIC: François Côté; CAST: Uta Krüger, Saro Emirze In GERMAN with English subtitles

A young couple on a stroll through the park picks about fight about rock-skipping on the lake. An inventory of valuable skills and talents is taken: who will win?

#### \* Lloyd Ormerod Wants His Face Back

dramatic short • Australia, 2006, color, video • 14 min • Midwest Premiere DIRECTOR: Jonathan Kable; PRODUCER: Jonathan Blackman, Jonathan Kable; PRODUCTION CO: Linear North; WRITER: Jonathan Kable; CINEMATOG RAPHER: Jonathan Blackman; EDITOR: Jonathar Blackman; MUSIC: Paul Mylecharane, Matt Nicholson; CAST: Mark Bishop

In a lyrical and lonely film from Australia, Lloyd wastes away his days



Little Spirits are hard to hold.

sniffing glue, and obsessing over the past wrongs that have hurt him. The calmness and assured control of the camera are a lovely contrast to the turmoil of the central character, and the score is sensational.

#### \* The Nautical Education

dramatic short • Canada, 2006, color, video • 3 min DIRECTOR: Christian Laurence: PRODUCTION CO Kino00/Off-courts Trouville; WRITER: Christian Laurence; CINEMATOGRAPHER: Geneviève Perron; EDI-TOR: Christian Laurence; MUSIC: Sébastien Schuller; CAST: Armand Cadet

In FRENCH with English subtitles

Christian Laurence will be familiar to audiences who know his role in the Kino film collective, which spawned the Wis-Kino group in Madison. Here, he presents a film about a boy training for life at sea, shot on an ancient 16mm camera.

#### \* Startle Pattern

experimental/animated short • USA, 2005, color, 16mm • 13 min • Midwest Premiere DIRECTOR: Eric Patrick

Stop-motion animation is exquisitely employed here in the story of a man in a room that changes constantly. He absorbs and reflects back the actions around him (water dripping down the wall, car lights through the window) in virtuoso clay style.

#### \* White Bunny (Häschen in der Grube)

dramatic short • USA/Germany, 2005, color, video • 7 min • Midwest Premiere DIRECTOR: Katia Straub In GERMAN with English subtitles

A fairy tale with the requisite dark (sinister?) side, a young boy with a bandaged arm, a girl in a red dress, and a woman with a secret past share a railway journey.

#### short.times.twelve

SAT, APR 14 • 1:15 PM

ORDER CODE: SH12T14 Play Circle

SUN, APR 15 • 3:30 PM

Play Circle ORDER CODE: SH12T15 SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak, Criterion Collection

A superb collection of some of the best of the Wisconsin's Own films this year and illustrated with filmmaking techniques that sometimes manipulate or alter the film itself. The program reflect themes of art and style and mystery showcasing exceptional work by Wisconsin filmmakers.

#### \* The Art of Effort

documentary short • Israel, 2005, color, video • 3 min • Midwest Premiere DIRECTOR: Kyja Kristjansson-Nelson; CINEMATOG-RAPHER: Kyja Kristjansson-Nelson; EDITOR: Jason Damien Morgan

A elegant picture of art therapy for disabled Bedouin children in Israel. In their culture, these children are regarded as taboo and their parents requested that faces not be revealed. Kristjansson-Nelson is a graduate of UW-Milwaukee.

#### \* Haggadah (The Story)

experimental/animated short • USA, 2005, color, video • 15 min • Midwest Premiere DIRECTOR: Brian DeLevie

At a family's Passover Seder, Holocaust history, memory, and survival are juxtaposed with the younger generation's modern experience.

#### \* Holding the Pilots / **Holding the Facts**

ated short • USA, 2006, color, video • 5 min DIRECTOR: Shelby Floyd;



MUSIC: The Foundry Field Recordings

A firefly finds a flower to call its own, and the flower can shine again.

#### \* IV.6

experimental/animated short • USA, 2006, color, video • 4 min • World Premiere

DIRECTOR: Mike Winkelmann; PRODUCER: Mike Winkelmann; WRITER: Mike Winkelmann; CINE-MATOGRAPHER: Mike Winkelmann

An inventive video where every note in the music is represented visually.

#### \* Little Spirits

dramatic short • USA, 2005, color, video • 9 min • Madison Premiere DIRECTOR: Cecilia Condit; MUSIC: Stephen Vogel; CAST: Annie Ela, Madeleine Herisson-Leplae

The mysteries of childhood friendships, the pull of adventure, and the impact of the young girl's decision. Winner, Special Jury Prize, 2007 Wisconsin Film Festival

#### \* Midway

experimental/animated short • USA, 2006, color, video • 2 min • World Premiere DIRECTOR: Brian L. Dehler; CINEMATOGRAPHER:

A kaleidoscopic reconstruction of the whirling images from a fairground.

#### \* Muybridge in Motion

experimental/animated short • USA, 2006, color, video • 6 min • World Premiere DIRECTOR: Alexander André

Hand-drawn animation of horses, cats, and monkeys on different media is a whimsical experiment in movement.

#### \* Les Pages

dramatic short • USA, 2006, color, video • 5 min • Madison Premiere DIRECTOR: Charles McGuire In FRENCH with English subtitles

A stylized and spooky story illustrating the ancient proverb that "ghosts fear men more than men fear ghosts."

#### \* Something Against You

experimental/animated short • USA, 2006, color, video • 2 min • World Premiere DIRECTOR: Alexander André

Footage salvaged from student film projects is assembled in a rhythmic montage set to music by the Pixies.

#### \* Tops

experimental/animated short • USA, 2005, color, video • 6 min • Midwest Premiere DIRECTOR: Brian D. Nelson

Spinning wooden tops create a tense energy in this hypnotic film. Winner, Kodak Opportunity Film Stock Grant, 2007 Wisconsin Film Festival

#### \* Walk into Hell / Purgatorio

experimental/animated short • USA, 2006, color, video • 15 min • World Premiere DIRECTOR: Dal Lazlo and Charles Johannsen

DIRECTOR: Dal Lazlo and Charles Johannsen
Two films, shot exactly 30 years and 10
miles apart, with the same actors (two
brothers), directors, and composers —
one follows the other in a surreal,
humorous, bizarre, and warm story.
Winner, Best Wisconsin Experimental
Short Film, 2007 Wisconsin Film Festival

\* Who Me Was

#### \* Who Me Was

experimental/animated short • USA, 2006, color, video • 3 min • World Premiere DIRECTOR: Anne Killelea

Don't change who you are. Change the way you see yourself. An anonymous woman tells her story of love. 27



#### site specific LAS VEGAS

SEE: Jim & Joe's Experimental Shorts

#### Skeletonizer

SEE: Wisconsin Student Short Films

#### The Slanted Screen

SAT, APR 14 • 9:45 PM

Play Circle ORDER CODE: SLANT14 documentary feature • USA, 2006, color, video • 60 min

DIRECTOR: Jeff Adachi: PRODUCER: Jeff Adachi. Alex Yeung; EXECUTIVE PRODUCER: Robert Chan PRODUCTION CO: Asian American Media Mafia WRITER: Jeff Adachi; CINEMATOGRAPHER: Ann Kaneko; EDITOR: Alex Yeung; MUSIC: Michael Becker, Sean Dana; CAST: Mako, Cary-Hiroyuki Tagawa, James Shigeta, Dustin Nguyen, Phillip Rhee, Tzi Ma, Will Yun Lee, bobby Lee, Terence Chang, Heidi Levitt, Gene

SERIES: Diaspora Melancholy: Asian American Films PRESENTED BY: UW Asian American Studies

From silent film star Sessue Hayakawa to Harold & Kumar Go to White Castle, The Slanted Screen explores the portrayals of Asian men in American cinema, chronicling the experiences of actors who have had to struggle against ethnic stereotyping and limiting roles. The film presents a critical examination of Hollywood's image-making machine, through a fascinating parade of fifty film clips spanning a century. The Slanted Screen, directed includes interviews with actors Mako, Cary-Hiroyuki Tagawa, James Shigeta, Dustin Nguyen, Phillip Rhee, Will Yun Lee, Tzi Ma, Jason Scott Lee, comedian Bobby Lee, producer Terence Chang, casting director Heidi Levitt, writer Frank Chin, and directors Gene Cajayon and Eric Byler.

#### **Something Against You**

SEE: short.times.twelve

#### Something Like Happiness (Stesti) SUN, APR 15 • 1:15 PM

Orpheum Main ORDER CODE: SOMET15

dramatic feature • Czech Republic/Germany, 2005, color, 35mm • 100 min

DIRECTOR: Bohdan Sláma; PRODUCER: Pavel Strnad; PRODUCTION CO: Negativ s.r.o., Ceská tele-vize, Pallas Film GmbH; WRITER: Bohdan Sláma; CIN-EMATOGRAPHER: Diviš Marek; EDITOR: Jan Danhel; MUSIC: Leonid Soybelman; CAST: Pavel Liška, Tatiana Vilhelmova, Anna Geislerová, Marek Daniel, Zuzana

Nronerova
In CZECH with English subtitles

ightharpoonup Three adult friends share in each oth-Czech film, anchored by a solid, loveable performance from talented actor Pavel Liska (Up and Down, Lunacy). Monika is pining after her boyfriend, who has gone to make his fortune in America. Dasha can't quite keep up with her two young sons, and is having a crazy going-nowhere affair with a hot-tub salesman. Tonik (Liska), has long carried a torch for Monika, who steps in to take care of Dasha's boys when their mother finally cracks. (The director cast two young boys from an orphanage for their roles, so they would naturally bond with the actress playing their mother, and adopted

them after the production.) Winner, Golden Seashell, 2005 San Sebastián International Film Festival; Winner, Best Film, Best Director, and six other major categories, Czech Lions national film awards.

#### Son of Man

FRI. APR 13 • 9:30 PM

Stage Door ORDER CODE: SONOF13

SAT, APR 14 • 11 AM

Stage Door ORDER CODE: SONOF14 dramatic feature • South Africa, 2006, color

DIRECTOR: Mark Dornford-May; PRODUCER: Mark Dornford-May; EXECUTIVE PRODUCER: Stephen Daldry, Mike Downey, Pauline Malefane, Sam Taylor, PRODUCTION CO: Film and Music Ltd.; WRITER: Mark Dornford-May Andiswa Kedama, Pauline Malefane; CINEMATOGRAPHER: Giulio Biccari; EDITOR: Anne Sopel, Ronelle Loots; MUSIC: Charles Hazlewood, Pauline Malefane, Sibulele Mjali; CAST: Andile Kosi, Andries Mbali, Pauline Malefane, James Anthony

In XHOSA, ENGLISH with English subtitles SERIES: African Action Figures PRESENTED BY: UW African Studies Program

The continuing turmoil of contemporary South Africa is the setting for a bold and inventive telling of the New Testament, translated into the story of a young African man who preaches tolerance and nonviolent resistance to the government's abusive ways. Created by the same music performance group that made *U-Carmen* eKhaylitsha, also playing at the Festival, this story is another fresh and spirited reinvention of a classic story, made new and relevant and effective. Unlike such larger-than-life interpretations as Jesus Christ Superstar and The Passion of the Christ, Dornford-May's story takes an understated approach, for the most part presenting a plausibly real setting with intensely dynamic characters. "Extraordinary and powerful." - Roger Ebert, Chicago Sun-Times.

#### Song and Solitude

SEE: Jim & Joe's Experimental Shorts

#### The Spirit of the Beehive (El Espíritu de la Colmena) THU, APR 12 • 7 PM

Cinematheque ORDER CODE: SPIRI12 dramatic feature • Spain, 1973, color, 35mm • 98 min DIRECTOR: Victor Erice; PRODUCER: Elias Querejeta; PRODUCTION CO: Elias Querejeta Producciones Cinematogricias S.L.; WRITER: Angel Fernando Santos, V. Erice; CINEMATOGRAPHER: Luis Cuadrado EDITOR: Pablo G. Del Amo; MUSIC: Luis de Pablo; CAST: Fernando Fernan Gomez, Teresa Gimpera, Ana Torrent, Isabel Telleria, Kety de la Camara, José Vil-

In SPANISH with English subtitles SERIES: Restorations and Revivals

One of the most visually arresting movies ever made, The Spirit of the Beehive is the spellbinding portrait of a young girl's haunted inner life. Set in the wake of Spain's devastating civil war, Ana and Isabel, two lovely young sisters, travel to a makeshift theater in a small Castilian village to see James Whale's Frankenstein. Ana becomes haunted and obsessed by the monster and when her sister claims that the immortal creature lives in a nearby barn, she sets out to meet him. When she finds a mysterious wounded soldier, she thinks she's conjured up the monster. The Village Voice called it "one of the very best films about childhood...and a startling essay on the cinema's capacity to infect real life with mystery." Recently restored to its original luster, the film is widely regarded as masterpiece and one of the greatest Spanish films from the 1970s.



Hollywood history leans into The Slanted Screen.



El Topo is a cult-classic spectacle.



Czech friendships flourish because Some Like Happiness.

#### Sportsfan

SEE: Ball Saved + Sportsfan

#### Startle Pattern

SEE: short.times.ten

#### **Stop Motion Animation**

SEE: Young Visions

#### **Ten Canoes**

FRI, APR 13 • 9:45 PM

Orpheum Main ORDER CODE: TENCA13 dramatic feature • Australia, 2006, color, 35mm • 92 min

DIRECTOR: Rolf De Heer; PRODUCER: Rolf de Heer, Julie Ryan; EXECUTIVE PRODUCER: Sue Murray, Domenico Procacci, Bryce Menzies; PRODUCTION CO: Fandango Australia Pty. Ltd.; WRITER: Rolf De Heer; CINEMATOGRAPHER: Ian Jones; EDITOR: Tania Nehme; CAST: Crusoe Kurddal, Jamie Gulpilil, Richard Birrinbirrin, Frances Djulibing, Peter Minygululu, David Gulpilil, Peter Djigirr

In ENGLISH, GANALBINGU with English subtitles

On the one hand, Ten Canoes is a festival's dream: a cleverly inventive, superbly written, divinely filmed tale about truly interesting people in an even more interesting place. On the other hand, you won't believe me when I tell you it's fantastic. Maybe you will if you've seen The Fast Runner. The oral traditions of Aboriginal Australia are reflected here through

a gently teasing narrator guiding us into two interwoven stories, one set a thousand years ago, and the other way before that, spiked with lowbrow humor (all the good bits: sex, gluttony, kidnapping, sorcery). Cast using mostly first-time actors to portray the tribal members of both stories (one a cautionary tale instructing a younger brother, who covets one of the older brother's wives, how to live a proper life), Ten Canoes combines "ethnographic detail with entertaining narrative, showing respect without being preachy, this guilelessly enchanting film is an unmissable one of a kind." Winner, Un Certain Regard, 2006 Cannes Film Festival: winner, Grand Prix. 2006 Flanders International Film Festival; winner, six awards including Best Film and Best Direction. Australian Film Institute.

#### Terrace 49

SEE: Jim & Joe's Animated Shorts



Festival programs and schedule are subject to change. Check www.WiFilmFest.org for latest updates.

#### **Tibet: A Country in Exile**

THU, APR 12 • 9 PM

Play Circle ORDER CODE: TIBET12

SAT, APR 14 • 5:45 PM Play Circle ORDER CODE: TIBET14

documentary feature • Hungary, 2006, color, video • 87 min • North America Premiere

DIRECTOR: Róbert Izing, Viktor Janzsó; PRODUC-TION CO: Madridiak Film; WRITER: Róbert Izing, Victor Janzsó; CINEMATOGRAPHER: Attila Poór; EDI-TOR: Gábor Szobonya; CAST: Ngawang Dorjee, Kunsang Tenzin, Ngawang Yeshi, Ngawang Woebar

In 1949 the Chinese People's Liberation Army occupied Tibet. Ten years later the young Dalai Lama, leader of the Tibetan nation, fled to India, and established the official government in exile, in Dharamsala. What does it mean to run an organized government, even a small one, outside the geographic borders of the homeland? In this fascinating documentary by two Hungarian journalists, we see that it means cultivating a strong sense of national identity, even as Tibetans are increasingly more scattered across the globe. Art, medicine, astrology, religion, dance, football: the filmmakers are given extraordi-

nary access to the world of the

Tibetan people.







The Spirit of the Beehive mystifies a young girl.

#### Tim's Island

FRI, APR 13 • 9:30 PM

Play Circle ORDER CODE: TIMSI13 SAT, APR 14 • 7:45 PM

ORDER CODE: TIMSI14 Play Circle documentary feature • USA, 2006, color, video • 85 min

DIRECTOR: Wickes Helmboldt, Laszlo Fulop; PRO-DUCER: Laszlo Fulop, Wickes Helmbolt; WRITER: Wickes Helmboldt

The weather guy says that there's a hurricane coming, so Tim invites a bunch of his friends over to his home in a converted dairy building in central New Orleans. It's a big concrete

thing, perfect for a great Katrina party and a safe overnight refuge for friends with cats and dogs who might get freaked out by the storm. Okay, we know what happens in New Orleans (flooding, looting, isolation,

germs, death), but they don't. Filmed with a camcorder as a record of a funky friendly gathering, Tim's Island becomes an epic of how sixteen people, seven dogs, and eight cats try to survive the disaster. Quite possibly the only film in the festival that didn't expect to be made, this story will stay with you for a very long time.

#### **Toots**

THU, APR 12 • 6:15 PM

ORDER CODE: TOOTS12 Stage Door SUN, APR 15 • 3:15 PM

ORDER CODE: TOOTS15 Stage Door documentary feature • USA, 2006, color, 35mm • 85 min

DIRECTOR: Kristi Jacobson; PRODUCER: Kristi Jacobson, Whitney Dow, Alicia Sams; EXECUTIVE PRODUCER: James MacGilvray, Mattone Brothers CINEMATOGRAPHER: Daniel B. Gold; EDITOR Lewis Erskine, Penelope Falk; MUSIC: Mark Suozzo



Toots welcomes you to America's greatest saloon.

PRESENTED BY: Mosse/Weinstein Center

CAST: Walter Cronkite

"Toots Shor is many things to many people," said Edward R. Murrow of the legendary Manhattan saloonkeeper in 1955. A friend to the famous, a crook to the feds, father, brother, gambler, bum: but most of all Toots Shor was the owner of America's greatest saloon. Directed by his granddaughter, *Toots* is a provocative, loving, and unmistakably authentic portrait of the self-made, unapologetic, and quintessentially American man who became the unlikely denmother to the heroes of America's golden age. Politicians and gangsters, sports heroes and movie stars — Sinatra, Gleason, Dimaggio, Ruth, Costello, Eisenhower, Nixon, Warren - for 30 years, they all found their

way to Toots' eponymous saloon on New York's West 51st Street for food and drink, served up with a heaping side of insults and put downs.

#### El Topo

FRI, APR 13 • 11:45 PM

Cinematheque ORDER CODE: TOPOO13 SUN, APR 15 • 5:15 PM

ORDER CODE: TOPOO15 Cinematheque dramatic feature • Mexico/Spain, 1970, color, 35mm • 125 min

DIRECTOR: Alejandro Jodorowsky; PRODUCER: Juar López Moctezuma, Moshe Rosemberg, Roberto Viskin; PRODUCTION CO: Producciones Panic; WRITER: Alejandro Jodorowsky; CINEMATOGRAPHER: Rafael Corkidi; EDITOR: Federico Landeros; MUSIC: Alejandro Jodorowsky, Nacho Méndez; CAST: Alejandro Jodorowsky, Brontis Jodorowsky, José Legarreta Alfonso Arau

In SPANISH with English subtitles SERIES: Restorations and Revivals

One of the most bizarre films to ever





Parker Posey in Henry Fool

#### **RESTORATIONS AND REVIVALS**

- **Gods and Monsters**
- Henry Fool
- The Holy Mountain
- Skiller of Sheep
- The Lion in Winter
- 🕏 Radio On
- The Spirit of the Beehive
- (El Espíritu de la Colmena)
- 🕏 El Topo
- Young Frankenstein

hit cinema screens, El Topo ("the mole") made a huge splash in America and is often credited for igniting the midnight movie phenomenon with its run in New York City. Part spaghetti Western, part religious epic, El Topo follows its eponymous character, played by Jodorowsky himself, on a violent quest to prove his dominance that ultimately leads to his unexpected enlightenment. Riddled with metaphors and packed with stunning spectacle and bizarre characters (and disembowelments characters (and disembowelments and boilings), this film has become one of the most sought-after cult classics for good reason. Due to a dispute between Jodorowsky and the pute between Jodorowsky and the film's producer, *El Topo* has been largely absent from North American screens and shelves for decades. The film has been meticulously restored and will be screened from a brand-new print. Viewer discretion advised.

#### Tops

SEE: short.times.twelve

#### Trash: A Documentary

SEE: Young Visions

#### **Tree of Guns**

SEE: War/Dance + Tree of Guns

#### Turtle

SEE: short.times.six



#### 12:08 East of Bucharest (A fost sau n-a fost?)

FRI. APRIL 13 • 9:30 PM

Capitol Theater ORDER CODE: TWELV13 dramatic feature • Romania, 2006, color, 35mm • 89 min

DIRECTOR: Corneliu Porumboiu; PRODUCER: Corneliu Porumboiu; EXECUTIVE PRODUCER: Daniel Burlac; PRODUCTION CO: 42 Km Film; WRITER: Corneliu Porumboju: CINEMATOGRAPHER: Marius Panduru; EDITOR: Roxana Szel; MUSIC: Rotaria Group; CAST: Mircea Andreescu, Teodor Corban, Ion Sapdaru In ROMANIAN with English subtitles

Corneliu Porumboiu's wonderful debut feature 12:08 East of Bucharest confirms what last year's Festival hit The Death of Mr. Lazarescu hinted at: contemporary Romanian cinema is the real deal. 12:08 East of Bucharest is a biting critique of post-communist life delivered with wicked humor. The film revolves around lives of Manescu, a melancholy, hard-drinking history teacher, and Pisconi, a lonely retiree who makes ends meet by working as a Santa Claus for hire. The two men have been asked to appear on a local TV call-in show commemorating the fall of Communism. (The time in the title refers to the hour Nicolae Ceausescu abdicated power on Dec. 22, 1989.) The second half of the film takes place in real time in the TV studio during the show, with callers challenging the guests' accounts of their participation in the revolution. A Festival staff favorite. Winner, Caméra d'Or for best debut feature, 2006 Cannes Film Festival; nominee, Best Foreign Film, 2007 Independent Spirit Awards.

#### **U-Carmen eKhayelitsha** SAT, APR 14 • 2:15 PM

Orpheum Main ORDER CODE: UCARM14 dramatic feature • South Africa, 2005, color, 35mm • 120 min

DIRECTOR: Mark Dornford-May; PRODUCER: Mark Dornford-May, Camilla Driver, Ross Garland; EXECU-TIVE PRODUCER: Ross Garland; PRODUCTION CO: Spier Films; WRITER: Mark Dornford-May, Pauline Malefane, Andiswa Kedama; CINEMATOGRAPHER: Giullio Biccari; EDITOR: Ronelle Loots; MUSIC: Georges Bizet; CAST: Pauline Malefane, Andile Tshoni, Lungelwa Blou, Zorro Sidloyl, Andries Mbali

In XHOSA with English subtitles SERIES: African Action Figures

PRESENTED BY: UW African Studies Program

One of the grandest operas of all time (which equals one of the most ragic love stories of all time) is transported into the Khayelitsha 

 township of Cape Town, and is sung
 in Xhosa with lusty power by the 🜣 Dimpho Di Kopane lyric theater company. Bold and headstrong Carmen works in a cigarette factory, toymen works in a cigarette factory, toing with the affections of men. She tempts the noble Sergeant Jongikhaya, whose heart belongs to another... and then comes the love and jealousy and madness. The dusty shacks make an effective setting for the story, reinforcing the notion that opera really does speak about the universal truths. The Festival is honored to present both this

∮ film (the title is pronounced *oo-car-*



12:08 East of Bucharest

men ee-ky-LEET-shah) and Son of Man, both by Mark Dornford-May. Winner, Golden Bear, 2005 Berlin International Film Festival.

#### Untitled

SEE: Wisconsin Student Short Films

#### The Untyings

SEE: Cousin Kasyte + Untyings

#### Vanaja

**SUN, APR 15 • 11 AM** 

Orpheum Main ORDER CODE: VANAJ15 dramatic feature • India/USA, 2006, color, 35mm • 111 min

DIRECTOR: Rajnesh Domalpalli; PRODUCER: Latha R. Domalapalli; EXECUTIVE PRODUCER: Andrew Lund; PRODUCTION CO: Varija Films Pvt. Ltd.; WRITER: Rajnesh Domalpalli; CINEMATOGRAPHER: Milton Kam; EDITOR: Rajnesh Domalpalli, Robert Q. Lovett; MUSIC Bhaskara S. Narayanan; CAST: Mamatha Bhukya, Urmila Dammannagari, Ramachandriah Marikanti, Krishnamma Gundimalla, Karan Singh, Bhavani Renukunta, Krishna Garlapati, Prabhu Garlapati

In TELUGU with English subtitles

Vanaja (Mamatha Bhukya) is the 14year-old daughter of a poor, low caste fisherman struggling with dwindling catches and mounting debt. When a sooth-sayer predicts she will be a great dancer, she goes to work in the house of the local landlady, Rama Devi, in hopes of learning dance while earning a keep. Although the smart and mischievous Vanaja gains favor with the lady, Rama Devi's polically ambitious (and sexually intimidating) son might ruin everything. Bhukaya, who had to train for months to learn this style, combined with her magnetic screen presence, make Vanaja an engaging and exceedingly rewarding film. Director Domalpalli created this film for his master's thesis at Columbia University, using mostly first-time actors who clearly relish their roles. Winner, Best Debut Film, 2007 Berlin International Film Festival.

#### **Volevo Solo Vivere** (I Only Wanted To Live)

SUN, APR 15 • 11 AM

**Bartell Theater** ORDER CODE: VOLEV15 documentary feature • Italy/USA/Switzerland, 2006, color, video • 75 min

DIRECTOR: Mimmo Calopresti; PRODUCER: Mimmo Calopresti, Laurence Hoffman; PRODUCTION CO: Gagé Produzioni, Rai Cinema, Shoah Foundation, Ventura Film; EDITOR: Massimo Fiocchi, Valerio Quintarelli; MUSIC: Federico Badaloni In ITALIAN with English subtitles

PRESENTED BY: Mosse/Weinstein Center

for Jewish Studies

"No matter how many Holocaust documentaries get made, there will always be a need for the individual, heartbreaking stories of the survivors." — Jay Weissberg, Variety. Starting with Mussolini's racial laws



Vanaja dances her way to love and adulthood.



Holocaust memories haunt Volevo Solo Vivere.



Ugandan schoolkids compete in War/Dance.

in the late 1930s, accounts of the Nazi invasion are remembered by Italian survivors. With clarity enhanced by judicious editing, the women and men who share their testimony reignite awareness of the scope of the Holocaust in a country that too few people associate with its victims. Volevo Solo Vivere, executive produced by Steven Spielberg, played at the 2006 Cannes Film Festival.

#### Walk into Hell / **Purgatorio**

SEE: short.times.twelve

#### Walk the Line

SEE: Young Visions

#### War/Dance

SEE: War/Dance + Tree of Guns

#### War/Dance + Tree of Guns

THU, APR 12 • 9 PM

Bartell Theater ORDER CODE: WARDA12

**SAT, APR 14 • 11 AM** 

Bartell Theater ORDER CODE: WARDA14

#### \* Tree of Guns

video • 29 min • USA Premiere

DIRECTOR: Dylan Howitt; PRODUCTION CO: Rooftop Productions; CINEMATOGRAPHER: Alistair Waterson In ENGLISH, PORTUGUESE with English subtitles Howitt brings to us a compelling story that recounts a frequent Festival theme: art triumphing over conflict. Here, four metalworkers in Mozambique weld gun parts culled from their 1992 civil war into a Tree

documentary short • Mozambique/UK, 2005, color,

of Life sculpture. The piece was commissioned by the British Museum to commemorate an exhibition on African art. The film addresses the challenges of four artists working together on a joint project, the crosscultural significance of an international project, as well as turning swords into plowshares or, in this case, a symbol of life.

#### \* War/Dance

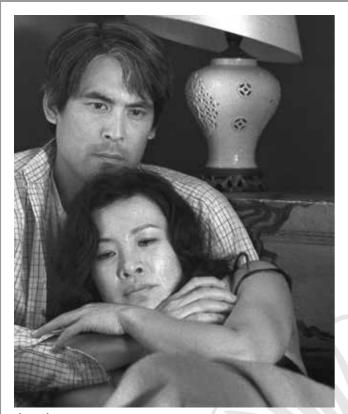
documentary feature • USA, 2007, color, video • 105 min

DIRECTOR: Sean Fine, Andrea Nix Fine; PRODUCER: Albie Hecht; EXECUTIVE PRODUCER: Susan MacLaury, Mark Urman, Daniel Katz; PRODUCTION CO: Fine Films, Shine Global; CINEMATOGRAPHER: Sean Fine; EDITOR: Jeff Consiglio; MUSIC: Asche &

. In ACHOLI, ENGLISH with English subtitles

The students at the Patongo Primary School have been invited to participate in the national music and dance championships! Everyone is busy preparing for the competition: rehearsing songs, making costumes, and trying not to be too shy when the big-city musicians visit to help put the final polish on their dances. In this beautifully made documentary, gorgeously shot in HD, we meet students Nancy, Dominic (the xylophonist), and Rose: all eager to represent their village in a contest no one expects them to win. Their village is actually a refugee camp, home to a displaced community suffering from a civil war in northern Uganda. These teenagers have wrenching tales to tell about the violence in their lives, and they have dreams to share about their future, too. If you're not generally tempted to see all these festival films about war and strife, you might yet consider getting a ticket for War/Dance — the memorable stories of Nancy, Dominic, and Rose will stay with you for a long time. Winner, Directing Award, 2007 Sundance Film Festival.







Americanese

#### DIASPORA MELANCHOLY: ASIAN AMERICAN FILM

**DIASPORA** 

**MELANCHOLY: ASIAN** 

AMERICAN FILM

presented by the UW Asian

American Studies Program

The Cats of Mirikitani

Finishing the Game

Punching at the Sun

The Slanted Screen

Sentenced Home

Air Guitar Nation

Americanese

# Finding security, love, and a space beyond grief

n the streets of New York, a homeless man draws swirling dragons, glorious landscapes, and cats-hundreds of curious, vibrant cats. When she takes him in, filmmaker Linda Hattendorf discovers this Japanese American artist has a backstory. Punctuated by uprooting, incarceration, abandonment, and nuclear annihilation. Mirikitani's past could be both a warning and a reproach, but instead it is an affirmation of commitment and of art.

On the same streets, the man who sells coffee and bagels from the corner pushcart also has a past. His former identity as a Pakistani rock star, the "Bono of Lahore," is one he chooses to disavow, only to find that others won't let it go.

In post-9/11 Seattle, a Cambodian family man is deported as his former life as an urban gang member comes back to haunt him. Separated from his wife and children, 🌼 Man Push Cart he finds himself making life anew and alone, in a rice field outside Phnom Penh.

These are three of the stories told in this year's Asian American

series at the Wisconsin Film Festival. The cumulative narrative of these films is even when a new life is sought, the old one—and the people we were within it—is never wholly discarded or lost. The past in these films lingers as a haunting, unburied presence, striking a melancholy note, but a hopeful one as well.

The films in Diaspora Melancholy depict the rough moments of transition: from Asia to the United States, from old world to new, from boy to man, from wannabe to world champion, from death to resurrection. At stake is masculinity and manhood, whether it is represented as a crisis between stoicism and feeling; of providing for one's family or the risk of its loss; of virility and fulfilled desire; of symbolic impotence or empowerment.

At the center of some of these films is a selfconscious question about how Asian American men are represented in American culture; at the center of others lies a more subtle rendering of the similar queries: How can an Asian "be a man" in the United States? How can one "be a man" if mourning loss; how can anyone simply get over it?

Tanuj Chopra's Punching at the Sun approaches these questions with lyricism and grace. Focusing on a *desi* youth's attempts to

come to terms with his brother's violent death, the film reaches beyond melodrama to provide a meditation on South Asian American street culture. The vouth, Mameet, faces a world where brown cannot signify between black and white, where he is neither a child nor vet a man, and where he is not really a lover nor a simply a friend.

Eric Byler's Americanese. based on Shawn Wong's novel American Knees, also poses provocative questions

about masculinity, race, politics, and desire. In it, Raymond is a Chinese American man in midlife who searches for intimacy in a culture that divides Asian American men from Asian American women. Ghosts of past relationships and individual histories compromise the present.

Melancholia is likewise the subject of Ramin Bahrani's Man Push Cart, which tells the story of Ahmad, a former Pakistani singer now reduced to selling coffee and bagels, and hawking porn on the side. It is not only the memory of past glory that he must overcome, but also the death of his wife. As the instruments of change symbolically appear, the film poses a fundamental question about immigration, whether it represents a net loss, or the possibility of renewal.

At first glance, for Jimmy Mirikitani, it would appear to be a net loss. Mirikitani is a fixture on a Manhattan corner where filmmaker Linda Hattendorf finds him in the wake of 9/11. She takes him in and follows a weak papertrail to uncover his identity. The Cats of Mirikitani is the story of a family annihilated in Hiroshima, the injustice of Japanese American internment and, in a compelling narrative, how to get a talented but stubborn homeless man off Hattendorf's sofa and out of her apartment. Mirikitani initiates a narrative of history and its cautionary lessons, and of community, resilience, and charity.

A cautionary tale lies at the heart of the documentary film, Sentenced Home, in which directors David Grabias and Nicole Newnham profile three Cambodian refugees. Fleeing the Khmer Rouge and settling in the United States as youths, the three men have one thing in common: they were convicted of gang-related felonies as teens. The story begins, however, after 9/11, when the United States put pressure on Cambodia to accept deportees. Despite having served their time in American prison as teenagers years before, the men face deportation to a "home" they can no longer recall.

In both The Cats of Mirikitani and Sentenced Home, the individual story is enmeshed with history—and made to bear the brunt of it. At times of domestic crisis, who is the enemy going to be? What will he look like?

Even in death, a body can be resurrected if it is useful. Justin Lin's new film, Finishing the Game, demonstrates this to comic effect by spoofing Hollywood's attempts to exploit Bruce Lee's image. Reuniting the cast of the 2003 Wisconsin Film Festival feature Better Luck Tomorrow, Lin imagines the attempts to replace the "real" Bruce as farce, lampooning the narrow box into which the dominant culture places Asian American men.

Hollywood's bias against Asian Americans is the subject of Jeff Adachi's documentary, The Slanted Screen, tracing the careers of actors Sessue Hayakawa and James Shigeta. Their positive conceptions of Asian masculinity are countered by the long tradition of yellowfacewhite actors playing "Orientals"—and the Fu Man Chu / Mr. Moto / Charlie Chan dirty tricks of the silver screen. Using fascinating historical footage of racial imagery, the film lets you be the judge. Mortal Kombat: positive image of a powerful Asian villain "with balls" or just another trucked-up Fu Man Chu? Harold and Kumar Go to White Castle? What's up with that, son?

Air Guitar Nation offers another set of questions about masculinity, racialization, and laughing "at" or "with" Asian American protagonists. A second-generation Korean American, the self-styled "C-Diddy," aspires to be the "Air Guitar World Champion." Can C-Diddy represent his country-America-in the battle for air guitar global supremacy? And is his Hello Kittyclad presence a shattering of stereotypes or one more example for Jeff Adachi's hall of shame? Alexandra Lipsitz's documentary embraces the recent tradition of loving, yet ironic portrayals of American subcultures and the committedobsessed?—folk who populate them.

Whether subtle or covert, the films in this series pose questions about social justice, the privileges of American citizenship, and the vulnerability of communities of color to the state intrusion. They do so by asking us to witness the search for security, fulfillment, love, a space beyond grief, and for a home.

Humorous or hauntingly melancholic, uplifting or cautionary, the films in *Diaspora Melancholy* are populated by protagonists who are, in the words of novelist Bharati Mukherjee, "greedy with wants and reckless from hope."

— Leslie Bow. Director Asian American Studies Program

The Asian American Film Series is funded in part by the Anonymous Fund and the Asian American Studies Program at the University of Wisconsin, Madison. Special thanks go to Lisa Bu. 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 http://polyglot.lss.wisc.edu/aasp/.



#### Welcome to Wisconsin SEE: Young Visions

#### When Pigs Fly

SEE: Cost of Living + When Pigs Fly

#### White Bunny (Häschen in der Grube)

SEE: short.times.ten

#### Who Me Was

SEE: short.times.twelve

#### Wicked Harvest

SEE: Young Visions

#### **Wisconsin Student Short Films**

SAT, APR 14 • 6 PM

Monona Terrace ORDER CODE: WISSS14 SERIES: Wisconsin's Own

PRESENTED BY: TravelWisconsin.com, Kodak, Criterion Collection

Each year the Festival presents juryselected films made by students at Wisconsin colleges and universities, or Wisconsin native attending college in other states. In addition to the thirteen titles included here, three other student films from this same pool are included elsewhere in the program: Kyoko Naturally by Chris Thompson, Coconut by Chris Hoag, and Made With Love: A Story of Emergency Communities by Madison Tift and Raad Fadaak.

#### \* The Bird of Night

experimental/animated short • USA, 2005, color, video • 1 min • World Premiere DIRECTOR: Alan Schoenburg

A motion graphics piece based on "The Bird of Night," a poem by Randall Jarrell. Alan Schoenburg is a BFA student in digital art at the UW-Milwaukee.

Winner, Best Wisconsin Student Experimental Short Film, 2007 Wisconsin Film Festival

#### \* Black Box

experimental/animated short • USA, 2006, b/w, video • 3 min • Madison Premiere DIRECTOR: Joe Sacco; CINEMATOGRAPHER: Joe Sacco; EDITOR: Joe Sacco; CAST: Kaori Suzuki

One woman's endless search through the dark to comfort someone she's never seen. Joe Sacco is a student at UW-Milwaukee.

Winner, Kodak Opportunity Student Film Stock Grant, 2007 Wisconsin Film Festival

experimental/animated short • USA, 2006, color, video • 3 min • Madison Premiere DIRECTOR: Dave Kiehl; MUSIC: Cole Haman

A candy-colored, whimsical adventurescape combining animation techniques of the past with modern software. Dave Kiehl is student at the Madison Media Institute.

#### \* Buzzsaw

dramatic short • USA, 2006, color, video • 3 min • Midwest Premiere

DIRECTOR: Luke Brown; PRODUCER: Matthew McGlennen, Amy Sheppell; EDITOR: Luke Brown; CAST: Luke Brown

A chilling horror short about a man 32 who investigates the noise in the



Buzzsaw is a chilling horror short.



Wristcutters: A Love Story is set in the afterlife.



Skeletonizer explores the inner workings of a sleepy man.

garage. A Portage native, Brown is a graduate student in film at San Diego State University.

\* Carrotlegs dramatic short • USA, 2006, b/w, video • 1 min • World Premiere DIRECTOR: Rachel Mulder

A dreamlike narrative with two characters, each a reflection of the filmmaker. Mulder is a student at the Milwaukee Institute of Art and Design.

#### \* Corners

dramatic short • USA, 2005, b/w, video • 10 min • Wisconsin Premiere DIRECTOR: Daron Nealis; WRITER: Daron Nealis; CIN-EMATOGRAPHER: Daron Nealis; EDITOR: Daron Nealis; CAST: Chris Seige

A portrait of a man's perceptions of letters and words, which appear to him as beautiful images, not as language or communication. Originally from Lacrosse, Nealis has a film production degree from Dennison University and currently works at UW-Madison.

#### \* JFK: Dumpman/Twineman

documentary short • USA, 2006, color,

DIRECTOR: David Resha; CAST: James Frank Kotera James Frank Kotera reflects on his life, his work (collecting string), and his inspirations. Resha is a graduate student in film studies at UW-Madi-

#### \* The Long Shadow

experimental/animated short • USA, 2005, color, video • 3 min • World Premiere DIRECTOR: Chele Isaac; CAST: Maia the Dog

A hybrid animation and live-action video that comtemplates the fleeting nature of happiness and the painful endurance of memory, starring the Maia the smartest dog in the universe. Isaac is pursuing her MFA in scupture at UW-Madison.

Winner, Best Wisconsin Student Animated Short Film, 2007 Wisconsin Film Festival



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



Peter Boyle is the monster in Young Frankenstein.

#### \* Me and Jean Pierre

dramatic short . USA, 2006, color video • 7 min • Madison Premiere DIRECTOR: Anna Krutzik; WRITER: Anna Krutzik; EDI-TOR: Anna Krutzik; MUSIC: Ben Krutzik

A girl meets and befriends a little plastic horse. She discovers that horses, just like people, can change. Krutzik is a junior at UW-Milwau-

Winner, Special Jury Prize, 2007 Wisconsin Film Festival

#### \* Meniere's Disease

experimental/animated short • USA, 2006, b/w, video • 3 min • Madison Premiere DIRECTOR: Jason Williams

Inner ear. In your ear. Vertigo. Where to go? Williams is a film and theater student at UW-Milwaukee.

\* Pinmonkey dramatic short • USA, 2006, color, video • 16 min • Madison Premiere DIRECTOR: Timothy Ziegler; PRODUCER: Meredith Lynn, Adam Haas; WRITER: Timothy Ziegler; CINE-MATOGRAPHER: Luke Kalteux; EDITOR: Meredith Lynn; CAST: Adam Briesemeister, Maria Bartholdi, Gary Zurbuchen, Mike Van Ryzin

In a decaying bowling alley, a lonely pinsetter finds love in a sad barfly. Filmed in Oshkosh. A Wisconsin native, Ziegler lives in New York.

Winner, Best Wisconsin Student Narrative Short Film, 2007 Wisconsin Film Festival

#### \* Skeletonizer

experimental/animated short • USA, 2006, color, video • 4 min • Madison Premiere DIRECTOR: Caroline Kastelic

A stop-motion animation exploring the inner workings of a sleepy man. Kastelic is a recent graduate of UW-Milwaukee's film program.

#### \* Untitled

dramatic short • USA, 2006, color, video • 2 min • World Premiere DIRECTOR: Kipp Zavada

Bodyshape and light moving through space. Zavada is in the experimental film program at UW-Milwaukee.

#### Wrestling Grounds (L'Appel des Arènes)

SUN, APR 15 • 1 PM

MMoCA ORDER CODE: WREST15

dramatic feature • Senegal, 2005, color,

35mm • 105 min • Midwest Premiere

DIRECTOR: Cheikh NDiaye; PRODUCER: Cheikh NDiaye; EXECUTIVE PRODUCER: Clarence Thomas Delgado; WRITER: Cheikh NDiaye; CINEMATOGRAPHER: Nasr Diepa; EDITOR: Franck Cotelle; MUSIC: Ibrahima

In WOLOF, FRENCH with English subtitles





Young Visions: The Patients



wisconsin film festival

Young Visions: Emotions, Part 1: Anger

\* Stop Motion Animation

\* Trash: A Documentary DIRECTOR: New Century School Students

\* Walk the Line

\* Welcome to Wisconsin

\* Wicked Harvest DIRECTOR: Shabbaz High School Students

#### Zidane: A 21st Century Portrait (Zidane, un portrait du 21e siècle)

SUN, APR 15 • 3:30 PM

Orpheum Main ORDER CODE: ZIDAN15 documentary feature • France/Iceland, 2006, color, 35mm • 92 min • Wisconsin Premiere

DIRECTOR: Douglas Gordon, Philippe Parreno; PRO-DUCER; Joni Sighvatsson, Anna-Lena Vaney, Victo-rien Vaney; PRODUCTION CO: Anna Lena Films, Naflastrengir; CINEMATOGRAPHER: Darius Khondji; EDITOR: Hervé Schneid

Zidane: a 21st Century Portrait is one of the most invigorating and mesmerizing films you will see all year. The international soccer superstar Zinédine Zidane is the subject, but this is not a conventional documentary of an athlete. It's an mentary of an athlete. It's an entrancing real-time view of a match by training the camera (actually, 17 of them) on just one player. Lingering on his blunt expressionless face or following his footsteps across the or following his footsteps across the grass, the image is matched by a lush billowing sound mix combining the billowing sound mix combining the Scottish band Mogwai, cheers of 80,000 screaming fans, and Spanish television announcers. A dream team of Tom Johnson (Oscar winner for *Titanic's* sound) and Hervé Schneid (editor, *Amélie*) and cinematographer Darius Khondji (*Evita*) have updated the filmed portraiture seen 35 years ago in Hellmuth Costard's *Football As Never Before*, where legendary player George Best was the camera's target. Appealing to both the soccer fan as well as the structuralist avant-garde film lover, 80,000 screaming fans, and Spanish



Young Visions: Walk the Line

SERIES: African Action Figures PRESENTED BY: UW African Studies Program

After escaping from a gang of street thugs, 17-year-old Nalla befriends André, a champion in Senegal's popular sport. Nalla is welcomed into the fraternity of wrestlers, training with them and enjoying the admiration of others. Nalla's relatively wellto-do family is a contrast to Sory, a petty gambler who spends his girlfriend's money and can't quite keep up with the gang. The music of Dakar weaves a rhythm through this picture as the men of the wrestling grounds, and their shamans, teach Nalla the traditions of the arena. It's a story of class and society, of heritage and ritual, of respect and skill. "African cinema is building its own niche, ever more impressively, and Wrestling Grounds is one of the finest examples." - Angus Wolfe Murray, Eye For Film.

#### Wristcutters: A Love Story

FRI, APR 13 • 11:30 PM

Stage Door ORDER CODE: WRIST13

SAT, APR 14 • 1:15 PM

Stage Door

35mm • 91 min • Wisconsin Premiere

Mikal P. Lazarev, Chris Coen, Adam Sherman; EXEC-UTIVE PRODUCER: Jonathan Schwartz; PRODUC-TION CO: No Matter Pictures; WRITER: Goran Dukic CINEMATOGRAPHER: Vanja Cernjul; EDITOR

Patrick Fugit, Shannyn Sossamon, Shea Whigham Tom Waits, Will Arnett, Cameron Bowen, John Hawkes, Leslie Bibb, Abraham Benrubi

It's a love story set in the afterlife, and if you don't get hung up on the fact that all the people there have committed suicide, you'll enjoy one of the most inventive and upbeat features at the Festival. When Zia (played by Patrick Fugit), a new arrival, learns that his former girlfriend Desiree has been sighted recently somewhere in this world, he sets off to find her with Russian nut case Eugene for company. Unexpected whimsical touches and lots of smart in-jokes (the jukebox in their local bar plays Joy Division), keep the story brisk as Eugene and Zia have their weird adventures. "What follows is a wonderfully offbeat road movie that never stops finding ways to make you fall in love with it." -Alastair Harkness, The Scotsman.

#### XXX Amsterdam

SEE: Jim & Joe's Animated Shorts

#### Young Frankenstein

FRI, APR 13 • 7 PM

Capitol Theater ORDER CODE: YOUNG13 dramatic feature • USA, 1974, b/w, 35mm • 106 min DIRECTOR: Mel Brooks; PRODUCER: Michael Gruskoff; PRODUCTION CO: 20th Century Fox, Crossbow Productions, Gruskoff/Venture Films, Jouer Limited; WRITER: Gene Wilder, Mel Brooks; CINEMATOG-RAPHER: Gerald Hirschfeld; EDITOR: John C. Howard MUSIC: John Morris, William Steffe; CAST: Gene Wilder, Peter Boyle, Marty Feldmar SERIES: Restorations and Revivals

tle, where he's tempted to recreate his grandfather's famous experiments. The comic timing of the entire cast (Gene Wilder, Teri Garr, Madeleine Kahn, Chloris Leachman, Marty Feldman, Peter Boyle, and others) is impeccable and the bawdy jokes are sheer genius. Loosely connected to two other restorations in this year's Festival with Frankenstein themes (The Spirit of the Beehive and Gods and Monsters), this film will be a huge treat to see on the big screen in the vintage Capitol Theater. Nominated for Best Adapted Screenplay, 1974 Academy Awards.

Young Visions: Revenge

#### **Young Visions**

SUN, APR 15 • 11 AM-12:30 PM

Monona Terrace

FREE (FIRST COME, FIRST SEATED)

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

Criterion Collection

"Young Visions" presents a delightful collection of videos from young people around Wisconsin. The films were created by youth of all ages, from third grade through high school; independently, in video programs at school, at community televideo as a medium to express themselves in the language of motion pictures. In this 60-minute program, umentary to drama, comedy, suspense, animation, lyrical music

#### \* Animation and Special Effects

\* Architecture

\* The Confession

\* Counterfeit Toys DIRECTOR: Chris Kuec

\* A Day in the Arboretum

\* Emotions, Part 1: Anger

Go Back West

DIRECTOR: Packer Community Learning Center

\* Green Man Dreaming

\* Hidden Window

\* I Wonder

DIRECTOR: Hartford Ave University School Students

\* My Little Sis

\* The Patients

Arts Students

ORDER CODE: WRIST14 vision stations, and in summer video dramatic feature • USA, 2006, color, \* Racism workshops. They portray, in a variety DIRECTOR: Packer Community Learning Center of ways, how young people today use DIRECTOR: Goran Dukic; PRODUCER: Tatiana Kelly, One of the funniest films by a man who made some damn funny films, \* Revenge DIRECTOR: Theron Luhn Mel Brooks's Young Frankenstein every genre is represented; from doc-Jonathan Alberts; MUSIC: Bobby Johnston; CAST: holds up beautifully after more than \* Shaman Dad 30 years, especially in this restored print courtesy of 20th Century Fox. Zidane is a compelling picture of one  $\mathbb{Z}$ video, fantasy, and socially conscious The grandson of Baron von Frankeninvestigative reporting. stein is drawn back to the family casof the sport's true legends. 🚓



#### 2007 Wisconsin Film Festival Competition

presented by TravelWisconsin.com, Kodak, The Criterion Collection, and the Wisconsin Historical Society

#### The Bird of Night

Director: Alan Schoenburg

Best Wisconsin Student Experimental Short Film

#### **Black Box**

Director: Joe Sacco

Kodak Opportunity Student Film Stock Grant

#### The Long Shadow

Director: Chele Isaac

**Best Wisconsin Student Animated** 

#### Me and Jean Pierre

Director: Anna Krutzik

Special Jury Prize (Student Film)

#### Pinmonkey

Director: Tim Ziegler

Best Wisconsin Student Narrative Short Film

#### **Bone Mixers**

Director: Doug Gritzmacher and Mike Dechant Best Wisconsin Documentary Short Film

#### **Little Spirits**

Director: Cecilia Condit

Special Jury Prize (Wisconsin's Own)

#### The Professor's Daughter

Director: Luke R. Pebler

Best Wisconsin Narrative Short Film

#### The Untyings

Director: Romi Chiorean and Katherine Leggett Best Wisconsin Documentary Feature Film

#### Walk Into Hell/Purgatorio

Director: Dal Lazlo and Charles Johannsen Best Wisconsin Experimental Short Film

#### Tops

Director: Brian D. Nelson

Kodak Opportunity Film Stock Grant

#### **JURORS**

Wisconsin's Own Competition Jurors are JAY ANTANI. SUSAN ANTANI and JULIANA PARRONI.

Wisconsin Student Shorts Competition Jurors are

e.E. CHARLTON-TRUJILLO, MATT SLOAN, and TONA WILLIAMS.

Read about them at WWW.WIFILMFEST.ORG.

#### **FREE EVENTS**

#### The Hollywood Badgers Panel

SATURDAY, APRIL 14 • 1-3 PM

Pyle Center, 702 Langdon St.

Thinking about moving to LA after graduation to work in the entertainment industry?

Would you like to talk with a recent grad about how they found an internship or a job or an apartment?

Please join the Hollywood Badgers in a panel full of information, advice, and

networking opportunities!

The Hollywood Badgers are University of Wisconsin alumni—all recent graduates—in a variety of areas within the Hollywood's entertainment industry. Audience members can expect a lively conversation with insights into the business, and get a better understanding of just how vast the industry really is.

#### Come Play CINEPLEXITY!

SATURDAY, APRIL 14 • 3-5 PM

Steep & Brew Coffee Shop, 544 State St.

Can you name a movie filmed in black and white and set in New York City? If so, CINEPLEXITY is the movie game for you! Put your love of the cinema to the test in the first official CINEPLEXITY Tournament. Connect with other movie lovers, win prizes, relax and have fun. Play the game or just learn about it from the game's creators you'll find out what the laughter's all about!

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Be the first to come up with a title and

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director, Wisconsin Film Festival

Isaac Walters

Jesse Overman student festival assistants

Frik Gunneson

Jared Lewis

Tim Romano

technical advisor

technical directo

technical advisor

Tom Yoshikami

programmer, UW Cinematheque

THANK YOU

Hundreds of people contribute to the success

of the Wisconsin Film Festival. Please join the

Festival Team in thanking our sponsors, partners,

volunteer coordinator Karin Kolb

Jess Main

programmer, UW

Stew Fyfe programmer, UW Dept. of Communication Arts

Joe Beres

film/video assistant, Walker Art Center

Dr. James Kreul

assistant professor of film studies, University of North Carolina–Wilmington

Andy Schlactenhaufen

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nternational Studies

#### **SPECIAL THANKS TO:**

Hanna Werning graphic design, Spring Street Studios, Stockholm, Sweden

Ellen Meany film guide production, Isthmus

**Gretta Wing Miller** coordinator, Young Visions

Eric D. Nelson

program

festival trailer cinematography. Heavy Visuals

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former director, Wisconsin Film Festival

The staff at the Festival theaters, and all the Festival volunteers.

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Exp Date (MM/YY)\_\_

Signature

# www.WiFilmFest.org

dvance	ticket sales begin			& end We	dnesday, April 1	UW-Madis			
	Company (if applicable)								
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	rial Union don St.,	Annex Room, 2n Phone: (608) 26 www.WiFilm	55-2933	use a new o	NOTE! irchase up to 16 tickets order form. Every order is 2-for-1 drink coupon a a 2nd choice for each fi	of 4 or more tickets re nd a free video rental	eceives a <b>Ste</b> from <b>Bongo</b>	ep & Brew Video! Be	
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Friday and Saturday parties at Cafe Montmartre are ask bar, 21 and older. These events are \$10 at the door.			е	K TOTAL # OF TICKET	\$7.00 EACH	\$4.00 EACH	ME		
METHOD OF PAYMENT PLEASE CHECK ONE				5 to 8	\$6.00	\$3.75			
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TOTAL COST FOR ALL TICKETS ORDERED .

### **TICKETS**

**BOX OFFICE / WILL-CALL LOCATION:** Annex Room, 2nd Floor, Memorial Union, 800 Langdon St., Madison, WI 53706. (608) 265-2933 for information www.WiFilmFest.org

#### **BOX OFFICE HOURS:**

Saturday, March 17 - Wednesday, April 11 Monday & Tuesday: noon to 8 pm; Wednesday through Saturday: noon 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, April 12-15, when sales are only at the Festival theaters, and only on the day-of-show, depending on availability.

Tickets ordered online are mailed to the customer's address. Web orders received April 6 - 11 will be held for pick-up at the Box Office instead of being mailed.

WILL-CALL HOURS DURING THE FESTIVAL: Thursday, April 12: noon to 9 pm; Friday, April 13: noon to 9 pm Saturday, April 14: 10 am to 6 pm; Sunday, April 15: Noon to 6 pm

#### **TICKET PRICES**

1 to 4 total tickets, \$7 each general / \$4 each student; 5 to 8 tickets, \$6/\$3.75; 9 to 12 tickets, \$5.50/\$3.50; 13 to 16 tickets, \$5.25/\$3.25. Young Voices & Visions is free (no ticket required). Service fee is \$4 per order for online, phone, or mail orders.

THERE IS A 4-TICKET LIMIT PER FILM, PER ORDER.

#### ADVANCE TICKET SALES

Advance Ticket Sales begin Saturday, March 17, and continue through Wednesday, April 11. See "Day-of-Show Ticket Sales" for instructions on how to buy tickets during the four days of the Festival.

PARTIES (21 & OVER ONLY): This year, Festival party tickets are not available for advance purchase. Instead, there's a more convenient at-the-door cover charge of \$10 per person.

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 online orders, we'll hold 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. Pick your films using this Program Guide, or online at www.WiFilmFest.org.
- 2. Advance ticket sales begin at 12 pm (noon) on Saturday, March 17, and continue through April 11, 5 pm. Ticket orders may be placed in person at the Festival Box Office, or online at www.WiFilmFest.org. Fax orders have been discontinued. At busy times, the Festival Box Office may not be able to accept phone orders. You may send an order by mail, but if tickets are no longer available for your selections, the Box Office will substitute vouchers (see "What's a Voucher?" below).
- 3. 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. 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!
- 4. Online: Go to www.WiFilmFest.org and follow the instructions for ordering 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 April 11). No returns, refunds, or replacements for lost tickets. No refunds for vouchers.

\$

#### 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 make an exchange at the Festival Box Office through Wednesday, April 11, or the box offices of the Festival theaters during the Festival (April 12 to 15). 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 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. We set aside a few tickets for filmmakers and these might not all get used. 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. Limit two tickets per patron. First come, first seated.

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

#### **IMPORTANT DETAILS**

To quarantee 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.

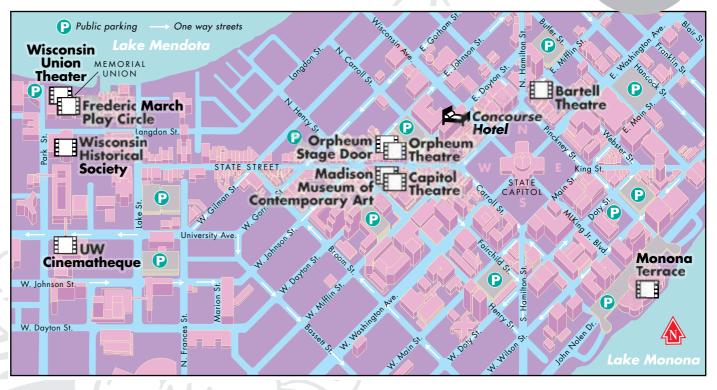
Specific film tickets can be exchanged in person only through April 11 at the Festival Box Office at the Wisconsin Union. Absolutely no film ticket exchanges after April 11.

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

Festival programs and schedule are subject to change. Check www.WiFilmFest.org for updates.

#### **VENUES**





#### **FESTIVAL THEATERS**

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

Wisconsin Union Theater (Memorial Union)

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

Wisconsin Historical Society

**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 4-floor outdoor plaza, on the level where the bridge connects.

Madison Museum of Contemporary Art — MMoCA

Capitol Theater (inside the Overture Center)

**Orpheum Main 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.

**Bartell Theatre** 

Monona Terrace Community

& Convention Center

(Lecture Hall) One John Nolen Drive

#### 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.

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.

WISCONSIN HISTORICAL SOCIETY: A entrance ramp is located on the Langdon Street side of the building.

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.

MADISON MUSEUM OF COMPORARY ART: There are two wheelchair spaces in the Lecture Hall.

CAPITOL THEATER: All spaces within the Overture Center are wheelchair accessible. Assisted-listening headsets available upon request from theater staff.

ORPHEUM: Both the Main Theatre floor and Stage Door The atre are accessible via street level lobby entrances. The Stage Door can accommodate two to three persons using wheel-chairs; at least ten designated preferred seating spaces will be reserved on the floor of the Main Theatre. Please note: Wheel-chair-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 the ater staff.

BARTELL THEATRE: All space in the Bartell building is wheel-chair accessible. The Drury Theatre has 4 spaces for wheel-chairs. Access is through the main lobby; Bartell Staffwill assist with operating lift.

MONONA TERRACE: 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

#### **BUS ROUTES & SCHEDULES**

For more information, call Metro Transit at (608) 266-4466; TTY (608) 267-1143, or visit 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

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.).

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#### LOWER CAMPUS

State St Campus 415 N. Lake St.; 430 N. Frances St.

#### DOWNTOWN AREA

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

Government East 215 South Pinckney St. Brayton Lot 1 South Butler St.

#### **FESTIVAL HOTEL**



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ADDITIONAL LODGING: Search for hotels on the Greater Madison Convention & Visitors Bureau web site: www.VisitMadison.com.

#### VISITING MADISON & WISCONSIN

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

Greater Madison Convention & Visitors Bureau,

gmcvb@VisitMadison.com or www.VisitMadison.com

University of Wisconsin-Madison Campus Information and Visitor Center, 1st Floor Red Gym, 716 Langdon Street, (608) 263-2400,

Wisconsin Department of Tourism, (800) 432-TRIP (8747) or www.TravelWisconsin.com

or www.Visit.Wisc.edu.

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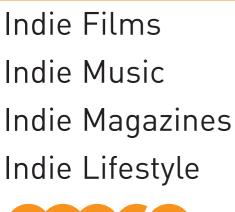
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MADISON APRIL 12-15,

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