



WISCONSIN FILM FESTIVAL

MARCH 30 ^{TO} APRIL 3 ^{IN} 2011



THE UNIVERSITY OF WISCONSIN
MADISON, WISCONSIN • WIFILMFEST.ORG



The Wisconsin premier of *Bill Cunningham New York* screens
Thursday, March 31 at the Wisconsin Union Theater, and Friday, April 1 at the Bartell.

THE ALPHABETICAL FILM LIST BEGINS ON PAGE 6

TICKET INFORMATION IS ON PAGE 38

DAILY SCHEDULES IN GRID FORMAT ARE ON PAGES 20 & 21

FILM SERIES FOR 2011

PRESENTED WITH
THE UW DEPARTMENT
OF REHABILITATION
PSYCHOLOGY AND
SPECIAL EDUCATION

Anita
Eskimo Kiss
Loving Lampposts
Marwencol
Monica & David
The Red Chapel

PRESENTED WITH
THE UW NELSON
INSTITUTE FOR
ENVIRONMENTAL
STUDIES

Fire, Burn, Babylon
How I Ended This Summer
My Dog Tulip
Nénette
Summer Pasture
Sun Come Up

PRESENTED WITH
THE UW CENTER FOR
RUSSIA, EASTERN EUROPE,
AND CENTRAL ASIA;
AND THE UW RUSSIAN
FLAGSHIP CENTER

Forever's Gonna Start
Tonight
How I Ended My Summer
My Joy
My Perestroika

SUPPORT FOR EUROPEAN
FILM PROGRAMMING FROM
THE UW CENTER FOR
EUROPEAN STUDIES

PRESENTED WITH
THE UW CENTER FOR
EAST ASIAN STUDIES;
AND THE CENTER FOR FILM
AND VISUAL CULTURE
STUDIES, NATIONAL CENTRAL
UNIVERSITY OF TAIWAN

God Man Dog
Parking

PRESENTED WITH
THE UW OFFICE OF
MULTICULTURAL ARTS
INITIATIVES

Louder Than a Bomb

PRESENTED WITH
THE ANN ARBOR FILM
FESTIVAL

Artifact #1
Atlantiques
Broad Channel
Devil's Gate
Distance
Get Out of the Car
In Comparison
In the Absence of Light,
Darkness Prevails
Kalendar
Kempinski
night side
Ray's Birds
Victoria, George, Edward,
and Thatcher
Vineland

Restorations and Revivals

11 thru 12
Le Amiche
Blood Hook
Campus Smiles
Cluny Brown
The Evil Dead
Galaxies
A Letter from Colombia
Madison News Reel
March on Washington
Night Train to Terror
NYC Street Scenes and Noises
On the Bowery
Scratch and Crow
A Study in Reds
Sunday
A Trip Down Market Street Before
the Fire

Wisconsin's Own
MADE BY FILMMAKERS LIVING
IN OR NATIVE TO WISCONSIN, OR
STUDENTS/ALUMNI OF WISCONSIN
UNIVERSITIES AND COLLEGES

Anima Mundi
Annihilation
Ash
At the Table: Mothers Sharing
Stories Through Art
The Bells of Bascom Hill
Blink! Again
Block
The Bully
Dark Ways
The Death of Triforce
Deux Petits Bateaux

Ellen
Everyday Sunshine: The Story
of Fishbone
Figure In Isolation
Francesca
From the Archive of Vagaries
The Great Work of Dr. D. Volos
Tinkerpaw
Haulin' Ass
I'll Be Here
In the Courtyard of the Beloved
instrumental video nine
Kathryn
Legend Lake: A Talking Circle
Lottery Ticket
Love Me Tender
Mary and Bill
The Mushroom Sessions
Oil Wrestling
Open Season
The Optimo Hat Company
Pesticide
Power Trio
Rigor Mortis
SHC
Slaves of the Saints
Spare Change
A Study in Reds
Style & Grace
Subdued Glow
They Say Even Water Has a
Memory...
Time Will Tell
Under the Sun
Westbound: The Journey of a
Lifetime

How Do You Choose Your Films?

With 209 films laid out on the following pages, it can be a daunting task to whittle down your list to a manageable weekend full of movies. When we're selecting the films for this year's Festival, the goal is to pull together a very wide mix of motion pictures, to give you access to dozens of films that you'd never otherwise have the chance to see. It's the perfect opportunity to explore and be adventurous.

Rather than focus solely on the kinds of films that already fit your tastes, consider the titles that you quickly skip over when reading the descriptions. The Festival might be exactly the right time to see — if these aren't the kind you'd normally choose — a war documentary like *Armadillo*, an art-house specialty like *Le Quattro Volte*, or an action picture like Hong Kong's *The Stool Pigeon*.

This year is also perfect for getting a ticket to a program of experimental films. The director of the Ann Arbor Film Festival, David Dinnell, and two UW-Madison graduate students, John Powers and Aaron Granat, have guest-curated several clusters of the most accomplished recent experimental and avant-garde films from around the world. They'll be introducing these programs and providing insight into how this branch of filmmaking continues to create fascinating works.

Here in Wisconsin, many of us make a special effort to support local farmers — let's support local filmmakers, too. Get a ticket to at least one feature or shorts program of films made here in Wisconsin. See the list on the left or, if you browse the online Film Guide (<http://wifilmfest.org/films/>), you can sort the list for "Wisconsin's Own" titles.

However you put your own Wisconsin Film Festival together, whether it's two films over the weekend or twenty, the Festival will be a success if you try at least one new kind of movie. It's not about having all your 2011 picks become your most favorite films of all time, it's about sampling the many different kinds of motion pictures that talented crews around the world have made. Welcome to your Wisconsin Film Festival.

— MEG HAMEL, DIRECTOR



13 Assassins

()
SEE: *Remember the Time*

11 thru 12

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

13 Assassins (Jûsan-nin No Shikaku)

WED, MAR 30 • 6:00 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • Japan, 2010, color, 35mm • 126 MIN

DIRECTOR: TAKASHI MIIKE

Writer: Kaneo Ikegami, Daisuke Tengan; director of photography: Nobuyasu Kita; editor: Kenji Yamashita; original music: Kôji Endô; production designer: Yuji Hayashida; executive producer: Takashi Hirajô, Toshiaki Nakazawa, Jeremy Thomas; producer: Minami Ichikawa, Tôichirô Shiraishi, Michihiko Yanagisawa; cast: Kôji Yakusho, Takayuki Yamada, Yûsuke Iseya, Gorô Inagaki, Masachika Ichimura, Mikijiro Hira, Hiroki Matsukata, Ikki Sawamura, Arata Furuta, Tsuyoshi Ihara, Masataka Kubota, Sosuke Takaoka, Seiji Rokkaku, Yûma Ishigaki, Kôen Kondô, Ikki Namioka

IN JAPANESE WITH ENGLISH SUBTITLES

Special Opening Night Presentation for the Festival's 13th year:

It's 1844 in feudal Japan, and samurai are on their way out. Their glory days long gone, once-legendary swordsmen flounder in an alcoholic haze, warily holding out hope for one last mission. A last chance at glory arrives in the form of Lord Naritsugu, an unholy monster who casually commits unspeakable horrors just for the sick thrill of it and, as the Shogun's younger brother, is comfortably above the law. Petrified at the thought of Naritsugu acquiring even more power, an inside official hires retired samurai Shinzaemon (superstar actor Kôji Yakusho, *Tokyo Sonata*, WFF09; *Retribution*, WFF07) and eleven comrades to take him out. Joined by a raggedy joker with a few tricks up his sleeve, the warriors plan to ambush the nefarious lord in a small village in the Japanese countryside, but are outnumbered more than ten to one.

Takashi Miike's rousing spectacle is a remake of a little-known 1963 film by the same title, but is clearly the heir to the ultimate posse-gatherer, Akira Kurosawa's *Seven Samurai*. As his crimes against humanity are detailed in traumatic flashbacks, Naritsugu becomes one of the all-time most hissable screen villains, and it is tremendously gratifying to watch the heroic band assemble against him. It builds to a mammoth showdown, a 45-minute showstopper erupting with sword fighting, arrow attacks, explosions, and flaming wild boar stampede.

A bravura feat of choreography and

editing, the bloodletting takes on a mythic grandeur, as if all previous samurai movies have culminated into this one majestic blowout. Although famous for audacious subversions like *Audition* and *Ichi the Killer*, cult director Takashi Miike treats the samurai genre with great reverence. Unabashedly classical, *13 Assassins* eschews the high-flying wirework and winking asides that plague most contemporary martial arts extravaganzas. Instead, Miike unleashes an old-school slice-and-dice spectacular, and finds immense satisfaction in tried-and-true swordsmanship. 2010 Venice, Toronto, Pusan, and Sitges film festivals.

Acquainted with the Night

SAT, APR 2 • 1:45 PM

Chazen Museum of Art

SUN, APR 3 • 1:15 PM

Bartell Theatre

MIDWEST PREMIERE • documentary • Canada, Finland, France, 2010, color, video • 80 MIN + POST-FILM Q&A

DIRECTOR: MICHAEL MCNAMARA

Editor: Roland Schlimme, Roderick Deogrades; cinematographer: Mark Ellam, James Griffith, David Bradshaw; executive producer: Judy Holm; producer: Judy Holm, Michael McNamara; coproducer: Jen Recknagel; production coordinator: Laura Perlmutter; sound recordist: Michael McNamara; original music: Kurt Swinghammer

IN ENGLISH, GREEK, ARABIC, NEPALESE, FRENCH, SPANISH WITH ENGLISH SUBTITLES

FILMMAKERS SCHEDULED TO ATTEND.

Acquainted with the Night assembles documentary postcards from around the world, building a travelogue of the world after dark. Director Michael McNamara and his superb eye for sharp detail capture scenes from both the natural world and human nighttime customs, in a film reminiscent of *National Geographic* magazine in the most complementary sense.

From under the Congress Avenue Bridge in Austin, Texas, millions of bats swoop out at dusk, thrilling the hundreds of sightseers on their lawn chairs and blankets. A bike cop in Toronto's Entertainment District deals with the rowdy attitudes of rich young club-hoppers. Ornithologists train their binoculars on the fearsome beams of light emanating from the September 11 memorial, looking for migrating bird flocks confused by the dazzle.

And in Chios, Greece, two ancient churches across town from each other get carefully wrapped in chicken wire in preparation for the annual Easter celebration, in which teams bombard each other with thousands of homemade fire-

works. High-definition photography is splendidly used here, with advances in video technology allowing for breathtaking color in, naturally, low-light conditions.

Ah, Liberty!

SEE: *Remember the Time*

Le Amiche (The Girlfriends)

FRI, APR 1 • 1:45 PM

SUN, APR 3 • 1:45 PM

UW Cinematheque

WISCONSIN PREMIERE • narrative • Italy, 1955, b/w, 35mm • 104 MIN

DIRECTOR: MICHELANGELO ANTONIONI

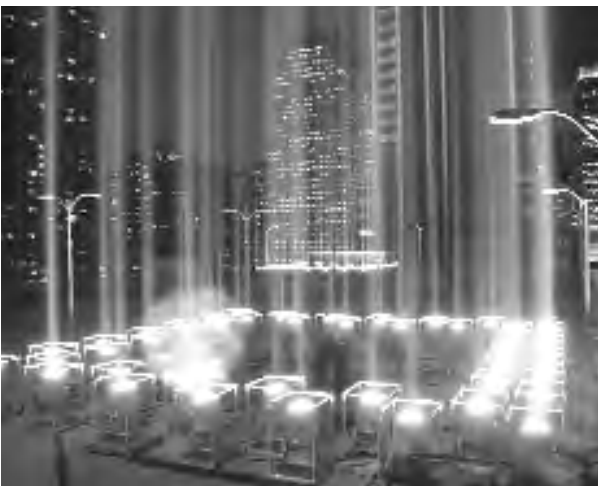
Writer: Suso Cecchi D'Amico, Michelangelo Antonioni, Alba de Cespedes; cinematographer: Gianni di Venanzo; editor: Eraldo Da Roma; original music: Giovanni Fusco; production designer: Gianni Polidori; set decorator: Gianni Polidori; costumes: Enzo Bulgarelli; producer: Giovanni Addessi; cast: Eleonora Rossi Drago, Gabriele Ferzetti, Franco Fabrizi, Valentina Cortese, Yvonne Furneaux, Madeleine Fischer, Anna Maria Pancani

IN ITALIAN WITH ENGLISH SUBTITLES

In 1955, Italy was still a place of strict social mores and repressed femininity, with the pressures of modern living just starting to crack the surface. Clelia is newly arrived from Rome to set up a branch of a couture fashion house. She's independent and talented, still working her way up the ladder and exploring what it means to be a successful businesswoman. At her hotel, though, she is swept into the affairs of a group of local women when she rescues one from a suicide attempt in the next room. Jilted lovers, unrequited passions, and delicious flirtations are everywhere, as Clelia becomes an observer in their social world.

"It's not that deep emotions and profound meanings lurk beneath the surface of ordinary actions and encounters. It's rather that, in Antonioni's world, the superficial and the profound cannot quite be distinguished.... It is, above all, impossible to stop watching.... His fascination with women is infected by a sympathy that might be called feminist. The main characters pursue their desires and ambitions under constraints imposed by custom and by the brute impossibility of men. Which is not to say that the women are perfect or that they see themselves as victims. On the contrary, what makes *Le Amiche* so bracing — so sad and, sometimes, so funny — is that its heroines are fallible, flawed, vain and powerful, each in her own way. They often make one another miserable, but their company is always a pleasure." — A.O. Scott, *New York Times*.

As is appropriate for a film with many scenes set inside the newly opened fashion salon, *Le Amiche* also costars one of



Acquainted with the Night



Amy George

the most spectacular fur coats in cinematic history. Restored by Cineteca di Bologna at L'Immagine Ritrovata with funding provided by Gucci and The Film Foundation.

Amy George

SUN, APR 3 • 11:00 AM

Chazen Museum of Art

WORLD PREMIERE • narrative • Canada, 2010, color, video • 98 MIN + POST-FILM Q&A

DIRECTOR: YONAH LEWIS, CALVIN THOMAS

Writer, cinematographer, editor, producer: Calvin Thomas, Yonah Lewis; production manager: Anna Cook; original music: Lev Lewis; cast: Gabriel del Castillo Mullally, Claudia Dey, Don Kerr, Natasha Allan, Emily Henry, Candice Barkin, Yaari Magenheim, Brian Scott, Andrea Verginella Ester Reyes

FILMMAKERS SCHEDULED TO ATTEND.

Jesse (Gabriel del Castillo Mullally) is floating in the confusion that comes with being a shrimpy 14-year-old boy in Toronto. The urge to change and transform and mature is there, but none of it makes sense to him yet. One idea is to become a "true artist," one who suffers for his work and discovers great passions along the way. Clumsily, he convinces his parents to buy him a traditional film camera so he can take up photography. His dippy mom is both willing to indulge her son's creative side, but also clings to the memory of his boyhood, not yet ready to acknowledge how close he is to that line between child and adult.

Jesse is orbited by girls and women: school friends, his hip twentysomething aunt, and Amy, a teenage girl whose blossoming is irresistible to Jesse. Effectively cast, especially the roles of Jesse and his mother, this first feature from Canadian directors Yonah Lewis and Calvin Thomas is observant, lush, and beautifully made. Revealing almost as much about the quasi-bohemian trendiness of middle-class Toronto as it does about the mind of the adolescent male, *Amy George* is a lovely, slightly disturbing story of discovery.

And Everything Is Going Fine

SAT, APR 2 • 5:30 PM

SUN, APR 3 • 6:00 PM

Monona Terrace

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • 89 MIN

DIRECTOR: STEVEN SODERBERGH

Editor: Susan Littenberg; producer: Amy Hobby, Kathleen Russo, Joshua Blum; music: Forrest Gray

And Everything is Going Fine provides an intimate portrait of master monologist Spalding Gray, as described by his most critical, irreverent, and insightful

biographer: Spalding Gray. Director Steven Soderbergh, who collaborated with Gray on *Gray's Anatomy* (1996), has sifted through rare and revealing footage to construct a riveting final monologue. There are glimpses of Gray's father, and of his son Forrest (who provides soaring music for the end credits), but mostly this is an inspired one-man show, a bittersweet display of Spalding's playful and embattled intelligence, his gift for tracking universal truths by looking himself squarely in the eye.

"Gray proved a fearless and relentless invader of his own privacy; he held nothing back, especially the parts that might prove embarrassing to himself and his loved ones. For Gray, knowing himself on such a profound and intimate level proved both a gift and a curse. It afforded him enormous insight into his inner workings yet robbed him of the comfort of self-delusion... Soderbergh's loving, shattering valentine to his late friend and collaborator has an inherently tragic arc, but it's ultimately a celebration of Gray's irrepressible lust for life and bottomless curiosity about the strange and beautiful world around him. It does justice to a subject who made his life and death works of art." — Nathan Rabin, *The A.V. Club*.

[Note: a similarly titled film in the Festival is *Everything Will Be Fine*, a Danish psychological thriller.]

Anima Mundi

SEE: *Shorts: Sunday @ Play Circle*

Animal Control

SEE: *Shorts: Thursday @ Play Circle*

Anita

SAT, APR 2 • 11:00 AM

SUN, APR 3 • 1:30 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE • narrative • Argentina, 2009, color, 35mm • 104 MIN

DIRECTOR: MARCOS CARNEVALE

Writer: Marcos Carnevale, Marcela Guety, Lily Ann Martin; cinematographer: Guillermo Zapino; editor: Pablo Barbieri Carrera; original music: Lito Vitale; producer: Marcos Carnevale; executive producer: Jorge Gundin; cast: Norma Aleandro, Luis Luque, Leonor Manso, Peto Manahem, Alejandra Manzo

IN SPANISH WITH ENGLISH SUBTITLES
PRESENTED WITH THE UW DEPARTMENT OF REHABILITATION PSYCHOLOGY AND SPECIAL EDUCATION.

Life is pretty good when your mother brings cocoa and your favorite cookies first thing in the morning. You spend your day helping mama at the family stationery store, doing small tasks. For Anita, this cozy domesticity ends suddenly when a bomb explodes on their



Armadillo

Buenos Aires street, demolishing the store and separating Anita from her family. She is an adult with Down Syndrome, friendly and trusting but unprepared to navigate the chaos that follows.

Her brother Ariel is looking for her through the official channels set up by the Jewish community, but Anita is now drifting free, without ID or an idea of how to get help. She wanders on a fairy-tale odyssey through the city, occasionally taken in by strangers who aren't quite sure what to do with her, including a gruff old drunk and a family of Chinese shopkeepers.

Anchored by a terrific performance from Alejandra Manzo, Anita seems impervious to her sudden rootlessness, except for wanting to get home to her mother and return to her known routine. It's a bittersweet story of the good, the bad, and the ugly in society, with a poignancy added by Anita's innocent view of the world.

Annihilation

SEE: *Shorts: Saturday @ Cinematheque*

The Arbor

SUN, APR 3 • 3:45 PM

Wisconsin Union Theatre

WISCONSIN PREMIERE • documentary • United Kingdom, 2010, color, video • 90 MIN

DIRECTOR: CLIO BARNARD

Cinematographer: Ole Bratt Birkeland; editor: Nick Fenton; producer: Tracy O'Riordan; post-production supervisor: Ameenah Ayub; production manager: Scott Basset; sound designer: Tim Baker; sound recordist: Tim Baker; original music: Harry Escott, Molly Escott; music supervisor: Lucy Bright; production designer: Matthew Button; costume design: Matthew Price; cast: Christine Bottomley, Neil Dudgeon, Robert Emms, Natalie Gavin, Manjinder Virk

A daring storytelling approach makes *The Arbor* a spellbinding documentary about a person, a place, a time, and a culture. The person is Andrea Dunbar, a young woman from a public housing project outside Bradford, England, who gained some fame in 1976 when she was just 15 years old, writing a play called *The Arbor* which was performed in London and New York.

The place is the Buttershaw housing estate, specifically the street called Braferton Arbor (not a tree in sight), a poor working-class area overrun with crime, unemployment, and alcoholism, and few ways for anyone to get out. Dunbar's next play was *Rita Sue and Bob Too*, adapted into a successful 1987 film by Alan Clarke. Dunbar wrote about her neighborhood, reflecting the social and economic realities of Thatcher's Britain with street-tough poignancy.

Once establishing Dunbar's background, the story is carried primarily by

her two daughters (Lorraine and Lisa), one fathered by a local Pakistani lad and who grew up under a bitter haze of frustration from racism, poverty, and loss. The film assembles Dunbar's short life through the familiar tools of documentary filmmaking (archival video, photographs, mementos) and adds an innovative twist: adapting a technique used on Dunbar's third play, in which actors speak the words of Dunbar's daughter, audio interviews with Dunbar's family and friends are replayed with actors lip-synching the words.

This is much more effective than it might sound, as the scenes develop a huge and powerful emotional resonance by combining the exquisite onscreen presence of the cast with the raw, revealing, and astonishing stories of Lisa, Lorraine, and others in Dunbar's orbit. Although this is a deliberately fictional approach, some of the actors are also ones who knew Dunbar in real life and performed her works. "The end result sees memory, reality, fact and fiction blend to give you a vivid 'feel' for the interviewees' recollections while being acutely aware that this remains a remembered reconstruction of the past.... This is a fiercely intellectual piece of cinema that still manages to grab your heart and punch you in the gut." — Amber Wilkinson, eyeforfilm.co.uk.

Armadillo

WED, MAR 30 • 6:00 PM

FRI, APR 1 • 9:45 PM

Play Circle Theatre

WISCONSIN PREMIERE • documentary • Denmark, 2010, color, video • 100 MIN

DIRECTOR: JANUS METZ PEDERSEN

Writer: Kasper Torsting; editor: Per K. Kirkegaard; sound: Rasmus Winther; producer: Ronnie Fridthjof, Sara Stockmann

IN DANISH WITH ENGLISH SUBTITLES

Armadillo rigorously tracks a Danish company's hectic six-month tour of duty in Afghanistan, from departure through training, battle, and return. Captured by cameramen filming right alongside the soldiers, the harrowing up-close combat sequences thunder with the intensity of the best war movies, but without the mental safety net that what you're watching is all make-believe.

Astonishingly, the Danes exhibit far more gung-ho braggadocio than media-savvy American soldiers (who would likely not allow themselves to be photographed with such frankness). Their recklessness allows director Janus Metz to explore the battle lines between bravery and adrenaline junkiedom, teamwork and groupthink. Faced with a steady stream of worthy documentaries



The Arbor

detailing every aspect of the wars in the Middle East — from the frontlines action of *Restrepo* to the behind-the-scenes audit of *No End in Sight* — it can be all too easy for American viewers to forget that other countries are participating in the combat.

In Denmark, Metz's documentary provoked a national debate over the rules of engagement. In 2010, *Armadillo* became the first documentary ever screened the Cannes Film Festival's International Critics' Week, where it won the grand prize. 2010 Toronto, Karlovy Vary, London, Milan film festivals.

Artifact #1

SEE: *The Future Past*

Ash

SEE: *Shorts: Saturday @ Cinematheque*

At the Table: Mothers Sharing Stories Through Art

SEE: *Shorts: Thursday @ Bartell*

Atlantiques

SEE: *The Secret Sharer*

Aurora

FRI, APR 1 • 8:00 PM

SUN, APR 3 • 3:45 PM

Madison Museum of Contemporary Art
WISCONSIN PREMIERE • narrative • Romania, France, Switzerland, Germany, 2010, color, 35mm • 181 MIN

DIRECTOR: CRISTI PUIU

Writer: Cristi Puiu; director of photography: Viorel Sergovici; editor: Ioachim Stroe; sound: André Rigaut; production Manager: Gilda Conon; producer: Anca Puiu, Bobby Paunescu; cast: Cristi Puiu, Clara Voda, Valeria Seciu, Luminita Gheorghiu, Catrinel Dumitrescu, Gelu Colceag, Valentin Popescu

IN ROMANIAN WITH ENGLISH SUBTITLES

A black comedy worth of Samuel Beckett, *The Death of Mr. Lazarescu* (WFF06) occupied the pole position in the Romanian New Wave, hitting the art-house circuit with the force of Godard's *Breathless*. Five years later, director Cristi Puiu has returned with *Aurora*, a complex character study with a touch of gallows humor and incisive social observations. Elliptically observing the day-to-day life of a seemingly normal guy who will eventually come



Aurora



WISCONSIN
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Anita



Beneath Hill 60

mit violent acts, Puiu invites the audience to puzzle over his motives.

The director himself stars as the middle-aged Viorel, an enigmatic man who lives in a dingy gray Bucharest apartment. His travels around town at first seem unremarkable, but gradually build up to a character study of paranoia and intensity. We watch him from a distance, just as he occasionally spies on a family with young kids. Everyday details accumulate as he visits with his girlfriend, mother, and the workers who are fixing up his apartment, revealing simmering anger and disconnection.

“For all the viewer’s constant immersion in the specifics of Viorel’s activity, there’s the sense of constantly rubbing up against the unknowable, as both the character and the meaning of his activity and relationships remain as inscrutable as his tightly drawn stoic’s face.” — *Variety*.

After *Lazarescu*, *Aurora* is the second installment of Puiu’s planned series “Six Stories From the Outskirts of Bucharest.” 2010 Cannes, Karlovy Vary, New York, São Paulo film festivals.

Axiom

SEE: *Shorts: Saturday @ Cinematheque*

Baby

SEE: *Shorts: Friday @ Play Circle*

The Bells of Bascom Hill

SEE: *Shorts: Thursday @ Bartell*

Beneath Hill 60

THU, MAR 31 • 5:15 PM

Orpheum Main

MIDWEST PREMIERE • narrative • Australia, 2010, color, 35mm • 122 MIN

DIRECTOR: JEREMY HARTLEY SIMS

Writer: David Roach; director of photography: Toby Oliver; editor: Dany Cooper; composer: Cezary Skubiszewski; production designer: Clayton Jauncey; executive producer: Ross J. Thomas, Greg Rains, John Lee; coproducer: Jeremy Sims, David Roach; producer: Bill Leimbach; cast: Andy Bramble, Marcus Costello, Brendan Cowell, Alan Dukes, Leon Ford, Bob Franklin, Harrison Gilbertson, Tom Green, Gyton Grantley, Anthony Hayes, Chris Haywood, Bella Heathcote, Gerald Lepkowski, Jacqueline McKenzie, Steve Le Marquand, Anthony Ring, David Ritchie, Mark Coles Smith, Kenneth Spiteri, John Stanton, Martin Thomas, Alex Thompson, Aden Young, Duncan Young, Warwick Young

In 1916, a secret army company of Australian mining engineers was sent to France to work on the Western Front. More accurately, to work *under* the Western Front, as their mission was to tunnel under German lines and trigger dynamite under key enemy posts — the largest amount of explosives ever



Boy

collected in one place.

This true story is recaptured in a grand, unapologetically romantic style in *Beneath Hill 60*, a rousing war drama in which a group of barely trained miners must succeed at the impossible. Oliver Woodward is just a regular working man with strong-jawed integrity, but finds himself called by his country to fight in the Great War. Promoted to officer, he is assigned to this small platoon of tunnellers who are skeptical of the new guy. Woodward must gain the respect of his men, convince the British Infantry that their digging won’t put the troops in greater danger, and navigate a labyrinth of tunnels under No Man’s Land. The next shovel could break through the wall into a German-occupied hole, or bring up groundwater that would flood the whole system.

This suspenseful, gritty (literally) story is strengthened by a wonderful cast of actors fulfilling all the roles you expect out of a war movie: the cocky joker, the capable and quick one, the sensitive boy barely old enough to enlist, the arrogant commander. Back home, Woodward has a lovely girl waiting for him to return from the war, and the film cuts between the dark muddy rat-holes of the Front with the sunny Queensland country estate where Marjorie awaits.

Adding a dimension to this classic story of heroism and romance is the nuts-and-bolts work of the engineers: *Beneath Hill 60* won the Alfred P. Sloan Feature Film Prize at the 2010 Hamptons Film Festival, given to a film that “explores science and technology themes in fresh, innovative ways, and depicts scientists and engineers in a realistic and compelling fashion.”

Beyond the Images in This Dark Box

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

Bill Cunningham New York

THU, MAR 31 • 5:30 PM

Wisconsin Union Theatre

FRI, APR 1 • 4:00 PM

Bartell Theatre

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • 84 MIN

DIRECTOR: RICHARD PRESS

Cinematographer: Tony Cenicola, Richard Press; editor: Ryan Denmark; additional editor: Barry Alexander Brown; producer: Philip Gaffer

Devoted fans of *The New York Times*’ Style section do two things on Sundays: open the paper to the half-page “On The Street” photo collage documenting a

recent trend in New York fashion. Then they refresh their coffee and go online for the video version of “On The Street,” just to listen to photographer Bill Cunningham gush with delight and wonder over the terrific (one of his favorite words) style and ingenuity that he sees on the boulevards and parks of the city.

“We all get dressed for Bill,” says Anna Wintour about Bill Cunningham, the 80-year-old New York Times photographer and unlikely man-about-town. Still, no one knows a thing about Bill Cunningham, the man himself. Intensely private and averse to any kind of attention, it took years to convince Bill to be filmed. *Bill Cunningham New York* chronicles a man who is obsessively interested in only one thing — the pictures he takes that document the way people dress.

Bill has lived in the same small studio above Carnegie Hall for fifty years, never eats in restaurants, and dresses in a bright blue work jacket modeled after a French street-sweeper’s uniform. He sleeps on a small cot wedged between filing cabinets of photos, and is ushered with great fanfare and deference past the rope lines at Paris shows. The film is certainly an homage to high fashion, but Bill’s a great advocate for regular working men and women who find their own way of expressing themselves through their clothes.

“Rarely has anyone embodied contradictions as happily and harmoniously... the heart and soul of the film is its archival and present-day footage of Cunningham at work as he pedals his 29th Schwinn (28 having been stolen) all over the city, waiting at street corners to snap whatever trend, anomaly or felicitous ensemble strikes his fancy.” — Ronnie Schieb, *Variety*.

Blink! Again

SEE: *Shorts: Thursday @ Bartell*

Block

SEE: *Shorts: Friday @ Chazen*

Blood Hook

THU, MAR 31 • 5:30 PM

SAT, APR 2 • 8:45 PM

Madison Museum of Contemporary Art

narrative • USA, 1986, color, 35mm • 85 MIN

DIRECTOR: JIM MALLON

Writer: Larry Edgerton, John Galligan; cinematographer: Marsha Kahm; editor: Marsha Kahm; music: Kevin Murphy, Thomas A. Naudas; producer: David Herbert; cast: Mark Jacobs, Lisa Todd, Patrick Danz, Sara Hauser, Christopher Whiting, Don Winters, Paul Drake, Bill Lowrie, Sandy Meuwissen, Dale Dunham

Blood Hook might have been just



Bodyguards and Assassins (*Shi yue wei cheng*)

another 1980s campy teenager slasher thriller, if it weren’t for one thing: *these are our people*. Also known as *Muskie Madness*, the film was shot around Hayward, Wisconsin by a young Jim Mallon, directing his first feature. Flamingos on Bascom Hill? Statue of Liberty on Lake Monona? Yes, that Jim Mallon, who as president of UW-Madison’s student association helped create these iconic projects. Mallon moved to Minneapolis and later produced *Mystery Science Theater 3000*, which brings us back to *Blood Hook*.

Peter has brought his Illinois college friends up to the northwoods cabin where his grandfather once lived, and mysteriously died. It’s the annual muskie fishing championship, and the kids meet all the local color, including a gun-crazy Vietnam vet, a just-plain-crazy friend of Grandpa’s, and old Mr. Leudke, the Norwegian who sells fishing bait. One by one the kids are killed by giant foot-long fish hook, and Peter must stop the murderer!

Blueberry

SEE: *Slightly Unsettling Shorts*

Bodyguards and Assassins

(*Shi yue wei cheng*)

FRI, APR 1 • 5:15 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • China, Hong Kong, 2009, color, 35mm • 139 MIN

DIRECTOR: TEDDY CHEN

Writer: Chun Tin-nam, Guo Junli, James Yuen, Wu Bing; director of photography: Arthur Wong; action director: Tung Wai; production designer: Kenneth Mak; costume Designer: Dora Ng; producer: Peter Ho-sun Chan, Huang Jianxin; cast: Donnie Yen, Leon Lai, Wang Xueqi, Tony Ka-fai Leung, Nicholas Tse, Hu Jun, Li Yuchun, Eric Tsang, Simon Yam, Fan Bing-bing, Zhou Yun, Wang Po-Chieh, Mengke Bateer, Cung Le

IN MANDARIN WITH ENGLISH SUBTITLES

“I wanted to create a film which went beyond the conventions of the action hero/martial arts genre.... I was able to find material which would allow me combine martial arts choreography with a story of substance. Although the film is set during a tumultuous period in Hong Kong’s and China’s history and makes use of true historical figures as a backdrop, the focus of the story is a group of anonymous, flawed heroes.” — director Teddy Chen.

It is 1906, and Chinese revolutionary hero Sun Yat-sen is arriving in Hong Kong after exile in Japan for an imagined secret meeting with representatives from all the Chinese provinces. The British governors have decided to let the locals sort out this problem for

themselves, and so have pulled back their police. When the planned bodyguard detail is executed by Qing Dynasty assassins, it’s up to the Hong Kong revolutionaries to assemble a replacement team in two days.

Like *13 Assassins*, also playing at the Festival, the first half of the film is the *Dirty Dozen*-style round-up of the local characters who will become Sun’s protection on his 13-block trip from the boat dock to the safe house. The main thread follows a bold newspaper editor and a businessman who backs the paper but prefers to stay out of direct involvement in politics. The businessman’s son wants to join the growing movement against the ruling dynasty, but is forbidden to so by his father.

One by one, others are drawn into the plot, including a gambler (played by superstar Donnie Yen) who has a past history with the businessman’s mistress, a rickshaw driver (Nicholas Tse, also starring in *The Stool Pigeon* at the Festival), and a friendly giant who sells stinky tofu (basketball star Mengke Bateer).

The second half of the film is the harrowing rickshaw race through the streets of colonial Hong Kong, on the biggest walk-through set ever built in China, as hordes of arrow-shooting royal army assassins try to take out China’s future president. Filled with terrific action sequences, the film combines the Chinese principles of sacrifice for the motherland and the strength of the family bond (despite the dangers, Sun insists on visiting his mother) with the full-on skilled execution of fight choreography and thrilling adventure.

Boy

THU, MAR 31 • 7:45 PM

SUN, APR 3 • 5:00 PM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • New Zealand, 2009, color, 35mm • 87 MIN

DIRECTOR: TAIKA WAITITI

Writer: Taika Waititi; cinematographer: Adam Clark; editor: Chris Plummer; production designer: Shayne Radford; costume designer Amanda Neale; producer: Ainsley Gardiner, Cliff Curtis, Emanuel Michael; cast: James Rolleston, Te Aho Aho Eketone-Whitu, Taika Waititi, Moerangi Tihore, Cherilee Martin, Ricky Lee Waipuka-Russell, Haze Reweti, Maakariini Butler, Rajvinder Eria, Manihera Rangiaia

Boy is not your typical 11-year-old New Zealand farm kid. For starters, he spends virtually all his time rehearsing Michael Jackson’s dance routines and concocting elaborate tall tales about his absent father. But when the legendary deadbeat dad finally turns up after spending seven years MIA, it turns out



Breaking and Entering

that he's not all that much to brag about.

Played with affable charm by writer/director Taika Waititi, Boy's father Alamein is a bumbling hooligan fresh out of the clink, leader of the entirely inept, utterly nonthreatening three-man gang called The Crazy Horses. He's back on the farm to dig up some cash he buried long ago after a rare score, and, as long as he's around, teach Boy some dubious life.

Oscar-nominated at 28 for his 2003 short *Two Cars, One Night*, Waititi was a regular director on the cult HBO comedy series *Flight of the Conchords*, and shares that show's goofy deadpan style and penchant for disarmingly sweet characterizations. With *Boy*, he molds them into a coming of age tale that is both heartfelt and endearingly loopy. This winning lark became New Zealand's highest grossing domestic film of all time — do not be surprised when Waititi's infectious sensibility starts turning up in American comedies. 2010 Sundance, Berlin Film Festivals.

Breaking and Entering

SAT, APR 2 • 11:00 AM

Wisconsin Union Theatre

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • **88 MIN** • **POST-FILM Q&A**

DIRECTOR: BENJAMIN FINGERHUT

Cinematographer: Geoffrey Fingerhut, Benjamin Fingerhut; editor: Ashley Nath; score: Andrew Duncan; producer: Benjamin Fingerhut, Kelley Maher, Ashley Nath

FILMMAKERS SCHEDULED TO ATTEND.

Somewhere along the way, the Guinness Book of World Records expanded from the old-fashioned trivia answers like the largest land mammal and the highest mountain. The contemporary Guinness lists accomplishments like phonebook ripping, human cannonballing, and pushing an orange for a mile with your nose. If Guinness lists them, it means people are setting these records, and doing so with determination, gusto, and (in most cases) unfathomable obsession.

This film covers the feats of several of these would-be record-holders, focusing on three stories: the guy who tries to break the record for riding a stationary bike (harder than it sounds, gives you one hell of a rash); the guy who's

trying to build a promotional enterprise out of catching long-distance grapes in his mouth and bump the 70-year-old champion off his throne; and the guy who runs marathons while juggling three rubber balls, because apparently just running a marathon isn't hard enough.

British Television Advertising Awards

THU, MAR 31 • 5:00 PM

SUN, APR 3 • 8:00 PM

Monona Terrace

WISCONSIN PREMIERE • narrative • United Kingdom, 2010, color, video • **108 MIN**

DIRECTOR: VARIOUS

When we say "back by popular demand," we mean it. In 2010 the British Television Advertising Award winners were not included in the festival program, spurring a minor letter-writing campaign to festival HQ. Thanks to those fans, the annual collection of extraordinary, accomplished, and creative commercials from Great Britain returns to Madison.

From household products (Cadbury, Weetabix, fish fingers) to public service causes (Metropolitan Police, Department for Transport), these ads showcase the exceptional work of UK designers, writers, and directors.

Broad Channel

SEE: *The Future Past*

The Bully

SEE: *Shorts: Friday @ Play Circle*

Cameraman: The Life and Work of Jack Cardiff

WED, MAR 30 • 6:15 PM

FRI, APR 1 • 5:45 PM

Madison Museum of Contemporary Art

WISCONSIN PREMIERE • documentary • United Kingdom, 2010, color, 35mm • **90 MIN**

DIRECTOR: CRAIG MCCALL

Cinematographer: Steven Chivers, Ricardo Coll, Simon Fanthorpe, Nicholas Hoffman, Jonathan Rho, Ian Salvage, John Walker, James Welland, Bob Williams; editor: Dan Roberts; associate editor: Chris Dickens; line producer: Martin Dorey; composer: Mark Sayer-Wade; art director: Miles Glyn; executive producer: Mason Cardiff, Lenny Crooks, Chris Roff, Julie Williams; producer: Craig McCall; coproducer Richard McGill; asso-



Cameraman: The Life and Work of Jack Cardiff

ciate producer: Sean Broughton, Helen Ireson, Steve Parish, Penny Verbe, Mark Wildig

Cameraman illuminates a unique figure in British and international cinema, Jack Cardiff, a man whose life and career are inextricably interwoven with the history of cinema spanning nine decades of motion pictures. The master himself explains how he helped elevate cinematography to an art form and made history with his groundbreaking vision and technical wizardry in *A Matter of Life and Death*, *The Red Shoes*, *The African Queen*, *The Vikings*, *Black Narcissus*... even *Rambo*.

Amongst many fascinating revelations and anecdotes in the film, Jack relates what it was like to work with Hollywood's greatest icons, Marilyn Monroe, Audrey Hepburn, Humphrey Bogart, Kirk Douglas, and Sophia Loren. Martin Scorsese passionately guides us through Jack's films and tells us why they have had such an influence on him. Packed with stunning clips from classic movies and over twenty original interviews with the world's greatest actors, directors, and technicians, *Cameraman* explores Jack's life and work in compelling detail, scope, and intimacy.

"It is a celebration of the art of cinematography, particularly in a pre-digital age, where simple acts of ingenuity such as breathing or painting on a camera lens were able to create 'special' effects that have stood the test of time. Sweet and moving, but be warned: this film could seriously damage your finances, as it's likely to prompt an irresistible urge to rush out and buy Cardiff's entire back catalogue." — Amber Wilkinson, eyeforfilm.co.uk.

Campus Smiles

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

Carancho

SUN, APR 3 • 4:15 PM

Orpheum Main

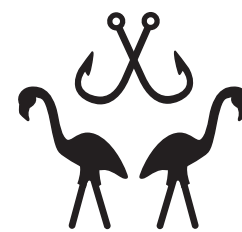
WISCONSIN PREMIERE • narrative • Spain, Columbia, 2010, color, 35mm • **107 MIN**

DIRECTOR: PABLO TRAPERO

Writer: Alejandro Fadel, Martin Mauregui, Santiago Mitre, Pablo Trapero; cinematographer: Julian Apezteguia; editor: Ezequiel Borovinsky, Pablo Trapero; assistant director: Martin Caranza; production director: Agustina Llambl



Carancho



**WISCONSIN
FILM
FESTIVAL**
MARCH 30 TO APRIL 3 2011

Campbell; sound: Federico Esquerro; art: Mercedes Alfonsin; costume: Marisa Urruti; make-up: Marisa Amenta; production manager: Daniel Rutolo; executive producer: Martina Gusman; producer: Pablo Trapero; coproducer: Youngjoo Suh, Juan Pablo Galli, Alejandro Cacetta, Juan Vera, Alexandra Henochsberg, Gregory Gajos, Arthur Hallereau, Felipe Braun; cast: Ricardo Darin, Martina Gusman, Carlos Weber, José Luis Arias, Fabio Ronzano

IN SPANISH WITH ENGLISH SUBTITLES

Ricardo Darin (star of 2010 Academy Award winner *The Secrets in Their Eyes*) is Sosa, a crooked lawyer who represents the stunned victims of car crashes, with the hopes of siphoning off their insurance settlements. And if there aren't enough accidents to meet his quota, Sosa is not above engineering some — an apparently common practice in Argentina. While canvassing the emergency room for prospective clients, he falls hard for Luján (Martina Gusman, *Lion's Den*, WFF09), an ambu-

lance medic disgusted by his methods but not without her own demons.

In this taut noir thriller in the tradition of James M. Cain, Sosa begins to feel trapped by his own grimy role in these lawsuits, especially as tensions rise among his gang of amoral scammers. Together, Sosa and Luján devise one last job, a giant score that would enable them to start new lives, freed from their misery. Following this unlikely couple through the netherworlds of the Argentine economy, director Pablo Trapero (director of *Lion's Den* and husband of Gusman) crafts a moody, visceral genre piece *par excellence*. An examination of fluctuating morality shot through with corruption and violence, *Carancho* is as unpredictable as a car crash. 2010 Cannes, Toronto, San Sebastian Film Festivals.



Circo



Cluny Brown



Carlos

Carlos

FRI, APR 1 • 1:00 PM

Wisconsin Union Theatre

WISCONSIN PREMIERE • narrative • 2010, color, video • **334 MIN + INTERMISSIONS**

DIRECTOR: OLIVIER ASSAYAS

Writer: Olivier Assayas, Dan Franck; cinematographer: Denis Lenoir, Yorick Le Saux; editor: Luc Barnier, Marion Monnier; executive producer: Raphael Cohen; producer: Daniel Leconte; coproducer: Jens Meurer, Judy Tossell; cast: Edgar Ramirez, Alexander Scheer, Nora Von Waldstätten, Achmad Kaabour

IN FRENCH WITH ENGLISH SUBTITLES

Unfolding over 21 years, across 17 countries, in 8 languages, this engrossing study of notorious terrorist Carlos the Jackal earns every one of its 334 minutes. A political militant and world-class ladies' man, Carlos attained celebrity status by attaching himself to the violent vanguard of nearly every radical movement of the 1970s (and judging by this movie, nearly every attractive radical woman of the era as well).

Over the course of three feature-length segments, Carlos ascends from bumbling henchman for the Palestinian Liberation Front to masterminding a spate of high-profile terrorist attacks throughout Europe, then sinking to a bloated has-been hiding out in Sudan. Carlos's globetrotting career doubles a history of the 1970s, which director Oliver Assayas treats as a great narrative canvas, drawing astute connections between the volatile geopolitics that ricocheted throughout the era.

Assayas never has less than three balls in the air, and he juggles pointed political observations and thrilling action sequences with dexterity and intelligence. But an intimate knowledge of history isn't a prerequisite for appreciating *Carlos*: true story or not, this is one of the greatest displays of sheer filmmaking chops in recent memory.

This is a film of CinemaScope ambitions and handheld immediacy, and the cinematography follows suit, emphasizing the effect of minute actions on a global playing field. The extended account of Carlos's 1975 raid of the OPEC conference in Vienna functions as a visceral, self-contained heist movie on the order of *Dog Day Afternoon*. A magnet for violence, power, and women, Venezuelan actor Edgar Ramirez propels the movie with a suave cockiness that begs comparison to vintage Marlon Brando.

"Vivid, exciting, pulsingly cinematic ... the Cannes Film Festival's biggest event. Assayas achieves a triumph of lucidity, showing us the interconnections between Palestinian militants, German revolutionaries, Middle Eastern governments, and KGB spies — a veri-

table ballet of wheelings and dealings, plots and counterplots, promises of support and profound betrayals. It's really fun to watch. The movie boasts a star-making performance by Edgar Ramirez. Possessed of a commanding animal force, he carries the five and a half hours, capturing Carlos's compelling blend of arrogance, charisma, and danger." — John Power, *Vogue*. Winner, 2010 Golden Globe; *Film Comment's* Best Film of 2010.

Charcoal Burners

(*Smolarze*)

SEE: Shorts: Thursday @ Play Circle

Circo

THU, MAR 31 • 7:45 PM

Bartell Theatre

FRI, APR 1 • 4:30 PM

Chazen Museum of Art

WISCONSIN PREMIERE • documentary • USA, Mexico, 2010, color, video • **75 MIN**

DIRECTOR: AARON SCHOCK

Writer: Aaron Schock and Mark Becker; camera, sound, producer: Aaron Schock; editor: Mark Becker; executive producer: Sally Jo Fifer; producer: Jannat Gargi; assistant editor: Viviana Diaz; editorial consultants: Richard Hankin, Paola Gutierrez-Ortiz

IN SPANISH WITH ENGLISH SUBTITLES

Director Aaron Schock's original plan was to make a film about Mexican corn farmers, to showcase a side of that country more frequently seen through the lens of immigration and "only from the border up." While on a research visit to rural Nayarit, a traveling circus came to town. And Schock had his story. This tiny troupe of 10 family members, half of whom are children, are part of a sprawling circus family, with almost every descendent working in a seven-generations-old tradition of their own small-time, small-town circus.

Tino Ponce runs the circus with his wife Ivonne and their kids, although the whole business is owned by Tino's controlling father Gilberto, who sells the tickets. Everyone works incredibly hard, constantly. Rather than noble dedication to a centuries-old art, this obsession with keeping the circus afloat risks eliminating anything that the family might have resembling a normal life. Driving the semi-trucks that pull the equipment between dusty villages, setting up the tattered tent and stringing the lights — this alone is exhausting.

But everyone in the family performs: acrobatics, contortion tricks, the motor-cycle-in-the-round-cage trick. Even Cascaras, the teen son, is learning to work with the family's pair of tigers when he's not flirting with the local

girls. Tensions in the family are starting to boil, as Ivonne gets increasing more frustrated by Tino's willingness to sacrifice the whole family's well-being to his father's business (attending school is impossible when the family is on the move). *Circo* is a moving and revealing peek behind the curtain of a family circus.

Cluny Brown

FRI, APR 1 • 4:00 PM

SUN, APR 3 • 8:45 PM

UW Cinematheque

narrative • USA, 1946, b/w, 35mm • **100 MIN**

DIRECTOR: ERNST LUBITSCH

Writer: Samuel Hoffenstein, Elizabeth Reinhardt, based on the novel by Margery Sharp; cinematographer: Joseph LaSelle; editor: Dorothy Spencer; music: Cyril J. Mockridge; art designer: Lyle Wheeler, J. Russell Spencer; set designer: Thomas Little, Paul S. Fox; producer: Ernst Lubitsch; cast: Jennifer Jones, Charles Boyer, Peter Lawford, Helen Walker, Reginald Gardiner, Reginald Owen, C. Aubrey Smith, Richard Haydn, Margaret Bannerman, Sara Allgood, Ernest Cossart

In 1938, a suave Czech refugee (Charles Boyer) named Belinski meets plucky Cluny Brown (Jennifer Jones), when she's come to fix the pipes in the borrowed London flat where Belinski is staying. When Cluny later gets a job as a chambermaid for an uppercrust family, their paths cross again. This is pre-War England, and Belinski — an anti-Nazi freedom fighter — is being sheltered by the family's heir Andrew (Peter Lawford). Although Cluny is wooed by a priggish local pharmacist (whose idea of a good date is taking Cluny to tea with his mother), it's clear from the beginning that Belinski will win her heart.

Lubitsch's last film to be completed before his death in 1947, *Cluny Brown* is a delightful romance wrapped with Lubitsch's sharp observations for class structure and the tension brewing across the Channel as Nazi power beckons English intervention.

"The director's penchant for sly elisions—the knowing pan away from imminent hanky-panky or the arch relish of his double entendres—rests upon an implicit understanding between filmmaker and viewer, a trust that, coming from such a sophisticated source, feels like a gift unto itself. He takes for granted not only a worldly knowledge of sex, romance, class, and the multitude of ways that adults so royally mix them up, but an attitude toward such foibles that is at once wry and empathetic. This cocktail of urbane compassion is a very specific blend (the eye must roll in bemusement, but also twinkle in self-recognition); or, rather, it

feels specific when you watch a Lubitsch film, his observations on human experience as seemingly candid as a wicked *bon mot* murmured into your ear above the din of a cocktail party." — Matthew Connolly, *Slant Magazine*.

Color Me Obsessed: A Film about The Replacements

SAT, APR 2 • 6:45 PM

Chazen Museum of Art

MIDWEST PREMIERE • documentary • USA, 2011, color, video • **123 MIN + POST-FILM Q&A**

DIRECTOR: GORMAN BECHARD

Writer, cinematographer, editor: Gorman Bechard, based upon an original idea by Hansi Oppenheimer

FILMMAKERS SCHEDULED TO ATTEND.

Legendary Minneapolis rockers The Replacements won an enormous fan base for as they rocketed and spluttered through the 1980s punk scene. Director Gorman Bechard set out to document the influences, the inspirations, and the legacy of Westerberg, Mars, and the brothers Stinson. Although newcomers to The Replacements' music are welcome to get a ticket, it's highly recommended that you reach out to your hardcore buddy who has all the albums and get a thorough listen first, starting with *Sorry Ma, Forgot to Take Out the Trash*.

The film assembles a superb set of interviews with fanzine writers, record store owners, studio folk, and dozens of local and national musicians, some considerably more and some less successful than The Replacements (to not tell you who they are is consistent with this film's attitude — there's no music in this music documentary). The anecdotes of everyone recounting their favorite show, their favorite Tommy moment, their favorite Bob outfit (or lack of one), their favorite song on this album, or the fight that happened at that show, create an effective scrapbook of a time in their lives when everything revolved going to the club or the record store and knowing that you were hearing greatness as it evolved.

The band itself is completely absent from the film, leaving you with the fiercest itch to race home and dig out your LPs and play "I Will Dare," or maybe "Bastards of Young," or "Tommy Gets His Tonsils Out" — whichever Mats song is your favorite.

Color of the Ground

SEE: Shorts: Saturday @ Play Circle

The Color Wheel

FRI, APR 1 • 8:45 PM

Chazen Museum of Art

SAT, APR 2 • 3:15 PM

Bartell Theatre

SPECIAL PRESENTATION • narrative • USA, 2010, color, video • **85 MIN + POST-FILM Q&A**

DIRECTOR: ALEX ROSS PERRY

Writer: Alex Ross Perry, Carlen Altman; director of photography: Sean Price Williams; producer: Alex Ross Perry; coproducer: Bob Byington; cast: Alex Ross Perry, Carlen Altman, Bob Byington, Ry Russo-Young, Kate Lyn Shiel

FILMMAKERS SCHEDULED TO ATTEND.

Colin has agreed to help his sister JR get her stuff out of her ex-boyfriend's place. Complication #1: it's a road trip. Complication #2: JR and Colin don't get along very well. More accurately, they just don't know each other well, and are good at getting on each other's nerves, hilariously. Complication #3: the ex-boyfriend is actually JR's college professor, played with superbly deadpan obnoxiousness by Bob Byington, who presented his film *Harmony and Me* at last year's Festival. Complication #4: okay, now we're getting ahead of ourselves. You'll understand when it happens.

Director Alex Perry Ross plays Colin, and cowriter Carlen Altman plays JR, and their onscreen presence is magnetic and witty in this probably semi-improvised gem. Keeping the bicker burner low but steady, they head off on the trip through New England, diverted along the way by various people, hipster parties, and one very amusing antique shop. Perry shot on black-and-white 16mm film, which gives the whole oddball story a somehow more plausible feel, allowing the viewer to focus more on the off-the-cuff dialog and characters.

The Colors of the Mountain

(*Los Colores de la Montaña*)

SAT, APR 2 • 1:45 PM

SUN, APR 3 • 3:00 PM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • Colombia, 2010, color, 35mm • **88 MIN**

DIRECTOR: CARLOS CÉSAR ARBELÁEZ

Writer: Carlos César Arbeláez; photography: Oscar Jiménez; editor: Felipe Aljure, Andrés Durán; assistant director: Biviana Márquez; art direction: Gonzalo Martínez; costume: María Adelaida Olarte; make-up: Jorge Betancur; composer: Camilo Montilla; sound designer: Camilo Montilla; sound recorder: Yesid Vásquez; executive producer: Julián Giraldo; producer: Juan Pablo Tamayo; cast: Manuel Hernán Ocampo, Poca Luz Genaro Aristizábal, Julián Nolberto Sanchez

IN SPANISH WITH ENGLISH SUBTITLES

In the lush tropical mountains of Colombia, Manuel (wonderfully played



Everyday Sunshine: The Story of Fishbone

by Hernan Ocampo), his best friend Julián, and timid albino Poca Luz have one flat place to kick the soccer ball around with the rest of the village boys. When the ball gets loose, it rolls into an area known be mined — widening this story from a playful coming-of-age tale to one in which the complex Columbian armed conflict is always present on the other side of the mountain.

For soccer-mad Manuel, the most important thing is retrieving the ball and, despite the pig that exploded in the field earlier, the boys try a number of strategies to get it back. For Manuel's father, the most important thing is steering clear of the local rebel fighters, who expect all able-bodied men in the village to join their ranks.

Arbeláez, given the New Directors Award at the 2010 San Sebastian International Film Festival, says “No matter how tragic the reality of the children, they're always ready to defend games and laughter as fundamental parts of their lives. Childhood is, without a doubt, the time of friendship, the age when one truly makes friends.... The theme of childhood is recurrent in cinema, whose celluloid is able to come back every now and then, perhaps with the intention of renewing our gazes, as a kind of starting over or, if you will, as a need to be able to believe again.”

Dark Ways

SEE: *Shorts: Saturday @ Chazen*

The Death of Triforce

SEE: *Shorts: Friday @ Monona Terrace*

Deux Petits Bateaux

SEE: *Shorts: Friday @ Monona Terrace*

Devil's Gate

SEE: *The Secret Sharer*

Distance

SEE: *The Secret Sharer*

Drexciya

SEE: *Shorts: Thursday @ Play Circle*

Ellen

SEE: *Shorts: Saturday @ Chazen*



The Evil Dead

Eskimo Kiss

SEE: *Shorts: Friday @ Play Circle*

Everyday Sunshine: The Story of Fishbone

SUN, APR 3 • 4:15 PM

Chazen Museum of Art

MADISON PREMIERE • documentary • USA, 2010, color, video • 103 MIN • POST-FILM Q&A

DIRECTOR: CHRIS METZLER, LEV ANDERSON

Director of photography: Jeff Springer; camera: Jeff Springer, Chris Metzler, Lev Anderson, Josh Kurz; editor: Jeff Springer; narrator: Laurence Fishburne; music: Fishbone; musical score producer: Norwood Fisher and Jimmy Sloan; animation: Click3x; motion graphics: Josh Kurz, Jud Halpin, Carola Penn, Kia Simon, Jeff Springer, and Steve Tozzi; sound recording: Lev Anderson, Chris Metzler and Jeff Springer; sound design and mix: E.J. Holowicki; producer: Lev Anderson, Chris Metzler

SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.

Laurence Fishburne narrates this documentary about the influential black rock band Fishbone, their rise from the streets of South Central Los Angeles in the 1980s, the challenge they posed to racial and musical stereotypes, the internal struggles that kept them from achieving their expected heights of fame, and the continued work of lead singer Angelo Moore and bassist Norwood Fisher who have kept the band on the road and making music for more than 25 years.

The film features interviews with musicians Flea, Gwen Stefani, Ice-T, Perry Farrell, Branford Marsalis, George Clinton, Tim Robbins, Gogol Bordello, Questlove, and others, who express their respect and admiration for the groundbreaking work of Fishbone. Codirector Lev Anderson is an alumnus of Beloit College.

Everything Will Be Fine

(*Alting Bliver Godt Igen*)

SUN, APR 3 • 6:45 PM

Orpheum Main

MIDWEST PREMIERE • narrative • Denmark, 2010, color, 35mm • 90 MIN

DIRECTOR: CHRISTOFFER BOE

Writer: Christoffer Boe; director of photography: Manuel Alberto Claro; editor: Peter Brandt; sound: Morten Green; production designer:

Thomas Greve; producer: Tine Grew Pfeiffer; coproducer: Michael Fleischer, Börje Hansson, Agnès B., Charles-Marie Anthonioz, Francois-Xavier Frantz; cast: Jens Albinus, Marijana Jankovic, Søren Malling, Paprika Steen, Nicolas Bro

IN DANISH WITH ENGLISH SUBTITLES

Danish director Christoffer Boe (*Reconstruction*, WFF04) has created a stylish, enigmatic puzzle of a film, stocked with some of Denmark's best actors (no country has as high a talent-to-population ratio) and craftsmen. Three main things are happening: Jacob (Jens Albinus; *The Boss of It All*, WFF07) is having a hard time hashing out the script for his next movie, a war picture, and his producer (Nicholas Bro, *Dark Horse*, *Adam's Apples*, both WFF06) is cracking the whip over him.

Jacob and his gorgeous wife Helena are adopting a boy from the Czech Republic and she's worried that something will go wrong. Elsewhere, Ali is recruited by the Danish army to be an interpreter, and returns from his tour with damning photographs of Danish soldiers torturing prisoners. These threads intersect with bang when Jacob hits Ali with his car and the photographs fall into his possession. Jacob grows increasingly more paranoid and panicked, even for a man known to get obsessive over his work, and the story spins in complex ways as Jacob plunges deeper into the mystery.

[Note: a similarly titled film in the Festival is *And Everything Is Going Fine*, a documentary about the monologist Spaulding Gray.]

The Evil Dead

WED, MAR 30 • 8:15 PM

THU, MAR 31 • 9:45 PM

Madison Museum of Contemporary Art

narrative • USA, 1981, color, 35mm • 85 MIN

DIRECTOR: SAM RAIMI

Writer: Sam Raimi; cinematographer: Tim Philo; editor: Edna Ruth Paul, Joel Coen; music: Joseph LoDuca; producer: Sam Raimi, Bruce Campbell, Robert Tapert; cast: Bruce Campbell, Ellen Sandweiss, Betsy Baker, Hal Delrich, Sarah York

Long before he was shattering box-office records with the *Spider-Man* franchise, Sam Raimi earned a permanent spot in the heart of every horror fan-boy with an altogether different trilogy. The alpha and omega of haunted cabin movies, *The Evil Dead* follows five col-



The Colors of the Mountain (*Los Colores de la Montaña*)



Everything Will Be Fine (*Alting Bliver Godt Igen*)



**WISCONSIN
FILM
FESTIVAL**
MARCH 30 TO APRIL 3 2011

lege students to a decrepit old shack in the woods, where they accidentally invoke some sinister spirits. The woods themselves come alive, assaulting and possessing the friends one by one, who in turn attack each other with rabid gusto. It soon falls to last man standing Ash (B-movie national treasure Bruce Campbell in his signature role) to defeat the ghouls by daybreak.

Far less devoted to slapstick comedy and classic one-liners than its sleep-over-staple sequels, the original *Evil Dead* is essentially one epic man-on-demon fight scene, providing Raimi with one excuse after another to indulge in some incredibly imaginative gross-out sequences. Shooting over a year and a half for \$375,000 (most of which apparently went to stage blood), Raimi used every film-school trick in the book, from endearingly cheapo effects like

the pioneering monsters'-perspective “shaky cam” to the legitimately awe-some stop motion finale.

Rumors of a fourth installment have been circulated for years, often by Raimi and Campbell themselves — here's hoping that someday soon we'll get to see a middle-aged Ash pick up the ol' boomstick again. This special 30th anniversary print is presented in its original 1.37 aspect ratio, not the cropped version released in theaters.

Except for the Only

SEE: *Shorts: Saturday @ Cinematheque*

Figure In Isolation

SEE: *Shorts: Friday @ Monona Terrace*

Fire, Burn, Babylon

SEE: *Sun + Fire*



Foreign Parts

Foreign Parts

THU, MAR 31 • 9:45 PM

Bartell Theatre

SAT, APR 2 • 4:30 PM

Wisconsin Union Theatre

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • **80 MIN**
DIRECTOR: VÉRÉNA PARAVEL, J.P. SNIADOCKI

Camera, sound, editor: Verena Paravel, J.P. Sniadecki; producer: Verena Paravel, J.P. Sniadecki
IN ENGLISH, SPANISH, HEBREW WITH ENGLISH SUBTITLES

Few streets are as alive as the stretch of 39th Avenue in Willets Point, Queens, known as the Iron Triangle. A scrap heap wonderland that festival veterans might recognize as the boisterous setting of Ramin Bahrani's *Chop Shop* (WFF08), the Iron Triangle is a bustling marketplace where broken down cars are dismantled and redistributed like two-ton organ donors. As one might imagine, the place hosts no shortage of interesting personalities, several of which are featured in this striking documentary.

An observational survey of a quintessentially American institution, the film is largely in the tradition of direct cinema godfather Frederick Wiseman (*High School, La Danse*). But unlike their predecessor, codirectors Verena Paravel and J. P. Sniadecki hone in on character and atmosphere rather than bureaucratic mechanics, and the result is more akin to a poem than a report. As part of a hotly debated urban renewal plan, Willets Point itself is now in the process of being dismantled, lending the documentary an elegiac air.

Capturing with vivid imagery and patient reverence the last gasp of one small tributary of a once mighty, now dying American industry, *Foreign Parts* is no less than the *Sweetgrass* (WFF10) of the auto industry. Both were produced through Harvard's Sensory Ethnographic Lab, which this campus-based festival takes as a welcome sign that campus-based filmmaking is as vital as ever. Best First Feature, 2010 Lorcarno Film Festival. 2010 New York, Vancouver, Vienna Film Festivals.

Forever's Gonna Start Tonight

SEE: *Shorts: Friday @ Chazen*

Four Cubic Feet of Space

SEE: *Shorts: Saturday @ Cinematheque*



Francesca

Francesca

SUN, APR 3 • 6:30 PM

Bartell Theatre

WORLD PREMIERE • narrative • USA, 2010, color, video • **99 MIN + POST-FILM Q&A**
DIRECTOR: JUSTIN DAERING

Writer: Justin Daering; cinematographer: RJ Steiner, Josh Murdy; editor: Steffen Neiman, Stew Fyfe; make-up: Laura Scharfner, Stephanie Dickerson; production designer: Danielle Dannenberg; composer: Jordan Parker; sound designer and mixer: Brian Liston; producer: Justin Daering, Andrew Kilkenny; associate producer: Anna Katter; cast: Debra Lopez, Ashlee Fuss, Rick Cornette, Michael Herold, Annabel Armour, Amy Torgensen, Brian Gill, Carlyn Canter, Brad Gottschalk, Brody Drews, Kamilah Lay, Larry R. Grab, Tom Lodewyck, Alan Struthers, Brent Boylen
SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.

When a female cop rescues a young teenage girl who had been abducted, she finds herself unexpectedly charged with caring for this girl (who hasn't spoken since she was freed). Francesca — Frankie — is already in hot water for making a minor drug bust without calling for backup, so it's hard to know if this new assignment is a privilege or a punishment. Her tough shell is due for some cracking, partly through taking the young girl under her wing, partly through maybe for once going on a date instead of working late. The smug slimeball who had kidnapped the girl is locked up, but it's going to take a solid case to keep him that way, and he's looking to get out and get revenge.

Filmed in the Madison area with a cast and crew of Wisconsin natives, Francesca is a crackling crime story with a robust, flawed heroine, a tough-talking police captain, and a vulnerable victim. Director Justin Daering is a native of Madison and is a graduate of UW-Madison.

From the Archive of Vagaries

SEE: *Shorts: Saturday @ Cinematheque*

The Future Past

THU, MAR 31 • 6:00 PM

UW Cinematheque

73 MIN

GUEST-CURATED AND PRESENTED BY DAVID DINNELL, DIRECTOR OF THE ANN ARBOR FILM FESTIVAL.

Artifact #1

experimental • USA, 2011, color, video • **13 MIN**
DIRECTOR: DOUG GOODWIN

"Artifact #1 reveals the ghostly movement of people and cars that gently disturb the landscape. Here we see a moving envelope of averaged time sweeping through a video of a famous car chase. Each frame is the optical average of many frames. The interruptions between each frame have been filled in

with light which restored to a more natural flow. This flow of light produces beautiful abstractions which distract us from the business of speeding cars and the artifacts produced by film cameras following motion." — Doug Goodwin

Broad Channel

experimental • USA, 2010, color, 16mm • **13 MIN**
DIRECTOR: SARAH J. CHRISTMAN

"Over the course of four seasons, nuances of everyday activity are examined along one narrow stretch of public shoreline on New York City's Broad Channel Island. Moments of recurrence and change cycle through an ecosystem rooted in migration." — Sarah J. Christman

Get Out of the Car

experimental • USA, 2010, color, 16mm • **34 MIN**
DIRECTOR: THOM ANDERSON

"A response to his 2003 documentary *Los Angeles Plays Itself*, Thom Andersen's new film *Get Out of the Car* is a city symphony film composed from advertising signs, building facades, fragments of music and conversation, and unmarked sites of vanished cultural landmarks. The film is an effort to discover how much of the ambience and history of Los Angeles can be revealed from these fragments." — Lux

Victoria, George, Edward, and Thatcher

experimental • England, 2010, color, 35mm • **2 MIN**
DIRECTOR: CALLUM COOPER

"The faces of class, wealth, history and the tensions between individualism and conformity in British society are explored in this visual journey from East to West London. Consisting of almost 3600 images of the city's residences taken in 2009 and 2010, the film records my daily journey from my home in Clapton (E5) to the Royal College of Art in Kensington (SW7)." — Callum Cooper

Vineland

experimental • USA, 2009, color, video • **10 MIN**
DIRECTOR: LAURA KRANING

"At the last drive-in movie theater in Los Angeles, dislocated Hollywood images filled with apocalyptic angst float within the desolate nocturnal landscape of the City of Industry. In this border zone, re-framed and mirrored projections collide with the displaced radio broadcast soundtrack, revealing overlapping realities at the intersection of nostalgia and alienation." — Laura Kranning

Galaxies

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

Get Out of the Car

SEE: *The Future Past*



God Man Dog

God Man Dog

(Liu Lang Shen Gou Ren)

SUN, APR 3 • 5:45 PM

UW Cinematheque

MIDWEST PREMIERE • narrative • Taiwan, 2007, color, 35mm • **118 MIN**
DIRECTOR: SINGSING CHEN

Writer: Singing Chen, Yi-an Lou; cinematographer: Ko-shang Shen; editor: Hsiao-tong Chen, Ching-Song Liao; original music: Hiromichi Sakamoto; art director: Max Huang, Tien-chueh Lee; executive producer: Ramy Choi; producer: Li Cho, Yeh Jufeng; cast: Tarcy Su, Jack Kao, Han Chang, Yangyang Chang
IN CANTONESE WITH ENGLISH SUBTITLES
PRESENTED WITH THE UW CENTER FOR EAST ASIAN STUDIES.

One particularly enjoyable kind of cinematic story is one in which separate characters overlap, intersect, and ricochet off each other with intertwining narrative threads. *God Man Dog* is a rewarding album of several individual stories, in which the satisfaction comes not through a final uniting but simply through the humor, richness, and diversity of these uniquely Taiwanese stories. Yellow Bull is saving up money for a new, modern prosthetic leg, and earns a little by driving a truck laden with a glass-encased giant Buddha tableau — one of the most striking movie vehicles ever — to religious festivals. Perhaps in sympathy with his own lost limb, he fixes discarded religious artifacts to restore them to full "health." Ching is a hand-model struggling to cope with post-partum depression, which is taking a toll on her young marriage. And a Taiwanese Aboriginal couple seek help dealing with alcoholism to win back their daughter who is staying in a different city.

"Chen is more interested in developing these plots as individual narratives, though the decisions some of the characters make do end up affecting one another. Surprisingly, these effects usually result in amused chuckles.... With solid performances, an impressive screenplay, beautiful cinematography, and a stirring score by Hiromichi Sakamoto, *God Man Dog* proves that there is still hope for Taiwanese cinema." — Kevin Ma, lovehkfilm.com. This film is touring colleges in the United States, as part of a collection curated and presented by Lin Wench, professor at the Center for Film and Visual Culture Studies, National Central University of Taiwan.

Golden Hour

SEE: *Shorts: Saturday @ Cinematheque*

The Great Work of Dr. D. Volos Tinkerpaw

SEE: *Shorts: Saturday @ Chazen*

Gringo Loco

SEE: *Shorts: Friday @ Play Circle*

Haulin' Ass

FRI, APR 1 • 5:00 PM

SAT, APR 2 • 7:30 PM

Monona Terrace

63 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Susan's Horses

MIDWEST PREMIERE • documentary • USA, 2010, color, video • **7 MIN**

DIRECTOR: ELIZABETH HENRY

As a horse moves through space, it reminds us of what we've been missing. As a horse stands in place, it reminds us of what we are. *Susan's Horses* explores a humble Colorado horse camp for kids, run by a woman whose troubled past helps to inform her unique relationship to her animals.

Haulin' Ass

MIDWEST PREMIERE • documentary • USA, 2010, color, video • **56 MIN**

DIRECTOR: TREVOR VELIN

Editor: Robert Arrucci; producer: Trevor Velin, Robert Arrucci, Meghan McGinley

SERIES: WISCONSIN'S OWN

Quick! What's the only sport indigenous to Colorado? That's right: pack-burro racing, in which competitors lead (not ride) their burro companions along mountainous paths. The pace of individual competitors can range from a flat-out run to a stand-still (stubborn as a —), but it's certainly a physically demanding competition in high altitude.

This documentary follows Curtis Imrie, an old-time racer who returns annually, driven by a passion for the sport and the community; Roger Pedretti, who travels from Lacrosse, Wisconsin to carry the torch of a family legacy; and Hal Walter, a family man with a true talent for the sport who is still discovering what burro racing truly means to him. They compete for the "other" Triple Crown of racing, in a film that's hilarious, suspenseful, and affectionate. Director Trevor Velin is a Michigan native and 2005 UW-Madison alumnus with a degree in Broadcast Journalism.

Her Seat is Vacant

SEE: *Shorts: Friday @ Chazen*

High/Low

SEE: *Shorts: Thursday @ Play Circle*

How I Ended This Summer

(Kak Ya Provyol Etim Letom)

FRI, APR 1 • 5:00 PM



Haulin' Ass

SUN, APR 3 • 7:00 PM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • Russia, 2010, color, 35mm • **130 MIN**

DIRECTOR: ALEKSEI POPOGREBSKY

Writer: Alexei Popogrebsky; editor: Ivan Lebedev; director of photography: Pavel Kostomarov; composer: Dmitry Katkhanov; producer: Roman Borisevich and Alexander Kushaev; cast: Grigory Dobrygin, Sergei Puskepalis

IN RUSSIAN WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW NELSON INSTITUTE FOR ENVIRONMENTAL STUDIES; UW CENTER FOR RUSSIA, EASTERN EUROPE, AND CENTRAL ASIA; UW RUSSIAN FLAGSHIP CENTER.

A suspenseful tale of paranoia and survival, *How I Ended This Summer* is set on an barren and isolated island in the Arctic Ocean, where its only inhabitants are Sergei, a gruff and experienced meteorologist, and his just-out-of-school intern Pavel. The two men work at a small meteorological station where they take readings from their radioactive surroundings and periodically report back to the mainland. One day when Sergei is out, Pavel receives some grim news about Sergei's family, but is, for some reason, unable to communicate it. As the secret slowly drives Pavel into madness, the landscape around them becomes more than an object of study, it is a formidable opponent that puts both men at peril.

Hailed by the *New York Times* as "a gripping survival drama [and] a merciless contemplation of the fragile human psyche under siege," the film won multiple awards at last year's Berlin International Film Festival, including Best Actor, shared by its stars Dobrygin and Puskepalis, and Outstanding Artistic Contribution for its breathtaking cinematography.

How To Start Your Own Country

WED, MAR 30 • 6:30 PM

SAT, APR 2 • 3:30 PM

Monona Terrace

WISCONSIN PREMIERE • documentary • Canada, 2010, color, video • **72 MIN**

DIRECTOR: JODY SHAPIRO

Writer: Denis Seguin, Jody Shapiro; cinematography: John Gurdebeke; producer: Phyllis Laing, Jody Shapiro; coproducer: Denis Seguin

What makes a country a country? A nation a nation? And what's to stop you from starting your own? In a globe-hopping search for an answer to these fundamental but little understood questions of sovereignty, *How To Start Your Own Country* visits six micronations: unrecognized self-declared entities that you will not find on a political map.

The oldest is the Principality of Seborga, a sovereign state since 954 AD. This Ligurian hill town of Seborga was

included in the 1861 founding of the Italian Republic — but without the agreement of the locals, who elected a new prince in 1965 to reassert sovereignty. One of the more atraditional nations here is the Principality of Sealand, where Prince Roy and his family lives on a WWII gun tower eight miles off the coast of England.

Looking to the future, the Seasteading Institute is signing up pioneers for the ocean-going, self-sustaining platform world founded by Milton Friedman's grandson. With interviews which very seriously open the question of what it takes to be recognized as a sovereign state by the global community, to Prince Leonard of Australia's Hutt River Province stamping passports for busloads of tourists, this film is provocative and thoroughly delightful.

If I Want to Whistle, I Whistle

(Eu Când Vreau Sa Fluier, Fluier)

WED, MAR 30 • 8:45 PM

THU, MAR 31 • 5:30 PM

Stage Door Theatre

MADISON PREMIERE • narrative • Romania, 2010, color, 35mm • **94 MIN**

DIRECTOR: FLORIN SERBAN

Writer: Catalin Mitulescu, Florin Serban; based in the play by Andreea Valean; director of photography: Marius Panduru; editor: Catalin F. Cristutiu, Sorin Baican; production supervisor: Ruxandra Slotca; sound: Thomas Huhn, Andreas Franck, Florin Tabacaru, Gelu Costache; production design Ana Ioneci; costumes: Augustina Stanciu; executive producer: Florentina Onea; producer: Catalin Mitulescu, Daniel Mitulescu; coproducer: Fredrik Zander, Tomas Eskilsson; associate producer: Victor Mavrodineanu, Marcian Lazar; cast: George Pistereanu, Ada Condeescu, Clara Voda, Mihai Constantin, Marian Bratu, Chilibar Papan, Mihai Svoristeanu, Alexandru Mititelu, Cristian Dumitru, Laurentiu Banescu

IN ROMANIAN WITH ENGLISH SUBTITLES

Mere weeks away from the end of his four-year stay in a juvenile detention center, Silviu just needs to stay out of trouble — but a family visit starts a chain reaction that puts that simple goal perilously out of reach. Bullied by inmates with nothing to lose and floored by news that his absent mother has returned home and is planning to abscond with his younger brother, Silviu nurtures a simmering rage in an environment with no outlets. Meanwhile, he falls for Ana, a pretty social worker tasked with helping him prepare for release into the outside world. Once Silviu determines that her interest in him is purely academic, the film takes an explosive turn.

Director Florin Serban's attentive study of the dead-end plight of underprivileged European teenagers calls to



If I Want to Whistle, I Whistle (*Eu Când Vreau Sa Fluier, Fluier*)

mind the work of the Dardenne Brothers (*The Son*, WFF03), especially in his ability to elicit fantastic performances out of young nonprofessional actors. In a particularly crowded year for Romanian cinema (see *Aurora*, *Medal of Honor*, and *Tuesday, After Christmas*, playing at this year's fest), Serban's pent-up prison drama was selected as Romania's entry for this year's Best Foreign Language Oscar. Jury Grand Prix Silver Bear, 2010 Berlin Film Festival.

I'll Be Here

SEE: Shorts: Friday @ Monona Terrace

In Comparison

SAT, APR 2 • 11:30 AM

UW Cinematheque

80 MIN

In Comparison (*Zum Vergleich*)

experimental • Germany, 2009, color, 16mm • **61 MIN**

DIRECTOR: HARUN FAROCKI

"Bricks are the resonating fundamentals of society. Bricks are layers of clay that sound, like records, just simply too thick. Like records they appear in series, but every brick is slightly different — not just another brick in the wall. Bricks create spaces, organize social relations and store knowledge on social structures. They resonate in a way that tells us if they are good enough or not. Bricks form the fundamental sound of our societies, but we haven't learned to listen to them.

"Through different traditions of brick production Farocki's film makes our eyes and ears consider them in comparison — and not in competition, not as clash of cultures. Farocki shows us various brick production sites in their colors, movements and sounds. Brick burning, brick carrying, brick laying, bricks on bricks, no voice off-commentary. Twenty intertitles in 60 minutes tell us something about the temporality of working processes. The film shows us that certain production modes require their own duration and that cultures differentiate around the time of the brick." — Ute Holl

Kalendar

experimental • Ukraine, USA, 2008, color, 16mm • **12 MIN**

DIRECTOR: NAOMI UMAN

"In 2006, U.S.-born filmmaker Naomi Uman returned to her ancestral home-



In Comparison (*Zum Vergleich*)



**WISCONSIN
FILM
FESTIVAL**
MARCH 30 APRIL 3 2011

land of the Ukraine. Taking up residence in the tiny, rural village of Legedzine, Uman created a series of films observing the rhythms and textures of a life not so far removed from what her ancestors had experienced one hundred years earlier. *Kalendar*, one of six films in the series, is constructed like a pictorial language lesson. This silent film is comprised of twelve chronological shots, each depicting seasonal details and events in the village." — David Dinnell

Ray's Birds

experimental • England, USA, 2010, color, 16mm • **7 MIN**

DIRECTOR: DEBORAH STRATMAN

"Ray Lowden keeps seventy-two large birds of prey, five deer, and some wallabies at his place in Northumberland, England. He's had ten days off in twelve years and loves what he does. The film is a little homage to his vari-

ously coy, imperious, curious, stubborn and comic raptor menagerie." — Deborah Stratman

In the Absence of Light, Darkness Prevails

SEE: The Secret Sharer

In the Courtyard of the Beloved

SEE: Shorts: Sunday @ Play Circle

instrumental video nine

SEE: Shorts: Friday @ Monona Terrace

Kalendar

SEE: In Comparison



Loving Lampposts

Kathryn

SEE: *Shorts: Saturday @ Cinematheque*

Kempinski

SEE: *The Secret Sharer*

Legend Lake: A Talking Circle

SEE: *Shorts: Saturday @ Monona Terrace*

The Legend of Beaver Dam

SEE: *Slightly Unsettling Shorts*

A Letter from Colombia

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

The Light Thief (Svet-Ake)

SAT, APR 2 • 4:00 PM

SUN, APR 3 • 1:00 PM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • Kyrgyzstan, 2010, color, 35mm • **80 MIN**

DIRECTOR: AKTAN ARYM KUBAT

Writer: Aktan Arym Kubat, Talip Ibrahimov; director of photography: Hassan Kydyraliyev; editor: Petar Markovic; sound: Bakyt Niyazaliev; music: Andre Matthias; production designer: Talgat Asyrankulov; costume designer: Inara Abdieva; producer: Altynai Koichumanova, Cedimir Kolar, Thanassis Karathanos, Marc Baschet, Karl Baumgartner, Denis Vaslin; cast: Aktan Arym Kubat, Taalaikan Abazova, Askat Sulaimanov, Asan Amanov, Stanbek Toichubaev
IN KYRGYZ WITH ENGLISH SUBTITLES

In the valleys of Kyrgyzstan, Svet-Ake (“Mr. Light”) is the village electrician, carrying his steel boot clamps with him wherever he goes, in case he needs to scramble up a pole to fix a failed line or a short circuit. Played with impish delight by the film’s director, Svet-Ake is respected in the community and also devilishly outside it, as seen when the film opens and he fiddles an old man’s electric meter to set it back a bit. His problems? After several daughters, he’s desperate for a son. A rich family is returning to the village intent on buying their way into power, and Svet-Ake doesn’t want to play by their rules. He’s also developing a rickety wind generator to give more independent power to the community.

“Since the Kyrgyz sources of energy are mostly found across the border in Uzbekistan (a questionable decision following the partition of the Soviet empire), Kubat’s picture takes on added political significance. But its main strength lies less in politics and more in the relaxed simplicity of its procedure, its humorous touches and the nat-



Louder Than a Bomb

ural demeanor of the villagers.” — Dan Fainaru, *Screen Daily*.

Copresented by the Global Film Initiative and is part of the Global Lens 2011 film series. For more information, visit globalfilm.org.

Lili’s Paradise (El Paraíso de Lili)

SEE: *Shorts: Saturday @ Play Circle*

Lottery Ticket

SEE: *Shorts: Friday @ Play Circle*

Louder Than a Bomb

SAT, APR 2 • 1:30 PM

Wisconsin Union Theatre

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • **100 MIN**

DIRECTOR: GREG JACOBS, JON SISKEL

Editor: John Farbrother; director of photography: Stephan Mazurek; producer: Greg Jacobs, Jon Siskel

PRESENTED WITH THE UW OFFICE OF MULTICULTURAL ARTS INITIATIVES.

Hundreds of high schoolers from across Chicagoland compete in Louder Than a Bomb, an annual citywide poetry slam. Poems are judged on an Olympic scale and schools are eliminated tournament-style, but, as any contestant will tell you, “it’s not about the points, it’s about the poetry.” To get ready, students meet after school to drill the essentials, practicing with a dedicated fervor and team spirit to rival any high school football program. And if you are skeptical about slam poetry, these young authors will open your ears to the art form.

Coming from all sides of the city, the poets display an incredible range of styles and subject matter: Oak Park’s Nova Venerable writes raw, personal poetry about her special-needs brother; the south-side underdogs from Steinmetz deliver syncopated group poems with rat-a-tat precision; Northsider Adam Gottlieb is a literary prodigy whose breathless showmanship contains epic ambitions.

Many film critics have devoted most of their reviews to flat-out gushing over the kids’ obvious talent, and for good reason — as the contest builds to the final round, it becomes impossible to imagine any group not winning. It’s not about the points, but that hasn’t stopped the film from being absolutely showered with prizes — it has won the Audience Award at the Chicago, Palm Springs, Philadelphia, Cleveland, and St. Louis Film Festivals, and Best Documentary at Austin and Virginia. **With live spoken-word performances by students in the UW First Wave program.**



Made in India

Love Me Tender

SEE: *Shorts: Saturday @ Chazen*

Loving Lampposts

SAT, APR 2 • 4:15 PM

Chazen Museum of Art

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • **83 MIN** + POST-FILM Q&A

DIRECTOR: TODD DREZNER

Director of photography: Ben Wolf; editor: Todd Drezner; coproducer: Todd Drezner, Lauren Silver; composer: Zack Martin

PRESENTED WITH THE UW DEPARTMENT OF REHABILITATION PSYCHOLOGY AND SPECIAL EDUCATION.

FILMMAKERS SCHEDULED TO ATTEND.

What would you call a four-year-old who caresses all the lampposts in the park? Quirky? Unusual? Or sick? Such labels are at the center of the debate about autism: is it a disease or a different way of being, or both? In *Loving Lampposts*, we witness this debate and meet the people who are redefining autism at a moment when it’s better known than ever before.

Motivated by his son’s diagnosis, filmmaker Todd Drezner explores the changing world of autism and learns the truth of the saying, “if you’ve met one autistic person, you’ve met one autistic person.”

We meet the “recovery movement,” which views autism as a tragic epidemic brought on by environmental toxins. These parents, doctors, and therapists search for unconventional treatments that can “reverse” autism and restore their children to normal lives. We meet the ‘neurodiversity’ movement, which argues that autism should be accepted and autistic people supported. This group argues that the focus on treatments and cures causes the wider society to view autistic people as damaged and sick. And we meet a too often ignored group: autistic adults. It’s these adults who show just how tricky it is to judge an autistic person’s life.

Made in India

THU, MAR 31 • 7:45 PM

SAT, APR 2 • 5:45 PM

Play Circle Theatre

WISCONSIN PREMIERE • documentary • USA, India, 2010, color, video • **97 MIN**

DIRECTOR: REBECCA HAIMOWITZ, VAISHALI SINHA

Director of photography: Adri Thakur, Basia Winograd, Rebecca Haimowitz, Vaishali Sinha; editor: Myles Kane; executive producer: Erin Heidenreich; producer: Rebecca Haimowitz, Vaishali Sinha

IN ENGLISH, HINDI WITH ENGLISH SUBTITLES

Lisa and Brian always hoped for a baby in their lives, but after earlier medical procedures, Lisa was unable to carry a child herself. Faced with an increas-

ing number of options available to contemporary infertile couples, they opted to hire a surrogate to carry their own fertilized embryo to term. In India. Jokingly but accurately called the “ultimate outsourcing,” companies are running clinics in India to combine the yearning of American couples with the earning of poor Indian women who may not have many other options for work.

These two women — big, brassy Texan Lisa and the petite, shy Asia — are fascinating subjects, one for her frankness and forwardness and the other for the tender and vulnerable way she gradually becomes accustomed to the camera and emerges as a person.

The film also looks behind the scenes of the companies providing these services. Even though it’s less expensive than domestic surrogacies, there’s still a lot of money changing hands. When Lisa and Brian agree to the contract, they are told what part of the payment is directed to the birth mother. But how much of that will the birth mother see?

As Asia and the Switzers’ stories grow increasingly tied together, the bigger picture begins to unfold, revealing questions of citizenship, human rights, global corporate practices, choice, reproductive rights, commodification of the body, legal accountability, and notions of motherhood.

Madison News Reel (ca. 1932)

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

March on Washington

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

Mark Lewis : Nowhere Land

THU, MAR 31 • 7:30 PM

SUN, APR 3 • 1:15 PM

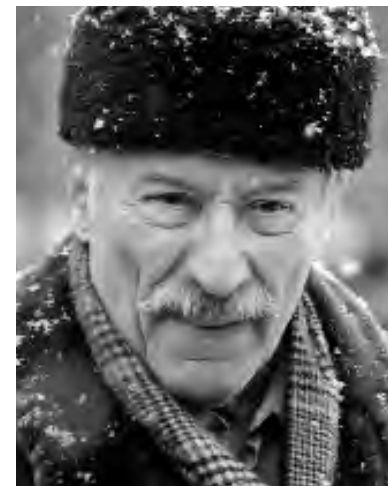
Monona Terrace

WORLD PREMIERE • documentary • Germany, 2010, color, video • **82 MIN**

DIRECTOR: REINHARD WULF

Camera: Jürgen Behrens; editor: Olaf Strecker; sound: Henning Schiller; executive producer: Frank Strauß

Mark Lewis makes short, usually silent films that are often projected in ongoing loops in galleries. This documentary follows Lewis to Toronto (he was born in Hamilton, Ontario), where he had created several earlier pieces. The artist is setting up for a new work, “Mid Day Mid Summer, Corner of Yonge and Dundas” at a four-way cross-



Medal of Honor (Medalia de Onoare)

ing in the center of Toronto. While returning to places in the city and the breathtaking landscape of Algonquin Park, Mark Lewis talks eloquently about his interest in architecture, his fascination for non-places, his working methods, and his convictions as an artist and a filmmaker.

This film will be a tremendously satisfying exploration for anyone drawn to experimental film, and an even more valuable choice for festival-goers who might wonder about such abstract pieces and what their attraction might be. In certain sections, the film cuts between Lewis (warm and engaging) describing how his ideas came into being, and portions of that film, so the viewer can comprehend and absorb the intentions of the filmmaker. It all becomes clear, in a kind of magical way, acting as a very accessible and illuminating introduction to both an artist and his art form.

Marwencol

THU, MAR 31 • 9:45 PM

Wisconsin Union Theatre

FRI, APR 1 • 10:30 PM

Bartell Theatre

documentary • USA, 2010, color, video • **83 MIN**

DIRECTOR: JEFF MALMBERG

Editor: Jeff Malmberg; camera: Jeff Malmberg, Tom Putnam, Matt Radecki, Kevin Walsh; original music: Ash Black Buffalo; sound design: Pete Kneser; producer: Tom Putnam, Matt Radecki, Chris Shellen, Kevin Walsh

PRESENTED WITH THE UW DEPARTMENT OF REHABILITATION PSYCHOLOGY AND SPECIAL EDUCATION.

Danger is everywhere in the WWII-era Belgian town of Marwencol. Teeming with sinister Nazis, heroic marines, and vigilante barmaids, it would appear lawless and threatening were its residents not meticulously dressed action figures and Barbie dolls. At 1/6-scale size and outfitted with enough plastic artillery to take down the Cobra Commander, *Marwencol* is the fascinating creation of outsider artist Mark Hogancamp. Suffering from permanent brain damage after being beaten outside a bar in upstate New York, he constructed a miniature town in his backyard as a kind of self-imposed therapy, furnishing toy soldiers with elaborate backstories that echoed his own trials.

As Hogancamp embroidered his comic book scenarios with novelistic detail, his secret refuge unfurled into an epic private world. This self-contained universe has been documented by Hogancamp’s photographs of his painstakingly crafted tableaux. Shot on disposable cameras with an uncannily cinematic eye — short focal lengths, nat-



Marwencol

ural lighting, an innate sense of visual space — the images could pass for stills from the greatest war movie never made. Eventually the art world catches on to the magic of Marwencol, and the prospect of gallery exhibition forces Mark to decide whether to let the outside world intrude on his fantasy.

This incredible, indelible documentary has scooped up top prizes at the 2010 SXSW, Hot Docs, Seattle, Silverdocs, Comic-Con, and Vienna Film Festivals (among others), and was named one of the year's 10 best films by *New York Magazine*, the *Boston Globe*, *Slate*, and NPR. "Exactly the sort of mysterious and almost holy experience you hope to get from documentaries ... a homegrown slice of Herzog oddness." — Michael Atkinson, *Village Voice*.

Mary and Bill

SEE: *Shorts: Sunday @ Monona Terrace*

Medal of Honor (Medalia de Onoare)

SAT, APR 2 • 3:30 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • Germany/Romania, 2009, color, 35mm • 105 MIN

DIRECTOR: CALIN PETER NETZER

Writer: Tudor Voican; cinematographer: Liviu Marghidan; editor: Catalin F. Cristutiu; producer: Liviu Marghidan, Karl Baumgartner, Ada Solomon; cast: Victor Rebengiuc, Camelia Zorlescu, Mircea Andreescu, Ion Lucian, Radu Beligan, Costica Draganescu

IN ROMANIAN WITH ENGLISH SUBTITLES

It's 1995, and a letter arrives announcing that Ion I. Ion has been awarded a military decoration for a long-ago WWII heroic act. How wonderful, thinks the old pensioner, but what action were they thinking of? Willing to accept such an honor but intrigued to know exactly how it came to be, Ion looks for answers at the Veterans Association. Big mistake, as anyone who has seen more than one Romanian film from the past decade will understand. The bureaucracy is fearsome, but fruitful for the wonderfully dry Romanian sense of humor. Ion is determined, since being seen as a war hero might thaw the frozen relations with his wife (whom he lives with) and his son (emigrated to Canada), who haven't spoken to him since some dust-up that happened six years ago.

"(Victor) Rebengiuc is terrific as the gentlemanly retiree who never had an unpatriotic thought; ditto (Camelia) Zorlescu as his sturdy wife. Their scenes together, as they start communicating again, are warmly shaded by both thespes, and the pic's finale adds a last, touching irony." — Derek Elley,

Variety. Winner, Audience Award, 2009 Torino; Special Jury Award, Best Screenplay, Best Actor, 2009 Thessaloniki; Best Director, Best Actor, 2009 Transylvania film festivals.

Meek's Cutoff

SAT, APR 2 • 9:15 PM

SUN, APR 3 • 11:30 AM

UW Cinematheque

MIDWEST PREMIERE • narrative • USA, 2010, color, 35mm • 104 MIN

DIRECTOR: KELLY REICHARDT

Writer: Jon Raymond; cinematographer: Christopher Blauvelt; editor: Kelly Reichardt; production designer: David Doernberg; costume: Vicki Farrell; sound design: Leslie Shatz; composer: Jeff Grace; producer: Neil Kopp, Anish Savjani, Elizabeth Cuthrell, David Urrutia; executive producer: Todd Haynes, Phil Morrison, Rajen Savjani, Andrew Pope, Steven Tuttleman, Laura Rosenthal, Mike S. Ryan; cast: Michelle Williams, Paul Dano, Zoe Kazan, Bruce Greenwood, Shirley Henderson, Rod Rondeaux

Over the past four years, Kelly Reichardt has asserted herself as one of independent cinema's crucial voices by focusing on introverted loners in the Pacific Northwest, so it comes as something of a surprise to see her take on a western. But then, her focus has always been quintessentially American, and where *Old Joy* and *Wendy and Lucy* followed down and out Portlanders on journeys in search of something better, *Meek's Cutoff* simply turns back the clock 165 years, finding the same restless turmoil in our nation's roots.

Three families embark on a cross-country pilgrimage in covered wagons, begrudgingly following the lead of a hired guide whose knowledge of the terrain seems more dubious every minute. As any old hand at *Oregon Trail* knows, it's an arduous trek, and panic sets in well before the group makes very far west, when they realize their water supply is nearly dry and that a mysterious Cayuse Indian is on their trail.

The small cast is stacked with many of the best young actors, including Zoe Kazan (*The Exploding Girl*, WFF10) Paul Dano (*There Will Be Blood*), Michelle Williams (just about every other major indie film in recent memory), and Scottish actress Shirley Henderson, all of whom turn in outstanding performances. As the grizzled Meek, Bruce Greenwood outdoes Jeff Bridges in *True Grit* for grating outlaw charm.

Shot with a sun-bleached palette in the classic Academy aspect ratio, *Meek's Cutoff* is both a masterful revisionist western and a cryptic indictment of contemporary foreign policy. 2010 Cannes, Venice, and New York, 2011 Sundance and Rotterdam Film Festivals.



Meek's Cutoff

Mine Vaganti (Loose Cannons)

SAT, APR 2 • 8:00 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • Italy, 2010, color, 35mm • 110 MIN

DIRECTOR: FERZAN ÖZPETEK

Writer: Ivan Cotroneo, Ferzan Ozpetek; director of photography: Maurizio Calvesi; editor: Patrizio Marone; composer: Pasquale Catalano; production designer: Andrea Crisanti; costume: Alessandro Lai; production supervisor: Claudio Zampetti; line producer: Gianluca Leurini; production manager: Roberto Leone; sound: Marco Grillo; assistant director: Gianluca Mazzella; producer: Domenico Proccacci; cast: Riccardo Scamarcio, Nicole Grimaudo, Alessandro Preziosi, Ennio Fantastichini, Lunetta Savino, Ilaria Occhini, Daniele Pecci, Carolina Crescentini, Elena Sofia Ricci

IN ITALIAN WITH ENGLISH SUBTITLES

Tommaso is the younger brother in the large, eccentric Cantone family who own a pasta factory in Lecce, in southern Italy's Apulia. His mother Stefania is loving but suffocated by bourgeois conventions; his father Vincenzo is very judgmental and has unrealistically high expectations of his children; his aunt Luciana is quite odd and drinks; his sister Elena is a frustrated housewife saddled with a husband who doesn't quite fit in; while his older brother Antonio reluctantly but dutifully works with their father at the pasta factory; and then there is his supportive grandmother, trapped in the memory of an impossible love, who consequently encourages her grandchildren to pursue their dreams.

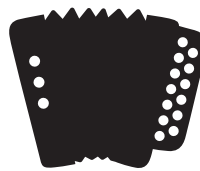
Tommaso, an aspiring writer, has returned from Rome for an important family dinner at which his father will hand over the management of the pasta factory to him and his brother. Determined to assert his own personal choices, Tommaso plans to announce at the dinner that he is gay, and that he wants no part of the family business. When his plans are foiled and his father is whisked off to the hospital with a heart attack, Tommaso is obligated to stay and run the factory even though his heart isn't in it. A surprise visit from his friends forces the family secrets to the surface with other surprise revelations in this warm, generous and moving comedy. 2010 Berlin, Tribeca, and Seattle film festivals.

Minong, I Slept

SEE: *Shorts: Saturday @ Cinematheque*



Mark Lewis : Nowhere Land



WISCONSIN
FILM
FESTIVAL
MARCH 30 TO APRIL 3 IN 2011



Mine Vaganti (Loose Cannons)



Monica & David

Monica & David

FRI, APR 1 • 6:00 PM
SUN, APR 3 • 11:00 AM

Bartell Theatre

MADISON PREMIERE • documentary • USA, 2009, color, video • **68 MIN + POST-FILM Q&A**
DIRECTOR: ALEXANDRA CODINA

Editor: Mary Manhardt, Paola Gutiérrez-Ortiz; cinematographer: David Fenster, Juan Carlos Zaldivar, Abel Kleinbaum; community campaign manager: Beckett Horowitz; composer: Steven Schoenberg; producer: Deborah Dickson
PRESENTED WITH THE UW DEPARTMENT OF REHABILITATION PSYCHOLOGY AND SPECIAL EDUCATION.

FILMMAKERS SCHEDULED TO ATTEND.

Winner of the Jury Award for Best Documentary at the 2010 Tribeca Film Festival, *Monica & David* is a intimate, humorous, and complex family portrait (the director is Monica's cousin) of a newlywed couple embarking on their life together. Both have Down Syndrome, and living independently is a dream but not an option. Unbelievably romantic and playful, the two kiss and coo under the protective shelter of Monica's mother Maria Elena and her stepfather, Bob.

Maria Elena is quite blunt when she describes how, after being left alone as a young woman with baby Monica, she realized that not only was she going to need to earn a living, she was going to have to earn enough to also cover Monica as a adult, too. The family prepares to move into a new condo which is large enough for Monica and David to have their own full living quarters adjacent to their parents.

"Neither overly sentimental nor insistently uplifting, Alexandra Codina's confidently directed, expertly edited documentary about the marriage of two people with Down syndrome proves unexpectedly engrossing." — Ronnie Schieb, *Variety*.

Morning Star

SEE: Shorts: Saturday @ Play Circle

Mozart's Sister

(Nannerl, la soeur de Mozart)

FRI, APR 1 • 1:00 PM

SAT, APR 2 • 6:00 PM

Madison Museum of Contemporary Art
WISCONSIN PREMIERE • narrative • France, 2010, color, 35mm • **120 MIN**
DIRECTOR: RENÉ FÉRET

Writer: René Féret; cinematographer: Benjamin Echazarreta; editor: Fabienne Féret; original music: Marie-Jeanne Serrero; production designer: Veronica Fruhbrot; costume designer: Dominique Louis; producer: Fabienne Féret; cast: Marie Féret, Marc Barbé, Delphine Chuilot, David Moreau, Clovis Fouin, Lisa Féret, Adèle Leprêtre, Valentine Duval, Dominique Marcas, Mona Heftré, Salomé Stévenin



My Dog Tulip

IN FRENCH WITH ENGLISH SUBTITLES

Five years older than her brother Wolfgang, Nannerl was a talented singer and harpsichordist, frequently accompanying him when the youngster performed for the crowned heads of Europe. Dragged from chateau to chateau by the original obsessive stage mother (their father Léopold) Nannerl begins to question why she is denied the same opportunities and training as Wolfgang.

The film centers on 1763, a time when the Mozart family is invited to perform at the French court for the young Dauphin, who comes to encourage Nannerl's study and development as a musician. Appropriately for a film about a talented family, director René Féret's own family collaborates on the film: his son is his first assistant, his wife is the film's editor, a daughter plays a key role of Louise de France, and another daughter Marié plays the luminous Nannerl.

"Feminist without the arrogance of 20–20 hindsight, vividly precise in its depiction of 18th-century pre-revolutionary France (the filmmakers were allowed to shoot inside Versailles), alive with exuberantly thesped personages and awash in the joy and power of music, the picture is a stunner." — Ronnie Scheib, *Variety*.

The Mushroom Sessions

SEE: Shorts: Friday @ Chazen

My Dog Tulip

SAT, APR 2 • 6:00 PM

Orpheum Main

MADISON PREMIERE • animation • USA, 2009, color, 35mm • **82 MIN**

DIRECTOR: PAUL FIERLINGER, SANDRA FIERLINGER

Writer, editor: Paul Fierlinger; animator: Paul and Sandra Fierlinger; original music: Jon Avarese; producer: Norman Twain, Howard Kaminsky, Frank Pellegrino; associate producer: Deanna Deignan; cast: Christopher Plummer, Lynn Redgrave, Isabella Rossellini
PRESENTED WITH THE UW NELSON INSTITUTE FOR ENVIRONMENTAL STUDIES.

"Unable to love each other, the English turn naturally to dogs." So begins this delightful adaptation of J.R. Ackerley's 1956 memoir-cum-love story, which Truman Capote called, "One of the greatest books ever written by anybody in the world."

Paul and Sandra Fierlinger's touching and bittersweet rendering — the first animated feature to be entirely hand drawn and painted utilizing paperless computer technology — recounts the author's relationship with

his German shepherd Tulip, who ends up being the love of his life. Tulip, Ackerley writes, "offered me what I had never found in my sexual life: constant, single-hearted, incorruptible, uncritical devotion." Indeed, Ackerley records Tulip's bodily functions and attempts to mate her in great detail — this film may be best suited for people comfortably knowing where puppies come from.

Wonderfully voiced by Christopher Plummer, the late Lynn Redgrave, and Isabella Rossellini, *My Dog Tulip* is a crowd pleaser that, according to *The Village Voice*, "transform(s) the seemingly banal relationship between pet and owner into something singular, inimitable, sacred."

My Joy (Schastye Moe)

SUN, APR 3 • 1:30 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • France, Germany, Netherlands, Ukraine, 2010, color, 35mm • **127 MIN**

DIRECTOR: SERGEI LOZNITSA

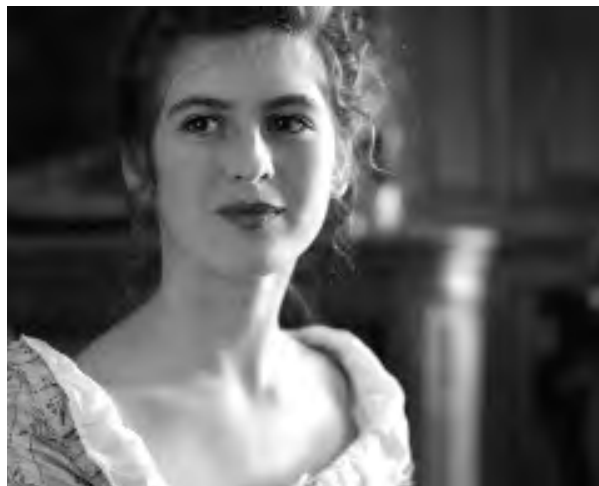
Writer: Sergei Loznitsa; cinematographer: Oleg Mutu; editor: Danielius Kokanauskis; production designer: Kirill Shuvalov; sound: Vladimir Golovinski; editor: Danielius Kokanauskis; production designer: Kirill Shuvalov; costume designers: Tuuli Malinovski, Mare Raidma; executive producer: Olena Yershova, Od Howell; producer: Heino Deckert, Oleg Kokhan; coproducer: Leontine Petit, Marleen Slot, Joost de Vries; associate producer: Valery Kulyk; cast: Viktor Nemets, Vladimir Golovin, Aleksey Vertkov, Dmitriy Gotsdiner, Olga Shuvalova, Maria Varsami, Boris Kamorzin, Vlad Ivanov, Olga Kogut

IN RUSSIAN WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW CENTER FOR RUSSIA, EASTERN EUROPE, AND CENTRAL ASIA; UW RUSSIAN FLAGSHIP CENTER.

Don't be fooled by the title: there is not a lot of joy to be found in *My Joy*. This powerfully grim parable is a road movie of sorts, tracing the epic, episodic journey of a long-haul truck driver into the darkest heart of the Russian outback. After taking a dirt road to circumvent a traffic jam, he encounters a motley series of misfits and outcasts that could have sprung from the minds of a neorealist Brothers Grimm. In time, the trucker's detours overwhelm the narrative, and the film veers freely between contemporary Russia and flashbacks to World War II, ultimately coalescing into a singularly menacing worldview.

Treating Russia's frostbitten outskirts as a vast national subconscious, writer/director Sergei Loznitsa uncovers a nightmare morality in the isolated tracts where modern civilization has yet to put up stakes. Seen through the lens of cinematographer Oleg Mutu (*The Death of Mr. Lazarescu*, WFF06), the



Mozart's Sister (Nannerl, la soeur de Mozart)

windswept landscapes and nocturnal woods seem almost sentient, enveloping the characters with the haunted grip of quicksand. As dark as it gets, the film retains a certain mythic authenticity: Lozintsa began his career as a documentary filmmaker, traveling extensively throughout Russia and collecting the eerie scraps of folklore that would form the foundation for *My Joy*. His cold, assured vision makes for an intimidating first fiction feature. 2010 Cannes, Toronto and New York Film Festivals.

My Perestroika

THU, MAR 31 • 5:15 PM

Chazen Museum of Art

FRI, APR 1 • 8:15 PM

Bartell Theatre

documentary • USA, United Kingdom, 2010, color, video • **88 MIN**

DIRECTOR: ROBIN HESSMAN

Cinematographer: Robin Hessman; editor: Alla Kovgan, Garret Savage; post production supervisor: Mark Steele; music composition: Lev Zhurbin; producer: Robin Hessman, Rachel Wexler

IN RUSSIAN WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW CENTER FOR RUSSIA, EASTERN EUROPE, AND CENTRAL ASIA; UW RUSSIAN FLAGSHIP CENTER.

So, you're a kid in the USSR, growing up to be a patriotic Young Pioneer. You sing the songs in praise of Lenin, you present bouquets when government ministers visit your school, and you wear that dapper red kerchief around your neck. This is the reality that you've been raised to believe in. And then, in 1991, the USSR breaks apart. Western influences trickle in (rock music!) and there are greater liberties in culture, business, travel, and religion.

Robin Hessman's acclaimed documentary brings us into the lives of five Moscow schoolmates who were brought up behind the Iron Curtain, witnessed the joy and confusion of glasnost, and reached adulthood as the world changed around them. Through candid first-person testimony, revealing verité footage, and vintage home movies, Hessman, who spent many years living in Moscow, reveals a Russia rarely ever seen on film, where people are frank about their lives and forthcoming about their country.

Engaging, funny, and positively inspiring, in *My Perestroika* politics is personal, honesty overshadows ideology, and history progresses one day, one life at a time. 2010 Sundance, Full Frame, Hot Docs, SilverDocs festivals; 2010 New Directors/New Films.

Nénette

FRI, APR 1 • 3:30 PM

SUN, APR 3 • 3:45 PM

Play Circle Theatre

WISCONSIN PREMIERE • documentary • France, 2010, color, video • **67 MIN**

DIRECTOR: NICOLAS PHILIBERT

Cinematographer: Katell Dijan, Nicolas Philibert; editor: Nicolas Philibert, Léa Masson; original music: Philippe Hersant, Pascal Gallois
IN FRENCH WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW NELSON INSTITUTE FOR ENVIRONMENTAL STUDIES.

With her casual confidence and shock of rust-colored hair, Nénette is an orangutan who owns the screen with the ease of a Hollywood starlet. A native of Borneo, she's been living in the zoo at Paris's Jardin des Plantes for 37 of her 40 years, where she has outlasted three mates and receives 600,000 visitors a year.

By simply allowing us to bask in her majestic presence, this observational documentary becomes a meditation on captivity of even the most well-intentioned kind. Director of the awards-devouring classroom documentary *To Be and To Have*, Nicholas Philibert keeps his cameras trained on Nénette while weaving a complex soundtrack, alternating zoogoers' impressions with insightful anecdotes from her handlers.

Elliptically glimpsed in refractions of the ape house's glass cage, kids and adults alike express an almost starstruck wonder upon seeing Nénette, and their wide-eyed, often anthropomorphizing comments convey the underlying connection between man and beast better than any textbook ever could. Nénette's handlers provide moving testimonials about life with the temperamental orangutan, which is so rife with compromise and respect as to resemble a marriage. 2010 Berlin, Edinburgh, and Vienna Film Festivals.

The New Year

SAT, APR 2 • 6:30 PM

Wisconsin Union Theatre

MIDWEST PREMIERE • narrative • USA, 2010, color, video • **96 MIN + POST-FILM Q&A**

DIRECTOR: BRETT HALEY

Writer: Brett Haley, Elizabeth Kennedy; cinematographer: Rob Givens; editor: Brett Haley; original music: Austin Donohue; producer: Brett Haley, Elizabeth Kennedy; cast: Trieste Kelly Dunn, Ryan Hunter, Kevin Wheatley, Linda Lee McBride

FILMMAKERS SCHEDULED TO ATTEND.

At the Cordova Lanes bowling alley in Pensacola, Sunny works behind the counter, renting shoes and making small-talk with the customers, a tattered copy of Walker Percy's *The Movie-goer* on hand when times are slow. The



My Joy (*Schastye Moe*)

basic elements of her story are familiar: a young person returns home at a time when they should be racing forward to the future, but instead is faced with the question of what will happen next, what will ever change.

Director Brett Haley and his cowriter (and sister-in-law) Elizabeth Kennedy have superbly crafted this remarkable film, anchored by the compelling and sensitive acting of Trieste Kelly Dunn. Sunny left college two years ago to look after her father who is in poor health. She's pragmatic, appealing, calm, and deep down aware that she's suppressing her ambitions and creativity so she can just get through this difficult time with dad. Mostly hanging out with her sweet-but-uninspiring boyfriend Neal, and her best pal Amy (now with a baby in tow), the shift in Sunny's outlook comes in part from the appearance of Isaac, a guy from high school who's home for the Christmas holidays.

The magic of the film comes from the normalness of how these characters interact: there's no fateful, inevitable romance coming here, just the burbling of an intriguing attraction which may or may not go anywhere.

"Richly endowed with true-to-life moments, a generosity of spirit, and an unsentimental perspective on the quarter-life crisis, nano-budgeted indie *The New Year* represents a glowing coming-out party for its debutant writer-director Brett Haley and star Trieste Kelly Dunn. It feels like a film destined for later rediscovery by cineastes curious to see the first flowering of two serious talents." — Andrew Barker, *Variety*.

Night Shifts (*Nachtschichten*)

THU, MAR 31 • 9:45 PM

Chazen Museum of Art

SAT, APR 2 • 1:00 PM

Bartell Theatre

NORTH AMERICAN PREMIERE • documentary

• Austria, 2010, color, video • 87 MIN

DIRECTOR: IVETTE LÖCKER

Writer: Ivette Löcker; director of photography: Frank Amann; producer: Georg Misch, Ralph Wieser; production manager: David Bohun
IN GERMAN, ENGLISH, RUSSIAN WITH ENGLISH SUBTITLES

When night descends over wintry Berlin, not everyone is asleep. Graffiti artists use the darkness for tagging train cars, and railway security monitor the yards for intruders. A couple of women driving the homeless shelter's van visit the familiar street corners and doorways, looking for the regulars who need a sandwich and hot coffee, and maybe a warm bed. A young DJ rides the sub-

way with her sketchbook, alone in the night.

Director Ivette Löcker follows the people who venture out into the night, creating a hauntingly beautiful film out of the dark urban spaces. In *Night Shifts*, equal care is given to the invisible people who keep Berlin's pulse at night and to the rough surfaces, architectural shapes, and glowing red taillights that recede in the distance.

Löcker says: "It was my intention to explore cinematically the tension between a pragmatic routine by which the night is spent.... and the existential desires and fears that seem to be inevitably evoked.... We discover the tensions and ambiguities but also the promising freedoms that their way of life opens up. The moments in which we can sense despair, fear, and desperation or the struggle against them reveal how fragile the night's freedoms are."

night side

SEE: *The Secret Sharer*

Night Train to Terror

THU, MAR 31 • 7:30 PM

SUN, APR 3 • 7:15 PM

Madison Museum of Contemporary Art

narrative • USA, 1985, color, 35mm • 98 MIN

DIRECTOR: JOHN CARR, PHILLIP MARSHAK, TOM MCGOWAN, JAY SCHLOSSBERG-COHEN, GREGG C. TALLAS

Writer: Philip Yordan; cinematographer: Hal Trussell; editor: Evan A. Stoliar; original music: Eddy Lawrence Manson; executive producer: William F. Messerli; associate producer: Gene Ruggiero; producer: Jay Schlossberg-Cohen; cast: John Phillip Law, Cameron Mitchell, Richard Moll, Marc Lawrence

This film doesn't make a lick of sense. Other true things: If you've already heard about this film, or seen it on some cheapo DVD, then you need no further explanation. If you haven't heard about *Night Train to Terror*, and are intrigued by the idea of seeing a low-budget, low-brow mid-1980s horror film (and if *Blood Hook* and *The Evil Dead* are sold out), then *please*, please do not go to YouTube and search for clips. Let the weirdness take you by surprise.

Telling you this much won't spoil it: three completely separate, unrelated cheesy horror films are chopped up into much shorter compressed stories. Wrapped, or warped, around these repurposed films is a framing device of God and the Devil sitting in a train car, starry night sky flashing by outside, having a genteel tussle over the souls of the characters in each of the three chopped-up films. There's a sanitarium run by a mad doctor, lots of gory body parts, a giant poisonous fly, a defrocked monk,



My Perestroika

breasts and, memorably, quite a lot of 1980s aerobic-wear fashions.

Nimbus Seed

SEE: *Remember the Time*

NYC Street Scenes and Noises

SEE: *Orphan Films: Time Travel & Dreams of a Better Life*

Octubre

SAT, APR 2 • 11:00 AM

Orpheum Main

MADISON PREMIERE • narrative • Peru, 2010, color, 35mm • 83 MIN

DIRECTOR: DANIEL VEGA; DIEGO VEGA

Writer: Daniel Vega, Diego Vega; cinematographer: Fergan Chávez-Ferrer; editor: Gianfranco Annichini; production director: Carla Sousa Garrido; sound: Guillermo Palacios Pareja, Daniel Thiessen; art direction: Guillermo Palacios Pomareda; producer: Daniel Vega, Diego Vega; cast: Bruno Odar, Gabriela Velásquez, Carlos Gasols, María Carbajal, Sheryl Sánchez Mesco, Víctor Prada, Sofia Palacios, Norma Francisca Villarreal, Humberta Trujillo

IN SPANISH WITH ENGLISH SUBTITLES

The three points of this film's triangle are Clemente, a gloomy middle-aged loner who operates a two-bit money-lending operation out of his dingy apartment; Sofia, a neighborhood spinster who is participating in the annual El Señor de los Milagros religious procession; and the baby, who Clemente found in a basket in his apartment one day, probably left there by one of the hookers he visits.

This deadpan, bittersweet comedy follows the unlikely journey of both adults, as Clemente first tries to look after the baby himself, but eventually allows Sofia to take on the job of being a kind of live-in nanny. First-time directors and full-time brothers Daniel and Diego Vega have created a film that reviewers liken to the work of Aki Kaurismäki and Jim Jarmusch: droll, gritty, laced with small touches of quirkiness but never lurching into either melodrama or broad comedy.

Clemente is a rather brusque fellow, so it's clear that Sofia's drawn into this household less by any kind of real attraction and more as a response to her own sweet, soulful loneliness. Looking after this little baby gives her value, it means she is useful to someone, and



Octubre



WISCONSIN
FILM
FESTIVAL
MARCH 30 ^{to} APRIL 3 ⁱⁿ 2011



Night Train to Terror



On the Bowery

it isn't long before she's offhandedly telling the butcher at the market what kind of poultry cuts her "husband" likes. 2010 Cannes, Karlovy Vary, San Sebastian, and São Paulo film festivals.

Oil Wrestling

SEE: *Shorts: Thursday @ Play Circle*

Old Man and the Lady (Ukko Ja Akka)

SEE: *The Worst Company in the World*

On Earth as It Is in Heaven

SUN, APR 3 • 4:00 PM

UW Cinematheque

77 MIN

Panels for the Walls of Heaven

experimental · USA, 2002, color, 16mm · 35 MIN

DIRECTOR: STAN BRAKHAGE

A Pitcher of Colored Light

experimental · USA, 2007, color, 16mm · 24 MIN

DIRECTOR: ROBERT BEAVERS

The Visitation

experimental · USA, 2002, color, 16mm · 18 MIN

DIRECTOR: NATHANIEL DORSKY

These stunningly beautiful films by three acknowledged masters of experimental filmmaking make their Wisconsin debuts after being ranked among the best avant-garde films of the last decade by Film Comment magazine. All attempt to locate the sacred in everyday experience through color, texture, rhythm, and light. Curated by John Powers, PhD student in the Department of Communication Arts.

In Nathaniel Dorsky's *The Visitation* (2002), images of nature and city life — clouds, display windows, a fish tank, water — take on a radiance that fills the viewer with a sense of rapture.

A Pitcher of Colored Light (2007), Robert Beavers' delicate portrait of his mother's cottage in Massachusetts, documents the passage of the seasons through meticulous attention to detail and subtle play with stillness and movement.

Finally, *Panels for the Walls of Heaven* (2002) stands as legendary filmmaker Stan Brakhage's last major work before his death in 2003, an unpredictable hand-painted film that searches for transcendence amidst the turbulence of life.

Note: *Threnody* (Dorsky, 2004), a companion piece to *The Visitation*, is playing at the Festival as part of the program *Remember the Time*.



Orphan Films

window into the soul of a lost New York.

Though not widely known, the film was a major inspiration to at least two iconic American directors. John Cassavetes admired Rogosin's ability to sympathize with his subjects, observing that "to tell the truth as you see it, incidentally, is not necessarily the truth. To tell the truth as someone else sees it is, to me, much more important and enlightening ... like Lionel Rogosin's pictures, for instance; like *On the Bowery*. This is a guy who's probably the greatest documentary filmmaker of all time, in my opinion."

Martin Scorsese, an authority on the cinematic representation of New York City if there ever was one, calls it "a milestone in American cinema ... Rogosin's film is so true to my memories of that place and that time. It's a rare achievement." Documentary Grand Prize, 1956 Venice Film Festival. Best Documentary, 1956 British Film Academy Awards. Nominated for Best Documentary Oscar, 1958. Inducted to the United States National Film Registry in 2008.

The Perfect Team

SEE: *On the Bowery*

Open Season

SEE: *Shorts: Saturday @ Monona Terrace*

Terrace

Opening Up

SEE: *Shorts: Friday @ Chazen*

The Optimo Hat Company

SEE: *Shorts: Sunday @ Monona Terrace*

Orphan Films: Time Travel & Dreams of a Better Life

SAT, APR 2 • 1:30 PM

UW Cinematheque

120 MIN

11 → 12

experimental · USA, 1977, 16mm · 11 MIN

DIRECTOR: ANDREA CALLARD

Beyond the Images in This

Dark Box

experimental · 2010, video · 1 MIN

DIRECTOR: RUSSELL SHEAFFER AND JIM BITTL

Campus Smiles

documentary · USA, 1920, 35mm · 5 MIN

Galaxies

experimental · USA, 1974, 16mm · 5 MIN

DIRECTOR: LILLIAN SCHWARTZ



The Optimo Hat Company

A Letter from Colombia

documentary · USA, 1963, 35mm · 10 MIN

DIRECTOR: JAMES BLUE

Madison News Reel (ca. 1932)

documentary · USA, 1932, 35mm · 3 MIN

SERIES: WISCONSIN'S OWN

Preservation funded by Cineric, Inc., and Patrons of the Alamo Theatre.

March on Washington

documentary · USA, 1963, 16mm · 9 MIN

DIRECTOR: ED EMSHWILLER

NYC Street Scenes and Noises

documentary · USA, 1929 · 10 MIN

Scratch and Crow

experimental · USA, 1995, color, 16mm · 4 MIN

DIRECTOR: HELEN HILL

A Study in Reds

documentary · USA, 1933, video

DIRECTOR: MIRIAM BENNETT

SERIES: WISCONSIN'S OWN

Sunday

documentary · USA, 1961, 35mm · 17 MIN

DIRECTOR: DAN DRAISIN

A Trip Down Market Street Before the Fire

documentary · USA, 1906, b/w, 35mm · 12 MIN

What's an "orphan film"? Narrowly defined, it's a motion picture abandoned by its owner. More often, the term refers to all manner of films outside of the commercial mainstream: home movies, outtakes, sponsored and educational productions, newsfilm, unidentified, experimental, and small-gauge works, ad infinitum.

The Orphan Film Project is an ongoing, international, collaborative endeavor to save, study, and screen neglected moving images. Media archivists, artists, scholars, technical experts, lab owners, curators, collectors, students, and other self-identified *orphanistas* contribute to the project, gathering for the biennial Orphan Film Symposium now adopted by the Tisch School of the Arts at New York University (and formerly by the University of South Carolina, 1999–2006). NYU Cinema Studies and its Moving Image Archiving and Preservation master's program integrate the concept and practice into coursework.

This program of films was curated for the Wisconsin Film Festival by symposium organizer Dan Streible (NYU associate professor of cinema studies) and emceed by independent documentarian and film preservationist, Walter Forsberg.

It was organized with the assistance of Heather Heckman, a PhD student in the UW Department of Communication Arts.

The newly preserved film prints, selected from ten archives, range in time from *A Trip Down Market Street Before the Fire* (1906) to Helen Hill's dream-like *Scratch and Crow* (1995) — both recently added to the National Film Registry.

Other travels include a newsreel camera van's drive down Manhattan's Radio Row in *NYC Street Scenes and Noises* (1929), the imaginative USIA propaganda short *A Letter from Colombia* (1963) and its previously unseen contemporary, Ed Emshwiller's *March on Washington* (1963).

The enigmatic, anonymous found-film *Madison News Reel* (ca. 1932), the intuitive verité *Sunday* (1961) by teenager Dan Drasin, and the *I Ching*-inspired *11 → 12* (Andrea Callard, 1977) make for unconventional time travel — as will the premiere restoration screening of *Galaxies* (1974), a mind-bender by pioneering computer artist Lillian Schwartz.

Finally, two films stick close to home: excerpts from *A Study in Reds*, Miriam Bennet's 1932 vision of a Soviet Wisconsin (added to the National Film Registry in 2009), and Madison's own *Campus Smiles*, a short produced by UW students in 1920 (preserved by the National Film Preservation Foundation in 2010). **Live musical accompaniment by Madison musician Biff Blumfumbagngne.**

Outcast

THU, MAR 31 • 10:30 PM

Orpheum Main

WISCONSIN PREMIERE · narrative · United Kingdom, Ireland, 2010, color, 35mm · 98 MIN

DIRECTOR: COLM MCCARTHY

Writer: Colm McCarthy, Tom K. McCarthy; cinematographer Darran Tiernan; editor: Helen Chapman; production designer: Tom Sayer; costume: Rhona Russell; makeup designer: Niamh Morrison; composer: Giles Packham; executive producer: Phil Hunt, Compton Ross, Carole Sheridan; producer: Brendan McCarthy, John McDonnell, Eddie Dick; cast: James Nesbitt, Kate Dickie, James Cosmo, Niall Bruton, Hannah Stanbridge

Kate Dickey (*Red Road*, WFF07; *Somers Town*, WFF09) and James Nesbitt (dozens of British television programs like *Ballykissangel* and *Jekyll*), represent opposing forces in this supernatural thriller set in the dark grey council housing estates of Edinburgh. Dickie plays Mary, mother to teenage Fergal, and is fiercely desperate to protect and shelter him from the outside world. They are being chased by Cathal (Nesbitt) and Liam, hunters in an Irish gypsy occult society and driven to find a beast who has risen. Mary fends off obtrusive social workers in efforts to keep their location a secret, and Fergal



Parking (Ting Che)

can't resist his instincts that draw him closer to Petronella, a sharp-tongued girl in the squalid flat next door.

"Performances are almost uniformly very strong. The magnificent Kate Dickie is quite simply incapable of giving a bad performance and her Mary is a screen-commanding creation: an intense, stony and full-on sorceress, unrepentantly vicious when her back is in the corner. James Nesbitt as Cathal is a crawling, brutally insane nightmare of a man, both blessed and doubly drunk with booze and supernatural powers, sporting a 'shiny new skin.'... Director Colm McCarthy knows his genre — and how to provide a fresh sting in the tale. The script astutely blends Celtic folklore, creepy occult sorcery, and strong social drama into a strange and rather original fusion.... *Outcast* may be the best British horror film since *The Descent*, and it keeps hearts in the right place — our throats." — Scott Macdonald, eyeforfilm.co.uk.

The Overpass (Gogadoro)

SEE: *Shorts: Thursday @ Play Circle*

Panels for the Walls of Heaven

SEE: *On Earth as It Is in Heaven*

Parking (Ting Che)

SAT, APR 2 • 6:30 PM

UW Cinematheque

WISCONSIN PREMIERE • narrative • Taiwan, 2008, color, 35mm • 106 MIN

DIRECTOR: CHUNG MONG-HONG

Writer, cinematographer: Mong-Hong Chung; editor: Shih-Ching Lo; assistant director: Ya-Ling Lan; art director: Shih-Hao Chao; sound mixer: Duu-Chih Tu; costumes: Chi-Lun Fang; music: An Dong, Peng Fei; producer: Shao-Chien Tseng, Jane H. Hsiao; cast: Chen Chang, Lun-mei Kwai, Leon Dai, Chapman To, Jack Kao, Peggy Tseng, Shih-Chieh King, Chun-Hua Tou, Hsiao-Kuo Chia

IN MANDARIN WITH ENGLISH SUBTITLES
PRESENTED WITH THE UW CENTER FOR EAST ASIAN STUDIES.

On Mother's Day in Taipei, Chen-Mo makes a date for dinner with his wife, hoping to bring their estranged relationship back together. While buying a cake on his way home, a car unexpectedly double-parks next to his car, preventing his exit. For the entire night, Chen-Mo searches the floors of a nearby apartment building for the owner of the illegally parked car, and encounters a succession of strange events and eccentric characters: an old couple living with their precocious granddaughter who have lost their only

son, a one-armed barbershop owner cooking fish-head soup, a mainland Chinese prostitute trying to escape her pimp's cruel clutches, and a Hong Kong tailor embroiled in debt and captured by underground loan sharks.

"Swinging delicately between off-beat comedy, gangster thriller, and art-house melodrama, *Parking* is a kaleidoscopic little film that never ceases to fascinate with its inspired originality — not to mention its enchanting score, crisp editing, and dazzling cinematography." — Edmund Lee, *Time Out Hong Kong*.

This film is touring colleges in the United States, as part of a collection curated and presented by Lin Wenchi, professor at the Center for Film and Visual Culture Studies, National Central University of Taiwan. The 35mm film print will be donated to the UW's Wisconsin Center for Film and Theater Research.

The Perfect Team

SEE: *On the Bowery*

Pesticide

SEE: *Shorts: Saturday @ Chazen*

The Piano in a Factory

FRI, APR 1 • 10:00 PM

SAT, APR 2 • 11:30 AM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • China, 2010, color, 35mm • 100 MIN

DIRECTOR: ZHANG MENG

Writer: Zhang Meng; director of photography: Shu Chou; editor: Gao Bo; sound: Lee Sang-Wook; original music: Oh Young-Mook; producer: Jessica Kam, Choi Gwang-Suk, Kwak Jae-Yong; cast: Wang Qian-Yuan, Qin Hai-Lu, Jang Shin-Yeong, Liu Qian, Luo Er-Yang, Tian-Yu, Guo Yong-Zhen

IN MANDARIN WITH ENGLISH SUBTITLES

The Piano in a Factory is kind of a Chinese *The Full Monty*, in which none of the barely employed men in this fading steel town strip down but they do band together, despite the odds, to do the improbable. Chen is the hero of the story, a likeable fellow who is trying to impress his young daughter. His soon-to-be ex-wife has returned from the big city, wanting to take little Xiao Yuan away with her. The kid sees an opportunity, and agrees to stay with whichever parent can provide her with a piano.

Although this family tussle creates the central arc of the story, the film's richness and delight comes from the motley buddies surrounding Chen, including his musical group (his girlfriend Shu Xian is the singer) which plays Chinese and Russian songs at local



Outcast

events. When it seems impossible that he'll be able to afford a piano, and stealing one is too complicated, he's determined to build one. No wood is available this industrial place, so the ragtag bunch draws up the plans to build one out of steel. Avoiding the sternness of social realism, the film has a tone of gentle comic whimsy and melancholy but ultimately uplifting grace.

Pianomania

SAT, APR 2 • 3:45 PM

Madison Museum of Contemporary Art

SUN, APR 3 • 11:30 AM

Stage Door Theatre

WISCONSIN PREMIERE • documentary • Germany, 2010, color, 35mm • 93 MIN

DIRECTOR: ROBERT CIBIS, LILIAN FRANCK

Camera: Jerzy Palacz; editor: Michelle Barbin; sound: Sabine Panossian; music: David Benedikt, Ina Nikolow; sound design: Niklas Kammertöns; sound mix: Ansgar Frerich; producer: Ebba Sinzinger, Vincent Lucassen, Robert Cibis, Lilian Franck

IN GERMAN WITH ENGLISH SUBTITLES

A machine as complex as a piano — wood, steel, wire, padding — develops its own sound, its own personality, and presents particular musical possibilities to the person who plays it. Stefan Knüpfer is a Steinway & Sons' master tuner at the Vienna Concert House, and is a giddy, infectiously obsessive perfectionist in pursuit of immaculate tone and voice.

He assists the great concert pianists in finding the right instrument for a given performance. Piano No. 245? No. 109? In consultation with the performer he may spend hours adjusting the tension of the strings with the wrench, buff the felt hammers, add reflecting baffles to control sound. The tiniest details can affect the sound, at least in the ears of world-class musicians like Lang Lang, Alfred Brendel, and Pierre-Laurent Aimard. "Dust!" says Knüpfer. "A Japanese technician once took a tuft of dust out of the sounding board and held it up in front of me and said: 'Oh, Stefan, look what I found!' And I asked where did you get that? He said: 'That was on the sounding board,' and I said put it back immediately. Everything changes the sound, even the dust." Knüpfer bursts into a giggle and goes back to polishing the piano.



The Piano in a Factory



WISCONSIN
FILM
FESTIVAL
MARCH 30 TO APRIL 3 IN 2011



Pianomania



Pink Saris

Pink Saris

WED, MAR 30 • 8:30 PM

SUN, APR 3 • 7:45 PM

Play Circle Theatre

WISCONSIN PREMIERE • documentary • United Kingdom, India, 2010, color, • **96 MIN**

DIRECTOR: KIM LONGINOTTO

Cinematographer: Kim Longinotto; editor: Ollie Huddleston; production manager: Clare Bailey, Tapas Chakraborty, Suresh Panjabi; sound: Girjahanker Vohra; music: Midival Punditz; producer: Amber Latif, Girjashanker Vohra
IN HINDI WITH ENGLISH SUBTITLES

Sampat Pal Devi doesn't take any guff. A short, powerful woman in a hot pink sari, she fearlessly challenges and intimidates men twice her size in a community where she is considered a second-class citizen at best. She lives in the rural Uttar Pradesh region of India, where women's rights are still a newfangled idea and child marriages remain the tradition. Leader of the Gulabi (Pink) Gang, Sampat Pal fights tirelessly on behalf of young women from India's lowest caste, who are known as Untouchables. Unfailingly pragmatic, she referees domestic disputes between families who are barely on speaking terms, and brokers marriages and divorces with the savvy of a shrewd businesswoman.

The self-described "messiah of women" is also something of a showman, often holding court right on the streets, where she can publicly shame the men who cross her and her teenage charges. But she is up against generations of ingrained oppression, and audiences may be alarmed at how compromised even the best-case solutions to these women's problems can be. But Sampat Pal is also unfailingly optimistic, and her relentless drive to improve the lives of women is as inspirational as her vigilante spirit is infectious.

Acclaimed director Kim Longinotto has devoted much of her career to documenting the strength of women living under oppression — her films *Divorce*, *Iranian Style* and *The Day I Will Never Forget* are feminist classics — and Sampat Pal ranks among her most captivating subjects. Typical documentarians would employ Western talking heads to contextualize (and distance us from) traumatic scenes like these — not Longinotto. She dives into the fray with a confidence to match her subject, trusting her audience to be able to sort out right from wrong, and all the shades of gray between. The result is an irreplaceable dispatch from the frontlines of women's rights. Special Jury Prize, 2010 Sheffield Doc/Fest. Best Documentary, 2010 Abu Dhabi International Film Festival.



The Pipe

The Pipe

FRI, APR 1 • 7:30 PM

Wisconsin Union Theatre

SAT, APR 2 • 11:00 AM

Bartell Theatre

WISCONSIN PREMIERE • documentary • Ireland, 2010, video • **83 MIN**

DIRECTOR: RISTEARD Ó DOMHNAILL

Cinematographer: Risteard O'Domhnaill; editor: Stephen O'Connell, Nigel O'Regan; original music: Stephen Rennicks; producer: Rachel Lysaght, Risteard Ó Domhnaill

Rossport is what many of us envision as the perfect Irish coastal village. A gorgeous horizon overlooking the water, tidal flats filled with shellfish, and a small harbor with working fishing vessels chugging out for a day's work with the nets. Natural gas is plentiful in the region, and Shell Oil wants to build a pipeline through Rossport, ruining farming fields and upsetting the fishing grounds.

This alone would make for a compelling story as the Rossport citizens fight back against the global industrial company. But when they seek support from the Irish government to protect their rights to earn their livelihood, they discover that the state has put Shell's right to lay a pipeline over their own. The world's largest pipelaying vessel, a massive hulk that looks like a spaceship from *Star Wars*, is due to arrive in the harbor, and members of the fishing fleet are determined to prevent it from digging. *The Pipe* is suspenseful true-life story that pits the local village cops against their neighbors, supporters of energy development against traditional farmers, and a tiny Irish village against their own government.

A Pitcher of Colored Light

SEE: On Earth as It Is in Heaven

Poetry (Shi)

WED, MAR 30 • 8:15 PM

Wisconsin Union Theatre

FRI, APR 1 • 1:15 PM

Bartell Theatre

WISCONSIN PREMIERE • narrative • South Korea, 2010, color, video • **139 MIN**

DIRECTOR: LEE CHANG-DONG

Writer: Lee Chang-dong; cinematographer: Kim Hyung-seok; editor: Kim Hyun; production design: Sihm Jeom-hui; executive producer: Youm Tae-soon, Choi Seong-min; producer: Lee Joon-dong; cast: Yun Jung-hee, Lee David, Kim Hira

IN KOREAN WITH ENGLISH SUBTITLES

Lee Chang-dong, director of the exceptional *Secret Sunshine* (WFF09), returns with another masterful character study of a woman providing sole

care for a child (in this film, her petulant grandson) and who must cope with the consequences of a terrible act of violence. Mija (Yun Jung-hee) is in her sixties and diagnosed with mild dementia, but she continues her work as a daily home aide to an elderly patriarch. Even as she starts forgetting things, she yearns to write poetry and enrolls in a class, awaiting inspiration.

The serene elegance of Mija's life is jolted when she learns of the death of a schoolgirl in town, victim of sexual violence. The particular circumstances cause Mija to identify painfully with the young girl and to also be stunned by a system that allows such a horrible thing to be silenced. Lee's approach to this story of a care-giving woman's response to male aggression is patient, complex, nuanced, and almost metaphysical.

"The importance of seeing, seeing the world deeply, is at the heart of this quietly devastating, humanistic work ... She seems so unremarkable, this woman with her white hats, tidily arranged scarves and vanity. But like this subtle, transfixing film, she draws you in. Crucial in this respect is Ms. Yun's performance, a tour de force of emotional complexity that builds through restraint and, like Mr. Lee's unadorned visual style, earns rather than demands your attention." — Manohla Dargis, *New York Times*. Winner, 2010 Best Screenplay, Cannes Film Festival.

Point Zero (Nullpunkt)

SEE: Slightly Unsettling Shorts

Potiche

FRI, APR 1 • 8:15 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • France, 2010, color, 35mm • **103 MIN**

DIRECTOR: FRANÇOIS OZON

Writer: François Ozon, from the play by Barillet, Grédy; director of photography: Yorick Le Saux; editor: Laure Gardette; producer: Eric Alt-mayer, Nicolas Altmayer; cast: Catherine Deneuve, Gérard Depardieu, Fabrice Luchini, Karin Viard, Jérémie Renier, Judith Godrèche
IN FRENCH WITH ENGLISH SUBTITLES

An absolutely joy, *Potiche* stars the luminous Catherine Deneuve as Suzanne Pujol, the immaculate and ornamental wife of Robert (the wonderfully arrogant and comic Fabrice Luchini), who runs her family's umbrella factory. It's 1977, and the factory workers are going on strike, taking Robert hostage for a short time.

The family puzzles through who will take over the company as the patriarch recuperates and, to everyone's surprise,

Suzanne steps forward to effectively negotiate with the workers, reinvent the company, and take on the former union leader (and ex-flame) played by Gérard Depardieu.

In past films like *Swimming Pool* and *8 Women*, director François Ozon has proven himself to be adoring and fascinated by women of all ages, and in *Potiche* (which means a kind of mature trophy wife) he created a role for Deneuve that celebrates femininity with sacrificing the feminine. Deneuve is clearly having the time of her life, and the late 1970s décor and fashions (especially the costumes for her grown son Laurent) are divine.

Power Trio

SEE: Shorts: Friday @ Monona Terrace

Preacher (Prediker)

SEE: Shorts: Saturday @ Play Circle

Project Nim

THU, MAR 31 • 7:30 PM

SUN, APR 3 • 7:00 PM

Chazen Museum of Art

MIDWEST PREMIERE • documentary • United Kingdom, 2011, color, • **93 MIN**

DIRECTOR: JAMES MARSH

Director of photography: Michael Simmonds; editor: Jinx Godfrey; original music: Dickon Hinchliffe; production designer: Markus Kirschner; costumes: Kathryn Nixon; line producer: Rosemary Lombard; executive producer: John Battsek, Andrew Ruhemann, Jamie Laursen, Nick Fraser, Hugo Grumbar; producer: Simon Chinn; coproducers: George Chignell, Maureen A. Ryan

Noam Chomsky has theorized that language is uniquely human. But humans and chimpanzees share the great majority of the same genetic material — could they share language as well? In 1973, Columbia University psychologist Herbert Terrace set out to find out, and launched a controversial experiment to see if a chimpanzee, raised as a human, could master American Sign Language.

This fascinating documentary recounts the stranger-than-fiction story of the fateful primate named Nim Chimsky. A sort of inverse feral child, Nim was plucked from a captive chimpanzee colony at birth, into the arms of a family of hippie academics who raised him as their own. They taught him him sign language, and his vocabulary quickly grew to 125 signs. As Nim grew, he proved to be more of a handful than even the kind of people who would housebreak a chimp could handle. The test subject was left essentially homeless, shuttled between graduate students and laboratories, not all of whom have



Project Nim

his best interests at heart.

At turns funny, moving, and troubling, *Project Nim* demonstrates that animals have biographies every bit compelling as our own. A recent Oscar winner for his documentary *Man on Wire*, director James Marsh has a long history with the Wisconsin Film Festival, having directed *Red Riding: 1980* (WFF10), *The King* (WFF06), and *Wisconsin Death Trip* (WFF00).

"Nim is adorable, playful, stubborn, vulnerable and possessive — just like a child — but that's nothing compared to the humans who prance around him. The New York hippies are merely the start of a confounding parade of homes, owners, and experiments that Nim must endure. Marsh draws us into an epic drama that swirls around this creature and the desires of those who would attempt to shape him. What emerges is a telling exposé of human vanity that reminds us that while our close genetic relatives are as intelligent as they come, we can be the biggest chumps." — *The Guardian*. 2011 Sundance Film Festival.

Le Quattro Volte (The Four Times)

SAT, APR 2 • 8:15 PM

SUN, APR 3 • 11:00 AM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • Italy, 2010, color, 35mm • **88 MIN**

DIRECTOR: MICHELANGELO FRAMMARTINO

Writer: Michelangelo Frammartino; cinematographer: Andrea Locatelli; editor: Benni Atria, Maurizio Grillo; production design: Matthew Broussard; producer: Marta Donzelli, Gregorio Paonessa, Susanne Marian, Philippe Bober, Gabriella Manfrè, Elda Guidinetti, Andres Pfaffli; cast: Giuseppe Fuda, Bruno Timpano, Nazareno Timpano
IN ITALIAN WITH ENGLISH SUBTITLES

A transcendent — yet drolly amusing — meditation on mankind's relationship with the natural world, Michelangelo Frammartino's wordless masterpiece takes its narrative cues from Pythagoras's theory of transmigration. Tracking one soul's reincarnation through various planes of earthly existence, the film's protagonists are an elderly shepherd, a mischievous goat, a fir tree, and a pile of coal.

Given this cast, what is most surprising about *Le Quattro Volte* is that it brims with spontaneity: the section with the goats is particularly hilarious, culminating in a jaw-dropping feat of livestock-wrangling that suggests an animist take on the choreographed comedy of Jacques Tati.

As the film transitions into plant and mineral life, it takes on a documentary



Potiche

quality so naturally it becomes difficult to determine the difference between what is real and what is set up — among the film's lessons is the suggestion that the distinction may be irrelevant.

Stunningly photographed and exactly assembled, *Le Quattro Volte* will have you marveling not only at the sublime orchestration of the film, but of life itself. Best European Film, 2010 Cannes Film Festival. Golden Puffin, FIPRESCI Award, 2010 Reykjavik International Film Festival.

The Rabbi and César Chávez

SEE: *The Worst Company in the World*

Ray's Birds

SEE: *In Comparison*

The Red Chapel

(*Det Røde Kapel*)

FRI, APR 1 • 1:30 PM

SAT, APR 2 • 8:00 PM

Play Circle Theatre

MADISON PREMIERE • documentary • Denmark, 2009, color, video • 88 MIN

DIRECTOR: MADS BRÜGGER

Director of photography: Rene Johannsen; editor: Rene Johannsen; executive producer: Mette Hoffmann Meyer, Peter Aalbaek Jensen; producer: Peter Engel

IN DANISH, KOREAN, ENGLISH WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW DEPARTMENT OF REHABILITATION PSYCHOLOGY AND SPECIAL EDUCATION.

Stop me if you've heard this one before: a Danish-Korean comedy duo (one of whom is disabled) makes an undercover trip to North Korea, where they perform outlandish vaudeville routines for perplexed Pyongyang school-children. And it's a documentary. Officially, Jacob Nossell and Simon Jul Jorgensen are Danish-raised, ethnically Korean comedians returning to the homeland of their parents under the guise of a benign cultural exchange. Unofficially, they're smuggling in some risky ulterior motives.

Acting as their manager, documentarian Mads Brügger uses the exclusive access to both interrogate and mock the day-to-day workings of a totalitarian regime. North Korean officials work to insert propaganda into the duo's material and review Brügger's footage nightly, but are apparently so oblivious to satire they don't know when they're being had.

Nossell's disability proves an asset: the combination of his slurred speech and the North Koreans' discomfort allows him to get away with many caus-

tic zingers early on. But eventually Nossell's conscience gets the better of him, and he begins rebelling against both the documentary and his hosts.

Both high-wire prank and unforgettable guerilla provocation, *The Red Chapel* handily trumps Sacha Baron Cohen for both cultural satire and political risk-taking, while offering international audiences a rare peek behind North Korea's iron curtain. World Cinema Jury Prize, 2010 Sundance Film Festival.

Remember the Time

FRI, APR 1 • 8:15 PM

UW Cinematheque

95 MIN

()

experimental • USA, 2003, color, 16mm • 21 MIN

DIRECTOR: MORGAN FISHER

Ah, Liberty!

experimental • United Kingdom, 2008, b/w, 16mm • 21 MIN

DIRECTOR: BEN RIVERS

Nimbus Seed

experimental • USA, 2009, color, • 9 MIN

DIRECTOR: LEWIS KLAHR

These Hammers Don't Hurt Us

experimental • USA, 2010, color, video • 13 MIN

DIRECTOR: MICHAEL ROBINSON

Threnody

experimental • USA, 2004, color, 16mm • 25 MIN

DIRECTOR: NATHANIEL DORSKY

Trypps #7 (Badlands)

experimental • USA, 2010, color, video • 9 MIN

DIRECTOR: BEN RUSSELL

Morgan Fisher's *()* (2003), widely considered to be one of the best films of the last decade, is a hilarious and moving found-footage film guided by a simple rule: only close-up insert shots are used. Ben Russell continues to develop his Trypps series, comprising a formal exploration of "trance, travel, and psychedelic ethnography," with *Trypps #7 (Badlands)* (2010), a long-take, rapturous portrait of a young woman tripping on acid in the Badlands National Park. Michael Robinson, who presented his films at MMoCA in 2008, returns to Madison with *These Hammers Don't Hurt Us* (2010), a video exposé on ancient Egypt — starring Elizabeth Taylor and Michael Jackson!

In *Ah, Liberty!* (2008), British filmmaker Ben Rivers uses stunning widescreen cinematography to capture moments in the lives of an eccentric rural family.

Dedicated to Rivers, collage animator Lewis Klahr's *Nimbus Smile* (2009) is a heartbreaking love story made in his trademark, cutout style (set to the music



The Red Chapel (*Det Røde Kapel*)

of The Velvet Underground).

The program concludes with *Threnody* (2004), a tone poem from Nathaniel Dorsky, whose gorgeous images of city and plant life in and around his home in San Francisco fills viewers with a sense of rapture. Curated by John Powers, PhD student in the UW Department of Communication Arts and Aaron Granat, who holds a Masters degree in film studies from the same department.

Note: *The Visitation* (Dorsky, 2002), a companion piece to *Threnody*, is also playing at the Festival as part of the program, *In Earth As It Is In Heaven*.

Rigor Mortis

SEE: *Shorts: Saturday @ Chazen*

The Robber (*Der Räuber*)

WED, MAR 30 • 9:00 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • Austria, 2010, color, 35mm • 90 MIN

DIRECTOR: BENJAMIN HEISENBERG

Writer: Benjamin Heisenberg, Martin Prinz; cinematographer: Reinhold Vorschneider; editor: Andrea Wagner, Benjamin Heisenberg; music: Lorenz Dangel; producer: Nikolaus Geyrhalter, Markus Glaser, Michael Kitzberger, Wolfgang Widerhofer, Peter Heilrath; cast: Andreas Lust, Franziska Weisz, Markus Schleizer

IN GERMAN WITH ENGLISH SUBTITLES

Marathon runner. Bank robber. The ultimate getaway. This pitch-perfect setup is actually based on the true story of "Pump-Gun Ronnie," a compulsive Viennese criminal who still holds the course record at the Kainach Mountain Marathon. Andreas Lust (*Revanche*, WFF09) is splendidly cast as Johann Rettenberger, a tall lanky marathoner released from prison and whose penchant for knocking over the odd bank between races has become an obsessive three-a-day habit.

Filmed with an athlete's physical intuition and pulse-pounding reflexes, Johann's cinematic crime spree accelerates with a breakneck intensity. Between breathless chase sequences through Austrian city streets and into the countryside, director Benjamin Heisenberg offers a perceptive glimpse into the psyche of the long-distance runner, a life governed by pathological heart rate monitoring, spare, controlled regimens, and the endless pursuit of the runner's high.

Not unlike *Aurora*, also playing at the



The Robber (*Der Räuber*)



Poetry (*Shi*)



WISCONSIN
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Festival, *The Runner* keeps an enigmatic distance from its central character. Following the routine of Johann's days, we come to understand that he doesn't go out socially, except eventually with a girl from the parole office, and doesn't seem to do much with the bag of money stashed under his bed, except fret about it. Full comprehension of why someone would so dangerously rob banks is elusive. But then again, some of us don't understand why someone would want to run a marathon, either. English-language remake rights have already been sold, so consider this your chance to stay ahead of the pack. 2010 Berlin, New York, and Vancouver Film Festivals.

Sasha (*Saša*)

THU, MAR 31 • 10:00 PM

SUN, APR 3 • 1:30 PM

Play Circle Theatre

WISCONSIN PREMIERE • narrative • Germany, 2010, color, video • 102 MIN

DIRECTOR: DENNIS TODOROVIC

Writer: Dennis Todorovic; director of photography: Andreas Köhler; editor: Britta Strathmin Berger; original music: Peter Aufderhaar; sound design: Peter Aufderhaar; sound mixing: Lothar Segeler; sound: Claas Benjamin Berger; make-up: Claudia Schaaf; costume: Sarah Raible, Nina Albrecht; production design: Daniel Chour; production manager: Annette Schilling; unit manager: Laura Einmahl; producer: Ewa Borowski; cast: Saša Kekez, Tim Bergmann, Pedja Bjelac, Zeljka Preksavec, Ljubiša Grujic, Jasin Mjumjunov, Yvonne Yung-Hee, Arno Kempf

IN GERMAN WITH ENGLISH SUBTITLES

Sasha is a handsome young piano student with a crush on his even more handsome teacher Gebhard (often shown with a glow of honey-colored light signifying both the comedic and romantic touches here). When Gebhard reveals the news that he has accepted a more prestigious position in another city, Sasha determines that the time is right to finally come out to Gebhard and to his own boisterous family.

The Petrovics have been running a pub in Cologne for two decades but are still Montenegrin at heart — considerably less worldly and sophisticated and perhaps not open to the idea that Sasha is gay. And although an upcoming piano competition provides a point of forward motion for the film's plot, especially with Sasha's parents' high expectations, the story is far less concerned with concert music than the amusing intersections and misunderstanding between cultures, sexes, and our own family.

Sasha's best friend Jiao has her own secret crush on him, and Sasha's younger brother Boki is initially flirtatious with Jiao in a way that seems merely irritating but eventually is understood to be genuine. A few darker moments slice in between the comic jumble of the ensemble cast to make this a dimensional, relevant, and thoroughly satisfying story of one man's ownership of his identity.



Atlantiques

Scratch and Crow

SEE: Orphan Films: Time Travel & Dreams of a Better Life

A Screaming Man (Un Homme Qui Crie)

SAT, APR 2 • 1:15 PM

Orpheum Main

MADISON PREMIERE • narrative • Chad, France, Belgium, 2010, color, 35mm • **92 MIN**

DIRECTOR: MAHAMAT-SALEH HAROUN

Writer: Mahamat-Saleh Haroun; director of photography: Laurent Brunet; photographer: Frank Verdier; editor: Marie Hélène Dozo; original score: Wasis Diop; original songs: Djénéba Kone; producer: Florence Stern

IN FRENCH, ARABIC WITH ENGLISH SUBTITLES

Winner of the 2010 Jury Prize at the Cannes Film Festival, *A Screaming Man* is a confident and mature film by accomplished director Mahamat-Saleh Haroun (*Bye Bye Africa*, WFF03).

Once the 1965 swimming champion of Central Africa, Adam now works tending the sparkling pool at a luxury hotel in N'Djamena, the capital of Chad. Dignified and proud, Adam is devastated when economic pressures cause the hotel's Chinese owners to shuffle staff, moving Adam to the parking gate. His teenage son Abdel takes over the pool, prodding Adam's quiet, slowly accumulating sense of mortality and uselessness.

The endless civil war in Chad is never far away, and a local chief continues to press Adam for donations to the war effort: every man is expected to give something to support the cause. With no money to give, Adam protects himself with an awful moral choice and a terrible act of betrayal.

"Haroun's tender but unsentimental regard for his characters allows his storytelling a natural gravitas thoroughly suited to the simultaneously unfolding private and national tragedies. Directed with great confidence and control, and filled with stretches of quiet contemplation, this is pure-grade art cinema." — Robert Koehler, *Variety*.

The Secret Sharer

FRI, APR 1 • 6:15 PM

UW Cinematheque

79 MIN

Atlantiques

experimental • Senegal, France, 2009, color, video • **15 MIN**

DIRECTOR: MATI DIOP

Cinematographer: Mati Diop; editor: Mati Diop; sound: Sylvain Copans; music: Bent; production designer: Mati Diop; executive producer: Le Fresnoy; producer: Mati Diop; cast: Serigne Seck, Alpha Diop, Cheikh M'Baye, Ouli Seck, Asta M'Boup



Kempinski

"Sitting by the campfire, Serigne, a young man from Dakar, tells his two friends the story of his sea voyage as a stowaway. Not only he, but everyone in his surroundings seems to be continually obsessed by the idea of trying to cross the sea. His words reverberate like a melancholic poem. A story about boys who are continually traveling: between past, present and future, between life and death, history and myth." — Studio Le Fresnoy

Devil's Gate

experimental • USA, 2011, b/w, video • **20 MIN**

DIRECTOR: LAURA KRANING

"*Devil's Gate* is an experimental documentary exploring the metaphysical undercurrents of a Southern California landscape scarred by fire. The film lyrically depicts the physical and mythological terrain of Devil's Gate Dam, located at the nexus of Pasadena's historical relationship with technology and the occult, and intertwining with its central figure, Jack Parsons, who some believe to have opened a dark portal in this place.

"The film merges an observational portrait of a landscape transformed by fire, ash and water with a fragmentary textual narrative, providing a view into man's obsession with controlling and transcending the forces of nature and spirit. It can be seen as unearthing a subconscious of the landscape, as the echoes of the past reverberate in the present and infect our perception and experience of place." — Laura Kraning

Distance

experimental • Ireland, USA, 2010, color, 16mm • **12 MIN**

DIRECTOR: JULIE MURRAY

"Time spent at two shores, one thinly populated, the other a wasteland, joined by the interlucency of various paths taken, each bit real enough, though exact measures being obscurely indicated. Notions of home and its ache are, to borrow a phrase, 'not capable of being told unless by far-off hints and adumbrations.'" — Julie Murray

In the Absence of Light, Darkness Prevails

experimental • Brazil, USA, 2010, color & b/w, 16mm • **13 MIN**

DIRECTOR: FERN SILVA

"O mother of waters! Great is your power, your strength, and your light... Let your greatness be the greatest wealth you dispense to me...surrounded by sweet melodies springing from your own self..." — prayer to Iemanjá

"Fern Silva's *In the Absence of Light, Darkness Prevails* suggests a future already arrived, merging the destruction with the creation of life as seen in

the tiny turtles crawling their way to the sea, or heard in the crackling of a Geiger counter as a masked man sprays plants with pesticides. Though only 13 minutes, the film's span is enormous. As revelers in Salvador, Bahia, parade through the streets, a gnat-sized Mercury passes across the surface of the sun, and men slowly make their way up the giant steps of an ancient temple; the film resides in a well of deep time, civilizational history swallowed by the life of the planet." — Genevieve Yue

Kempinski

experimental • Mali, France, 2007, color, video • **14 MIN**

DIRECTOR: NEIL BELOUFA

"'Ethnological sci-fi documentary' is the self-consciously contradictory way that the director describes *Kempinski*. Neil Beloufa traveled to Mali and asked people there to describe the future in the present tense; a deceptively rudimentary premise, but one that allows the video to capture the haunted terrain between fact and faction, the familiar and the exotic, the weight of the present and visions of what's to come." — Andrew Berardini

night side

experimental • USA, 2009, color, 16mm • **5 MIN**

DIRECTOR: REBECCA MEYERS

"A side of the universe turned away from the sun." — Rebecca Meyers

"*night side* is a tone poem of twilight images, colors, and lights that privilege isolation, even loneliness. Birds appear alone, perched sentinel-like on winter branches. Interiors, though absent of human presence, nevertheless beckon through warmly lit reflections of lamps in windows." — Tony Pipolo

SHC

SEE: *Shorts: Saturday @ Chazen*

Shine On You Crzy Diamond

SEE: *Shorts: Friday @ Monona Terrace*

Shorts: Thursday @ Bartell

THU, MAR 31 • 5:00 PM

Bartell Theatre

95 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

At the Table: Mothers

Sharing Stories Through Art

WORLD PREMIERE • documentary • USA, 2010, color, video • **9 MIN**

DIRECTOR: BRIJETTA HALL WALLER

Producer: Brijetta Hall Waller; additional videographer: Jason Butler

SERIES: WISCONSIN'S OWN

Madison-based documentary film-



Charcoal Burners (Smolarze)

maker Brijetta Hall Waller captures the experience of a group of international women in the Eagle Heights Community who engage and inspire each other by creating collaborative art about motherhood and family nourishment. The women incorporate their personal stories into an interactive art installation made of cyanotypes, a type of photographic process that captures silhouettes using light from the sun, and they present their work to their families and neighbors in a local community garden.

The Bells of Bascom Hill

WORLD PREMIERE • documentary • USA, 2010, color, video • **8 MIN**

DIRECTOR: STEVE WILCOX, JAKE CHRISTIAN

Editor, videographer, producer: Steve Wilcox, Jake Christian

SERIES: WISCONSIN'S OWN

Inspired by an article in the *Isthmus* newspaper, UW-Whitewater graduate Jake Christian and Madison resident Steve Wilcox ask UW-Madison carillonneur Lyle Anderson to tell the story of the Madison Carillon, an instrument consisting of 54 bells that can be heard playing out over the UW campus once a day, with a special concert every Sunday. While Anderson describes how he came to be the current carillonneur and how he selects the music he plays, the filmmakers provide a unique behind-the-scenes perspective on a staple of the university that is often taken for granted.

Blink! Again

documentary • USA, 2010, color, video • **78 MIN**

DIRECTOR: BRIAN H. STANDING

Director of photography, editor, sound recordist, producer: Brian Standing; original score: JoAnne Powlers

SERIES: WISCONSIN'S OWN

Veteran documentarian, Madison resident, and WORT 89.9 FM radio host Brian Standing offers an intimate look at the creative processes of the recipients of the 2009 Madison Arts Commission Blink! Grant — as in "blink and you'll miss it" — a city-funded grant program that specialized in ephemeral, temporary exhibitions and performances.

If you lived in Madison in 2009, you may have witnessed some of their work in action, including oil derricks cropping up on the Lake Monona ice, photos of your friends and neighbors staring back at you along the bike path and from storefront windows, or the unexplained appearance of oversized peapods, giant electrical outlets, and huge, mobile iron seabirds.

In this feature documentary, Standing allows the artists to describe in their own words how they overcame (or occasionally were defeated by) balky materials, creative frustration, bureaucratic red tape, the challenge of collab-

orating with pre-teens and teenagers and even vandalism, to create startling works that linger in the mind long after they're gone from the scene.

Shorts: Thursday @ Play Circle

THU, MAR 31 • 5:00 PM

Play Circle Theatre

128 MIN

Charcoal Burners

(Smolarze)

MIDWEST PREMIERE • documentary • Poland, 2010, color, video • **15 MIN**

DIRECTOR: PIOTR ZLOTOROWICZ

Writer: Piotr Zlotorowicz; cinematographer: Malte Rosenfeld; editor: Barbara Snarska; producer: Joanna Malicka; cast: Grigori Lwowski, Meski Chór Prawosławny, Georgij Smimov

IN POLISH WITH ENGLISH SUBTITLES

Marek and Janina work in the Polish countryside, carefully stacking split wood in an enormous, elaborately constructed pile, to burn to make charcoal. The film, by Piotr Zlotorowicz, a student at the Polish National Film School in Łódź, has little dialogue: possibly an artistic choice, but also Marek and Janina are folks of few words. Their beloved dog Roki, fur smudged with soot, and various yard critters also star in this gentle, observant documentary about a tradition and a small-scale business still very much a part of European life.

Drexciya

MIDWEST PREMIERE • documentary • Ghana, USA, 2010, color, video • **12 MIN**

DIRECTOR: AKOSUA ADOMA OWUSU

Adapted from: Gerald Donald, James Stinson; director of photography: Dustin Thompson, Akosua Adoma Owusu; editor: Dustin Thompson; composer: Nathan Ruyle; art director: Akosua Adoma Owusu; sound: Caroline Key

A portrait of an abandoned public swimming pool in Accra, Ghana. The Riviera Beach Club was once known as Ghana's first pleasure beach. The Olympic-sized pool in the once-extravagant Ambassador Hotel is now in a dilapidated state. The film's title is inspired by Drexciya, the somewhat mysterious Black electronic-music duo from Detroit.

High/Low

NORTH AMERICAN PREMIERE • documentary • Luxembourg, 2010, color, video • **53 MIN**

DIRECTOR: JEAN-LOUIS SCHULLER, SAM BLAIR

Photography: Jean-Louis Schuller; editor: Jacob Schulsinger; sound recording: Sam Blair; sound design: Gunnar Oskarsson; original music: Roger Goula; producer: Anne Schroeder

IN CANTONESE, ENGLISH WITH ENGLISH SUBTITLES

An obsession with luck and fortune permeates through Hong Kong culture. From trained sparrows choosing your lucky card in the street market to feng



Oil Wrestling

shui consultants advising on the correct placement of flowing water, to live in Hong Kong and neighboring Macau is to be surrounded by the inspiration and opportunity to grow rich and succeed. But for there to be winners, it means there are losers, and gambling has long been a part of Chinese life.

Shot in exquisite high-definition video, the film follows four gamblers on their journey toward easy money, at the casino and the horse track. Through personal stories, *High/Low* reveals an emotional search for belief and identity in money-centric modern China.

Oil Wrestling

WORLD PREMIERE • documentary • USA, Turkey, 2009, color, video • **24 MIN**

DIRECTOR: EMIR CAKAROZ

IN TURKISH, NO SUBTITLES WITH ENGLISH SUBTITLES

SERIES: WISCONSIN'S OWN

Clad in heavy black leather kneepants, the men pour thick oil over their arms, chest, and legs. This is preparation for a community wrestling competition, held in a grassy field ringed by bleachers. Families gather to hear music and cheer along as men and boys of all ages compete against their peers. The passion of the competitors and the transmission of traditional beliefs about strength and masculinity between generations remain strikingly clear. Born in Istanbul, director Emir Cakaroz now lives in Milwaukee, where he received his MFA from the UWM Peck School of Arts.

The Overpass

(*Gogadoro*)

WORLD PREMIERE • documentary • South Korea, 2009, color, video • **24 MIN**

DIRECTOR: JUNGMIN CHOI

IN KOREAN WITH ENGLISH SUBTITLES

Yo Jungok is 73, lives alone under a highway overpass in Seoul, and makes a scanty livelihood by collecting and selling recyclable junk. As the city gets increasingly urbanized, it becomes harder for him to survive with his low-tech tools and outmoded cart. It can take three days of junk collecting just to earn five dollars. Good thing there's a local soup kitchen for seniors where he can get a square meal. This delicately filmed documentary carefully and respectfully observes one of the many people marginalized by fast-growing urban sprawl.

Shorts: Friday @ Chazen

FRI, APR 1 • 6:15 PM

Chazen Museum of Art

95 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Block

MIDWEST PREMIERE • narrative • USA, 2010, color, video • **12 MIN**

DIRECTOR: CHADD HARBOLD

Writer, producer: Mary Beth Minthorn, Helen Rogers; cinematographer: Dan Katz; editor: Bryan Gaynor; art department: Marianna Ludensky; sound editor: Graham Reznik; executive producer: Dan Katz, Mary Beth Minthorn; cast: Helen Rogers, Artie Pasquale, Mike Keller, Leo Townsell

SERIES: WISCONSIN'S OWN

In a corner convenience store, a young woman in Brooklyn discovers that the hostility of the city has had an unexpectedly profound and disturbing effect, when she feels threatened by a belligerent drunk. The film's writer, producer and lead actress, Helen Rogers, was born and raised in Madison.

Forever's Gonna Start Tonight

MIDWEST PREMIERE • narrative • USA, 2010, color, video • **16 MIN**

DIRECTOR: ELIZA HITTMAN

Writer, producer: Eliza Hittman; director of photography: Smokey Nelson; editor: Scott Cummings; assistant camera: Tim Trotman; assistant director, associate producer: Andrew Ahn; cast: Viktoria Vinyarska, Nina Medvinskaya, Fedor Filonov, Andrew Drozdov, Mike Pikeman, Mariya Lebedovych

IN RUSSIAN, ENGLISH WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW CENTER FOR RUSSIA, EASTERN EUROPE, AND CENTRAL ASIA; UW RUSSIAN FLAGSHIP CENTER.

Sonya is a 17-year-old Russian immigrant, more interested in Brooklyn clubbing than being with her dad in their stuffy, cramped apartment. He can't stop bringing home rescued cats, and the landlady is starting to get ticked off. Sonya goes to the nightclub with her girlfriend, where they meet a pair of handsome guys, also part of the Russian scene in Brooklyn. Wanting to get away, wanting to let go, she looks for ways to escape into the sounds of pulsing dance beats. Director Eliza Hittman made this film while an MFA student at the California Institute of the Arts.

Her Seat is Vacant

MIDWEST PREMIERE • narrative • Ukraine, USA, 2010, b/w, video • **17 MIN**

DIRECTOR: BOHDANA SMYRNOVA

Writer: Bohdana Smyrnova; cinematographer: Michael Rossetti; editor: Sarah-Rose Meredith; sound: Mike Wood; costume design: Malgosia Turzanska; set design: Sia Balabanova; executive producer: Bohdana Smyrnova; producer: Mollye Asher, Irakli Tskhadadze; cast: Halyna Gebura, Andriy Milavsky, Olga Shuhan

IN UKRAINIAN, RUSSIAN, ENGLISH WITH ENGLISH SUBTITLES

Vira is a little late for work, but the other women in the New York tailor shop are forgiving. Vira is making arrangements for her sister's funeral, and is also looking after her elderly Ukrainian mother. How awkward, then, when the hired musician shows up at the shop a day early. Vira must add



A Screaming Man (*Un Homme Qui Crie*)

another responsibility to her list, but maybe this one will lighten her heart. Director Bohdana Smyrnova was born in Kiev, Ukraine, and has an MFA in film from the Tisch School of the Arts.

The Mushroom Sessions

MIDWEST PREMIERE • narrative • USA, 2010, color, video • **28 MIN**

DIRECTOR: ADAM COSCO

Cinematographer: Daniel Kenji Levin; editor: Arndt Peemoeller; production designer: Colleen Larson; producer: Allard Cantor; cast: Micah Hauptman, Annika Marks

SERIES: WISCONSIN'S OWN

The Mushroom Sessions is a subtle, moving, realistic, and beautifully photographed depiction of two characters who sort through the sordid details of their once happy relationship. When David shows up where Catherine works, she's unpleasantly surprised. He cajoles her into spending time with him: the lure is a paper bag of psychedelic mushrooms. Their history is slowly revealed and relived throughout one night they spend together taking mushrooms in the woods, a story made powerful through incredibly honest performances and a stark style that lets the characters speak for themselves. Director Adam Cosco's thesis film at the American Film Institute, *The Mushroom Sessions* was produced by 1994 UW-Madison alumnus Allard Cantor.

Opening Up

MIDWEST PREMIERE • narrative • Canada, 2010, color, video • **19 MIN**

DIRECTOR: ALBÉRIC AURTENÈCHE

Writer: Albéric Aurteneche; camera: Nicolas Canniccioni; editor: Isabelle Malenfant; sound: Dominique Chartrand; sound mixer: Jean-Paul Vialard; original music: Roger Tellier-Craig; production manager: Nancy Grant; cast: Ariane Trepanier, Pierre-Luc Lafontaine, Denis Bernard, Catherine Cadotte, Éleonore Lamothe

IN FRENCH WITH ENGLISH SUBTITLES

Gabrielle is an intelligent teenager, navigating the social circles at her school and feeling disconnected from her father. One night she meets, or rather overhears, Étienne: they are both in the hospital emergency room, getting stitches. He cut himself when he was a bit drunk, and she cuts herself on purpose. Presented without judgment and very much in sympathy with Gabrielle (well-acted by Ariane Trepanier), this beautifully made but frank film shows two people who don't need to explain themselves to each other. Viewer discretion advised.



Forever's Gonna Start Tonight



The Mushroom Sessions



Baby

Shorts: Friday @ Play Circle

FRI, APR 1 • 5:15 PM

Play Circle Theatre

99 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Baby

MIDWEST PREMIERE • narrative • United Kingdom, 2010, color, video • **25 MIN**

DIRECTOR: DANIEL MULLOY

IN ENGLISH, BOSNIAN WITH ENGLISH SUBTITLES

“I wanted to make a film about an intense relationship and how it evolves over a very short period. Power can shift so quickly and I really wanted to create a scenario in which I could play with a relationship that develops fast between two unlikely strangers.” — director Daniel Mulloy. As Sara waits at the bus stop, she interrupts a man trying to pick-pocket someone’s purse. The man, cocky and challenging, follows her onto the bus. Intrigued and attracted, he persistently tries to get Sara to react and respond to him. 2011 Sundance Film Festival; Best British Short, 2010 British Independent Film Awards.

The Bully

MADISON PREMIERE • narrative • USA, 2010, color, video • **26 MIN**

DIRECTOR: DEREK KIMBALL

Writer: Matthew Konkel, Derek Kimball; director of photography: Mark Myers; original score: Graham; executive producer: Elaine Konkel, Jim Konkel, David Kimball; producer: Matthew Konkel, Derek Kimball, Angie Nemanic; cast: Henry Shotwell, Richard Heim, Alex Losi, Joel Kopischke, Zachary Soetenga, Angelica Sekula, Abby Shotwell

SERIES: WISCONSIN'S OWN

Two 10-year-old boys plot to win the favor of a cute girl by taking on the school bully. This simple story turns into a rich exploration of the difficult moments when childhood drama comes face-to-face with adult reality. Director Derek Kimball differentiates his film from other coming-of-age tales with a modesty and a subtlety that lend depth to his characters and poignancy to his story. This may also be the first WFF film to feature a cat coughing up a hairball. Shot entirely in Wisconsin, *The Bully* stars Madison resident Henry Shotwell.

Eskimo Kiss

WISCONSIN PREMIERE • narrative • Australia, 2009, color, video • **11 MIN**

DIRECTOR: DUSTIN FENELEY

Writer: Dustin Feneley; cinematographer: Ari Wegner; editor: Peter Sciberras; music: Nick Batterham; producer: Rob Ball, Dustin Feneley; cast: Mario Filintatzis, Anya Beyersdorf

PRESENTED WITH THE UW DEPARTMENT OF REHABILITATION PSYCHOLOGY AND SPECIAL EDUCATION.

A young man with a disability brings

a girlfriend home for the first time, in this exquisitely made film about the awkwardness and magic of a new relationship, and the trust that can come when the right person is with you. Filmmaker Dustin Feneley’s film *Hawker* played at last year’s Festival.

Gringo Loco

MIDWEST PREMIERE • narrative • USA, 2009, color, video • **15 MIN**

DIRECTOR: RENEE S. BALTSSEN

Writer: Hillary Layman; cinematographer: Collin Brazie; editor: Mark Hawkins; sound designer: David Jacox; producer: Ben Fickes; cast: Daniel E. Mora, Jake Head, Martin Morales

IN SPANISH, ENGLISH WITH ENGLISH SUBTITLES

There’s a spot on the highway where the Latino day-laborers gather each day, hoping to pick up a little construction work. Carlos is the unofficial foreman of this group, and has to decide what to do when a white gringo shows up, looking for a work assignment. Director Renee Baltsen is a student at Chapman University in Orange, Calif.

Lottery Ticket

MADISON PREMIERE • narrative • USA, 2009, color, video • **10 MIN**

DIRECTOR: SAMUEL TOMFOHR

Writer: Samuel Tomfohr; director of photography: Christina Voros; editor: Samuel Tomfohr; producer: Jacob Kader and Samuel Tomfohr; cast: David Bonfim, Luciana Faulhaber, Luca Rodrigues, Lucy McMichael

IN ENGLISH, PORTUGUESE WITH ENGLISH SUBTITLES

SERIES: WISCONSIN'S OWN

João, a Brazilian man living in New York, is desperate to get in touch with his daughter. He asks his ex-wife’s brother for help — won’t you give me her phone number? A sensitive and delicately handled story filled with the details of the immigrant world of the city: riding a bicycle because a car is too expensive, the steam tables at the brother-in-law’s Brazilian lunch spot. Filmmaker Samuel Tomfohr is a native of Menomonie who is currently working on a feature-length film project in São Paulo, Brazil, where he has lived over the past year with a Fulbright fellowship in filmmaking.

Spare Change

MADISON PREMIERE • narrative • USA, 2010, color, video • **12 MIN**

DIRECTOR: AARON GREER

Writer: Alexis Daubner; original music: Susan and John Nicholson; producer: Susan Kerns, Blyth Meier, Mark Metcalf; executive producer: Jonathan Jackson; producer: Collaborative Cinema and Milwaukee Film; cast: John Kishline, Marti Gobel, Jeff Fitzsimmons, Sarah Laack-Hughes

SERIES: WISCONSIN'S OWN

A good-spirited homeless man collects quarters with unexpected results in this quirky short created as part of Milwaukee Film’s Collaborative Cin-



The Death of Triforce

ema program, which brings professional filmmakers and local college film students to Milwaukee area high school. *Spare Change* was written by Franklin High School sophomore Alexis Daubner and directed by Milwaukee native Aaron Greer (*Getting’ Grown* WFF05).

Shorts: Friday @ Monona Terrace

FRI, APR 1 • 7:00 PM

Monona Terrace

79 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

The Death of Triforce

MADISON PREMIERE • documentary • USA, 2010, b/w, video • **7 MIN**

DIRECTOR: JON SALIMES, ANTHONY LOPEZ

Editor: Anthony Lopez, Jon Salimes

SERIES: WISCONSIN'S OWN

The Triforce Festival brings together eleven local Milwaukee garage bands for a night of intense energy in a basement music venue known as “The Vault.” The remarkable quality of *The Death of Triforce*, besides its stunning black-and-white photography by UW-Milwaukee alumni Anthony Lopez and Jon Salimes, is the eternality of even its most ephemeral moments. Such a concert could have taken place in any one of America’s cities on any night for decades; such youthful passion and spirit is what powers underground music.

Deux Petits Bateaux

MADISON PREMIERE • experimental • USA, 2010, color, video • **3 MIN**

DIRECTOR: KATE RANEY

SERIES: WISCONSIN'S OWN

Two All-American teenagers on a sailing trip happen upon an old-timey underwater dance party when their phonograph falls overboard. A delightful cut-out animation by UW-Milwaukee alumna Kate Raney.

Figure In Isolation

WORLD PREMIERE • animation • USA, 2010, color, video • **4 MIN**

DIRECTOR: KALEB DUROCHER, MICHELLE CHRZANOWSKI

Animation: Kaleb Durocher, Michelle Chrzanowski

SERIES: WISCONSIN'S OWN

A masked figure seeks change in the vast whiteness of an empty world. This stop-motion animation was created in a small, dark bedroom-turned-animation cave as a part of an independent film study at UW-Eau Claire.

I'll Be Here

WISCONSIN PREMIERE • narrative • USA, 2010, color, video • **15 MIN**

DIRECTOR: JAY HURST, MARC SLOBODA

Writer: Marc Sloboda, Jay Hurst; director of photography: Mike Palzkill; editor: Marc Slo-



Time Will Tell

boda, Jay Hurst; producer: Brian J. Crush; original music: Eric Westendorf; cast: Emily Vajda

SERIES: WISCONSIN'S OWN

An enigmatic mystery arises when a young woman notices that her apartment furniture has been changing position without explanation, and her intercom buzzes when no one is there. 2009 Denison University graduates Jay Hurst and Marc Slaboda create a highly subjective experience of confusion, frustration, fear and lost time in this minimalist short. The film’s photography was done by Mike Palzkill, a Wisconsin native and current Madison resident.

instrumental video nine

MIDWEST PREMIERE • animation • USA, 2010, color, video • **3 MIN**

DIRECTOR: MIKE WINKELMANN

SERIES: WISCONSIN'S OWN

An animated video featuring machines tightly synced to an grungy, glitchy, electronic soundtrack. Each small piece of the machine produces its own sound that together works to symbiotically produce a thick, pulsating track that is not only made by machines, but for machines. Wisconsin native Mike Winkelmann is a frequent contributor to the Wisconsin Film Festival.

Power Trio

WORLD PREMIERE • animation • USA, 2010, color, video • **3 MIN**

DIRECTOR: ERIC J. NELSON

Animation: Eric J. Nelson; music: Vibrationland

SERIES: WISCONSIN'S OWN

Intergalactic plastic musicians give their half-inch arms a workout in an out-of-this-world performance. Madison-based filmmaker, Eric J. Nelson has shown several films at the Festival, including *Fishin’ For Tradition: The Lute-fisk Saga* (WFF09). Music by local band ViBRATiONLAND.

Shine On You Crzy Diamond

WORLD PREMIERE • animation • USA, 2010, color, video • **6 MIN**

DIRECTOR: JERSTIN CROSBY, THAD KELLSTADT

Jerstin Crosby created six minutes of visuals from found environmentalist footage, and hand-made effects of light. Thad Kellstadt created six minutes of audio that uses found audio, guitar effects, and a distorted narration. Both artists worked separately and only combined the components at the very end. The result was a concise whole that challenges traditional attitudes about the nature of collaboration, opting for a more indeterminable, unconscious effort.

Time Will Tell

MADISON PREMIERE • narrative • USA, 2010, color, video • **23 MIN**

DIRECTOR: COLE QUAMME

Writer, editor: Cole Quamme; camera: Cole

Quamme, Ryan Reeve, Dan Boville, Ali Berry; cast: Josh Evert, Cole Quamme, Ali Berry, Adam Gilmore, Joey Boyce, Jackie McMahon

SERIES: WISCONSIN'S OWN

This clever three-part short examines the ways rhythm and music have changed in response to developments in technology and cultural codes of interaction through time. Director Cole Quamme is a Wisconsin native and film student at the UW-Milwaukee Peck School of the Arts.

Under the Sun

WORLD PREMIERE • animation • USA, 2010, color, video • **4 MIN**

DIRECTOR: EMMA PETERSEN

SERIES: WISCONSIN'S OWN

Drawn in chalk on the side of a filing cabinet, this animated film displays the power of nature’s rejuvenation amidst a sterile city. Emma Petersen is a student at Wayland Academy in Beaver Dam.

Wowie

WISCONSIN PREMIERE • narrative • USA, 2010, color, video • **9 MIN**

DIRECTOR: CRAIG WEBSTER, FLORINA TITZ

Writer: Craig Webster; director of photography: Chris Renaud, Florina Titz; editor: Craig Webster; location sound: Jeff Palmer; make-up: Laura Houha, Leah Kniss; sound design: Craig Webster; music: Little Wings; producer: Craig Webster, Florina Titz; cast: Luther Bangert, Leah Kniss, Zardon Richardson, Michael Darrow

While on his rounds as a postman, Wowie peeks through a window to see a young woman exercising in her house. To catch her attention at a party, he delivers an awkward, goofball performance. The character of Wowie is inspired by and acted by Luther Bangert, an Iowa City juggler and street performer.

Shorts: Saturday @ Chazen

SAT, APR 2 • 9:45 PM

Chazen Museum of Art

98 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Dark Ways

WORLD PREMIERE • narrative • USA, 2010, color, video • **27 MIN**

DIRECTOR: WILLIAM Q. HARTIN

Director of photography: Justin Daering; first assistant director: Jason Dusensky; camera operator: Spencer Meffert; sound mixer, designer: Brian Liston; production designer: Danielle Dannenberg; producer: Travis Moody; cast: Jacqueline Scislowski, Thom McCloud, Mark Huisman

SERIES: WISCONSIN'S OWN

Dark Ways is the story of ten-year-old Nell and her father Robert, who have the task of clearing out the eerie house of Robert’s deceased brother. Nell’s love for spooky stories proves unexpectedly prophetic as the house begins to reveal a deep, sinister presence. Directed by



Ellen

William Q. Hartin, a graduate of UW-Milwaukee, and filmed in Madison's Vilas neighborhood.

Ellen

MIDWEST PREMIERE • narrative • USA, 2010, color, video • **15 MIN**

DIRECTOR: KYLE HAUSMANN-STOKES

Writer: Stephanie Spoleti; cinematographer: Brian Charles Lehrer, Sam Sabawi; editor: Jack Murgatroyd, Joe Smith; composer: Gareth Coker; producer: CC Chainey; cast: Jessica Andres, Traci Odom, Edward E. Cohen

SERIES: WISCONSIN'S OWN

She's been abducted and strapped to an attic bed, in the home of a mild-mannered but obviously sicko neighborhood man. Drugged and helpless, she recalls a memory of her mother, which gives her an idea for her escape. Director Kyle Hausmann-Stokes is a native of Verona, Wis. The film was his senior thesis at the University of Southern California.

The Great Work of Dr. D. Volos Tinkerpaw

WORLD PREMIERE • narrative • USA, 2010, color, video • **10 MIN**

DIRECTOR: JEREMY HOSTERMAN

Producer: Michael Savage, Jeremy Hosterman, Karl Warnke; cast: Michael Savage, Nora Thargonski-Obrien

SERIES: WISCONSIN'S OWN

A Victorian-era apothecary and his demon assistant discover an elixir capable of raising the dead. This Méliès-inspired work updates the silent, tableau style with touches of color and dialogue, as well as masterful photography and art direction. Director Jeremy Hosterman is a Wisconsin native and first-year student at Minneapolis Community and Technical College.

Love Me Tender

WISCONSIN PREMIERE • narrative • USA, 2009, color, video • **17 MIN**

DIRECTOR: MATTHEW MORGENTHALER

Writer: Brian McAuley; director of photography: Antonio Cisneros; editor: Elan Golod; production designer: Charlotte Royer; sound editor, mixer: Hannah Weddle; composer: Dan Ashby; producer: Matthew Morgenthaler; cast: Jeanne Joe Perrone, Ben Levin, Betsy Newman, Max Ruebens, Chris Kies, Andrews Landsman, Emily Robison, Adam Quinn

SERIES: WISCONSIN'S OWN

A dark, twisted, and richly illustrated comedy about Emma, a young woman with a lifelong obsession with falling in love. While she seems to have no trouble finding a date with a classmate, her enthusiasm for finding her white knight makes it difficult for her to keep him — alive. Filmmaker Matthew Morgenthaler is a former Madison resident and an NYU Tisch film production graduate.

Pesticide

MADISON PREMIERE • narrative • USA, 2010, color, video • **5 MIN**

DIRECTOR: ERIC GERBER

Writer: Eric Gerber; editor, sound designer: Drew Rosas; composer, art director: Evan Murphy; cast: Rob Dunlop

SERIES: WISCONSIN'S OWN

Tight framing and the low light of the Los Angeles sunset heighten the tension in this short film about a pest control worker with a unique relationship to bugs. Director Eric Gerber is a graduate of UW-Milwaukee.

Rigor Mortis

WORLD PREMIERE • narrative • USA, 2010, color, video • **10 MIN**

DIRECTOR: TRAVIS A. TOROK, KYLE PROBST

Writer: Travis Torok; editor, producer: Travis A. Torok, Kyle Probst; music: Tucker Torok; cast: Kyle Gallagher-Smith, Derek Burton Morris

SERIES: WISCONSIN'S OWN

In this supernatural film from UW-Milwaukee film students Travis Torok and Kyle Probst, a man who discovers a grave stone prophesizing his death, falls asleep at work and wakes up in a hellish reality.

SHC

narrative • USA, 2010, color, video • **15 MIN**

DIRECTOR: ROBB THOMPSON

Writer: Ren Patterson; director of photography: Nathan Clarke; score, sound design: RJ Beyler; producer: Melissa Schaefer; cast: Colin Woolston, Debra Lopez, Mary Fairweather Dexter

SERIES: WISCONSIN'S OWN

Anxiety pervades the photography, editing, and score in this energetic thriller about a man who visits a gypsy fortune teller and learns that he will burst into flames at 7 pm, through spontaneous human combustion. Director Robb Thompson and producer Melissa Schaefer are 2009 graduates of Madison Media Institute. The film was shot entirely on location in Madison.

Shorts: Saturday @ Cinematheque

SAT, APR 2 • 4:00 PM

UW Cinematheque

92 MIN + POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Annihilation

MADISON PREMIERE • experimental • USA, 2010, color, video • **6 MIN**

DIRECTOR: CATIE ELLER

SERIES: WISCONSIN'S OWN

Silent film footage of old logging trucks and giant redwoods is hand-processed and distressed to create an evocative piece of work by Catie Eller, a Madison native who is currently a student at UW-Milwaukee.

Ash

WORLD PREMIERE • experimental • USA, 2010, color, video • **5 MIN**

DIRECTOR: WM. BEDFORD

SERIES: WISCONSIN'S OWN

The quiet, simple images of burn-



The Great Work of Dr. D. Volos Tinkerpaw

ing prairie brush in Dodge County Wisconsin reveal unexpected, even painterly formal patterns in this documentary by UW-Madison and UW-Milwaukee graduate William Bedford.

Axiom

MIDWEST PREMIERE • experimental • USA, 2010, b/w, video • **1 MIN**

DIRECTOR: SALLY GRIZZELL LARSON

Editor, producer: Sally Grizzell Larson

Sally Grizzell Larson combines footage from Leni Riefenstahl's *Olympia*, the song "Paradise Circus" by Massive Attack, and text edited from Herwin Schaefer's 1970 book *Nineteenth Century Modern: The Functional Tradition in Victorian Design*.

Except for the Only

WORLD PREMIERE • experimental • USA, 2009, color, 16mm • **28 MIN**

DIRECTOR: AARON AUERBACH

The architecture of India's temples merges with natural plant forms, and hand-processed film gradually takes on more clarity in this personal cinematic journal. From quiet lakes to the clamor of crowded streets, the film presents abstract impressions of this land.

Four Cubic Feet of Space

MIDWEST PREMIERE • documentary • USA, 2010, color, video • **9 MIN**

DIRECTOR: TONY GAULT

Watch over of the shoulder of artist Daniel Sprick in his studio, as he creates a compelling painting of a reclining human skeleton and muses about the strange fact that we all exist. Director Tony Gault's film *Fledgling* played at last year's Festival.

From the Archive of Vagaries

MIDWEST PREMIERE • experimental • USA, 2010, color, video • **9 MIN**

DIRECTOR: CHELE ISAAC

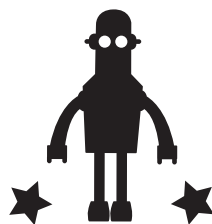
Sound, camera, post: Chele Isaac; cast: BA Harrington; crew: John Neis

SERIES: WISCONSIN'S OWN

Dreamlike movement and rich autumnal color renders this experimental piece about a fairytale figure making music in the moonlit forest as quaint as it is nightmarish. Shot partly in the UW-Madison Arboretum. Director Chele Isaac holds an MFA from UW-Madison and has had several award-winning films in past Wisconsin Film Festivals.



Rigor Mortis



**WISCONSIN
FILM
FESTIVAL**
MARCH 30 ^{to} APRIL 3 ⁱⁿ 2011



Four Cubic Feet of Space



Minong, I Slept

Golden Hour

WISCONSIN PREMIERE · experimental · USA, 2009, color, 16mm · **16 MIN**
DIRECTOR: ROBERT TODD
 Cinematographer, editor, sound design, score: Robert Todd

Robert Todd describes his film: “What if the Looking Glass were, at the same time, a window and a mirror, if the window was the mirror, the mirror the window? And your projection through this transparent/reflective plane did bring you to a world that is as externally rich as the self, in its internal churnings shifting through dark and light, directs it to be — the self and the world open to each other, if but for a moment? And that window offers itself to you as a space in your life, held shimmering in your being and your vision throughout that sustaining moment, that golden hour.

Kathryn

WORLD PREMIERE · experimental · USA, 2010, b/w, video · **2 MIN**
DIRECTOR: JACLYN MCCLANATHAN
 Photographer, editor: Jaclyn McClanathan; original music: Tim Fehling
SERIES: WISCONSIN'S OWN

Recent UW-Madison graduate Jaclyn McClanathan considers *Kathryn* an autobiographical piece, created during a particularly stressful time. She explores human emotion through the contrast of rich, dark shadow and hopeful, illuminating light and movement. Original music by UW-Madison student Tim Fehling.

Minong, I Slept

UNITED STATES PREMIERE · experimental · USA, 2010, color, 16mm · **5 MIN**
DIRECTOR: VERA BRUNNER-SUNG

Writer, photographer, editor: Vera Brunner-Sung

On the remote wilderness island called Minong (Isle Royale), remains of human industry are absorbed into the forest and shoreline. An inquiry into the push and pull between people and nature, land and sea, intimacy and vastness. Vera Brunner-Sung's work has played widely at international film festivals, including *Common Ground* (WFF10).

Subdued Glow

MADISON PREMIERE · experimental · USA, 2010, color, video · **3 MIN**
DIRECTOR: ANTONIO VARGAS

Cast: Caroline Jaecks
SERIES: WISCONSIN'S OWN

Saturated color and intense focus give unexpected aesthetic force to a young woman's morning routine. Director Antonio Vargas is a film student at UW-Milwaukee.

They Say Even Water Has a Memory...

MADISON PREMIERE · experimental · USA, 2010, color, video · **7 MIN**
DIRECTOR: JULIE WOLTERSTORFF
 Editor: Julie Wolterstorff; sound: Julie Wolterstorff, Wylie Hefti; actor: Wylie Hefti
SERIES: WISCONSIN'S OWN

The bubbling and swirling of water in motion creates a disorienting and immersive experience in this film by Julie Wolterstorff, a student at UW-Milwaukee.

Shorts: Saturday @ Monona Terrace

SAT, APR 2 • 1:00 PM

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

Legend Lake: A Talking Circle

WORLD PREMIERE · documentary · USA, 2010, color, video · **34 MIN**

DIRECTOR: MARK ANTHONY ROLO
 Writer: Mark Anthony Rolo; director of photography: Robert Breitenbach; editor: Robert Breitenbach; musical score: Mitch Buenger Mielke; theater, sound, lighting: Tony Klose; additional photography: Jessica Buettner; executive producer: David Stanfield; producer: Mark Anthony Rolo; narrator: David Stanfield
SERIES: WISCONSIN'S OWN

Decades ago, Legend Lake was formed by joining nine smaller lakes in the Menominee Indian Reservation in Northern Wisconsin to create a residential development. Shared by American Indians and lake-home owners, the community has struggled with racial and environmental issues for decades. Now, some valuable lakefront land is being returned to the Reservation, removing it from the local tax base. It's a problem that has no elegant, easy solution, but talking and learning and understanding are helping all the members of this community keep looking for an acceptable outcome. The documentary combines interviews and history with footage from a community roundtable (or talking circle) led by UW-Madison professor Patty Loew.

Open Season

MADISON PREMIERE · documentary · USA, 2010, color, video · **57 MIN**

DIRECTOR: MARK TANG, LU LIPPOLD
 Editor: Dan Luke, Mark Tang; original score: Willie Murphy; post-production audio: John Sims
 IN ENGLISH, HMONG WITH ENGLISH SUBTITLES
SERIES: WISCONSIN'S OWN

In 2005, Chai Vang was convicted of killing six hunters in a violent confrontation during deer hunting season in Sawyer County, Wisconsin. The crime, the trial, and the community fall-



Legend Lake: A Talking Circle

out was intense: Vang is a naturalized U.S. citizen and Hmong immigrant, the six hunters were white. *Open Season* looks at this story, combining courtroom testimony with commentary from friends and family members of both the victims and the defendant to create a complex picture of the issues involved in both the crime and the conviction, including racial, cultural and economic tensions. Codirector Mark Tang lives in the Twin Cities, and co-director Lu Lippold is a Wisconsin resident and graduate of UW-Madison.

Shorts: Saturday @ Play Circle

SAT, APR 2 • 1:30 PM

Play Circle Theatre
76 MIN

Color of the Ground

WORLD PREMIERE · narrative · USA, 2010, color, video · **16 MIN**

DIRECTOR: JERREN LAUDER
 Writer: Jerren Lauder; cinematographer: Elisha Christian; editor: Sean Ferris; original score: Justin Hopkins; costume: Beth Hanna; art direction: Jenna Sullo; sound design: Justin Hopkins; producer: Alexander Ordonez and Jerren Lauder; cast: Robert Longstreet, Alexander Ordonez
 IN ENGLISH, SPANISH WITH ENGLISH SUBTITLES

A Spanish-speaking man with a duffel bag wanders into the wooded camp of a loony hoarder, a guy who loves to talk. With a language barrier, they find a way to swap stories about their damaged pasts, relieving themselves a little bit of their burdens, imagining a city built out of lost memories.

Lili's Paradise

(El Paraíso de Lili)

MIDWEST PREMIERE · narrative · Peru, 2009, color, video · **17 MIN**
DIRECTOR: MELINA LEON

Writer: Melina León; director of photography: Inti Briones; producer: Nené Herrera, Iris Otero, Silvia Del Aguila; cast: Natalia Roca, Tommy Párraga, Magaly Bolívar
 IN SPANISH WITH ENGLISH SUBTITLES

Lili's Paradise is a group of episodes in the life of Lili Jiménez, a precocious Peruvian girl who questions everything, from God's existence to her maid's working status. Ernesto, her only brother, is 18 and is a sort of ideological master for her. She's Jewish, so when the rest of her class goes off to study for First Communion, Lili plays basketball by herself. One day Ernesto decides to leave home, to become a guerrilla, leaving Lili alone to figure things out by herself. The story is set in 1988, in the context of Peru's worst financial crisis and political upheaval.



Color of the Ground

Morning Star

MIDWEST PREMIERE · narrative · Australia, 2010, color, video · **15 MIN**
DIRECTOR: JESSICA BARCLAY LAWTON
 Writer: Jessica Lawton; director of photography: Edward Goldner; editor: Jessica Lawton; producer: Lani Kingston; cast: Kerry-Anne Haf-fern, Adrian Auld, Salvatore Galofaro

Set in early 1900s Australia, in an ominous, rural town, young widow Ida Edminson finds her faith restored when a mysterious man, with wings resembling those of an angel, wanders into the town from an uncharted dirt road. With his presence comes hope for change and resurgence, which Ida so desperately desires.

Preacher

(Prediker)

NORTH AMERICAN PREMIERE · narrative · Belgium, 2009, color, video · **28 MIN**
DIRECTOR: DAAN VAN BAELN

Writer: Daan Van Baelen, Leslie Verbeeck; director of photography: Rik Zang; editor: Leslie Verbeeck; sound: Pieter Deweydt; art direction: Dries De Win; cast: Michaël Vergauwen, Jan Hammenecker, Jeroen Perceval, Ellen Schoenaerts
 IN DUTCH WITH ENGLISH SUBTITLES

Three religious brothers live an isolated, harsh life on the countryside. The youngest one, Steve, is mentally challenged and often the victim of harassment by his rowdy older brothers. Something he finds in the woods turns the lives of the brothers upside down: Christian morality only seems to stretch so far and family ties turn out to be weaker than expected.

Shorts: Sunday @ Monona Terrace

SUN, APR 3 • 3:15 PM

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

Mary and Bill

MADISON PREMIERE · documentary · USA, 2010, color, video · **50 MIN**
DIRECTOR: ANDREW NAPIER
 Writer, producer: Andrew Napier
SERIES: WISCONSIN'S OWN

Mary Stroebe is a 90-year-old triathlete and Bill Wambach an 83-year-old high jumper who compete in the National Senior Olympic Games; they both happen to live right here in Madison. Director Andrew Napier and producer Jesse Mursky-Fuller, both natives of Wisconsin and UW students, allow Mary and Bill to tell their stories and show off their talents as they prepare to compete, despite recent injuries and medical complications. The film is both delightfully funny and inspirational to athletes of any age.

The Optimo Hat Company

WORLD PREMIERE · documentary · USA, 2010, color, video · **10 MIN**
DIRECTOR: SAM MACON

Director of photography: Travis Auclair; editor: Mark P. Smith; producer: Jonah Mueller, Timm Gable, Adam Loeb
SERIES: WISCONSIN'S OWN

Gorgeous photography and a brassy jazz soundtrack set the tone for this documentary about the Optimo Hat Company, a producer of hand-made luxury hats on the South Side of Chicago. Stunning details include the classic hat-making process and the culture of the hat-wearing community in contemporary Chicago. Director Sam Macon received his BFA in film from UW-Milwaukee.

Style & Grace

documentary · USA, 2010, color, video · **40 MIN**
DIRECTOR: LINDA FRIEND
SERIES: WISCONSIN'S OWN

A compilation of footage taken over three years, this short documentary depicts Style & Grace, Madison's oldest Black barbershop, where Mr. Smitty has been cutting hair on the south side of town since 1949. Part of director Linda Friend's 2010 MFA thesis at UW-Madison, the film celebrates a sector of the Madison community made up of the patrons of the salon who stop by to play checkers, to catch up with friends, and to ruminate on current events. *Style & Grace* is as much a depiction of 60-year-old familial and community traditions as it is a unique perspective on the current national condition by Madison residents.

Shorts: Sunday @ Play Circle

SUN, APR 3 • 11:00 AM

Play Circle Theatre
80 MIN + POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND.

Anima Mundi

MADISON PREMIERE · experimental · USA, 2010, color, video · **4 MIN**
DIRECTOR: KATHERINE ANNA BALSLEY
SERIES: WISCONSIN'S OWN

“Anima mundi,” a Latin phrase meaning “spirit of the world,” has been a fundamental principle of philosophical thought for centuries, representing the vital life force that animates all matter in the universe. This experimental piece, by filmmaker, animator, video artist and UW-Milwaukee professor Kate Balsley, combines thousands of individual images of flowers, both wild and cultivated, to create a unique, fluid aesthetic, celebrating the beauty of the natural world. All images were taken at the Schlitz Audubon Center in Bayside, Wisconsin, and the Boerner Botanical Gardens in Hales Corners.



Slaves of the Saints

In the Courtyard of the Beloved

MIDWEST PREMIERE • documentary • USA, 2009, color, video • **13 MIN**

DIRECTOR: ANDREAS BURGESS, SADIA SHEPARD

IN URDU WITH ENGLISH SUBTITLES
SERIES: WISCONSIN'S OWN

Over 18,000 still images combine to create a stunning kaleidoscopic portrait of the pilgrims, Sufi devotees, and traditional devotional musicians who gather at the Nizamuddin Auliya Dargah shrine and surrounding market in New Delhi, India. Burgess and Shepard recorded sound along the journey by train to the shrine, layering that over the delicate arrangement of the photographs in collages and panoramas. It is a remarkable achievement in the creation of light, color, rhythm and movement using only still images. Director Andreas Burgess is a Madison native.

Slaves of the Saints

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • **64 MIN**

DIRECTOR: KELLY E. HAYES

Writer, editor: Catherine Crouch; producer: Kelly E. Hayes; producer, sound mix: Martie Marro
IN PORTUGUESE WITH ENGLISH SUBTITLES
SERIES: WISCONSIN'S OWN

UW-Madison graduate and Indiana University ethnographer Kelly Hayes incorporated ten years of video footage of ceremonies and personal interviews to create this exploration of Afro-Brazilian possession religions, popular throughout urban Brazil, where a variety of spirit entities are believed to be active in the lives of human beings. The film not only allows the faithful to describe the history of the religions and the daily worship of their deities, but goes on to depict the vibrant, joyful rituals where spirits are summoned from their otherworldly abodes through drumming, songs, and dance to possess the bodies of the devotees and bless the community with their presence.

Shut Up Little Man

FRI, APR 1 • 9:30 PM

Wisconsin Union Theatre

SAT, APR 2 • 8:00 PM

Bartell Theatre

MIDWEST PREMIERE • documentary • Australia, 2011, color, video • **90 MIN+POST-FILM Q&A**

DIRECTOR: MATTHEW BATE

Writer: Matthew Bate; cinematographer: Bryan Mason; editor: Bryan Mason; original music: Jonny Elk Walsh; production designer: Tony Cronin; executive producer: Stephen Cleary, Julie Ryan; producer: Julie Byrne, Sophie Hyde, Bryan Mason

FILMMAKERS SCHEDULED TO ATTEND.

The most important audio record-

ing released in the nineties wasn't a collection of songs by a tortured alt-rocker. It was a covert audio recording of two older drunken men sharing an apartment in San Francisco, who spent their time yelling, screaming, hitting, and generally abusing each other. This recording is "Shut Up Little Man!," one of the world's first viral pop-culture sensations.

It all began when Eddie Lee Sausage and Mitchell D — two UW-Madison guys (anyone remember seeing the band Metal Blister at O'Cayz's?) — moved to San Francisco to an ugly pink apartment building they called the Pepto-Bismol Palace. Their neighbors next door were Peter (a flamboyant gay man) and Ray (a raging homophobe). This ultimate odd-couple hated each other with raging abandon, and through the paper-thin walls their alcohol-fueled rants terrorized Eddie and Mitch. Fearing for their lives they began to tape-record evidence of the insane goings-on next door.

Their tapes went on to inspire a cult following, spawning sell-out CDs, comic artworks by Dan Clowes (Ghostworld), stage-plays, and music from Devo. Like the recent documentary *Winnebago Man* about Jack Rebney, *Shut Up Little Man!* explores the blurring boundary between privacy, art, and exploitation.

Slaves of the Saints

SEE: Shorts: Sunday @ Play Circle

Slightly Unsettling Shorts

WED, MAR 30 • 8:15 PM

SAT, APR 2 • 9:45 PM

Monona Terrace

86 MIN

Animal Control

WISCONSIN PREMIERE • narrative • Canada, 2010, color, video • **16 MIN**

DIRECTOR: KIRE PAPUTTS

Writer: Kire Paputts; editor: James Vandewater; director of photography: James Klopko; producer: Kire Paputts, James Vandewater; executive producer: Colin Brunton; production designer: Sophia Chirovsk

An amateur taxidermist who works for the highway department picking up roadkill: you never run out of raw material for your art. Larry (Julian Richings) is — no surprise — a bit of a loner, surrounded in his cluttered house by stuffed wildlife of all kinds. Director Kire Paputts envisioned this as a break-up film. "Not only did it come together when I had gotten my heart broken, but the narrative loosely follows the life span of a typical relationship. The ini-



Shut Up Little Man

tial meeting, the awkward first few dates, the honeymoon period, blindly doing anything to save the failing relationship, and moving on are all various stages that I wanted to infuse into the film." Intrigued by what that could possibly do with taxidermy? You'll have to get a ticket to this deliciously creepy but sweet film to find out.

Blueberry

MIDWEST PREMIERE • narrative • United Kingdom, 2009, color, video • **12 MIN**

DIRECTOR: MATTHEW SANGER

Writer: Matthew Sanger, Darren Bender; director of photography: Bryan Loftus; producer: Darren Bender, Rosie Fellner; cast: Jay Simpson, Harley Bird

Daisy is a precociously upbeat kid, who insists that mummy's away on holiday (she's run off with "uncle" Barry) and daddy has itchy eyes (he's miserably depressed and hitting the bottle). He's not doing a great job of holding it together, so when Daisy sees a giant blue python in the pet store, Blueberry becomes a new companion to Daisy and their dog Molly. Not, unsurprisingly, a good idea.

The Legend of Beaver Dam

MIDWEST PREMIERE • narrative • Canada, 2010, color, video • **12 MIN**

DIRECTOR: JEROME SABLE, ELI BATALION

Writer: Jerome Sable, Eli Batalion; editor: Nicholas Musurca; cinematographer: Matt Egan; music: Jerome Sable, Eli Batalion; production design: John Lord Booth III; producer: Michael R. Blaha, Jerome Sable, Eli Batalion; coproducer: Mikhail Samonov, Edward Brooke, Jacob Cowles; associate producer: Aaron Greenberg; cast: L.J. Benet, Danny Zigwitz, Sean Cullen, Rick Miller, Kailey Swanson, Michael Chey, Joe Kaprielian, Dylan Boyack, Megan Lee

Around the campfire, the troop leader is telling spooky stories to the kids camping in the weeks. When the chilling story of Stumpy Sam comes to life, one of the nerdy kids steps forward to save the day. "We wanted to do something that both horror fans and musical geeks like us would like," says Canadian codirector Jerome Sable. "So we hand-picked the cream-of-the-crop musical theatre talent for the cast, and then assembled the best horror special effects filmmaking team for the crew. What comes out at the other end is, we hope, a scare and a laugh and a catchy tune."



Animal Control



**WISCONSIN
FILM
FESTIVAL**
MARCH 30  APRIL 3  2011



Style & Grace



The Legend of Beaver Dam



Songs from the Nickel

Point Zero (Nullpunkt)

MIDWEST PREMIERE • narrative • Germany, 2010, color, video • **20 MIN**

DIRECTOR: ANDREAS SCHAAP

Cinematographer: Jakub Bejnarowicz; editor: Marc Hofmeister; production manager: Marie Ebenhan; production design: Annette Schneider; sound: Carina Schlage, Kai Theißen; producer: Dana Löffelholz; cast: Max Engelke, Nic Romm, Nora Tschirner

IN GERMAN WITH ENGLISH SUBTITLES

Best friends Lenny and Daniel begin playing a dangerous game, driven by the absurd theory that you need to create tragic bad luck in order to gain good fortune. When something bad happens to you, the universe will compensate with happiness. Filmed with a kinetic and saturated style reminiscent of Tom Tykwer or Guy Ritchie, the two men dare each other to greater risks, and the game escalates until everything is on the line.

St. Christophorus: Roadkill

WISCONSIN PREMIERE • narrative • Germany, 2010, color, video • **24 MIN**

DIRECTOR: GREGOR ERLER

Writer: Benjamin Karali; director of photography: Philipp Haberland; editor: Tobias Suhm; producer: David Skrotzki, Martin Wippler, Alexander Münzer; cast: Matthias Ziesing, Daniel Zillmann, Patrick von Blume, Timo Dierkes, Conrad F. Geier

IN GERMAN WITH ENGLISH SUBTITLES

On a dark stretch of heavily wood road near Hamburg, Chris is driving and talking to his buddy on his cell phone. Blue flashing lights appear in his rearview mirror. Cops. As he prepares to pull over, he sees a dark form in the road, a drunk or hobo wandering in the night. Chris swerves, but the police car nails the vagrant squarely with the front fender. Crash! And crash goes Chris's night as the cops are determined that he not get away. A spine-chilling shocker with some nasty black humor.

A Somewhat Gentle Man (En Ganske Snill Mann)

WED, 30 MAR • 6:15 PM

SAT, APR 2 • 6:00 PM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • Norway, 2010, color, video • **103 MIN**

DIRECTOR: HANS PETTER MOLAND

Writer: Kim Fupz Aakeson; director of photography: Philip Ogaard; editor: Jens Christian Fodstad; composer: Halfdan E; sound design: Frognor Kino, Storyline Studios, Gisle Tveit; costumes: Caroline Sætre; art direction: Gert Wibe; production design: Handverk By Eivind Stoud Platou, Kaare Martens, Synne Moen Tøften; producer: Stein B. Kvæ, Finn Gjerdrum; cast: Stellan Skarsgård, Bjørn Floberg, Gard B. Eidsvold, Jorunn Kjellsby, Jannike Kruse, Aksel Hennie

IN NORWEGIAN WITH ENGLISH SUBTITLES

Actor Stellan Skarsgård (*Breaking the Waves*, *Good Will Hunting*) and



Soul Boy

director Hans Petter Moland reunite for their third film together, the darkly humorous story of a small-time convict released from jail and settling into his life again.

Ulrik is a big dope of a man without much ambition, who works for an absurd, incompetent, but still dangerous neighborhood gangster, Jensen. There's a job at a local car mechanic, which suits him fine, and he can bunk down in a grimy basement room run by a grotesque landlady who likes the idea of a hulking lug like him. Things get complicated when Jensen wants to see Ulrik get revenge on the guy who ratted on him: the crime boss has been making sure that Ulrik's ex-wife and kid were looked after during the 12 years prison and wants Ulrik to kill the snitch.

"Everything about *A Somewhat Gentle Man* is so subdued and precise, from Philip Ogaard's cinematography to the brilliant score by Danish composer Halfdan E (constructed around half-buried bits of rock, pop and country hits) to the performance by Skarsgård that tells us nothing but shows us everything.... Moland and screenwriter Kim Fupz Aakeson's ruthless treatment of their country's frozen landscape and repressed people can only be rooted in love." — Andrew O'Hehir, Salon.com.

Songs from the Nickel

FRI, APR 1 • 9:30 PM

SAT, APR 3 • 11:00 AM

Monona Terrace

WISCONSIN PREMIERE • documentary • USA/Germany, 2010, color, video • **83 MIN**

DIRECTOR: ALINA E. SKRZESZEWSKA

Editor: Oliver Eclarinal, Alina Skrzewska; cinematographer: Alina Skrzewska; assistant director: William Shepherd; coproducer: William Shepherd, Oliver Eclarinal; sound: Ben Huff; producer: Alina Skrzewska

A few blocks around 5th Street in downtown Los Angeles there's a neighborhood where you can stay if you have nowhere else to go. Homeless couples curled up in blankets on the sidewalk, transvestites in miniskirts standing on corners, religious groups singing gospels, people caught up in daily bartering routines selling just about anything. Formerly grand hotels (and the interior architecture of the lobbies really are something special) with hand-operated elevators are relics of the area's heyday, now housing an eclectic mix of people whose lives at one point or another broke apart. Some residents stay for a few months. Others have lived there for as long as 40 years.

Craig's been in and out of jail; Charlie is the desk clerk at the King Edward Hotel; Richard is the night shift eleva-

tor operator; and Ken's room is piled thick and high with his artwork.

Director Alina Skrzewska lived in one of the hotels for a year and a half while shooting the film, and creates a sparsely elegant and strikingly intimate portrait of people living in this largely invisible community. Their lives speak of both desperation and beauty, while subtly resisting the encroaching gentrification.

Soul Boy

FRI, APR 1 • 8:00 PM

SAT, APR 2 • 4:00 PM

Play Circle Theatre

74 MIN

Woman in Purple

(*Zena U Ljubicatom*)

MIDWEST PREMIERE • narrative • Bosnia and Herzegovina, 2010, color, video • **14 MIN**

DIRECTOR: IGOR DR LJACA

Writer: Igor Drljaca, Hrvoje Zuparic; producer: Amra Bakšić Camo; executive producer: Izeta Grdevic, Jovan Marjanovic, Mirsad Purivatra; cast: Haris Begic, Alen Muratovic, Mediha Musilovic, Aleksandar Seksan, Emina Muftic

IN BOSNIAN WITH ENGLISH SUBTITLES

If you're a young teenager in Sarajevo, it's easy to make a little money running errands for the two-bit neighborhood gangsters. Just hang out by the concrete basketball court; they'll know where to find you. Mirza's small and good-looking — perfect for carrying a secret stash — but needs to decide if this is the right path. Director Igor Drljaca (*On a Lonely Drive*, WFF10) creates an impressive portrait of one kid in the city, using high-definition photography and splendid casting. *Woman in Purple* was part of the 2009 Sarajevo City of Film Project; and he is completing his MFA in Film Production at York University, Toronto.

Soul Boy

WISCONSIN PREMIERE • narrative • Kenya, Germany, 2010, color, video • **60 MIN**

DIRECTOR: HAWA ESSUMAN

Writer: Billy Kahora; director of photography: Christian Almesberger; editor: Ng'ehte Gitungo; original music: Xaver von Treyer; producer: Marie Steinmann, Tom Tykwer; cast: Nordeen Abdulghani, Christopher Abuga, Rose Adhiambo

IN SWAHILI WITH ENGLISH SUBTITLES

A young teenage boy goes on a kind of magic-realism treasure hunt, in a quest to save his father whose soul has been stolen by a female spirit called Nyawawa. German director Tom Tykwer (*Run Lola Run*, probably coincidentally also about a person on a time-sensitive quest through a city) lead a filmmaking workshop in Nairobi, training young Kenyans in the art of filmmaking.

Our hero is 14-year-old Abila, who partners with a neighborhood girl, Shiku, at first resisting her help but later welcom-

ing it. Nyawawa agrees to restore dad's health if Abila succeeds at seven challenges to "follow the sun." In tackling each of these tasks, and with the guidance and encouragement of intelligent Shiku, Abi learns many new skills.

"Raising the narrative beyond mere moral didacticism, the screenplay by Kenyan writer Billy Kahora naturally incorporates a slew of current issues, ranging from the tensions between the country's Luo and Kikuyu tribes to campaigns for teen celibacy and HIV education. It also contrasts the poverty and crime of the vast slum with the privileged milieu of white Kenyans in their gated communities." — Alissa Simon, *Variety*. 2010 Göteborg, Rotterdam, Berlin, Edinburgh, and Sydney film festivals.

Spare Change

SEE: Shorts: Friday @ Play Circle

Square Grouper: The Godfathers of Ganja

WED, MAR 30 • 6:00 PM

Bartell Theatre

SAT, APR 2 • 9:15 PM

Wisconsin Union Theatre

MIDWEST PREMIERE • documentary • USA, 2010, color, video • **96 MIN**

DIRECTOR: BILLY CORBEN

Writer: Billy Corben; cinematographer: Randy Valdes; editor: Jorge Diaz; producer: Alfred Spellman, Billy Corben, Lindsey Snell

Director Billy Corben is developed an impressive body of work documenting Florida culture and history, most recently with the widely acclaimed "The U," an ESPN 30-for-30 documentary about black football players at the University of Miami. In *Square Grouper*, Corben provides three highly entertaining and revelatory cases of marijuana smuggling in that coastal state.

In the early 1970s, a fundamentalist Christian sect known as the Ethiopian Zion Coptic Church believed that marijuana was their sacrament ... and all members, including children, smoked it around the clock. The Church started a massive marijuana export operation and expanded throughout the '70s, eventually becoming the largest employers and landowners in Jamaica.

In Everglades City, a tiny fishing village 80 miles west of Miami, the coastline is a vast labyrinth of mangroves known as the Ten Thousand Islands. The unique geography, coupled with the fact that only locals knew how to navigate it, made the town a picture-perfect location for smuggling.

Finally, the story Robert Platshorn who, with his wife and a couple of



Square Grouper

friends, was drawn to the easy money of bringing in 500 tons of for sale, thinking that pretty soon now (this was the 1970s) it would be legalized. Corben brings a vibrant documentary style to these stories, laced with original Buffet-esque music.

St. Christophorus: Roadkill

SEE: Slightly Unsettling Shorts

The Stool Pigeon (Sin yan)

THU, MAR 31 • 8:00 PM

Orpheum Main

NORTH AMERICAN PREMIERE • narrative • Hong Kong, 2010, color, 35mm • **112 MIN**

DIRECTOR: DANTE LAM

Writer: Jack Ng, based on an idea by Dante Lam; camera: Kenny Tse; editor: Chan Ki-Hop, Matthew Hui; art director: Pater Wong; costume: Stephanie Wong; music: Henry Lai; stunt choreography: Chin Ka-Lok, Wong Wai-Fai; executive producer: Albert Lee, Wong Zhonglei, Cheung Hong-Tat; producer: Candy Leung, Zhang Dajun, Ren Yue; cast: Nick Cheung, Nicholas Tse, Kwai Lun-Mei, Liu Kai-chi, Lu Yi, Miao Pu

IN CANTONESE WITH ENGLISH SUBTITLES

This electric, explosive film is anchored by a pair of dynamite Hong Kong actors: Nick Cheung as Inspector Don Li, and Nicholas Tse (also starring in *Bodyguards and Assassins* at the Festival) as his new informant. Inspector Li is a dedicated, veteran detective who has often worked with hired informants to get the inside edge on the crime lords who rule the dark streets of Hong Kong. He is plagued by the memory of an earlier case, where a previous snitch's cover was blown during a police sting, and that man now leads a traumatized life on the streets, afraid of retribution.

For his new case, Li teams up with Ghost, Jr., fresh out of jail and needing to get cash, and lots of it, to settle his father's debt to the mob and buy his sister out of forced prostitution. The police force pays well when information leads to arrests, so Ghost is willing to do what it takes. Inspector Li is haunted by another ghost: a past mistake has now ruined the life of his wife, who now works at a dance school and doesn't recognize him. These psychological scars drive Li forward, and director Dante Lam creates a thrilling combination of personal demons and ferocious action as jewel thieves plot a tremendous heist in downtown Hong Kong.

Searing car chases, a heart-pounding footrace through an old street market, and a visually inventive violent climax in an abandoned school, desk chairs piled high in rooms destined for hand-to-hand combat, make *The Stool*



Stranger Things

Pigeon a superb example of contemporary Hong Kong cinema. 2010 Hong Kong, 2011 Berlin film festivals.

Stranger Things

THU, MAR 31 • 7:30 PM

Wisconsin Union Theatre

MIDWEST PREMIERE • narrative • United Kingdom, USA, 2010, color, video • 77 MIN • POST-FILM Q&A

DIRECTOR: ELEANOR BURKE, RON EYAL

Writer: Eleanor Burke and Ron Eyal; director of photography: Eleanor Burke; editor: Michael Taylor, Eleanor Burke; production designer: Kristen Adams; production manager: Lindsay MacKay; production sound mixer: Ed Barnes; sound editor: Daniel Pagan; producer: Eleanor Burke, Ron Eyal; cast: Bridget Collins, Adeel Akhtar, Victoria Jeffrey, Kim Joyce, Keith Parry, Taran Wiseman, Vivienne Burke, Rebecca Ward

FILMMAKERS SCHEDULED TO ATTEND.

Stranger Things is a delicate, small-scale story about two people whose paths in life were unlikely to cross, but when that does happen they affect each other in meaningful, revelatory ways. Oona has come to her mother's house on the south coast of England. It's quiet now, her mother having died a few months earlier, but still filled with belongings, mementos, and her mother's presence.

Oona is a young, shy woman just recently finished with university, and at that place in life where she's now independent and adult, but hasn't yet developed her own fully realized life yet. It's like she's waiting for something to happen. As she's cleaning out the small white house, she is surprised by a vagrant who has jimmied the door open, looking for shelter.

Faced with a decision about what to do, Oona chooses to allow Mani to stay in the garden shed, and eventually they develop an openness and a presence for each other — not a romance, not that intimate — but a recognition that they are coming to know each other and may be crossing from being strangers to something else. Winner, Grand Jury Award for Best Narrative Film, 2011 Slamdance Film Festival; Best Narrative Feature, 2010 Woodstock Film Festival.

A Study in Reds

SEE: Orphan Films: Time Travel & Dreams of a Better Life

Style & Grace

SEE: Shorts: Sunday @ Monona Terrace

Subdued Glow

SEE: Shorts: Saturday @ Cinematheque

Summer Pasture

SUN, APR 3 • 11:30 AM

Wisconsin Union Theatre

WISCONSIN PREMIERE • documentary • USA, Canada, Tibet, 2010, color, video • 85 MIN

DIRECTOR: LYNN TRUE, NELSON WALKER III

Cinematographer: Nelson Walker; editor: Lynn True; supervising sound editor: Paul Bercovitch; coproducer, codirector: Tsering Perlo; producer: Lynn True, Nelson Walker

IN TIBETAN WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW NELSON INSTITUTE FOR ENVIRONMENTAL STUDIES.

Locho apparently used to be a bit of a ladies' man, according to his wife Yama. But when you're a Tibetan yak herder, "settling down" just doesn't mean the same thing it does here. *Summer Pasture* is gorgeously filmed on the cold, high plains of eastern Tibet, revealing the fascinating details of daily life inside the family tent.

Yes, the film acknowledges the tension between continuing the traditional nomadic way of life, and succumbing to the Chinese construction and development slowly encroaching into the valleys. What's most memorable, though, are the intimate routines of Locho and Yama's days: milking yaks, making butter, collecting the field dung to be dried for fuel, tending to their 5-month-old baby girl who is nestled naked in a fur-lined box.

The couple deal with endless problems: the weather, Yama's chronic illness, the weather, protecting their stash of valuable caterpillar fungus, runaway yaks, the weather. Locho still seems to want to escape into boyish irresponsibility, but it's Yama who keeps focused on the practical and the necessary.

Winner, Best Feature, Banff Mountain Film Festival; Inspiration Award Jury Special Mention, Full Frame Documentary Film Festival; Best New Documentary Filmmaker, Palm Springs International Film Festival.

Summer Wars

(Samá Wôzu)

SUN, APR 3 • 6:00 PM

Wisconsin Union Theatre

WISCONSIN PREMIERE • animation • Japan, 2009, color, video • 114 MIN



The Stool Pigeon (Sin yan)

DIRECTOR: MAMORU HOSODA

Writer, Satoko Okudera; camera: Yukihiro Masumoto; editor: Shigeru Nishiyama; music: Akihiko Matsumoto; art director: Yoji Takeshige; sound: Yoshio Obara; character designer: Yoshiyuki Sadamoto; animation directors: Hiroyuki Aoyama, Shigeru Fujita, Kunihiko Hamada, Kazutaka Ozaki; executive producer: Seiji Okuda; producer: Takuya Ito, Yuichiro Saito, Nozomu Takahashi, Takashi Watanabe; cast: Tobias Diakow, Sumiko Fuji, Ryunosuke Kamiki, Ayumu Saito, Nanami Sakuraba, Yoji Tanaka, Mitsuki Tanimura, Takahiro Yokokawa

IN JAPANESE WITH ENGLISH SUBTITLES

School is out for the summer and Kenji, a math nerd, has taken a part-time job doing tech support for OZ, the massive worldwide virtual world that is a combination of fantasy social network and real-world systems management. A better opportunity opens, though, when the coolest girl in school asks him to come back to her family's estate to help plan her great-grandmother's ninetieth birthday party (and fool her family into thinking that she has a boyfriend). Natsuki's family is an old, traditional one, and the extended clan is gathering at their wonderful ancestral home in the countryside.

The film combines an exploration of this aspect of Japanese culture, including the strength of the family bond, with a rip-roaring 21st-century adventure when Kenji intercepts an anonymous math challenge which leads to a massive hijack of the OZ network. It gradually becomes clear that a rogue element is loose in OZ and threatens to create massive chaos that will have real-world dangerous results.

"Richly detailed and beautifully written, *Summer Wars* is a film filled with the sprawling chaos of family. Always ready to pause to capture the small details of daily life, it uses its sci-fi premise to provide some punch to the visuals and energy to the proceedings while — so subtly that you barely notice — Hosoda pulls a bait-and-switch job and delivers not a ripping sci-fi adventure so much as he does a truly human story, a story of hope and perseverance and learning to become a man. It is a charming and funny piece of work, one that has a spot-on understanding of human nature, one blessed with an extensive cast of stunningly detailed and authentic characters." — Todd Brown, *Twitch*.



Summer Pasture



WISCONSIN
FILM
FESTIVAL
MARCH 30 TO APRIL 3 IN 2011



Summer Wars (Samá Wôzu)



Fire, Burn, Babylon

Sun + Fire

SUN, APR 3 • 1:45 PM

Chazen Museum of Art

91 MIN • POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Sun Come Up

WISCONSIN PREMIERE • documentary • USA, Papua New Guinea, 2010, color, video • **38 MIN**

DIRECTOR: JENNIFER REDFEARN

Cinematographer: Tim Metzger; editor: David Teague; producer: Jennifer Redfearn, Tim Metzger; executive producer: Abigail Disney

IN ENGLISH, TOK PISIN WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW NELSON

INSTITUTE FOR ENVIRONMENTAL STUDIES.

The Carteret Islanders near Papua New Guinea have a dubious distinction — they are called the modern world's first climate-change refugees. As global temperatures and sea levels rise, the ocean tides are washing away their shores and salt is seeping into their soil. Because of greenhouse gas emissions half a world away, this community of 1,700 people must forever abandon the only home they have ever known: scientists estimate that in five years their atoll in the Pacific Ocean will be uninhabitable.

With the community facing hunger and failing rice crops, Ursula Rakova and other village leaders ask their youth, led by Nick Hakata, to find a new home. Traveling 50 miles across the sea, Nick and his friends seek land for homes and crops in neighboring Bougainville, in Papua New Guinea, just emerging from a 10-year civil war and suspicious of outsiders. *San kamap* (sun come up) is local pidgin for "sunrise," and, indeed, this beautiful film does not portray the sunset of a people as much as their hope and resilience to persevere for another day. Nominee, 2011 Academy Award for Best Documentary Short.

Fire, Burn, Babylon

documentary • United Kingdom, 2010, color, video • **53 MIN**

DIRECTOR: SARITA SIEGEL

Editor, cinematographer, producer: Sarita Siegel; executive producer: Malcolm Moore; music: Eskimo Squad, Oakley Grenell

IN ENGLISH, RASTAFARI LYRIC WITH ENGLISH SUBTITLES

PRESENTED WITH THE UW NELSON

INSTITUTE FOR ENVIRONMENTAL STUDIES.

"Now how shall we sing the Lord's song in a strange land?" This lyric from the reggae song "Rivers of Babylon" captures the heart of *Fire, Burn, Babylon*. Can home be a state of mind, or must it be a place? In July 1995, a volcanic eruption on the island of Montserrat destroyed the capital city of Plymouth and forced two-thirds of the population, some 8,000 people, to become refugees. Today, many members of its Rastafar-



Troll Hunter (Trolljegeren)

ian culture have taken up residence in a modern Babylon (London, England) while longingly trying to retain cultural ties to their island home, their Zion.

An inquiry into the transformation of culture after environmental disruption, the film follows three Rastas — I-Shaka, Lyndon White, and Elroy Meade — who have abandoned their spiritual retreat in the foothills of Montserrat and reinvented themselves as rude-boy rappers and small-time hustlers on the East End nightclub circuit.

Will their dreams of celebrity be realized before the law catches up with them? What happens when the birth of their children by British women introduces new values in their lives? What happens when the three friends start to have different visions of the future? Will they fall for the thrills of Babylon or recommit to their Rastafari ideals? Winner, Bronze Palm, Mexico International Film Festival.

Sun Come Up

SEE: Sun + Fire

Sunday

SEE: Orphan Films: Time Travel & Dreams of a Better Life

Susan's Horses

SEE: Haulin' Ass

These Hammers Don't Hurt Us

SEE: Remember the Time

They Say Even Water Has a Memory...

SEE: Shorts: Saturday @ Cinematheque

Threnody

SEE: Remember the Time

Tilva Rosh

FRI, APR 1 • 2:15 PM

Chazen Museum of Art

SAT, APR 2 • 10:00 PM

Play Circle Theatre

WISCONSIN PREMIERE • narrative • Serbia, 2010, color, video • **99 MIN**

DIRECTOR: NIKOLA LEZAIC

Writer, editor: Nikola Lezaic; cinematographer: Miloš Jacimovic; art director: Nikola Bercek; producer: Uroš Tomic, Mina Dukic, Nikola Lezaic; coproducer: Dragan Durkovic; cast: Marko Todorovic, Stefan Dordevic, Dunja Kovacevic

IN SERBIAN WITH ENGLISH SUBTITLES

"Bor, Serbia, was once the largest copper mine in Europe, now it is just the biggest hole." Toda and Stefan are best

friends, two guys hanging out with their skater buddies in the summer after high school. To pass the time and get a thrill, the group makes little videos of themselves doing daring, stupid teenage-guy tricks: riding a skateboard down the slag hill, jumping onto concrete from impossible heights, setting body parts on fire. *Tilva Rosh* (translated: red hill) is about their friendship and their futures, as Stefan plans to go to the university in the fall, while Toda insists that's too ambitious a plan.

Following the aimless exploits of the loose gang, the film draws heavily from real life: cut into Lezaic's film is footage from a homemade, hour-long tape that the director got his hands on, of Toda and Stefan (they play themselves) doing these actual dangerous stunts.

The director says, "I was impressed by a huge amount of unarticulated energy which erupted from them, and also by a complete lack of interest in actual social struggle going on around them. I remembered my own attitude from 10 years earlier, when I also lived in that same small town, and realized that it wasn't much different from theirs — it was all about fun. I remembered how everything was much simpler, social rights, health insurance, politics ... those were all terms from some other, boring dimension. So I wanted *Tilva Rosh* to be about that — waking the conscience you don't want to wake, finding out about injustices you don't care about, assuming social roles when you don't want to participate, and about helpless struggle to save that carefree teenage world from any changes."

Time Will Tell

SEE: Shorts: Friday @ Monona Terrace

A Trip Down Market Street Before the Fire

SEE: Orphan Films: Time Travel & Dreams of a Better Life

Troll Hunter (Trolljegeren)

FRI, APR 1 • 10:45 PM

Orpheum Main

WISCONSIN PREMIERE • narrative • Norway, 2010, color, 35mm • **90 MIN**

DIRECTOR: ANDRÉ ØVREDAL

Writer: André Øvredal; director of photography: Hallvard Bræin; editor: Per Erik Eriksen; VFX supervisor: Øystein Larsen; sound design: Baard Haugan Ingebretsen; production design: Martin Gant; line producer: Trond Gaute Lockertsen; producer: John M. Jacobsen, Sveinung Golimo; VFX, post producer: Marcus Broderesen; cast: Otto Jespersen, Glenn Erland Tosterud, Johanna Mørck, Tomas Alf Larsen, Urmila Berg-Domaas, Hans Morten Hansen



Tuesday, After Christmas (Marti, Dupa Craciun)

IN NORWEGIAN WITH ENGLISH SUBTITLES

A poacher is suspected of taking down bears in remote forests of Norway. A group of student filmmakers takes on the adventurous assignment of finding the illegal hunter and investigating the story. Eventually they find Hans, a gruff rogue who has indeed been hunting, but not for bear. As part of a secret government cover-up, he's in charge of tracking down any giant Norwegian trolls who have escaped from their allotted forest areas. He's getting sick of it — the long nighttime hours, the personal danger, the stench of troll — and he eventually allows the students to tag along to record evidence of what he's had to put up with and blow the lid off this clandestine government operation. When the power lines which fence in the trolls go down, the group heads off on a dangerous chase.

"Thoroughly believable from start to finish are the visual FX...which bring the assorted creatures to life with nary a digital seam showing. It's damn impressive work, not only considering the presumably low budget but given the extra added verisimilitude that this particular storytelling format demands. Øvredal also belies the movie's limited means by keeping the settings varied, taking us along with the youthful protagonists from the forests to rocky caves to an impressively shot final act on wintry plains. It's here where the truth behind the trolls finally comes to light and the assorted story strands are tied together, capped off with a bit of borrowed (and, one assumes, authentic and undoctored) news footage that serves as a perfect, cheeky conclusion.... It always has another surprise up its sleeve, and its basis in dark fairy tales makes it all the more impressive that the film achieves the basic goal of any found-footage feature: You never stop believing what you're seeing." — *Fangoria*.

Trypps #7 (Badlands)

SEE: Remember the Time

Tuesday, After Christmas (Marti, Dupa Craciun)

SUN, APR 3 • 11:00 AM

Orpheum Main

WISCONSIN PREMIERE • narrative • Romania, 2010, color, 35mm • **99 MIN**

DIRECTOR: RADU MUNTEAN

Writer: Alexandru Baciu, Radu Muntean, Razvan Radulescu; cinematographer: Tudor Lucaciu; editor: Alexandru Radu; set design: Sorin Dima; sound: Electric Brother; production director:

Dragos Potop; costume: Giorgiana Bostan; assistant director: Andrei Amarfoale; executive producer: Dragos Vilcu; cast: Sasa Paul-Szel, Victor Rebenguic, Dragos Bucur, Dana Dembinski, Silvia Nastase, Adrian Vancica, Carmen Lopazan, Ioana Blaj

IN ROMANIAN WITH ENGLISH SUBTITLES

The film opens with a man and a woman wrapped in sunlit sheets, enjoying the tenderness and attentiveness that comes from deep intimacy. Their small talk reveals that this loving couple is, in fact, a middle-aged man and his mistress. Adultery, a cinematic trope as durable (and dangerous) as car chases and shootouts, makes for especially riveting viewing in this understated Romanian melodrama. An otherwise responsible husband and loving father, banker Paul Hanganu falls for another (younger) woman.

It's simple and insoluble, a familiar predicament rendered unique by director Radu Muntean's rational, even-handed approach — this is no hysterical symphony of slammed doors and smeared mascara. Instead, Muntean presents an equilateral love triangle where each corner's emotions are considered and thoughtfully realized: the wife's anguish, the mistress's uncertain guilt, the cheating husband's grief-stricken relief at finally having the truth out.

His actors rise to the occasion, often playing off each other in engrossing extended takes, resulting in three of the best, most nuanced performances of this year's festival. The great delight in this film is appreciating the compassion the director brings to the scenario, appreciating the complexities of their emotions and the impossibility of unraveling such a knot without breaking. 2010 Cannes, Rio de Janeiro, and New York Film Festivals.

Under the Sun

SEE: Shorts: Friday @ Monona Terrace

Undertow Eyes (Olhos de Ressaca)

SEE: The Worst Company in the World

Victoria, George, Edward, and Thatcher

SEE: The Future Past

Vineland

SEE: The Future Past

The Visitation

SEE: On Earth as It Is in Heaven



Viva Riva!

Viva Riva!

THU, MAR 31 • 10:00 PM
FRI, APR 1 • 7:45 PM

Stage Door Theatre

WISCONSIN PREMIERE • narrative • Democratic Republic of Congo, 2010, color, 35mm • **96 MIN**

DIRECTOR: DJO MUNGA

Writer: Steven Markovitz; direction of photography: Antoine Roch; production designer: Philippe Van Herwijnen; music: Louis Vyncke, Congopung; editor: Yves Langlois; producer: Boris Van Gils, Michaël Goldberg; cast: Patsha Bay, Manie Malone, Hoji Fortuna, Marlene Longage, Alex Herabo, Diplome Amekindra, Angélique Mbumba, Nzita Tumba, Jordan N'Tunga

IN FRENCH, LINGALA, PORTUGUESE WITH ENGLISH SUBTITLES

“Finally! An African feature film that merges the pleasures of Nollywood with sleek camerawork, satisfying genre thrills and a rare look inside the very heart of the continent. *Viva Riva!* is unprecedented: a story set in contemporary Democratic Republic of the Congo full of intrigue, music and a surprisingly frank approach to sex.” — Cameron Bailey, Toronto International Film Festival.

Riva returns home to Kinshasa after years of being away. He's got money in his pocket and a plan to get hold of a truckload of gasoline barrels — one of the best black-market commodities there is. Other local businessmen/gangsters want a piece of the action, and Riva has to outwit and outrun his competition. The biggest crime boss in the city also, naturally, has the most seductively powerful woman on his arm, and the charismatic Riva sets out to capture her, too.

Director Munga adds spoonfuls of observations about Congolese life, in particular their strained relations with neighboring Angolans. Cesar is one such foreigner, dressed in elaborate white suits and taking everything he can get. But mostly it's a high-energy adventure, with plot twists, colorful characters, gun barrels, and lust around every dark corner in Kinshasa's raucous night. *Viva Riva!* also increases the Festival's quota of lesbian army commanders masquerading as nuns by one.

Weather Gazers (Wäterschmöcker)

SAT, APR 2 • 11:00 AM
Chazen Museum of Art

SUN, APR 3 • 3:45 PM

Bartell Theatre

NORTH AMERICAN PREMIERE • documentary • Switzerland, 2010, color, video • **98 MIN** • **POST-FILM Q&A**

DIRECTOR: THOMAS HORAT

Writer: Thomas Horat; producer, camera, editor: Salome Pitschen; coproducer: Urs Augstburger;



Win Win

sound: Thomas Horat, Thomas Gassmann; sound editor: Guido Keller; music: Hujässler
IN SWISS GERMAN WITH ENGLISH SUBTITLES
FILMMAKERS SCHEDULED TO ATTEND.

In the heart of Switzerland and particularly in the Muota valley an old tradition is still alive. The spry old men who live in the mountains above Schwyz are famous for predicting the weather using the ancient signs of animal behavior, plant growth, winds, and clouds.

Twice a year, a competition is held in which these weathergazers tell elaborate, poetic, and humorous predictions for the coming six months, and are judged by both the accuracy of the forecast and the flourishes in their prose. Intensely picturesque, the landscapes try to nudge aside the weathergazers as the stars of this film. But these tough farmers are delightful and engaging with their local dialect, sharing their view from their homes perched high up in the grassy meadows.

Although modernization threatens their traditional way of life, they scoff at the idea of global warming, since everyone knows that 300 years ago there were several particularly warm winters, and no one had cars back then. Just check the records at the local church.

Westbound: The Journey of a Lifetime

THU, MAR 31 • 9:30 PM

Monona Terrace

documentary • USA, 2009, color, video • **77 MIN** • **POST-FILM Q&A**

DIRECTOR: JIM RIVETT

Writer: Shelly Young, Jim Rivett; editor: Jason Davis, Rick Kump, DeGaull Vang; music supervisor: Ashley Throw; executive producer: Jim Rivett; producer: Shelly Young; associate producer: Paul Meinke, Irene Kress, Sharon Resch, Lynn Vandertie, Rick Vandertie, Adolph Vandertie, Colleen Weyers, Ron Weyers, Bobbie Fredericks, Shari Kangas

SERIES: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND.

A fascinating bit of personal and state history is explored as 96-year-old Adolph Vandertie, a lifelong Wisconsin resident, describes his vested interest in the creation of hobo and tramp art, a hobby he picked up during the Great Depression and consistently returned to at the hardest moments of his life. Adolph's story is also a remarkable look at the changing culture of Wisconsin in the 20th century, as well as the network of Midwesterners who work to keep traditions of tramp and hobo culture alive. Director Jim Rivett is a native of Green Bay and a graduate of UW-Whitewater. The film's producer and cinematographers are also residents of Green Bay and De Pere.

The White Meadows (Keshtzar Haye Sepid)

FRI, APR 1 • 3:30 PM

SAT, APR 2 • 1:30 PM

Madison Museum of Contemporary Art
WISCONSIN PREMIERE • narrative • Iran, 2009, color, 35mm • **93 MIN**

DIRECTOR: MOHAMMAD RASOULOF

Writer: Mohammad Rasoulof; direction of photography: Ebrahim Ghafouri; editor: Jafar Panahi; sound: Amir Hosein Ghasemi, Mohammad Mokhtari; music: Mohammadreza Darvishi; producer: Mohammad Rasoulof; cast: Hasan Pourshirazi, Younes Ghazali, Mohammad Rabbani

IN FARSI WITH ENGLISH SUBTITLES

An impossibly white lake stretches to meet the impossibly white sky, broken by the dark form of Rahmat's small rowboat, its wooden canopy barely able to block the dazzling sun. Rahmat is off for a day's work. With a small green glass vial, he'll collect the tears shed by the inhabitants of the small settlements around this salt-crusted lake.

Very much rooted in local folklore, *The White Meadows* strings together the separate stories of each community with Rahmat providing the connecting link to all. At each stop, Rahmat comes upon a scene of grief or melancholy: a young woman is dead, and her body has been preserved in a pile of salt to prepare for burial. It's just as well, say the men of that place, since her body moved in too tempting a way under her burka. Rahmat observes, and collects the tears that fall as mourners gather.

It's quite possibly the most striking natural landscape of any film in the Festival, soaked in magic realism but still believable. In this way, the film easily takes on the metaphor for Iran's oppression of nonconformists and creative spirits: the reason for Rahmat's job is never given, only that he's been doing it for 30 years.

“Throughout, Iranian ills are movingly condemned, but it's *The White Meadows'* more general, humanistic portrait of man's multifaceted nature that truly inspires, its social critique ultimately enhanced by its recognition of the fallibility, irrationality, and inscrutability of people's hearts and minds.” — Nick Shager, *Slant Magazine*.

In December 2010, director Mohammad Rasoulof (*Iron Island*, WFF06) was sentenced to six years in jail along with fellow filmmaker Jafar Panahi (*The Mirror*, WFF01; also editor on *The White Meadows*). Released on bail, their case is still pending. Copresented by the Global Film Initiative and is part of the Global Lens 2011 film series. For more information, visit globalfilm.org.



The White Meadows (Keshtzar Haye Sepid)



**WISCONSIN
FILM
FESTIVAL**
MARCH 30 ۳۰ APRIL 3 ۳۱ 2011

Win Win

SUN, APR 3 • 9:00 PM

Orpheum Main

narrative • USA, 2011, color, 35mm • **106 MIN**

DIRECTOR: TOM MCCARTHY

Writer: Tom McCarthy; story by McCarthy and Joe Tiboni; editor: Tom McArdle; director of photography: Oliver Bokelberg; production designer: John Paino; music: Lyle Workman; costume designer: Melissa Toth; executive producer: Lori Keith Douglas, Tom Heller; producer: Mary Jane Skalski, Michael London, Lisa Maria Falcone, Tom McCarthy; cast: Paul Giamatti, Amy Ryan, Bobby Cannavale, Jeffrey Tambor, Burt Young, Melanie Lynskey, Alex Shaffer, Margo Martindale, David Thompson

Following a tremendous reception at the 2011 Sundance Film Festival, Tom McCarthy's *Win Win* comes bearing an exceptionally talented, funny, and emotional cast, lead by the never-better Paul Giamatti. (Okay, after *American Splendor*. And maybe after *Sideways*.) He plays Mike Flaherty, a new Jersey lawyer trying to manage his floundering law practice, his anxiety attacks, and a losing high-school wrestling team.

One of Mike's clients, an old geezer played by Burt Young (you'll remember him from *Rocky*), receives a sudden visit from a grandson he never met, who's come all the way from Ohio to get away from his deadbeat mom. Mike needs to help navigate this new situation, and learns that the kid, Kyle, is a talented wrestler who just might be what his team needs.

At this point, you might think you know where the story's going, but trust in McCarthy. Where others have lurched off into the macho heroics of a big season-ending championship, McCarthy stays firmly in the honest territory of Mike and Kyle's slowly unfolding influence on each other. This teenage stranger is looking for a place to fit, after living a somewhat damaged childhood, and moves in with Mike's family.

Two of the best things about McCarthy's film *The Station Agent* were the way unlikely characters overlapped and engaged each other, and Bobby Cannavale, who brings a similar palooka cluelessness to the story here. He helps set the tone, along with Jeffrey Tambor, for a brightly colored misfit comedy, balanced by Giamatti and newcomer Alex Shaffer's more real-life problems. Altogether, a winning combination.

Winter Vacation (Han jia)

SUN, APR 3 • 1:30 PM

Wisconsin Union Theatre

MIDWEST PREMIERE • narrative • China, 2010, color, video • **91 MIN**

DIRECTOR: LI HONGQI

Writer: Li Hongqi; photography: Qin Yurui; editor: Li Hongqi; sound: Guo Rn'ru; artistic directors: Qin Yurui, Yi Xiaodong; producer: Alex Chung; executive producer: Ning Cai; cast: Bai Junjie, Zhang Naqi, Bai Jinfeng, Xie Ying, Wang Hui, Bao Lei, Bai Xiaohong, Zhi Feng, Wu Guoxiong, Jiang Chao, Shao Meiqi, Yao Lang

IN CHINESE WITH ENGLISH SUBTITLES

The most deadpan of comedies, *Winter Vacation* contemplates a lethargic pack of teenagers as they kill time in Inner Mongolia. Enduring a school holiday with the enthusiasm you'd greet a jail sentence, they're not so much hanging out as waiting it out, lounging outside on snow-covered couches, barely able to muster the energy required to tease one another.

Constructed in elegant wide shots, this unexpectedly funny film unfolds at a sedated clip, and its humor has a cumulative effect: once you get into its somnambulant rhythm, you'll be hanging on every pregnant pause. This level of comic inaction would suggest an affinity with *Waiting for Godot*, except writer/director Li Hongqi's slackers aren't even sure what it is they're waiting for — certainly not to go back to school. It's more of a cross between the hangover hilarity of *Daytime Drinking* (WFF09) and the Kafkaesque vision of Roy Andersson (*You, The Living*, WFF08, *Songs From the Second Floor*, WFF02).

The surprise winner of the top prize at the 2010 Lorcano Film Festival, *Winter Vacation* is also a favorite of many directors appearing at this year's festival. Introducing a long interview with Hongqi in *Cinema Scope*, J.P. Sniadecki (*Foreign Parts*, WFF11) praised his “masterful mix of philosophical pessimism and dark humor,” and Thom Andersen (*Get Out Of The Car*, WFF11) cited the film as one of 2010's “Unknown Pleasures” in *Film Comment*.

Writing with a deadpan wit to match Hongqi's, Andersen declared *Winter Vacation* “the funniest film since Good-



!Women Art Revolution

bye, *Dragon Inn* (WFF04), but actually it's funnier — and a bit faster paced.” Bundled up and ironic, this is the polar opposite of the typical Hollywood spring break movie — and, to most Wisconsinites, probably much more recognizable. Golden Leopard and FIPRESCI prize, 2010 Locarno Film Festival.

Woman in Purple (Zena U Ljubicastom)

SEE: *Soul Boy*

!Women Art Revolution

WED, MAR 30 • 8:15 PM
SAT, APR 2 • 10:30 PM

Bartell Theatre

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • 83 MIN

DIRECTOR: LYNN HERSHMAN LEESON

writer, editor, producer: Lynn Hershman Leeson; cinematographer: Hiro Narita, Antonio Rossi, Fawn Yacker, Lise Swenson, Lynn Hershman original score: Carrie Brownstein; executive producer: Sarah Peter; producer: Kyle Stephan, Alexandra Chowanice; coproducer and music supervisor: Carla Sacks; associate producer: Laura Blereau, Gracie Bucciarelli, Michella Rivera-Gravage, Ariel Dougherty, Jan Zivic

An entertaining and revelatory investigation of Feminist Art, *!Women Art Revolution* deftly illuminates this under-explored movement through conversations, observations, archival footage and works of visionary artists, historians, curators, and critics.

Starting from its roots in 1960s anti-war and civil rights protests, the film details major developments in women's art through the 1970s and explores how new ways of thinking about the complexities of gender, race, class, and sexuality evolved. The Guerrilla Girls emerged as the conscience of the art world and held academic institutions, galleries, and museums accountable for discrimination practices.

Over time, the tenacity and courage of these pioneering women artists resulted in what many historians now feel is the most significant art movement of the late 20th century.

Carrie Brownstein composed an original score to accompany the film, combined with songs by Laurie Anderson, Janis Joplin, Sleater-Kinney, The Gossip, Erase Errata, and Tribe 8.

Leeson says, “I began to shoot this film over forty years ago. I’ve been waiting all this time for the right ending.” 2010 Toronto, 2011 Sundance, Berlin film festivals.

The Woodmans

WED, MAR 30 • 6:15 PM

Wisconsin Union Theatre

WISCONSIN PREMIERE • documentary • USA, 2010, color, video • 82 MIN

DIRECTOR: SCOTT WILLIS

Cinematographer: Neil Barrett; editor: Jeff Werner; original music: David Lang; art director: Ekin Akalin; producer: Neil Barrett, Jeff Werner, Scott Willis

George and Betty Woodman devoted themselves to making art in a way that permeated everything, absolutely everything in their lives. Painting and sculpture came first: admirable in some ways, but devastating to their two children. In particular, their daughter Francesca grew up fierce and driven to succeed making pictures, mostly black-and-white photographs and videos of herself as an enigmatic nude. When Francesca threw herself off a New York building in 1981 at age 22, she left behind both her budding career and her parents who had to face the guilty question of why.

Director Scott Willis builds his film from substantial interviews with George and Betty, explorations of them at work, and delicate archival images from Francesca's legacy. Her child-like voice recalls with great joy the success of a silhouette made from flour dusted over her naked body, contrasting with the air of melancholy that infuses this story.

“There's a degree of accusation to *The Woodmans* that's discomfiting, almost as if Willis is indicting Francesca's parents for being so self-involved—even though they're just answering his questions as honestly as they can.... George frankly asserts that one of the reasons he loved his daughter was that she was the kind of passionate person who would try something as drastic as suicide. Some might find their attitude perplexing, or even monstrous. To the Woodmans, that's just the way it goes when you dedicate your life to your art.” — Noel Murry, *The A.V. Club*.

The Worst Company in the World

SAT, APR 2 • 11:15 AM

SUN, APR 3 • 5:30 PM

Play Circle Theatre

98 MIN

Old Man and the Lady

(*Ukko Ja Akka*)

NORTH AMERICAN PREMIERE • documentary • Finland, 2010, color, video • 15 MIN

DIRECTOR: MARKKU HEIKKINEN

Writer: Markku Heikkinen; producer, cinematographer: Hannu-Pekka Vitikainen; editor: Joonas Louhivuori; sound designer: Anne Tolkkinen; composer: Pekka Lehti



Wrestling For Jesus: The Tale of T-Money

IN FINNISH WITH ENGLISH SUBTITLES

Smoke curls up from chimney of the small red hut in the gorgeous, pristine woods of northern Finland. Inside are 102-year-old Linda, a feisty dame with a wicked sense of humor. Her 73-year-old son Seppo looks after her, grudgingly, since he's the most curmudgeonly codger in the whole village of Kainuu. “That Seppo is a weird geezer,” says Linda to her home health aide. It's almost like he fell from a tree.”

The Rabbi and César Chávez

WORLD PREMIERE • documentary • USA, 2010, color, video • 13 MIN

DIRECTOR: DANIEL ROBIN

Driving through the sprawling farmland in Bakersfield, California, filmmaker Daniel Robin presses his father to revisit the time when he was a small-town rabbi fighting alongside the legendary union organizer César Chávez for farm workers' rights. *The Rabbi and César Chávez* is a road trip movie about family mythology, social justice, an assassination plot on César Chávez that may have been buried in history, and how a son finds a brief moment in his father's past when he became a hero. Robin's film *My Olympic Summer* won the Sundance Jury Prize for Short Film in 2008.

Undertow Eyes

(*Olhos de Ressaca*)

WISCONSIN PREMIERE • documentary • Brazil, 2009, color, video • 20 MIN

DIRECTOR: PETRA COSTA

Writer: Petra Costa; photography: Petra Costa, Eryk Rocha; editor: Ava Rocha; original score: Edson Secco; executive production: Petra Costa; sound: Edson Secco; cast: Gabriel Andrade, Vera Andrade

IN SPANISH WITH ENGLISH SUBTITLES

Vera and Gabriel have been married for sixty years. In *Undertow Eyes* they reflect on their own story: the first flirtations, the birth of their children, life and aging. In the act of remembering, images from their family history and from the present intermingle, creating an affectionate tone. Through the couple's recollections and stories, the film presents a personal and existential tale about love and death.

The Worst Company in the World

(*Hachevra Hachi Gruaa Baolam*)

WISCONSIN PREMIERE • documentary • Israel, 2009, color, video • 50 MIN

DIRECTOR: REGEV MICHAEL CONTES

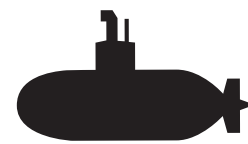
Writer: Regev Contes; cinematographer: Itai Raziel, Regev Contes, Benji Cohen; editor: Arik Lahav Leibovitz; sound: Itzik Cohen, Nir Gavish; producer: Eilon Ratzkovsky, Yossi Uzrad, Noa Lifshitz, Guy Jacoel

IN HEBREW WITH ENGLISH SUBTITLES

“The bald guy in the right is my dad, and the other one is me. Every choice



Undertow Eyes (*Olhos de Ressaca*)



WISCONSIN
FILM
FESTIVAL
MARCH 30 TO APRIL 3 IN 2011

I've made was meant to keep me away from this, but here I am — a TV commercial director, going with dad to the accountant to hand an annual report for his failing insurance agency.” Regev's father Karol runs a small insurance company out of his apartment, employing only his slow-moving brother Latzi, and their even slower-moving best friend Moshe. Regev gets sucked into the world created by this genial threesome, as he tries to instill some tight business principles, starting with promotions and business cards for all. Their incompetence is hilarious, as especially Moshe can barely remember what errands to do, preferring to nap on the sofa all day. One of the funniest films in the Festival, it's also bittersweet, with the threat of bankruptcy and failing health. But for Karol, nothing's more important than the companionship of his two best pals, who make him laugh.

Wowie

SEE: *Shorts: Friday @ Monona Terrace*

Wrestling For Jesus: The Tale of T-Money

SAT, APR 2 • 5:45 PM

Bartell Theatre

WORLD PREMIERE • documentary • USA, 2010, color, video • 74 MIN + POST-FILM Q&A

DIRECTOR: NATHAN CLARKE

Director of photography: Jeffery Pohorski

FILMMAKERS SCHEDULED TO ATTEND.

Timothy Blackmon felt the drive to evangelize to his fellow man, and did what seemed right in rural South Carolina: he founded an amateur Christian wrestling league to spread the Word. Setting up the battered oilcloth ring in gymnasiums around the county, Wrestling for Jesus might draw a few dozen fans on a good night. Timothy's better known as T-Money, and he holds together a raggedy group of grizzled old bikers and young skinny wrestlers. It's tough work, both the praying and the fighting, and inevitably the challenges mount: injuries, family time, and a rival backyard wrestling gang known as the Throne of Anguish Wrestling Federation. Filmmaker Nathan Clarke and director of photography Jeffery Pohorski live in Madison.

Young Visions

SUN, APR 3 • 11:00 AM

Monona Terrace

USA, 2010, color, video • 65 MIN

Kids can be savvy film critics and creators with a little help from their friends. *Young Visions* will entertain and educate with a variety of animations, a music video, and mini docs created at area schools, community centers, and public access community TV centers.

Featured are farm interviews by Second and Third Graders from New Century School in Verona; animations by youngsters at the Packers Community Learning Center; short films and a spoken word production created by young students at UW Outreach programs; a music video by a high-school senior done at the Marshfield Public Access Center. Be prepared to be inspired by some KidVid fare!

1) *Toy Terror*; 3:00 min.; dir: Jacki Thomas; elementary students from the Packer Community Learning Center (Madison)

2) *Dinner on the Run*; 3:00 min.; dir: Jacki Thomas; students from the Packer Community Learning Center (Madison)

3) *Paper Dolls*; 3:00 min.; dir: Jacki Thomas; students from the Packer Community Learning Center (Madison)

4) *A Visit to Fountain Prairie Farm*; 17:43 min.; dir: Larry Gundlach; Grades 2 and 3 from New Century Charter School (Verona)

5) *Fred Bear Music Video*; 4:30 min.; dir: Coltin Esser; Wisconsin Association of PEG Channels

6) *Stop Motion Sampler*; 5:00 min.; dir: Greta Wing-Miller; College for Kids, UW Education Outreach Class

7) *The Tie*; 1:00 min.; dir: Zach Koss; Young Student Scholars, UW Education Outreach Class

8) *Post It*; 1:00 min.; dir: Zach Koss; Young Student Scholars, UW Education Outreach Class

9) *Skate Vid*; 10:00 min.; dir: Blake Housenger; Technology and Arts, UW Education Outreach Class

10) *Video Production & Spoken Word*; 15:00 min.; dir: Blake Housenger; Technology and Arts, UW Education Outreach Class

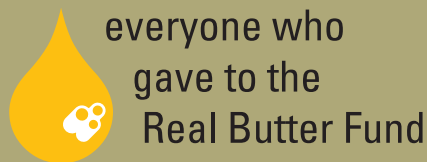
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