

Wisconsin Film Festival 2010



it changes you.

FILM GUIDE

WEDNESDAY APRIL 14 to SUNDAY APRIL 18 | MADISON

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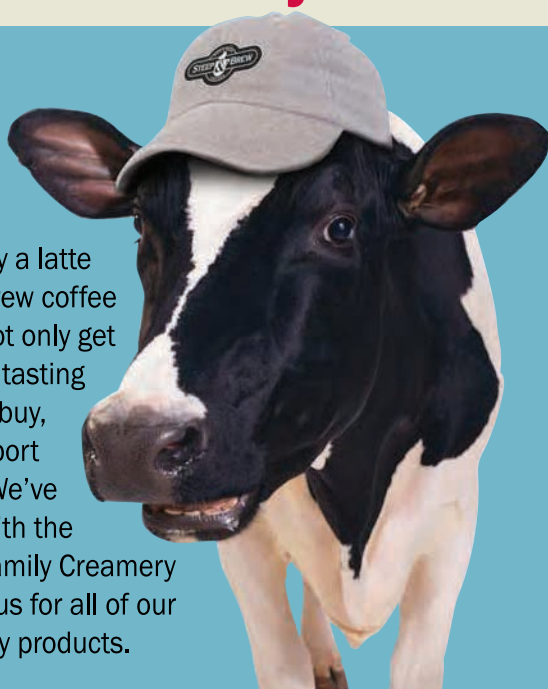
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ABOUT US

Founded in 1999, the Wisconsin Film Festival is the state's premier film festival, in the heart of Madison, our capital city. This festival takes place each spring in 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.

MEG HAMEL, DIRECTOR

ALLEN EBERT, OPERATIONS DIRECTOR

CONTACT

Wisconsin Film Festival
821 University Ave, Madison, WI 53706
(608) 262-9009; (877) 963-FILM
info@wifilmfest.org; wifilmfest.org

During the Festival, see wifilmfest.org or call (877) 963-FILM for updates. For additional questions or emergencies call the Box Office (608) 265-2933.



**THE WISCONSIN FILM FESTIVAL
IS PRESENTED BY THE UW ARTS INSTITUTE**

5542 Humanities Building
455 North Park St, Madison, WI 53706
(608) 263-4086
info@Arts.Wisc.edu • Arts.Wisc.edu

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

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THE ARTS ON CAMPUS WEBSITE is a collaborative project sponsored by the Arts Institute and University Communications in cooperation with campus arts units and organizations, and with the support of the Evjue Foundation.

Wisconsin Film Festival 2010

APRIL 14-18 MADISON, WISCONSIN

WIFILMFEST.ORG



Welcome to your film festival

OPENING NIGHT SPECIAL PRESENTATION:

Irrepressible New Zealand entertainers Jules and Lynda Topp are featured in the Wisconsin Premiere of Leanne Pooley's documentary, *The Topp Twins: Untouchable Girls*, Thursday, April 15, 6 p.m. at the Orpheum Theater.

THE ALPHABETICAL FILM LIST BEGINS ON PAGE 4

TICKET INFORMATION IS ON PAGE 38

DAILY SCHEDULES IN GRID FORMAT ARE ON PAGES 20 & 21

192 FILMS FROM AROUND THE WORLD AND AROUND WISCONSIN

Special Events

Find more details and additional events on the festival web site: wifilmfest.org.

Hollywood Badgers

1:30-3 PM | SATURDAY, APRIL 17

Pyle Center | 716 Langdon Street

Recent graduates from UW-Madison who have worked in the Los Angeles entertainment industry talk about their experiences making the transition from college to a professional film career.

Film Wisconsin

3:30-5 PM | SATURDAY, APRIL 17

Steep & Brew Café | 544 State Street

Dave Fantle (Film Wisconsin Board President) and George T. Tzougros (Executive Director, Wisconsin Arts Board) look forward to the next steps in building Wisconsin's film production potential.

Festival Party

Video-Go-Go

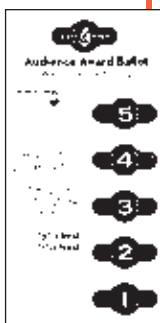
10 PM | SATURDAY, APRIL 17

Orpheum Lobby

DJs Nick Nice and Mike Carlson bring their A-game to the festival: lights, video, and booty-shaking beats. The Video-Go-Go Party is open to filmmakers, festival patrons, and volunteers; no ticket required. 21 and over.

Vote for your favorite films

Winners of the 2010 Steep & Brew Audience Award will be announced Monday, April 19 at wifilmfest.org



Film Series for 2010

CRIME SCENE:

FOUR FILMS

BY BONG JOON-HO

Barking Dogs Never Bite

Memories of Murder

The Host

Mother

AFRICAN CINEMA

PRESENTED WITH THE UW AFRICAN STUDIES PROGRAM

Izulu Lami

Masquerades

My Neighbor My Killer

Shirley Adams

GENERATIONS:

ASIAN AMERICAN

CINEMA

PRESENTED WITH THE UW ASIAN AMERICAN STUDIES DEPARTMENT

Children of Invention

Beijing Haze

Empire Corner

My Way Home

The Things We Carry

A Village Called Versailles

BRAZIL CINEMA

PRESENTED WITH THE UW BRAZIL INITIATIVE; UW DIVISION OF INTERNATIONAL STUDIES; UW LATIN AMERICAN, CARIBBEAN, AND IBERIAN STUDIES PROGRAM

Big River Man

Chega de Saudade

Dzi Croquettes

Simonal: Nobody Knows

How Hard It Was

SOUTH ASIAN

CINEMA

PRESENTED WITH THE UW CENTER FOR SOUTH ASIA

One Crazy Ride

Tibet in Song

When the Dragon

Swallowed the Sun

RESTORATIONS & REVIVALS

Collateral

Duck, You Sucker

500 Millibars to Ecstasy

The Law

The Magic Sword

Milk Punch

Seventeen

The Tale of the Fox

The Train

Wild River

Quarry

Withnail & I

WISCONSIN'S OWN

✿ winner, 2010 Golden Badger for Wisconsin Filmmaking

✿ winner, 2010 Golden Badger for Wisconsin Student Filmmaking

As They Fade

Ascent

✿ *Baraboo*

Beverly & Roger

Black

Cannon Falls

✿ *Cooking on the Car*

Crabapples

Dismember

The Egg Timer

Feat: 63 Marathons in 63 Days

Feed the Fish

Floatin'

✿ *Framework*

Graduation

✿ *The Grapes of Madison*

Growing in Knowing: the

Gateway to Midvale Gardens

Grumatorium

Human Terrain

Into The Pit: The Shocking

Story of Deadpit.com

A Life Taken

Marco

✿ *Mary's Friend*

Milk Punch

Milwaukee

Moon, Stars, Earth, Horse

Multico

My Friend, Larry

✿ *My Way Home*

National Anthem Tryouts

NONAMES

Opening Day

✿ *Paddle to Seattle:*

Journey Through

the Inside Passage

Pete's Palace

Pigs Blood

✿ *Promiseland*

Re-Cut

Scrap

Self Portrait

Shadow of Lies

Shine Like Stars

Sign of the Times

Sinkhole

Sleeping Bear

Sturge 'n' Gears

Subprime

Sveit

This Is the Place

Thru

Unforgettable

University of Wisconsin

Marching Band

Waltz

Ward Three

Wild Frontier: "Sharp Teeth"

Winnebago Man

You Will Like This



About Elly (*Darbareye Elly*)

500 Millibars to Ecstasy

SEE: *It Came From Kuchar*

7:35 in the Morning (7:35 de la Mañana)

SEE: *Slightly Unsettling Spanish Shorts*

About Elly (*Darbareye Elly*)

FRI, APR 16 • 7:30 PM

SAT, APR 17 • 2:15 PM

Stage Door Theater

WISCONSIN PREMIERE • narrative • Iran, 2009, color, 35mm • 116 MIN

DIRECTOR: ASGHAR FARHADI

Writer: Asghar Farhadi; director of photography: Hossein Jafarian; editor: Hayedeh Safiari; sound mixer: Mohammad-Reza Delpak; producer: Mahmoud Razavi, Asghar Farhadi; cast: Golshifteh Farahani, Taraneh Alidousti, Mani Haghighi, Merila Zarei, Peyman Moadi, Shahab Hosseini
IN PERSIAN WITH ENGLISH SUBTITLES

Sepideh leads a group of college friends (three married couples and their friend Ahmad, just recently returned from Germany) on a weekend vacation on the coast. They are renting a villa for a few days of camaraderie and relaxation. After a joyous ride along the wooded roads of Iran, they arrive at the beach town and learn that their reservation has been cancelled, obligating them to spend the weekend in a rundown, almost abandoned house. This is first sign that all is not well, and that Sepideh's good intentions might not be matched with good actions. Sepideh has another objective for the weekend: introducing the recently divorced Ahmad to Elly, a teacher at Sepideh's daughter's school.

"This small deception on the part of Sepideh is, while seemingly innocuous, the trigger that will ultimately lead to disaster as her desperation to keep Elly with the group leads to tragedy. Farhadi guides his narrative smoothly from the unbridled happiness of earlier scenes, in which the group play charades and generally have a blast, to the bleakness of the last half hour's soul-searching, with finesse. By allowing a slow-build to his drama, he ensures we get a feel for the extended family dynamic before wrong-footing the characters and his audience with the suddenness and deftness of a heartbeat." — Amber Wilkinson, *eyeforfilm.co.uk*

Official Entry 2009 Academy Awards® Best Foreign Language Film, Iran; winner, Silver Bear for Best Director, Berlin International Film Festival; winner, Best Narrative Feature, World Narrative Competition, Tribeca Film Festival.



Agrarian Utopia (*Sawan baan na*)

Agrarian Utopia (*Sawan baan na*)

SUN, APR 18 • 1:45 PM

Chazen Museum of Art

MIDWEST PREMIERE • narrative • Thailand, 2009, color, digital video • 122 MIN

DIRECTOR: URUPHONG RAKSASAD

Cinematographer/editor: Raksasad; sound: Akritchalerm Kalayanamit; producer: Pinpaka Towira; cast: Prayad Jumma, Somnuek Mungmeung, Sai Jumma, Nikorn Mungmeung
IN THAI WITH ENGLISH SUBTITLES

It may be filled with breathtaking high-definition imagery of the Thai countryside, but the title of this vision of hardscrabble rice farmers is bitterly ironic. Collapsed onto the same rice paddy by far-removed political machinations, two families eek out an existence without the benefit of modern farming equipment. Despite the bountiful fields and backbreaking work, prices are so low (and banks so predatory) that the farmers are eventually forced to subsist on wildlife. Though it looks and feels for all the world like a documentary, the catch is that it isn't — at least not exactly.

Shot on rented land with a non-professional cast doing work that mirrors their actual lives, *Agrarian Utopia* blurs fact and fiction to create larger, more complex portrait of farm life than originally meet the eye. The son of farmers, director Uruphong Raksasad captures his vibrant homeland with an eye worthy of Terrence Malick. "While *Agrarian Utopia* may seem unusually humble in scope, the clarity and depth of its vision is tremendous, offering both the hardship and unsentimentalized joys of daily life." — *Senses of Cinema*. 2009 Rotterdam, Viennale, Vancouver Film Festivals.

Alberta, Detroit

SEE: *Shorts: Friday @ Cinematheque*

The Art of the Steal

WED, APR 14 • 7:00 PM

SUN, APR 18 • 1:15 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE • documentary • USA, 2009, color, 35mm • 101 MIN

DIRECTOR: DON ARGOTT

Cinematographer: Don Argott; editor: Demian Fenton; sound: Gary E. Irwin; music: West Thordson; executive producer: Lenny Feinberg; producer: Sheena M. Joyce; production company: 9.14 Pictures/ MAJ Productions

Five miles outside Philadelphia is the The Barnes Foundation, a school and museum housing the personal collection of Dr. Albert C. Barnes. He had an affection for Post-Impressionist and Early Modern works, and gathered a significant number of important paint-

ings and other items at the museum in Lower Marion. So great was his appreciation for this work, he advocated for a very specific arrangement for hanging in the galleries, never to be removed — which also reflected his disdain for the cultural elitism of the big city.

After his death, however, a dramatic and quite thrilling chain of events has led to the establishment of a new Barnes museum in the heart of Philadelphia's tourist district, and the collection is slated to be moved there against the founder's wishes. *The Art of the Steal* vividly tracks the intriguing story and the people involved, which include the trustees of Lincoln College, the wealthy neighbors in Lower Marion fighting to keep the collection in the original location, and members of Pennsylvania's government and social circles. In the process, the film explores questions of the role of art in civic society: is art for the masses better than art for the few, and who stands to gain from artworks worth millions of dollars? 2009 Toronto, New York, AFI Film Festivals.

As They Fade

SEE: *Shorts: Friday @ Monona Terrace*

Ascent

SEE: *Shorts: Sunday @ Cinematheque*

Bale

SEE: *Shorts: Thursday @ Cinematheque*

Baraboo

SAT, APR 17 • 7:15 PM

Chazen Museum of Art

NORTH AMERICAN PREMIERE •

narrative • USA, 2009, color, digital video •

99 MIN • POST-FILM Q&A

DIRECTOR: MARY SWEENEY

Director of photography: Shana Hagan; sound mixer: Brian Liston; sound Supervisor: David Bach; music: Joel Savoy, Emma Beaton & Chris Stafford; production designer: Nancy Lupo; producer: Mary Sweeney, Sabrina S. Sutherland; production manager: Mary Cuccia Smith; cast: Brenda DeVita, Harry Loeffler-Bell, Peter Morse, Ruth Schudson, Margaret Ingraham, Michael Herald
SERIES: WISCONSIN'S OWN
FILMMAKERS SCHEDULED TO ATTEND.

On the outskirts of town are Petersen's Cabins, the kind of a rundown camp-ground motel you can see from the highway. For those in need of a cheap, maybe not permanent, place to stay, Petersen's becomes home. Jane runs the place (Brenda DeVita in a delicate performance), spending her days tending the nearby single-pump gas station and her nights trying to rein in her sulky teenage son Chris. She shows the signs of tough resolve that comes from struggling to make ends meet and from

past harms, but she's also a kind of calming beacon for the motel's residents. There's a spark between Jane and Bob, a Gulf War vet who teaches tourists how to fish, but it takes the arrival of brisk, steadfast Bernice (Milwaukee stage veteran Ruth Schudson) for the motel's occupants to finally connect.

"A film of serene composure and painterly vistas of the American heartland, it captures the gentle ebb and flow of human existence in small-town Wisconsin.... Sweeney emerges throughout as a confident humanist storyteller, crafting her film from beautiful images, gentle music and accomplished performances." — *Screen Daily*. This is writer/director Mary Sweeney's first feature, following acclaim for editing *Twin Peaks: Fire Walk with Me*, *Lost Highway*, *The Straight Story* (which she also wrote), and *Mulholland Drive*. She is a UW-Madison alumnus and part-time Madison resident. 2009 Edinburgh International Film Festival, 2009 Galway Film Fleadh. **Winner, Golden Badger, 2010 Wisconsin Film Festival.**

Barking Dogs Never Bite (*Flandersui gae*)

SAT, APR 17 • 7:15 PM

SUN, APR 18 • 11:15 AM

Stage Door Theater

MADISON PREMIERE • narrative •

South Korea, 2000, color, 35mm • 106 MIN

DIRECTOR: BONG JOON-HO

Writer: Bong Joon-ho, Song, Ji-ho, Derek Son Tae-woong; cinematographer: Cho Yong-kyou, Jo Yeong-gyu; editor: Lee Eun Soo; original music: Jo Sung-woo; production designer: Lee Hang Lee; costume designers: Choi Yun-jung; executive producer: Tcha Sung-Jai; producer: Cho Min-hwan; cast: Lee Sung-jae, Bae Doo-na, Byeon Hie-bong, Kim Ho-jung, Kim Roe-ha, Seong Jeong-seon
IN KOREAN WITH ENGLISH SUBTITLES
SERIES: CRIME SCENE. FOUR FILMS BY BONG JOON-HO

The first feature film by Bong Joon-Ho, whose three other features are presented at the Festival, *Barking Dogs Never Bite* introduces many elements that repeat in his later films: a hapless young man (in this case, a timid graduate student bullied by his pregnant wife and waiting for a teaching post); a snack shop; a flying karate kick to knock the wing mirror off a car; the notion that all of us are capable of crimes both large and small. Here, the graduate student, Yun-ju, is frazzled by the incessant yapping of a small dog somewhere in the hallways of the large apartment complex. Pent-up frustrations give way to comic attempts to find the dog and stop its barking.

Set entirely within the grounds of the complex, including the dank base-



The Art of the Steal

ment storage area and nearby leafy park, the film "sets in motion a pitch-black comic plot in which a janitor with a taste for dog soup and a spacey book-keeper with a hero complex also figure prominently.... *Dogs* may be minor compared with the elegant *Memories of Murder* and the high-octane *Host*, but it's funny from start to finish." — Mike Hale, *New York Times*.

Behind the Curtains (*Tras Los Visillos*)

SEE: *Slightly Unsettling Spanish Shorts*

Beijing Haze

SEE: *My Way Home*

Beverly & Roger

SEE: *Shorts: Friday @ Monona Terrace*

Beyond the Pole

SUN, APR 18 • 6:15 PM

Wisconsin Union Theater

WISCONSIN PREMIERE • narrative • United Kingdom, 2009, color, digital video • 87 MIN

DIRECTOR: DAVID L. WILLIAMS

Writer: David L. Williams; co-writer: Neil Warhurst; director of photography: Stuart Biddecombe; editor: Rob Miller; original music: Guy Michelmore; production designer: Lisa Marie Hall; executive producer: Helen Baxendale; producer: David L. Williams, Andrew Curtis; co-producer: Dean O'Toole; cast: Stephen Mangan, Rhys Thomas, Alexander Skarsgard, Helen Baxendale

Brian (Rhys Thomas) and Mark (Stephan Mangan) are two normal guys from London, setting out on the first Carbon Neutral, Vegetarian, and Organic expedition ever to attempt the North Pole. (Maybe not so normal after all.) Accomplishing their mission will surely get them a spot in the Guinness Book of Records, and maybe even save the planet. It is, of course, a fiasco, and a very funny one at that. Brian's girlfriend Sandra doesn't want him to go, but Mark's wife is already absent — since he has nothing left, he might as well go off on a grand adventure. The good intentions of "green" adventurers is gently mocked, as the guys head north to the Great White.

A documentary film crew, lead by Helen Baxendale (also a producer of the film) records their every move — at least until the polar bear comes. Mark Benton is hilarious as their bumbling friend Graham, a ham radio operator who keeps track of the pair as they set off to go *Beyond the Pole*.

"Filmed in Greenland amid truly beautiful scenery, this is a film whose engaging comedy plays out against a tragic background.... The two leads, veterans of television comedy, create a quirky partnership that easily com-



Beyond the Pole

mands audience attention, even as Mark's determination turns into aggression and Brian starts to wonder if he will ever get off the ice alive." — Jennie Kermode, *eyeforfilm.co.uk*.

Big River Man

SUN, APR 18 • 4:30 PM

Chazen Museum of Art
WISCONSIN PREMIERE · documentary · USA, 2009, color, digital video ·

100 MIN + POST-FILM Q&A

DIRECTOR: JOHN MARINGOUIN

Co-director: Molly Lynch; writer: John Maringouin; director of photography: John Maringouin; editor: John Maringouin, Molly Lynch; original music: Rich Ragsdale; executive producer: Olivia Newton-John, Amazon John Easterling, Mickey Cottrell; co-executive producer: Edward Saxon, Fredrik Carlström; producer Maria Florio, Molly Lynch, John Maringouin, Kevin Ragsdale, Roger M. Mayer, Molly Hassell; co-producer: Borut Strel

IN ENGLISH, SLOVENIAN WITH ENGLISH SUBTITLES

SERIES: BRAZIL CINEMA

PRESENTED WITH THE UW BRAZIL INITIATIVE; UW DIVISION OF INTERNATIONAL STUDIES; UW LATIN AMERICAN, CARIBBEAN, AND IBERIAN STUDIES PROGRAM.

FILMMAKERS SCHEDULED TO ATTEND.

In February 2007, a larger than life horse-burger loving Slovenian in his fifties named Martin Strel attempted to become the first person to swim the entire length of the world's most dangerous river, the Amazon. A four-time world record holding endurance swimmer, Strel, who has previously swam the Mississippi, Danube, Paraná and Yangtze rivers, puts his life in jeopardy to highlight the impact of pollution on these important waterways. "The Fish Man," as he is called by local tribes, has braved blisters, sunburn, exotic stomach illnesses, piranhas, anacondas, crocodiles, and a parasitic fish in his tireless quest.

Big River Man follows the eccentric and celebrated Strel as he navigates 3,375 miles of river over 66 days to prove, once and for all, that one man can make a difference. His team: his son Borut and a Wisconsin-based Mississippi River guide named Matthew Mohlke.

"Although *Big River Man* was said to reflect some of Werner Herzog's realism, Maringouin (*Running Stumbled*) does not drown out Martin's expedition with rainforest facts and figures. The *Big River Man* team share a bubbling and wild (sometimes crazy) humour that laughs raucously over Herzog's realism. Your immediate impression of Strel is the same loveable character you encourage along the entire 66-day trek."

— Laura Taylor, *Film.com*. Winner,

World Cinema Documentary Cinematography, 2009 Sundance Film Festival. 2009. Edinburgh, Los Angeles, Hamptons Film Festivals.

Bird. Cat. Cat.

SAT, APR 17 • 6:30 PM

Play Circle

68 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Fledgling

MADISON PREMIERE · documentary · USA, 2009, color, digital video · **7 MIN**

DIRECTOR: TONY GAULT, ELIZABETH HENRY

Originally shot on Super 8 film, *Fledgling* is the story of Kevin and a baby crow found one stormy night, and how the crow became a part of the family, for a little while. This film also played at both the Big Water (Washburn) and Flyway (Pepin) film festivals in Wisconsin.

Cat City

WORLD PREMIERE · documentary · Canada, 2009, color, digital video · **54 MIN**

DIRECTOR: JUSTINE PIMLOTT

Writer: Justine Pimlott; director of photography: Harald Bachman; composer: Keir Brownstone; producer: Maya Gallus, Justine Pimlott

At the Toronto boathouse, at the city park, in the alley behind the restaurant, former housecats live in colonies tended by volunteers from shelters and rescue organizations. Some people just voluntarily look after the cats because it's the right thing to do, gradually capturing and getting them spayed to keep future generations from roaming wild.

This documentary interviews many people who nurture Toronto's cats, in particular Joyce Smith, the elderly proprietor of a cat sanctuary with hundreds of furry residents. Although the film does touch on the very real issues of euthanasia and the health risks faced by feral cats, it is overwhelmingly a story about the people who love cats and want to defend their right to a happy and comfortable life, especially if it's under an abandoned old boat.

Love Child (Kärleksbarn)

WISCONSIN PREMIERE · narrative · Sweden, 2009, color, digital video · **7 MIN**

DIRECTOR: DANIEL WIRTBERG

Writer/editor: Daniel Wirtberg, Tobias Norén; cinematographer: Martin Matiassek; sound designer: Ola Eliasson; composer: Bengt Nilsson; costume designer: Maritha Söderholm; set designer: Sara Persson; producer: Daniel Wirtberg; cast: Tindra Nordgren, Magnus Krepper, Cecilie Nerfont Thorgersen

IN SWEDISH WITH ENGLISH SUBTITLES

She had the perfect storybook life that every little girl deserves, until the day her papa brought home a new pet.

Black

SEE: Shorts: Thursday @ Monona Terrace



Bomber



Love Child (Kärleksbarn)

Blue Icing (Cremage Bleu)

SEE: Shorts: Saturday Night @ Play Circle

Bomber

SUN, APR 18 • 4:15 PM

Wisconsin Union Theater

WISCONSIN PREMIERE · narrative · United Kingdom, 2009, color, digital video · **85 MIN**

DIRECTOR: PAUL COTTER

Writer: Paul Cotter; director of photography: Rick Siegel; editor: Matt Maddox; music Supervisor: Linda Coehn; original music: Stephen Coates; producer: Paul Cotter, Maureen Ryan; cast: Shane Taylor, Benjamin Whitrow, Eileen Nicholas

Part of the delicious dramatic tension possible with road trip stories is the confinement of the moving vehicle. In *Bomber*, Alistar (Benjamin Whitrow) and Valerie (Eileen Nicholas) are an older married couple planning a purposeful trip to Germany. At the last minute, their grown son Ross (Shane Taylor) is pressed into driving the battered white van through Europe.

Since he's an unemployed artist he has the time to spare, but is resentful about his parents' incompetence. And this begins a gently rolling tale of three people who test each other's patience in the most charmingly familiar ways — if you have ever driven in a car with any member of your family for more than four hours, you will likely relate. But the mission is an important one: Alastir has some unfinished business in a small town in Germany, and needs to set things right.

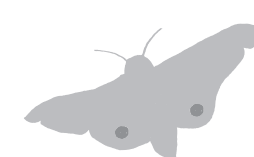
"Fresh and insightful.... it's humorous and sweet, a lovely little film." — Eric Snider, *cinematical.com*.



Cat City



Baraboo



Wisconsin
Film Festival
2010



Children of Invention



The Bug Trainer (*Vabzdziu dresuotojas*)



Chega de Saudade (*The Ballroom*)



Cooking History (*Ako sa varia dejiny*)

The Bug & the Fox

FRI, APR 16 • 5:15 PM

UW Cinematheque

118 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

The Bug Trainer

(*Vabzdziu dresuotojas*)

WISCONSIN PREMIERE · documentary · Lithuania, 2008, color, 35mm · **53 MIN**

DIRECTOR: RASA MIŠKINYTĖ, DONATAS ULVYDAS, LINAS AUGUTIS, MAREK SKROBECKI

Co-director: Donatas Ulvydas, Linas Augutis, Marek Skrobecki; writer: Linas Augutis, Donatas Ulvydas, Jonas Bany; director of photography: Ramunas Greicius; director of photography (animation): Mikolaj Jaroszewicz; editor: Audrius Naujalis; sound designer: Arturas Pugaciauskas; composer: Linas Rimša; animator: Adam Wyrwas; art director: Jurgita Gerdvilaite; special effects: Norbert Naroznik; producer: Rasa Miškinytė; co-producer: Zbigniew Zmudzki; cast: Gediminas Girdvainis, The Quay Brothers, Gunar Ström, Marcin Gizycki, Marina Karaseva, Nikolai Izvolov, Skirmantas Valiulis

IN LITHUANIAN, POLISH, NORWEGIAN, RUSSIAN, ENGLISH WITH ENGLISH SUBTITLES

The Bug Trainer is a documentary film about Ladislav Starewitch (1882-1965), a pioneer of puppet animation and visual effects. As the director of a natural history museum in Kaunas, Lithuania, he had wanted to capture the movement of stag beetles, but found that they stopped moving under the bright lights. He used dead beetles, posed for each frame, to recreate the motion, and became hooked. Starewitch went on to make dozens of animated films, in Lithuania, Russia, and France, incorporating puppets, models, and many kinds of visual tricks. This documentary illustrates his life and accomplishments through interviews with film historians and admirers (including the Brothers Quay) in inventive trompe-l'œil sets. Following in the program is a film widely regarded as one of Starewitch's finest works, *The Tale of the Fox* (*Le Roman de Renard*).

The Tale of the Fox

(*Le Roman de Renard*)

WISCONSIN PREMIERE · narrative · France, 1930, b&w, 35mm · **65 MIN**

DIRECTOR: LADISLAS STAREWITCH, IRENE STAREWITCH

Writer: Jean Nohain, Antoinette Nordmann, Roger Richebé, Irene Starewitch, Ladislav Starewitch; cinematographer: Ladislav Starevich; editor: Laura Sejourne; music: Vincent Scottot; producer: Louis Nalpas, Roger Richebé; cast: Claude Dauphin, Romain Bouquet, Laine, Sylvain Itkine, Léon Larive

IN FRENCH WITH ENGLISH SUBTITLES
SERIES: RESTORATIONS & REVIVALS

Although Wes Anderson based his acclaimed animation *Fantastic Mr. Fox* on Roald Dahl's book of the same name, some inspiration for the roguish fox

comes from this masterful film by Ladislav Starewitch, a pioneer of stop-motion animation. The story draws from classic animal fables: sometimes Fox's tricks are harmless, like flattering Crow into dropping his piece of cheese. Sometimes they are troublesome, like causing Wolf to lose his tail on a frozen lake. His Majesty the Lion is obligated to listen to his subject's complaints, and bring peace to his kingdom. He starts by declaring that everyone shall become a vegetarian, and then orders punishment for Fox.

Widely considered Starewitch's most accomplished work, and codirected with his daughter, it is filled with whimsy, genuinely inventive gags, and a contagious charm. Released eight months before Disney's *Snow White*, it is the world's sixth-ever animated feature film. Starewitch's life and work is explored in the documentary *The Bug Trainer*, which precedes this film. Special thanks to Léona-Béatrice Martin-Starewicz, the animator's granddaughter; and Annabelle Shaw and Andrew Youndell of the British Film Institute.

Cannon Falls

SEE: *Shorts: Sunday @ Cinematheque*

Can't Walk Any More

(*Ya no Puede Caminar*)

SEE: *Slightly Unsettling Spanish Shorts*

Carjacked

SEE: *Shorts: Saturday Afternoon @ Monona Terrace*

Cat City

SEE: *Bird. Cat. Cat.*

Cell 211

(*Celda 211*)

SUN, APR 18 • 2:15 PM

Orpheum Main Theater
WISCONSIN PREMIERE · narrative · Spain, 2009, color, 35mm · **114 MIN**

DIRECTOR: DANIEL MONZÓN

Writer: Jorge Guerricaechevarría, Daniel Monzón, based on the book by Francisco Pérez Gandul; cinematographer: Carles Gusi; editor: Cristina Pastor; sound: Sergio Burman; music: Roque Baños; production designer: Antón Laguna; executive producer: Elena Manrique, Emma Lustres, Borja Pena, Pilar Benito, Javier Ugarte; producer: Emma Lustres, Borja Pena, Juan Gordon, Alvaro Agustín; production company: Vacca Films Studio S.L./La Fabrique De Films/Morena Films/Telecinco Cinema; cast: Luis Tosar, Alberto Ammann, Antonio Resines, Marta Etura, Carlos Bardem

IN SPANISH WITH ENGLISH SUBTITLES

Juan Oliver getting the tour of his new job: a prison officer. Two other guards are showing him the ropes in this high-security cell block, when suddenly a chunk of falling plaster knocks

Juan down and he passes out. There's a commotion and it becomes clear that violent riot is breaking out in that wing. The other guards have to decide: what to do? Needing to get out to save their own skins, they drag the limp man into a nearby empty cell, and bolt. When Juan revives, he realizes he's caught inside a prison now dominated by ruthless headcases, and he needs to think fast to survive. Anchoring the story is the sensational Spanish actor Luis Tosar, playing lead inmate Malamadre (watch him in Icíar Bollain's 2003 film *Take My Eyes* for another truly scary performance).

Director Daniel Monzón says "everything is relative; the fact that one has committed murder isn't incompatible with integrity or honesty, and that acting as a law enforcing officer isn't incompatible with being a real son of a bitch." *Cell 211* was honored by Spain's national film Goya Awards, with a staggering eight wins and eight nominations. 2009 Venice, Toronto; 2010 Hong Kong Film Festivals.

Chega de Saudade

(*The Ballroom*)

FRI, APR 16 • 5:15 PM

SAT, APR 17 • 5:00 PM

Stage Door Theater
WISCONSIN PREMIERE · narrative · Brazil, 2008, color, 35mm · **95 MIN**

DIRECTOR: LAÍS BODANZKY

Writer: Laís Bodanzky, Luiz Bolognesi; cinematographer: Walter Carvalho; editor: Paulo Sacramento; original music: Eduardo Bid; art director: Marcos Pedrosa; costume designer: André Simonetti; co-executive producer: Renata Galvão; producer: Laís Bodanzky, Luiz Bolognesi, Caio Gullane, Fabiano Gullane, Débora Ivanov; co-producer: Daniel Filho; cast: Leonardo Villar, Tônia Carrero, Cássia Kiss, Betty Faria, Stepan Nercessian, Maria Flor, Paulo Vilhena, Elza Soares

IN PORTUGUESE WITH ENGLISH SUBTITLES
SERIES: BRAZIL CINEMA

PRESENTED WITH THE UW BRAZIL INITIATIVE, UW DIVISION OF INTERNATIONAL STUDIES; UW LATIN AMERICAN, CARIBBEAN, AND IBERIAN STUDIES PROGRAM.

It is five-thirty in the afternoon, and already the guests are arriving, in silver sandals and polished shoes. In an old-time dance hall in São Paulo, the genteel regulars meet for an evening of gossip, flirtation, friendship, and a little wine. It is the perfect setting for crisscrossing stories, slipping in and out like the dancers on the floor. Circular, as is the ballroom, the story revolves around Marici and Eudes, who go to the dance together.

Marici makes friends with Bel, a young "outsider" in the ballroom, who dates the young man responsible for the sound system. Eudes, a distinguished older gentleman, takes Bel out

to dance, causing tongues to wag. Alice and Álvaro suffer the limitations of age, but unwilling to abandon the dances. And Elza, excited, arrives full of expectations for meeting someone new, and bringing along her timid friend Nice.

This is a warm and mellow film, filled with wonderful characters and the sounds of night-time chatter, the clink of glasses, and hot Brazilian music keeping everything moving.

Children of Invention

THU, APR 15 • 5:00 PM

Chazen Museum of Art

WISCONSIN PREMIERE · narrative · USA, 2009, color, digital video · **86 MIN**

DIRECTOR: TZE CHUN

Writer: Tze Chun; director of photography: Chris Teague; editor: Anna Boden; composer: T. Griffin; executive producer: Dan Cogan; producer: Mynette Louie, Trevor Sagan; co-producer: Dave Saltzman; cast: Cindy Cheung, Michael Chen, Crystal Chiu

IN ENGLISH, CANTONESE, MANDARIN WITH ENGLISH SUBTITLES

SERIES: ASIAN AMERICAN CINEMA

PRESENTED WITH THE UW ASIAN AMERICAN STUDIES PROGRAM.

Their dad is back home in Hong Kong, but Tina's only been told he's in Rhode Island. Big brother Raymond and their mom, Elaine, are trying to make ends meet in their Boston neighborhood, but eviction comes. A friend lets them stay in an apartment building still under construction: a home that isn't theirs. Raymond and Tina are close. They need to be, since Elaine is usually off trying to find work. She is compelled by the lure of "multi-level" marketing, selling beauty products or vitamins while recruiting new agents to buy into the program. It's an obsession, really, and the presence of money and the chase for a dollar is present in little details throughout the film.

Director Tze Chun based this story on her own life: "In the heyday of the pyramid scheme, it felt like everyone was on the take. And nobody more than my family." The story, though, is Raymond and Tina's. They are compelling and sweet, two regular kids who have fend for themselves, making ramen noodles when Elaine is out late at yet another recruitment party.

Unlike *Daddy Longlegs*, a more harrowing view of disastrous parenting playing at this festival, this film is hopeful and ambitious, following the kids into the big city. Edited by Anna Boden, herself an accomplished filmmaker. Winner of many awards in the past year, *Children of Invention* premiered at the 2009 Sundance Film Festival.

Chili & Cheese: A Condimental Rift

SEE: *Shorts: Saturday Afternoon @ Monona Terrace*

Collateral

FRI, APR 16 • 4:30 PM

Orpheum Main Theater

narrative · USA, 2004, color, 35mm ·

120 MIN + POST-FILM Q&A

DIRECTOR: MICHAEL MANN

writer: Stuart Beattie; director of photography: Dion Beebe, Paul Cameron; editor: Jim Miller, Paul Rubell; music: James Newton Howard; production designer: David Wasco; art director: Daniel T. Dorrance; set decorator: Alexandra Reynolds Wasco; costume designers: Jeffrey Kurland; executive producer: Frank Darabont, Peter Giuliano, Rob Fried, Chuck Russell; producer: Michael Mann, Julie Richardson; co-producer: Michael Waxman; cast: Tom Cruise, Jamie Foxx, Jada Pinkett Smith, Mark Ruffalo, Peter Berg, Bruce McGill, Irma P. Hall, Bodhi Elfman, Debi Mazar, Javier Bardem

"The city never sleeps; it doesn't even relax. Set in Los Angeles mostly after dark, after the city's sunshine has given way to cool noir, the story centers on a taxi driver, Max (Jamie Foxx), and the assassin Vincent (Tom Cruise), who hops a ride with him deep into the night. As the pair cover the city, looping over interchanges and down wide open boulevards, they travel a landscape alive with wild animals and wilder men, noisy with unfamiliar music and chatter, and punctured by the hard pop of occasional gunfire....

Unmistakably urban, [director Michael] Mann's Los Angeles is a city where not every black man knows how to handle a gun, where Korean and Latino revelers jam dance clubs rarely seen in pop culture and where a light-rail line nicknamed the Ghetto Blue promises salvation after a really, really bad night behind the wheel. Best of all, it's a city where, if someone asks with corrosive incredulity, 'Do you like it here?', the only plausible answer is, 'It's my home.' " — Manohla Dargis, *The New York Times*.

Los Angeles is also home to Manohla Dargis, co-chief film critic for *The New York Times*, who comes to the Wisconsin Film Festival to present *Collateral*, directed by UW-Madison alumnus Michael Mann. Using the film as a starting point, she will talk about what professional film critics look for in motion pictures (you'll see more in them, too).

Common Ground

SEE: *Shorts: Saturday Afternoon @ Play Circle*



Cell 211 (*Celda 211*)

Cooking History
(*Ako sa varia dejiny*)

THU, APR 15 • 5:30 PM

Wisconsin Union Theater
MIDWEST PREMIERE · documentary · Slovakia,
2009, color, digital video · **88 MIN**
DIRECTOR: PÉTER KERÉKES

Writer: Peter Kerekes; director of photography: Martin Kollár; camera: Mark Rimmer, Jaromir Kalina; editor: Marek Sulik; music: Marek Piatek; producer: Georg Misch, Ralph Wieser; production company: Mischief Films
IN RUSSIAN, GERMAN, HEBREW, HUNGARIAN, BOSNIAN, SLOVAK, FRENCH, CZECH, SERBIAN, CROATIAN WITH ENGLISH SUBTITLES

A marching army has to eat. To fuel recent European wars, a behind-the-scenes force of army cooks keep the soldiers fed (sometimes well, sometimes not). In this eclectic and frequently hilarious documentary, men and women who worked in military kitchens recall their experiences, usually while recreating one of their signature recipes that fed their troupes (Russian blintzes, Hungarian sausages).

More than one animal gets its neck cut in the process, but it was war after all, and a plucked chicken is nothing compared to the melancholy human toll that underscores the story. Still, humor is often front and center, such as the sequence in which Peter Silber-nagel, the only survivor of a submarine that was sunk, makes schnitzel on a table set in the beach as the tide rolls in. Liepke Distel bakes bread while recalling the poisoned loaves for SS officers he made as a member of the Jewish resistance movement.

“Kerekes also makes the point that spitefulness between nations is reflected in the disparagement of others’ national cuisines. This observation is epitomized by the testimony of Branko Trbovich, Tito’s personal taster, whose discussion of the differences between the preferred diets of Serbians, Croa-tians and Bosnians encapsulates the rising nationalism in former Yugoslavia.” — Alissa Simon, *Variety*.

Cooking on the Car

SEE: Shorts: Sunday @ Play Circle

Crabapples

SEE: My Way Home

Crossroad

SEE: Still Raining, Still Dreaming: Films by Phil Solomon and Mark LaPore

Daddy Longlegs

THU, APR 15 • 7:15 PM

SAT, APR 17 • 11:00 AM

Madison Museum of Contemporary Art
WISCONSIN PREMIERE · narrative · USA,
France, 2009, color, 35mm · **100 MIN**
DIRECTOR: JOSH SAFDIE, BENNY SAFDIE

Writer: Josh Safdie, Benny Safdie; cinematographer: Brett Jutkiewicz, Josh Safdie; editor: Josh Safdie, Benny Safdie, Brett Jutkiewicz, Ronald Bronstein; sound: Zach Treitz, Josh Safdie; production design: Sam Lisenco; art direction: Ariel Schulman; executive producer: Andy Spade; producer: Casey Neistat, Tom Scott; co-producer: Sam Lisenco, Josh Safdie, Benny Safdie, Brett Jutkiewicz, Zach Treitz, Michel Zana, Sophie Dulac; associate producer: Eleonore Hendricks, Matt Walker, Charles Merzbacher; production company: Sophie Dulac Productions; cast: Ronald Bronstein, Sage Rinaldo, Frey Rinaldo, Eléonore Hendricks, Victor Puccio, Leah Singer, Jake Braff

Anyone who attended the *Frown-land* Q&A at WFF09 knows writer / director Ronald Bronstein has personality and energy to spare, and might have guessed that it was only a matter of time before someone put him on the other side of the camera. He turns in a fantastic debut performance as Lenny, a funny, absent-minded projectionist and absent father to a couple of mop-topped grade-school troublemakers (played by Sonic Youth guitarist Lee Rinaldo’s sons). Initially hilarious scenes of household chaos give way to more troubling signs as Lenny’s fuse runs out, and over the course of their two-week custody window he goes from affably irresponsible to exhausted and reckless.

Working from a short story rather than a script, filmmaker brothers Josh and Ben Safdie draw on autobiographical details — both from their own troubled youth and Bronstein’s actual day job as a projectionist — but like *Tree-less Mountain* (WFF09), this guardedly affectionate portrait of deadbeat parenting seeks understanding rather than apologies.

Shot handheld on the streets of New York, this heavily improvised film exudes the loose, natural beauty of the best home movies. Eagle-eyed auteurs should look out for an appropriately seedy cameo by arty exploitationist (and New York film legend) Abel Ferrara. 2010 Sundance Film Festival.

The Desert of Forbidden Art

FRI, APR 16 • 5:30 PM

Wisconsin Union Theater
WISCONSIN PREMIERE · documentary · USA, 2010, color, digital video · **80 MIN + POST-FILM Q&A**
DIRECTOR: AMANDA POPE, TCHAVDAR GEORGIEV



Collateral

Writer: Amanda Pope, Tchavdar Georgiev; cinematographers: Alexander Dolgin, Gennadi Balitski; editor: Tchavdar Georgiev; composer: Miriam Cutler; producer: Amanda Pope, Tchavdar Georgiev; narrators: Ben Kingsley, Sally Field, Ed Asner, Igor Paramonov
IN ENGLISH, RUSSIAN WITH ENGLISH SUBTITLES

FILMMAKERS SCHEDULED TO ATTEND.

How does art survive in a time of oppression? During the Soviet rule artists, who stay true to their vision are executed, sent to mental hospitals, or Gulags. Their plight inspires young Igor Savitsky. He pretends to buy state-approved art but instead daringly rescues 40,000 forbidden fellow artist’s works and creates a museum in the desert of Uzbekistan, far from the watchful eyes of the KGB.

Though a penniless artist himself, he cajoles the cash to pay for the art from the same authorities who are banning it. Savitsky amasses an eclectic mix of Russian Avant-Garde art. But his greatest discovery is an unknown school of artists who settle in Uzbekistan after the Russian revolution of 1917, encountering a unique Islamic culture, as exotic to them as Tahiti was for Gauguin. They develop a startlingly original style, fusing European modernism with centuries-old Eastern traditions. Ben Kingsley, Sally Field, and Ed Asner voice the diaries and letters of Savitsky and the artists.

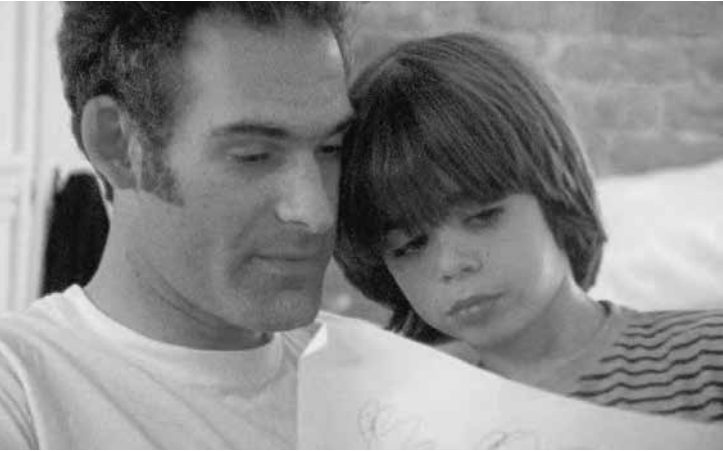
Intercut with recollections of the artists’ children and rare archival footage, the film takes us on a dramatic journey of sacrifice for the sake of creative freedom. Described as one of the most remarkable collections of 20th century Russian art and located in one of the world’s poorest regions, today these paintings are worth millions, a lucrative target for Islamic fundamentalists, corrupt bureaucrats and art profiteers. The collection remains as endangered as when Savitsky first created it, posing the question whose responsibility is it to preserve this cultural treasure.

The Devil’s Wedding

SEE: Into the Pit

Dismember

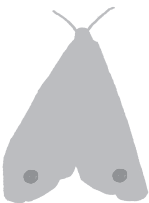
SEE: Shorts: Saturday Night @ Monona Terrace



Daddy Longlegs



The Desert of Forbidden Art



*Wisconsin
Film Festival
2010*



Duck, You Sucker!



Easier With Practice



Everyone Else



Dzi Croquettes

Down Terrace

SAT, APR 17 • 10:15 PM

Wisconsin Union Theater

WISCONSIN PREMIERE · narrative · United Kingdom, 2009, color, digital video • **89 MIN**
DIRECTOR: BEN WHEATLEY

Writer: Robin Hill, Ben Wheatley; director of photography: Laurie Rose; editor: Robin Hill, Ben Wheatley; sound mixer: Rob Entwistle, Martin Pavey; original music: Jim Williams; executive producer: Robin Hill, Ben Wheatley; producer: Andrew Starke; production company: Baby Cow Productions, Boum Productions; cast: Julia Deakin, Robert Hill, Robin Hill, Mark Kempner, Kali Peacock, Kerry Peacock, David Schaal, Michael Smiley, Gareth Tunley, Tony Way

“If you can imagine Mike Leigh directing an *In the Loop*-esque deadpan comedy embedded within a British version of ‘The Sopranos,’ in which Tony is an embittered ex-hippie in passive-aggressive conflict with his pot-dulled but surprisingly ruthless adult son, then you might be able to wrap your head around *Down Terrace*.” — Karina Longworth, *spout.com*.

Is it even necessary to recount the plot with a quote like that? Here’s the set-up: Bill (a former hippie) and his son Karl (uptight) are back from the courts and looking to find out who squealed on them to the police. Waiting for them in their typical unassuming house is Bill’s wife, who is clearly aware of whatever got them locked up in the first place.

Almost entirely shot in this cozy domestic setting, *Down Terrace* introduces family members, shifty friends, and a hit man with his toddler in tow, who show up at the house for a cup of tea, or something stronger. Paranoia hangs in the air everyone suspects the others, and before long the family starts wrapping up the loose ends in a deadpan and deadly finale. Winner, Best UK Feature, 2009 Raindance Film Festival.

Duck Crossing

(Ahate Pasa)

SEE: *Shorts: Saturday Afternoon @ Monona Terrace*

Duck, You Sucker

(A Fistful of Dynamite)

FRI, APR 16 • 2:00 PM

SAT, APR 17 • 7:45 PM

UW Cinematheque

narrative · Italy, 1971, color, 35mm • **157 MIN**

DIRECTOR: SERGIO LEONE

Writer: Sergio Leone, Sergio Donati, Luciano Vincenzoni; director of photography: Giuseppe Ruz-zolini; editor: Nino Baragli; music: Ennio Morricone; art director: Andrea Crisanti; costume designer: Franco Carretti; producer: Fulvio Morsella; associate producer: Claudio Mancini, Ugo Tucci; cast: Rod Steiger, James Coburn, Romolo Valli

SERIES: RESTORATIONS & REVIVALS

It’s not every spaghetti western that kicks off with a quote from Mao and then attempts to coin its own catchphrase (though director Sergio Leone reputedly insisted the film’s outlandish title was common American slang). In the thick of the Mexican revolution, bandit Juan Miranda (Rod Steiger) and wayward IRA demolitions expert John Mallory (James Coburn) forge an unlikely partnership based on a mutual disdain of “uniforms.” They wind up as reluctant revolutionaries, motivated by existential ruminations and revenge fantasies as much as radical politics — this is about as intimate and contemplative as a movie regularly punctuated by apocalyptic explosions can get.

Coburn was never cooler — which is saying something. Once you see him cruise around the desert on a rickety motorcycle while rocking one of the most righteous mustaches in cinema history, it’ll come as no surprise that he was Leone’s first choice over Clint Eastwood for the *Fistful of Dollars* trilogy.

Partially due to its overtly leftist politics, Leone’s underrated final ride was hacked to pieces upon its original American release, and like an outlaw, has traveled under various aliases (it has been released internationally as *A Fistful of Dynamite* and *Once Upon a Time...The Revolution*).

The Wisconsin Film Festival is screening the restored version with an extra half hour of Leone’s signature widescreen shootouts, slow-motion deaths, and bad-ass rejoinders. Best Director, 1972 David di Donatello Awards. 2009 Cannes Film Festival. Special thanks to Chris Chouinard of Metro-Goldwyn-Mayer Studios, Inc.

Dzi Croquettes

FRI, APR 16 • 1:00 PM

SAT, APR 17 • 10:45 PM

Play Circle

WISCONSIN PREMIERE · documentary · Brazil, 110, color, digital video • **110 MIN**
DIRECTOR: RAPHAEL ALVAREZ, TATIANA ISSA

Cinematographers: Leonardardo Bremer, Samantha Belmont, Juliano Lutz; director of photography: Jorge Galo; editor: Raphael Alvarez; executive producer: Tatiana Issa, Raphael Alvarez, Bob Cline; producer: TRIA Productions; co-producer: Canal Brasil

IN PORTUGUESE WITH ENGLISH SUBTITLES
SERIES: BRAZIL CINEMA

PRESENTED WITH THE UW BRAZIL INITIATIVE; UW DIVISION OF INTERNATIONAL STUDIES; UW LATIN AMERICAN, CARIBBEAN, AND IBERIAN STUDIES PROGRAM.

The Dzi Croquettes were a groundbreaking, all-male dance and theater group who used their talent and a mix of humor and derision to challenge the violent dictatorship that gripped Brazil in the 1970s. Creating a new sexy and flamboyant stage language that would influence an entire generation, this theater group revolutionized the gay movement despite being banned and censored by the military regime. They pushed the boundaries of masculine and feminine by combining physicality with makeup and costume. Through interviews and archival footage of the group’s incredible performances, directors Raphael Alvarez and Tatiana Issa reveal the origin of the group, their relentless perfectionism, and their unexpected stroke of luck when Liza Minnelli becomes a godmother of sorts to them. It also gives a very honest account of the sadness of their final years when tension, egos, AIDS, and even murder ripped them apart. Winner, Jury & Audience Awards for Best Documentary, 2009 Rio and São Paulo Film Festivals.

Easier With Practice

THU, APR 15 • 9:45 PM

Wisconsin Union Theater

WISCONSIN PREMIERE · narrative · USA, 2009, color, digital video • **100 MIN**

DIRECTOR: KYLE PATRICK ALVAREZ

Writer: Kyle Patrick Alvarez; director of photography: David Morrison; editor: Fernando Collins; producer: Cookie Carosella; producer: Kyle Patrick Alvarez; co-producer: David Melito; cast: Brian Geraghty, Kel O’Neill, Marguerite Moreau, Jeanette Brox, Jenna Gavigan, Kathryn Aselton

Davy Rothbart was alone in a motel room in the middle of nowhere when the phone rang. An improbably lascivious young woman was on the other end, and before he could help it, the two were having raunchy phone sex. Then she started ringing his cell every day for more, and he couldn’t say no to that. It may sound like the setup for a

dirty joke, but the punchline is that this actually happened to *FOUND Magazine* creator Rothbart, whose GQ article about the experience served as the basis for this film.

First-time writer/director Kyle Patrick Alvarez draws both uneasy laughs and a surprising amount of gravity from the loneliness of the long-distance relationship. It also taps the first-hand experiences of a not-super-famous writer on the college bookstore circuit, accompanied by his brother in a beat-up station wagon. As Davy (Brian Geraghty of *The Hurt Locker*) becomes increasingly invested in someone he’s never met, this comedy of codependence treads the line between tender and vulgar. Grand Jury Award, 2009 CineVegas Film Festival. Nominated, 2010 Independent Spirit Award for Best First Feature.

Edward’s Turmoil

SEE: *Shorts: Thursday @ Cinematheque*

The Egg Timer

SEE: *Shorts: Friday @ Monona Terrace*

Eggshelland

SUN, APR 18 • 1:30 PM

Monona Terrace

WISCONSIN PREMIERE · documentary · USA, 2008, color, digital video • **88 MIN** + **POST-FILM Q&A**

DIRECTOR: CHRISTOPHER NOICE

Cinematographer/editor: Christopher Noice; music: Christopher Noice, Dex Craig; producer: Christopher Noice; associate producer: Julie Matthews

FILMMAKERS SCHEDULED TO ATTEND.

In 1957, Ron Manolio and his suburban Cleveland family saved up a year’s worth of eggshells, painted them, and placed them in the shape of a cross on their lawn for the neighborhood to enjoy on Easter morning. The attention generated by that whimsical act would change the lives of a family, a community, and thousands of strangers. Each year, the Manolios transform transforming their front yard into a fantasy of color and creativity with tens of thousands of eggshells.

The whole family gets involved, especially with the job of jabbing thousands of little sticks into the lawn in a grid pattern to hold the fragile shells. Celebrating Easter and Spring in their own unique way every year, the Manolios have brought joy to generations of Midwesterners waking from a long, gray winter. But Eggshelland is more than a suburban lawn display. It’s a beautiful, funny, obsessive and poignant story of purpose and meaning, the never-ending joy of childhood in Springtime, and the resounding contentment

of a life well-lived. Exactly 41,602 eggshells were used in the display for the year this movie was made. Whether this number includes the missing vermillion eggshells is still a matter of debate.

Empire Corner

SEE: *Shorts: Saturday Night @ Play Circle*

Everyone Else

SUN, APR 18 • 11:30 AM

Orpheum Main Theater

WISCONSIN PREMIERE · narrative · Germany, 2009, color, 35mm • **118 MIN**

DIRECTOR: MAREN ADE

Writer: Maren Ade; director of photography: Bernhard Keller; editor: Heike Parplies; production designer: Silke Fischer, Volko Kamensky; costume designers: Gitti Fuchs; producer: Maren Ade, Dirk Engelhardt, Janine Jackowski; associate producer: Ulrich Herrmann; cast: Birgit Minichmayr, Lars Eidinger, Hans-Jochen Wagner, Nicole Marischka, Mira Partecke, Atef Vogel, Paula Hartmann, Carina N. Wiese

IN GERMAN WITH ENGLISH SUBTITLES

Chris and Gitti are a young German couple vacationing in Sardinia. He’s a rising architect, she’s a sharp-tongued publicist for rock bands, and neither is quite sure how much they like each other. *Everyone Else* perfectly captures the beginning of a relationship: the magic of infatuation, and the odd sense of betrayal that comes with realizing you don’t know someone as well as you hoped. When it’s just the two of them, they can be sweet and affectionate, but when Chris and Gitti spend time with an older, more established couple, it throws their relationship into discord.

Depicting characters that are hesitant about the commingling of their still-forming identities, director Maren Ade (*The Forest for the Trees*, WFF06) probes gender and class issues with a thoroughness that extends to the award-winning production design. Rather than settling for simplified conclusions, Ade’s film is jam-packed with acute observations on how young adults navigate each other, older generations, and success.

“Trenchant, funny, and sensitive... cuts deeper than an Oscar season’s worth of emotional turmoil.” — *Village Voice*. Best Actress and Jury Grand Prix, 2009 Berlin Film Festival. 2009 Buenos Aires, Vancouver and New York Film Festivals.

The Exploding Girl

WED, APR 14 • 7:30 PM

Chazen Museum of Art

FRI, APR 16 • 3:15 PM

Wisconsin Union Theater

WISCONSIN PREMIERE · narrative · USA, 2009,



The Exploding Girl

color, digital video • **79 MIN**
DIRECTOR: BRADLEY RUST GRAY
Writer: Bradley Rust Gray; director of photography: Eric Lin; editor: So Yong Kim, Bradley Rust Gray; executive producer: Billfield Cheng, Jason Diamond, Josh Diamond, Lars Knudsen, Jay Van Hoy; producer: So Yong Kim, Karin Chien, Ben Howe, Bradley Rust Gray; cast: Zoe Kazan, Mark Rendall, Hunter Canning, Maryann Urbano

Zoe Kazan is luminous and fragile as Ivy, a college student heading home to New York City for vacation between semesters. Her school pal Al is catching the same ride back, and when his place to stay falls through, temporarily moves in with Ivy and her mom. As the warm days unfold, Ivy and Al idle through the city days, hanging out in the park. Ivy has a boyfriend back at college, but he is present only through her buzzing cellphone as she tries to keep some kind of connection with a guy who clearly has lost interest.

“The story follows some intriguing tangents along the way as Ivy and Al inch toward acknowledging their simmering mutual feelings. And via Kazan’s skilled, nuanced, empathetic characterization — especially during several dialogue-free sequences where she communicates Ivy’s inner life solely via facial expressions — we’re with this girl every step of the way. While Kazan is MVP of *The Exploding Girl*, kudos is also due to sound-editor Michael Sterkin, who unobtrusively crafts a 3-D aural background featuring planes, birds, traffic, snatched fragments of conversation and myriad urban ephemera.” — Neil Young, *Hollywood Reporter*.

Director Bradley Rust Gray, producer of *Treeless Mountain* (WFF09), says: “Loneliness healed by love is the common theme for all of our films. Our characters have a fragility which becomes mended through a relationship with someone who’s always been close at hand, but never seen in the right way.” Kazan is the granddaughter of Elia Kazan, whose *Wild River* is also playing at this festival.

Extra-Ordinary

SEE: *Shorts: Saturday Morning @ Play Circle*

Father and Guns
(*De père en flic*)

WED, APR 14 • 7:30 PM
Orpheum Main Theater
WISCONSIN PREMIERE • narrative • Canada, 2009, color, 35mm • **107 MIN**
DIRECTOR: ÉMILE GAUDREAU
Writer: Émile Gaudreault, Ian Lauzon; cinematographer: Bruce Chun; editor: Jean-François Bergeron; original music: FM Le Sieur; production designer: Emmanuel Fréchette; set decorator: Josée Arsenault, Elise Deblois; costume designer: Ginette Magny; producer: Daniel Louis, Denise Robert; cast: Michel Côté, Louis-José Houde,

Rémy Girard, Caroline Dhavernas, Robin Aubert, Patrick Drolet, Luc Senay, Pierre Collin, Normand D’Amour, Patrice Coquereau, Joachim Tanguay, Jonathan Gagnon

IN FRENCH WITH ENGLISH SUBTITLES
What would it take to bump off *Bon Cop, Bad Cop* (WFF08) as Canada’s top French-language film? Another buddy cop film, naturellement. Two popular Canadian comedians take the role of Jacques (Michel Côté), a swaggering detective, and Marc (Louis-José Houde), his less-than-macho son, working together on the same squad to bust the Blood Machines biker gang which is terrorizing Montreal. They bicker over everything, with Jacques frequently criticizing his nerdy son.

The film starts with a stakeout at which one of their own gets kidnapped. The lawyer who represents the bikers may be the key to releasing the hostage and so Marc and Jacques are sent undercover to find out. The lawyer is going into the backwoods with his own son, to a wilderness camp for dysfunctional dads. Soon they have traded their bulletproof vests for flannel shirts, participating in the rock climbing and canoeing (and mud wrestling) activities designed to bring father and son closer together. It’s all very silly fun, with broad gags poking fun at the touchy-feely therapy sessions. Houde in particular is fun to watch with his rapid-fire dialogue (he played the memorable coroner in *Bon Cop, Bad Cop*).

Feat: 63 Marathons
in 63 Days

FRI, APR 16 • 4:30 PM
Monona Terrace
MADISON PREMIERE • documentary • USA, 2009, color, digital video • **102 MIN + POST-FILM Q&A**
DIRECTOR: DEBORAH CARR
Cinematographer: Bradley D. Carr; editor: Bradley D. Carr, Deborah Carr; producer: Bradley D. Carr, Deborah Carr; cast: Tim Borland
SERIES: WISCONSIN’S OWN
FILMMAKERS SCHEDULED TO ATTEND.

Yes, Tim Borland ran 63 marathons (over 1,650 miles!) in 63 days and he almost always had a smile on his face. These races, though, are only half of the story. Borland’s adventure was to raise funds and awareness of Ataxia telangiectasia (A-T), a rare degenerative disease in children. By the age of 10, most kids with the disease have problems with their muscles, which can mean wheelchairs and respiratory infections. No treatment, no cure. In support of these kids, and sometimes with a new friend in a racing chair, Borland runs through rain, gusting winds, and the hottest Chicago marathon on



Father and Guns (*De père en flic*)

record. Packing himself, his wife, and their two small children into an RV, the Borlands cross 29 states, starting with the Disneyland marathon in Anaheim, California, and ending with the New York City marathon. Between beautiful shots of Borland soldiering on through America’s diverse landscapes, we get to meet three families struggling with A-T (including the Lesperances of Neenah, Wisconsin). This incredibly moving story shows us the extraordinary act of one man to raise awareness of A-T as well as the everyday battles of children with A-T. Filmmakers Deborah and Bradley Carr are UW-Oshkosh alumni.

Feed the Fish

FRI, APR 16 • 10:00 PM
Chazen Museum of Art
MIDWEST PREMIERE • narrative • USA, 2009, color, digital video • **92 MIN + POST-FILM Q&A**
DIRECTOR: MICHAEL MATZDORFF
Writer: Michael Matzdorff; cinematographer: Steve Parker; editor: Ross Albert, Michael Matzdorff; original music: T.D. Lind, Jan Bell, The Afterparty; executive producer: Tony Shalhoub, Robert Weiner, RDI Stages, Bill Balzer, Peg Balzer; producer: Nicholas Langholff, Alison Abrahams, Michael Matzdorff; cast: Tony Shalhoub, Barry Corbin, Ross Partridge, Katie Aselton, Michael Chernus, Vanessa Branch, Carlos Kotkin
SERIES: WISCONSIN’S OWN
FILMMAKERS SCHEDULED TO ATTEND.

Joe’s getting burned out. Back when he actually wrote children’s books, they were pretty lousy, and now he just plain doesn’t write. His girlfriend is losing her patience with him, and the mid-life crisis is just around the corner. To shake Joe out of this funk, his best friend (and girlfriend’s brother) JP pulls him away from sunny California to Sturgeon Bay, Wisconsin, for the annual community Polar Bear Plunge. This affectionate comedy lets Joe cross paths with a colorful family of locals.

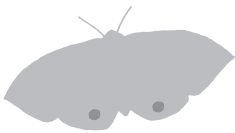
Green Bay native Tony Shalhoub (*Monk*) is the off-kilter sheriff, warily greeting the newcomer to town. Barry Corbin (*Northern Exposure*) has perfected the combination of kindly and crotchety, playing Axel, father of the sheriff. And then there’s Sif, the local girl who shows Joe that life in a small town can be magical. *Feed the Fish* is a romantic comedy that celebrates the Wisconsin way of life through dreams, hockey, and lots and lots of snow.



Feat: 63 Marathons in 63 Days



Feed the Fish



Wisconsin
Film Festival
2010



A Film With Me In It

A Film With Me In It

FRI, APR 16 • 10:45 PM
Orpheum Main Theater
 narrative · United Kingdom, 2008, color, 35mm · **89 MIN**

DIRECTOR: IAN FITZGIBBON

Writer: Mark Doherty; cinematographer: Seamus Deasy; editor: Tony Cranstoun; original music: Denis Woods; production designer: Eleanor Wood; costume designer: Maeve Paterson; executive producer: Mary Callery; producer: Alan Moloney, Susan Mullen; cast: Dylan Moran, Mark Doherty, Keith Allen, Amy Huberman, Aisling O'Sullivan, David O'Doherty

Don't you dare watch the official trailer for this film; it uses a lot of the good bits. You've been warned. Mark (Mark Doherty) is back from another failed audition. His best friend Pierce (Dylan Moran, *Black Books*) has pretenses of being a film director, and is thinking about writing a script for Mark. But what, they wonder, would make for a really good story?

Until Mark and his girlfriend get evicted for nonpayment of rent, they live in an apartment nearly as squalid as the flat in *Withnail & I* (also at this festival). It's certainly falling to pieces. A big piece soon causes an accident that kills Mark's wheelchair-bound brother (you may know at this point if this comedy is right for you).

More freak occurrences keep the bodies falling faster than could be coincidence, so Mark and Pierce have to do some busy work to keep from getting nailed for the deaths. Pierce sees an opportunity, and starts to craft their screenplay for just such an implausible scenario — a nice twist given that Doherty also wrote the film's script.

"The Irish narrative tradition of the bleakly hilarious...is honored with gusto in Ian FitzGibbon's *Film With Me in It*, a slender, supple comedy graced with appealing performers and laced with agreeable poison." — Andy Webster, *New York Times*.

Fledgling

SEE: Bird. Cat. Cat.

Floatin'

SEE: Shorts: Saturday Afternoon @ Monona Terrace

For the Love of Movies: the Story of American Film Criticism

FRI, APR 16 • 7:30 PM
Play Circle

WISCONSIN PREMIERE · documentary · USA, 2009, color, digital video · **82 MIN + POST-FILM Q&A**



Ghost Player: Relive the Magic

DIRECTOR: GERALD PEARY

Writer: Gerald Peary; cinematographer: Craig Chivers, Nick Kurzon, Amy Geller, Edward Slatery; editor: Sabrina Zanella-Foresi, Aleksander Lekic; composer: Bobby B. Keyes; executive producer: Ellen Poss; producer: Amy Gellar

FILMMAKERS SCHEDULED TO ATTEND.

Film critic Gerald Peary, who received a PhD from the UW-Madison's Department of Communication Arts, has created a film in defense of his profession. As the numbers of professional American film critics is shrinking (tied to the fates of newspapers), Peary captures the voice and experiences of his colleagues.

"My first desire is for an audience to become intimate with the reviewers behind the bylines, so it can be understood how critics think about and see movies. How did they come to their jobs, and to their abiding love for cinema? Those interviewed vividly describe scenes from movies which, seen as children, made an indelible impression, and which transformed their way of viewing," he says. He also provides a tour of the history of American film criticism.

With commentary from Roger Ebert (*The Chicago Sun-Times*), A.O. Scott (*The New York Times*), Lisa Schwarzbaum (*Entertainment Weekly*), Kenneth Turan (*The Los Angeles Times*), with narration by Patricia Clarkson.

Framework

SEE: Shorts: Thursday @ Monona Terrace

Ghost Player

THU, APR 15 • 7:15 PM

Monona Terrace

63 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

National Anthem Tryouts

WORLD PREMIERE · documentary · USA, 2009, color, digital video · **2 MIN**

DIRECTOR: KENNETH MILLER

Camera: Michelle Stocker

SERIES: WISCONSIN'S OWN

A simple montage of singers auditioning for the honors at the Madison Mallards baseball games.

University of Wisconsin Marching Band

documentary · USA, 2009, color, digital video · **6 MIN**

DIRECTOR: KALI WOODS

SERIES: WISCONSIN'S OWN

Mike Leckrone and the University of Wisconsin Marching Band are legendary. No matter if the sports team wins or loses, the Band brings recognizable energy and style to every game. In this short documentary, UW-Madison student Kali Woods takes us to the practice field where Leckrone drills the musicians into becoming the Band.

Ghost Player: Relive the Magic

MADISON PREMIERE · documentary · USA, 2009, color, digital video · **54 MIN**

DIRECTOR: JOE SCHERRMAN

Videographer: Joe Scherrman; editor: Joe Scherrman, Aaron Spears; musical Score: Gerard Estella; producer: Joe Scherrman; associate producer: Aaron Spears

Ghost Player is a documentary that chronicles the adventures of a boisterous and unlikely team of middle aged Iowa baseball players. In 1989, Hollywood went to Iowa to shoot *Field of Dreams*. Little did anyone know this blockbuster would spawn a comedic baseball show starring local ballplayers that would have an 18 year run and travel the world. *Ghost Player* tells the story of how this team ranging from a hog farmer to a State Representative moved audiences around the world and changed the players' lives forever.

From Dyersville, we follow the Ghost Players around the world as warm-hearted, comedic ambassadors of the best that the American Heartland has to offer — baseball, tomfoolery, and good old-fashioned family fun. They bring the comfortable familiarity of home to men and women stationed in the military in the far corners of the world. But most of all, we witness how America's favorite pastime and a Hollywood movie set can give one group of men from a small Iowa town a second chance to live the life they've always dreamed.

Gilles

SEE: Shorts: Saturday Night @ Play Circle

The Girl with the Dragon Tattoo

SAT, APR 17 • 7:30 PM

Orpheum Main Theater

WISCONSIN PREMIERE · narrative · Sweden, 2009, color, 35mm · **152 MIN**

DIRECTOR: NIELS ARDEN OPLEV

Writer: Rasmus Heisterberg, Nikolaj Arcel; director of photography: Eric Kress, Jens Fischer; editor: Anne Osterud, Jannus Billeskov Jansen; supervising sound editor: Peter Schultz; sound recording: Anders Hörling; composer: Jacob Groth; production designer: Niels Sejer; costumes: Cilla Rörby; producer: Sören Staermose; cast: Michael Nyqvist, Noomi Rapace, Lena Endre, Sven-Bertil Taube, Peter Haber, Peter Andersson, Marika Lagercrantz, Ingvar Hirdwall, Björn Granath, Ewa Fröling

IN SWEDISH WITH ENGLISH SUBTITLES

Forty years ago, Harriet Vanger disappeared from a family gathering on the island owned and inhabited by the powerful Vanger clan. Her body was never found, yet her beloved uncle is convinced it was murder and that the killer is a member of his own tightly knit



Handsome Harry

but dysfunctional family. He employs disgraced financial journalist Mikael Blomkvist (Michael Nyqvist) and the tattooed and troubled but resourceful computer hacker Lisbeth Salander (Noomi Rapace) to investigate.

When the pair link Harriet's disappearance to a number of grotesque murders from almost forty years ago, they begin to unravel a dark and appalling family history. But the Vangers are a secretive clan, and Blomkvist and Salander are about to find out just how far they are prepared to go to protect themselves.

Author Stieg Larsson, who died suddenly in 2004, left behind three unpublished novels, known as the "Millennium" trilogy, which have become a global sensation, elevating Larsson to the world's second best-selling author last year.

Girls on the Wall

SEE: Life Taken + Girls on the Wall

The Glass System

SEE: Still Raining, Still Dreaming: Films by Phil Solomon and Mark LaPore

Graduation

SEE: Shorts: Sunday @ Cinematheque

The Grapes of Madison

SEE: Shorts: Sunday @ Play Circle

Growing in Knowing: the Gateway to Midvale Gardens

SEE: Typeface

Grumatorium

SEE: Shorts: Saturday Morning @ Play Circle

Handsome Harry

SAT, APR 17 • 8:00 PM

Wisconsin Union Theater

narrative · USA, 2009, color, digital video · **94 MIN**

DIRECTOR: BETTE GORDON

Writer: Nicholas T. Proferes; cinematographer: Nigel Bluck; editor: Keiko Deguchi; executive producer: Fred Berner, Elizabeth Kling, Ed Gersh, Dean Tendrich; producer: Jamin O'Brien, Jamey Sheridan, Eric Goldman, Marilyn Haft; co-producer: Holli Gersh, Alan Hruska, Ilene Bluestein, Bram Bluestein; cast: Jamey Sheridan, Steve Buscemi, Mariann Mayberry, Aidan Quinn, John Savage, Campbell Scott, Titus Welliver, Karen Young

A tender story about forgiveness, between a group of former navy buddies now grown and separated, but connected by a dark secret. Jamey Sheridan is Harry Sweeney, the rogu-

ish, strong-jawed charmer who knows everyone in the local diner. He gets a call from Tom Kelly (Steve Buscemi) who is dying in the hospital and needs to get something off his chest.

Back in the Navy, five buddies did a horrible thing to another sailor, who was one of Harry's friends. Kelly wants to forgive that man, and he needs Harry's help. "We became men together. Doesn't that count for something?" At first resistant, Harry eventually makes the trip to Philadelphia, starting a road trip that will lead in sequence to each of the buddies.

Told partially in flashback, the story explores the nature of male friendship, intimacy, jealousy, and guilt. Each man has dealt with the past in his own way, and eventually Harry seeks out Kagen (Campbell Scott), the friend wronged so many years ago. Along the way, as we learn more about the mysterious past events, Harry starts changing, becoming a more complex, less steady character. A jazzy score connects the past to the present, and music interweaves through the plot in an effective way. 2009 Tribeca, Boston; 2010 Palm Springs, Glasgow, Cleveland Film Festivals.

The Happiest Girl in the World

(Cea mai fericita fata din lume)

WED, APR 14 • 9:15 PM

THU, APR 15 • 5:00 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE · narrative · Romania, Netherlands, 2009, color, 35mm · **99 MIN**

DIRECTOR: RADU JUDE

IN ROMANIAN WITH ENGLISH SUBTITLES

Delia drank enough fruit juice to send in the bottle labels for a prize — and she won an expensive car. Now this awkward country teen from a village in Romania has come to Bucharest with her parents for the company's promotional campaign. They plan to make a commercial with the contest winner (as proof that they keep their promises). The car is decorated with a big red ribbon in a busy shopping district, and the video crew has set up for the day's shoot. All Delia has to do is smile, drink some juice, and pretend to drive the car.

But in Radu Jude's first feature (he was assistant director on *The Death of Mr. Lazarescu*, WFF06), everything comically falls apart. Delia can't remember her lines, and minor mishaps on the set keep the crew busy making changes. As they kill time during the day, the family disagrees about what to do with the car. Her parents see this prize as their



Harmony and Me

path to financial security, for they want to sell the car and keep the money. Delia sees it as a chance for escape of a different kind.

“Viewers will appreciate the clever way Jude employs contrast throughout to convey a myriad of things about contemporary Romania. Confidently, without making moral judgments, he uses the different experiences and expectations of the generations and the disparity between big-city sophistication and small-town parochialism to nail the ambience of a country where the communist past and capitalist present uneasily co-exist. From leads to bit parts, performers come up aces. Andreea Bosneag aptly communicates the feelings of a naive teen afraid to hold her ground against her elders until the end, while experienced comic actors Haret Popa and Vasile Muraru expertly turn the parental screws.” — Alissa Simon, *Variety*.

Harmony and Me

FRI, APR 16 • 7:45 PM

Wisconsin Union Theater

WISCONSIN PREMIERE · narrative · USA, 2009, color, digital video · **75 MIN + POST-FILM Q&A**

DIRECTOR: ROBERT BYINGTON

Editor: Frank Ross; sound Designer: Chris Keyland; executive producer: Anish Savjani, Stuart Bohart; producer: Kristen Tucker; cast: Justin Rice, Kevin Corrigan, Pat Healy, Kristen Tucker, Allison Latta, Alex Karpovsky, Margie Beegle

FILMMAKERS SCHEDULED TO ATTEND.

“If I were to pick one indie film of the past year that I would jump at the chance to see over and over again, it would be *Harmony and Me*, a film in which every single scene manages to work, while being woven into an intricate medley of idiosyncratic humor. And I say this as someone who generally shuns comedies for the simple reason that most of them aren’t very funny.” — UW-Madison film professor JJ Murphy, *jjmurphyfilm.com*.

Harmony (Justine Rice, *Mutual Appreciation*, WFF06) is moping around after being dumped by his pretty girlfriend Jessica. While she’s had time to think about moving on to the next relationship, Harmony is awash with the bittersweet sardonic melancholy that seems a genetic trait of young Austin, Texas men. To deal with his heartbreak he tries sympathy from his family (no dice), piano lessons (more promising), and hanging out with his oddball friends (hilarious).

Justin Rice owns the screen, creating a likeable and disheveled hero who wears Jessica’s picture around his neck in a large silver locket.

“Low-budget comedies are often satisfied with basking in their limited

resources, ripping off their influences and chucking forth the odd off-colour gag; but *Harmony and Me* is a far more distinctive and intelligent affair, which distinguishes itself by its fine comic timing and its agile deployment of language. A tiny-budget, less people-pleasing version of those love-the-loser comedies crafted around comics of the moment Seth Rogen, Steve Carell and Paul Rudd, this film is bold enough not to flinch from the ugliness of emotional turmoil; humane enough to forgive it; and ballsy enough to laugh right in its face.” — Hannah McGill, Edinburgh Film Festival.

Hawker

SEE: Shorts: Friday @ Cinematheque

Historias Extraordinarias (Extraordinary Stories)

WED, APR 14 • 7:00 PM

Play Circle

WISCONSIN PREMIERE · narrative · Argentina, 2008, color, digital video · **245 MIN + 20-MIN INTERMISSION**

DIRECTOR: MARIANO LLINÁS

Writer: Mariano Llinás; cinematographer: Agustín Mendilaharsu; editor: Alejo Moguillansky, Agustín Rolandelli; sound: Rodrigo Sánchez Mariño, Nicolas Torchinsky; original music: Gabriel Chwojnik; art director: Laura Caligiuri; producer: Laura Citarella; cast: Klaus Dietze, Eduardo Iacono, Walter Jakob, Mariano Llinás, Horacio Marassi, Agustín Mendilaharsu

IN SPANISH WITH ENGLISH SUBTITLES

A lot happens in the three mysteries that coil throughout *Historias Extraordinarias*. X (director Mario Llinás) accidentally witnesses a murder, holes up on a hotel room for months, and falls in love with the woman whose window is opposite his. Z takes a desk job in a small town and discovers that his mysterious predecessor led a double life, and left behind a kind of treasure map that could make Z rich. H floats down a river, photographing bizarre stone monoliths that have a habit of exploding. Not to mention the heist gone wrong, the dying lion, and the bit with the army tanks.

If that sounds like enough material for several films, well, *Historias Extraordinarias* is four hours long — but it’s a page turner, not an endurance test, and moves at such a graceful clip that it feels intimate rather than epic. Boldly against the grain of the contemporary art cinema that tracks inscrutable protagonists at a snail’s pace (and which, to be fair, has yielded some miraculous films), *Historias Extraordinarias* is brimming with narrative detail, almost all of it relayed through an omniscient narrator whose loquacious descriptions don’t always



The Girl with the Dragon Tattoo (Män Som Hatar Kvinnor)

match what’s onscreen. This unseen presence would be better described as a storyteller, and the film’s great pleasure is the sense that one is consuming three great novels at once. Its length may be intimidating, but when the end credits finally roll, you’ll likely wonder where all the time went. And let’s be honest, many of us have inhaled entire seasons of *The Wire* in a single sitting, so four hours should be a cakewalk.

Llinás’s remarkable labor of love is the flagship of Argentina’s new independent cinema movement; a year after its release, it was still playing weekly at the Museo de Arte Latinoamericano de Buenos Aires. Special Jury Prize, Audience Award, 2008 Buenos Aires Film Festival.

L’Homme et la Bête (The Man and the Beast)

SEE: Shorts: Saturday Night @ Play Circle

The Host (Gwoemul)

THU, APR 15 • 10:15 PM

Orpheum Main Theater

narrative · South Korea, 2006, color, 35mm · **118 MIN**

DIRECTOR: BONG JOON-HO

Writer: Bong Joon-ho, Hah Joon-won, Baek Chul-hyun; cinematography: Kim Hyung-goo; production design: Ryu Seong-hee; visual effects supervisor: Kevin Rafferty; wardrobe: Cho Sang-kyung; executive producer: Choi Yong-bae, Kim Woo-taek, Jeong Tae-sung; producer: Choi Yong-bae; co-producer: Joh Neung-yeon; cast: Song Kang-ho, Byun Hee-bong, Park Hae-il, Bae Doo-na, Ko A-sung

IN KOREAN WITH ENGLISH SUBTITLES

SERIES: CRIME SCENE: FOUR FILMS BY BONG JOON-HO

Fifty-odd years after *Godzilla* v.1.0, America’s imperial recklessness has birthed a new Asian cine-monster. Born of toxic chemicals dumped into the Han River, a slimy behemoth rises from the shore to terrorize Seoul. When the monster captures a young girl, it falls on her amiably dysfunctional family to save the day.

Director Bong Joon-ho juggles sci-fi thrills, slapstick comedy, and subtle political critiques to create a lively genre mash-up that puts most American blockbusters to shame. Big-screen entertainment of the highest order, Bong’s beloved international breakthrough seemingly managed to please

CONTINUED ON PAGE 12



The Happiest Girl in the World (Cea mai fericita fata din lume)



Wisconsin
Film Festival
2010



HouseQuake

The Host (*Gwoemul*) CONTINUED FROM PREVIOUS PAGE

everyone: the critics fawned, the geeks geeked out, and the popcorn crowd made it the top-grossing South Korean film of all time.

To no one's great surprise, both a South Korean sequel and an American remake (produced by *Pirates of the Caribbean* director Gore Verbinski) are in the works, so savor this unsullied crowdpleaser while you can.

"This movie will be appreciated for years to come because of what happens in the 100 minutes after the beast is unveiled. Joon-ho's decision to blow a large chunk of his special effects budget in one early scene takes away the young director's safety net, and it forces him to prove his mettle with story and substance. The end result is a great piece of filmmaking and a legitimate science-fiction/horror classic." — Peter Hartlaub, *San Francisco Chronicle*.

Starring Song Kang-ho (*Memories of Murder*, WFF10; *Secret Sunshine*, WFF09; *The Show Must Go On*, WFF09; *Lady Vengeance*, WFF06) and Bae Doo-na (*Barking Dogs Never Bite*, WFF10; *Linda Linda Linda*, WFF07). Best Film, 2006 Blue Dragon Awards (South Korean Oscars). 2006 Cannes, Toronto, and New York Film Festivals.

HouseQuake

FRI, APR 16 • 2:00 PM

Monona Terrace
WISCONSIN PREMIERE · documentary · USA, 2009, color, digital video · **91 MIN**
DIRECTOR: KAREN ELIZABETH PRICE
Writer: Karen Elizabeth Price; director of photography: Aymae Sulick, Bryan Donnell; editor: Julie Janata, Jason Rosenfield; consulting editor: Yana Gorskaya; sound editor/re-recording mixer: Kevin Burke, Adam King; composer: Dan Raziell; songwriter: Michael Price; producer: Karen Elizabeth Price, Aymae Sulick, Jill Aske

Before Rahm Emanuel became the White House Chief of Staff, he was of course a Representative for Illinois and chair of the Democratic Congressional Campaign Committee. In charge of beefing up the number of potential party candidates for the 2006 election, he takes an usual strategy: "I didn't care where a seat came from. It's not like I had a preference for one geography over another, one ideology over another. I only cared about 15. That was the magic number. There was no sentiment in this. It was pure winning."

Emanuel recruits political novices — a disabled Iraq war veteran, an NFL quarterback, a small-town sheriff — to take on entrenched incumbents in seats previously thought unwinable. They must be on-message, media-savvy, and



Human Terrain

relentless when it comes to fundraising.

As the race unfolds, *HouseQuake* (directed by Karen Elizabeth Price, the daughter of Representative David E. Price, Democrat of North Carolina) gets inside seven key contests across the country and follows national players on both sides of the aisle. It shows how campaigns are plotted and the intense effort that goes into an election. Not all of these candidates echo the mainline Democratic Party platform (some are pretty conservative), and some don't even feel fully convinced that they are ready for the job. But the goal is winning, and winning one race at a time might add up to winning the House.

Human Terrain

FRI, APR 16 • 5:00 PM

Chazen Museum of Art
NORTH AMERICAN PREMIERE · documentary · USA, 2009, color, digital video · **75 MIN + POST-FILM Q&A**
DIRECTOR: JAMES DER DERIAN, DAVID UDRIS, MICHAEL UDRIS
Executive producer: James Der Derian; producer: David Udris, Michael Udris
SERIES: WISCONSIN'S OWN FILMMAKERS SCHEDULED TO ATTEND.

In the middle of the Mojave Desert in California stands a makeshift Iraqi village complete with Iraqi role players. It is an Urban Operation Training Environment where Marines practice not only combat maneuvers, but also how to connect with peaceful citizens. Today, a successful soldier needs to be both a professional killer and a diplomat. In order to fight a war against only a section of the population, the soldier must successfully navigate both the physical geography and "human terrains." The military has enlisted the help of social scientists, which has sparked outrage and debate in the scholarly community. Anthropologists question the military's sincerity when it wants to quantify a people's culture into pictographs that fit onto a card, and find themselves caught between trying to prevent the death of innocent civilians and being used as a military tool to pick out the insurgents.

This riveting documentary captures both the military and scholarly standpoints through interviews with leaders in the military's Human Terrain System, soldiers, journalists, and anthropologists, as well as footage from war zones and training camps.

Co-director Michael Udris is an alumnus of UW-Milwaukee, and co-director James Der Derian is a research professor of international studies at the Watson Institute and former Rhodes



Ilusiones Ópticas (*Optical Illusions*)

Scholar who attended high school in Whitefish Bay, Wisconsin. Winner, Audience Award 2009 Festival Dei Popoli; official selection, 2009 Copenhagen International Documentary Festival.

Ilusiones Ópticas (*Optical Illusions*)

WED, APR 14 • 9:30 PM

THU, APR 15 • 5:30 PM

Stage Door Theater
WISCONSIN PREMIERE · narrative · Chile, Portugal, France, 2009, color, 35mm · **102 MIN**
DIRECTOR: CRISTIAN JIMÉNEZ
IN SPANISH WITH ENGLISH SUBTITLES

A bone-dry satire of the health-care industry and corporate layoffs, this oddball comedy boasts an unlikely timeliness. Centered around a convincingly inept private healthcare corporation, the film is a web of barely intersecting stories — separated by technology, class, and corporate regulations, the amiably self-absorbed characters more brush past one other than coexist.

Guajardo, a mall security guard, falls in love with a shoplifter over the closed-circuit monitors. Juan, a champion blind skier, regains his vision (sort of) only to become a pariah of the blind community and a propaganda tool of the corporation who semi-cured him. David, a longtime employee of said corporation, refuses to be laid off and sets up shop in the company's "outplacement" department.

Constructed in deadpan wide shots, the film's understated, melancholy humor has earned critical comparisons Wes Anderson and Roy Andersson (*You, The Living*, WFF08, *Songs from the Second Floor*, WFF02).

Before becoming a filmmaker, director Cristián Jiménez was torn between pursuing careers in sociology and stand-up comedy — his first feature represents a surprisingly natural fusion of the two. 2009 San Sebastian, Tokyo, Stockholm Film Festival.

Into The Pit: The Shocking Story of Deadpit.com

SAT, APR 17 • 11:00 PM

UW Cinematheque
110 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

The Devil's Wedding

MIDWEST PREMIERE · narrative · United Kingdom, 2009, color, 35mm · **15 MIN**
DIRECTOR: DAN CADAN

Writer: Dan Cadan; director of photography: Michael Wood; editor: Tom Lindsay; composers: Ged Adamson; production designer: Byron Broadbent; costume designer: Mark Anthony; executive producer: Nicola Doring, Lena Headey; producer: Claire Neate James; production manager: Heather Johnson; cast: Pip Carter, Jamie Foreman, Stephen Graham, Lena Headey



It Came from Kuchar

The Devil and his sneering bride-to-be arrive at an eerie hotel, to be wed and live side by wicked side, cozily roasting in matrimonial hell. The Hotelier, who suffers from the same decrepitude as his hotel, is frightened into giving them a room. But no guests are arriving, and it seems the Devil had forgotten to send the invitations. Now he's desperate, for he'll do anything to wed and bed his sexy bride. Told in rhyme by an all-seeing narrator, *The Devil's Wedding* is director Dan Cadan's first solo short film.

Into The Pit: The Shocking Story of Deadpit.com

NORTH AMERICAN PREMIERE · documentary · USA, 2009, color, digital video · **95 MIN + POST-FILM Q&A**
DIRECTOR: KELLY MARCOTT
SERIES: WISCONSIN'S OWN

Prestonburg, Kentucky is a small blue-collar town with hunting, fishing, coal mining, and two of the biggest names in online horror talk radio: Wes Vance and Aaron Frye (aka "The Creepy Kentuckian" and "Uncle Bill" respectively). The two self-proclaimed "red-neck geeks" bonded at a young age while spending their weekends devouring horror films. They now use their extensive horror knowledge to record a weekly podcast on Deadpit.com and have found a worldwide audience through their candid conversation, quick wit, and lots of swearing.

What started as an outlet to express their love for horror films has evolved into an online industry with millions of followers, a modest revenue stream, and the ability to talk to their childhood heroes. With an interview of John Carpenter in the can, can they get George Romero? Follow Wes and Aaron as they record their show, play in their metal band Hellord, and attend horror film events (including Milwaukee's It Came From Lake Michigan Film Festival). Director Kelly Marcott is a former Wisconsin resident.

It Came from Kuchar

FRI, APR 16 • 9:45 PM

Play Circle
102 MIN

500 Millibars to Ecstasy

WISCONSIN PREMIERE · narrative · USA, 1989, color, digital video · **16 MIN**
DIRECTOR: GEORGE KUCHAR
SERIES: RESTORATIONS & REVIVALS

Underground film legend George Kuchar descends upon Madison ("Land of Mystery and Adventure") in this hilarious travelogue, produced in the prime of his infamous *Weather Diary* series. Shot while he was in town for a



The Host (*Gwoemul*)

retrospective at the UW, Kuchar tours campus and State Street — but Kuchar being Kuchar, ogling the student body and bodily functions are the real order of the day.

It Came From Kuchar

MADISON PREMIERE · documentary · USA, 2009, color, digital video · **86 MIN**
DIRECTOR: JENNIFER M. KROOT

I Was a Teenage Rumpot. The Devil's Cleavage. Sins of the Fleshapoids. The oeuvre of underground film legends George and Mike Kuchar is packed with delicious titles, but they only hint at the untinged beauty of the films themselves. Raised in the 1950s Bronx on a steady diet of Rock Hudson melodramas and horror comics, the teenaged brothers first burst onto New York's underground film scene with a series of hysterical melodramas shot on 8mm and often starring their (amazingly game) mother.

A typical Kuchar production balanced space aliens, grade-school production values, and acute sexual frustration. But if films were unrelentingly tawdry, they could also be unexpectedly moving — these cut-rate epics transcend mere camp. Incredibly, the brothers are still at it, and not a lot has changed: as an instructor at the San Francisco Art Institute, George churns out patently lurid fantasies with his students every semester. Along with candid interviews with the always funny brothers, this affectionate documentary features devotees John Waters and Guy Maddin kneeling at the Kuchar alter, as well as interviews with less obvious acolytes like Atom Egoyan and Buck Henry.

Best Documentary, 2009 Chicago Underground Film Festival. 2009 SXSW, Telluride, Vancouver Film Festivals.

Izulu Lami (*My Secret Sky*)

FRI, APR 16 • 5:15 PM

Play Circle

WISCONSIN PREMIERE · narrative · South Africa, 2008, color, digital video · **96 MIN**
DIRECTOR: MADODA NCAIYIYANA

Writer: Julie Frederikse, Madoda Ncaiyiyana; director of photography: Mike Downie; editor: Kosta Kalarytis; sound design: Warrick Sony; original music score: Sazi Dlamini; production designer: Simon Joyner; executive producer: Michelle Wheatley, Moroba Nkawe; producer: Jeremy Nathan; co-producer: Julie Frederikse; production company: Dv8 Films, Vuleka Productions; cast: Sobahle Mkhabase, Sibonelo Malinga, Tshepang Mohlomi

IN ZULU WITH ENGLISH SUBTITLES

SERIES: AFRICAN CINEMA

PRESENTED WITH THE UW AFRICAN STUDIES PROGRAM.

There is something so engaging and warm about Sobahle Mkhabase, the young actress who plays ten-year-old Thembi, the center of this South African

film. It's a sort of road movie, with two kids heading into the big city on a quest and meeting a rogue's gallery of characters along the way. In American movies this never feels plausible, the idea of a very small girl and boy wandering on their own, but *Izulu Lami* is set in and outside Durban, where street kids and orphans are part of the fabric. Thembi and her little brother Khwezi live in the sticks, and when their mother succumbs to an illness they are left with nothing but a reed mat woven with a sun, moon, and stars.

Not knowing what else to do, Thembi heads into Durban to find the priest who had visited their village earlier to buy folk crafts. The other revelation in the film is Tshepang Mohlomi, who plays the brilliantly named Chili Bite, the 12-year-old leader of a pack of street kids. Although he's a hustler and a tough guy, he knows that Thembi and Khwezi are no threat and invites them into his little underground kingdom.

Although there are harrowing moments when naïve Thembi, doggedly determined to find the priest who can help sell her mat, puts her faith in a very bad man, and some of the kids are in the habit of glue-sniffing, the film is filled with hope and promise and wonder. Thembi, little Khwezi, and Chili Bite will stay with you long after the film ends.

A King in Milwaukee

SEE: Svetlana & A King

Last Days in a Lonely Place

SEE: Still Raining, Still Dreaming: Films by Phil Solomon and Mark LaPore

Last Train Home

FRI, APR 16 • 1:00 PM

Stage Door Theater

SUN, APR 18 • 5:30 PM

Madison Museum of Contemporary Art
WISCONSIN PREMIERE · documentary · Canada, 2009, color, 35mm · **87 MIN**

DIRECTOR: LIXIN FAN

Director of photography: Lixin Fan; camera operators: Shaoguang Sun, Lixin Fan; editor: Lixin Fan, Mary Stephens; music: Olivier Alary; producer: Mila Aung-Thwin, Daniel Cross; executive producer: Daniel Cross, Mila Aung-Thwin, Qi Zhao; co-producer: Bob Moore; production supervisor: Michael Mx Siu, Bob Moore

IN MANDARIN WITH ENGLISH SUBTITLES

Every Chinese New Year, the world's largest annual human migration begins in cities throughout China. Millions of migrant workers cram onto outbound trains to visit their family for the holiday. For many, it will be the only time they see each other all year. Spread as far as



I Killed My Mother (*J'ai tué ma mère*)



Last Train Home

the lens can see, this massive crush of humanity could go head to head with *Sweetgrass* for the biggest stampedes of this year's festival.

A superb observational documentary, *Last Train Home* focuses on a single family among the throngs. Mom and dad work their fingers to the bone in an urban factory, while their son, Yang, and teenage daughter, Qin, are raised by their grandmother in the tranquil Chinese countryside. But if the circumstances are extreme, the family dynamics are surprisingly recognizable: this snapshot of China's shifting economic landscape doubles as a near-universal portrait of growing up. Resentful of her parents' endless guilt trips about her grades, the rebellious Qin takes on a dead-end factory job of her own, upsetting the family's already strained relationship.

First-time director Lixin Fan (producer of *Up the Yangtze*, WFF08) spent three years following Qin and her family, and the intimacy between them is tangible. The documentary abounds in memorable images of cross-country train rides, but Fan is first and foremost a natural storyteller. This exemplary debut firmly establishes him as a filmmaker to watch.

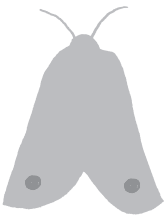
Winner, Best Feature-Length Documentary, 2009 Amsterdam International Documentary Film Festival.



Izulu Lami (*My Secret Sky*)



Into The Pit: The Shocking Story of Deadpit.com



Wisconsin
Film Festival
2010



The Law (*La Loi*)

The Law (*La Loi*)

THU, APR 15 • 5:45 PM

UW Cinematheque

narrative • Italy, France, 1959, color, 35mm • **121 MIN**
DIRECTOR: JULES DASSIN

Writer: Jules Dassin; cinematographer: Otello Martelli; editor: Roger Dwyre, Mario Serandrei; original music: Roman Vlad; producer: Jacques Bar, Maleno Malenotti; cast: Gina Lollobrigida, Pierre Brasseur, Marcello Mastroianni, Melina Mercouri, Yves Montand, Raf Mattioli, Vittorio Caprioli, Lidia Alfonsi

IN ITALIAN WITH ENGLISH SUBTITLES

SERIES: RESTORATIONS & REVIVALS

Italian sexpot Gina Lollobrigida plays Marietta, the gorgeous and headstrong (of course) housekeeper to Don Cesare (Pierre Brasseur), the patriarch of a small Mediterranean coastal town. She is eyed by many men, including Francesco (Yves Montand), the switchblade son of the local crime boss. But Marietta has her eye on Enrico (Mastroianni), a cleancut visiting agronomist who doesn't quite understand the local traditions. When the men of the town aren't loafing around the church square, they are in the tavern, playing a vicious, humiliating drinking game called "the law."

Everything is a struggle for power, the question of who can dominate who: the servant over her master, women over men, young over old. In every corner of the town there is passion and lust — it's the kind of movie where characters plant hands on hips, throw their head back, and give a throaty cynical laugh. Also known as *Where the Hot Wind Blows*, this film is a delicious adventure to the shores of the Mediterranean, to an older era of motion pictures.

A Life Taken + Girls on the Wall

SUN, APR 18 • 4:00 PM

Monona Terrace

107 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

A Life Taken

WORLD PREMIERE • documentary • USA, 2009, color, digital video • **45 MIN**

DIRECTOR: JOSH BANVILLE

Editor: Josh Banville; consulting editors: Nathan Caswell, Jeremiah Zagar; audio mixer: Eric Milano; original soundtrack: Leo Sidran; cast: Shawn Drumgold, Rachele Drumgold, Kiara Drumgold

SERIES: WISCONSIN'S OWN

In 1989, Bostonian Shawn Drumgold proposed to his high school sweetheart, welcomed a baby girl into the world, and was sentenced to life in prison without the possibility of parole for a crime he did not commit. In a prison waiting room, with guards acting as witnesses, he and his wife exchanged wedding



The Lottery

vows. Shawn made her a promise: he would fight this injustice, and he would return home. Fifteen years later he made good on his word. *A Life Taken* documents Shawn Drumgold's continuing struggle to clear his name. Finally, released from prison, he must now battle the legal system (incompetent? corrupt?) that framed him and stole the most important years of his life. Music by Madison artist Leo Sidran.

Girls on the Wall

WISCONSIN PREMIERE • documentary • USA, 2009, color, digital video • **62 MIN**

DIRECTOR: HEATHER ROSS

Camera: Heather Ross, Dana Kupper; consulting editor: Yana Gorskaya; supervising editor: Julie Janata; sound recording: Gwendolyn Zabicki; composer: Woody Pak; executive producer: Sally Jo Fifer, Patty Ivins Specht, Julie Pizzi; producer: Heather Ross; consulting producer: Sarah Jo Marks

The teenage girls of Warrenville Prison are not your average delinquents. Having moved from juvie to prison, these are the kids most likely to remain in the correctional system their whole lives. They are also some of the sharpest and most irrepressible young women you'll meet. When the girls of this heartland Illinois prison are given a most unlikely shot at redemption — the chance to tell their own stories in a musical based on their lives — they're challenged to re-live the events that led up to their crimes, reclaim their humanity, and find their own exuberant voices in a first step toward breaking free from the prison system.

Whitney, Rosa, and Christina are the main figures. Whitney is the toughest of the lot, intimidating, self-isolating, and one of Warrenville's longest-term inmates. Rosa is a hot-tempered girl who returns to Warrenville after getting releases, with a huge scar on her neck from a knife fight. And Christina may have the best chance at a new life, as adoption by a new family becomes possible. When the girls hit the stage in front of their families, prison staff and utter strangers, hitting the notes isn't important: it's their chance to seize their stories and tell them to the world. This is filmmaker Heather Ross's first feature.

Looking For Eric

FRI, APR 16 • 8:15 PM

Orpheum Main Theater

WISCONSIN PREMIERE • narrative • United Kingdom, 2009, color, 35mm • **116 MIN**

DIRECTOR: KEN LOACH

Writer: Paul Laverty; director of photography: Barry Ackroyd; editor: Jonathan Morris; music: George Fenton; production designer: Fergus Clegg; costume designer: Sarah Ryan; executive producer: Eric Cantona, Pascal Caucheteux, Vincent Maraval; producer: Rebecca O'Brien; cast: Steve Evets, Eric Cantona, John Henshaw, Stephanie Bishop,

Lucy-Jo Hudson, Gerard Kearns, Stefan Gumbs

Eric Bishop is in a middle-aged mess. Played by Steve Evets (*Sunshine*, WFF09), he's a scruffy, graying dad who still misses his ex-wife (the first of two) and can't quite manage his rowdy teenage stepsons. Although his workmates from the local post office are a cheerful bunch who gather at the pub to watch Manchester United's matches, they aren't enough to solve Eric's ennui and confusion. Part of his problem may be that Eric's never fully matured; he has a giant poster on his bedroom wall of Eric Cantona, the superstar French forward for Manchester United. And, like a teen, he imagines that he has a connection with the great man, and talks through his troubles to the life-size poster figure. With shock, of course, he discovers one day the real Eric Cantona behind him, ready to become Eric's life coach. It's an effective and very funny premise.

In reality, Cantona has a famed reputation as being intelligent, charming, and difficult. He is fascinating to watch on screen, as he plays a real fictional version of his fictional real self. The plots picks up steam as the two stepsons get into some hot water with the local thugs and Eric finds a chance to make something of himself. With Cantona's encouragement (and fitness training), he gathers his mates from the pub for a comical finale.

"A warm-hearted film which moves effortlessly between scenes of suffering and side-splitting comedy, *Looking For Eric* is a real gem. Evets gives a superb central performance and is supported by a great team of Manchester stand-up comedians as his friends.... The belief that fans invest in [football] brings excitement and togetherness into lives which might otherwise seem very grim. Football, this film tells us, provides a space where it's okay to yell and laugh and cry and just be yourself. *Looking For Eric* has captured some of that magic and watching it is a real delight." — Jennie Kermod, *eyeforfilm.co.uk*.

The Lottery

SAT, APR 17 • 11:00 AM

Chazen Museum of Art

WISCONSIN PREMIERE • documentary • USA, 2010, color, digital video • **81 MIN**

DIRECTOR: MADELEINE SACKLER

Director of photography: Wolfgang Held; editor: Madeleine Sackler; original score: Tunde Adebimpe, Gerard Smith; producer: Blake Ashman-Kipervaser, James Lawler, Madeleine Sackler; coproducer: Erin Lanuti; associate producer: Todd Bartels

More than 3,000 applicants and their families gathered in the Armory for the



Girls on the Wall

lottery that determines which kids will gain admission Harlem Success Academy, one of the most successful charter schools in New York. There are just 475 places up for grabs. And these are kindergarten, first-, and second-graders. *The Lottery* is a feature-length documentary that explores the struggles and dreams of four African-American families from Harlem and the Bronx in the months leading up to the lottery. These families open their homes to the cameras, sharing their feelings about education, achievement, and hope for the future.

Beautifully photographed by Wolfgang Held, with especially effective interviews with politicians, educators, and parents this film explains the often controversial role that charter schools are hoping to have in communities. Through the course of the film we learn about what each of these families hopes to achieve with admission into the charter school, so that by the time the lottery comes you're rooting not just for characters in a film but for little kids whose real lives may be changed by drawing the right number.

Lourdes

WED, APR 14 • 7:15 PM

THU, APR 15 • 7:45 PM

Stage Door Theater

WISCONSIN PREMIERE • narrative • Austria, France, Germany, 2009, color, 35mm • **96 MIN**

DIRECTOR: JESSICA HAUSNER

Writer: Jessica Hausner; cinematographer: Martin Gschlacht; editor: Karina Ressler; sound: Matz Müller; production designer: Katharina Wöppermann; executive producer: Bruno Wagner; producer: Martin Gschlacht, Philippe Bober, Susanne Marian; cast: Sylvie Testud, Léa Seydoux, Bruno Todeschini, Elina Löwensohn

IN FRENCH WITH ENGLISH SUBTITLES

In the French Pyrenées mountains is the mystical shrine of Lourdes, where thousands of pilgrims go seeking comfort and the possibility of miraculous healing. Invalids arrive on a kind of tourism holiday package, staying in hotels and sharing group meals after each day's activities. Attendants dressed in impressively crisp capes and uniforms gracefully guide the groups to the various stages of the shrine. This is the setting for the subdued but unsettling story of Christine (Sylvie Testud), a young paraplegic woman who comes to try the baths as a cure.

Pale, blond, and reserved, she is somehow separate from others in the group because of her wheelchair. Through her, we see how the social order in this temporary community develops. Young women serve as charity nurses but local girl Maria, who often has the task of feeding Christine, would

rather flirt with the handsome Order of Malta soldiers who help with the invalids. Several of the older women, who have done the pilgrimage before, gossip behind their hands about who might be worthy of a miracle.

As a piece of cinema, *Lourdes* is remarkable for its color palette of immaculate white, pale blue, and deep red, and for its steady camera which reinforces the feeling of transcendence and otherworldliness.

"In deftly avoiding any hints as to where her own allegiances lie, Hausner has crafted a film that leaves just about everything up to the viewer.... *Lourdes* is all the more inviting for being so slyly humorous, so timidly critical, so utterly open-ended." — Michael Tully, *hammertonail.com*.

Love Child

SEE: *Bird. Cat. Cat.*

Love Does Grow on Trees

SEE: *Shorts: Thursday @ Cinematheque*

The Magic Sword

SUN, APR 18 • 11:00 AM

UW Cinematheque

narrative • USA, 1962, 35mm •

80 MIN + POST-FILM Q&A

DIRECTOR: BERT I. GORDON

Writer: Bert I. Gordon, Bernard Schoenfeld; cinematographer: Paul Vogel; original music: Richard Markowitz; art director: Franz Bachelin; production manager: Herbert Mendelson; set decorator: George R. Nelson; producer: Bert I. Gordon; cast: Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm, Liam Sullivan, Danielle De Metz, Merritt Stone

SERIES: RESTORATIONS & REVIVALS

FILMMAKERS SCHEDULED TO ATTEND.

Bert I. Gordon is a legend in science fiction and fantasy filmmaking. Born in Kenosha, Wisconsin in 1922 and educated at the UW-Madison, he became best known for films using giant creatures like *The Amazing Colossal Man* (1957), *Earth vs. the Spider* (1958), and *Village of the Giants* (1965). Presented at this festival is Gordon's personal 35mm print of *The Magic Sword*, a medieval adventure starring Basil Rathbone (the 1940s-era Sherlock Holmes) as Lodac the evil sorcerer.

The film opens with the good witch Sybil in her potion room fretting about her foster son who has likely succumbed to a terrible curse — of being in love. Her two-headed assistant agrees. Princess Helene is the object of his desire, a radiant brunette who (as all good princesses do) is dreaming of the man that she'll someday marry. Lodac kidnaps the princess to feed her to his dragon, and



A Matter of Size (*Sipur Gadol*)

George leaps into action to rescue her. What follows is a splendid adventure with a handsome white horse, six magically frozen knights, a rival for the princess's hand, a rather impressive dragon, and the Magic Sword.

Make A Mate

SEE: Shorts: Friday @ Monona Terrace

Marco

SEE: Shorts: Sunday @ Play Circle

Mariza

SEE: Shorts: Saturday Afternoon @ Monona Terrace

Martha

SEE: Shorts: Saturday Morning @ Play Circle

Mary's Friend

SEE: Shorts: Saturday Morning @ Play Circle

Masquerades (*Mascarades*)

THU, APR 15 • 10:00 PM

SUN, APR 18 • 4:00 PM

Stage Door Theater

WISCONSIN PREMIERE • narrative • Algeria, 2008, color, 35mm • 92 MIN
DIRECTOR: LYÈS SALEM

Writer: Lyès Salem, Nathalie Saugeon; cinematographer: Pierre Cottureau; editor: Florence Ricard; music: Mathais Duplessy; producer: Yacine Laloui, Isabelle Madelaine; cast: Lyès Salem, Sarah Reguieg, Mohamed Bouchaïb, Rym Takoucht, Merouane Zmirli, Mourad Khan

IN ARABIC WITH ENGLISH SUBTITLES

SERIES: AFRICAN CINEMA
PRESENTED WITH THE UW AFRICAN STUDIES PROGRAM.

After working for much of his life as a gardener for the richest man in his dusty Algerian village, Mounir dreams of improving his family's fortune and gaining a measure of respect by finding the right man for his sister Rym to marry. She tends to fall asleep at inappropriate times, which makes her marriage prospects difficult. After a night of too much drinking, Mounir makes up a story that a wealthy outsider has agreed to the match. Rym plays along with the rumor with the hopes of making her own plans a reality. She dreams of marrying Mounir's best friend, Khelifa, who has secretly courted her for years.

"Genuinely amusing, if not downright funny at times, Lyes Salem's biggest asset in *Masquerades* is himself, playing the pop-eyed, misguided, at times quite delusional Mounir, de facto head of a small but troubled family in a dust-ridden Algerian village where nobody takes him seriously.... *Masquerades* marks Salem out as a talent we'll certainly be seeing more of; and if his next work is as genial as this, the pleasure will be all ours" — Fionnuala Halligan, *Screen Daily*.

Winner, FIPRESCI Prize, Muhr Award for Best Film, 2008 Dubai International Film Festival. *Masquerades* is copresented by the Global Film Initiative and is part of the 2010 Global Lens film series. For more information, visit www.globalfilm.org.

A Matter of Size (*Sipur Gadol*)

SAT, APR 17 • 1:15 PM

Orpheum Main Theater

WISCONSIN PREMIERE • narrative • Israel, 2009, color, 35mm • 90 MIN

DIRECTOR: SHARON MAYMON AND EREZ TADMOR

Writer: Sharon Maymon, Danny Cohen-Solal; director of photography: David Gurfinkel; editor: Einat Glaser-Zarhin; producer: Chilik Michaeli, Avraham Pirchi, Tami Leon, Daniel Bauer, Oliver Simon; co-producer: Antoine de Clermont-Torrenne; cast: Itzik Cohen, Irit Kaplan, Dvir Benedek, Alon Dahan, Levana Finkelstein, Togo Igawa

IN HEBREW, JAPANESE WITH ENGLISH SUBTITLES

It takes a genuine comedic talent and confident directing to create a warm and emotional film out of an outsized idea: sumo wrestling in Israel. Our hero is Herzl (Itzik Cohen), who loses his job as a salad-bar chef because customers complain about his size. He had joined a diet group, but they don't tolerate his weight increases and boot him out. He finds work washing dishes at a Japanese restaurant, where they've tuned in the sumo wrestling match on their satellite TV behind the bar. In this competitive sport, being large brings honor and respect. It's what Herzl craves, and would be good for his buddies, too, for they are all generously sized and have too much free time. Herzl convinces the restaurant's owner, Kitano, to train them in the venerable sport of sumo.

Surrounding the wonderfully compelling presence of Herzl are his friends, all wrestling (sorry) with their own problems, like Gidi's online dating or Aharon's unfaithful wife. Their enterprise — for men only — is also having an impact on his blossoming relationship with Zehava. Together they make for one of the sweetest and most vulnerable couples in recent comedies. Thrown into the mix is dynamite Israeli Jewish humor, which works even in translation. Winner, Audience Award, 2009 Karlovy Vary Film Festival.

Memories of Murder (*Salinui chueok*)

FRI, APR 16 • 10:00 PM

SAT, APR 17 • 11:30 AM

Stage Door Theater

narrative • South Korea, 2003, color, 35mm • 132 MIN



Looking For Eric

DIRECTOR: BONG JOON-HO

Writer: Bong Joon-ho, Kim Kwang-rim, Shim Sung Bo; cinematographer: Hyung-ku Kim; editor: Sun-min Kim; sound: Lee Byung-Ha, Lee Seung-yeop; original music: Tarō Iwashiro; production designer: Ryu Seong-hie, Yu Seong-hie; executive producer: Lee Kang-bok; producer: Cha Seung-Jae, Kim Moo Ryung, No Jong-yun; cast: Song Kang-ho, Kim Sang-kyung, Kim Roeha, Song Jae-ho, Byeon Hie-bong, Ko Seo-hie, Park No-shik, Park Hae-il, Choi Jong-ryol

IN KOREAN, ENGLISH WITH ENGLISH SUBTITLES

SERIES: CRIME SCENE: FOUR FILMS BY BONG JOON-HO

Before giving the classic monster movie a much-needed shot in the arm with *The Host* (WFF10), Bong Joon-ho applied many of the same correctives to another staid genre: the true-crime procedural. *The Host's* Song Kang-ho stars as a rural detective investigating the still-unsolved case of South Korea's first serial killer. The wild goose chase stretches on for years, perhaps because the backwater detective's skills are, to put it kindly, unorthodox: his interrogation methods include high-flying karate kicks and binge drinking. Meanwhile, the bodies keep piling up.

A singular entertainer, Bong can veer from hilarious slapstick to shocking police brutality in the blink of an eye, while his patient attention to narrative digressions elucidate the Sisyphean frustrations of police work.

To this end, *Memories of Murder* makes a fascinating diptych with Corneliu Porumboiu's *Police, Adjective*, also playing this year's festival. Where Porumboiu's keen observations are grounded in resolute realism, Bong's deft tonal variety is counterintuitively just as lifelike.

"In the tradition of New Korean Cinema, which can shift tonal gears faster than a Maserati, Bong plays most of the events for broad, uproarious comedy while still managing a devastating undercurrent of sadness. It takes enormous skill to pull off such a high-wire act without diminishing the gravity of the situation, but Bong and his first-rate cast are up to the task, perhaps because they root the questionable antics of the film's provincial detectives in palpable frustration and anguish." — Scott Tobias, *The Onion A.V. Club*. 2003 Cannes, 2004 Rotterdam Film Festivals.



Masquerades (*Mascarades*)



Wisconsin
Film Festival
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Mid-August Lunch (*Pranzo di Ferragosto*)

Mid-August Lunch (*Pranzo di Ferragosto*)

SAT, APR 17 • 2:00 PM

Wisconsin Union Theater

WISCONSIN PREMIERE · narrative · Italy, 2008, color, digital video · **75 MIN**

DIRECTOR: GIANNI DI GREGORIO

Writer: Gianni Di Gregorio, Simone Riccardini; director of photography: Gian Enrico Bianchi; editor: Marco Spoleтини; producer: Matteo Garrone; cast: Valeria De Francisca, Marina Cacciotti, Maria Cali, Grazia Cesarini Sforza, Alfonso Santagata, Luigi Marchetti, Marcello Ottolenghi, Petre Rosu, Gianni Di Gregorio

IN ITALIAN WITH ENGLISH SUBTITLES

The charismatic Gianni Di Gregorio stars in his directorial debut — an utterly charming tale of good food, feisty ladies and unlikely friendships during a very Roman holiday. Di Gregorio also co-wrote the impressive and violent *Gomorrah*, a film on the opposite end of the spectrum. Broke, and armed with only a glass of wine and a wry sense of humor, middle-aged Gianni resides with his 93-year-old mother in their ancient apartment. The condo debts are mounting, but if Gianni looks after the building manager's mother during the Pranzo di Ferragosto (Italy's biggest summer holiday, and the Feast of the Assumption), all will be forgiven. Then the manager also shows up with an auntie, and a doctor friend appears with his mother in tow.... Can Gianni keep four such lively mammals well fed and happy in these cramped quarters?

“The four women, each with her own strong personality, prove a handful, but Di Gregorio's approach is true to life, avoiding platitudes or exaggeration as he spins a warm-hearted, humorous tale.” — Jay Weissberg, *Variety*.

Winner, Best New Director, 2009 David di Donatello Awards; winner, Satyajit Ray Award, 2008 London Film Festival; winner, multiple awards, 2008 Venice Film Festival.

Mildred Richards

SEE: Shorts: Thursday @ Monona Terrace

Milk Punch

SAT, APR 17 • 5:15 PM

UW Cinematheque

narrative · USA, 2000, color, 16mm · **85 MIN + POST-FILM Q&A**

DIRECTOR: ERIK GUNNESON

Cinematographer: Eric J. Nelson; editor: Gretta Wing Miller; art director: Mike Holte, Debra McClutchy; cast: John Sarris, Kris Hansen, Liz Avery, Martin Schmidt, Kevin Croak, Jennifer Arndt, Kristen Wilson, John Eiberger, Pat Fiegal, Paddy Rourke, Roberta Levine

SERIES: WISCONSIN'S OWN; RESTORATIONS & REVIVALS

FILMMAKERS SCHEDULED TO ATTEND.

From 2000 to 2010: a film from the

festival archives. Made by UW film production instructor and festival advisor Erik Gunneson, *Milk Punch* continues a tradition where the Festival shows a rare gem from ten years earlier.

Here is the original description: “This low-key crime comedy follows the story of two hapless duos. Middle-aged Buddy and Karl park their mint 1972 Delta '88 in the wrong place at the right time. Boot and Curly, a couple of aimless young guns stuck on foot in the unfriendly suburbs, ‘liberate’ the Delta '88. Empowered by their newfound wheels, they embark upon a day-long joy ride with their underemployed country-girl friend, Verona.

“Made in Madison with a Wisconsin cast and crew, *Milk Punch* unfolds in fragments and flashbacks, tracing 36 hours in the life of this big, black, American automobile. An eclectic soundtrack mixes up old-time country, hard core punk, and EZ listening, featuring Killdozer, Rednex, Mikey Dread, Shellac, Tuscadero, Esquivel, Blue Meanies, Gogi Grant and the Landine Brothers. *Milk Punch* is the feature debut of Madison experimental filmmaker Erik Gunneson, who ‘made *Milk Punch* with the help of innumerable friends, survived safety patrol in fourth grade, and has never been to California.’”

Milwaukee

SEE: Shorts: Thursday @ Monona Terrace

Moon, Stars, Earth, Horse

SEE: Shorts: Friday @ Monona Terrace

Morning Echo

SEE: Shorts: Friday @ Monona Terrace

The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers

THU, APR 15 • 8:00 PM

Orpheum Main Theater

WISCONSIN PREMIERE · documentary · USA, 2009, color, 35mm · **94 MIN**

DIRECTOR: JUDITH EHRLICH, RICK GOLDSMITH

Writer: Lawrence Lerew, Rick Goldsmith, Judith Ehrlich, Michael Chandler; based on the book by Daniel Ellsberg; director of photography: Vicente Franco; editor: Michael Chandler, Rick Goldsmith, Lawrence Lerew; original score: Blake Leyh; executive producer: Jodie Evans; producer: Judith Ehrlich, Rick Goldsmith; production company: Independent Television Service, Corporation for Public Broadcasting, ZDF/Arte

The Most Dangerous Man in America catapults us back to 1971 where we



Mother (*Madeo*)

find America in the grip of a dirty war based on lies. And Dr. Daniel Ellsberg, one of the nation's leading war planners, has the documents to prove it. Armed with 7000 pages of top-secret documents; he leaks the truth about the Vietnam War to *The New York Times* and risks life in prison to end the war he helped plan. It is a story that held the world in its grip, with daily headlines, the top story on the nightly news for weeks on end.

The Daniel Ellsberg in the first part of the film is a brilliant, complex man wrestling with his conscience over his role in a war he sees first as a problem to be solved, then as a hopeless stalemate, finally as a crime to be stopped at any costs. His leak of the top-secret Pentagon Papers sets into motion an extraordinary series of events. The Nixon Administration first goes after the nation's press, resulting in a First Amendment battle that, within two weeks, ends up in the Supreme Court.

Ellsberg himself tells the story — as narrator, in current interviews and riveting archival footage — and a cast of supporting characters who “lived” the Pentagon Papers episode including Ellsberg's wife and son, “co-conspirator” Tony Russo, historian/activist Howard Zinn, journalists Hedrick Smith and Max Frankel, attorneys Lenny Weinglass and James Goodale, Watergate principals Egil “Bud” Krogh and John Dean, and — in a rarely seen interview and his own secret White house tapes — President Nixon himself. Nominated, 2009 Best Documentary Film, Academy Awards.

Mother (*Madeo*)

SUN, APR 18 • 7:15 PM

Orpheum Main Theater

WISCONSIN PREMIERE · narrative · South Korea, 2009, color, 35mm · **129 MIN**

DIRECTOR: BONG JOON-HO

Writer: Bong Joon-ho, Park Eun-kyo; cinematography: Hong Kyung-pyo; editor: Moon Sae-kyoung; executive producer: Milky Lee, Katharine Kim, Moon Yang-kwon; producer: Moon Yang-kwon, Seo Woo-sik, Park Tae-joon; cast: Kim Hye-ja, Won Bin, Jin Goo, Yoon Jae-moon, Jun Misun, Song Sae-beauk, Lee Young-suck, Moon Hee-ra, Chun Woo-hee, Kim Byoung-soon, Yu Mou-young

IN KOREAN WITH ENGLISH SUBTITLES

SERIES: CRIME SCENE: FOUR FILMS BY BONG JOON-HO

Although Bong Joon-ho's exceptional skill as a director of crime thrillers is deftly present here, his appreciation of a mother's love — and the lengths to which this mother will go to protect her son — make this film a complex moral puzzle with a crisp plot and surprising emotional notes.

Do-Joon is a rather slow fellow, cod-

dled and doted on by his herbalist mother Hye-Ja (played by Kim Hye-ja, well-known on Korean television for playing maternal roles). A local schoolgirl is found dead on a roof, arranged for all the town to see. Do-Joon was seen talking to her during a night of heavy drinking, and is enough of a dim-wit to sign a confession. Off to prison he goes. Hye-ja's maternal instincts kick into high gear as she tries to convince everyone of his innocence.

Bong mashes up humor, irony, melodrama, and suspense as mom takes it upon herself to investigate suspects and find out who the killer is.

“Knottily plotted and blackly comic, it plays out like some lost Edgar Allan Poe story retooled as a Douglas Sirk-style portrait of maternal suffering.” — Jason Anderson, *eyeweekly.com*. 2009 Cannes, Karlovy Vary, Toronto, Vancouver, New York, São Paulo Film Festivals.

Multico

THU, APR 15 • 5:00 PM

Monona Terrace

WORLD PREMIERE · documentary · USA, 2008, color, digital video · **104 MIN**

DIRECTOR: JEREMY HOLIDAY

SERIES: WISCONSIN'S OWN

The elementary school gym bursts with excitement as the members of the Multico troupe bound onto the stage to introduce themselves. The Multico class from Madison West High School tours elementary and middle schools where they perform honest sketches that depict difficult social issues such as racism, homophobia, and domestic violence, as well as empower kids to be proud of who they are.

The new Multico class has grown up watching past troupes, and cannot wait to form the same bonds. But this group isn't clicking, and time is running out to put a new production together.

By interspersing clips of performances, classroom activities, and interviews with Multico director Rebecca Jallings and recent Multico members, we witness the immense love and dedication put into both the performance and the classroom. Jallings pushes the students to confront one another and continue debates past the usual courtesies in order to find real understanding and personal connections to systemic social injustices. Jallings achieves this by ignoring the usual pretenses and formalities of a high school classroom, and some of the conversations include adult subjects and language.

Multico is a learning experience for its audience, its performers, and its director, and the courage the high-



My Neighbor My Killer

school students show in sharing this authentic process is deeply moving. The filmmaker, Jeremy Holiday, is an alumnus of UW-Madison.

My Friend, Larry

SEE: Shorts: Saturday Afternoon @ Monona Terrace

My Neighbor My Killer

THU, APR 15 • 5:00 PM

Play Circle

WISCONSIN PREMIERE · documentary · USA, France, 2009, color, digital video · **80 MIN + POST-FILM Q&A**

DIRECTOR: ANNE AGHION

Producer: Anne Aghion; editor: Nadia Ben Rachid IN ENGLISH, KINYARWANDA WITH ENGLISH SUBTITLES

SERIES: AFRICAN CINEMA

PRESENTED WITH THE UW AFRICAN STUDIES PROGRAM.

FILMMAKERS SCHEDULED TO ATTEND.

Could you ever forgive the people who slaughtered your family? In 1994, hundreds of thousands of Rwandan Hutus were incited to wipe out the country's Tutsi minority. From the crowded capital to the smallest village, local “patrols” massacred lifelong friends and family members, most often with machetes and improvised weapons.

The government put in place the Gacaca Tribunals — open-air hearings with citizen-judges meant to try their neighbors and rebuild the nation. As part of this experiment in reconciliation, confessed genocide killers are sent home from prison, while traumatized survivors are asked to forgive them and resume living side-by-side.

Filming for close to a decade in a tiny hamlet, award-winning filmmaker Anne Aghion has charted the impact of Gacaca on survivors and perpetrators alike. Through their fear and anger, accusations and defenses, blurry truths, inconsolable sadness, and hope for life renewed, she captures the emotional journey to coexistence. 2009 San Francisco, Cannes, Silverdocs, Hamptons, Vancouver, 2010 Palm Springs Film Festival.

My Way Home

SAT, APR 17 • 5:15 PM

Monona Terrace

71 MIN + POST-FILM Q&A

Beijing Haze

WISCONSIN PREMIERE · narrative · USA, 2008, color, digital video · **9 MIN**

DIRECTOR: J.P. CHAN

SERIES: ASIAN AMERICAN CINEMA

PRESENTED WITH THE UW ASIAN AMERICAN STUDIES PROGRAM.

Writer/producer/cinematographer/editor: J.P.



Multico

Chan; music: Corinne Phillips; colorist: Lia Martinez; cast: Jo Mei

A young waitress at a strip-mall Chinese restaurant recalls the days before she flew to America, so recent she still has one Chinese cigarette left in her pack. Director J.P. Chan notes: “In Beijing, Jo and I found it impossible to get a taxi when she was in her waitress costume. Apparently, a waitress and a guy with a lot of camera gear just looked too suspicious to the local cabbies.”

Crabapples

MADISON PREMIERE · animated · USA, 2009, color, digital video · **5 MIN**
DIRECTOR: PA NA LOR

Producer: Pa Na Lor; singer/songwriter: Yer Chang; composer/pianist: Jason McKee-Ota; sound designer: Nathan Ruyle
IN HMONG WITH ENGLISH SUBTITLES
SERIES: WISCONSIN'S OWN

Crabapples is an animated musical film about the relationship between a Hmong mother, her gambling habit and her daughter. It is an exploration of role reversal in a traditional family, where a childhood is lost when a parent doesn't fill the role. Pa Na Lor was born in Thailand and raised in Wausau, Wisconsin.

My Way Home

WORLD PREMIERE · documentary · USA, 2009, color, digital video · **57 MIN**
DIRECTOR: JOE SACCO

Co-director: Dao Chang; cinematographer: Joe Sacco; editor: Jessamy Meyer; executive producer: Brad Lichtenstein; co-producer: Dao, Chang, Jessamy Meyer, Joe Sacco, Meg Strobel; supervising producer: Jenny Plevin
IN HMONG, ENGLISH WITH ENGLISH SUBTITLES
SERIES: WISCONSIN'S OWN; ASIAN AMERICAN CINEMA

My Way Home chronicles one young Hmong-American woman's journey to reconnect with her past. Born in Laos but raised in Wisconsin, Dao Chang want to both explore her cultural heritage and also understand her father, who is a more old-fashioned and uncommunicative kind of man.

Seeking answers about her family, the war, and her cultural identity, Dao Chang finds herself unable to find the answers she needs in Wisconsin. She must travel halfway around the world to the country her family was once forced to flee.

This film is both an accomplished project by a group of young filmmaker and a wonderful introduction to the Hmong culture present in Wisconsin. *My Way Home* was produced by docUWM, a documentary media center at the UW-Milwaukee. The film was conceived, edited, and shot by four university students. **Winner, Golden Badger, 2010 Wisconsin Film Festival.**

My Year Without Sex

FRI, APR 16 • 3:00 PM
SUN, APR 18 • 1:45 PM

Stage Door Theater
WISCONSIN PREMIERE · narrative · Australia, 2009, color, 35mm · **96 MIN**
DIRECTOR: SARAH WATTS

Writer: Sarah Watt; director of photography: Graeme Wood; editor: Denise Haratzis Ase; production designer: Simon McCutcheon; costume designer: Kitty Stuckey; makeup & hair: Peta Hastings, Dallas Stephens; executive producer: John Maynard, Andrew Myer, Joanna Baeviski, Andrew Barlow, Paul Wiegard; producer: Bridget Ikin; associate producer: Barbara Masel; cast: Sacha Horler, Matt Day, Katie Wall, Fred Whitlock, Maude Davey, Portia Bradley, Jonathan Segat

Sarah Watts, director of WFF06 favorite *Look Both Ways*, has written another comically bittersweet story of a woman coping with life's challenges. Here, Natalie is mother in a typically busy family (violin lessons, “footy” practice), which is suddenly thrown for a loop when Natalie is rushed for emergency surgery. The aneurysm is fixed, but leaves her not quite herself: cranky, confused.

As played by Sacha Horler, Natalie is a wonderfully regular woman, modelled more on the lives of real moms than screen ideals. Watts's script is laced with buoyant observations on how families work — everyone is affected by the moods and activities of the others. Husband Ross is dealing with his job at the local radio station being “restructured,” the goldfish dies, daughter Ruby loses a tooth, Natalie tries to find answers by joining the community choir (Maude Davey is wonderful as the choir leader), and there's another outbreak of lice.

“Full of unfulfilled expectations and unexpected twists, the often humorous *Sex* will please festival audiences with Watt's constant refusal to follow conventional story-telling lines.” — Frank Hatherley, *Screen Daily*. Winner, Grass Award, 2009 Australian Directors Guild. 2009 Edinburgh, New Zealand, Toronto, Vancouver Film Festivals.

National Anthem Tryouts

SEE: Ghost Player

Never

SEE: Shorts: Saturday Morning @ Play Circle



The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers

NONAMES

FRI, APR 16 • 7:15 PM

Chazen Museum of Art
MIDWEST PREMIERE · narrative · USA, 2009, color, digital video · **108 MIN + POST-FILM Q&A**
DIRECTOR: KATE LINDBOE

Writer: Kate Lindboe; director of photography: Kenneth D. Wilson; editor: Frank Reynolds; composer: Takeshi Furukawa; music Supervisor: Robin Van Ert; executive producer: Camrin Crisei; producer: Kate Lindboe, Robin Van Ert; co-producer: Nicholas Owen Langhoff, Simon David; associate producer: Connor A. Tiggerus; cast: James Badge Dale, Gillian Jacobs, Dan Hopman, Peter McCain, Bill Heck, Lindsay Kraft, Michael Chermus, Casey Greig, Darren Burrows, Jamie Harold, Alexandra Neil, Jennifer Ferrin, James McCaffrey, Barry Corbin

SERIES: WISCONSIN'S OWN
FILMMAKERS SCHEDULED TO ATTEND.

“My dad once told me I'd never make a name for myself if I stayed in this town. I never believed him. He said we're all products of our environment, and sometimes places like this are impossible to make a great escape from, no matter how hard you try. But we should try.”

NONAMES is an exquisite story of the strength that comes from lifelong friends, and how a close-knit community can both support and suffocate. Kevin (James Badge Dale from HBO's *The Pacific*) is navigating the responsibilities of becoming grown man, something that hasn't come easy to him after his mother died. He's got his buddies, a scruffy pack of fellow ne'er-do-wells in this central Wisconsin town, who become a new kind of family after his dad and sister move away.

Broadening into one of the finest ensemble casts in recent Wisconsin-based films, these guys are forced to confront the consequences of a violent act against Kevin's girlfriend CJ which slowly builds into a conflagration. Filmed entirely in central Wisconsin, *NONAMES* explores small-town affections (Kevin and CJ setting up house together; Simon's affair with a married woman who everyone knows; the favorite tavern; a loyal dog) and the risks we take to protect those we love. Also starring Gillian Jacobs (*Community*), James McCaffrey (*Rescue Me*), and Darren Burrows and Barry Corbin, both of *Northern Exposure*.

La Nuit Finira

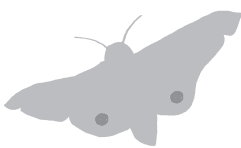
SEE: Shorts: Saturday Night @ Play Circle



NONAMES



My Way Home



Wisconsin
Film Festival
2010



OSS 117: Lost In Rio (OSS 117: Rio Ne Répond Plus)

On a Lonely Drive

SEE: Point Traverse

One Crazy Ride

THU, APR 15 • 7:30 PM

Play Circle

MIDWEST PREMIERE • documentary •

India, 2009, color, digital video •

87 MIN + POST-FILM Q&A

DIRECTOR: GAURAV JANI

Editor: Kishore Jadhav; music: Ved Nair; mixing engineer: Dwarak Warriee; music Recording Engineer: Shantanu Mukherjee; producer: Dirt Track Productions; project coordinator: Rajiv Menon
IN ENGLISH, HINDI WITH ENGLISH SUBTITLES

SERIES: SOUTH ASIAN CINEMA

PRESENTED WITH THE UW CENTER FOR SOUTH ASIA.

FILMMAKERS SCHEDULED TO ATTEND.

Gaurav Jani has already made one film about a solo motorcycle trip through the remote mountains of India. He learned the hard way that while that noble adventure may have been liberating, it's really hard to do all the camerawork, too.

This time, he brought along four friends and members of the 60kph motorcycle club in Mumbai. Their mission: to explore the uncharted (literally) roads across the Himalayan state of Arunachal Pradesh, situated in North-east India. People say the road does not exist but the intrepid adventurers believe they can find a route without crossing back into Assam.

Needless to say, it's rough country. The five friends make for engaging, enthusiastic companions, braving the conditions with gusto. Gas, spare parts, camera batteries, everything has to be carried on their motorcycles, and it's not even clear that the locals will welcome them.

Opening Day

SEE: Shorts: Sunday @ Cinematheque

Oscar & Jim

SEE: Shorts: Thursday @ Cinematheque

OSS 117: Lost In Rio

(OSS 117: Rio Ne Répond Plus)

WED, APR 14 • 10:00 PM

Orpheum Main Theater

WISCONSIN PREMIERE • narrative • France, 2009, color, 35mm • 101 MIN

DIRECTOR: MICHEL HAZANAVICIUS

Writer: Jean-François Halin, Michel Hazanavicius; director of photography: Guillaume Schiffman; editor: Reynald Bertrand; producer: Eric Altmayer, Nicolas Altmayer; cast: Jean Dujardin, Louise Monot, Rüdiger Vogler, Alex Lutz, Reem Kherici

IN FRENCH WITH ENGLISH SUBTITLES

The 2008 Wisconsin Film Festival opened with OSS 117: *Cairo, Nest of Spies*, a send-up of the international spy genre. Director Michel Hazanavicius and writer Jean-François Halin have teamed again with comic megastar Jean Dujardin for this sequel (there's another in the works).

Hubert Bonisseur de La Bath, aka OSS 117, is the bastard love-child of James Bond and Austin Powers. He has taste in tailors but not in jokes, and *Lost In Rio* plunges further into emphatically politically incorrect humor by sending the spy to Brazil to chase former Nazi officers in the late 1960s. He is joined by the beautiful Dolorès, a Mossad agent also pursuing the same quarry. (Yes: Jewish jokes, Nazi jokes, hippie jokes. You've been warned.)

"The real core of the comedy lies in Bonisseur's blissful ignorance of changing society. He is Ward Cleaver given a gun and dropped into the free love era of women's lib, equal rights and desegregation. He is not only completely uncomprehending of the issues of the time, he is completely unaware that there even are issues at all. When the comedy of the OSS films work best it is precisely this clash of Bonisseur's legitimate well meaning — he truly believes that he is being the good guy and wants nothing more than to be the dashing hero loved and respected by all — and the wildly unacceptable belief system that he has built his world around that makes it sing." — Todd Brown, [twitchfilm.net](#).

Les Outils (Tools)

SEE: Shorts: Saturday Night @ Play Circle

Oxhide II (Niupi er)

SUN, APR 18 • 4:00 PM

Play Circle

WISCONSIN PREMIERE • narrative • China, 2009, color, digital video • 133 MIN

DIRECTOR: LIU JIAYIN

Writer/editor/cinematographer: Liu Jiayin; cast: Liu Jiayin, Jia Huifen, Liu Zaiping

IN MANDARIN WITH ENGLISH SUBTITLES

Oxhide II is a remarkable film, created entirely around a small table where a Chinese couple and their grown daughter make dumplings. [Liu made an earlier film about her family's leather business called *Oxhide*.] Ingredients are brought and chopped for the filling, dough is rolled. Deceptively simply, it is the exquisite details that make this a memorable and accomplished picture.

The daughter can't quite get the hang of cutting the scallions in just the right way. For the older mother, who probably learned how to make dumplings at a much earlier age than the daughter, this is perhaps a sign of the changing times and the loss of tradition.

Madison's own film scholar David Bordwell says: "*Oxhide II* is unpretentiously inventive, quietly virtuosic. Evidently it took a Chinese filmmaker (whose day job is writing TV dramas) to blend domestic life with the rigor of Structural Film. Liu displays the fine-grained resources yielded by several cinema techniques, from framing and staging to lighting and sound. The finished dumplings get constantly rearranged on the cutting board. Each family member has a different technique for pulling off bits of dough, and each gesture yields its own distinctive snap....

"Liu made this no-budget, low-key masterpiece over years in a single room, and with her parents. That's a new definition of cool. Liu promises us another installment. In the meantime, every festival that's serious about the art of cinema should pledge to show *Oxhide II*."

2009 Cannes, Locarno, Vancouver; 2010 Rotterdam Film Festivals.

Paddle to Seattle: Journey Through the Inside Passage

SUN, APR 18 • 1:30 PM

Wisconsin Union Theater

WISCONSIN PREMIERE • documentary •

USA, 2009, color, digital video • 86 MIN +

POST-FILM Q&A

DIRECTOR: JOSH THOMAS, J.J. KELLEY

Producer: J.J. Kelley, Josh Thomas, Ben Gottfried; writer: Ben Gottfried; editor: Ben Gottfried; director of photography: Spencer Boyle,



Paddle to Seattle: Journey Through the Inside Passage



Passenger Side

Brian A. Dixon; original music: Chris Beaty; animation: Brent Droog

SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.

The Inside Passage waterway from Alaska to northern Washington is 1,300 miles long and holds North America's only rainforest. J.J. and Josh are going to conquer it in homemade wooden kayaks (top speed: 3 miles per hour). Filling their kayaks with food and camping supplies, the two embark on a journey that will last almost a hundred days, through pristine waters, raging storms, and a few quaint coastal towns.

The trip becomes more grueling than the kayakers expected (well, of course), but they never lose their sense of humor. That's not just an expression — these guys are entertaining (stick around for the credits).

It's great fun joining them in their adventure from the comfort of your dry movie-theater seat. Producer/editor Ben Gottfried is a UW-Madison alumnus and producer J.J. Kelley attended high school in St. Croix Falls, Wisconsin.

Winner, Audience Award 2009 Port Townsend Film Festival; Independent Spirit Award 2009 Fort Lauderdale International Film Festival. **Winner, Golden Badger, 2010 Wisconsin Film Festival.**

Pas de Pain, Pas de Gain

SEE: Shorts: Saturday Night @ Play Circle

Passenger Side

SAT, APR 17 • 6:00 PM

Wisconsin Union Theater

MIDWEST PREMIERE • narrative • Canada, 2009, color, digital video • 85 MIN

DIRECTOR: MATTHEW BISSETT

Writer: Matthew Bissonnette; director of photog-

raphy: Jonathon Cliff; editor: Matthew Hannam; executive producer: Adam Scott, Corey Marr, Matt Bissonnette; producer: Corey Marr; cast: Adam Scott, Joel Bissonnette, Robin Tunney

Two brothers of similar age but differing personalities spend the day driving around Los Angeles in a weathered 1975 green BMW. Michael (Adam Scott) gets a call from his younger brother Tobey (Joel Bissonnette, real-life brother of the director) who begs a favor: he's got some mysterious stuff he's got to do, and needs Michael to drive him.

It's clear that Tobey is the under-achiever, a recovering addict who doesn't surprise Michael by sponging a ride and not really revealing the details. And Michael is too well-mannered to deny his brother (a habit that was likely developed two decades earlier in their lives). On the road to take care of Tobey's business, they pass through parts of the greater Los Angeles metropolitan area that reveal what a remarkably diverse city that is.

As the often very funny conversation unspools, little details emerge that make clear that for all the surface differences between them, they envy each other.

With a soundtrack assembled by Superchunk frontman Mac McGaughan, including Wilco, the Silver Jews, Leonard Cohen, Unrest, Smog, and Guided By Voices. 2009 Los Angeles, Toronto, London Film Festivals.

Pete's Palace

SEE: Shorts: Saturday Night @ Monona Terrace

Pigs Blood

SEE: Shorts: Saturday Afternoon @ Play Circle

CONTINUED ON PAGE 23



WISCONSIN
FILM
FESTIVAL

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talk with your mouth full

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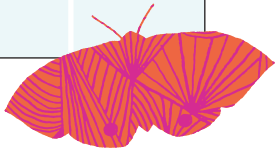
Wisconsin Film Festival 2010



APRIL 14-18 MADISON, WISCONSIN
WIFILMFEST.ORG

WEDNESDAY, APRIL 14

	7 P.M.	8 P.M.	9 P.M.	10 P.M.	11 P.M.
Wis Union Theater					
Play Circle Wis Union	Historias Extraordinarias 7:00 PM 245 MIN + 20-MIN INTERMISSION				
Chazen Museum	The Exploding Girl 7:30 PM 79 MIN		The Thorn in the Heart 9:30 PM 86 MIN		
UW Cinematheque					
Orpheum Main	Father and Guns 7:30 PM 107 MIN			OSS 117: Lost In Rio 10:00 PM 101 MIN	
Stage Door Orpheum	Lourdes 7:15 PM 96 MIN		Ilusiones Ópticas 9:30 PM 102 MIN		
MMoCA Museum	The Art of the Steal 7:00 PM 101 MIN		The Happiest Girl in the World 9:15 PM 99 MIN		
Monona Terrace					



THURSDAY, APRIL 15

	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	11 P.M.	
Wis Union Theater	Cooking History 5:30 PM 88 MIN		I Killed My Mother 7:30 PM 100 MIN		Easier With Practice 9:45 PM 100 MIN			
Play Circle Wis Union	My Neighbor My Killer 5:00 PM 80 MIN+ Q&A		One Crazy Ride 7:30 PM 87 MIN+ POST-FILM Q&A		Simonal: Nobody Knows How Hard 10:00 PM 84 MIN			
Chazen Museum	Children of Invention 5:00 PM 86 MIN		Smile 'Til It Hurts 7:00 PM 80 MIN+ POST-FILM Q&A		Point Traverse 9:30 PM 110 MIN+ POST-FILM Q&A			
UW Cinematheque	The Law 5:45 PM 121 MIN		Shorts: Thurs @ Cinematheque 8:15 PM 78 MIN		The Train 10:00 PM 133 MIN			
Orpheum Main		The Topp Twins: Untouchable Girls 6:00 PM 84 MIN	The Most Dangerous Man in America 8:00 PM 94 MIN		The Host 10:15 PM 118 MIN			
Stage Door Orpheum	Ilusiones Ópticas 5:30 PM 102 MIN		Lourdes 7:45 PM 96 MIN		Masquerades 10:00 PM 92 MIN			
MMoCA Museum	The Happiest Girl in the World 5:00 PM 99 MIN		Daddy Longlegs 7:15 PM 100 MIN		Slightly Unsettling Spanish Shorts 9:30 PM 76 MIN			
Monona Terrace	Multico 5:00 PM 104 MIN		Ghost Player 7:15 PM 63 MIN + POST-FILM Q&A		Shorts: Thursday @ Monona Terrace 9:30 PM 92 MIN+ Q&A			

FRIDAY, APRIL 16

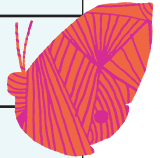
	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	11 P.M.	12 A.M.
Wis Union Theater	The Thorn in the Heart 1:15 PM 86 MIN		The Exploding Girl 3:15 PM 79 MIN		The Desert of Forbidden Art 5:30 PM 80 MIN+ Q&A		Harmony and Me 7:45 PM 75 MIN+ POST-FILM Q&A		The Scenesters 10:00 PM 96 MIN			
Play Circle Wis Union	Dzi Croquettes 1:00 PM 110 MIN		Simonal: Nobody Knows How Hard 3:15 PM 84 MIN		Izulu Lami 5:15 PM 96 MIN		For the Love of Movies: Film Criticism 7:30 PM 82 MIN+ Q&A		It Came From Kuchar 9:45 PM 86 MIN			
Chazen Museum					Human Terrain 5:00 PM 75 MIN+ POST-FILM Q&A		NONAMES 7:15 PM 108 MIN+ POST-FILM Q&A		Feed the Fish 10:00 PM 92 MIN+ POST-FILM Q&A			
UW Cinematheque		Duck, You Sucker 2:00 PM 157 MIN			The Bug & the Fox 5:15 PM 118 MIN+ POST-FILM Q&A		Shorts: Friday @ Cinematheque 8:30 PM 85 MIN+ Q&A					
Orpheum Main				Collateral 4:30 PM 120 MIN+ POST-FILM Q&A			Looking For Eric 8:15 PM 116 MIN		A Film With Me In It 10:45 PM 89 MIN			
Stage Door Orpheum	Last Train Home 1:00 PM 87 MIN		My Year Without Sex 3:00 PM 96 MIN		Chega de Saudade 5:15 PM 95 MIN		About Elly 7:30 PM 116 MIN		Memories of Murder 10:00 PM 132 MIN			
MMoCA Museum	Red Riding: 1974 1:00 PM 105 MIN		Red Riding: 1980 3:15 PM 96 MIN		Red Riding: 1983 5:30 PM 104 MIN		Police, Adjective 8:00 PM 115 MIN					
Monona Terrace		HouseQuake 2:00 PM 91 MIN+ POST-FILM Q&A		Feat: 63 Marathons in 63 Days 4:30 PM 102 MIN+ POST-FILM Q&A		Shorts: Fri @ Monona Terrace 7:15 PM 85 MIN+ Q&A		Unforgettable 9:45 PM 89 MIN+ POST-FILM Q&A				

SATURDAY, APRIL 17

	11 A.M.	12 NOON	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	11 P.M.	12 A.M.
Wis Union Theater	Waking Sleeping Beauty 11:30 AM 86 MIN+ Q&A		Mid-August Lunch 2:00 PM 75 MIN		Shirley Adams 3:45 PM 92 MIN		Passenger Side 6:00 PM 85 MIN		Handsome Harry 8:00 PM 94 MIN		Down Terrace 10:15 PM 89 MIN			
Play Circle Wis Union	Shorts: Sat Morning @ Play Circle 11:00 AM 84 MIN+ Q&A		Waltz 1:30 PM 82 MIN+ POST-FILM Q&A		Shorts: Sat After @ Play Circle 4:00 PM 89 MIN+ Q&A		Bird. Cat. Cat. 6:30 PM 68 MIN+ POST-FILM Q&A		Shorts: Sat Night @ Play Circle 8:45 PM 85 MIN		Dzi Croquettes 10:45 PM 110 MIN			
Chazen Museum	The Lottery 11:00 AM 81 MIN		Special When Lit 1:00 PM 89 MIN		Tibet in Song 3:00 PM 86 MIN		The Things We Carry 5:00 PM 77 MIN+ POST-FILM Q&A		Baraboo 7:15 PM 99 MIN+ POST-FILM Q&A		Re-Cut 10:00 PM 80 MIN+ POST-FILM Q&A			
UW Cinematheque	Ward No. 6 11:00 AM 83 MIN		Wild River 5:00 PM 110 MIN		Still Raining, Still Dreaming: 3:30 PM 72 MIN		Milk Punch 5:15 PM 85 MIN+ POST-FILM Q&A		Duck, You Sucker 7:45 PM 157 MIN		Into The Pit: Deadpit.com 11:00 PM 95 MIN+ Q&A			
Orpheum Main	Sweetgrass 11:00 AM 101 MIN		A Matter of Size 1:15 PM 90 MIN		A Town Called Panic 3:30 PM 75 MIN		Shameless 5:15 PM 88 MIN		The Girl with the Dragon Tattoo 7:30 PM 152 MIN					
Stage Door Orpheum	Memories of Murder 11:30 AM 132 MIN		About Elly 2:15 PM 116 MIN		Chega de Saudade 5:00 PM 95 MIN		Barking Dogs Never Bite 7:15 PM 106 MIN		Withnail & I 9:45 PM 107 MIN					
MMoCA Museum	Daddy Longlegs 11:00 AM 100 MIN		Red Riding: 1974 1:15 PM 105 MIN		Red Riding: 1980 3:45 PM 96 MIN		Red Riding: 1983 6:00 PM 104 MIN		The Windmill Movie 8:30 PM 94 MIN					
Monona Terrace					Shorts: Sat Aft @ Monona Terrace 3:00 PM 78 MIN+ Q&A		My Way Home 5:15 PM 71 MIN+ POST-FILM Q&A		Tar Creek 7:30 PM 75 MIN		Shorts: Sat Night @ Monona Terrace 9:15 PM 74 MIN+Q&A			

SUNDAY, APRIL 18

	11 A.M.	12 NOON	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.
Wis Union Theater	When the Dragon Swallowed the Sun 11:00 AM 115 MIN		Paddle to Seattle: 1:30 PM 86 MIN+ POST-FILM Q&A		Bomber 4:15 PM 85 MIN		Beyond the Pole 6:15 PM 87 MIN				
Play Circle Wis Union	A Village Called Versailles 11:30 AM 68 MIN+ POST-FILM Q&A		Svetlana & A King 1:45 PM 71 MIN+ POST-FILM Q&A		Oxhide II 4:00 PM 133 MIN		Shorts: Sunday @ Play Circle 6:45 PM 75 MIN+ Q&A				
Chazen Museum	Truth in 24 11:00 AM 96 MIN+ POST-FILM Q&A		Agrarian Utopia 1:45 PM 122 MIN		Big River Man 4:30 PM 100 MIN+ POST-FILM Q&A						
UW Cinematheque	The Magic Sword 11:00 AM 80 MIN+ POST-FILM Q&A		Shorts: Sunday @ Cinematheque 1:30 PM 92 MIN+ Q&A		Seventeen 4:00 PM 120 MIN		The Train 6:45 PM 133 MIN				
Orpheum Main	Everyone Else 11:30 AM 118 MIN		Cell 211 2:15 PM 114 MIN		Terribly Happy 4:45 PM 102 MIN		Mother 7:15 PM 129 MIN				
Stage Door Orpheum	Barking Dogs Never Bite 11:15 AM 106 MIN		My Year Without Sex 1:45 PM 96 MIN		Masquerades 4:00 PM 92 MIN		Withnail & I 6:15 PM 107 MIN				
MMoCA Museum	The Windmill Movie 11:00 AM 94 MIN		The Art of the Steal 1:15 PM 101 MIN		Slightly Unsettling Spanish Shorts 3:30 PM 76 MIN		Last Train Home 3:30 PM 87 MIN		Police, Adjective 7:30 PM 115 MIN		
Monona Terrace	Typeface 11:00 AM 91 MIN+ POST-FILM Q&A		Eggshelland 1:30 PM 88 MIN+ POST-FILM Q&A		Life Taken + Girls on the Wall 4:00 PM 107 MIN+ POST-FILM Q&A		Scrap 6:45 PM 101 MIN+ POST-FILM Q&A				



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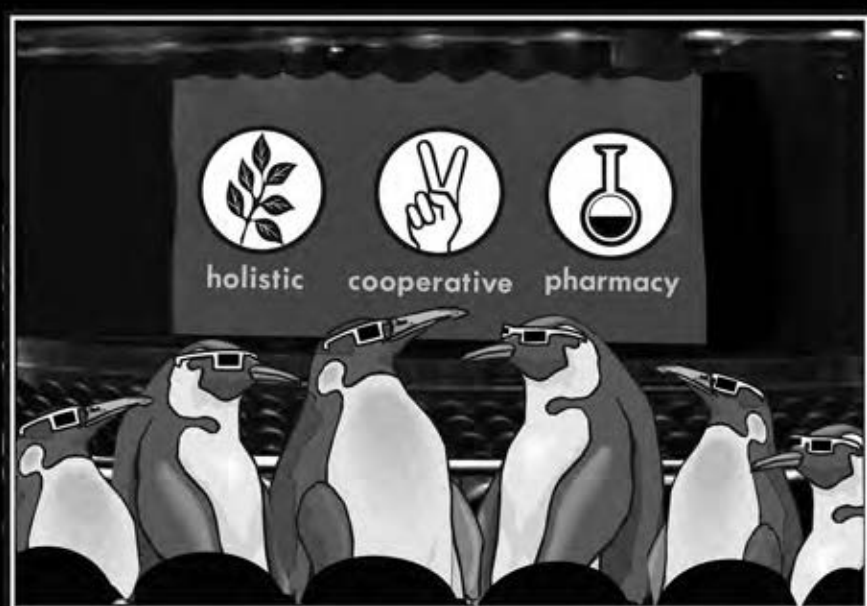
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SATURDAY, APRIL 17 / 9AM-5PM / MONONA TERRACE / MADISON / \$5 AT THE DOOR

INFORMATION: TheDailyPage.com/green



Point Traverse

List of Festival Films

CONTINUED FROM PAGE 18

Point Traverse

THU, APR 15 • 9:30 PM

Chazen Museum of Art

110 MIN • POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

On a Lonely Drive

US PREMIERE · narrative · Canada, 2009, color, digital video · **7 MIN**

DIRECTOR: IGOR DRLJACA

Writer/producer: Igor Drljaca; director of photography: Roland Echavarria; editor: Igor Drljaca; music: Jeffery Blankenship

His parents are bickering, so a young boy finds a quiet spot to hide away from the noise. Director Igor Drljaca attended York University in Toronto, where he met Albert Shin, director of *Point Traverse*, which follows this film. 2009 Toronto International Film Festival.

Point Traverse

MIDWEST PREMIERE · narrative · Canada, 2009, color, digital video · **103 MIN • POST-FILM Q&A**

DIRECTOR: ALBERT SHIN

Writer: Albert Shin, Robin Patrick Smith; cinematographer: Roland Echavarria; sound design/mix: Steve Cupani; original music: Quinton Moody; producer: Albert Shin, Robin Patrick Smith, Roland Echavarria; production assistant: Matthew Rovet; cast: Will Ennis, Dave Rachar, Rachel Nauruzova, Justin Major, Heather Gallagher

Roland Echavarria's splendid, moody cinematography and sound design by Steve Cupani perfectly capture the bleak northern landscapes of *Point Traverse*. This is an artful, delicate story of two friends, Adwin and Cael, who have followed different paths. At first Cael (Dave Rachar) feels like the more classically cinematic of the two: a handsome drifter in a black leather jacket, rolling back into town. He takes a job as a nighttime janitor and meets Mia, another outsider who aims to escape to a better life.

The real screen presence, though, is Adwin (Will Ennis), who runs a fast-food restaurant on the outskirts of town. Compared to Cael, he's the responsible one, who's made something of himself. He too meets someone new, a girl who applies for a job at the restaurant. But the routine of frying chicken sand-

wiches and listening to the hum of the electric lights eventually makes him realize how little he has, and the opportunities that he's missed. This is a challenging, effective film that carefully unfolds into unexpected directions.

Director Albert Shin says: "How many of us have confronted the possibility that perhaps we are not destined for something special? Or even if we do reach our dreams, why do we catch ourselves sometimes staring blankly into our coffee cups or out our apartment windows? We are so often overcome by intangible feelings that make us restless and dissatisfied. What would a film that explores such an elusive notion look like?"

Police, Adjective
(Politist, adjektiv)

FRI, APR 16 • 8:00 PM

SUN, APR 18 • 7:30 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE · narrative · Romania, 2009, color, 35mm · **115 MIN**

DIRECTOR: CORNELIU PORUMBOIU

Writer: Albert Shin, Robin Patrick Smith; cinematographer: Roland Echavarria; sound design/mix: Steve Cupani; original music: Quinton Moody; producer: Albert Shin, Robin Patrick Smith, Roland Echavarria; production Assistant: Matthew Rovet; cast: Will Ennis, Dave Rachar, Rachel Nauruzova, Justin Major, Heather Gallagher

IN ROMANIAN WITH ENGLISH SUBTITLES

"*Police, Adjective* confounds expectations. It's neither a conventional crime film nor a police drama. Rather it's a gently subversive intellectual exercise, a philosophical jest wrapped in police-procedural clothing that examines not just the scene of the crime but also the power of language and the use and abuse of words." — Kenneth Turan, *Los Angeles Times*.

Cristi is a cop assigned to trail a teenage boy who is probably smoking pot in the schoolyard with his girlfriend, and maybe even selling it. Cristi argues with his captain that he doesn't want to bust the kid — if other European countries don't make a big deal of this, why should a kid be sentenced for 10 years in Romania? The routine tedium of a low-key stakeout (loafing around

the kid's gated house, pretending to be guarding a road construction site) makes a change from American police dramas where everyone is moving fast and snapping one-liners.

As in other great Romanian films that have played at this festival (*The Death of Mr. Lazarescu*, WFF06; *12:08 East of Bucharest*, WFF07; *The Happiest Girl in the World*, WFF10), it is the quiet observational details that make this a cinematic treat.

"*Police, Adjective* tells a small story well. At the level of plot, it is consistently engaging, and the psychology of the ambivalent detective, a staple of film noir, is given a new twist in the character of Cristi. But the more closely you look, the more you see: a movie about a marriage, about a career in crisis, about a society riven by unstated class antagonisms and hobbled by ancient authoritarian habits. So much in this meticulous and moving film is between the lines, and almost nothing is by the book." — A.O. Scott, *New York Times*. Winner, Un Certain Regard Jury Prize, FIPRESCI Prize, 2009 Cannes Film Festival; 2009 Toronto, New York, Vancouver, Warsaw, São Paulo Film Festivals.

Practical Manual
for Imaginary Friends
(Abridged)

(Manual Práctico del Amigo Imaginario (abreviado))

SEE: Shorts: Saturday Morning @ Play Circle

Prayers for Peace

SEE: Shorts: Friday @ Cinematheque

The Presentation
Theme

SEE: Shorts: Sunday @ Cinematheque

Promiseland

SEE: Shorts: Sunday @ Cinematheque

Quarry

SEE: Windmill Movie



Police, Adjective (*Politist, adjektiv*)



Prayers for Peace (*Shorts: Friday @ Cinematheque*)



Promiseland (*Shorts: Sunday @ Cinematheque*)



Wisconsin
Film Festival
2010



Red Riding: 1974



Red Riding: 1980



Red Riding: 1983



Re-Cut

Re-Cut

SAT, APR 17 • 10:00 PM

Chazen Museum of Art

WORLD PREMIERE · narrative · USA, 2009, color, digital video · **80 MIN + POST-FILM Q&A**

DIRECTOR: FRITZ MANGER

Writer: Dylan Manger, Fritz Manger; director of photography: Adam Silver; producer: Adam Silver, Fritz Manger; cast: Meredith Phillips, Ross Kohn, Austin Basis, Chris Redman, Rich Trapp, Jeff Kober

SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.

Adam's idea is to make a documentary film about Meredith Phillips, a Wisconsin reporter who was recently on show similar to *The Bachelorette*. Adam and his friend David set out in a van loaded with equipment to find Meredith and start their project. They find her at work at the station, and after she tells them to get lost, she changes her mind.

The police are reporting that twin girls have gone missing and she recruits the guys to be her camera crew for an investigation. In their relentless drive to break the story, the reporters become entangled in a deadly mystery and uncover the small town's shocking secret.

Edited together from the crew's multiple cameras, the film documents their struggle to survive the most terrifying night of their lives and becomes the only evidence of a crime to horrific to imagine.

Nearly all of this film, director Fritz Manger's first feature, was shot in Spring Green and Dodgeville, Wisconsin. Viewer discretion advised.

Red Riding: 1974

FRI, APR 16 • 1:00 PM

SAT, APR 17 • 1:15 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE · narrative · United Kingdom, 1974, color, 35mm · **105 MIN**

DIRECTOR: JULIAN JARROLD

Writer: Tony Grisoni; based on the books by David Peace; director of photography: Rob Hardy; editor: Andrew Hulme; music: Adrian Johnston; production designer: Cristina Casali; costume designer: Natalie Ward; executive producer: Liza Marshall, Hugo Heppell, Norman Merry; producer: Andrew Eaton, Anita Overland, Wendy Brazington; cast: Andrew Garfield, Sean Bean, Warren Clarke, Rebecca Hall, Eddie Marsan, David Morrissey, Peter Mullan

An immaculate cast of accomplished British film and television actors, and three incredibly talented directors, create the world of the Red Riding trilogy, adapted from David Peace's quartet of cult noir novels. These are interlinking stories of crime and punishment in northern England, during the years of the very real Yorkshire ripper. There are jilted lovers, impressionable journalists, soused old men, betrayed wives, and corrupt cops: all the elements that have made British crime thrillers among the best in the world.

Originally created for television, each of these three separate stories could perhaps be watched on its own, but to do so would deny you the incredibly rich layering of story threads that weave between the characters (there's a lot to keep track of.)

The 1974 episode is Eddie's story, a local crime reporter at the Yorkshire Post. A girl has gone missing, and Eddie thinks there might be connections between this and other girls who disappeared under similar circumstances. A local lad gets accused of the crime, but Eddie suspects that maybe the police are looking for easy solutions, and have something to hide.

The trilogy "has already laid a strong claim to being one of the most darkly powerful dramas of the year.... This was an unrelentingly seedy and corrupt place, where the misdeeds of the police went far beyond giving villains the odd slap — and where all the people with any sort of power swigged their whisky, smoked their fags and plotted their crooked schemes together. As one typically psychotic officer put it, "This is the North. We do what we want." — James Walton, *telegraph.co.uk*.

Red Riding: 1980

FRI, APR 16 • 3:15 PM

SAT, APR 17 • 3:45 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE · narrative · United

Kingdom, 1980, color, 35mm · **96 MIN**

DIRECTOR: JAMES MARSH

Writer: Tony Grisoni, based on the books by David Peace; director of photography: Igor Martinovic; editor: Jinx Godfrey; music: Dickon Hinchliffe; production designer: Tomas Burton; executive producer: Liza Marshall, Hugo Heppell, Norman Merry; producer: Andrew Eaton, Anita Overland, Wendy Brazington; cast: Paddy Considine, Jim Carter, Warren Clarke, Sean Harris, David Morrissey, Peter Mullan, Maxine Peake, Tony Pitts, Lesley Sharp, David Calder, Ron Cook, Julia Ford, James Fox, Joseph Mawle, Nicholas Woodeson

After the gritty murder mystery of *Red Riding: 1974*, it becomes clear that this ambitious series is as interested in the broken, twisted system of crime-solving as the crimes themselves. James Marsh (*Wisconsin Death Trip*, WFF00; *The King*, WFF06; *Man on Wire*) directs this investigation into Yorkshire police corruption.

There have been some questions about how the Yorkshire Ripper case is being handled, so Manchester Assistant Chief Constable Peter Hunter (Paddy Considine) is brought in to set up an outside inquiry. He handpicks two Manchester detectives to come with him, including Helen Marshall, who is fighting for respect on the force. Their team reviews the evidence for each of the Yorkshire Ripper murders, and becomes convinced that something's amiss. Bob Craven, a local officer assigned to be their liaison, is being as unhelpful as possible.

Viewers watching the whole series will discover familiar characters emerging in this installment, providing an extra dimension to this frightening and contorted world of perversion, greed, and revenge.

Red Riding: 1983

FRI, APR 16 • 5:30 PM

SAT, APR 17 • 6:00 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE · narrative · United Kingdom, 1983, color, 35mm · **104 MIN**

DIRECTOR: ANAND TUCKER

Writer: Tony Grisoni, based on the books by David Peace; director of photography: David Higgs; editor: Trevor Waite; music: Barrington Pheloung; production designer: Alison Dominicz; executive producer: Liza Marshall, Hugo Heppell, Norman Merry; producer: Andrew Eaton, Anita Overland, Wendy Brazington; cast: Mark Addy, David Morrissey, Jim Carter, Warren Clarke, Daniel Mays, Peter Mullan, Saskia Reeves, Sean Bean, Shaun Dooley, Gerard Kearns, Cara Seymour, Robert Sheehan

The concluding episode of the *Red Riding* trilogy continues the epic masterwork of Yorkshire's corrupt police department, violent criminals, and missing girls, but differs from 1974 (shot on 16mm film) and 1980 (35mm) by being shot on high-definition digital video.

Characters that hung around the edges of the first two films shift into focus here: Detective Chief Superintendent Maurice Jobson (David Morrissey) and a solicitor named John Piggott (Mark Addy), who has returned to Yorkshire after the death of his mother. Her neighbor was Mrs. Myshkin, whose son was accused of murdering a schoolgirl in *Red Riding: 1974*. She begs him to look into the eight-year-old case, which has drawn comparisons in the press to the recent disappearance of another girl.

Director Anand Tucker (*Hilary and Jackie*) carefully draws together the threads of the story.

Screenplay writer Tony Grisoni says: "The action in 1983 revisits 1974, shining a light in some of the darkest corners. It is a collage of events and years bound by a rent boy's stream of consciousness. And with the conclusion of the novel, David doesn't spare us. No future. And so it became a kind of mission of mine to save a child and to turn this into a redemptive story....

"The challenge was how to do this without destroying the essential nature of David's novels. All through the process I'd held onto his words as a guide through the process. I hope against hope he does not feel betrayed. But I had to save that one child.... Watching a final cut of 1983, I found myself intensely moved in the film's closing moments because I believed what I was watching, because I believed we really had managed to save one child. But then that's fiction for you."

Rehearsals for Retirement

SEE: *Still Raining, Still Dreaming: Films by Phil Solomon and Mark LaPore*

Rule 2

SEE: *Shorts: Thursday @ Cinematheque*

The Scenesters

FRI, APR 16 • 10:00 PM

Wisconsin Union Theater

WISCONSIN PREMIERE · narrative · USA, 2009, color, digital video · **96 MIN**

DIRECTOR: TODD BERGER

Writer: Todd Berger; cinematography: Helena Wei; editor: Kyle Martin; original music: Dan Houlbrook; executive producer: Eric Sherman, Christopher R. Sabin; producer: Kevin M. Brennan, Jeff Grace, Brett D. Thompson; cast: Sherilyn Fenn, Blaise Miller, Todd Berger, Jeff Grace, Kevin M. Brennan, James Jolly, Monika Jolly, and Suzanne May

Wallace is an independent filmmaker in Los Angeles who is obligated to take a side job to pay his bills. Since he owns a video camera, he lands a gig

with the LAPD recording crime scenes. It's there that he meets Charlie, a guy who cleans up the mess after the police have finished. Charlie's experience in this line of work has given him an eye for clues. When Wallace learns that Charlie is connecting the dots between different murders and a serial killer might be on the loose, he starts making a film about Charlie, using the crime scenes as his movie sets.

The film spoofs everything within reach: Los Angeles hipster culture, pretentious indie films, pretentious classic films, and the crime/thriller genre. The plot thickens when Charlie rekindles his relationship with Jewell, the investigative television reporter who is hot on the trail of the killer.

"A genuinely suspenseful whodunit about a team of wannabe filmmakers exploiting a rash of L.A. murders targeting hipsters. While *The Scenesters* is definitely, if dryly, funny in its satirical take on fame-seeking indie-rock types — boosted by a literally killer soundtrack featuring real L.A. bands like The Airborne Toxic Event, whose names hold clues to the murderer's pattern — it's first and foremost a mystery, told through a clever blend of tense, documentary-style video and noirish black-and-white film-within-a-film." — Sean O'Neal, *avclub.com*.

Scrap

SUN, APR 18 • 6:45 PM

Nonona Terrace

WORLD PREMIERE · documentary · USA, 2009, color, digital video · **101 MIN + POST-FILM Q&A**

DIRECTOR: PAUL VON STOETZEL

Cinematographer: Tristan Allen, Derek Breuer, Andy Bethke; editor: Paul Clark, Brianna Deihl-Editors; animator: Kari Jo Skogquist, Christopher Pagel; producer: Paul von Stuetzel; cast: Tom Every, Eleanor Every, Thayer Every, Jim Bishop, Phoebe Bishop, Dan Bishop

SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.

When researching roadside attractions for a documentary, the filmmakers found two that blew all the others away: the towering stone fortress called Bishop Castle, located in the Rocky Mountains of Colorado, and the beehemoth scrap-metal time machine called the Forevertron, in North Freedom, Wisconsin. Not only are these constructions breathtaking, the personalities — some might call them eccentric — of the creators rival their constructions.

What Jim Bishop began as a one-bedroom cottage with stone foundation in a national forest became a 160-foot castle with fanciful towers, stained glass windows, and a fire-breathing dragon. Tom Every (aka Dr. Evermor)



Rule 2 (Shorts: Thursday @ Cinematheque)

transformed his scrap metal business into a magnificent park of musical bird sculptures and mechanical wonders.

The dedicated work of both of these men, along with the support of impressively tolerant wives, has created breathtaking structures that truly amaze.

Self Portrait

SEE: Shorts: Sunday @ Cinematheque

Seventeen

SUN, APR 18 • 4:00 PM

UW Cinematheque

MADISON PREMIERE • documentary • USA, 1983, color, 16mm • 120 MIN

DIRECTOR: JOEL DEMOTT, JEFF KREINES
Producer/editor/cinematographer: Joel DeMott, Jeff Kreines

SERIES: RESTORATIONS & REVIVALS

Shot in working class Muncie, Indiana, in the early 1980s, this indelible cinema verité portrait of Midwestern adolescence focuses on the interracial love life and social circle of foul-mouthed high school senior Lynn Massie.

Over the course of an 18-month shoot, co-directors Joel DeMott and Jeff Kreines cultivated a seemingly telepathic rapport with their subjects, achieving mind-boggling coverage and astonishing intimacy. The film is a model of full-bodied documentary portraiture: Lynn and her classmates come across as hilarious, irritating, charming, irresponsible, surprising, obnoxious, exuberant, awkward, heartfelt, and contradictory — often all at once.

Originally commissioned by PBS, *Seventeen's* matter-of-fact portrayal of teen drug abuse, pregnancy, and racism was deemed unfit for broadcast in the very homes it was shot in — despite the fact that any high-school graduate would recognize this chaotic parade of Home-Ec classes, keggers, cars, and parking lots as surely (and mortifyingly) as their own yearbook.

The film earned uniformly rave reviews when released to theaters, but has since gone into hibernation, existing as a secret handshake among those lucky enough to have seen it.

“Truly scandalous... *Seventeen* is not just superb non-fiction; it's among the strongest films of any kind over the past few years.” — J. Hoberman, *Village Voice*. Grand Jury Prize, 1985 Sundance Film Festival.

Shadow of Lies

SEE: Shorts: Thursday @ Monona Terrace

Shameless (Nestyda)

SAT, APR 17 • 5:15 PM

Orpheum Main Theater

WISCONSIN PREMIERE • narrative • Czech Republic, 2008, color, 35mm • 88 MIN

DIRECTOR: JAN HREBEJK

Writer: Michal Viewegh, Jan Hrebejk, Jiri Macháček; cinematographer: Jan Malí; editor: Vladimír Barák; sound Robert Dufek; costume design: Katarína Bieliková; set designer: Milan Býček; producer: Rudolf Biermann, Tomáš Hoffman; cast: Jiri Macháček, Eva Kerekéšová, Pavel Liška, Simona Babčáková, Emília Vášáryová, Pavel Landovsky, Nina Divišková, Martina Krátká, Vojta Husa, Kryštof Mucha, Karel Gott

IN CZECH WITH ENGLISH SUBTITLES

A popular Czech book, *Short Stories About Marriage and Sex*, provided the inspiration for Jan Hrebejk's (*Pupendo*, WFF04) surprisingly vivacious and comic story of a TV weatherman's mid-life crisis. Oskar, realizes one day that he is out of love with his wife, Zuzana. While she and their little son are away at a mountain resort, he fakes the on-air weather report to forecast a terrible blizzard, keeping his family away so he can have a fling with the au pair.

As Oskar and Zuzana part ways, their lives start moving in opposite directions, with Oskar's new independence leading to loneliness (no one to welcome him home at night). As played by Jiri Macháček, Oskar is a charming cad who has no problem finding new conquests, they just don't turn out to be fulfilling. After the blizzard incident he gets canned from the station and hires himself out to late-night drunks who need a safe ride home.

Meanwhile, Zuzana tentatively striking up a relationship with the kind and generous Matej and seeks relationship advice from Oskar's amused parents.

The cast is terrific, with Pavel Liška (*The Country Teacher*, WFF09; *Something Like Happiness*, WFF07) playing the new boyfriend, and Simona Babčáková lighting up the screen as Zuzana. 2009 Karlovy Vary, Toronto, Vancouver, Mill Valley; 2010 Palm Springs Film Festivals.

Shine Like Stars

SEE: Shorts: Saturday Night @ Monona Terrace



Shameless (Nestyda)

Shirley Adams

SAT, APR 17 • 3:45 PM

Wisconsin Union Theater

WISCONSIN PREMIERE • narrative • South Africa, 2009, color, digital video • 92 MIN

DIRECTOR: OLIVER HERMANUS

Writer: Oliver Hermanus, Stavros Pamballis; cinematographer: Jamie Ramsay; editor: Garreth Fradgley; sound: Gita Cerveira, Jim Petrak, Ivan Milborrow, Warrick Sony; music: Philip Miller; executive producer: Roland Emmerich, Kirstin Winkler; producer: Jeremy Nathan, Michelle Wheatley; cast: Denise Newman, Keenan Arri-son, Theresa Sedras, Emily Childs, Lee-Ann Van Rooi

IN ENGLISH, AFRIKAANS WITH ENGLISH SUBTITLES

SERIES: AFRICAN CINEMA
PRESENTED WITH THE UW AFRICAN STUDIES PROGRAM.

In this deeply affecting portrait of ordinary courage in present-day South Africa, a single mother — Shirley Adams — struggles to care for her paraplegic teenage son, Donovan, in a depressed district on the outskirts of Cape Town. Wearied but resolute, she desperately clings to him as he withdraws from the world following a suicide attempt, and is hopeful when his spirits are momentarily lifted by the appearance of Tamsin, a pretty but overeager social worker. But when the relationship between Donovan and Tamsin sours, his fragile emotional health declines, and Shirley's faith and perseverance are put to the ultimate test.

First-time director Oliver Hermanus's observant camera holds close to its subjects, capturing the claustrophobia, intimacy and hushed anguish surrounding the tender daily routines of a mother and her child.

“The film is set in Cape Town, but it could just as easily be Brixton or Watts or any other cityscape where mindless violence has young people in its grip. The universality of the tale, written by Hermanus and Stavros Pemballis, makes the film fully accessible, and the contemplative nature of its storytelling, without cinematic tricks or melodrama, will win praise everywhere.” — Ray Bennett, *Hollywood Reporter*.

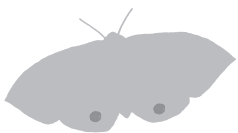
2009 Locarno, Toronto, London; 2010 Palm Springs, Rotterdam Film Festivals. *Shirley Adams* is copresented by the Global Film Initiative and is part of the 2010 Global Lens film series. For more information, visit globalfilm.org.



Shirley Adams



Scrap



Wisconsin
Film Festival
2010



Oscar & Jim (*Thursday @ Cinematheque*)



Black (*Thursday @ Monona Terrace*)



Milwaukee (*Thursday @ Monona Terrace*)

Shorts: Thursday @ Cinematheque

THU, APR 15 • 8:15 PM
UW Cinematheque

78 MIN

Bale
MIDWEST PREMIERE · narrative · United Kingdom, 2009, color, 35mm · **19 MIN**
DIRECTOR: ALASTAIR MACKAY
Director of photography: Liam Iandoli; editor: Mark Trend; original music: Jo Silverston; art director: Neal Craton; production designer: James Newcombe; costume designer: Nathanya Laurent; cast: Bradley Badder, Millen Gee, Ashley Vere, Michael Socha, Perry Fitzpatrick, Finn Atkins, Chanel Cresswell, Alan Ouwin

Three young boys, playing in the fields of England, meet some teenagers out for a joyride. The teens are reckless, enjoying how they can bully the smaller kids and not truly grasping what consequences will follow.

Edward's Turmoil

NORTH AMERICAN PREMIERE · narrative · United Kingdom, 2009, color, digital video · **10 MIN**

DIRECTOR: KIM ALBRIGHT

Writer: Kim Albright, David Goo; cinematography: John Watters; editor: Mark Edinoff; music: Mean Poppa Lean; executive producer: Philippa Thomas; producer: Trent Simpson; cast: Christopher Fairbank, Raphaël Coleman

A reluctant grandfather has the chore of taking his grandson, Edward out to lunch. Grandpa is a foul-mouthed old curmudgeon and Edward is a bible-loving, neurotic mess. They're stuck spending the day together and they hardly know each other. When grandpa swears at a passing car, he discovers something peculiar about his grandson. He is tormented by swear words. Edward becomes a shivering, quivering wreck whenever someone swears. Grandpa is bewildered and amused by all this and takes it upon himself to cure what he thinks is a very unfortunate ailment.

Love Does Grow on Trees

WISCONSIN PREMIERE · narrative · United Kingdom, 2008, color, 35mm · **11 MIN**
DIRECTOR: BEVAN WALSH

Cinematographer: Alan Stewart; editor: Dan Roberts; original music: Nathan Larson; production designer: Alexandra Walker; costume designer: Sydney Florence; producer: Geraldine Patten; cast: Luke Ward-Wilkinson, El Krajewski, Tom Brooke, Frank Cameron, Petra Mahmood, Gemma Ward-Wilkinson, Victoria Keenan

It's 1989, and a young lad is in the goal on his school's soccer field. A piece of paper is caught in the net — it's a page torn from a nudie magazine. Indeed, there's nearly a blizzard of magazines tempting him, but he may have to make a choice between his new obsession and his cute classmate.

Oscar & Jim

MIDWEST PREMIERE · narrative · United Kingdom, 2009, color, digital video · **28 MIN**
DIRECTOR: IAIN WEATHERBY

Writer: Iain Weatherby; director of photography: Martin Lightening; editor: Simon Bryant; music: Sarah Llewellyn; producer: Paul Fenwick; cast: Charlie Covell, Harry Lloyd

A young couple on vacation in Paris visit the Pierre Lachaise Cemetery. She wants to see the grave of the great Oscar Wilde, he wants to find out where Jim Morrison is buried. Both are so bad at reading a map, maybe they won't see either.

Rule 2

MIDWEST PREMIERE · narrative · United Kingdom, 2008, color, digital video · **9 MIN**
DIRECTOR: JOOST ZOETEBIER

Writer: George Gannon; director of photography: Claudio Napoli; editor: Aydhesh Mohla; producer: Rimam AbuOsba; cast: Sam Corry, Karen Eyo, Iris Veneti

Dave is a young British soldier who is sent to war in the Middle East. Using a webcam he is able to stay in touch with his mum and his girlfriend. The grim imagery of his new reality slowly consumes him, leading to a growing gap with his family.

Shorts: Thursday @ Monona Terrace

THU, APR 15 • 9:30 PM

Monona Terrace

92 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Black

WISCONSIN PREMIERE · narrative · USA, 2008, b&w, digital video · **40 MIN**
DIRECTOR: SETH AND NATHAN ANDERSON

Writer: Seth and Nathan Anderson; director of photography: Nathan Anderson; editor: Seth Anderson; original music: Robert McAtee; executive producer: Marie Anderson, David Anderson, Stesha McCue, Jason McCue, Diana Zeltner, Richard Zeltner; producer: Jason Hagen; cast: Robert McAtee, Seiriina Covarrubias, Kevin Dahlgren, Jenny McGriff

SERIES: WISCONSIN'S OWN

In this supernatural thriller, a psychiatrist must face his own fear of death after his psychic wife invites a frightening presence into their lives. As they are both drawn into a situation where dreams easily fuse with reality, the distanced couple must find a common understanding or risk being cut off from each other forever. Set against a misty coastal backdrop, this fast-paced examination of existential dread and the threads that bind us beyond death is a sophisticated update in the grand tradition of "The Twilight Zone" and "The Outer Limits." Co-director Seth Anderson graduated from the UW-Milwaukee film program.

Framework

MADISON PREMIERE · animated · USA, 2008, color, digital video · **5 MIN**
DIRECTOR: QUINN HESTER

Cinematographer/editor: Quinn Hester; music composer: John McLaughlan; cast: Jon Phillips
SERIES: WISCONSIN'S OWN

A lonely office worker faces an unusual entity in this stop-motion animation combining live-action with a pulsing white line. Quinn Hester is a student in UW-Milwaukee's film program. **Winner, Golden Badger, Student Filmmaking, 2010 Wisconsin Film Festival.**

Mildred Richards

narrative · USA, 2008, b&w, digital video · **18 MIN**
DIRECTOR: MARC KESS

Cast: Kat Wisener, Nick Arens, Marilyn Duryea, Dan Leeds, Ray Wasik, Brandon Jones, Renee Marie Brewster; cinematographer: Tom Hurwitz; additional camera: Mark Schwartzbard; first assistant camera: Erin Henning; production manager: Kaoru Emura; sound designer: Matt Gundy

Mildred Richards is an inventive black-and-white drama set to a vintage radio play. Old lady Richards is sick, and her ambitious niece and nephew are coming to the dark mansion to collect an inheritance. But are they greedy enough to hasten their aunt to an untimely end? Tune in! Er, get a ticket and find out!

Milwaukee

WORLD PREMIERE · narrative · USA, 2009, b&w, digital video · **19 MIN**
DIRECTOR: JI-SUN O

Director of photography: Ji-Sun O; editor: Ji-Sun O; sound recordist: Kerrie Welsh; art director: Kerrie Welsh; assistant director: David Witzling, Scott Smgara, Jim Van Vonderen; production manager: Renato Umali, Jim Van Vonderen, Andrea Maio; cast: Robyn Braun, Daniel Robert Kelly, James W. Pick, James Pronath, Brooke Swelstad, Amy Stone, Lee Sphabmixay, Matthew Sphabmixay

SERIES: WISCONSIN'S OWN

A day in the lives of three ordinary people on the streets of Milwaukee. A girl on the way to school may have left the stove on, and a jogger tries to keep going for another day. The third section draws from footage of *Otto's Day*, which played at an earlier Wisconsin Film Festival. Ji-sun O is a graduate of UW-Milwaukee.

Shadow of Lies

WORLD PREMIERE · narrative · USA, 2009, b&w, digital video · **9 MIN**
DIRECTOR: ROBB THOMPSON

Writer: Melissa Schaefer, Robb Thompson; producer: Melissa Schaefer; cast: Brandon Mueller, Melissa Schaefer, Robb Thompson, Josh Oas, Peter Mitropoulos, Joe Kane, Josh Tiedt
SERIES: WISCONSIN'S OWN

Shadow of Lies is a short film that combines elements of classic Noir with the edgy look of Sin City. Shot entirely in front of a green screen, the story is told through the eyes of Martin Blake, P.I. as he is his lured from one chase to

the next by the femme fatale. The film was created at the Madison Media Institute as a project for the compositing class.

Shorts: Friday @ Cinematheque

FRI, APR 16 • 8:30 PM

UW Cinematheque

85 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Alberta, Detroit

WORLD PREMIERE · narrative · USA, 2009, color, digital video · **23 MIN**

DIRECTOR: JOHN WILBERDING, SHAWN GRICE

Writer: John Wilberding; producer: Oren Goldenberg; cast: John Wilberding, Ava Wilberding

A vacuum cleaner salesman loses his job and his marriage. One day he picks up his young daughter (played by director John Wilberding's own daughter) for a road trip; will she be able to stop his decline?

Hawker

NORTH AMERICAN PREMIERE · narrative · Australia, 2008, color, 35mm · **14 MIN**
DIRECTOR: DUSTIN FENELEY

Writer: Dustin Feneley; director of photography: Ari Wegner; editor: Jack Hutchings; sound design/music: Nick Batterham; production designer: William Huxley; producer: Dustin Feneley, Gaye Poole

An ineffectual traveling salesman lives in a lonely world of motels, warehouses, take-out food, and the open road. The beautiful countryside of Australia is a contrast to the claustrophobic life of this man, always on the move.

Prayers for Peace

WISCONSIN PREMIERE · animated · USA, 2009, color, digital video · **8 MIN**

DIRECTOR: DUSTIN GRELLA

Writer: Dustin Grella; cinematographer: Drew Grella; editor: Chu Chi Lin; sound: Matt Israel; music: Gary Millus; producer: Dusty Studio; cast: Devin Grella, Dustin Grella

Prayers for Peace is a narrative stop-motion animation confronting the memory of the artist's younger brother killed in the current conflict in Iraq. The narrator stops to think about who his brother was, how he identified him, and explore his guilt for not thinking about him as often as he should.

Drawn using pastels on a slate chalkboard, the entire film is shot in two continuous scenes, with the current image drawn directly on top of the previous, leaving the memory of the previous drawings. Much of the footage was borrowed directly from images off of the soldier's laptop that was returned to the family. Also taken off of the laptop was an audio file recorded in the active combat area of Najaf, where the young man expresses his feelings on the experience.

This Is the Place

WISCONSIN PREMIERE · narrative · USA, 2009, color, digital video · **21 MIN**
DIRECTOR: JACOB STRUNK

Writer: Jacob Strunk; director of photography: Johnny Bishop; editor: Stephen J. Deschain; original music: Austin Wintory; producer: Jacob Strunk, Johnny Bishop; cast: Austin O'Brien, Anthony Dimaria, Melissa Stephens, Ethel Mayville, Christopher Todd, Bill Higley
SERIES: WISCONSIN'S OWN

In the shores of the Salton Sea, where the heat and the flies both rise, a matter-of-fact man goes about his business: collecting human organs. Director Jacob Strunk grew up on Oconomowoc, Wisconsin.

Thru

MADISON PREMIERE · narrative · USA, 2009, color, digital video · **18 MIN**

DIRECTOR: CHRISTOPHER J. EWING

Writer: Christopher J. Ewing; director of photography: Tyson Maughan; editor: Colin Brooker; music: Christopher J. Ewing; production designer: Ayaka Ohwaki; producer: Callie Bloem; cast: Lila Green-Goodwin, Matthew Donaldson, Aileen Lawlor

SERIES: WISCONSIN'S OWN

An agoraphobic musician, Dullis Overby, meets a conceptual artist named Avel Soleil. They may be made for each other: two outsiders both struggling with loss and turbulent memories. But then Avel reveals that she has created the ultimate art piece out of Dullis' worst fears, capturing this thoughts and transforming them into an a public installation. Director Chris Ewing, producer Callie Bloem, and editor Colin Brooker graduated from the UW-Madison.

Shorts: Friday @ Monona Terrace

FRI, APR 16 • 7:15 PM

Monona Terrace

85 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

As They Fade

WISCONSIN PREMIERE · narrative · USA, 2009, color, digital video · **12 MIN**
DIRECTOR: JENNA LYN

Writer: Jenna Lyng; director of photography: Sean Hanley; editor: Joe Shahood; sound: Adam Voreis; composer: Kush Mody; production designer: Katie Fleming & Carrie Rudzinski; production manager: Martin Zaharinov; executive producer: Jenna Lyng; producer: Angela Voreis, Anna Rau, Martin Zaharinov, Marc Van Osdale
SERIES: WISCONSIN'S OWN

This supernatural fairy tale follows a lost, bewildered girl as she searches for clues to her past. Upon finding trinkets in the bottom of a lake, she witnesses spectral reenactments of violent scenes and wonders how they relate to her. Filmed during the summer on Madeline Island, Wisconsin, Lake Superior creates a magnificent setting for this mysterious story.



Alberta, Detroit (*Friday @ Cinematheque*)

Beverly & Roger

WORLD PREMIERE · narrative · USA, 2009, color, digital video · **12 MIN**
DIRECTOR: RANDY CASPERSEN
Writer: Randy Caspersen; director of photography: Julie Bucek; editor: Ryan Knight; original music: Duncan Blickenstaff; production designer: Caity Birmingham; producer: Randy Caspersen; cast: Eileen Vorbach, Joe Vorbach; Assistant Director: Laura Klein
SERIES: WISCONSIN'S OWN

A lovely tender story of a couple who have settled into comfortable habits and patterns which keep them from truly seeing each other. Beverly dotes on a stray neighborhood cat, and Roger's pride and joy is his 1954 Chevy. A drive in the country opens up some secrets, O Henry-style. Filmmaker Randy Caspersen is a Wisconsin native and graduate of UW-Milwaukee's film program.

The Egg Timer

WISCONSIN PREMIERE · narrative · USA, 2009, color, digital video · **17 MIN**
DIRECTOR: EMILY HADDAD
Writer: Emily Haddad; director of photography: Gregory R. Winter; editor: Joe Martin and Emily Haddad; executive producer: IFP Minnesota; producer: Mike Tabor, Matt Ehling, Emily Haddad; cast: Stacia Rice, Charles Brin, Linda Kelsey
SERIES: WISCONSIN'S OWN

The first short film produced under IFP Minnesota's Fresh Filmmakers Production grant program, this beautifully constructed story follows a doctor seeking relief from the torment of her brother's childhood death. After finding a cure for the disease that caused her brother's illness, she still finds herself consumed with grief, and seeks refuge in her childhood home. What she discovers there finally gives her release and closure. Filmmaker Emily Haddad grew up in Rice Lake, Wisconsin.

Make A Mate

WISCONSIN PREMIERE · animated · USA, 2009, color, digital video · **4 MIN**
DIRECTOR: JENNIFER JORDAN DAY
Original music: Printz Board, Tim "Izo" Orindgreff

Wire, string, and trinkets make up this animation of the magic store where you can assemble all the parts for your perfect mate.

Moon, Stars, Earth, Horse

WORLD PREMIERE · narrative · USA, 2008, color, digital video · **10 MIN**
DIRECTOR: SAMUEL TOMFOHR
Writer: Samuel Tomfohr; cinematographer: Eunah Lee; editor: Lauren Wolkstein, Samuel Tomfohr; producer: Jacob Kader, Ambarish Manepalli, Samuel Tomfohr; cast: Jan Uckowski, Wendy Baron, Randy Harmon, Rose Goodman
SERIES: WISCONSIN'S OWN

A father's homecoming from military service should be a joyous occasion, but to his wife and two young children who have become accustomed to his absence, his arrival is jarring and

confusing. Feelings of neglect and loneliness taint the welcome home signs and celebratory dinner. This nuanced story of a working-class family finding its bearings during a difficult time is truly touching. Filmmaker Samuel Tomfohr was born in Menomonie, Wisconsin. 2008 Columbia University Film Festival.

Morning Echo

MIDWEST PREMIERE · narrative · United Kingdom, 2009, color, digital video · **15 MIN**
DIRECTOR: HOPE DICKSON LEACH
Writer: Hope Dickson Leach; cinematographer: Ole Bratt Birkeland; editor: Miikka Leskinen; original music: Hutch Demouilpied; art director: Oli van der Vijver; production designer: Steven Blundell; costume designer: Tess Loe; producer: Geraldine Pattern; co-producer: Andrew T. Surry; cast: Kerry Fox, Peter Sullivan, Amelia Foster, Tristram Foster, Nieve Stenton

It's Christmas day in England, but no one in the Moffatt household is allowed to celebrate. They already had their Christmas, in October, to perk up sick young daughter Franny's final days. It worked, and she's recovering. But now the loopy family, stuck in the ruse and stressed to the edge, is comically falling apart. Dad cannot compose a tune, little brother Neil eats out of a dog bowl, big sister Veronica crashes the neighbors' holiday parties, and Mother (Kerry Cox, *An Angel at My Table*) has given up all decorum. By Franny's calculations, it is the day of another holiday — one that the family does not have the heart for. 2009 Woodstock, Mill Valley, Austin, Cucalorus film festivals.

Ward Three

MADISON PREMIERE · narrative · USA, 2009, color, digital video · **14 MIN**
DIRECTOR: JASON SATTERFIELD
Writer: Natalie Mullins; director of photography: Jimmy Sammarco; associate editor: Jerry Riedel; producer: Mark Metcalf; first assistant director: Susan Kerns; production manager: Nicholas Langholf; cast: Lee Ernst, Balen Essak, Kim D'Eon, Carol Dolphin, Neil Willenson, Tom Lodewyck, Jeremy Tardy, Rachel Lau, Emily Newmark, Courtney Jones, Emma Satterfield
SERIES: WISCONSIN'S OWN

A young boy with no regard for the people around him is sentenced to a life in a mental institution. Through an innovative score, we hear the discordance that sprinkles his thoughts when he is child, and later when he is an adult, drowns out all other sounds. A visit by a charming little girl inspires him to tune his perceptions and pursue harmony.

After the script won the 2009 Milwaukee Film Screenwriting Contest, the film was shot in Milwaukee as part of the Collaborative Cinema project. Writer Natalie Mullins attends West High School in Wauwatosa, Wisconsin and filmmaker Jason Satterfield works



Martha (*Saturday Morning @ Play Circle*)

as a director in Wisconsin. 2009 Milwaukee Film Festival.

Shorts:
Saturday Morning @ Play Circle

SAT, APR 17 • 11:00 AM
Play Circle
84 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Extra-Ordinary

MIDWEST PREMIERE · narrative · USA, 2009, color, digital video · **14 MIN**
DIRECTOR: IAN CHRISTIAN BLANCHE
Writer: Ian Dickinson; cinematographer: Sean Conaty; editor: Andrew L. Koyama; sound Editor: Amy Reynolds; original music: Trey DeCamp; producer: Colin Hudak; special effects: Joseph Souza; cast: John Bain, Sam Rabon, Malik Anthony, Sein Gay

Dylan and Alex have been best friends for as long as they can remember. When their visit to a dangerous neighborhood goes wrong, Alex is shot at close range, but his wounds heal miraculously. Alex reveals that he's been hiding an extraordinary ability from his best friend. Director Ian Christian Blanche is a student at the USC School of Cinematic Arts.

Grumatorium

WORLD PREMIERE · animated · USA, 2009, color, digital video · **5 MIN + POST-FILM Q&A**
DIRECTOR: GREY GERLING
Music: Sulek and the Hamster Alliance
SERIES: WISCONSIN'S OWN

A sandbox accident unlocks an abandoned laboratory filled with forgotten genetic horrors. Grey Gerling created this animation at his home in Milwaukee.

Martha

MIDWEST PREMIERE · narrative · USA, 2008, color, digital video · **15 MIN**
DIRECTOR: KATJA STRAUB

Writer: Katja Straub; director of photography: Naiti Gamez; editor: Johanna Witherby; sound Designer: Steven DeGennaro; composer: Bill Baird, Otiskuri; producer: Ajae Clearway, Charles Mulford; cast: Christine Cheney, Ken Bradley, Cyndi Williams, James Mayberry, Campbell Westmoreland, Amy McAndrew, Tom Chamberlain

Twelve-year-old Martha is embarrassed by her family, especially her goofy dad, who is fulfilling his dream of opening a diner. "You're not a real Gallucci unless you can decapitate your egg," he says at the breakfast table. She wishes she wasn't a real Gallucci, think-

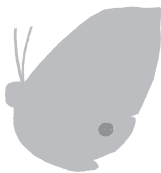
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Ward Three (*Friday @ Monona Terrace*)



Moon, Stars, Earth, Horse (*Friday @ Monona Terrace*)



Wisconsin
Film Festival
2010



Never (*Saturday Morning @ Play Circle*)

Sat. Morning @ Play Circle

CONTINUED FROM PREVIOUS PAGE

ing maybe she was abandoned by gypsies who will come back and claim her. Katja Straub's film *The Greeting from My Mother* played at the 2006 Wisconsin Film Festival.

Mary's Friend

MADISON PREMIERE · animated · USA, 2008, color, digital video · **4 MIN**

DIRECTOR: JOHN ROBERTS

Cast: Ashley Heller, Phillip Sacramento

SERIES: WISCONSIN'S OWN

There's a touch of Tim Burton's madness here: "This is a tale of a girl named Mary, whom other children found indeed most scary." Wishing that Susie could be her best friend, she visits the witch for a grisly solution. Created by John Roberts, a Milwaukee resident who graduated from the UW-Milwaukee. **Winner, Golden Badger, Student Filmmaking, 2010 Wisconsin Film Festival.**

Never

WISCONSIN PREMIERE · narrative · USA, 2008, color, digital video · **25 MIN**

DIRECTOR: DEVON FORD

Writer: Devon Ford; producer: Christopher Lane; cast: Jenni Caruso, Lonnie Ford

Never riffs off the Peter Pan story to conjure up three tales of everyday magic. A thesis film made at Chicago's Columbia College, it brims with inventive twists on the way we escape our fears, or maybe just escape boredom, through fantasy. In the opening sequence, "Beth" the meek housewife becomes transformed into a green fairy but her pixie dust packs the punch of deadly absinthe.

Practical Manual for Imaginary Friends (Abridged) (Manual Práctico del Amigo Imaginario (abreviado))

MIDWEST PREMIERE · narrative · Spain, 2008, · **20 MIN**

DIRECTOR: CIRO ALTABÁS

writer: Iñigo Díaz-Guardamino, Ciro Altabás; cinematographer: Pedro J. Márquez; editor: José Manuel Jiménez; production: Ciro Altabás, RETROproducciones, Javier Gonzalez Isac, Tatiana Chav; art director: Raquel Peris Fenollera, Rafael Serrano Sanz; costumes: Anna Holgueras Muriel, Amalia Rivas Alcazar; sound: Nacho R. Arenas; makeup/hair: Antonio Naranjo, Rubén Samos; digital effects: Juanma Nogales; music: José Sánchez; cast: Luis Larrodera, Christian Sampedro, Ana del Arco, Eloy Huerta López, Antonio Chamorro, Nancy Moreno, Pepe Márquez, Blanca Merino

IN SPANISH WITH ENGLISH SUBTITLES

What does an out-of-work imaginary friend do? He gives lectures at conferences for other imaginary friends (a comical audience filled with leprechauns, giant ducks, and talking flow-

ers), warning them of what might happen if they don't protect their job. Captain Kilotón lasted longer than most, but when his human Fernando finally got a live-in girlfriend, things changed.

Wild Frontier: "Sharp Teeth"

WISCONSIN PREMIERE · animated · USA, 2008, color, digital video · **2 MIN**

DIRECTOR: STEVE DORCHESTER

SERIES: WISCONSIN'S OWN

Green Bay resident (and UW-grad) Steve Dorchester collaborates with young Sam D. to create a mini-episode of a wildlife show, where everything has sharp teeth.

Shorts: Saturday Afternoon @ Play Circle

SAT, APR 17 • 4:00 PM

Play Circle

89 MIN • POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Common Ground

MIDWEST PREMIERE · experimental · USA, 2008, color, digital video · **27 MIN**

DIRECTOR: VERA BRUNNER-SUNG

Excavating history in a place where memory is consumed by bulldozers: an observation of the way economics are shaping the landscape in one corner of Southern California that questions our relationship with the past, designs on the future, and notions of progress in today's world. Vera Brunner-Sung filmed a neighborhood of abandoned military family housing near Riverside, California.

Pigs Blood

MADISON PREMIERE · documentary · Taiwan, 2009, color, digital video · **12 MIN**

DIRECTOR: JONAH WHIPP

SERIES: WISCONSIN'S OWN

Shot on a vintage Bolex camera, *Pigs Blood* is a visual journal of different Taiwanese landscapes, including the betelnut girls who sell their goods on street-corners. Jonah Whipp graduated from UW-Milwaukee with a BFA in film production.

Sleeping Bear

WISCONSIN PREMIERE · experimental · USA, 2009, b&w, digital video · **11 MIN**

DIRECTOR: JACK CRONIN

SERIES: WISCONSIN'S OWN

Sleeping Bear was filmed at the Sleeping Bear Dunes National Lakeshore in northern Michigan over the course of three years. The film, which is loosely organized into seasons, is a study of the landscape and an attempt to represent its beauty and power. Cronin is an alumnus and former instructor at the UW-Milwaukee.



Sveit (*Saturday Afternoon @ Play Circle*)

Sveit

WISCONSIN PREMIERE · documentary · USA, 2009, color, digital video · **30 MIN**

DIRECTOR: KYJA KRISTJANSSON-NELSON

Translation supervisor: Svanhildur Helgadóttir, Adalsteinn Jorundsson; production assistant: Christopher Nelson; cast: Christopher Nelson, Kristin Bjarnadóttir, Lilja Dora Bjarnadóttir, Stella Drofn Bjarnadóttir, Sonja Finnsdóttir, Lovisa Helga Jonsdóttir, Thorhallur Orn Ragnarsson, Fanney Birta Thorgilsdóttir

IN ENGLISH, ICELANDIC WITH ENGLISH SUBTITLES

SERIES: WISCONSIN'S OWN

The filmmaker, Kyja Kristjansson-Nelson, is living in a rural Village on the north coast of Iceland, exploring the relationship between landscape, language, narrative and family history. Through a series of exercises, games, and cultural rituals (eating boiled sheep's head), Kyja asks the local Icelandic school children to playfully explore cultural identity and the function of memory.

The filmmaker documents her family's emigration from Iceland to the United States, while unpacking memories and stories of her grandfather's experience as a new American in North Dakota. A documentary that combines animation and experimental technique, *Sveit* is a geneography of memory and place.

Tree of Forgetting

WORLD PREMIERE · documentary · USA, 2009, color, digital video · **9 MIN**

DIRECTOR: DAN BOORD, LUIS VALDOVINO

Pianist: Alejandro Cremaschi; recording engineer: Kevin Harbison

IN ENGLISH, SPANISH WITH ENGLISH SUBTITLES

"Cuando despertó, el dinosaurio todavía estaba allí. / *When I awoke, the dinosaur was still there.*" The world's shortest short story, by Augusto Monterroso, opens a meditation on Argentinean memory, place, and family. Dan Boord and Luis Valdovino have exhibited their video work internationally in museums, festivals, and galleries, and are both professors at the University of Colorado-Boulder.

Shorts: Saturday Night @ Play Circle

SAT, APR 17 • 8:45 PM

Play Circle

85 MIN

Blue Icing (Cremage Bleu)

US PREMIERE · narrative · Canada, 2009, color, digital video · **7 MIN**

DIRECTOR: JULES SAULNIER

Writer: Jules Saulnier; cinematographer: Lawrence Côté-Collins; editor: Jules Saulnier; sound: Marc-Philippe Desaulniers; sound mixing: François Lafrenière; cast: Andre Nadeau, Isabelle Gaumont, Julie Beaugregard-Mayer



Empire Corner (*Saturday Night @ Play Circle*)

IN FRENCH WITH ENGLISH SUBTITLES

Melissa's neighbor shows up unexpectedly at her (kinda lame) birthday party. Is he there to celebrate, or does he have a darker purpose?

Empire Corner

MIDWEST PREMIERE · narrative · USA, 2009, digital video · **16 MIN**

DIRECTOR: J.P. CHAN

Writer/producer/editor: J.P. Chan; cinematography: Richard Wong; music: Jonathan M. Pratt; colorist: Lia Martinez; visual effects: Visus Ukraine, Igor Ryabchuk, Leonid Karachko, Nick Minayev; associate producer: Cheryl Ching; cast: Teyonah Parris, Alexis Camins, Shalita Grant, Jo Mei, Corey Antonio Hawkins, Aaron Moten, Tyrien Obahnjoko

SERIES: ASIAN AMERICAN CINEMA

PRESENTED WITH THE UW ASIAN AMERICAN STUDIES PROGRAM.

Wu delivers Chinese food to an attractive woman in an upper-floor apartment, and there's an immediate spark between them when she opens the door. From her window she sees him leaving the building, when he's jumped by neighborhood thugs. The next day she goes to find him, searching the streets of New York.

Gilles

WISCONSIN PREMIERE · narrative · Canada, 2008, color, 35mm · **14 MIN**

DIRECTOR: CONSTANT MENTZAS

Cinematographer: John Ashmore; editor: Stephane Lafleur; sound: Bruno Pucella; cast: Rejean Lefrancois, Helene Loiselle

IN FRENCH WITH ENGLISH SUBTITLES

Gilles and his aging mother visit their house on the lake. She patiently explains to him that she won't have many days left, but he refuses to listen. The big, lumbering man cannot bear to think about being on his own. To calm his nerves, he goes out to walk on the frozen lake.

L'Homme et la Bête (The Man and the Beast)

US PREMIERE · narrative · Canada, 2009, color, digital video · **11 MIN**

DIRECTOR: MARTIN THIBAudeau

Writer: Martin Thibaudeau; cinematographer: Mario Janelle; director of photography: Mario Hervieux; editor: Claude Palardy; sound: François Grenon; original music: Samuel Laflamme; cast: Frédéric Blanchette, François Létourneau, Martin Thibaudeau

IN FRENCH WITH ENGLISH SUBTITLES

Three guys are having a macho weekend at a Québécois winter cabin. The steaks are ready for grilling, but when one of them goes to the shed they discover that they are not alone. In one of the most hilarious short films in the festival (no exaggeration), these city dudes have to face off against the intruder, a task that might be a require significantly more hunting instincts than what they can muster.

La Nuit Finira

WORLD PREMIERE · narrative · Canada, 2010, color, digital video · **17 MIN**

DIRECTOR: FRANÇOIS FOURNIER

Writer: François Fournier; cinematographer: Jean-Pierre St-Louis; editor: Richard Comeau; sound: Bruno Pucella; original music: François Rossignol; producer: Constant Mentzas; cast: Alexandre Goyette, Réjean LeFrançois

IN FRENCH WITH ENGLISH SUBTITLES

A French-Canadian father and son story about an amateur boxer, coached by his dad, finished after a bout and back in the motel. Dad can't (won't) stop drinking, and the son took a beating that tests the limits of his strength. An observant first film by François Fournier based on his experiences on the boxing circuit.

Les Outils (Tools)

MIDWEST PREMIERE · narrative · Canada, 2009, color, digital video · **10 MIN**

DIRECTOR: SIMON LAGANIÈRE

Writer: Simon Laganier; cinematographer: Genevieve Perron; editor: Simon Laganier; sound: Christophe Motte; sound Mixing: Daniel Fontaine Begin; original music: Phillipe B; artistic director: Sylvie Desmarais; producer: Simon Laganier, Production Festives; cast: Stephane Belanger, Claude Gauthier, Gilles Vigneault

IN FRENCH WITH ENGLISH SUBTITLES

Seeing his friend slowly declining, Jean-Pierre pitches in to help by building a wheelchair ramp. He's handy with tools, and likes to invent things. Maybe he can also invent a way for his friend, a devout Catholic, to find a little more faith?

Pas de Pain, Pas de Gain

US PREMIERE · narrative · Canada, 2009, color, digital video · **5 MIN**

DIRECTOR: LAWRENCE CÔTÉ-COLLINS

Writer: Lawrence Côté-Collins, Anne-Marie Dupras, Jean-François Robichaud; cinematographer: Lawrence Côté-Collins; editor: Jean-François Robichaud, Jules Saulnier; sound: Jean-François Robichaud; original music: Anne-Marie Dupras; producer: Jules Saulnier; cast: Billy-Denis Poulin

IN FRENCH WITH ENGLISH SUBTITLES

"My name is Denis Manzanno, and I've decided to live without money." In this sly film, Dennis tells us how he gets by, trading and swapping for the things he needs. It's amazing what you can get in exchange for a leprechaun painting.

Yvonne

US PREMIERE · narrative · Canada, Belgium, 2009, color, digital video · **5 MIN**

DIRECTOR: JULES SAULNIER

Writer: Jules Saulnier; cinematography: Lawrence Côté-Collins; editing: Jules Saulnier; sound: Hugo Matte; sound mixing: Mathieu Morin; cast: Jean-Marc Librale, Alexandra Rice

IN FRENCH WITH ENGLISH SUBTITLES

A father widows a year earlier visits his daughter. He has something to tell her, and he's not sure she'll understand. Jules Saulnier's gently comic films have appeared at the festival, including *Blue Icing*, also playing in this program.



Duck Crossing (*Saturday Afternoon @ Monona Terrace*)

Shorts:
Saturday Afternoon
@ Monona Terrace

SAT, APR 17 • 3:00 PM

Monona Terrace
78 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Carjacked

WISCONSIN PREMIERE · narrative · USA, 2009, digital video · **13 MIN**
DIRECTOR: CASSHAMEK GREEN
Assistant director/editor: Terrell Davis; writer: Casshamek Green; cinematographer: Devon Robinson; producer: Jauvonnne Brown; assistant producer: Andrew Butler; cast: Jasmie McNeely, Curtis M. Jackson, Jon Michael Hill, Marshawn Markham

Michael's lazy and doesn't want to go to school, so his girlfriend Monica has to come over and literally beat him out of bed. His car's a junker but that doesn't stop two total nerds from stealing right out from under him. How does Michael play down the rumors that he was carjacked by the two dorkiest guys in school? This over-the-top, slapstick comedy was created by high-school students at the Chicago Vocational Career Academy, and shows the funnier side of teen culture. The project was done in collaboration with IFP Chicago and John Mossman.

Chili & Cheese:
A Condimental Rift

MIDWEST PREMIERE · narrative · Canada, 2008, color, digital video · **12 MIN**
DIRECTOR: JOE PINGUE
Writer: Sean Moore & Joe Pingue; director of photography: Brendan Steacy; editor: Geoff Ashenhurst; music composer: Jim McGrath; production designer: Rosanna Lagace; producer: Kerry Young, Joe Pingue & Sean Moore

It is a quiet night at the corner Convenience Barn. Then a customer walks in: a big, unshaven fellow who is looking for some late-night munchies. A couple burritos and a jumbo coffee cup ladled full of melted cheese dip from the condiment tray — not a proper breakfast. The proprietor steps in and the battle is on.

Duck Crossing (Ahate Pasa)

MIDWEST PREMIERE · narrative · Spain, 2009, 35mm · **13 MIN**
DIRECTOR: KOLDO ALMANDOZ
Writer: Koldo Almandoz; cinematography: Javi Agirre, Angel Aldarondo; editor: Marta Sánchez, Koldo Almandoz; sound: Alazne AmeztotyInigo Salaberria, Inaki Olaziregi, Sonora Estudios; animation: Angel Aldarondo; special effects: Kosmika Studio; production: Marian Fernández Pascual, MK Filmak; cast: Anade Ahate, Jesús Cuenca, Nagore Aranburu, Peru Almandoz

An experienced actor talks about his family's long tradition in cinema, which he continues to follow. He is a duck, and recounts the many flocks of ducks in famous movies that cross in front of

the action. This very witty, tongue-in-cheek film assembles dozens of clips from vintage and recent movies. Clint Eastwood, Marilyn Monroe, Charlie Chaplin, Terrence Malick, Emir Kusturica — all have worked with ducks.

Floatin'

WORLD PREMIERE · animated · USA, 2009, color, digital video · **1 MIN**
DIRECTOR: ROBERT BREITENBACH
SERIES: WISCONSIN'S OWN

A cotton-haired man in a paper boat floats on a paper sea. Robert Breitenbach was born in Hartford, Wisconsin and graduated from the UW-Madison.

Mariza

MIDWEST PREMIERE · animated · Greece, 2008, digital video · **5 MIN**
DIRECTOR: CONSTANTINE KRYSTALLIS
animator/producer: Constantine Krystallis; music: Mikes Theodorakis; sound design: Silencion, Jeremy Yang

When the old fisherman tries to convince his donkey to climb the steep and winding road of a Greek island, he finds Mariza to be one stubborn ass. However, the old man knows that can no one can resist Zorba's dance.

My Friend, Larry

WORLD PREMIERE · narrative · USA, 2009, color, digital video · **1 MIN**
DIRECTOR: WIL LOPER, DUSTEE HARDY
Writer: Dustee Hardy, Wil Loper; cinematographer: Dustee Hardy; editor: Wil Loper; cast: Dustee Hardy, Wil Loper, Matthew Marx
SERIES: WISCONSIN'S OWN

A young boy meets up with his best pal Larry, that gently giant of the meadow. Filmed outside Lodi by Wil Loper and Dustin Hardy, both are current UW-Madison Comm Arts students.

Sign of the Times

narrative · USA, 2009, color, digital video · **12 MIN**
DIRECTOR: DAVID EISENBERG
Writer: David Eisenberg, Matt Binetti; producer: David Eisenberg, Matt Binetti; cast: Mike Dobbins
SERIES: WISCONSIN'S OWN

Not again! Someone keeps stealing Mike's newspaper from the front stoop. Sure, he can go down to the corner store and buy a new one, but he's going to try to catch the culprit. One of the filmmakers, Matt Binetti, studied in UW-Madison's Department of Communication Arts.

Sinkhole

MIDWEST PREMIERE · narrative · USA, 2009, color, digital video · **13 MIN**
DIRECTOR: ERIC SCHERBARTH
Director of photography: Jaron Henrie-McCrea; producer: Sarna Lapine; cast: Jason Harris, Dan Leventritt
SERIES: WISCONSIN'S OWN

A broker for a coal company sets out to a remote region of Pennsylvania to offer a deal to a mysterious landowner named Schuttmann. He finds the



Sinkhole (*Saturday Afternoon @ Monona Terrace*)



Gilles (*Saturday Night @ Play Circle*)

land ravaged by smoking sinkholes, formed by the collapse of the burning coal seams. In the end, however, Schuttmann will reveal to the broker something far worse than the coal fires. Eric Scherbarth studied film at the UW-Madison. He is now at Columbia University in New York City. *Sinkhole* is his thesis film.

Subprime

MADISON PREMIERE · animated · USA, 2009, color, digital video · **3 MIN**
DIRECTOR: MIKE WINKELMANN
Music: Nobot; sound Effects: Kyle Vande Slunt; producer: Mike Winkelmann
SERIES: WISCONSIN'S OWN

Mike Winkelmann, an Appleton resident, made this creative animation — almost like Legos in motion — of different houses built in the same foundation as technology, style, and finances change.

You Will Like This

WORLD PREMIERE · experimental · USA, 2009, color, digital video · **4 MIN**
DIRECTOR: ANNA KRUTZIK
SERIES: WISCONSIN'S OWN

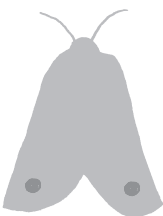
Anna Krutzik continues to develop her distinctively twisted style with this montage of home-movie clips, recounting the computerized narrator's off-kilter self-absorption. This is Anna's fourth film at the Wisconsin Film Festival, and she currently works for Milwaukee Film.



Sign of the Times (*Saturday Afternoon @ Monona Terrace*)



Pas de Pain, Pas de Gain (*Saturday Night @ Play Circle*)



Wisconsin
Film Festival
2010



Winnebago Man (*Saturday Night @ Monona Terrace*)



Can't Walk Any More (*Slightly Unsettling Spanish Shorts*)



Spook House (*Slightly Unsettling Spanish Shorts*)

Shorts: Saturday Night @ Monona Terrace

SAT, APR 17 • 9:15 PM
Monona Terrace
74 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Dismember

WORLD PREMIERE · narrative · USA, 2009, color, digital video · **9 MIN**
DIRECTOR: RYAN HERALY
Editor: Ryan Heraly; music: Jasper Voelz; additional crew: James Tiedt, Fred Velpel; cast: MJ Marsh, Colleen West
SERIES: WISCONSIN'S OWN

A man in anguish believes the key to his relief lies in the amputation of one of his legs. When his doctor refuses to comply, the man takes the matter into his own hands. UW-Madison student Ryan Heraly originally wrote this brooding tale as a short story and has adapted it for the screen. Filmed in Appleton, Wisconsin.

Pete's Palace

WISCONSIN PREMIERE · documentary · USA, 2009, color, digital video · **7 MIN**
DIRECTOR: AMANDA BECKER
SERIES: WISCONSIN'S OWN

To some people — including Pete Swenson's wife — spending an hour every night outside in the freezing Minnesota winter tapping slabs of ice together into a makeshift palace indicates pathological behavior. To Pete, it just means he's dedicated. He's got six weeks to realize his vision so it's ready for a "winter warming" party where friends and family will gather inside his frozen masterpiece to drink beer by the fire. Filmmaker Amanda Becker grew up in La Crosse, Wisconsin.

Shine Like Stars

WORLD PREMIERE · documentary · USA, 2010, color, digital video · **29 MIN**
DIRECTOR: DUSTIN LEIMGRUBER
Editor: Dustin Leimgruber; sound editor and mixer: Dustin Leimgruber; sound recordists: Alan Hagemann, Nik Weiss; producer: Dustin Leimgruber, Alan Hagemann
SERIES: WISCONSIN'S OWN

While holding 9-to-5 jobs as service managers and database administrators, Scott Neis, Brian Lang, Mike Kawczynski, and Craig Brog have found a night job that has pushed them to the top of their musical game. They are the Milwaukee-based U2 tribute band U2Zoo, playing U2 music for U2 fans. They work hard to play the music well, and their efforts have paid off. They have a devoted fan base and play to sold-out venues. They have even performed to a crowd of thousands at Summerfest. The success the band has found while balancing daytime careers and families has lead the members to question their pre-

vious ideas of "making it" in the music industry. Filmmaker Dustin Leimgruber grew up in Wisconsin and producer Alan Hagemann is an alumnus of MSOE and currently attends UW-Madison.

Winnebago Man

WORLD PREMIERE · documentary · USA, 2010, color, digital video · **14 MIN**
DIRECTOR: DICK GEIER
SERIES: WISCONSIN'S OWN

1969 Ford Winnebago, 300 cubic inches, wrecked. This is how Cornelius "Connie" Cooke describes his vehicle, his home, and his independence. Residing near a Madison park over the summer and heading south in the fall, Cooke lives a humble, meditative life. The filmmaker's admiration for the unconventional Cooke is evident in this sepia-toned tribute to a man who lives life on his own terms. Filmed in Madison by Dick Geier, video producer and graduate of the UW-Madison School of Education.

Shorts: Sunday @ Play Circle

SUN, APR 18 • 6:45 PM
Play Circle
75 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Cooking on the Car

MADISON PREMIERE · documentary · USA, 2009, color, digital video · **19 MIN**
DIRECTOR: MIKE SAVAGE, DAN DRESSER, JASON WUSSOW
SERIES: WISCONSIN'S OWN

Dan and Jason follow their "manifold destiny" by cooking all the food for their road-trip under the hood of Ellen T. Camry, their beat-up car. Recipes included! **Winner, Golden Badger, 2010 Wisconsin Film Festival.**

The Grapes of Madison

WORLD PREMIERE · narrative · USA, 2009, color, digital video · **41 MIN**
DIRECTOR: BEN REISER
Producer/editor: Ben Reiser; writer: Ben Reiser, Steve Tyska, Alberto Cordero, Katie Reiser; additional sound: Jon Riley; cast: Steve Tyska, Alberto Cordero, Kelly Maxwell, Christina Martin-Wright, Leane Tyska, Matthew Sanborne
SERIES: WISCONSIN'S OWN

The challenge of filling time after unemployment leads Steve to explore new creative outlets in this wacked out comedy from Madisonian Ben Reiser and friends. Steve surprises his wife one day by coming home early. He's been canned, and she challenges the unambitious guy to do something with his life. This leads him to a community theater audition with his friend Alberto, and onto the grand stage. **Winner, Golden Badger (for actor Steve Tyska), 2010 Wisconsin Film Festival.**

Marco

WORLD PREMIERE · documentary · USA, 2008, color, digital video · **15 MIN**
DIRECTOR: RYAN ABEL
SERIES: WISCONSIN'S OWN

You can take the man out of the Sixties, but you can't take the Sixties out of the man. Marco, with his wild white hair, scruffy beard, and leather headband welcomes us into his artistic "atmo-sphere" stockpiled with all sorts of freaky doodads. A longtime resident of Milwaukee's east side, Marco has gained local celebrity because of his eccentric personality. Catch a glimpse of his private quarters and enjoy his ponderings: "Is there anything on your mind, or do you find it *in* your mind?" Filmmaker Ryan Abel is an alumnus of UW-Milwaukee.

Sturge 'n' Gears

documentary · USA, 2008, color, digital video · **15 MIN**
DIRECTOR: ANTHONY CAPENER
SERIES: WISCONSIN'S OWN

Welcome to frozen Lake Winnebago, home to thousands of sturgeon and nearly as many ice-fishing shacks. When winter comes, it's time to set up the spear and patiently wait for a passing fish. Director Anthony Capener lives in Menasha, Wisconsin.

Shorts: Sunday @ Cinematheque

SUN, APR 18 • 1:30 PM
UW Cinematheque
92 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Ascent

NORTH AMERICAN PREMIERE · experimental · USA, 2009, b&w, 16mm · **24 MIN**
DIRECTOR: MICHAEL WALSH
SERIES: WISCONSIN'S OWN

Ascent is a sensual, poetic journey about losing and finding oneself in Alaska. It is a collage of 35mm film stills, found sound, poetry by Li-Young Lee, and sound created by director Michael Walsh. Walsh was born in Racine and graduated from UW-Milwaukee, and dedicates this film to his teacher there, Robert Nelson.

Cannon Falls

WORLD PREMIERE · narrative · USA, 2009, b&w, digital video · **26 MIN**
DIRECTOR: GREGG PERKINS
Assistant director: Erik Gunneson; writer: Gregg Perkins; director of photography: Eric Nelson; producer: Gregg Perkins, Erik Gunneson; cast: Wendy Lewis, Brent Sigmeth, Hannah Jensen, Kitty Jensen
SERIES: WISCONSIN'S OWN

Shot on 16mm film, *Cannon Falls* depicts a Midwestern family (Wendy Lewis of the band The Bad Plus, head

Pachyderm audio engineer Brent Sigmeth, and their daughters Hannah and Kitty) recording a song at Pachyderm Studio in Cannon Falls, Minnesota. While the narrative is primarily centered on Wendy recording a song, the film is also a meditation on the city of Cannon Falls, Pachyderm studio as a historic recording venue, and the Midwestern landscape in which the studio is located. As the narrative unfolds, the landscape slowly encroaches on the studio while the band moves into — and through — the woods and prairies of central Minnesota. Director Gregg Perkins was raised in Madison and graduated from UW-Madison's Art Department. He now teaches at the University of Tampa.

Graduation

MADISON PREMIERE · animated · USA, 2009, color, digital video · **2 MIN**
DIRECTOR: GAMELI ANUMU, BRONWEN MYERS

Animator: Bronwen Myers; editor: Gameli Anumu
SERIES: WISCONSIN'S OWN

A woman walks through a deep wilderness to the edge of a bluff. She looks out at a landscape of stormy crags. A graduation cap is placed on her head and a hand pushes her into the vast nothingness below. Animator Bronwyn Myers works at the John Michael Kohler Arts Center, in Sheboygan, her home town.

Opening Day

documentary · USA, 2009, color, digital video · **4 MIN**
DIRECTOR: WILLIAM BEDFORD
SERIES: WISCONSIN'S OWN

A quiet day in the Dodge County woods, with the mist hanging low in the oak trees. William Bedford is a graduate of both UW-Madison and UW-Milwaukee.

The Presentation Theme

MADISON PREMIERE · animated · USA, 2008, b&w, 16mm · **15 MIN**
DIRECTOR: JIM TRAINOR
animation: Jim Trainor, narrator: Marianne McGinnis, music: Caroline Nutley, inspired by the book *Sex and Death* by Donnan Bourget McClelland

Jim Trainor's distinctive style of black-and-white, hand-drawn, narrated animation creates other worlds of myth and animalistic characters. In *Presentation Theme*, recurring threads of birth, reproduction, and death weave into this story of a Peruvian warrior outmaneuvered by a priestess. Trainor teaches at the School of the Arts Institute in Chicago.

Promiseland

experimental · USA, 2009, color, digital video · **11 MIN**
DIRECTOR: CHELE ISAAC
Cast: BA Harrington
SERIES: WISCONSIN'S OWN

Originally conceived as a "three-channel" (three screen) installation, *Promiseland* uses a Wisconsin quarry to conjure images of the American western landscape. Chele Isaac's work has played as past Wisconsin Film Festivals, and she has an MFA from UW-Madison. **Winner, Golden Badger, 2010 Wisconsin Film Festival.**

Self Portrait

experimental · USA, 2008, color, digital video · **5 MIN**
DIRECTOR: KITTY HUFFMAN
SERIES: WISCONSIN'S OWN

Huffman says: "To film this project, I had to lie out in the snow for 45 minutes, to wait for the deer to come. I set up my camera and started documenting the event. I could not predict what is going to happen, but I was hoping the animals would be brave enough to come close to me." She lives in Lyndon Station, Wisconsin and is a UW-Madison grad.

Sign of the Times

SEE: Shorts: Saturday Afternoon @ Monona Terrace

Simonal: Nobody Knows How Hard

It Was (*Simonal: Ninguém Sabe o Duro que Dei*)

THU, APR 15 • 10:00 PM
FRI, APR 16 • 3:15 PM

Play Circle
MIDWEST PREMIERE · documentary · Brazil, 2009, color, digital video · **84 MIN**
DIRECTOR: CLAUDIO MANOEL, CALVITO LEAL, MICAEL LANGER

Director of photography: Gustavo Hadba; editor: Pedro Duran, Karen Akerman; production design: Eduardo Souza, Rodrigo Lima; executive producer: Manfredo Garmatter, Rodrigo Letier; production company: TVZERO, Zohar, Jaya; associate producer: Raul Schmidt, Roberto Berliner; original soundtrack: Berna Ceppas; production coordinator: Lorena Bondarovsky
IN PORTUGUESE WITH ENGLISH SUBTITLES
SERIES: BRAZIL CINEMA
PRESENTED WITH THE UW BRAZIL INITIATIVE; UW DIVISION OF INTERNATIONAL STUDIES; UW LATIN AMERICAN, CARIBBEAN, AND IBERIAN STUDIES PROGRAM.

Wilson Simonal shone among the brightest of Brazilian stars, and brought on innovation like few ever did. One of the first Afro-Brazilian entertainers in the 1960s, he blazed new trails for diversity and acceptance, using his talent and charisma to win hearts. The cat could swing. This film documents his



Behind the Curtains (*Slightly Unsettling Spanish Shorts*)

early years in the military (like Elvis?) to the height of his fame in 1966 when *The Wilson Simonal Show* brought comedy and music to every television set in the country. Brazil of the early 1960s was filled with national pride: samba and bossa nova had swept the globe, and the 1958 World Cup championship had locked Brazil as a high-profile international country.

Using inventive animations and superb vintage footage of Simonal's performances, the film gives us a glimpse into the hope and optimism that the singer exemplified. He became increasingly outspoken and daring on stage, especially about his race, and fame fueled his feeling of invincibility. When the government was overthrown by a dictatorship, Simonal becomes involved in scandals over money and influence, which eventually caused his star to fade.

Sinkhole

SEE: *Shorts: Saturday Afternoon @ Monona Terrace*

Sleeping Bear

SEE: *Shorts: Saturday Afternoon @ Play Circle*

Slightly Unsettling Spanish Shorts

THU, APR 15 • 9:30 PM

SUN, APR 18 • 3:30 PM

Madison Museum of Contemporary Art
76 MIN

7:35 in the Morning

(*7:35 de la Mañana*)

WISCONSIN PREMIERE • narrative • Spain, 2003, b&w, 35mm • 8 MIN

DIRECTOR: NACHO VIGALONDO

Writer: Nacho Vigalondo; cinematography: Jon D. Domínguez; editor: Javier Díaz Vega; music: Fernando Velázquez; art director: Guillermo Llaguno; production: Eduardo Carneros, Javier Ibarretxe; cast: Nacho Vigalondo, Marta Belenguer, Antonio Tato, Borja Cobeaga, Javier Reguilón
IN SPANISH WITH ENGLISH SUBTITLES

Nacho Vigalondo (director, *Timecrimes*, WFF08) stars in his own darkly comic film about a man infatuated with a woman at the café. He wants to sing her a song, and makes sure she sticks around to hear it.

Behind the Curtains

(*Tras Los Visillos*)

WISCONSIN PREMIERE • narrative • Spain, 2008, color, 35mm • 17 MIN

DIRECTOR: GREGORIO MURO, RAÚL LÓPEZ

Writer: Gregorio Muro; cinematography: Gonzalo Berrido; editor: Raúl López; music: Raúl López; sound: Aitor Ortiz, Javi Alonso; art director: Luis

M. Del Olmo; special effects: Ikso Studio (digitales), Chapucetti, Jon Serrano (mecánicos y pirotécnicos); make up: Quimera FX; cast: Gorka Aguinalgalde, Ramón Agirre, Mila Espiga, Zigor Bilbao, Patxi Pérez, Josean Bengoetxea, Antxiñe Olano, Yolanda Alzola
IN SPANISH WITH ENGLISH SUBTITLES

On a quiet street, a curtain is slowly drawn back, revealing a man whose faces is completely wrapped in gory bandages. He's hiding from something, and his paranoia makes him feel threatened by the old lady across the street. She's just putting bottles out on the curb, or does she know his dark secret? And does she have something to hide? Superbly funny and dark, short thriller involved a plastic surgeon, a manhunt for a killer, and the unknown lurking on every neighborhood street.

Can't Walk Any More

(*Ya no Puede Caminar*)

WISCONSIN PREMIERE • narrative • Spain, 2001, color, 35mm • 13 MIN

DIRECTOR: LUIS ALEJANDRO BERDEJO

Writer: Luis A. Berdejo; cinematography: David Tudela; editor: Pepe Tito; music: Marta Sánchez, Isabel García; art director: Vicent Díaz; production: Koldo Zuazua, Mónica Blas; cast: Junio Valverde, Miriam Giovanelli, Pepo Oliva, Concha García, José Agustín Vigil
IN SPANISH WITH ENGLISH SUBTITLES

Pacheco is afraid of bugs. His father suggests he keeps a little roach in a jar by his bed. "If you greet the bug first thing in the morning, and last thing at night, he will soon become your friend." Pacheco takes the advice to heart, collecting all the creatures that make him scared, eventually ending with the thing that makes all boys nervous.

The Spook House

(*El Tren de la Bruja*)

WISCONSIN PREMIERE • narrative • Spain, 2003, color, 35mm • 19 MIN

DIRECTOR: KOLDO SERRA

Writer: Nacho Vigalondo, Koldo Serra; cinematography: Iñaki Mintegi; editor: Marc Vigil; music: Fernando Velázquez; art director: Mario Suanes; production: Álvaro Alonso, Antonio Lobo, Jaleo Films; cast: Manolo Solo, Jon Ariño, Héctor Alterio, Nacho Marcos, Santiago Guibert
IN SPANISH WITH ENGLISH SUBTITLES

A man volunteers as guinea pig for an experiment in human behaviour when faced with extreme terror. If he can make it through the experiment he'll be awarded a healthy sum of cash. But can a person really feel terrorized if he knows beforehand that it's all a scam?

Third Floor B (*Tercero B*)

WISCONSIN PREMIERE • narrative • Spain, 2002, color, 35mm • 19 MIN

DIRECTOR: JOSE MARI GOENAGA

Writer: Jose Mari Goenaga; cinematography: Javier Agirre; editor: Enara Goikoetxea, Iñigo Sal-



7:35 in the Morning (*Slightly Unsettling Spanish Shorts*)



Ascent (*Sunday @ Cinematheque*)



Simonal: Nobody Knows How Hard It Was

(*Simonal: Ninguém Sabe o Duro que Dei*)

aberria; music: Pascal Gaigne; art director: Menó Martín; production: Xabier Berzosa, Moriarti Produksioak; cast: Blanca Portillo, Ramón Agirre, Mariví Bilbao
IN SPANISH WITH ENGLISH SUBTITLES

She takes a break from looking after the old lady she works for, and goes to the beach for a swim. She asks a nice man to look after bag when she's in the water. When she returns, he's gone, and so is her bag. They will cross paths again in this cleverly plotted thriller set in the flat on the third floor.



Shine Like Stars (*Saturday Night @ Monona Terrace*)



Third Floor B (*Slightly Unsettling Spanish Shorts*)



Wisconsin
Film Festival
2010



Smile 'Til It Hurts

Smile 'Til It Hurts

THU, APR 15 • 7:00 PM

Chazen Museum of Art

WISCONSIN PREMIERE · documentary · USA, 2009, color, digital video · **80 MIN + POST-FILM Q&A**

DIRECTOR: LEE STOREY

Writer: Lee Storey; director of photography: Ezra Bookstein; additional camera: Ryan McCoy, Sean McGinn; editor: Penelope Falk; associate editor / graphic designer: Aimée Lyde; sound recordist: Richard Gin, Chris Grehan; original music: John Kimbrough; executive producer: Jack Lechner, Don Kile, Ross Wilson; producer: Bari Pearlman, Lee Storey; associate producer: Tatille Jackson

FILMMAKERS SCHEDULED TO ATTEND.

Smile 'Til It Hurts: The Up With People Story explores the clean-cut, singing phenomenon Up With People. Since 1965, this peppy youth group has sung to 20 million people worldwide, performed at four Superbowl halftime shows, and been parodied on *The Simpsons* and *South Park*. Significant musical talent was not required of its members, just a common enthusiastic vision to change the world one squeaky-clean song at a time. But its cheery façade concealed the more complicated reality of an organization founded on conservative American ideals and cult-like utopian ideology.

Up With People was born in response to the liberal counter-culture of the '60s by the ultra-conservative religious sect, Moral ReArmament. Over the years, they were embraced by world leaders from U.S. Presidents Nixon, Reagan and George H.W. Bush to King Juan Carlos of Spain, Queen Noor of Jordan and Pope John Paul II. The organization's access to global dignitaries and developing countries was noticed by corporate giants (GM, Exxon, Halliburton, Searle) who gave millions of dollars to back the popular group.

Artistically cut with kitschy and never-before-seen archival footage, and the honest reflections of former members, *Smile 'Til It Hurts: The Up With People Story* reveals what can happen when ideology, money and groupthink converge to co-opt youthful idealism. Filmmaker Lee Storey is married to former member William Storey.

Special When Lit

SAT, APR 17 • 1:00 PM

Chazen Museum of Art

MIDWEST PREMIERE · documentary · United Kingdom, 2009, color, digital video · **89 MIN + POST-FILM Q&A**

DIRECTOR: BRETT SULLIVAN

Editor: Brett Sullivan; producer: Clayton Jaconsen, Brett Sullivan; co-producer: Julian Chow

FILMMAKERS SCHEDULED TO ATTEND.

Special When Lit rediscovers the lure of pinball, the American invention that

made more money than Hollywood through the 1950s and 1960s. Its success swept the world, making it the epitome of cool. Has the video game killed pinball, or is there still an "extra ball" left?

The rise and fall of pinball is told by the fans, collectors, designers and champion players from across the globe. There exists a passionate sub culture keeping the dream alive. Collectors swap spare parts, repair manuals, and scorecards dating back for decades. They cram every room in their house with flashing machines, then rent warehouse space for the rest. We learn about the early history of the game, with Chicago as the major hub of production for Bally, Gottlieb, Chicago Coin, and Genco (and where Stern Pinball remains the only manufacturer of original pinball machines).

Everyone has their favorite game — Evel Knievel? Ali Baba? — and this film celebrates the game's kitschy, sometimes bizarre game designs with terrific graphics and effects. Everything culminates at the really quite suspenseful annual pinball championships where hopeful competitors face off against the seasoned pros, flipping their way to glory.

The Spook House

(*El Tren de la Bruja*)

SEE: Slightly Unsettling Spanish Shorts

Still Raining, Still Dreaming: Films by Phil Solomon and Mark LaPore

SAT, APR 17 • 3:30 PM

UW Cinematheque
72 MIN

The films that comprise acclaimed experimental filmmaker Phil Solomon's "In Memoriam Mark LaPore" trilogy are achingly beautiful works that infuse the world of digital gaming with a poetic sensibility.

Elegies for filmmaker Mark LaPore, a close friend of Solomon's who died unexpectedly in late 2005, the films take as their source material "Grand Theft Auto: San Andreas," a videogame noted for its uncanny level of atmospheric detail. Through the use of cheat codes, which allow the player to bypass the game's narrative, Solomon explores the immersive, haunted landscapes of a world that seems to be recovering from a cosmic apocalypse.

The resultant films — *Rehearsals for Retirement* (2007), *Last Days in a Lonely Place* (2008), and *Still Raining, Still Dreaming* (2009) — trade in the speed

and violence associated with the game for elegance, stillness, and texture.

Also showing are *Crossroad* (2005), a prelude to the series co-directed by Solomon and LaPore, and LaPore's *The Glass System* (2000), a moving city symphony shot on the streets of New York and Calcutta, from which Solomon draws some of his imagery.

This screening marks the first time that all five films have been shown on the same program anywhere in the world. Curated by John Powers, PhD student in the UW Department of Communication Arts.

Crossroad

WISCONSIN PREMIERE · experimental · USA, 2005, color, digital video · **6 MIN**

DIRECTOR: PHIL SOLOMON

Rehearsals for Retirement

WISCONSIN PREMIERE · experimental · USA, 2007, color, digital video · **12 MIN**

DIRECTOR: PHIL SOLOMON

Last Days in a Lonely Place

WISCONSIN PREMIERE · experimental · USA, 2007, color, digital video · **22 MIN**

DIRECTOR: PHIL SOLOMON

Still Raining, Still Dreaming

WISCONSIN PREMIERE · experimental · USA, 2008, color, digital video · **12 MIN**

DIRECTOR: PHIL SOLOMON

The Glass System

WISCONSIN PREMIERE · experimental · USA, 2000, color, 16mm · **20 MIN**

DIRECTOR: MARK LAPORE

Sturge 'n' Gears

SEE: Shorts: Sunday @ Play Circle

Subprime

SEE: Shorts: Saturday Afternoon @ Monona Terrace

Sveit

SEE: Shorts: Saturday Afternoon @ Play Circle

Svetlana & A King

SUN, APR 18 • 1:45 PM

Play Circle

71 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

A King in Milwaukee

MADISON PREMIERE · documentary · USA, 2009, color, digital video · **27 MIN**

DIRECTOR: NICOLE BROWN, BRAD LICHTENSTEIN

Editor: Nicole Brown; executive producer: Anne Basting; producer: Nicole Brown; cast: David Greenberger

David Greenberger has created a performance project (and graphic novels, and more) from the recollections of senior citizens. Known as *Duplex Planet*, these stories are recorded then read by Greenberg on stage. In this film, Milwaukee filmmakers Nicole Brown and

Special When Lit



Crossroad (Still Raining, Still Dreaming)

Brad Lichtenstein follow Greenberg has he creates a new installment, a CD and stage show called "Apple Picking Cherry Blossom Time" with Paul Cebal, other local musicians, and the tales of Milwaukee seniors.

Svetlana about Svetlana

MIDWEST PREMIERE · documentary · Russia, 2008, color, digital video · **44 MIN**

DIRECTOR: LANA PARSHINA

IN RUSSIAN, ENGLISH WITH ENGLISH SUBTITLES

SERIES: WISCONSIN'S OWN

Svetlana Parshina was deeply moved by her childhood reading of *Twenty Letters to a Friend* by Svetlana Alliluyeva, Joseph Stalin's daughter.

Years later, learning that the now 82-year-old was living in a Madison, Wisconsin retirement home, Parshina phones and requests an interview. After repeated denials, and only after insisting upon certain conditions, Alliluyeva finally consents to a rare filmed interview in which she discusses her education, marriages (including Taliesin architect William Wesley Peters), her children, the development of her own humanistic philosophy, her CIA-assisted defection to the United States, and her skeptical views on the competing Cold War ideologies.

In more intimate moments, she discusses her childhood, her nanny, the suicide of her mother, her brothers Vasily and Yakov (who died in a Nazi concentration camp) and, of course, her famous father, who most Soviets saw as "a living god." Her poignant and often candid reminiscences, and a few humorous anecdotes, are combined with archival footage and photos, including numerous family snapshots.

Sweetgrass

SAT, APR 17 • 11:00 AM

Orpheum Main Theater

WISCONSIN PREMIERE · documentary · USA, 2009, color, 35mm · **101 MIN**

DIRECTOR: ILISA BARBASH, LUCIEN CASTAING-TAYLOR

Producer: Ilisa Barbash; sound recording: Lucien Castaing-Taylor; sound editing/mix: Ernst Karel; digital post-production: Patrick Lindenmaier

Baah. Chronicling the final drive of 3,000 sheep across Montana's Absaroka-Beartooth Mountains for summer pasture, *Sweetgrass* is a film in which the dialogue unfolds primarily in bleats. Cowpoke shepherds John Ahern and Pat Connolly (old-timer and young gun, respectively) steer the flock on this months-long odyssey through Big Sky Country, fending off bears and boredom.

The high definition cinematography has had critics falling all over themselves in search of superlatives, and for good reason — the mountains surge

with rivers of fleece, causing every vista to quiver with motion.

Classic films ranging from *The Searchers* to *McCabe and Mrs. Miller* have long been hailed as the quintessential Western tombstone, but this documentary about the actual business of being a cowboy in the 21st century seems a far more eloquent eulogy. One of the few clues that *Sweetgrass* was shot in the past 50 years is that the cowboys have cell phones (but terrible reception). Pat's anguished mountain-top call home reminds us that for all the natural beauty, it's not all romance on the range. But hey, you try keeping track of 3,000 sheep. 2009 Berlin, New York, Vancouver Film Festivals.

The Tale of the Fox

(*Le Roman de Renard*)

SEE: The Bug & the Fox

Tar Creek

SAT, APR 17 • 7:30 PM

Monona Terrace

MIDWEST PREMIERE · documentary · USA, 2009, color, digital video · **75 MIN**

DIRECTOR: MATT MYERS

Writer: Matt Myers; director of photography: Robert Billings; original music: Watermelon Slim; producer: Cara Beer, Ron Beer, Tanya Beer

The Tar Creek area in northeastern Oklahoma was home to one of the largest lead and zinc strikes on the planet. For a while it was terrifically profitable, especially when it was subsidized for wartime mining.

This personal, affecting documentary introduces us to the people living in that part of American's heartland, now one of the worst environmental disasters in the country. More than a chronicle of the waste and danger generated by the mine, this is the story of the neighbors trying to make things right, or buy their way out, and the many layers of government and scientific organizations that are involved in the mess. It's also a story of the Quapaw Tribe and the Bureau of Indian Affairs, which ordered mining companies to dump lead-laced waster rock on Quapaw land.

First-time director Matt Myers narrates the film with uncommon warmth and familiarity, helping us understand the science behind the mine, the ramifications for the community, and keeps the voices of the community front and center. Original music by Watermelon Slim.



Terribly Happy (*Frygtelig lykkelig*)

Terribly Happy
(*Frygtelig lykkelig*)

SUN, APR 18 • 4:45 PM

Orpheum Main Theater
WISCONSIN PREMIERE • narrative • Denmark, 2008, color, 35mm • **102 MIN**
DIRECTOR: HENRIK RUBEN GENZ
Writer: Gry Dunja Jensen, Henrik Ruben Genz; cinematographer: Jørgen Johansson; editor: Kasper Leick; sound engineer: Roar Skau Olsen; producer: Thomas Gammeltoft, Tina Dalhoff; production manager: Sanne Arnt Torp; cast: Jakob Cedergren, Lene Maria Christensen, Kim Bodnia, Lars Brygmann, Anders Hove, Jens Jørn Spottag, Henrik Lykkegaard, Peter Hesse Overgaard, Niels Skousen, Lars Lunøe, Sune Geertsen, Bodil Jørgensen, Mathilde Maack
IN DANISH WITH ENGLISH SUBTITLES

“This is a dour and deadpan film noir from Denmark, and a good one.” — Roger Ebert, *Chicago Sun-Times*. At the Wisconsin Film Festival, this could suffice for the program description, since dark Scandinavian comedies (and the Danes specifically) have been annual favorites for many in the audience. If that describes you, then read no further.

For the uninitiated, this damp Western about a big-city, small-time cop reassigned to the marshes of Jutland will be a perfect introduction. Bounced from his previous position and now fighting a pill addiction, Jakob Cedergren finds himself in a town filled with sketchy oddballs who prefer to deal with crime their own way. It's worked just fine for them to give shoplifting teens a smack instead of a ticket, and turn a blind eye to the local wife-beater.

Outsiders aren't welcome: you either adapt or get out. And outside of town is the bog, where maybe more than just a local cow has gone down. When Cedergren himself gets involved in a tragic crime, he has to decide whether to cover his tracks or face frontier justice. Elsewhere in the Festival, Jules Dassin's *The Law* is another portrait of town which runs by its own rules. Director Henrik Ruben Genz's film *Kinamand* played at the 2006 Wisconsin Film Festival. 2008 Karlovy Vary, 2009 Seattle, Edinburgh, Palm Springs Film Festivals.

The Things We Carry

SAT, APR 17 • 5:00 PM

Chazen Museum of Art
WISCONSIN PREMIERE • narrative • USA, 2009, color, digital video • **77 MIN + POST-FILM Q&A**
DIRECTOR: IAN MCCRUDDEN



The Things We Carry

Writer: Alyssa Lobit; director of photography: Gavin Kelly; editor: Maureen Meulen; composer: Timo Chen; production designer: Danielle Osbourne; costume designers: Jennifer Standley, Jayme Bohn; producer: Athena Lobit, Jessica Schatz; co-producer: Camille Mana, Melissa Davis; cast: Alyssa Lobit, Alexis Rhee, Catherine Kresge, Johnny Whitworth, Daniel Zacapa, Ilene Graff
SERIES: ASIAN AMERICAN CINEMA
PRESENTED WITH THE UW ASIAN AMERICAN STUDIES PROGRAM.
FILMMAKERS SCHEDULED TO ATTEND.

After backpacking through Southeast Asia for a few years, Emmie returns to Los Angeles. Her free-spirited, drug-addicted mother has died, and left something behind for Emmie. The clues she's following start with a letter from a family friend, and lead her to Best Motel, the dingy den in the San Fernando Valley that Sunny last called home. Tracking down a junkie is easier said than done, and along the way Emmie gets help from people who knew her mother.

It's Emmie's sister Eve, though, that forms the core of this story. The two young women have steadily drifted apart, as Eve remained committed to caring for their playful but damaged mother. Emmie had turned her back on everything, escaping from that family confinement for the expat life abroad. All sisters have some things in common, and now they only have each other, and the search for the mysterious package leads them together into a better understanding. *The Things We Carry* is a personal story, reflecting the work of producer Athena Lobit and writer/actor Alyssa Lobit.

Third Floor B (*Tercero B*)

SEE: *Slightly Unsettling Spanish Shorts*

This Is the Place

SEE: *Shorts: Friday @ Cinematheque*



Sweetgrass



Tar Creek



The Thorn in the Heart

The Thorn in the Heart
(*L'Épine dans le Cœur*)

WED, APR 14 • 9:30 PM

Chazen Museum of Art

FRI, APR 16 • 1:15 PM

Wisconsin Union Theater
WISCONSIN PREMIERE • documentary • France, 2009, color, digital video • **86 MIN**
DIRECTOR: MICHEL GONDRY

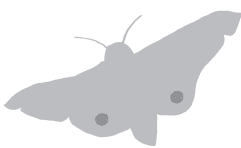
Writer: Michel Gondry; cinematographer: Jean-Louis Bompont; sound: Guillaume Le Bras; producer: Georges Bermann
IN FRENCH WITH ENGLISH SUBTITLES

The film opens. It is raining. Inside, a large family is gathered around a full dining table, refilling the (very French) wine tumblers, and toasting to the health of Suzette. They swap stories, disagreeing on whether it was couscous or sauerkraut they ate that one time in the barn. Suzette is the aunt of Michel Gondry, a filmmaker known for breaking new ground, be it in the world of commercial advertising, directing music videos for the likes of Bjork and The White Stripes, or helming imaginative features like *Eternal Sunshine of the Spotless Mind*.

The Thorn in the Heart is a personal look at the Gondry family matriarch and her son, Jean-Yves (the “thorn”). Michel takes us through Suzette's years as a schoolteacher and her life in rural France, using wonderful home-movies to great effect. The result is a tour of a charming part of France, an ode to a strong family figure, and a light cast into the shadows of family stories. 2009 Cannes, 2010 SXSW Film Festivals.

Thru

SEE: *Shorts: Friday @ Cinematheque*



Wisconsin
Film Festival
2010



The Topp Twins: Untouchable Girls



Tibet in Song



The Train

Tibet in Song

SAT, APR 17 • 5:00 PM

Chazen Museum of Art

WISCONSIN PREMIERE · documentary · USA, 2008, color, digital video • **86 MIN**

DIRECTOR: NGAWANG CHOEPHEL

Writer: Ngawang Choephel, Tara Steele; editor: Tim Bartlet; consulting editor: Kate Amend; original music/narration: Ngawang Choephel; executive producer: Anne Corcos; producer: Ngawang Choephel; co-producer: Yodon Thonden, Tara Steele, Don Thompson

IN ENGLISH, TIBETAN WITH ENGLISH SUBTITLES

SERIES: SOUTH ASIAN CINEMA

PRESENTED WITH THE UW CENTER FOR SOUTH ASIA.

Tibet in Song is both a celebration of traditional Tibetan folk music and a harrowing journey into the past fifty years of cultural repression inside Chinese controlled Tibet. Director and former Tibetan political prisoner, Ngawang Choephel, weaves a story of beauty, pain, brutality and resilience, introducing Tibet to the world in a way never before seen on film.

The beauty of traditional Tibetan folk music is showcased through a variety of working songs, songs about family and the beauty of the land. These rarely seen performances are deftly juxtaposed against startling footage of the early days of the Chinese invasion and a concise explanation of the factors leading to the Dalai Lama's flight into exile in 1959. Ngawang Choephel sets the stage for a unique exploration of the Chinese impact on Tibetans inside Tibet. What follows is a heartbreaking tale of cultural exploitation and resistance, which includes Ngawang's own eventual imprisonment for recording the very songs at the center of the film.

Tibet in Song provides raw and uncensored look at Tibet as it stands today, a country plagued by Chinese brutality, yet willing to fight for the existence of its unique cultural heritage. Directed by Ngawang Choephel, it contains both original music composed by Ngawang himself, and an array of traditional folk songs sung by native Tibetans. 2009 Sundance Film Festival.

The Topp Twins: Untouchable Girls

THU, APR 15 • 6:00 PM

Orpheum Main Theater

WISCONSIN PREMIERE · documentary · New Zealand, 2009, color, 35mm • **84 MIN**

DIRECTOR: LEANNE POOLEY

Editor: Tim Woodhouse; directors of photography: Leon Narbey, Wayne Vinten; musical director: David Long; producer: Arani Cuthbert

Comedy writer Paul Horan says: "I remember a guy from New York saying to me, 'So, in New Zealand, who's the

big comedy act in New Zealand?' and I said 'Some yodeling, lesbian twins.' And that point he said, 'Oh look, there's someone I know,' and ran off. Because on paper, they should not work."

On stage (and on screen) Jules and Lynda Topp work beautifully. They are sisters who care about each other, who have spent their lives singing and hamming it up. The farm girls started on the sidewalks of New Zealand's cities, busking for change, and appeared at political protests opposing apartheid and Maori discrimination.

This documentary shows us all the Topps' incarnations, for they have also developed a mad set of stage characters (two old biddies dressed in whites for lawn bowling; a pair of dapper but paunchy middle-aged pub fellows). The film has sophisticated production values, including a smart concert set connecting the sections together. Home movies and footage from their shows is woven throughout, covering such hilarious moments as their performance tour of small-town New Zealand in a tractor-drawn gypsy caravan.

"Musically, the pair resemble those American pop icons Phil and Don Everly, inasmuch as they sound like one voice harmonizing with itself. During an '80s period in which they wore slicked hair and suits, they actually *looked* like the Everlys. They attain a similar vocal purity only siblings seem able to achieve, which gives their Country-flavored music a keening, aching quality. It makes the Topps a real double threat: Their audience can choke up, or choke with laughter." — John Anderson, *Variety* Winner, Audience Award, 2009 Toronto Film Festival. **Opening Night Special Presentation.**

A Town Called Panic

(Panique au village)

SAT, APR 17 • 3:30 PM

Orpheum Main Theater

WISCONSIN PREMIERE · animated · Belgium, Luxembourg, France, 2009, color, 35mm • **75 MIN**

DIRECTOR: STÉPHANE AUBIER, VINCENT PATAR

Director of photography: Jan Vandenbussche; editor: Anne-Laure Guégan; sound editor: Fred Piet; producer: Philippe Kaufmann, Vincent Tavie; co-producers: Marc Bonny, Xavier Diskeuve, Vincent Eches, Stephan Roelants, Pilar Torres Villodre, Arlette Zylberberg; animation manager: Steven De Beul; assistant director/production manager: Ben Tesseur; cast: Stéphane Aubier, Bruce Ellison, Vincent Patar

IN FRENCH WITH ENGLISH SUBTITLES

A stop-motion whirlwind set in a papier-mâché Belgian town populated entirely by squeaky-voiced toys, this surreal animated feature defies synopsis. But here goes: Cowboy and Indian

want to surprise Horse with a backyard barbeque pit for his birthday, but a fateful typo leads to them ordering *waay* too many bricks (50 million). The brick avalanche opens up an underwater alternate universe, and from there, it's a quick jaunt to the center of the earth.

In an age when so many animators are dedicated to the dubious cause of recreating reality, or stuck in formula stories, directors Stéphane Aubier and Vincent Patar charge in the opposite direction (or maybe all directions), gleefully reminding us that in animation, anything is possible. The characters' movements alone are hilarious — they flail about with a herky-jerky recklessness that matches the plot's gonzo energy.

Packed with more imagination per minute than any film you're likely to see this year, this haywire delight will have you forgetting all about newfangled fads like 3D.

"They stuff every second of the film with little bits of comic business, so that a coffee pot features three spouts, a vending machine shoots out giant [Belgian] waffles, and the horse enjoys a chocolate hay bale for his birthday.... It unfolds like the fevered playtime imaginings of an over-bright and dangerously unbalanced child." — Andrew Schenker, *Slant Magazine*. Audience Award, 2009 Fantastic Fest. 2009 Cannes and Toronto Film Festivals.

The Train

THU, APR 15 • 10:00 PM

UW Cinematheque

SUN, APR 18 • 6:45 PM

UW Cinematheque

WISCONSIN PREMIERE · narrative · USA, 1964, b&w, 35mm • **133 MIN**

DIRECTOR: JOHN FRANKENHEIMER

Writer: Franklin Coen, Frank Davis; cinematographer: Jean Tournier, Walter Wottitz; editor: David Bretherton; sound: Joseph De Bretagne; original music: Maurice Jarre; production designer: Willy Holt; production manager: Robert Velin; producer: Jules Bricken; associate producer: Bernard Farrel; cast: Burt Lancaster, Paul Scofield, Jeanne Moreau, Suzanne Flon, Michel Simon

SERIES: RESTORATIONS & REVIVALS

With all those masterworks hanging in the Louvre, and with the Nazi occupation crumbling, Colonel Von Waldheim (Paul Scofield) decides to sack the museum and take the paintings back to Germany for himself. The plan is to commandeer a train to transport the crates of Gauguin and Picasso paintings, before the Nazi army withdraws and the opportunity is lost.

This plan has a hitch, a train hitch of course — Paul Labiche (Burt Lancaster) is the railyard manager who is not about to let the pride of France roll

down the tracks. The third of five films that Frankenheimer and Lancaster worked on together, it also features Jeanne Moreau as an innkeeper who helps Labiche foil the ruthless Von Waldheim. Frankenhemier's mastery of thrilling pace, desperation, and tension is superb here, with Burt Lancaster performing stunts that few A-list actors today could manage. Nominated, 1966 Best Writing Academy Award. Special thanks to Chris Chouinard of Metro-Goldwyn-Mayer Studios, Inc.; and to Jim Hirsch.

Tree of Forgetting

SEE: *Shorts: Saturday Afternoon @ Play Circle*

Truth in 24

SUN, APR 18 • 11:00 AM

Chazen Museum of Art

WISCONSIN PREMIERE · documentary · USA, 2008, color, digital video • **96 MIN +**

POST-FILM Q&A

DIRECTOR: KEITH COSSROW, BENNETT VISELTEAR

Cinematographer: Jim Barry, David Dart, Matt Lyons, Dave Malek, Donald Marx, Allen Sandrow; director of photography: Hank McElwee; editor: Keith Cossrow, Bennett Viseltear; original music: David Robidoux; narrator: Jason Statham

FILMMAKERS SCHEDULED TO ATTEND.

If for you, car racing is something that clicks by on another cable channel, then *Truth in 24* will bring you into the world of Le Mans. This French race is arguably the most famous in the world, a grueling 24-hour circuit that tests the endurance of even the most sophisticated team. And for years that team has been Audi, who hired NFL Films to capture the flair and precision of their state-of-the-art cars. NFL Films wrote the book on gripping, poetic sports documentaries and they bring their A-game here.

Gravelly voiced narrator Jason Statham cleanly lay out the basics of racing and then submerges us into the people that make up the race team. Three cars, three superstar drivers, dozens of technicians. There are legendary sportsmen, ecstatic fans, and life-or-death decisions that depend on a split-second tire changes. Audi's rival Peugeot, the Yale to their Harvard, is consistently beating them and the Audi team has to pull together to win a race that last 24 hours and may end in seconds. Film project manager Daniel O'Leary was born in Milwaukee and attended UW-M.

Typeface

SUN, APR 18 • 11:00 AM

Monona Terrace

91 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Growing in Knowing: the Gateway to Midvale Gardens

WORLD PREMIERE · documentary · USA, 2009, color, digital video • **30 MIN**

DIRECTOR: GEORGIA LYON

Cast: Erika Koivunen, Nancy Gutknecht, Rachel Martin, Meri Lau

SERIES: WISCONSIN'S OWN

The Midvale Community Garden on the near west side of Madison became the site of a wonderful collaboration between scrap metal artist Erika Koivunen and the students from Madison's Midvale Elementary School. Erika encourages the kids' creativity by showing them how to look at old junk in a new way, like turning a rusty bike chain into hair for a sculpture. (Watch out for the welding sparks, kids!) This combination of hard steel in the warm, damp garden is a tactile and engaging activity for everyone. Filmmaker Georgia Lyons lives in McFarland.

Typeface

MADISON PREMIERE · documentary · USA, 2009, color, digital video • **61 MIN**

DIRECTOR: JUSTINE NAGAN

Director of photography: Thomas Bailey; editor: Elizabeth Kaar; executive producer: Maria Finitzo, Gordon Quinn; producer: Justine Nagan

In some respects, *Typeface* is a documentary about rural towns trying to survive after their economic heyday has passed. Two Rivers, Wisconsin, was once the capital of a major industry: cutting wood type. How does a town fill the void when their once-dominant product has been made defunct by the digital age?

To some viewers, however, this film will be about something very different: the almost sensual pleasures of analog craft, of refined design, and the inspiration that comes from creating new printed work from unique letterforms. Inside the shell of the former factory is the Hamilton Wood Type Museum, preserving the traditional techniques of letterpress and creating a new generation of graphic designers. More than 1.5 million letterforms are housed here, and its printmaking workshops draw artisans from around the country. Director Justine Nagan is a UW-Madison graduate, and served as a juror for the 2010 Wisconsin Film Festival.

Unforgettable

FRI, APR 16 • 9:45 PM

Monona Terrace

WORLD PREMIERE · documentary · USA, 2009, color, digital video • **89 MIN + POST-FILM Q&A**

DIRECTOR: ERIC WILLIAMS

Writer/editor: Eric Williams; producer: Rona Edwards

SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.



Truth in 24

Can you remember what you had for breakfast yesterday? Last week? Last year? This comes easy to La Crosse resident Brad Williams, who can recall the date of any event in his lifetime. Brad's brother Eric made this documentary about both Brad and the brushes with celebrity that he's had. This kind of ability is what morning television was made for, and CNN, Good Morning America, Regis and Kelly, Jimmy Kimmel, and NBC Nightly News have all interviewed him. While Brad's sharp memory was often tapped by family and coworkers, he didn't realize how rare and special his gift was until he saw a news article about a woman with the same ability.

Researchers at University of California-Irvine have been studying one of the two known cases of hyperthymesia or superior autobiographical memory, and Brad discovers he's the third. This comes as quite a shock to Williams, who lives a normal life as the morning news anchor for WKTY and Classic Hits 94.7 in La Crosse, but when the media come calling, Williams is delighted to give them his time. Filmmaker Eric Williams is a UW-Madison alumnus and grew up in Prairie du Chien.

University of Wisconsin Marching Band

SEE: *Ghost Player*

A Village Called Versailles

SUN, APR 18 • 11:30 AM

Play Circle

WISCONSIN PREMIERE • documentary • LUSA, 2009, color, digital video • 68 MIN + POST-FILM Q&A

DIRECTOR: S. LEO CHIANG

Editor: Kristy Guevara-Flanagan, Amy Young, S. Leo Chiang; composer: Joel Goodman; producer: S. Leo Chiang; associate producer: Brittney Shepherd, Eva Moss, Loan Dao
IN ENGLISH, VIETNAMESE WITH ENGLISH SUBTITLES

SERIES: ASIAN AMERICAN CINEMA

PRESENTED WITH THE UW ASIAN AMERICAN STUDIES PROGRAM.

FILMMAKERS SCHEDULED TO ATTEND.

There is a neighborhood in eastern New Orleans that not many outsiders know. It is a mostly Vietnamese community, a thriving working-class place that takes its name from an apartment complex which housed Vietnamese refugees in the 1970s, now settled here. When Hurricane Katrina hit, Versailles residents were in some ways better able to stick together: years of being isolated in language and culture had created a network of dependence and support.

Key in this is the main Catholic church in the neighborhood, where charismatic Father Vien Nguyen opens the doors and marshals the rebuilding efforts after the hurricane has passed.

Part of this story is about the younger Vietnamese Americans finding their voice and stepping up to being the new community leaders. Part of the story is the positive role of the Church here, as a force for renewal. After years of quietly minding their own business, residents of Versailles now face new challenges in the aftermath of Katrina, challenges that bring them into New Orleans politics and onto the steps of City Hall. Winner, Documentary Audience Award, 2009 New Orleans Film Festival.

Waking Sleeping Beauty

SAT, APR 17 • 11:30 AM

Wisconsin Union Theater

WISCONSIN PREMIERE • documentary • USA, 2009, color, digital video • 86 MIN + POST-FILM Q&A

DIRECTOR: DON HAHN

Writer: Patrick Pachecoby; editor: Ellen Keneshea, Vartan Nazarian, John Damien Ryan; music: Chris Bacon; associate producer: Connie Nartonis Thompson; post-production supervisor: Lori Korngiebel; producer: Peter Schneider, Don Hahn
FILMMAKERS SCHEDULED TO ATTEND.

Think back. Although Walt Disney Studios is the defining standard for feature-length animated films, can you name a Disney title from the mid-1980s? A few years later, though, comes *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, *The Lion King*, and more. Director Don Hahn and producer (and Madison native) Peter Schneider worked at Disney during this fertile time.

Just as *The Pixar Story* (WFF08) tells an inside story of a studio at a time of change, *Waking Sleeping Beauty* offers a fascinating and candid perspective of what happened in the creative ranks set against the dynamic tensions among the top leadership: Michael Eisner, Jeffrey Katzenberg, and Roy Disney (the nephew of Walt). Hahn says: "The story parallels the animated films themselves. They're all about love and conflict. *Waking Sleeping Beauty* is about the love of a group of people for an art form and the conflict that occurred when that art form became incredibly lucrative and prestigious."

The filmmakers describe the ego battles, cost overruns and failed experiments. During times of tension, the animators' favorite form of release was to draw scathing caricatures of themselves and their bosses (several memorable ones are on display in the film). Combining candid interviews with the key



Waking Sleeping Beauty



A Town Called Panic

(Panique au village)

figures, home movies, internal memos and unseen footage. *Waking Sleeping Beauty* is a valuable glimpse into the filmmaking process. Winner, Audience Prize, 2009 Hamptons International Film Festival. 2009 Telluride, Toronto International Film Festivals

Waltz

SAT, APR 17 • 1:30 PM

Play Circle

WORLD PREMIERE • narrative • USA, 2010, color, digital video • 82 MIN + POST-FILM Q&A

DIRECTOR: JOHNATHON OLSEN

Writer: Johnathon Olsen; cinematographer: Johnathon Olsen; editor: Johnathon Olsen; sound: Chris Schasse; producer: Kurt Raether; production assistants: Timothy Huebner, Marla Peterson; cast: Erin Wichtoski, Ilya Shvartsman, Ryan Smet

SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.

A relationship is composed of moments. Some are filled with conversation; others are quiet and uncertain. A wife so angry that she can't speak and a husband overwhelmed with frustration venture into the forest. Pitching a tent amid the trees, with none of the city's distractions to hide behind, a couple works through unspoken injury to once again connect.

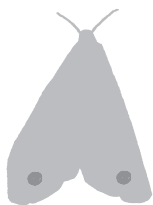
Waltz submerges us in nature: a light rain on a calm lake, sunlight filtering through swaying leaves, a frog in a puddle. Filmed in northern Wisconsin by UW-Milwaukee film student, Johnathon Olsen, *Waltz* shows us the remarkable difference between the woods and the town, and between a couple in turmoil and in tranquility.



Waltz



A Village Called Versailles



Wisconsin
Film Festival
2010



When the Dragon Swallowed the Sun

Ward No. 6 (*Palata N°6*)

SAT, APR 17 • 11:00 AM

UW Cinematheque

WISCONSIN PREMIERE · narrative · Russia, 2009, color, 35mm · **83 MIN**

DIRECTOR: KAREN SHAKHNAZAROV

Co-director: Alexander Gornovsky; writer: Karen Shakhnazarov, Alexander Borodyansky; based on a story by Anton Chekhov; director of photography: Alexander Kuznetsov; editor: Irina Kozhe-myakina; art director: Lyudmila Kusakova; executive producer: Galina Shadur; producer: Karen Shakhnazarov; cast: Vladimir Ilyin, Alexey Vertkov, Alexander Pankratov-Chyorny, Evgeny Stychkin, Viktor Solovoyov, Alexey Zharkov
IN RUSSIAN WITH ENGLISH SUBTITLES

The writings of Anton Chekhov have been superbly adapted dozens of times for the silver screen. This updated presentation of “Ward No. 6,” Chekhov’s 1892 short story, masterful blurs the line between fiction and reality. A remote Russian mental hospital (once a monastery), crumbling and gray, is the setting for this tale of sanity and sadness. Actors and actual mental patients mix in the background, with the documentary interviews with the real patients giving way to the narrative thread.

The main character is Dr. Ragin, the former chief of staff, who has become a patient in the very place that he once dominated. Ragin’s decline coincides with, and perhaps may have been spurred by, his friendship with a new patient, Gromov, exiled to the institution but a clever intellectual who sparks great interest in Ragin. Their conversation create some of the most challenging scenes in this festival’s films, balancing the unfamiliar flow of Chekhov’s period dialogue with debates about the human condition, meaninglessness, and suffering.

“Karen Shakhnazarov’s brilliant contemporary take... [is] the versatile Russian helmer’s most iconoclastic film yet. Shakhnazarov takes the story, about the head of a hospital whose fascination with a patient in the lunatic wing leads to his own incarceration there, and transposes it into the middle of a faux documentary. Fragmenting Chekhov’s descriptions and putting them into the mouths of characters in mock interviews, juggling chronology, inserting silent homemovie footage and finally abandoning narrative altogether, the helmer deconstructs Chekhov to dazzling effect.” — Ronnie Scheib, *Variety*, 2009 Moscow, Raindance, São Paulo; 2010 Palm Springs Film Festivals.

Ward Three

SEE: Shorts: Friday @ Monona Terrace

When the Dragon Swallowed the Sun

SUN, APR 18 • 11:00 AM

Wisconsin Union Theater

MIDWEST PREMIERE · documentary · USA, 2010, color, digital video · **115 MIN**

DIRECTOR: DIRK SIMON

Writer: Dirk Simon, Kristen Simon; cinematographer: Robert Muratore, Jeff Pointer; editor: Dave Krahling; set decorator: Sidharth Mathawan, Meghna Singh; executive producer: Cle Riordan, Dennis Riordan; producer: Dennis Haysbert, Vanessa Philippe, Dirk Simon; co-producer: John Caulkins

IN TIBETAN, ENGLISH WITH ENGLISH SUBTITLES

SERIES: SOUTH ASIAN CINEMA

PRESENTED WITH THE UW CENTER FOR SOUTH ASIA.

When *The Dragon Swallowed The Sun* takes a new approach to understanding the issues of Tibetan autonomy: how are the many different wings of Tibetan freedom movement working together? The film takes a closer look at the internal conflicts and contradictions within the Tibetan movement. It is filled with sparkling images that take full advantage of high-definition technology, and accompanied by an original soundtrack by Philip Glass, Thom Yorke, and Damien Rice.

Filmmaker Dirk Simon captures the emotion of a San Francisco rally protesting the Beijing Olympics, with supporters from each side hotly debating the issue on the sidewalks. Even more affecting is Lhagyari Trichen Namgyal Wangchuk, a 18-year-old Tibetan King carrying on a tradition that dates back for 14 centuries. Newly crowned by His Holiness the 14th Dalai Lama, Wangchuk faces an uncertain future, with no clear understanding of his role in the modern world.

Simon says: “It seems that some of the young Tibetans in exile suffer from a loss of the sense of reality, and they pacify themselves with the hope and the belief that the Dalai Lama will fix the problem if everything else fails. They divide their strength and weaken their movement by arguing with each other about whether the Dalai Lama’s Middle Way Policy, a compromise on Tibet’s Independence, is the right strategy or not.” 2010 Santa Barbara International Film Festival.



The Windmill Movie



Ward No. 6 (*Palata N°6*)

Wild Frontier: “Sharp Teeth”

SEE: Shorts: Saturday Morning @ Play Circle

Wild River

SAT, APR 17 • 1:00 PM

UW Cinematheque

narrative · USA, 1960, color, 35mm · **110 MIN**

DIRECTOR: ELIA KAZAN

Writer: Paul Osborn; director of photography: Ellsworth Fredricks; editor: William Reynolds; original music: Kenyon Hopkins; art director: Herman A. Blumenthal, Lyle R. Wheeler; set decorator: Joseph Kish, Walter M. Scott; costume designer: Anna Hill Johnstone; producer: Elia Kazan; cast: Montgomery Clift, Lee Remick, Jo Van Fleet, Albert Salmi, J.C. Flippen, James Westerfield, Barbara Loden, Frank Overton, Malcolm Atterbury

SERIES: RESTORATIONS & REVIVALS

Shot on location in rural Tennessee, *Wild River* is the complex story of Chuck Glover (Montgomery Clift), a New Deal man who arrives to evict Ella Garth (Jo Van Fleet) before the TVA hydroelectric dam floods her land. Lee Remick plays the old lady’s granddaughter, supplying an electric spark of a different kind for Glover’s lust.

“With its fastidiously placed period icons — NRA placards, tattered movie posters, Model T Fords — *Wild River* was the first color ’30s movie, predating *Bonnie and Clyde* by seven years. Sympathetic to both sides, the movie pits tradition against progress, rugged individualism against the greater good. (Van Fleet’s anti-gummint rhetoric has a contemporary ring.) Indeed, so Popular Front was the premise that critics were disturbed by the degree to which romance eclipsed social drama — and perhaps the strangeness of the romance. If *Wild River* initially seems a fairy tale in which a New Deal prince rescues a backwoods Rapunzel from a reactionary old witch, the movie’s casting effectively reverses the roles. Clift is the sleeping beauty whose diffidence is (perhaps) thawed by Remick’s sexual warmth.” — J. Hoberman, *Village Voice*.

In a sparkling new Cinemascope print. Special thanks to Brian Block of Criterion Pictures (and part of the Wisconsin Film Festival team).

The Windmill Movie

SAT, APR 17 • 8:30 PM

SUN, APR 18 • 11:00 AM

Madison Museum of Contemporary Art
94 MIN



Wild River

Quarry

WISCONSIN PREMIERE · documentary · USA, b&w, 35mm · **12 MIN**

DIRECTOR: RICHARD P. ROGERS

SERIES: RESTORATIONS & REVIVALS

This portrait of an abandoned quarry in Quincy, Massachusetts, captures the striking natural beauty of the site as it explores the social rites of the young people who gather along its rugged shores to create leisure in what was once a place of toil.

The Windmill Movie

WISCONSIN PREMIERE · documentary · USA, 2008, color, 35mm · **82 MIN**

DIRECTOR: ALEXANDER OLCH

Writer: Alexander Olch; cinematographer: Richard P. Rogers; editor: Alexander Olch; music: Robert Humphreville; producer: Susan Meiselas; co-producer: David Grubin

Filmmaker Richard P. Rogers tried for twenty years to make a documentary about his own life. He died in 2001, leaving boxes of film behind, the project unfinished, until his widow, acclaimed photographer Susan Meiselas, commissioned his former student Alexander Olch to make a film out of the pieces. Starting in the Hamptons, in the town of Wainscott, the film weaves Rogers’ footage into a journey through childhood memories, a less than encouraging mother, a family background of privilege, and Rogers’ persistent, dogged attempts to document his own life, his own constant search for meaning.

“There’s footage Rogers took of both parents in their later years, but it’s the images of his mother, Muriel, that amaze. In her dotage, her regular attire appears to be slacks, a blazer, and salt-and-pepper wig. She delivers her put-downs right into his camera, asking with relish, ‘Is that what happens to all creative people: You go through life frustrated as all get-out?’ If the Beales of *Grey Gardens* weren’t Mrs. Rogers’s actual neighbors (both families lived in East Hampton), cosmically speaking, they were.” — Wesley Morris, *Boston Globe*. 2008 New York Film Festival.

Winnebago Man

SEE: Shorts: Saturday Night @ Monona Terrace

Withnail & I

SAT, APR 17 • 9:45 PM

SUN, APR 18 • 6:15 PM

Stage Door Theater

narrative · United Kingdom, 1987, color, 35mm · **107 MIN**

DIRECTOR: BRUCE ROBINSON

Writer: Bruce Robinson; cinematographer: Peter Hannan; editor: Alan Strachan; original music: David Dundas, Rick Wentworth; art director: Henry Harris; production designer: Michael Pickwoad; costume designer: Andrea Galer; executive producer: George Harrison, Denis O’Brien; producer: Paul Heller; co-producer: David Wimbury; associate producer: Lawrence Kirstein; cast: Richard E. Grant, Paul McGann, Richard Griffiths, Ralph Brown, Michael Elphick, Daragh O’Malley, Michael Wardle, Una Brandon-Jones

SERIES: RESTORATIONS & REVIVALS

Many fans of Bruce Robinson’s hilarious wine-soaked binge by two underemployed actors were introduced to this cult classic by friends. Although available on DVD for years, the film’s humor works best on the big screen in a real theater. It must be shared. It’s time to introduce a whole new set of friends into the grotty world of Withnail (Richard E. Grant) and Marwood (Paul McGann).

“Quite simply, Richard E. Grant’s performance is a masterpiece in comic acting. From his first entrance, railing at his lack of professional success (“can’t even get a bloody cigar commercial!”) and drinking lighter fluid to keep warm, you just can’t take your eyes off him. Each facial tic, grandiloquent musing, and doomed attempt to preserve his disheveled dignity is superbly timed and delivered; selfish, funny, charming, dependent, full of life but quite possibly doomed, he epitomizes the kind of friend you love hanging around with but realize you’ll have to let go of eventually.” — Jeff Robson, *eyeformfilm.co.uk*

The plot is simple: out of money to buy more wine, never mind pay the rent, and the boys leave their squalid flat in London to head off for the muddy countryside to mooch off well-to-do Withnail’s uncle Monty (Richard Griffiths). It is literate and louche all in one, a gleefully perverse script that has yet to be matched for the sheer number and quality of quotable lines. And although Griffiths’s drama queen role (perhaps a bit dated now, more than 20 years later) is often remarked upon as being the most memorable, Ralph Brown as the drug-dealing Danny may never have had a better role.

You Will Like This

SEE: Shorts: Saturday Afternoon @ Monona Terrace

Yvonne

SEE: Shorts: Saturday Night @ Play Circle

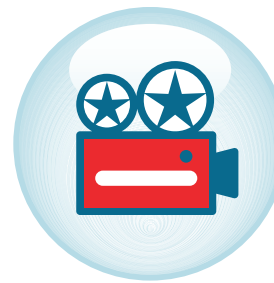
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effects

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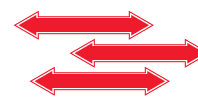
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TICKETS

Advance ticket sales begin
at noon Saturday, March 20
and end at 5 p.m. Tuesday, April 13

See “Day-of-Show Ticket Sales”
for buying tickets during the festival.

ORDER ONLINE AT wifilmfest.org

BOX OFFICE / WILL-CALL LOCATION & HOURS

Annex Room, 2nd floor, Memorial Union,
800 Langdon St., Madison, WI 53706
(608) 265-2933

Box-office hours for advance ticket sales,
March 20 - April 13:

MONDAY THROUGH FRIDAY: 12 PM TO 7 PM;
SATURDAY: 12 PM TO 5 PM
SUNDAYS: CLOSED
TUESDAY, APRIL 13 ONLY: 12 PM TO 5 PM
CLOSED FRIDAY, APRIL 2 & SATURDAY, APRIL 3

Online orders placed by 7pm,
Monday, April 5 will be mailed.

**ORDERS RECEIVED APRIL 6-13 WILL BE HELD FOR
WILL-CALL PICK UP** at the Festival Box Office.
Will-call tickets are **ONLY** available at the
Festival Box Office, **NOT** at individual theaters.
Will-call details:

DURING THE FESTIVAL, the Festival Box Office,
in the Memorial Union, is open for will-call
pick-ups only. During the festival, tickets are sold
only at the theater where that film plays,
only on the day-of-show, and only if available.

*Box office hours for will-call
during the festival, April 14-18:*

THURSDAY & FRIDAY: NOON TO 9 PM;
SATURDAY: 10 AM TO 9 PM;
SUNDAY: 10 AM TO 6 PM

*Ticket-holders must arrive 15 minutes before
a show to be guaranteed a seat.*

ADVANCE TICKET PRICES

You can buy up to eight tickets per film.

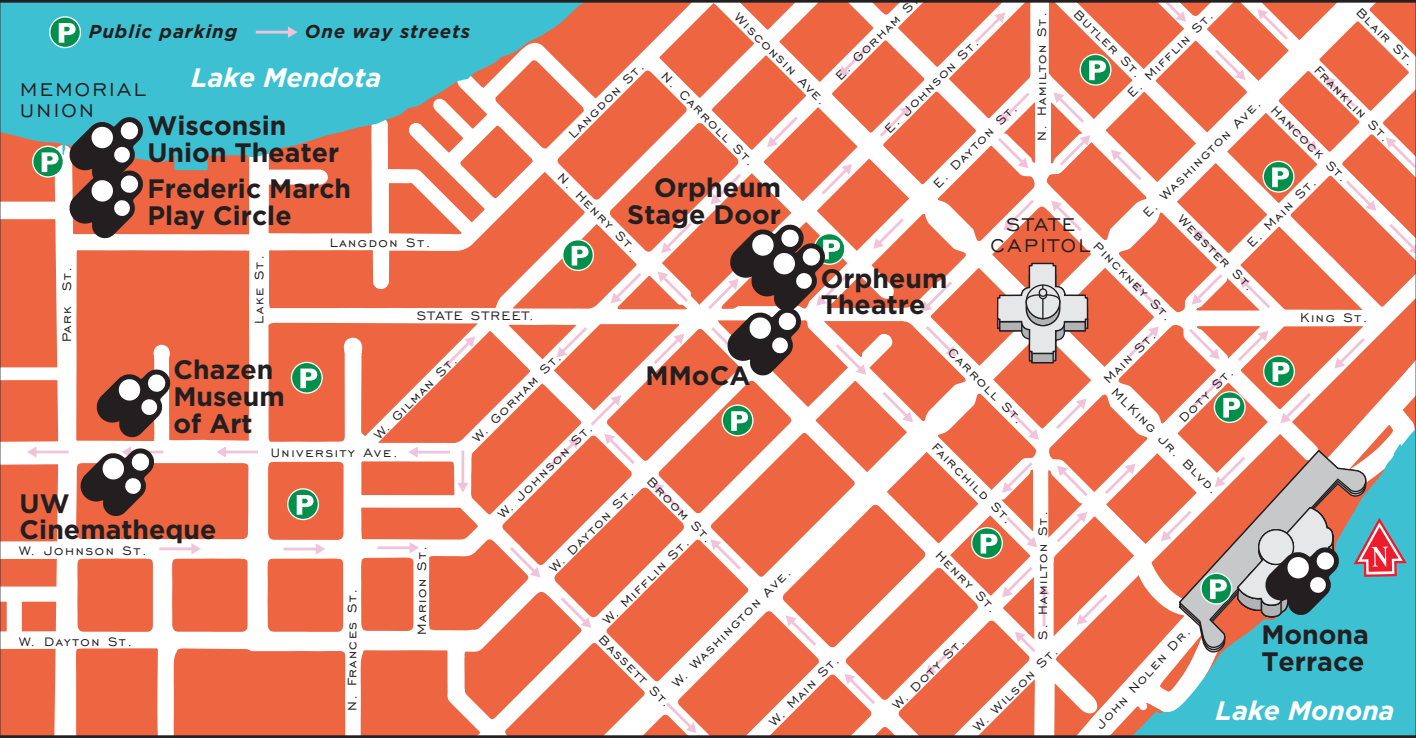
1 TO 4 TOTAL TICKETS, PRICE PER TICKET:		
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current student ID. Bring your ID to the box office
when you place your order. For online and phone
orders, we'll hold your tickets at the Festival
Box Office; you must present student ID
at time of pickup. Subject to verification.

ORDERING TICKETS

- PICK YOUR FILMS** using this guide, or online at
wifilmfest.org.
- ADVANCE TICKET SALES** begin at noon on
Saturday, March 20, and end at 5 p.m. Tuesday, April
13. Orders may be placed in person at the Box Office,
or online. 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



THEATERS

Wisconsin Union Theater
IN THE MEMORIAL UNION, 800 LANGDON STREET

Frederic March Play Circle
IN THE MEMORIAL UNION, 800 LANGDON STREET, 2ND FLOOR

Chazen Museum of Art 800 UNIVERSITY AVENUE, LOWER LEVEL.
Enter from north side of building facing Library Mall. No food or drink in the building.

UW Cinematheque ROOM 4070, VILAS HALL, 821 UNIVERSITY AVENUE
(Corner of University & Park). The Cinematheque entrance is on the 4th-floor plaza,
the same level of the pedestrian bridge that crosses University Ave.

MMoCA — Madison Museum of Contemporary Art 227 STATE STREET
Enter through the Rotunda between Overture Center and MMoCA

Orpheum and Stage Door Theatres 216 STATE STREET
For the festival, the Orpheum Main and Stage Door theatres have separate entrances.
The Stage Door entrance is on Johnson Street, northeast of State.

Monona Terrace LECTURE HALL, LEVEL 4
Enter from West Wilson Street, at the intersection of Martin Luther King Drive.

PARKING INFORMATION

UW-Madison Campus
[HTTP://WWW2.FPM.WISC.EDU/TRANS/INFO_VISITOR.ASP](http://www2.fpm.wisc.edu/trans/info_visitor.asp)

Monona Terrace
Entrances: eastbound John Nolen Drive, or Carroll Street (at West Wilson Street)

City Ramps [HTTP://WWW.CITYOFMADISON.COM/PARKING/PARKING.HTML](http://www.cityofmadison.com/parking/parking.html)

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

real ticket. No refunds are given for vouchers, but you
may give them to family and friends.

DAY-OF-SHOW SALES

**YES! YOU CAN GET TICKETS TO FILMS ON THE DAY
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**ALL TICKETS SOLD AT INDIVIDUAL THEATERS DURING
THE FESTIVAL ARE \$7 GENERAL AND \$4 STUDENT, CASH
ONLY. STUDENTS SHOULD BRING THEIR SCHOOL ID.**
During the Festival, tickets are **ONLY** sold at the
theaters, **NOT** at the Festival Box Office, which is 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 Orpheum, you can buy that ticket at the
Orpheum only, on Saturday only. The individual theater
box offices open an hour before the first film of the day
at that theater. Check wifilmfest.org for exact hours.
Cash or ticket vouchers are accepted for sales during
the Festival (no checks or credit cards).

RUSH TICKETS

**WANT TO SEE A SOLD-OUT SHOW?
YOU CAN! (USUALLY.)**
“Sold out” means tickets allotted for advance purchase
have sold. As tickets go on sale, we set aside a handful of
tickets for filmmakers to share with their crew, to
anticipate any changes in theater capacity, and to resolve
any Box Office errors. Also, some people buy tickets to a
film but are not able to make it to the show.
Open seats can be filled right before the start of the film.

Ticket-holders must arrive at least 15 minutes before a
show to be guaranteed a seat.
**EACH THEATER HAS A RUSH-TICKET LINE,
AND A TICKET-HOLDERS LINE.** If no tickets are
available at that theater's box office, join the rush-ticket
line. It's wise to come 30 minutes before the show, but it
depends on how popular the film is. When ticket-holders
have been seated, we'll sell open seats to people 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.
Limit two tickets per patron. First in line, first seated.

MORE IMPORTANT DETAILS

ARRIVE EARLY: To guarantee admittance,
ticket-holders must arrive 15 minutes before the show.
Latecomers with tickets are not guaranteed admittance.
ALL TICKETS SALES ARE FINAL. No refunds or
replacements for lost tickets. No refunds for vouchers.
FILM TICKETS CAN BE EXCHANGED
in person only through April 13
at the Festival Box Office at the Memorial Union.
Absolutely no film-ticket exchanges after April 13.
MANY FESTIVAL FILMS ARE NOT RATED.
Viewer and parental discretion advised.

**FESTIVAL SCHEDULE
IS SUBJECT TO CHANGE.**
Check wifilmfest.org for updates

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Thank you

to all the people around the world who made these wonderful
movies and who helped bring them to Wisconsin.

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Karin Kolb, Heather Heckman)
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Swink | Drew Garza, Shanen Galligan,
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