

A

is for
audience

B

is for
buzz

C

is for
cinema

D

is for
dolly

E

is for
editor

F

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focus

G

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gaffer

H

is for
high-def

I

is for
independent

J

is for
jump cut

K

is for
key light

L

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lens

M

is for
montage

N

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noir

O

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outtake

P

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popcorn

Q

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queue

R

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S

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screenplay

T

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U

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underground

V

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video

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Y

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Z

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zoom



is for

**wisconsin
film festival**

**film
guide
a to z**

**april
18 to 22
2012**



Director's Cut

HOSTED BY *Charles Monroe-Kane*

Season Premiere

New season begins April 2012!

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film festival

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ALL FILMS AND EVENTS ARE FREE AND OPEN TO THE PUBLIC. NO TICKETS REQUIRED.

FEATURED EVENTS



KEYNOTE: VAN JONES

Barrymore Theatre

Monday, March 26, 7:30 p.m.

Green jobs pioneer Van Jones offers his vision for greening the future of the American economy.



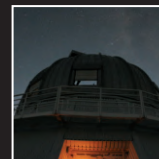
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RACHEL LIBERT AND TONY HARDMON, U.S. (2011)

MMoCA

Wednesday, March 28, 8 p.m.

Filmmaker scheduled to attend.



THE CITY DARK

IAN CHENEY, U.S. (2011)

MMoCA

Friday, March 30, 9 p.m.

Filmmaker scheduled to attend.

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ABOUT US

First launched in 1999, the Wisconsin Film Festival has brought more than 2,000 films to the heart of Madison, our capital city. The Festival presents the best new independent film (feature, documentary, experimental), world cinema, restorations and rediscoveries, and showcases the work of Wisconsin filmmaking artists.

Contact

WISCONSIN FILM FESTIVAL

1050 University Ave, Madison, WI 53706
(608) 262-9009; (877) 963-FILM
info@wifilmfest.org; wifilmfest.org

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



The Wisconsin Film Festival is presented by The UW Arts Institute

324 Lathrop Hall
1050 University Ave., Madison, WI 53706
(608) 263-4086
info@arts.wisc.edu • arts.wisc.edu

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

UW Arts Institute Leadership


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The Arts on Campus website is a collaborative project sponsored by the Arts Institute and University Communications in cooperation with campus arts units and organizations, and with the support of the Evjue Foundation.



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WELCOME TO THE 14TH ANNUAL WISCONSIN FILM FESTIVAL

The Wisconsin Idea is one hundred years old this year. We at the Arts Institute celebrate this amazing concept and the impact it has on our community and state every spring with our very own Wisconsin Film Festival.

For 14 years, the Wisconsin Film Festival has served the campus and Madison community by bringing a multi-day celebration of film to the campus and downtown Madison. With over 150 films shown at venues around campus and downtown Madison, the Festival has served tens of thousands of film enthusiasts with experimental, foreign, documentary and independent films. Through the Wisconsin's Own, the Festival has introduced audiences to the inspired work of local filmmakers living and making films in all regions of the state.

In keeping with this year's celebration of The Wisconsin Idea, the Festival has continued to expand its commitment to providing a bridge from the campus to the Madison community. The Wisconsin Film Festival has deepened its commitment to Madison's audience with strengthening vital internal partnerships — UW-Madison Communication Arts faculty, staff, and students are more involved with programming — and building stronger and new partnerships with more local businesses than ever. And following filmmaking's historic early journey to the west coast, we too will head westward this year... For the first time ever, Sundance Cinemas Madison will host Festival films. Please stay tuned on our web site, Twitter, and Facebook page for the inside scoop on visiting filmmakers, special events, and Film Fest Friendly deals from our sponsors!

Browse leisurely... you have time... tickets go on sale March 31.

THE ALPHABETICAL FILM LIST BEGINS ON PAGE 7

TICKET INFORMATION IS ON PAGE 38

DAILY SCHEDULES IN GRID FORMAT ARE ON PAGES 20 & 21

FILM SECTIONS AND SERIES FOR 2012

New International Cinema

4:44 Last Day on Earth
Alps
Bad Intentions
Compliance
The Day He Arrives
The Deep Blue Sea
Elena
The Fairy
Family Nightmare
The Fourth Portrait
The Good Son
Goodbye First Love
Green
Grey Matter
Hospitalité
The Intouchables
Juliets
Keyhole
Kill List
Kinyarwanda
Klown
Life Without Principle
Margaret
Marvin Seth & Stanley
Michael
OK, Enough, Goodbye
Once Upon a Time in Anatolia
Oslo, August 31st
Policeman
Sleepless Night
Sleep Study
Somebody Up There Likes Me
Tomboy
Without
The Zone

New International Documentaries

Abendland
An African Election
Chekhov for Children
Ecstasy of Order: The Tetris Masters
Girl Model
Granito: How to Nail a Dictator
Hit So Hard: The Life & Near Death Story of Patty Schemel
How Much Does Your Building Weigh, Mr. Foster?
How to Start a Revolution
iThemba
Jiro Dreams of Sushi
Khodorkovsky
Little Matador
Mr. Cao Goes to Washington
Patience (After Sebald)
Paul Williams Still Alive
Pelotero
Pink Ribbons, Inc.
Putin's Kiss
Two Years at Sea
El Velador
Vito
We're Not Broke
Wish Me Away

New Iranian Cinema

Dog Sweat
Good Bye
The Hunter
Mourning

New Quebecois Cinema

Bestiaire
Familiar Grounds
Monsieur Lazhar
The Salesman

Phil Solomon Selects

31/75: Asyl
American Falls
The Exquisite Hour
The Five Bad Elements
Her Glacial Speed
How to Conduct a Love Affair
The Maltese Cross Movement
Nocturne
Rehearsals for Retirement
Remains to Be Seen
The Secret Garden
Twilight Psalm I: The Lateness of the Hour
Twilight Psalm II: Walking Distance
Twilight Psalm V: Valley of the Shadow (work-in-progress)
Yes I Said Yes I Will Yes

Restorations and Rediscoveries

The Alpha Incident
An American in Sophiatown
Bugsy Malone
Come Back, Africa
The Deadly Affair
The Devil, Probably
Face

It Always Rains on Sunday

A Labor of Love
Northern Lights
Pass the Gravy
So's Your Old Man
Taking Off
Went the Day Well?

Special Events

Amateur Night: Home Movies from American Archives
Bill's Bike
The Biscuit Day
The Biscuit Song
An Evening with Don Hertzfeldt
Flooding with Love for the Kid
My Wife is a Terrorist: Lessons in Storytelling from the Department of Homeland Security
Nice Baskets
Nice Biscotts #1
Nice Biscotts #2
Old September Biscuits
Raiders of the Lost Ark: The Adaptation
Same Day Nice Biscotts
Singing Biscotts
Suffering Biscuits
A Tribute to the Nicholas Brothers

Wisconsin's Own

106 River Road
After the Day After
The Alpha Incident

The Amateur Monster Movie
American Homes
Before the Emergency
A Behind the Scenes Look at "Snowball Fight"
Bring on the Magic
Carbon
Christmas Tree: A Story in Five Parts
Cornerman
Curtain Call
Documenting Westphal
The End
The Entertainers
Filthy Theater: A Film About Joel Gersmann
Frames
Glue Man — *Winner, Golden Badger for Wisconsin Filmmaking*
Horlick's Malted Milk
I Have Always Been a Dreamer — *Winner, Golden Badger for Wisconsin Filmmaking*
Innovation Rules at Performance
Micro Tool
Into the Wake — *Winner, Golden Badger for Wisconsin Filmmaking*
Just Breathe

Land's End Trio (Eye to Eye: Harris Tweed, Cashmere, Shepherd)
Last Day at Lambeau
Logging in the Borneo Jungle
Low Pressure Elmer
Madison: October 2010
Memory by Design
Muskie for the Future
Nindy — *Winner, Golden Badger for Wisconsin Student Filmmaking*
Northern Lights
Of a Feather
Ottawa Signal Films: 5 Short Animations by J.J. Sedelmaier
Pass the Salt, Please
Patton Speech
Please Remember Me
Points of Interest
Radula
Robert on His Lunch Break
Seis de Seis
Sequence
Seven Solos
There Must Be a Better Way
Walt
Wid Winner & the Slipstream
Wisconsin
Yiting Eating



A Tribute to the Nicholas Brothers, the dancers' dancers, screens Sunday, April 22 at UW Cinematheque.



**ticket sales
start saturday
March 31**



THE UW CENTER FOR THE HUMANITIES AND
THE WISCONSIN FILM FESTIVAL PRESENT
JAMES SCHAMUS
*Professor, Columbia University School of the Arts
Screenwriter, Producer, & CEO, Focus Features*

**My Wife is a Terrorist: Lessons in
Storytelling from the Department
of Homeland Security**
THURSDAY, APRIL 19
7:30 PM
Marquee Theater, Union South
Free and open to the public

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Havel Karen Armstrong
Ang Lee Margaret Atwood
Noam Chomsky Brian
Greene Bill T. Jones Dick
Cavett Kareem Abdul
Jabbar Jane Goodall Tom
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Dawn Upshaw Greil
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Kasparov Oliver Sacks
Elaine Pagels Roger Ebert
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4:44 Last Day on Earth

106 River Road

SEE: *Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own*

31/75: Asyl

SEE: *Phil Solomon Selects*

4:44 Last Day on Earth

SAT, APR 21 • 4:44 PM

Orpheum Theatre

WISCONSIN PREMIERE • narrative • USA, Switzerland, France, 2011, color, HD projection • 85 MIN

DIRECTOR: ABEL FERRARA

screenplay: Abel Ferrara; cinematography: Ken Kelsch; editing: Anthony Redman; producers: Brahim Chioua, Peter Danner, Juan de Dios Larrain, Pablo Larrain, Vincent Maraval; cast: Willem Dafoe, Natasha Lyonne, Paz de la Huerta, Shanyin Leigh, Paul Hipp

The latest provocation from Abel Ferrara (*Ms. 45*, *Bad Lieutenant*, *King of New York*) is the iconoclastic indie filmmaker's singular contribution to the end-of-the-world genre, a cycle that, in the last year alone, has included Bela Tarr's *The Turin Horse* and Lars von Trier's *Melancholia*.

Two artists in love, a successful actor (Willem Dafoe) and a painter (Shanyin Leigh), spend time in their high-rise loft in Manhattan the day before doomsday. At 4:44 a.m. the next day, the world will cease to exist thanks to a depleted ozone layer. In between love-making and meditation sessions, the couple squabble, contact their other family members, and try to accept their fate while others around and below them react with denial and panic. Increasingly useless technology surrounds them and the rest of the apocalypse is only glimpsed from snippets of media reports.

Though it is told on a much smaller scale than *Melancholia*, Ferrara, like von Trier, uses this specific end-times scenario to work out some very personal issues. 4:44, however, finds a surprising amount of comfort and humor in its story of imminent destruction. 2011 Venice and New York Film Festivals. (JH)

Abendland

SAT, APR 21 • 10:15 PM

Bartell Theatre

SUN, APR 22 • 6:45 PM

Sundance Cinema 2

WISCONSIN PREMIERE • documentary • Austria, 2011, color, HD projection • 90 MIN

DIRECTOR: NIKOLAUS GEYRHALTER

In English, French, German with English subtitles

Acclaimed documentarian Nikolaus Geyrhalter creates a stunning and evocative portrait of a continent at night. Comprised of 21 different sequences filmed in 21 Western European locations over a two-year period, *Abendland* (translated as *the West*, or *evening land*) uses a rigid formalist structure and perfectly realized compositions to explore a number of spaces, landscapes, and occupations after the sun goes down. Geyrhalter, who aptly calls the documentary a "film poem" often focuses his lens on the growing service economy: workers in mail sorting stations, security surveillance rooms, nursing homes, and beer halls. Though the film eschews non-incidental music or dialogue, it is a mesmerizing work that will stay with you long after you leave the theater. (TY)

An African Election

WED, APR 18 • 8:30 PM

SUN, APR 22 • 1:30 PM

Madison Museum of Contemporary Art

MADISON PREMIERE • documentary • USA, Switzerland, 2010, color, 35mm • 89 MIN

DIRECTOR: JARRETH MERZ

co-director/camera: Kevin Merz; director of photography: Topher Osborn; editor: Samir Samperisi; composer: Patrick Kirst

Jarrell Merz's riveting documentary thriller was filmed during the three months preceding Ghana's contentious 2008 presidential election. The film looks behind the scenes at the country's young democracy, its complex political machinery, and its struggles to prove its legitimacy to its own citizens and first-world contemporaries. At stake in the race are the fates of two rival political parties



The Alpha Incident

who, it seems at times, will do almost anything to win.

Merz gives us amazing access to key party operatives, former leaders, and both major candidates, taking us down the back roads of the nation to capture each unexpected twist and turn in a contest that is as exciting as it is unpredictable. In a year in which election politics is at the forefront of our nation's attention, *An African Election* is a reminder of just how valuable and tenuous democracy really is. (TY)

After the Day After

SEE: *Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own*

The Alpha Incident

FRI, APR 20 • 9:15 PM

UW Cinematheque

116 MIN + 30 MIN POST-FILM Q&A

SECTION: RESTORATIONS AND REDISCOVERIES, WISCONSIN'S OWN FILMMAKER SCHEDULED TO ATTEND

Before the Emergency

documentary • USA, 1969, color, 16mm

• 30 MIN

DIRECTOR: BILL REBANE

Before the Emergency is Rebane's industrial short film promoting emergency response teams for small communities. Keep your hometown safe and don't miss your chance to see this thrill-a-minute program of vintage Rebane cinema!



An African Election



Alps (Alpeis)

The Alpha Incident

narrative • USA, 1978, color, 35mm • 86 MIN

DIRECTOR: BILL REBANE

screenplay: Ingrid Neumayer; cinematography: Bela St. John; editor: Bill Rebane; executive producers: Barbara J. Rebane, Michael D. Graves; cast: Ralph Meeker, Stafford Morgan, John Goff, Carol Irene Newell, George "Buck" Flower

Presented with the Wisconsin Center for Film and Theater Research

A space probe returns from Mars with a killer disease. A careless mistake unleashes it on a small group trapped in a train station. As the scientists race to find a cure, the infected struggle to keep their sanity, and if they fall asleep, they die. Also released as *Gift from a Red Planet*, this fun, low-budget amalgam of *The Andromeda Strain*, *Night of the Living Dead* and *Invasion of the Body Snatchers* is the work of the legendary independent Wisconsin filmmaker Bill Rebane.

Shot in Gleason, Wis., the site of many films in Rebane's oeuvre, *The Alpha Incident* boasts a cast that includes one-time Hollywood leading man Ralph Meeker (*Kiss Me Deadly*, *Paths of Glory*) and drive-in movie stalwarts like John F. Goff and George "Buck" Flower.

Its tense atmosphere and grim tone are just as effective today as

when it was made. Rebane, a sci-fi and horror genre specialist whose filmography also includes *The Capture of Bigfoot* and the *Mystery Science Theater 3000* favorites *Monster A Go-Go* and *The Giant Spider Invasion* was also a two-time American Reform Party candidate for governor of Wisconsin. (EH)

Alps (Alpeis)

THU, APR 19 • 5:00 PM

Orpheum Theatre

SAT, APR 21 • 11:30 AM

Sundance Cinema 1

MADISON PREMIERE • narrative • Greece, 2011, color, HD projection • 93 MIN

DIRECTOR: YORGOS LANTHIMOS

writer: Yorgos Lanthimos, Efthimis Filippou; director of photography: Christos Voudouris; editor: Yorgos Mavropsaridis; production designer: Anna Georgiadou; sound: Leandros Ntounis; producer: Athina Rachel Tsangari, Yorgos Lanthimos; cast: Aggeliki Papoulia, Aris Servetis, Johnny Vekris, Ariane Labeled, Stavros Psillakis

In Greek with English subtitles

For many cinephiles, this darkly comic mind game from *Dogtooth* director Yorgos Lanthimos ranks among the most anticipated films of the year. Comprised of a nurse, a paramedic, a gymnast, and her



Amateur Night: Home Movies from American Archives

trainer, the Alps are a clandestine society dedicated to an especially odd public service: when people die, their grief stricken loved ones seek comfort by hiring the Alps to stand in for the deceased, lessening the shock of absence. The Alps aren't particularly gifted as impressionists, reciting scripted conversations in a rigid deadpan and making only the most perfunctory gestures towards physical resemblance — but do they ever take their work seriously. What they lack in mimicry, they make up for in devotion, sublimating their own personalities in order to embody the deceased from the inside out.

Charged with deadpan wit, Lanthimos takes his peculiar set-up into bold and surprising places, stoking the tension between the foursome and exploring the nature of identity. The cast, especially Aggeliki Papoulia (the older sister in *Dogtooth*) and Ariane Labed (star of the singular *Attenberg*, which screened at the UW Cinematheque last summer), is uniformly excellent, and serve to keep the heightened premise grounded in human terms.

For all their cultivated affectations, Lanthimis's films have attracted audiences well beyond the expected cult following, *Dogtooth* stands as one of the most defiantly strange films ever to receive an Oscar nomination, and its 2011 Best Foreign Film nod was Greece's first since 1977. *Alps* joins that film and *Attenberg* in heralding a burgeoning new wave of Greek cinema. Winner, Best Screenplay, 2011 Venice Film Festival. (MK)

The Amateur Monster Movie

FRI, APR 20 • 9:00 PM

SAT, APR 21 • 9:30 PM

Monona Terrace

MADISON PREMIERE • narrative • USA, 2011, color, HD projection • **97 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: KYLE RICHARDS

screenplay: Kyle Richards; editors: Kyle Richards, Eric Westcott; music: Doug Dobert; producer: Kyle Richards

SECTION: WISCONSIN'S OWN

FILMMAKER SCHEDULED TO ATTEND

Werewolves and zombies again aim to snack on the living in this hilarious and ingeniously low-budget first feature from Milwaukee native Kyle Richards. After a group of Boy Scouts are mysteriously killed by a wolf-like creature on Cadaverous Island, Walter Romero, high school student, pledges to find out what happened. Joining him are a local stoner, a beautiful girl, two bumbling cops, the clueless mayor, and a team of dedicated botanists, all of whom must do battle with the Undead on the secluded island... before they become Undead themselves! Complete with gory low-budget special effects, a knowing sense of genre conventions, and a cameo from Milwaukee legend Mark Borchardt (of *American Movie* fame), *The Amateur Monster Movie* is the perfect late night snack! (JP)

Amateur Night: Home Movies from American Archives

THU, APR 19 • 6:45 PM

UW Cinematheque

100 MIN + 30 MIN POST-FILM Q&A

SECTION: SPECIAL EVENT

SPECIAL GUEST SCHEDULED TO ATTEND

Presented with the Wisconsin Center for Film and Theater Research

Bill's Bike

USA, 1939, color, digital projection • **16 MIN**

DIRECTOR: BILL STEUBER

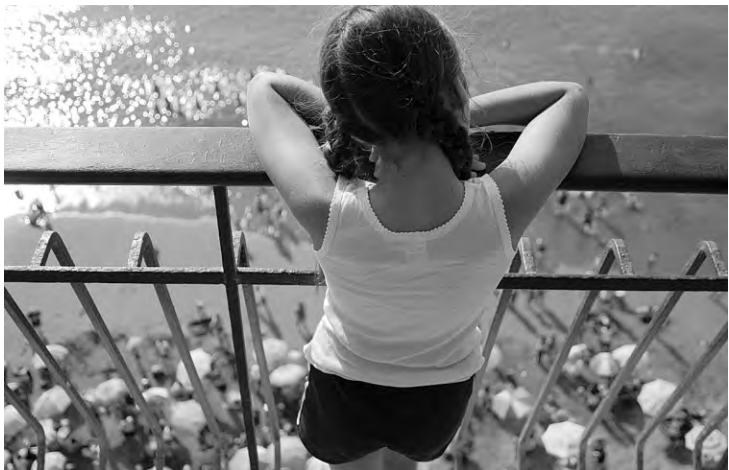
Recently restored from the collection of our Wisconsin Center for Film and Theater Research, *Bill's Bike* (ca. 1939) is a silent short made by Wisconsin highway engineer, historical novelist, filmmaker, and UW-Madison alum (class of 1930) Bill Steuber. Steuber made the film to teach bike safety, and circulated it to classrooms throughout the state — but *Bill's Bike* transcends the educational genre with its lyrical pacing, stunningly vibrant Kodachrome color, and unexpected superimpositions. Preservation of *Bill's Bike* was funded by the National Film Preservation Foundation. (JH)

Amateur Night: Home Movies from American Archives

WISCONSIN PREMIERE • USA, 1915–2005, color, b/w, 35mm • **84 MIN**

Dwight Swanson, a noted specialist on amateur film and one of the founders of Home Movie Day, has curated this very special collection of 16mm and 8mm amateur films from America's leading film archives, which for the purposes of this program have all been blown up to 35mm. The program captures a diverse cross-section of communities across 90 years of history. Piecing together family moments, historical scenes, animation, drama, comic routines and travelogues dating from 1915 to 2005, this compilation demonstrates the eclectic array of entertainment, innovation, and enlightenment found in home movies.

The lineup includes films by average Joes (a depiction of a Pittsburgh house party in the early 1960s is one particular highlight) alongside notables like Alfred Hitchcock,



Bad Intentions (Las Malas Intenciones)



The Amateur Monster Movie

Richard Nixon, animator Helen Hill, and Smokey the Bear. Featuring original narration, archival audio, commentaries from family members, and newly recorded music, *Amateur Night* provides a fascinating history of small gauge filmmaking.

Dwight Swanson will introduce this program and answer questions about the history of amateur film. Produced by the Center for Home Movies with support from the National Film Preservation Foundation, the Louis B. Mayer Foundation, the Haghefilm Foundation and Cineric, Inc. (JH)

American Falls

SEE: Phil Solomon: American Falls

American Homes

SEE: Seven Solos

An American in Sophiatown

SEE: Come Back, Africa

Bad Intentions (Las Malas Intenciones)

FRI, APR 20 • 4:00 PM

Orpheum Theatre

SAT, APR 21 • 11:00 AM

Sundance Cinema 2

WISCONSIN PREMIERE • narrative • Peru, Germany, Argentina, 2011, color, HD projection • **107 MIN**

DIRECTOR: ROSARIO GARCÍA-MONTERO

creenplay: Rosario García-Montero; cinematography: Rodrigo Pulpeiro; editing: Rosario Suárez; music: Patrick Kirst, Rosario García-Montero; executive producers: Monika Weibel, Juan Carlos Belaunde; producers: Benito Mueller, Wolfgang Mueller, Paul Typaldos; cast: Fatima Buntinx, Katerina D'Onofrio, Paul Vega, Kani Hart, Melchor Gorrochátegui, Jean Paul Strauss

In Spanish with English subtitles

Presented with the UW Latin American, Caribbean & Iberian Studies Program

In Lima, Peru, during the 1980s, Cayetana is a nine-year-old with a vivid imagination and a particular interest in Simón Bolívar and her nation's history. The only child of upper-middle class divorced parents, the far-from-innocent girl devotes much of her time making life difficult for her family's servants and drivers. Not particularly concerned with the rise in terrorism in her country, she



Bugsy Malone



Bestiaire

is mostly troubled by her mother's pregnancy. Convinced that the arrival of a new baby will literally result in the end of her existence, Cayetana starts acting out in strange ways.

Seriodramatic in tone, this semi-autobiographical coming-of-age story is never interested in sentimentalizing or sugar-coating childhood. Director Rosario García-Montero, in an exciting feature debut, brilliantly develops the underlying socio-political themes of Cayetana's story while Fatima Buntinx makes a believable, memorable impression as our not-always-loveable heroine. Winner, Best Film, 2011 Mar Del Plata Film Festival. 2011 Berlin and Los Angeles Film Festivals. (JH)

Before the Emergency

SEE: *The Alpha Incident*

A Behind the Scenes Look at "Snowball Fight"

SEE: *Made in Wisconsin: Industrial Visions of the Badger State*

Bestiaire

THU, APR 19 • 5:30 PM

Bartell Theatre

SUN, APR 22 • 3:00 PM

Sundance Cinema 2

MIDWEST PREMIERE • documentary • Canada, 2012, color, HD projection • **72 MIN**
DIRECTOR: DENIS CÔTÉ

director of photography: Vincent Biron; editor: Nicolas Roy; sound Fredric Cloutier; pro-

ducer: Denis Côté, Sylvain Corbeil

SECTION: NEW QUEBECOIS CINEMA
Presented with the Québec Government Office in Chicago

Fresh from premieres at the 2012 Sundance and Berlin Film Festivals, this staggeringly beautiful meditation on mankind's need to assert itself over the animal kingdom demands to be experienced on the big screen. Unfolding almost entirely behind the scenes of one of those tourist detours where families meander through faux-natural habits (in this case, Montreal's Parc Safari), *Bestiaire* observes, without commentary, an astounding range of animals in dispiritingly monotonous captivity. The shot compositions are striking and off-center, emphasizing hooves and horns, often glimpsed through the rigid bars of holding pens. We stare at the animals, and they stare back in mutual incomprehension, creating a mesmerizing effect that brief detours to a taxidermy workshop and drawing class only enhance.

As *Variety* critic Robert Koehler wrote from Sundance: "*Bestiaire* is magnificently sad... an elegy for the natural world behind bars," further naming it the "best non-fiction premiere so far in Sundance, by several light years." Opening Film, 2012 Rendez-vous du Cinema Quebecois. (MK)

Bill's Bike

SEE: *Amateur Night: Home Movies from American Archives*

The Biscuit Day

SEE: *Luther Price: Biscuits and Biscotts*

The Biscuit Song

SEE: *Luther Price: Biscuits and Biscotts*

Bring on the Magic

SEE: *Nindy and Other Shorts from Wisconsin's Own*

Bugsy Malone

WED, APR 18 • 6:30 PM

SAT, APR 21 • 11:00 AM

Madison Museum of Contemporary Art

narrative • United Kingdom, 1976, color, 35mm • **93 MIN**

DIRECTOR: ALAN PARKER

screenplay: Alan Parker; cinematography: Peter Biziou, Michael Seresin; music and lyrics: Paul Williams; executive producers: David Puttnam, Robert Stigwood; producer: Allan Marshall; cast: Scott Baio, Jodie Foster, Florrie Dugger, John Cassisi, Martin Lev, Dexter Fletcher

SECTION: RESTORATIONS AND REDISCOVERIES

A true cinematic anomaly, there's never been anything quite like *Bugsy Malone*, before or after it was released in 1976. Maybe it's not the first prohibition-era gangster musical comedy, but it's the first one to feature an entire cast of under-14-year-olds playing the wiseguys and their molls. The violence inherent in the gangster genre is tempered somewhat by the fact that the characters aren't dispatched with bullets, but rather "splurge guns," which spew whipped cream all over their targets. Is there any wonder why this gem has a cult following among adults who saw it as children?

Bugsy (a pre-Chachi Scott Baio) is an ambitious hood caught in the middle of a war between gangleaders Fat Sam and Dandy Dan. While on the road to splurge-dition, Bugsy's lovelife finds him shuttling between the virtuous Blousey (Florrie Dugger) and hardened nightclub singer Tallulah (Jodie Foster, who appeared in *Taxi Driver* the same year). While the movie's story isn't so surprising, the spectacle of dozens of tough-talking and tap-dancing pre-teens on lushly designed Art-Deco sets is delightfully surreal, to say the least. Adding to the wonderfulness: the



Come Back, Africa

catchy, Oscar-nominated song score by 70s musical legend Paul Williams (see also *Paul Williams Still Alive* in this year's Festival).

The film was the brainchild of English writer/director Alan Parker, who got his start coming up with similar high-concept ideas in the world of British television commercials. While Parker flirted with the musical in later efforts like *Fame* and *The Commitments*, he's never made anything as idiosyncratic as his first film, preferring more prestigious projects like *Midnight Express*, *Mississippi Burning*, and *Angela's Ashes*. Part satire, part fantasy, part affectionate homage, this ain't no *Little Rascals* short, but *Bugsy Malone* is not just a cultural curiosity either. It's the perfect entertainment for viewers of all ages. (JH)

Carbon

SEE: *Nindy and Other Shorts from Wisconsin's Own*

Chekhov for Children

THU, APR 19 • 8:15 PM

FRI, APR 20 • 4:15 PM

Monona Terrace

WISCONSIN PREMIERE • documentary • USA, 2010, color, b/w, digital projection • **72 MIN**

MIN + 30 MIN POST-FILM Q&A

DIRECTOR: SASHA WATERS FREYER

editor/producer: Sasha Waters Freyer; story: Phillip Lopate; cinematography: Sarah Price

FILMMAKER SCHEDULED TO ATTEND

Presented with the UW Center for Russia, Eastern Europe, and Central Asia; and the UW Russian Flagship Center

"Where does one draw the line between experimentation and self-indulgence?" Writer Phillip Lopate asked himself that question in 1979, when he undertook an ambitious project: staging Chekhov's *Uncle Vanya* with New York City fifth- and sixth-graders.

Director Sasha Waters Freyer was an aspiring filmmaker in Lopate's class at the time, and she documented the entire project on Super 8 and primitive video formats. Thirty-odd years later, she tracks down her classmates to see what has become of them. Freyer, whose *This American Gothic* screened at the 2008 Festival, combines her archival footage with

contemporary interviews in a style reminiscent of Michael Apted's celebrated *Up* series.

The Telluride Film Festival called Freyer's film "a moving, honest exploration of the nature of childhood and a celebration of the joyous possibilities of arts education." (TY)

Christmas Tree: A Story in Five Parts

SEE: *Wid Winner and Other Shorts from Wisconsin's Own*

Come Back, Africa

SAT, APR 21 • 4:00 PM

SUN, APR 22 • 5:15 PM

UW Cinematheque

148 MIN

SECTION: RESTORATIONS AND REDISCOVERIES

An American in Sophiatown

WISCONSIN PREMIERE • documentary • USA, 2009, color, b/w, digital projection • **63 MIN**

DIRECTOR: MICHAEL ROGOSIN

An American in Sophiatown is a compelling documentary about the making of *Come Back, Africa* featuring extensive interviews with director Lionel Rogosin. (JH)

Come Back, Africa

narrative • USA, 1959, b/w, 35mm • **85 MIN**

DIRECTOR: LIONEL ROGOSIN

screenplay: Bloke Modisane, Lewis N'Kosi, Lionel Rogosin; cinematography: Ernest Antaria, Emil Knebel; editor: Carl Lerner; music: Chatur Lai; cast: Zacharia Mgabi, Vinah Makeba, Miriam Makeba, Bloke Modisane, Lewis N'Kosi, Morris Hugh

In Afrikaans, English with English subtitles

A remarkable document, *Come Back, Africa* is influential American independent filmmaking pioneer Lionel Rogosin's exciting follow-up to his recently rediscovered 1957 movie, *On the Bowery* (WFF 2011). Like its predecessor, *Africa* uses non-professional actors to tell a gritty story set in a milieu rarely captured on film; in this special case: Johannesburg at the height of apartheid.

After a marvelous opening montage/time capsule of daily life in South Africa's largest city in 1959, a story emerges that focuses on the recently-arrived-in-Jo'burg Zacharia



The Deep Blue Sea

Mgabi. Trying to support a family back home in Zululand, Zacharia tries to survive in a number of professions, each with diminishing returns: gold miner, servant in a white household, car-washer, waiter, and ultimately a day laborer on the roads.

Rogosin shot this masterpiece entirely on location in South Africa and right under the noses of authorities who thought he was making a musical about “happy natives.” Though it could hardly be described as such, one of the film’s undoubted highlights is the performance of two songs by a 27-year-old Miriam Makeba, already on the road to legendary status as both a musician and an activist.

The film “presents this time and place in all its vibrancy and sorrow through atmospheric scenes of real daily life and labor... Despair and long-suppressed anger not extinguished, but made bearable by song and other forms of physical self-determination.” – Bill Weber, *Slant Magazine* (JH)

Compliance

SAT, APR 21 • 8:30 PM

Union South Marquee

WISCONSIN PREMIERE • narrative • USA, 2012, color, HD projection • **90 MIN + 30 MIN POST-FILM Q&A**
DIRECTOR: CRAIG ZOBEL

screenplay: Craig Zobel; cinematography: Adam Stone; editing: Jane Rizzo; music: Heather McIntosh; executive producers: David Gordon Green, James Belfer, Carina Alves; producers: Sophia Lin, Lisa Muskat, Tyler Davidson, Theo Sena, Craig Zobel; cast: Ann Dowd, Dreama Walker, Pat Healy, Bill Camp, Philip Ettinger, Ashlie Atkinson

FILMMAKER SCHEDULED TO ATTEND

The most controversial film to premiere at this year’s Sundance Film Festival, *Compliance* explores the human motivations behind one of the most bizarre news stories of the last few years.

Unfolding during a few hours on a busy evening at a Midwestern fast food restaurant, the story begins

when overburdened manager Sandra (the superb Ann Dowd) receives a phone call from a police officer (Pat Healy). The cop accuses teenaged counter girl Becky (Dreama Walker) of stealing money from a customer and though Becky claims her innocence, Sandra complies with the officer’s orders to detain the younger woman in the backroom of the restaurant. Thus begins a downward spiral of events that, most shocking of all, actually happened.

Screenwriter and Director Craig Zobel (*Great World of Sound*) lets his frequently disturbing narrative play out with all of the creepy precision of Michael Haneke, but with an added level of detail that allows us to see Sandra and her staff as complex and sympathetic human beings. Zobel approached his project as an illustration of Stanley Milgram’s famed 1961 experiment on people’s obedience to authority. By never condescending to its characters, *Compliance* encourages the audience to seriously consider how they would react in this situation. You may be quite surprised at how this movie makes you feel.

“From its expert performances and carefully researched material to its dead-on evocation of life behind the counter at an average Middle American burger joint, this is intelligent low-budget filmmaking that handles its risky subject matter with taste and discipline.” – Justin Chang, *Variety* (JH)

Cornerman

SEE: *Wid Winner and Other Shorts from Wisconsin’s Own*

Curtain Call

SEE: *Wid Winner and Other Shorts from Wisconsin’s Own*

The Day He Arrives

(*Book Chon Bang Hyang*)

THU, APR 19 • 5:00 PM

UW Cinematheque

SAT, APR 21 • 4:00 PM

Sundance Cinema 1

MIDWEST PREMIERE • narrative • South Korea, 2011, b/w, HD projection • **79 MIN**
DIRECTOR: HONG SANG-SOO

writer: Hong Sang-soo; director of photography: Kim Hyungkoo; editor: Hahm Sungwon; composer: Jeong Yongjin; producer: Kim Kyounghee; cast: Yu Junsang, Kim Sangjoong, Song Sunmi, Kim Bokyoung

In Korean with English subtitles

Sungjoon is a retired — or is he just out of work? — film director back in Seoul to visit an old friend. Over the course of a few alcohol-fueled days, he meets up with a past flame, hooks up with her doppelganger, and dodges questions about his career. Fans may already recognize this heady brew of unemployed filmmakers, romantic entanglements, and heavy drinking as the unmistakable turf of South Korean master Hong Sang-Soo (guest of the Festival in 2001, presenting the U.S. premiere of *Virgin Stripped Bare by Her Bachelors*).

At first this amiable, low-key bender seems another perceptive entry in Hong’s long-running series of romantic studies, but a strange thing happens as the days start running into each other: the events start repeating themselves. Over the course of three nights — or is it a single night refracted? — Sungjoon drinks at a bar called Novel, with intriguing variations each time.

Both engaging narrative puzzle and clever portrayal of the artist’s impulse to rewrite their life as it happens, this is a film that you’ll continue to turn over in your mind long after it ends. Like *Virgin*, *The Day He Arrives* is shot in crisp black-and-white, and Hong allows the narrative to unfold in long takes, the better to savor the fine performances. 2011 Cannes, London, AFI Film Festivals. (MK)



Compliance



The Day He Arrives (Book Chon Bang Hyang)

The Deadly Affair

THU, APR 19 • 6:30 PM

FRI, APR 20 • 1:30 PM

Madison Museum of Contemporary Art

narrative • United Kingdom, 1966, color, 35mm • **115 MIN**
DIRECTOR: SIDNEY LUMET

screenplay: Paul Dehn, based on the novel by John le Carré; cinematography: Freddie Young; editing: Thelma Connell; music: Quincy Jones; producer: Sidney Lumet; cast: James Mason, Harriet Anderson, Maximilian Schell, Harry Andrews, Simone Signoret, Lynn Redgrave, Roy Kinnear, Corin Redgrave

SECTION: RESTORATIONS AND REDISCOVERIES

If *Tinker Tailor Soldier Spy* whetted your appetite for complex and gritty tales of espionage, you won’t want to miss this criminally underrated and underseen drama, one of the first big screen adaptations of a John le Carré novel (*Call for the Dead*).

In a performance that holds up against those given by Alec Guinness and Gary Oldman, the great James Mason is a memorable George Smiley (renamed Charles Dobbs for the

film), a world-weary, middle-aged intelligence agent in London. When a friend and colleague from the Foreign Office kills himself, Dobbs sets out to uncover the facts while pushing against senior officials who want it all swept under the rug. Meanwhile, the cuckolded Dobbs tries valiantly to save his own marriage to the younger Ann (Harriett Andersson).

The cast of *The Deadly Affair* includes several more great actors in memorable turns, especially Simone Signoret as the dead man’s widow; Maximilian Schell as German spy Dieter Frey; Harry Andrews as Dobbs’ cop friend, Inspector Mendel; and, in a bit part, Lynn Redgrave as a young actress.

American director Sidney Lumet brings as much authenticity and atmosphere to the proceedings as he does to his New York-set dramas. The restored 35mm print courtesy of Sony Pictures that will be screened shows off the brooding cinematography by the legendary Freddie Young (*Lawrence of Arabia*). (JH)



Elena



The Deadly Affair



Dog Sweat (Aragh Sagee)

The Deep Blue Sea

SAT, APR 21 • 7:00 PM

Orpheum Theatre

SUN, APR 22 • 2:00 PM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • United Kingdom, 2011, color, 35mm • **98 MIN**
DIRECTOR: TERENCE DAVIES

Screenplay: Terence Davies, based on the play by Terence Rattigan; executive producers: Lisa Marie Russo, Katherine Butler; producer: Sean O'Connor, Kate Ogborn; cinematography: Florian Hoffmeister; costumes: Ruth Myers; cast: Rachel Weisz, Tom Hiddleston, Simon Russell Beale, Karl Johnson, Barbara Jefford, Ann Mitchell

In this beautifully photographed adaptation of Terence Rattigan's classic play, master director Terence Davies (*Of Time and the City*, WFF 2009) makes his long-awaited return to narrative filmmaking. Hester Collyer (magnificently played by Rachel Weisz) leaves her respectable husband, a High Court judge, for Freddie (Tom Hiddleston), a former R.A.F. pilot. The early days of their relationship are marked by passion and abandonment, but as Freddie's personal problems multiply, Hester becomes increasingly alienated from herself and society. Soon, she is forced to

reconcile the extraordinary risks of leading a life ruled by the heart.

Davies dramatizes Hester and Freddie's plight with grace and intelligence, encouraging the viewer to identify with both of the doomed lovers, which makes *The Deep Blue Sea* a subtle and complex viewing experience. Capturing wartime London with characteristic restraint, evocative imagery, and poignant music selections, Davies has delivered a masterpiece, proving once again that he is one of cinema's most valuable auteurs. (*JP*)

The Devil, Probably (Le Diable Probablement)

THU, APR 19 • 4:30 PM

SAT, APR 21 • 1:15 PM

Madison Museum of Contemporary Art

narrative • France, 1977, color, 35mm • **95 MIN**

DIRECTOR: ROBERT BRESSON

screenplay: Robert Bresson; cinematography: Pasqualino De Santis; editing: Germaine Lamy; music: Philippe Sarde; producers: Stéphane Tchalgadjieff, Daniel Toscan du Plantier; cast: Antoine Monnier, Tina Irassari, Henri du Maublanc, Laetitia Carcano, Nicolas Deguy

SECTION: RESTORATIONS AND REDISCOVERIES

Told as a flashback from a news

account of a young man's suicide, the great Robert Bresson's second-to-last film is a rigorous depiction of a modern world that's not fit to live in. Centered around a group of youths (all played, in Bresson's inimitable style, by nonactors), the story eventually focuses in on Charles (Antoine Monnier), who finds little happiness in chasing women, pursuing religion, furthering his education, and taking drugs. When psychoanalysis fails and some environmental documentary footage deepens his despair, everything seems pointless to Charles.

"Bresson's chilling visions of daily life — including a brilliant sequence aboard a bus that depicts the mechanical world as a horror — suggest its hostility to the passions of youth." — Richard Brody, *The New Yorker*

"Even though Bresson has painted a dark picture of wasted youth and beauty, one comes out of the film with a sense of exultation. When a civilization can produce a work of art as perfectly achieved as this, it is hard to believe that there is no hope for it." — Richard Roud

A newly struck 35mm print will be shown. (*JH*)

Documenting Westphal

SEE: *Seven Solos*

Dog Sweat (Aragh Sagee)

SUN, APR 22 • 1:15 PM

Bartell Theatre

WISCONSIN PREMIERE • narrative • Iran, USA, 2010, color, HD projection • **90 MIN** + **30 MIN POST-FILM Q&A**

DIRECTOR: HOSSEIN KESHAVARZ

writer: Hossein Keshavarz, Maryam Azadi; director of photography: Ehson Karimi; editor: Hossein Keshavarz, Mollie Goldstein; art director: Reza Farhadi producer: Hossein Keshavarz, Maryam Azadi, Alan Oxman; cast: Sara Esfahani, Tahereh Azadi, Shahrokh Taslimi, Ahmad Akbarzadeh, Rahim Zamani, Bagher Forohar, Maryam Mousavi

SECTION: NEW IRANIAN CINEMA

FILMMAKER SCHEDULED TO ATTEND

Shot secretly on the streets of Tehran, *Dog Sweat* vibrantly captures contemporary youth culture in Iran. The difficulties of growing up Iranian are elucidated through six overlapping stories of rebellious young adults.

A feminist carries on an affair with a

married man. An aspiring pop star secretly cuts an illegal record, while her fiancé attempts to break it off with his gay lover. A new couple embarks on an endless search for a place to get busy; a group of male friends go to epic lengths to score booze ("dog sweat").

Many of these problems are universal to angry young cinema, but in the shadow of Iran's repressive morality police they carry serious repercussions. For these six twenty-somethings, just leading a normal life becomes a heroic undertaking.

Writer/director/editor Hossein Keshavarz's risky filming strategy puts him in solidarity with his characters, inviting arrest in a country known for jailing its most acclaimed filmmakers (see *Good Bye*, also screening this year). There's also a strong aesthetic payoff: the clandestine camerawork infuses *Dog Sweat* with the urgency of *cinéma vérité*. Grand Jury Award, 2011 Austin Film Festival. (*MK*)

Ecstasy of Order: The Tetris Masters

FRI, APR 20 • 5:00 PM

Sundance Cinema 1

SUN, APR 22 • 3:30 PM

Orpheum Theatre

WISCONSIN PREMIERE • documentary • USA, 2011, color, HD projection • **92 MIN** + **30 MIN (2ND SCREENING ONLY) POST-FILM Q&A**

DIRECTOR: ADAM CORNELIUS

cinematography: Daniel Billups; editor: Adam Cornelius; sound engineer: Daniel Rodriguez; producers: Dain Anderson, Adam Cornelius, Robin Mihara, Vince Clemente

FILMMAKER SCHEDULED TO ATTEND

Tetris. We've all played the addictive game with the simple premise: rotate falling puzzle pieces to complete rows of blocks. But how many of us can say we've mastered it? Adam Cornelius's entertaining and emotionally compelling documentary takes us into the world of competitive Tetris. Cornelius tags along with the organizers of the first ever Classic Tetris World Championship as they track down experts and crown a master. A sister film to the popular *The King of Kong* (a documentary that inspired one of the Tetris Masters to seek out competitive play), *Ecstasy of Order* differs in that there are no bad

guys. You'll be on the edge of your seat rooting for all of the contestants, and leave the theater addicted to Tetris all over again. (*TY*)

Elena

SUN, APR 22 • 9:00 PM

Orpheum Theatre

WISCONSIN PREMIERE • narrative • Russia, 2011, color, HD projection • **109 MIN**
DIRECTOR: ANDREY ZVYAGINTSEV

writer: Oleg Negin, Andrey Zvyagintsev; director of photography: Mikhail Krichman; editor: Anna Mass; music: Philip Glass; production designer: Vasily Gritskov; Valeriy Zhukov; executive producer: Alexander Rodnyansky, Sergey Melkumov; producer: Katya Marakulina; cast: Nadezhda Markina, Andrey Smirnov, Elena Lyadova, Alexey Rozin, Evgenia Konushkina

In Russian with English subtitles

Presented with the UW Center for Russia, Eastern Europe, and Central Asia; and the UW Russian Flagship Center

A domestic thriller indebted to — and worthy of — Alfred Hitchcock, this Russian knockout is situated at the always uneasy intersection of love and money. Elena is a former nurse in her sixties who married up late in life, attaching herself to a wealthy, older patient named Vladimir. She's more maid than spouse, minding his lavish, tastefully decorated apartment and leaving only to visit her unemployed son Sergei's family in a drastically rougher quarter of town. Sergei can't afford to send his kids to college, and Vladimir, like any good one-percenter, refuses to dip into his coffers and help, forcing Elena to take matters into her own hands.

Propelled by a nervously pulsating score by Philip Glass and impeccably photographed, this exacting *film noir* packs a timely socioeconomic punch. Director Andrey Zvyagintsev was widely heralded as the next Tarkovsky with his startlingly assured debut *The Return*, and *Elena* more than solidifies his status as Russia's top working filmmaker.

Winner of the Special Jury Prize upon its premiere at the 2011 Cannes Film Festival, *Elena* was nominated for 10 Golden Eagle Awards (the Russian Oscar equivalents), winning Best Film and Best Director. 2012 Sundance Film Festival. (*MK*)



The Fairy (*La Fée*)

The End

SEE: *Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own*

The Entertainers

FRI, APR 20 • 9:30 PM

Chazen Museum of Art

SAT, APR 21 • 1:30 PM

UW Cinematheque

documentary • USA, 2012, color, HD projection • **91 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: MICHAEL ZIMMER, NICK HOLLE

SECTION: WISCONSIN'S OWN

SPECIAL GUEST SCHEDULED TO ATTEND

In this heartwarming documentary reminiscent of *Spellbound* and *Word Wars*, six ragtime piano players from all parts of the country compete for the coveted top prize at the World Championship of Old-Time Piano Playing's annual tournament in Peoria, Illinois.

Directors Michael Zimmer and Nick Holle follow the trials and tribulations of their amateur stars with insight and intelligence, capturing the showmanship and skill of one of America's most fascinating subcultures. In addition, the film provides an anecdotal history of ragtime, the first distinctly American popular music, showcasing the private collections of some of the music's most fervent devotees. With unforgettable characters and nonstop ragtime piano playing, *The Entertainers* is a film that truly lives up to its title. (*JP*)

An Evening with Don Hertzfeldt

FRI, APR 20 • 7:30 PM

Union South Marquee

animation • USA, 1997-2012, color, 35mm • **74 MIN + 60 MIN POST-FILM Q&A**

DIRECTOR: DON HERTZFELDT

SECTION: SPECIAL EVENT

FILMMAKER SCHEDULED TO ATTEND

Academy Award nominated animator Don Hertzfeldt (*Rejected*, *Billy's Balloon*, *The Meaning of Life*) will join us to present a selection of his now classic animated shorts, culminating in the exclusive area premiere of his newest film, *It's such a beautiful day*, the third and final chapter in a trilogy about a mysterious man named Bill.

Chapter One, *Everything will be OK*, won the Sundance Film Festival's Jury Award in Short Filmmaking and was named by many critics as one of the best films of 2007. Chapter Two, *I am so proud of you*, received 27 awards and was described by the San Francisco International Film Festival as his "best yet...even the Hertzfeldt faithful may be too stunned to laugh."

Nearly two years in the making, the 23-minute *It's such a beautiful day* is Don's longest, and most ambitious, piece to date: blending traditional animation, experimental optical effects, trick photography, and new digital hybrids printed out one frame at a time, the movie was captured entirely on an antique 35mm animation stand, one of the last operating cameras of its kind in America.

The entire animated trilogy will be screened together for the first time via new 35mm prints, along with a few other surprises from the Hertzfeldt catalogue, immediately followed by a live on-stage interview and audience chat with Don Hertzfeldt. (*JH*)

The Exquisite Hour

SEE: *Phil Solomon: A Retrospective*

Face

FRI, APR 20 • 5:00 PM

UW Cinematheque

experimental • USA, 1965, b/w, 16mm • **66 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: ANDY WARHOL

cast: Edie Sedgwick, Chuck Wein

SECTION: RESTORATIONS AND REDISCOVERIES

SPECIAL GUEST SCHEDULED TO ATTEND

The close-up is often used for dramatic emphasis in narrative films, but the Pop artist Andy Warhol made entire films using only this shot, often as a form of portraiture. Warhol's many silent *Screen Tests* provide examples of his predilection for this particular framing, as do some of his other films, such as *Henry Geldzahler*, and *Outer and Inner Space*.

In the recently restored *Face*, Warhol filmed a close-up of Edie Sedgwick's face for the entire 66 minutes, demonstrating that his most famous superstar had the ability to command an audience's attention while merely playing music, applying makeup and

accessories, smoking marijuana, talking on the phone, and conversing with Chuck Wein, who remains an elusive figure off-camera.

Face might be the best vehicle for displaying what made Edie the greatest Warhol superstar, namely her presence on camera. Her radiant facial features have visual impact, which is precisely the quality that attracted Warhol to her. As Bibbe Hansen, who appeared in several Warhol films, puts it: "Looking back at me looking at it then — we're getting very Proustian here — she had the most amazing and wonderful quality to live in the film frame. To live there, to breathe, to inhabit it."

While Edie manages to inhabit an extremely tight frame, it is the final three minutes of *Face* that prove most riveting. Warhol claimed: "All my films are artificial" because "I don't know where the artificial stops and the real starts." The major interest in *Face* is how the film explores this boundary.

UW-Madison film professor JJ Murphy will be on hand to introduce the film and discuss it afterwards. He is the author of a new book, *The Black Hole of the Camera: The Films of Andy Warhol* (published by the University of California Press, 2012). (*JM*)

The Fairy (*La Fée*)

THU, APR 19 • 7:30 PM

Orpheum Theatre

FRI, APR 20 • 7:30 PM

Sundance Cinema 1

MADISON PREMIERE • narrative • Belgium, France, 2011, color, 35mm • **94 MIN**

DIRECTOR: DOMINIQUE ABEL, FIONA GORDON, BRUNO ROMY

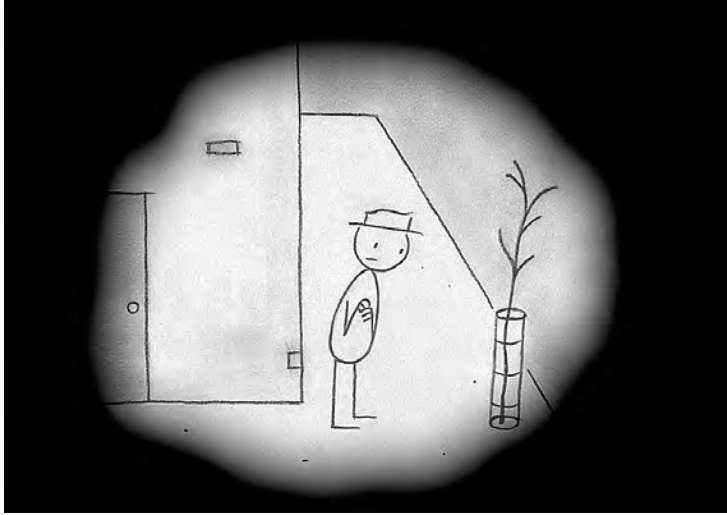
writer: Dominique Abel, Fiona Gordon, Bruno Romy; director of photography: Claire Chidéric; editor: Sandrine Deegen; sets: Nicolas Girault; costumes: Claire Dubien; executive producer: Marina Festré; cast: Dominique Abel, Fiona Gordon, Philippe Martz, Bruno Romy

In French with English subtitles

"Worthy of the best of Tati or Keaton" (*Screen*), this delightful comedy is brimming with droll visual gags and freewheeling chase sequences. Dom is a clerk at a run-down hotel in Le Havre whose hum-drum overnight shift is interrupted by Fiona, a self-described fairy who grants him three wishes. His initial skepticism subsides when his re-



Filthy Theater: A Film About Joel Gersmann



An Evening with Don Hertzfeldt

quests for a scooter and unlimited gas are quickly fulfilled, and Dom begins to think more carefully about his third wish. Of course, by that point he's fallen for Fiona, fairy or not.

Candy-colored and scrupulously designed, this is exactly the kind of enchanting romp one worries they don't make anymore. Thankfully, this rubber-limbed trio of Belgians (writers/directors/stars Dominique Abel, Fiona Gordon, and Bruno Romy) is reigniting the torch lit by Chaplin and carried by Tati. Embodying their forebears' madcap spirit and elegant visual precision, they veer from skyscraper escapes to underwater dance sequences with effervescent grace. *The Fairy* provides a welcome reminder that physical comedy can be just as thrillingly intelligent as any well-crafted dialogue.

"The trio have a clownlike knack for finding humor in the everyday. Ketchup bottles, bicycle chains, and folding chairs become instruments of uproarious inspiration. A deliriously droll confection." — *Variety*. Opening Night Film of the Director's Fortnight section of the 2011 Cannes Film Festival. (*MK*)

Familiar Grounds

(*En Terrains Connus*)

FRI, APR 20 • 6:00 PM

SUN, APR 22 • 11:30 AM

Madison Museum of Contemporary Art

MIDWEST PREMIERE • narrative • Canada, 2011, color, 35mm • **89 MIN**

DIRECTOR: STÉPHANE LAFLEUR

writer: Stéphane LaFleur; director of photography: Sara Mishara; editor: Sophie Leblond; music: Sagor & Swing; producer: Luc Déry, Kim McCraw; cast: Francis La Haye, Fanny Mallette, Sylvain Marcel, Michel Daigle, Suzanne Lemoine, Denis Houle

In French with English subtitles

SECTION: NEW QUEBECOIS CINEMA

Presented with the Québec Government Office in Chicago

With its broken-down snowmobiles, underheated cabins, and perpetual snowfall, this deadpan Quebecois comedy carries a distinctly Wisconsin vibe. Benoit and Maryse are thirtysomething siblings with little in common beyond a certain stubborn wit they inherited from their widowed father. Benoit still lives with the old man, though in such a state of arrested development that he could hardly be considered a caretaker. Maryse isn't faring much better, stuck in a dead-end job at a box factory and cultivating a growing disdain for her dorky husband. Enter a rental car salesman from the future ("Not too distant...just



Familiar Ground (*En Terrains Connus*)



The Entertainers



Face



Flooding with Love for the Kid



The Fourth Portrait (*Di Si Zhang Hua*)

September.”), who warns Benoit of a terrible accident about to befall his sister, spurring him to tag along on a road trip to the family cabin.

Despite its title, *Familiar Ground* is full of singular imagery, and writer/director Stéphane LaFleur has an uncanny ability to wring laughter out of the idliest props: a shattered jar of pasta sauce, an enormous plant, a tree branch crammed into a tiny stove.

Balancing magical realism with bone-dry humor, the curious family saga of

Familiar Ground is as recognizable as it is far-fetched.

LaFleur was editor of another snowy Quebecois film screening at this year’s fest, the Oscar-nominated *Monsieur Lazhar*, as well as the Arcade Fire documentary *Miroir Noir*. Winner, Ecumenical Prize, 2011 Berlin Film Festival. Narrative Award, 2011 Los Angeles Film Festival. (MK)

Family Nightmare

SEE: Marvin Seth & Stanley

Filthy Theater: A Film About Joel Gersmann

SAT, APR 21 • 3:30 PM

Union South Marquee

WORLD PREMIERE • documentary • USA, 2012, color, HD projection • **94 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: DAN LEVIN

cinematographer: Dan Levin; editor: Dan Levin; music: Klezmocracy; cast: Gary Aylesworth, Rod Clark, Wanda Coleman, Callen Harty, Charlie Hill, Jill Holden, Gip Hoppe, Brian Wild, Rob Matsushida, Chris Morris, Martin Mulhern, Fred Murray, Marcy Weiland, and many others.

SECTION: WISCONSIN’S OWN

FILMMAKER SCHEDULED TO ATTEND

Filthy Theater explores the life and work of Madison playwright and director, Joel Gersmann, founder of the infamous Broom Street Theater, “the world’s oldest thriving experimental community theater.”

The film opens in the summer of 1993 as Joel works on the play *Sexy Priests*, a satire on the sexual molestation scandal in the Catholic church. In observational style, we watch Joel working with actors, describing his directing style, and going about his daily business. Gradually, present-day interviews begin to reveal the impact of Joel’s work and his personality on the people surrounding him. Through this lens we are invited to ponder the importance and impact of a unique body of original theatrical work, little

of which was ever recorded or performed outside of the small former garage in Madison where it originated.

A touching portrait of a legendary Madisonian, *Filthy Theater* will appeal to fans of underground theater and scratch a nostalgic itch for those who remember the countercultural milieu of Madison in decades gone by. (JP)

The Five Bad Elements

SEE: Phil Solomon Selects

Flooding with Love for the Kid

FRI, APR 20 • 6:30 PM

Monona Terrace

WISCONSIN PREMIERE • narrative • USA, 2010, color, digital projection • **107 MIN**

DIRECTOR: ZACHARY OBERZAN

SECTION: SPECIAL EVENT

Like *Raiders of the Lost Ark: The Adaptation* (also playing in this year’s Festival), *Flooding with Love for the Kid* is a landmark in the history of do-it-yourself filmmaking. *Flooding* is a meticulous, faithful adaptation of David Morrell’s 1972 novel *First Blood*, which introduced the character of John Rambo, a Vietnam vet and one-man army made iconic through a series of big-budget action epics starring Sylvester Stallone.

You will probably find yourself completely caught up in *Flooding* and that certainly has something to do

with Morrell’s compelling source material, to which Oberzan respectfully adheres, but his dedication goes far beyond being faithful to the book. In the spirit of Rambo’s one-man army, Oberzan adapted, directed, designed, and edited his own version on a budget of \$96, using his 220-square-foot Manhattan studio apartment as his only location. Oberzan also plays all 24 characters in the story, including Rambo, Colonel Trautman, and Rambo’s nemesis, Sherri Will Teasle, who emerges, like in the novel, as the story’s central character.

Flooding with Love for the Kid is a monument to personal filmmaking and artistic ingenuity. Oberzan uncovers levels of poetry, irony, and compassion heretofore unexplored in any of Stallone’s *Rambo* films. Through the power of one camera, a few ingenious, and cheap, special effects, and sheer force of will, Oberzan transports you to a small Kentucky town and its surrounding caves and hills, even though his refrigerator and bookshelves are usually in the background.

“An outsider-cinema masterpiece... Oberzan’s mania knows no bounds.” — *Time Out New York*. “An absolutely amazing concept. Wildly creative and energetic.” — David Morrell, author of *First Blood*. (JH)

The Fourth Portrait

(*Di Si Zhang Hua*)

SUN, APR 22 • 11:15 AM

Chazen Museum of Art

MIDWEST PREMIERE • narrative • Taiwan, 2010, color, 35mm • **105 MIN + 20 MIN POST-FILM Q&A**

DIRECTOR: CHUNG MONG-HONG

cinematography: Nagao Nakashima; editor Lo Shih-Ching; producer: Tseng Shao-Chien; cast: Bi Xiao-Hai, Leon Dai, Lei Hao, Terri Kwan, Na Dow

In Mandarin with English subtitles
Presented with the UW Waisman Center; and the UW Center for East Asian Studies

“*The Fourth Portrait* casts a sobering look at the troubling issues of domestic violence and the difficult family dynamics that are born of marriages of convenience. Defying all genre definitions, the film blends comedic elements with deeply touching moments. The result is a fascinating tale of innocence and maturity that bears the signature of one of Taiwan’s most exciting new talents.

“Listening to the laborious breathing of his father in a hospital room, ten-year-old Xiang (Bi Xiao-Hai) qui-



Girl Model

etly waits for his uncertain destiny to unfold. He is the only family member at his father's deathbed and will be the only relative at the funeral.

“Xiang is trying to adjust to his new life as an orphan, when his estranged mother suddenly reappears. She wants to absorb him into her new family, and while Xiang knows he should be pleased, he is apprehensive about the transition. His mother's home is cold and unwelcoming, with a rancorous stepfather and the mysterious presence of a boy who haunts his dreams.

“Even within this hostile environment, Xiang manages to find solace in painting and in a new friendship he forms with an older chubby boy, who supplements a meager income with odd jobs and petty thefts. Numerous secrets weave a web of uncertainty around Xiang's life. His mother married his father in order to obtain citizenship and then abandoned him to follow the man she now lives with. But a much scarier secret hides in the dark past of his family, one he is determined to unveil.

“As Xiang, Bi delivers a powerful performance flush with candor and nuance. Independent filmmaking at its best, *The Fourth Portrait* has a poetic beauty that is reflected in the visual elegance of its gorgeous photography. Getting right to the story's emotional core, the film shines with lyrical brilliance.” — Giovanna Fulvi, 2010 Toronto International Film Festival.

Frames

SUN, APR 22 • 6:30 PM

Union South Marquee

WISCONSIN PREMIERE • narrative • USA, 2012, color, HD projection • **91 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: BRANDON COLVIN
cinematographer: Aaron Granat; editor: Tony Oswald; cast: Holland Noël, Maria Travis, Tim Towne, Michelle Parker, Alan Struthers

SECTION: WISCONSIN'S OWN FILMMAKER SCHEDULED TO ATTEND

Peter, a young filmmaker, uses his camera to transform the banality of his Wisconsin hometown into art. Distant from his family and environment, Peter isolates himself in an aesthetic realm, one in which filmmaking grants him control, a control that reduces, simplifies, and purifies.

Joining him on a documentary

project is Vera, the daughter of a prominent local businessman, who attempts to become the star of his cinematic and romantic universes. However, when Vera vanishes unexpectedly, Peter's creative detachment quickly gives way to deepening obsession and threats, both well meaning with a bit of suggestive footage.

As Peter struggles to separate filmic fiction from reality, he uncovers a troubling explanation for Vera's disappearance, one that puts him on dangerous ground. Driven by loneliness and desire, Peter ignores warnings and threats, both well meaning and sinister, on a mission to solve his own narrative. Whether daring or delusional, Peter's investigative impulse traps him in a mystery he unfortunately can't edit his way out of.

This compelling film represents the directorial debut of Brandon Colvin, a graduate student in UW Madison's Department of Communication Arts, and features a cast and crew of Wisconsin natives. (JP)

Girl Model

FRI, APR 20 • 5:30 PM

Sundance Cinema 2

SAT, APR 21 • 3:30 PM

Bartell Theatre

MIDWEST PREMIERE • documentary • USA, 2011, color, HD projection • **77 MIN**

DIRECTOR: DAVID REDMON, ASHLEY SABIN
cinematographer/editor/producer: David Redmon; sound editors: Darius Marder, Alan Canant; score: Matthew Dougherty, Eric Taxier
In Russian, Japanese, English with English subtitles

Presented with the UW Center for Russia, Eastern Europe, and Central Asia; and the UW Russian Flagship Center

A compelling and unsettling exposé into a little-known segment of the modeling industry, *Girl Model* follows the complex supply chain between Siberia, Japan, and the United States through the eyes of Nadya, a 13-year-old Siberian girl, and Ashley Arbaugh, the American scout (and former teen model) who discovers her.

For Nadya, modeling promises economic stability for her family and her ticket out of Siberia. So when she's plucked from obscurity and sent to Japan to begin work, she and her family are over the moon. But within minutes of arriving alone in Tokyo, her dreams of prosperity and success begin to unravel, and she is faced

with a reality that is anything but glamorous. Meanwhile, Ashley makes a healthy living in an industry which has always made her feel ambivalent and is, in her own words, “based on nothing.”

Winner of the Marc'Aurelio Award for Best Documentary at the Rome Film Festival, *Girl Model* is a frequently disturbing glimpse into the murky and exploitive world of the international modeling industry. Directors David Redmon and Ashley Sabin previously made *Mardi Gras: Made in China*, which screened at the 2006 Wisconsin Film Festival. (TY)

Glue Man

SEE: Klowen

Good Bye (Bé Omid É Didar)

FRI, APR 20 • 7:00 PM

UW Cinematheque

SAT, APR 21 • 1:45 PM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • Iran, 2011, color, HD projection • **100 MIN**
DIRECTOR: MOHAMMAD RASOULOF

writer: Mohammad Rasoulof; director of photography: Arastoo Givi; editor: Mohammadreza Muini; sound: Hossein Mahdavi; production designer: Saeid Asadi; executive producer: Rozita Hendijanian, Dariuosh Ebadi; producer: Mohammad Rasoulof; cast: Leyla Zareh, Fereshteh Sadreorafai, Shahab Hoseini, Roya Teymorian, Hassan Pourshirazi, Behname Tashakor, Sima Tirandaz, Fariba Jedikar, Omid Roohani, Bahar Katouzi, Asha Mehrabi, Javad Yahyavi
In Farsi with English subtitles

SECTION: NEW IRANIAN CINEMA

A deceptively calm indictment of Iran's repression of women, *Good Bye* follows a beautiful young woman's labyrinthine efforts to leave the country. But make no mistake: Noora is neither weak-willed pawn nor righteous martyr. She's a calculating woman of action, and, despite having all the cards stacked against her (“You need your husband's permission” is a constant refrain, applying to everything from medical procedures to hotel reservations), is quietly determined to navigate her way to freedom.

After all, she has little reason to stay: her activist husband was exiled for writing for a leftist newspaper, she was disbarred from her job as a lawyer for advocating for a human rights group, and, as a woman



Goodbye First Love (Un Amour de Jeunesse)



in Tehran, is subjected to routine indignities by a variety of officials on a daily basis. But Iran's convoluted bureaucracy is designed to keep her in her place, forcing Noora to engage the black market. Complicating matters is a pregnancy she's not sure she wants to keep — but could it be her ticket out?

Shooting in a color palette saturated nearly to the point of black-and-white, writer/director Mohammad Rasoulof (*The White Meadows*, WFF 2011; *Iron Island*, WFF 2006) presents Tehran as a stark jail that defies all of Noora's rationality. Rasoulof's bitter sympathy with his protagonist could be due to the unfortunate fact that he is all too familiar with the perils of questioning Iran's regime: filmed before Rasoulof was placed under house arrest for collusion with the Green revolution in 2010, *Good Bye* had to be smuggled out of the country to screen at the 2011 Cannes Film Festival. (MK)

The Good Son

(Hyvä Poika)

FRI, APR 20 • 4:00 PM

SUN, APR 22 • 5:45 PM

Madison Museum of Contemporary Art

narrative • Finland, 2011, color, 35mm • **87 MIN**

DIRECTOR: ZAIDA BERGROTH

writer: Jan Forsström, Zaida Bergroth; director of photography: Anu Keränen; editor: Jan Forsström; sound editor: Micke Nyström; producer: Misha Jaari, Mark Lwoff, Elli Toivoniemi; cast: Samuli Niittymäki, Elina Knihtila, Eetu Julin, Eero Aho, Anna Paavilainen

In Finnish with English subtitles

A jet-black satire of movie star megalomania, this caustic psychodrama suggests Norman Bates by way of *Who's Afraid of Virginia Woolf?* Wounded and bitter when faced with scathing reviews for her latest film, middle-aged actress Leila

retreats to an idyllic lakehouse with her two adoring sons. Actually, the eldest, teenaged Illmari, might be a little too adoring: unable to tolerate any affront to his mother's epic vanity, he is both a devoted lapdog and vicious guard dog.

Bored after spending a few minutes with her kids, Leila invites a coterie of industry hacks and players for a weekend of drunken revelry and infighting, casting Illmari aside in the process. When she enters a fling with one of her more grounded guests, Illmari flies into an uncontrollable rage, proving that he's more than inherited his mother's ability to drum up theater.

Writer/director Zaida Bergroth's observant and intense family drama-cum-thriller won a Jussi award (the Finnish Oscar equivalent) for Best Actress, and was nominated for six more, including Best Film, Director, Actor, and Script.

“Not unlike an episode of *Cougar Town* scripted by Jean-Paul Sartre... moral and emotional ambiguity is not often this sharply striking.” — *Spout*. Winner, Gold Hugo, New Directors Competition, 2011 Chicago International Film Festival. (MK)

Goodbye First Love

(Un Amour de Jeunesse)

THU, APR 19 • 9:45 PM

Orpheum Theatre

SUN, APR 22 • 11:30 AM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • France, 2011, color, 35mm • **110 MIN**

DIRECTOR: MIA HANSEN-LØVE

writer: Mia Hansen-Løve; director of photography: Stéphane Fontaine; editor: Marion Monnier; production designer: Mathieu Menut, Charlotte de Cadeville; producer: Philippe Martin, David Thion; cast: Lola Créton, Sebastian Urzendowsky, Magne-Håvard Brekke, Valérie Bonneton, Serge Renko, Özay Fecht
In French with English subtitles



Granito: How to Nail a Dictator

Few films have evoked the exhilaration and devastation of young love as truly as this heartfelt French reminiscence. Fifteen-year-old Camille is madly in love with Sullivan, who loves her back but not quite enough to forgo his desire to experience the world. When he leaves her in favor of a trip to South America, Camille's anguish is so palpable it feels as if the film itself can't take it, and skips forward throughout her life until their reunion in their mid-twenties. By that point, Camille is involved with her architecture professor, and unsure what effect Sullivan will have on her.

Actress Lola Créton gives a truly astonishing performance as Camille, absolutely convincing as she ages from adolescent to young woman, a feat that is all the more incredible given that she was 17 when the film was shot.

A protégé of Olivier Assayas (*Carlos*, WFF 2011), writer/director Mia Hansen-Løve shares his eagerness to toy with story structures, but filters it through the experience of memory: the film's narrative follows the train-of-thought logic of recollections, mysteriously eliding entire years while dwelling on specific moments with tactile obsessiveness.

Hansen-Løve vividly conveys the all-or-nothing nature of teenaged love with genuine sympathy, refusing to deny Camille her heartache just because she's young. Most folks would tell Camille that she'll love again, that there are other fish in the sea. Hansen-Løve isn't so convinced, and it's this clarity of purpose that makes *Goodbye First Love* an overwhelming experience.

The cumulative emotional wallop was well described by *Chicago Reader* critic Ben Sachs, who named this the fourth best film of 2011: "Bittersweetly, but with eyes wide open and mind unclouded, Hansen-Løve conveys the impermanence of youth by playing up another basic fact that movies take for granted: that

the images you see in a theater are constantly disappearing before your eyes. I was in tears throughout the film; I missed it well before it was over." 2011 Locarno, Telluride, and New York Film Festivals. (MK)

Granito: How to Nail a Dictator

FRI, APR 20 • 5:00 PM

SUN, APR 22 • 3:45 PM

Bartell Theatre

WISCONSIN PREMIERE • documentary • USA, 2011, color, HD projection • **103 MIN**
DIRECTOR: PAMELA YATES

editor: Peter Kinoy; producer: edited
In Spanish, English with English subtitles
Presented with the UW Latin American, Caribbean & Iberian Studies Program

In 1982, Pamela Yates, then a naïve young filmmaker with a commitment to social justice, traveled to Guatemala to document and bring to light the hidden story of the government's massacre of the Mayan people. The resulting film, *When the Mountains Tremble*, premiered at the first Sundance Film Festival, won a number of international awards, and helped launch the career of another young activist, Rigoberta Menchú, who narrates the film (and went on to win the Nobel Peace Prize in 1992). It did not, however, stop the genocide.

Nearly thirty years later, Yates picks up the story again beginning with Ms. Menchú's criminal pursuit of the generals in Spain's National Court, which has previously invoked the concept of universal jurisdiction to prosecute suspected war criminals. Lawyers called on Yates to provide her original footage — perhaps the only extant footage of the Mayan genocide — to use as forensic evidence to help prosecute former military dictators. Part political thriller, part memoir, *Granito* is an absorbing and ultimately satisfying story of justice, and a testament to film's power to bear witness. (TY)

Green

THU, APR 19 • 7:30 PM

Bartell Theatre

MADISON PREMIERE • narrative • USA, 2011, color, HD projection • **75 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: SOPHIA TAKAL

writer: Sophia Takal; director of photography: Nandan Rao; editor: Sophia Takal; original music: Ernesto Carcamo; producer: Lawrence Michael Levine; cast: Kate Lyn Sheil, Lawrence Michael Levine, Sophia Takal

FILMMAKER SCHEDULED TO ATTEND

A young Brooklyn couple retreat to a secluded Virginia farmhouse and enter a web of jealousy in this eerie indie. Sebastian is supposed to be researching a blog on sustainable farming; Genevieve (Kate Lyn Sheil, also appearing in the WFF 2012 selections *The Zone* and *Somebody Up There Likes Me*) is along for the ride. Their already fragile relationship is upended by Robin (writer/director/editor Sophia Takal), a talkative local who inserts herself between them, creating a triangle of lust and envy. Caught between Sebastian's pretentiousness and Robin's bumpkin naïveté, Genevieve lashes out at both with pointed passive aggression.

Like Mark Jackson's *Without* (also playing this year's Festival), *Green* is a devastating portrait of a young woman's psychological unraveling, accomplished on a tiny budget with a cast of friends. Takal seizes on the implicit red state/blue state divide for some subtly caustic sociological commentary, both needling the urban vogue for sustainable agriculture — Sebastian is comically clueless about farming — and making salient points about class in America.

Winner, Chicken & Egg Emergent Narrative Woman Director Award, 2011 SXSW Film Festival, 2011 AFI Fest. "One of the most notable debut films on this year's festival circuit...a micro-budgeted back-to-the-country *Black Swan*, flirting



Good Bye (Bé Omid É Didar)

with psychological horror as rural quiet is mined both for its pastoral beauty and creeping sense of menacing unease." — *LA Times* (MK)

Grey Matter (Matière Grise)

THU, APR 19 • 7:15 PM

Chazen Museum of Art

MIDWEST PREMIERE • narrative • Rwanda, 2011, color, digital projection • **100 MIN**
DIRECTOR: KIVU RUHORAHOZA

screenplay: Kivu Ruhorahoza; director of photography: Ari Wegner; editing: Antonio Rui Ribeiro; executive producers: David Budge, Joel Betts; producers: Kivu Ruhorahoza, Dominic Allen; cast: Ruth Shanel Nirere, Ramadhan Shami Bizimana, Hervé Kimenyi, Jean Pierre Kalonda, Natasha Muziramakenga, Kennedy Mazimpaka
In Kinyarwanda, French with English subtitles

The first fiction feature filmed in Rwanda by a Rwandan director, this mesmerizing and highly unusual meta movie describes the difficulties faced by a young filmmaker named Balthazar as he attempts to launch his first production, *The Cycle of the Cockroach*.

The movie-within-a-movie, a serious, sometimes shocking, and often surreal drama about a brother and sister dealing with the aftermath of genocide, finds no support from agencies only interested in funding upbeat policy-friendly films. Determined to get his vision on screen at any cost, Balthazar goes into the criminal underworld of Kigali, Rwanda's capital, and eventually finds backing from a loan shark.

Meanwhile, *The Cycle* unfolds before our eyes, reflecting on the horror and madness of Rwanda's recent history, while offering bracing insight into the nature of political violence.

"Ruhorahoza reveals the quietly terrifying depiction of violence-induced madness to be the obverse of the policy of calculated, forward-looking oblivion; his brilliant ending distills the paradoxes of normalcy atop a volcano of blood into a single,

stinging shot." — Richard Brody, *The New Yorker*. Best Actor (Ramadhan Shami Bizimana), Tribeca Film Festival 2011. *Grey Matter* is co-presented by the Global Film Initiative and is part of the Global Lens 2012 film series. For more information, visit www.globalfilm.org (JH)

Her Glacial Speed

SEE: Phil Solomon Selects

Hit So Hard: The Life & Near Death Story of Patty Schemel

FRI, APR 20 • 9:15 PM

Bartell Theatre

MADISON PREMIERE • documentary • USA, 2011, color, HD projection • **103 MIN**
DIRECTOR: P. DAVID EBERSOLE

writers: P. David Ebersole, Todd Hughes; cinematographers: Larra Anderson, Mark Putnam, John Tanzer; editor: P. David Ebersole; composer: Roddy Bottum; producer: Todd Hughes, Christina Soletti

Hit So Hard is a pull-no-punches portrait of the hell-and-back life of Patty Schemel, who played drums in Courtney Love's seminal rock band Hole during its peak years. With remarkable access to Schemel, her band mates, and her personal, diary-like home videos that she shot on tour (including remarkable never-before-seen footage of Kurt Cobain), David Ebersole chronicles one of grunge's most important bands though the perspective of one of its most fascinating figures.

Intimate, poignant, and by no means your typical rockumentary, *Hit So Hard* traces Schemel's journey from closeted-lesbian teenager to international rock star to homeless heroin addict to recovery. A must-see for Hole fans or anyone who lived through the grunge era. (TY)

Horlick's Malted Milk

SEE: Made in Wisconsin: Industrial Visions of the Badger State



Hospitalité (Kantai)

Hospitalité (Kantai)

FRI, APR 20 • 3:00 PM

Sundance Cinema 1

SUN, APR 22 • 6:00 PM

Bartell Theatre

WISCONSIN PREMIERE • narrative • Japan, 2010, color, HD projection • **96 MIN**
DIRECTOR: KOJI FUKADA

writer: Koji Fukada; director of photography: Kenichi Negishi; editor: Koji Fukada; artistic director: Oriza Hirata; production designer: Kensuke Suzuki; producer: Kiki Sugino, Koji Fukada; cast: Kenji Yamuchi, Kanji Furutachi, Kiki Sugino, Kumi Hyodo, Erika Ono, Bryerly Long
In Japanese with English subtitles

A comedy of manners in the most literal sense, this Japanese satire examines just how far politesse can be stretched. Mikio Kobayashi and his family lead a cozy life above their tidy printing press, until the disappearance of their pet parakeet sets off a disastrous chain reaction. Enter Kawaga, a cagey charmer who claims to have spotted the bird, and ends up sweet-talking his way into a job. Next thing you know, he's moved in with the Kobayashis, his Bosnian (or is she Brazilian?) wife in tow. The bewildered Mikio's deferential manners keep him from objecting, and before long, Kawaga is all but running the printing press, and has filled their cramped upstairs living quarters with more and more and more houseguests.

Although it unfolds almost entirely in one location, writer/director/editor Koji Fukada takes this initially low-key comedy into consistently surprising directions, building to an uproarious crescendo that could (literally) bring the house down. The courtesy-at-all-costs ideology *Hospitalité* affectionately skewers is quintessentially Japanese, but we detect a certain Midwestern sensibility in Mikio's self-effacing graciousness.

Best Independent Debut, Tokyo Film Festival. 2011 Rotterdam, New Directors/New Films, and Hong Kong Film Festivals. (MK)

How Much Does Your Building Weigh, Mr. Foster?

FRI, APR 20 • 2:00 PM

Orpheum Theatre

SUN, APR 22 • 1:00 PM

Sundance Cinema 2

MADISON PREMIERE • documentary • United Kingdom, 2010, color, HD projection • **80 MIN**

DIRECTOR: NORBERTO LÓPEZ AMADO, CARLOS CARCAS

writer: Deyan Sudjic; director of photography: Valentín Álvarez; editor: Paco Cozar; narrator: Deyan Sudjic; music: Joan Valent; producers: Antonio Sanz, Elena Ochoa

Stunningly photographed featuring breathtaking aerial shots — and perhaps ushering in a new genre we could call architecture porn — *How Much Does Your Building Weigh, Mr. Foster?* documents the life and influence of prolific British architect Norman Foster.

Nicknamed the “Mozart of Modernism,” Foster is responsible for some of the world's most striking structures, including Wembley Stadium and 30 St Mary Axe (“the ‘Gherkin’”) in London, Hearst Tower in New York, and Millau Bridge in France, the world's tallest bridge. The film combines the aforementioned beautiful images of Foster's creations along with interviews of experts, including a candid Foster himself. The architect fills in important details of his biography, including his working-class Manchester upbringing, graduate school at Yale and the founding of his first firm, a small outfit that designed innovative factories and office buildings.

Insightful and entertaining, the film charts Foster's journey to international renown, providing a peek into his unending quest to improve the quality of life through design. (TY)

How to Conduct a Love Affair

SEE: Phil Solomon Selects

How to Start a Revolution

THU, APR 19 • 4:30 PM

Union South Marquee

SAT, APR 21 • 2:30 PM

Chazen Museum of Art

WISCONSIN PREMIERE • documentary • United Kingdom, 2011, color, HD projection • **87 MIN**
DIRECTOR: RUARIDH ARROW

director of photography: Philip Bloom; editors: Mike Crozier, Lorrin Braddick; producers: James Otis, Jeremy Mills, Richard Shaw, Cailean Watt

2011 was the year of the protest: from Tunisia to Egypt to Madison, nonviolent protests toppled governments and empowered citizens. At the center of many of those uprisings was Gene Sharp, an 84-year-old former political science professor and one of the most influential strategists of non-violent revolution. Sharp's book *From Dictatorship to Democracy* is a 93-page, 198-step guide to peaceably toppling oppressive regimes, and is considered *the* standard textbook for revolutionary leaders. It's been used by activists in uprisings across the globe (from Serbia to Egypt, to the Ukraine, to America's own Occupy movement), and is so feared by some that it's banned in a number of countries. But what makes Sharp's ideas so powerful, and why haven't we all heard of his book?

Veteran journalist Ruairidh Arrow explores the answers to those questions through interviews with Sharp, his colleagues, and revolutionary leaders across the world who credit Sharp's ideas with achieving political reform. Arrow's timely film is a vivid portrait, a necessary history lesson, and an inspiring call to action. (TY)

The Hunter (Shekarchi)

FRI, APR 20 • 12:30 PM

Chazen Museum of Art

SUN, APR 22 • 4:45 PM

Sundance Cinema 2

narrative • Iran, 2010, color, HD projection • **92 MIN**
DIRECTOR: RAFI PITTS

writer: Rafi Pitts; director of photography: Mohammad Davudi; editor: Hassan Hassandoost; art director: Malak Khazai; producer: Thanassis Karathanos, Mohammad Reza Takhtkeshian; cast: Rafi Pitts, Mitra Hajjar, Ali Nicksaulat, Hassan Ghalei, Manoochehr Rahimi
In Farsi with English subtitles

SECTION: NEW IRANIAN CINEMA



Hit So Hard: The Life & Near Death Story of Patty Schemel



The Hunter (Shekarchi)

During a violent flare-up between demonstrators and authorities in the midst of Iran's 2009 elections, a night watchman's wife is killed in the crossfire and his seven-year-old daughter is nowhere to be found. The bureaucratic police force cannot say whether the bullet that killed his wife was fired by rebels or one of their own, and offer little help finding his daughter. Armed with a hunting rifle and incongruously badass car, he takes up the search himself.

Writer/director/star Rafi Pitts's perfectly calibrated thriller is a welcome counterpoint to Iran's frequently neorealist art cinema, using utterly spectacular cinematography to present Tehran as a haunting maze of skyscrapers. Like the more sinister *Kill List* (also screening at this year's Festival), *The Hunter* embodies and sheds several genres over the course of its 90 minutes, seamlessly mutating from shell-shocked drama to steely noir and beyond. Underlying it all is a brooding electric guitar that recalls Neil Young's reverb-drenched riffage for *Dead Man*, even more so as Pitts's characters wind up lost in the wilderness after a beautifully executed car chase.

With the Iranian elections as a po-

tent backdrop, Pitts makes trenchant social observation and poses difficult moral questions with impeccable cinematic style. (MK)

I Have Always Been a Dreamer

SAT, APR 21 • 1:15 PM

Union South Marquee

97 MIN + 30 MIN POST-FILM Q&A

SECTION: WISCONSIN'S OWN FILMMAKER SCHEDULED TO ATTEND

Please Remember Me (Que Se Acuerdes de Mí)

MADISON PREMIERE • documentary • USA, 2011, color, digital projection • **19 MIN**
DIRECTOR: LISA DANKER

cast: Lisa Danker, Tina Danker, Armantina Navarrete, Javier Navarrete, Lupe Freedman Juan Navarrete

In Spanish, English with English subtitles
Presented with the UW Latin American, Caribbean & Iberian Studies Program

Please Remember Me is a personal documentary about Javier Navarrete, arrested in Cuba as a political prisoner in 1962, told by his granddaughter, the filmmaker. Javier's letters from prison to his exiled family in Miami are read over contemplative images of present-day Miami. Interviews with family members explore



It Always Rains on Sunday



Into the Wake



The Intouchables



Please Remember Me (*Que Se Acuertes de Mí*)

the hardships of exile; re-creations of old photographs raise questions about the impact of permanent uprooting and of Javier's extended absence. (JP)

I Have Always Been a Dreamer

WORLD PREMIERE • documentary • USA, 2012, color, HD projection • **78 MIN**
DIRECTOR: SABINE GRUFFAT
 additional camera and sound recording: Bill Brown, Ben Russell; audio mastering: Paul Geluso; music: Nathan Halverson, Stephen Vitiello; producer: Sabine Gruffat

I Have Always Been a Dreamer is former UW professor Sabine Gruffat's travelogue and film portrait of two cities in contrasting states of development: Dubai, UAE and Detroit, USA. Within the context of a boom and bust economy, the film questions the collective ideologies that shape the physical landscape and impact local communities. *Dreamer* serves as a visual documentation of these two cities as indexes of political, cultural and economic change while tracing the ways each city's development is tied to technologies of communication, production, labor, and consumption. **Winner, Golden Badger for Wisconsin Filmmaking** (JP)

Innovation Rules at Performance Micro Tool

SEE: *Made in Wisconsin: Industrial Visions of the Badger State*

Into the Wake

SAT, APR 21 • 11:15 AM

Bartell Theatre
WORLD PREMIERE • narrative • USA, 2012, color, video • **78 MIN + 30 MIN POST-FILM Q&A**
DIRECTOR: JOHN MOSSMAN
 director of photography: David Clawson; producers: Tim Miller, John Mossman; cast: Tim Miller, Kristin Anderson

SECTION: WISCONSIN'S OWN FILMMAKER SCHEDULED TO ATTEND

Kyle is leading a seemingly normal existence in Chicago, complete with a steady job and supportive girlfriend. But after he receives a cryptic phone call from a stranger, he is drawn back to the hills and riverbanks of Wisconsin to resolve a decades-old blood feud between his family and another clan. Soon, Kyle (forcefully played by co-writer and actor Tim Miller) finds himself a prisoner in a rural shack, thoroughly enmeshed in a cycle of vengeance that may force him to

atone for the sins of his past.

For this psychological action thriller shot in Sauk County, director John Mossman enlisted the aid of film students from UW-Baraboo, making this a truly collaborative Wisconsin effort. In addition to pulse-pounding suspense, the film holds additional appeal for Wisconsinites, as it captures the majesty of the southern Wisconsin landscape as few films have, making the most of its Wisconsin River location. Exploring themes of abandonment, revenge, and the cyclical nature of violence, *Into the Wake* is a compelling — and homegrown — feature debut. (JP)

The Intouchables

SAT, APR 21 • 6:00 PM

Union South Marquee

narrative • France, 2011, color, HD projection • **112 MIN**
DIRECTOR: OLIVIER NAKACHE, ERIC TOLEDANO
 screenplay: Olivier Nakache, Eric Toledano; cinematography: Mathieu Vadepied; editing: Dorian Rigal-Ansous; music: Ludovico Einaudi; producers: Nicolas Duval-Adassovsky, Laurent Zeitoun, Yann Zenoun; cast: François Cluzet, Omar Sy, Anne Le Ny, Audrey Fleurot, Clotilde Mollet
In French with English subtitles
Presented with the UW Waisman Center

The second-highest grossing French movie ever is an unusual buddy comedy-drama based on a true story that is the fourth feature by the writing and directing team of Olivier Nakache and Eric Toledano.

The aristocratic Philippe (François Cluzet), rendered a quadriplegic after a paragliding accident, places an ad for a live-in caretaker. Taken by the no-nonsense attitude of Driss (Omar Sy), a Senegalese-born ex-convict living in a housing project, Philippe hires the younger man and a strong bond quickly develops between these two men from opposite sides of the economic spectrum. Both physical and social outcasts, Philippe and Driss find strength and identity as a team.

This genuine feel-good movie delivers big emotions through a realistic attention to detail and two marvelous lead performances. As Driss, Sy won a Best Actor César Award — the French equivalent of the Oscars — beating out Jean Dujardin for *The Artist*. Opening Night Film, 2012 Rendez-Vous With French Cinema, Film Society at Lincoln Center. (JH)

It Always Rains on Sunday

SUN, APR 22 • 1:15 PM

UW Cinematheque

narrative • United Kingdom, 1947, b/w, 35mm • **92 MIN**

DIRECTOR: ROBERT HAMER

screenplay: Angus MacPhail, Robert Hamer, Henry Cornelius, based on the novel by Arthur La Bern; cinematography: Douglas Slocombe; music: Georges Auric; editing: Michael Truman; producer: Michael Balcon; cast: Googie Withers, John McCallum, Jack Warner, Edward Chapman, Susan Shaw, Patricia Plunkett, David Lines, Hermione Baddeley, Alfie Bass

SECTION: RESTORATIONS AND REDISCOVERIES

One of two great rediscoveries of 1940s British thrillers from Rialto Pictures in this year's festival (the other is *Went the Day Well?*), *It Always Rains on Sunday* is an excellent multi-character mosaic *film noir* set in the working-class East End of London.

The central drama centers on an escaped convict (John McCallum) who seeks refuge in the home of his now (unhappily) married old girlfriend (veteran British actress Googie Withers, who died last year at the age of 94). Meanwhile, a dogged police inspector (Jack Warner) on the trail of the criminal, plays a cat-and-mouse game with the nervous woman...

While there is plenty of Hitchcock-style suspense and the atmosphere sometimes recalls the 1930s French films of Jean Renoir and Marcel Carné, the real treat in watching this neglected gem is taking in the many layers of post-war British urban life. The film was originally released by Ealing Studios, which usually put out much lighter fare (*Passport to Pimlico*, *The Lavender Hill Mob*), but relied on the usually darker sensibilities of director Robert Hamer (*Kind Hearts and Coronets*) to give this film its many rough edges.

Hamer's style is enhanced by the decidedly moody cinematography by Douglas Slocombe, who later lensed the first three *Indiana Jones* adventures. Co-stars McCallum and Withers were married one year after the release of this movie, and they stayed married for 52 years, frequently performing together on stage, until McCallum's death in 2010. (JH)



Klown (*Klown: The Movie*)

iThemba

FRI, APR 20 • 1:00 PM

Bartell Theatre

SAT, APR 21 • 1:15 PM

Sundance Cinema 2

WISCONSIN PREMIERE • documentary, USA, Zimbabwe, 2010, color, HD projection • **72 MIN**
DIRECTOR: ELINOR BURKETT

director of photography: Errol Webber
Presented with the UW Waisman Center

Set amid Zimbabwe's recent economic crisis, in which inflation rose so high and fast that the country was forced to abandon its currency, *iThemba* (literally “hope” in Ndebele) tells the remarkable and uplifting story of Liyana, an eight-piece musical group comprised of current and former students at the King George VI school for the disabled.

At the heart of Elinor Burkett's celebratory and often-hilarious documentary are Liyana's two lead singers: Prudence, an incredible vocalist who is legless and palsied, and Marvelous, the 90-pound self-styled ladies' man and comedian. Reveling in their collective energy and never succumbing to cheap sentimentalism or exploitation, the film follows the band as they strive to leave their daily struggles in Bulawayo and venture out on an international tour.

In a culture in which the disabled are often seen as cursed, Liyana's success is not only a testament to the band's hard work, dedication, and talent, but also to the power of music to inspire and give hope. Winner of an audience award at the 2010 International Documentary Film Festival Amsterdam. (TY)

Jiro Dreams of Sushi

SAT, APR 21 • 11:30 AM

Orpheum Theatre

WISCONSIN PREMIERE • documentary • USA, Japan, 2011, color, 35mm • **82 MIN**
DIRECTOR: DAVID GELB

cinematographer: David Gelb; editor: Brandon Driscoll-Luttringer; producers: David Gelb, Kevin Iwashina, Tom Bellegrini
In Japanese with English subtitles

Have you ever wondered what an episode of *Planet Earth* would look like if its focus was sushi? The BBC series was the inspiration to filmmaker Da-

vid Gelb's *Jiro Dreams of Sushi*, which may be the 2012 Festival's most mouthwatering film. A rich profile of 85-year-old Jiro Ono, considered by many to be world's greatest sushi chef, this documentary takes us into his restaurant, which earned three stars in the Tokyo Michelin restaurant guide, but which only seats ten!

The film lets us follow his daily routine, and examines his relationships with his two sons, both sushi chefs working under him. An elegant mediation on work, family, and the art of perfection, the film's most transfixing moments may be the small ones: the extreme close-ups of freshly cut fatty tuna as it slowly settles atop a glistening ball of rice, for example.

“A thrilling and beautiful portrait of a family and the most thorough, concise, and maddeningly delicious looking explanation of the all too frequently misunderstood world of sushi.” —Anthony Bourdain. (TY)

Juliets (Zhu Li Ye)

SAT, APR 21 • 11:45 AM

Chazen Museum of Art

MIDWEST PREMIERE • narrative • Taiwan, 2010, color, 35mm • **106 MIN** + **20 MIN POST-FILM Q&A**
DIRECTOR: YU-HSUN CHEN, CHI-JAN HOU, KO-SHANG SHEN

cinematography: Hsin-Hua Feng; art direction: Pei-Ling Tsai; producer: Khan Lee; cast: Vivien Hsu, Bo-Chieh Wang, He Huang, Gina Li, Chin-Jung Kang
In Mandarin with English subtitles
Presented with the UW Center for East Asian Studies

This omnibus film by three of Taiwan's most promising young directors offers a triptych of stories set against three different decades. Each tale attempts to reinterpret Shakespeare's tragic heroine in contemporary Taiwanese contexts by depicting characters named Juliet who sometimes find redemption after having their hearts broken.

In the first section, set in 1970s Taipei, when the city was under martial law, a lonely printing shop worker on crutches finds some excitement when a handsome young revolutionary brings her banned articles he wants to publish.

Set in the 1980s, the second story is a cautionary fable and a multilayered narrative where the parallel stories of a young girl, Julie, and a middle-aged man interweave to retell the tale of two young lovers torn apart by their families.

In the darkly comic last chapter, Juliet is actually a gay, middle-aged man with a rather bleak romantic history, who decides to take his own life. But destiny has other intentions when he is cast as an extra alongside his Romeo, a bus driver-cum-actor. 2010 Pusan, Dubai, and Tokyo International Film Festivals. (JH)

Just Breathe

SEE: Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own

Keyhole

WED, APR 18 • 9:00 PM

Chazen Museum of Art

FRI, APR 20 • 10:00 PM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • Canada, 2011, b/w, HD projection • **93 MIN**
DIRECTOR: GUY MADDIN

writer: George Toles, Guy Maddin; director of photography: Ben Kasulke; editor: John Gurdebeke; production designer: Richardo Alms; executive producer: Phyllis Laing; producer: Jody Shapiro, Jean du Toit; cast: Jason Patric, Isabella Rossellini, Udo Kier, Brooke Palsson, David Wontner, Louis Negin, Kevin McDonald

A *film noir* fever dream, Canadian national treasure Guy Maddin's (*My Winnipeg*, WFF 2008) latest trip down the cinematic rabbit hole is a phantasmagorical riff on the myth of Ulysses. Jason Patric stars as a gangster who shoots his way into a haunted house in an epic quest to reach his wife (Maddin muse Isabella Rossellini) in her upstairs bedroom.



Keyhole



Kinyarwanda

Room by room, he journeys through the house, unearthing mysteries that only get more cryptic the deeper he follows them.

The mutant spawn of 1930s horror and gangster films, *Keyhole* conjures an uncanny atmosphere “as creepy as *The Shining*” (*Film Comment*), yet retains Maddin's gleefully irreverent humor (a sample nonsequitur: “this penis is dusty”). Maddin has always been a master image-maker, and *Keyhole*'s stunning black-and-white cinematography brims with indelible visions.

In addition to the two leads, the director has nabbed something of a dream cast, including one of cinema's premiere oddballs, Udo Kier (*Andy Warhol's Dracula*), and fellow Canuck Kevin McDonald (*The Kids in the Hall*). “Surreal, sensational and weird, Guy Maddin remains the most innovative, high-risk gambler in Canadian cinema.” — *Toronto Sun*. 2012 Berlin, SXSW Film Festivals. (MK)

Khodorkovsky

SAT, APR 21 • 8:15 PM

SUN, APR 22 • 3:30 PM

Madison Museum of Contemporary Art

MADISON PREMIERE • documentary • Germany, 2011, color, 35mm • **111 MIN**
DIRECTOR: CYRIL TUSCHI

cinematographer: Cyril Tusch; editors: Claudia Simonesci, Salome Machaidze, Cyril Tusch; narrators: Jean-Marc Barr, Harvey Friedman; music: Arvo Part; producers: Claudia Gatzke, Cyril Tusch, Simone Bauman, Yelena Durden-Smith, Thomas Schmidt
In German, Russian, English with English subtitles

Presented with the UW Center for Russia, Eastern Europe, and Central Asia; and the UW Russian Flagship Center

A one-time fixture of the Soviet Communist establishment, Mikhail Khodorkovsky accumulated his great wealth through the development of Siberian oil fields in the period of *glasnost* and in the 1990s. By 2004, he was the wealthiest person in Russia. One year later, he was sentenced to nine years in prison on charges of fraud. In 2010, more charges of



Jiro Dreams of Sushi



A Labor of Love

embezzlement and money laundering were leveled at Khodorkovsky and his prison sentence was extended to 2017.

There is ongoing controversy over whether or not Khodorkovsky's sentencing was politically motivated; he openly challenged Vladimir Putin on television in 2003, and around the same time, started funding human-rights groups and opposition political parties.

Cyril Tusch's riveting investigative documentary doubles as a taut political thriller, chronicling Khodorkovsky's amazing transformation from Communist student to capitalist oligarch to prisoner. Weaving together archival footage, in-depth interviews (including the only on-camera exchange with Khodorkovsky since his arrest), and stylized animated reenactments, Tusch crafts a sympathetic portrait of the former oil tycoon, who, if ever released from prison, may be Russia's next president.

Digital files of this film were mysteriously stolen on two separate occasions from Tusch's office on the heels of its premiere in Berlin, only adding to Khodorkovsky's compelling story. (TY)

Kill List

FRI, APR 20 • 10:30 PM

Union South Marquee

SUN, APR 22 • 6:30 PM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • United Kingdom, 2011, color, 35mm • **95 MIN**

DIRECTOR: BEN WHEATLEY

writer: Ben Wheatley, Amy Jump; director of photography: Laurie Rose; editor: Robin Hill, Ben Wheatley, Amy Jump; original music: Jim Williams; production designer: David Butterworth; executive producer: Katherine Butler, Hugo Heppell, Robin Gutch; producer: Claire Jones, Andy Starke; cast: Neil Maskell, MyAnna Buring, Harry Simpson, Michael Smiley, Emma Fryer, Struan Rodger

One of the most audacious films of this or any year's Festival, writer/director Ben Wheatley's unhinged whatsit morphs from kitchen-sink drama to ultraviolent buddy thriller to *Wicker Man* freakout with vicious glee.

Unemployed for eight months, military vet and suburban dad Jay has zero interest in finding work, putting an intense strain on his marriage. After a dinner party meltdown, his ex-coworker Gal convinces him to take on a mysterious new client, and return to their former careers as hit men. As the reunited partners begin offing people, the film descends into the psychotic underbelly of Britain's upper class, culminating in one of the flat-out scariest final half hours in recent memory. But what makes the film all the more unsettling is its wicked sense of humor: between gruesome assassinations, the duo keep up a steady stream of grisly banter.

Capable of careening from pitch-black comedy to white-knuckle terror within a single shot, Wheatley and wife Amy Jump's screenplay takes the genre experimentation of their *Down Terrace* (WFF2010) into wild

new directions, resulting in a singular nightmare. A rare horror film to crack many critics' 2011 top ten lists, *Kill List* is as ferocious and daring a film as you're likely to see this year. 2011 SXSW and Vancouver Film Festivals. Viewer discretion advised. (MK)

Kinyarwanda

WED, APR 18 • 6:30 PM

Bartell Theatre

FRI, APR 20 • 5:30 PM

Union South Marquee

WISCONSIN PREMIERE • narrative • Rwanda, USA, 2011, color, HD projection • **96 MIN + 30 MIN POST-FILM Q&A (1ST SCREENING ONLY)**

DIRECTOR: ALRICK BROWN

writer: Alrick Brown, Ishmael Ntiabose; director of photography: Danny Vecchione; editor: Tovah Leibowitz; composer: John Jennings Boyd; production designer: Sibomana Omar Mukhtar; executive producer: Ishmael Ntiabose; producer: Darren Dean, Tommy Oliver, Alrick Brown; cast: Edouard Bamporiki, Cassandra Freeman, Cleophas Kabasiita, Kennedy Mpazimpaka, Hassan Kabera, Abdallah Uwimana, Hadidja Zaninka, Marc Gwamaka, Jean Mutsari, Kena Anaie Onyenjekwe

In English and Kinyarwanda with English subtitles

FILMMAKER SCHEDULED TO ATTEND

Take it from Roger Ebert, who named this the sixth best film of 2011: "I thought I knew something about Rwanda, but I didn't really know very much. I was moved by *Hotel Rwanda*, but not really shaken this deeply. Not like this. After seeing *Kinyarwanda*, I have a different kind of feeling about the genocide that took place in Rwanda in 1994. Here is a powerful film."

Weaving six interlocking stories into a boldly multifaceted view of the Rwandan genocide, *Kinyarwanda* speaks to both harrowingly specific experiences (the narrative threads were culled from interviews with survivors) and the broad impact of a national trauma. The film unfolds as a series of time-jumping vignettes, stripping away the thrust of history to examine each incident more carefully.

Leaving no angle unexplored, writer/director Alrick Brown devotes ample screen time to grappling with both Tutsis and Hutus, killers and priests, children and adults, and allows all the opportunity for forgiveness. Despite the weighty subject matter, Brown's film remains defi-

antly human, even finding glimpses of happiness amid the carnage. In addition to Ebert's four-star rave, the film picked up the World Cinema Audience Award at both the 2011 Sundance and AFI Film Festivals. (MK)

Klown (Klovn: The Movie)

FRI, APR 20 • 9:30 PM

Sundance Cinema 2

SAT, APR 21 • 11:00 PM

Union South Marquee

97 MIN + 30 MIN POST-FILM Q&A

Glue Man

MIDWEST PREMIERE • narrative • USA, 2012, color, digital projection • **7 MIN**

DIRECTOR: JOE PICKETT

writers: Alex Pickett, Joe Pickett, Nick Prueher; producers: Bobby Ciraldo, Alex Pickett, Andrew Swant cast: Nick Prueher, Bobby Ciraldo, Joe Pickett, Ken Burns, Morgan Spurlock

SECTION: WISCONSIN'S OWN

FILMMAKER SCHEDULED TO ATTEND

Joe Pickett's *Glue Man* is an uproarious mockumentary about Nick Douglas, a "professional expert" who lends his services as a talking head to any documentary project imaginable, waxing poetic about Winston Churchill, Snuffy Smith, and even the color blue. **Winner, Golden Badger for Wisconsin Filmmaking (JP)**

Klown (Klovn: The Movie)

MIDWEST PREMIERE • narrative • Denmark, 2010, color, HD projection • **90 MIN**

DIRECTOR: MIKKEL NØRGAARD

writer: Casper Christensen, Frank Hvam; director of photography: Jacob Banke Olesen; editor: Morten Egholm, Martin Schade; production designer: Rasmus Thjellesen; music: Kristian Eidnes Andersen; producer: Silke Sterll, Louise Vesth; cast: Frank Hvam, Casper Christensen, Marcuz Jess Petersen, Mia Lyhne, Iben Hjejle, Jørgen Leth, Lars Hjortshøj, Tina Bilsbo, Mads Lisby

In Danish with English subtitles

Hailed as one of the funniest films of the year upon its U.S. premiere at Austin's Fantastic Fest (where it won Best Film), this *extremely* raunchy comedy plays like an edgier version of *Curb Your Enthusiasm*. The feature-length spinoff of a popular Danish TV comedy, *Klown* mines the same excruciatingly awkward turf as Larry David and Ricky Gervais, but takes it much, much further. Uptight Frank and sex-crazed Caspar are two friends planning an unusual getaway

from their girlfriends: an epic canoe trip to Europe's most exclusive brothel. But when Frank discovers (through a friend!) that his girlfriend is pregnant and thinks him an unfit father, he panics.

Determined to prove his worthiness, Frank kidnaps his 11-year-old nephew and brings him along for the unsavory ride. What follows are 80 minutes of unrelenting hilarity, all of it shamelessly ribald and much of it taking place in front of an adolescent boy. But it's the kid that gives the film its odd power — possibly the only thing crazier than all the transgressive behavior on display is that in their own, somewhat sick way, Frank and his nephew really *do* bond between misadventures, and *Klown* has a genuine sweet streak underlying all the crude jokes.

Lending these unrepentantly crass hijinks a dose of credibility are game cameos from respected Danish icons, including filmmakers Jørgen Leth (*The Five Obstructions*, WFF 2004) and Mads Brügger (*The Red Chapel*, WFF 2011). *Klown* it was so phenomenally popular in Denmark that its opening weekend broke all Danish box office records. "The biggest laughs in any movie this year." — Matt Singer, *IFC*. Best Film, Best Screenplay, 2011 Fantastic Fest. Best Film, 2011 Fantasia Film Festival. Viewer discretion advised. (MK)

A Labor of Love

SUN, APR 22 • 4:15 PM

Union South Marquee

documentary • USA, 1976, color, HD projection • **70 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: ROBERT FLAXMAN, DANIEL GOLDMAN

director of photography: Robert Flaxman; editors: Robert Flaxman and Daniel Goldman; associate producers: Jack Behrend, John Itlis; producers: Robert Flaxman and Daniel Goldman

SECTION: RESTORATIONS AND REDISCOVERIES

FILMMAKER SCHEDULED TO ATTEND

Told in a classic direct cinema tradition that recalls the best films of the Maysles Brothers and Frederick Wiseman, *A Labor of Love* fascinatingly captures the filming of a long-forgotten 1976 would-be art

Film list continues on page 22

Wednesday, April 18, 2012

	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.
Bartell Theatre	Kinyarwanda 6:30 PM * 96 min + post-film Q&A			Paul Williams Still Alive 9:00 PM * 84 min + post-film Q&A	
Chazen Museum		Two Years at Sea 7:00 PM * 86 min		Keyhole 9:00 PM * 93 min	
MMoCA	Bugsy Malone 6:30 PM * 93 min			An African Election 8:30 PM * 89 min	
Monona Terrace	Last Day at Lambeau 6:30 PM * 81 min + post-film Q&A			Made in Wisconsin: 9 PM * 66 min	
Orpheum Theatre	Monsieur Lazhar 6:00 PM * 94 min			We're Not Broke 8:30 PM * 87 min + post-film Q&A	
Union South Marquee	Patience (After Sebald) 6:30 PM * 82 min			Taking Off 9:00 PM * 93 min	



Thursday, April 19, 2012

	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	11 P.M.
Bartell Theatre			Bestiaire 5:30 PM * 72 min		Green 7:30 PM * 75 min + post-film Q&A			The Zone 10:00 PM * 71 min + post-film Q&A	
Chazen Museum			Little Matador 5:15 PM * 90 min		Grey Matter 7:15 PM * 100 min			El Velador 9:30 PM * 72 min	
MMoCA		The Devil, Probably 4:30 PM * 95 min		The Deadly Affair 6:30 PM * 115 min			Michael 9:00 PM * 96 min		
Monona Terrace				Made in Wisconsin: 6:30 PM * 66 min		Chekhov for Children 8:15 PM * 72 min + post-film Q&A			
Orpheum Theatre			Alps 5:00 PM * 93 min		The Fairy 7:30 PM * 94 min			Goodbye First Love 9:45 PM * 110 min	
Sundance Cinema 1	Margaret 3:30 PM * 150 min				We're Not Broke 7:00 PM * 87 min + post-film Q&A			Sleepless Night 9:30 PM * 102 min	
Sundance Cinema 2				The Salesman 6:30 PM * 105 min		Policeman 9:15 PM * 105 min			
Union South Marquee		How to Start a Revolution 4:30 PM * 87 min			My Wife is a Terrorist: 7:00 PM * 90 min			Points of Interest 9:30 PM * 75 min	
UW Cinema-theque		The Day He Arrives 5:00 PM * 79 min			Amateur Night: Home Movies 6:45 PM * 100 + post-film Q&A			Phil Solomon Selects 9:30 PM * 70 min + post-film Q&A	

Friday, April 20, 2012

	12 P.M.	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	11 P.M.
Bartell Theatre		iThemba 1:00 PM * 72 min		Pelotero 2:45 PM * 74 min		Granito: How to Nail a Dictator 5:00 PM * 103 min		Vito 7:15 PM * 93 min		Hit So Hard 9:15 PM * 103 min		
Chazen Museum		The Hunter 12:30 PM * 92 min		Mourning 2:30 PM * 85 min						The Entertainers 9:30 PM * 91 min + post-film Q&A		
MMoCA			The Deadly Affair 1:30 PM * 115 min		The Good Son 4:00 PM * 87 min		Familiar Grounds 6:00 PM * 89 min		Oslo, August 31st 8:00 PM * 96 min			
Monona Terrace					Chekhov for Children 4:15 PM * 72 min + post-film Q&A		Flooding with Love for the Kid 6:30 PM * 107 min			The Amateur Monster Movie 9:00 PM * 97 min		
Orpheum Theatre			How Much Does Your Building Weigh 2:00 PM * 80 min		Bad Intentions 4:00 PM * 107 min		Margaret 6:30 PM * 150 min				Somebody Up There Likes Me 10 PM * 80 min + post-film Q&A	
Sundance Cinema 1				Hospitalité 3:00 PM * 96 min		Ecstasy of Order: The Tetris Masters 5:00 PM * 92 min		The Fairy 7:30 PM * 94 min			Keyhole 10:00 PM * 93 min	
Sundance Cinema 2				Tomboy 3:30 PM * 82 min		Girl Model 5:30 PM * 77 min		Patience (After Sebald) 7:30 PM * 82 min		Klown 9:30 PM * 97 min + post-film Q&A		
Union South Marquee		Putin's Kiss 1:15 PM * 82 min		Wish Me Away 3:15 PM * 96 min		Kinyarwanda 5:30 PM * 96 min		An Evening with Don Hertzfeldt 7:30 PM * 74 min + post-film Q&A			Kill List 10:30 PM * 95 min	
UW Cinema-theque			Phil Solomon: A Retrospective 2:00 PM * 77 min + post-film Q&A			Face 5:00 PM * 66 min + post-film Q&A		Good Bye 7:00 PM * 100 min		The Alpha Incident 9:15 PM * 116 min + post-film Q&A		

Saturday, April 21, 2012

	11 A.M.	12 P.M.	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	11 P.M.
Bartell Theatre	Into the Wake 11:15 AM * 78 min + post-film Q&A		Paul Williams Still Alive 1:30 PM * 84 min		Girl Model 3:30 PM * 77 min		Marvin Seth & Stanley 5:15 PM * 85 min + post-film Q&A		OK, Enough, Goodbye 7:45 PM * 95 min + post-film Q&A		Abendland 10:15 PM * 90 min		
Chazen Museum	Juliets 11:45 AM * 106 min + post-film Q&A			How to Start a Revolution 2:30 PM * 87 min								Went the Day Well? 9:15 PM * 92 min	
MMoCA	Bugsy Malone 11:00 AM * 93 min		The Devil, Probably 1:15 PM * 95 min		Michael 3:30 PM * 96 min		Oslo, August 31st 6:00 PM * 96 min		Khodorkovsky 8:15 PM * 111 min				
Monona Terrace			Nindy and Other Shorts 2:00 PM * 59 min + post-film Q&A		Wid Winner and Other Shorts 4:15 PM * 94 min + post-film Q&A		Last Day at Lambeau 7:00 PM * 81 min + post-film Q&A		Amateur Monster Movie 9:30 PM * 97 min + post-film Q&A				
Orpheum Theatre	Jiro Dreams of Sushi 11:30 AM * 82 min		Raiders: The Adaptation 1:30 PM * 100 min + post-film Q&A		4:44 Last Day on Earth 4:44 PM * 85 min		The Deep Blue Sea 7:00 PM * 98 min		Sleepless Night 9:30 PM * 102 min				
Sundance Cinema 1	Alps 11:30 AM * 93 min		Good Bye 1:45 PM * 100 min		The Day He Arrives 4:00 PM * 79 min		Pink Ribbons, Inc. 5:45 PM * 98 min		Once Upon a Time in Anatolia 8:00 PM * 157 min				
Sundance Cinema 2	Bad Intentions 11:00 AM * 107 min		iThemba 1:15 PM * 72 min		Pelotero 3:00 PM * 74 min		Putin's Kiss 4:45 PM * 82 min		Wish Me Away 7:00 PM * 96 min		Vito 9:00 PM * 93 min + post-film Q&A		
Union South Marquee	Life Without Principle 11:00 AM * 107 min		I Have Always Been a Dreamer 1:15 PM * 97 min + post-film Q&A		Filthy Theater: Joel Gersmann 3:30 PM * 94 min + post-film Q&A		The Intouchables 6:00 PM * 112 min		Compliance 8:30 PM * 90 min + post-film Q&A		Klown 11:00 PM * 97 min + post-film Q&A		
UW Cinema-theque	Robert on His Lunch Break 11:00 AM * 82 min + post-film Q&A		The Entertainers 1:30 PM * 91 min + post-film Q&A		Come Back, Africa 4:00 PM * 148 min		Northern Lights 7:00 PM * 95 min + post-film Q&A		Phil Solomon: American Falls 9:30 PM * 86 min + post-film Q&A				

Sunday, April 22, 2012

	11 A.M.	12 P.M.	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.		
Bartell Theatre	Without 11:15 AM * 87 min		Dog Sweat 1:15 PM * 90 min + post-film Q&A		Granito: How to Nail a Dictator 3:45 PM * 103 min		Hospitalité 6:00 PM * 96 min						
Chazen Museum	The Fourth Portrait 11:15 AM * 105 min + post-film Q&A		Mourning 1:45 PM * 85 min		The Salesman 3:45 PM * 105 min		Once Upon a Time in Anatolia 6:00 PM * 157 min						
MMoCA	Familiar Grounds 11:30 AM * 89 min		An African Election 1:30 PM * 89 min		Khodorkovsky 3:30 PM * 111 min		The Good Son 5:45 PM * 87 min						
Monona Terrace													
Orpheum Theatre	Policeman 11:00 AM * 105 min		Pink Ribbons, Inc. 1:15 PM * 98 min		Ecstasy of Order: The Tetris Masters 3:30 PM * 92 min + post-film Q&A		Tomboy 6:30 PM * 82 min				Elena 9:00 PM * 109 min		
Sundance Cinema 1	Goodbye First Love 11:30 AM * 110 min		The Deep Blue Sea 2:00 PM * 98 min		Life Without Principle 4:15 PM * 107 min		Kill List 6:30 PM * 95 min						
Sundance Cinema 2			How Much Does Your Building Weigh 1:00 PM * 80 min		Bestiaire 3:00 PM * 72 min		The Hunter 4:45 PM * 92 min		Abendland 6:45 PM * 90 min				
Union South Marquee	Seven Solos 11:30 AM * 88 min + post-film Q&A		Mr. Cao Goes to Washington 2:00 PM * 71 min + post-film Q&A		A Labor of Love 4:15 PM * 70 min + post-film Q&A		Frames 6:30 PM * 91 min + post-film Q&A						
UW Cinema-theque	A Tribute to the Nicholas Brothers 11:00 AM * 80 min + post-film Q&A		It Always Rains on Sunday 1:15 PM * 92 min		Luther Price: Biscuits and Biscotts 3:15 PM * 89 min + post-film Q&A		Come Back, Africa 5:15 PM * 148 min		So's Your Old Man 8:15 PM * 90 min				



Last Day at Lambeau

A Labor of Love

continued from page 19

movie, *The Last Affair*. Shooting on location during a typically freezing Chicago winter, *Last Affair* director Henri Charr is told that he won't receive the financial backing to make his movie unless he agrees to insert hardcore sex scenes.

Though at first he's taken by surprise, Charr is confident he can tastefully and innovatively make his film according to these demands, but he finds his cast to be somewhat more reluctant. Ultimately, the male actors all fail to "perform" and they are each replaced in close-up by a low-level production assistant who willingly accepts his special new "stunt double" duties.

A completely compelling time capsule that is at times almost too funny to be non-fiction, *A Labor of Love* is "a lost verite masterpiece...a movie-about-movies documentary classic...Flaxman and Goldman have entertainingly captured all the compromise, the disillusionment, the mundanities and the kooky characters that are part and parcel of the filmmaking experience." — Hadrian Belove, Los Angeles Cinefamily programmer. "An absorbing document... captures what pornography cannot permit: the human reality of the sexual experience." — Roger Ebert, *Chicago Sun-Times* (JH)

Land's End Trio (Eye to Eye: Harris Tweed, Cashmere, Shepherd)

SEE: *Made in Wisconsin: Industrial Visions of the Badger State*

Last Day at Lambeau

WED, APR 18 • 6:30 PM

SAT, APR 21 • 7:00 PM

Monona Terrace

WORLD PREMIERE • documentary • USA, 2012, color, digital projection • **81 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: MICHAEL NEELSEN

writers: Mike Johnson, Michael Neelsen; editor: Michael Neelsen; director of photography: David King; music: Will Lindow; producer: David Neelsen cast: Tom Pelissero, Lori Nickel, Bill Johnson, Wayne Larrivee, Paul Allen, Tom Silverstein

SECTION: WISCONSIN'S OWN

FILMMAKER SCHEDULED TO ATTEND

A documentary that will be of great interest to football fans in general and Packer fans in particular, *Last Day at Lambeau* chronicles the adoration and contempt that millions of sports fans feel toward pro football star Brett Favre. The film depicts the divorce of Favre and the Green Bay Packers in 2008 and concludes with Favre's last game at Lambeau Field on October 24, 2010.

In an approach that is notable for its even-handedness, director Michael Neelsen explores in impressive detail the controversial fate of Brett Favre, soliciting opinions and responses from historians, journalists, and fans. Ultimately, the film is as much about the fascinating and complicated relationships fans have with their heroes as it is about the ultimately divergent paths of Favre and the Packers.

Life Without Principle

(*Dyut Meng Gam*)

SAT, APR 21 • 11:00 AM

Union South Marquee

SUN, APR 22 • 4:15 PM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • Hong Kong, 2011, color, 35mm • **107 MIN**

DIRECTOR: JOHNNIE TO

writer: Au Kin-ye, Wong King Fai; director of photography: Cheng Siu-keung; editor: David M. Richardson; production designer: Sukie Yip; producer: Johnnie To; cast: Denise Ho, Lau Ching-Wan, Richie Ren, Lo Hoi-Pang, Philip Keung, Myolie Wu, Ken Lo, Stephanie Che, So Hang Shuen, Patricia Tang, Terence Yin

In Cantonese with English subtitles

Hong Kong action master Johnnie To (*Sparrow*, WFF 2009; *Exiled*, WFF 2007, and subject of a retrospective at the UW Cinematheque this March) takes on the global financial crisis in this breathless crime film. Three fiscally reckless antiheroes, each emblematic of the meltdown, become interconnected as they circle a bag of stolen cash: a bank teller sells high-risk securities to meet a sales target, a low-level thug gambles on the futures market, and a cop buys a luxurious house he can't afford.

The narrative changes hands as frequently as the money, jumping between characters as they swindle, scam, and steal. Stock markets and



Life Without Principle (*Dyut Meng Gam*)

gambling operations are indistinguishable as profit-mad marketplaces in To's cynical view, and *Life Without Principle* marks another surprising entry in his oeuvre: a wily economic thriller that revels in financial ruin. "Relentless and exciting, and expansive in its critique of the various ways institutions screw the individual." — Noel Murray, *AV Club*. 2011 Venice and Vancouver Film Festivals. (MK)

Little Matador

THU, APR 19 • 5:15 PM

Chazen Museum of Art

WISCONSIN PREMIERE • documentary • Ireland, United Kingdom, 2011, color, digital projection • **90 MIN**

DIRECTOR: SANDRA JORDAN, GABRIEL RANGE

directors of photography: Graham Smith, Roger Chapman; editor: Alex Rodriguez; composer: Simon O'Reilly; producers: Pauline Burt, Andrew Lowe, Angeli MacFarlane, Gabriel Range, Ed Guiney

In Spanish with English subtitles

Presented with the UW Latin American, Caribbean & Iberian Studies Program

Michelito is only ten but already a star. The adored son of a matador, he has killed more than two hundred bulls. "Picasso was born to paint, Mozart to make music — and Michelito to be a matador," his father says. The boy's dream, shared by hundreds of other children in Mexico, is to be a professional matador, a feat not easily achieved. Sandra Jordan and Gabriel Range's fascinating documentary takes us inside the little-known world of child matadors.

Their film follows Michelito as well as Joel and Andrea, two other aspiring matadors who don't share Michelito's pedigree, as they devote their young lives to the dangerous profession that few in the United States understand. *Little Matador* is an intense portrayal of children's courage that is at once harrowing, beautiful, and utterly compelling. (TY)

Logging in the Borneo Jungle

SEE: *Made in Wisconsin: Industrial Visions of the Badger State*

Low Pressure Elmer

SEE: *Made in Wisconsin: Industrial Visions of the Badger State*



Luther Price: Biscuits and Biscotts

SUN, APR 22 • 3:15 PM

UW Cinematheque

89 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: LUTHER PRICE

SECTION: SPECIAL EVENT

FILMMAKER SCHEDULED TO ATTEND

The acclaimed experimental filmmaker Luther Price gained a reputation in the 1990s for a series of celebrated, if underseen, Super 8 films that wrung compelling, disturbing psychodramas from found footage materials. That technique is very much on display in Price's *Biscuit/Biscott* films, which will be shown together on the same program for the first time anywhere in the world.

The *Biscuits* are stunningly hypnotic works, all crafted from multiple prints of a 1970s documentary about a dilapidated southern nursing home. In Price's hands, the footage takes on an entirely new emotional tenor, by turns poignant, redemptive, and terrifying. A rare experience, not to be missed.

The Biscuit Day

MADISON PREMIERE • experimental • USA, 2007, color, 16mm • **12 MIN**

The Biscuit Song

MADISON PREMIERE • experimental • USA, 2008, color, 16mm • **5 MIN**

Nice Baskets

MADISON PREMIERE • experimental • USA, 2006, color, 16mm • **10 MIN**

Nice Biscotts #1

MADISON PREMIERE • experimental • USA, 2005, color, 16mm • **10 MIN**

Nice Biscotts #2

MADISON PREMIERE • experimental • USA, 2005, color, 16mm • **10 MIN**

Old September Biscuits

MADISON PREMIERE • experimental • USA, 2007, color, 16mm • **11 MIN**

Same Day Nice Biscotts

MADISON PREMIERE • experimental • USA, 2005, color, 16mm • **5 MIN**

Singing Biscotts

MADISON PREMIERE • experimental • USA, 2007, color, 16mm • **6 MIN**

Suffering Biscuits

MADISON PREMIERE • experimental • USA, 2007, color, 16mm • **20 MIN**

Made in Wisconsin: Industrial Visions of the Badger State

WED, APR 18 • 9:00 PM

THU, APR 19 • 6:30 PM

Monona Terrace

66 MIN

SECTION: WISCONSIN'S OWN

Presented with the Wisconsin Center for Film and Theater Research

Log-pulling elephants, the world's tiniest drills, a *Patton* parody, and *Air-plane!* director David Zucker: together at last. The diverse body of industrial media swelled in the twentieth century to encompass an estimated 100,000-plus films. Shown to a wide variety of internal and external audiences ranging from industry workers and shareholders to schoolchildren and potential clients, industrial film served an array of corporate needs, including information dissemination, promotion, and training. As such, industrial films run the gamut from agricultural epics shown as free entertainment for farmer families to Affirmative Action training films made for an evolving workplace.

Unfortunately, given the vagaries of time and the protective grasp many companies hold over their older productions, only a small portion of industrials have survived, and what does remain is usually difficult to view. *Made in Wisconsin* has thus been organized as a tour through the genre with stops to visit contemporary pieces and archival gems.

In the spirit of the Wisconsin Idea, these films offer a unique vision of the state from the perspective of its



Little Matador



Family Nightmare

businesses. Providing intimate views of local factories, main streets, and fishing holes, many of these films lovingly engage with their Midwest locations. Even those films that expand beyond state boundaries offer viewers the promise of experiencing the world through interactions with locally situated companies and their products. By highlighting the picturesque foreign lands that provide raw manufacturing materials or showcasing exoticized regions that consume the very same products available to Wisconsinites, these business films posit local consumption as an exciting adventure abroad.

Globetrotting is not the only travel on offer in *Made in Wisconsin*. Even those films that remain nestled within the state's borders offer viewers the ability to travel through time. These films oscillate between promises of a utopian future enhanced by the business efficiency and mechanized magic of industry to nostalgic visions of sleepy, small-town Wisconsin.

Even a film with the more modest intention of perfectly capturing its present — whether by showing the “typical” teapot-purchasing housewife or by parodying a popular Hollywood film — invites today's viewers to experience a sort of time travel. Through these temporal and geographical excursions, viewers of *Made in Wisconsin* will have the rare opportunity to experience our state through the eyes of its industries. (KH)

A Behind the Scenes Look at “Snowball Fight”

USA, 2012, color, digital projection • **5 MIN**
DIRECTOR: DAVID ZUCKER, LAUGHLIN CONSTABLE, WISCONSIN DEPARTMENT OF TOURISM

Horlick's Malted Milk

USA, 1957, b/w, HD digital projection • **4 MIN**
DIRECTOR: ROBERT M. CARSON PRODUCTIONS

Innovation Rules at Performance Micro Tool

USA, 2010, color, digital projection • **3 MIN**
DIRECTOR: PERFORMANCE MICRO TOOL

Land's End Trio (Eye to Eye: Harris Tweed, Cashmere, Shepherd)

USA, 1996, color, digital projection • **4 MIN**

Logging in the Borneo Jungle

USA, 2010, b/w, digital projection • **10 MIN**
DIRECTOR: INTERNATIONAL HARVESTER COMPANY

Low Pressure Elmer

USA, 1942, color, digital projection • **9 MIN**
DIRECTOR: WEST BEND ALUMINUM COMPANY

Muskies for the Future

USA, 1940, b/w, digital projection • **8 MIN**
DIRECTOR: WISCONSIN CONSERVATION DEPARTMENT

Patton Speech

USA, 1974, color, digital projection • **11 MIN**
DIRECTOR: SEDELMAYER PRODUCTION COMPANY FOR IHC

There Must Be a Better Way

USA, 1970, color, digital projection • **12 MIN**
DIRECTOR: BILL REBANE, GEISEL STUDIOS

Madison: October 2010

SEE: Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own

The Maltese Cross Movement

SEE: Phil Solomon Selects

Margaret

THU, APR 19 • 3:30 PM

Sundance Cinema 1

FRI, APR 20 • 6:30 PM

Orpheum Theatre

WISCONSIN PREMIERE • narrative • USA, 2011, color, 35mm • **150 MIN**
DIRECTOR: KENNETH LONERGAN

screenplay: Kenneth Lonergan; cinematography: Ryszard Lenczewski; editing: Anne McCabe; music: Nico Muhly; executive producer: Anthony Minghella; producers: Sydney Pollack, Scott Rudin, Gary Gilbert; cast: Anna Paquin, Mark Ruffalo, Matthew Broderick, Matt Damon, Jeannie Berlin, J. Smith-Cameron, Jean Reno, Olivia Thirlby, Rosemarie DeWitt, Allison Janney, Kieran Culkin

A privileged, precocious, and extremely self-absorbed New York City teenager, Lisa (Anna Paquin), in pursuit of a trifle, distracts a city bus driver (Mark Ruffalo) and later feels more than a little responsible for the fatal accident that follows. Though she initially gives false testimony to the police, Lisa's guilt looms heavily and she seeks advice from a variety of adults including her mother (J. Smith-Cameron) and two ineffectual teachers at her private prep school (Matt Damon and Matthew Broderick). Determined to live a morally uncompromised life, Lisa proceeds to set things right, turning several people's lives, including her own, upside down.

Filled with brilliant, literate dialogue and countless graceful visual observations on contemporary Manhattan living, *Margaret* (the title comes from Gerald Manley Hopkins' poem *Spring and Fall*) is primarily driven by a fascinating and fearless performance by Anna Paquin in a decidedly unsympathetic role. The film is the second feature of acclaimed playwright and screenwriter Kenneth Lonergan, whose much-admired di-



Margaret

rectorial debut, *You Can Count on Me* (2000) earned several Oscar nominations.

Filmed in 2005, *Margaret* went through nearly six years of editing and re-editing. A final version, approved by Lonergan, was finally given a token release by its distributors in late 2011 and has become a bit of a cause célèbre among cinephiles and certain critics who recognize it as a major work. “The Best Film of 2011.” — Karina Longworth, *L.A. Weekly* (JH)

Marvin Seth & Stanley

SAT, APR 21 • 5:15 PM

Bartell Theatre

85 MIN + 30 MIN POST-FILM Q&A

Family Nightmare

MIDWEST PREMIERE • experimental • USA, 2012, color, HD projection • **10 MIN**
DIRECTOR: DUSTIN GUY DEFA

This shattering chronicle of lives lived badly from *Bad Fever* director Dustin Guy Defa (who can be seen briefly in *The Zone*) was derived from his family's VHS home movies. 2012 Sundance and SXSW Film Festivals. (JH)

Marvin Seth & Stanley

WORLD PREMIERE • narrative • USA, 2012, color, HD projection • **75 MIN**
DIRECTOR: STEPHEN GUREWITZ

screenplay: Stephen Gurewitz; cinematography: Adam Ginsberg; editing: Gerald D. Rossini; producer: Britni West; cast: Alex Karpovsky, Marvin Gurewitz, Stephen Gurewitz

FILMMAKER SCHEDULED TO ATTEND

The usually quarrelling Greenstein brothers Seth (*Tiny Furniture*'s Alex Karpovsky) and Stanley (writer/director Stephen Gurewitz) reluctantly agree to join their father, Marvin (the filmmaker's real-life dad, Marvin Gurewitz) for a fishing and camping trip in rural Minnesota. Estranged from each other, Marvin, Stanley, and Seth, whose marriage is secretly deteriorating, find repressed grudges against each other rising to the surface as the weekend getaway comically devolves into a series of daytime drinking episodes and failed activities for this trio of inept outdoorsmen.

A comedy for anyone who has participated in family squabbles and slept in cornfields when they couldn't pitch a tent, *Marvin Seth & Stanley* also authentically captures the look

and feel of the autumnal Midwestern landscape through lovely 16mm color cinematography by Adam Ginsberg. The talented filmmaker and co-star Gurewitz is also the co-editor of another 2012 Festival selection, Bob Byington's *Somebody Up There Likes Me*. (JH)

Memory by Design

SEE: Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own

Michael

THU, APR 19 • 9:00 PM

SAT, APR 21 • 3:30 PM

Madison Museum of Contemporary Art
WISCONSIN PREMIERE • narrative • Austria, 2011, color, 35mm • **96 MIN**
DIRECTOR: MARKUS SCHLEINZER

writer: Markus Schleinker; director of photography: Gerald Kerkleitz; editor: Wolfgang Widerhofer; co-director and artistic consultant: Kathrin Resetarits; production designer: Katrin Huber, Gerhard Dohr, Hanya Barakat; producer: Nikolaus Geyrhalter, Markus Glaser, Michael Kitzberger, Wolfgang Widerhofer; cast: Michael Fuith, David Rauchenberger, Christine Kain, Ursula Strauss, Xaver Winkler, Thomas Pfalzmann

In German with English subtitles

“He seemed like such a normal guy.” This eternal refrain, heard on TV whenever a neighbor is arrested for some unspeakable crime, always seems nearly as inexplicable as the offenses themselves. How could they not know? Loosely based on a harrowing true story, this film seeks to find the answer: the eponymous Michael is one of those guys. From all outward appearances a solitary, seemingly normal-enough office drone, he harbors a dark secret: a 10-year-old boy is locked in a sound-proof room in his basement.

Though the premise may seem like seedy CSI material, director Markus Schleinker treats the subject matter with almost scientific scrutiny. Rather than delving into cheap scares, the film obsessively explores the day-to-day mechanics of how exactly one would go about doing such a thing. As Schleinker catalogues the lengths Michael has to undergo to maintain his deplorable situation while keeping up a healthy façade — he often acts more like a strict stepfather than unholy monster — what emerges is an unnerving descent into the criminal psyche.



OK, Enough, Goodbye (*Tayeb, Khalas, Yalla*)

First-time writer/director Schleinzner worked for many years as a casting director for heavyweight Austrian directors like Michael Haneke, Ulrich Seidl, and Michael Glawogger, developing a skillset that clearly paid off with *Michael*. Star Michael Fuith brings startling humanity to a character that all too easily could have been a Hannibal Lecter-style villain, a feat that makes the film all the more troubling. *New York Times* Critic's Pick (Stephen Holden); 2011 Cannes Film Festival. (MK)

Monsieur Lazhar
WED, APR 18 • 6:00 PM

Orpheum Theatre
WISCONSIN PREMIERE • narrative • Canada, 2011, color, 35mm • **94 MIN**
DIRECTOR: PHILIPPE FALARDEAU
writer: Philippe Falardeau; director of photography: Ronald Plante; editor: Stéphane LaFleur; composer: Martin Léon; production designer: Emmanuel Fréchette; producer: Luc Déry, Kim McCraw; cast: Mohamed Fellag, Sophie Nélisse, Emilien Néron, Danielle Proulx, Brigitte Poupart, Louis Champagne, Jules Philip, Francine Ruel, Sophie Sanscartier, Seddik Benslimane, Marie-Eve Beauregard

In French with English subtitles
SECTION: NEW QUEBECOIS CINEMA
Presented with the Québec Government Office in Chicago

Oscar-nominated for Best Foreign Language Film, this moving classroom drama begins in the wake of an elementary school teacher's suicide. The sixth graders are stunned, and the grieving faculty hastily hires an amiable Algerian without making time for a proper vetting. A natural teacher haunted by a violent past of his own, Bachir Lazhar struggles to bend his style to institutional guidelines, all the while helping the kids cope with tragedy.

Anchored by an excellent cast (including many stellar child actors) and propelled by an ace script that keeps its cards close to the vest, *Monsieur Lazhar* is the best portrait of an educator since *To Be and To Have*. Writer/director Philippe Falardeau (a guest of the Wisconsin Film Festival in 2002 with his debut, *The Left Side of the Fridge*) and star Mohamed Fellag create an indelible character,

hitting the exact right notes of humor and pathos. Beyond Oscar, *Lazhar* has picked up awards nearly everywhere it has run, winning both the Variety Piazza Grande Award and the Audience Award at the 2011 Locarno Film Festival, and Best Canadian Feature at the 2011 Toronto Film Festival. It also landed a whopping nine Genie nominations (the Canadian Oscar equivalent), scoring one in every major category: Best Film, Director, Screenplay, Actor, and Actress. 2012 Sundance Film Festival. (MK)

Mourning (*Soog*)
FRI, APR 20 • 2:30 PM
SUN, APR 22 • 1:45 PM

Chazen Museum of Art
MIDWEST PREMIERE • narrative • Iran, 2011, color, HD projection • **85 MIN**
DIRECTOR: MORTEZA FARSHBAF
writer: Anahita Ghazvinizadeh, Morteza Farshbaf; director of photography: Hamid Reza Ahmadi Ara; editor: Hesam Eslami; sound: Vahid Moghadasi, Alireza Alavian; executive producer: Behnaz Beski; producer: Javad Noruzbeigi; cast: Sharareh Pasha, Kiomars Giti, Amir Hossein Maleki, Sahar Dolatshahi, Peyman Moaadi, Adel Yaraghi

In Persian with English subtitles
SECTION: NEW IRANIAN CINEMA
Presented with the UW Waisman Center

Arshia wakes up at his aunt Sharareh and uncle Kamran's home to find that his parents have abruptly left in the dead of night. Piling into an SUV, Kamran, Sharareh, and Arshia drive off in pursuit of the runaway parents in this one-of-a-kind road movie, made all the more unique because both Kamran and Sharareh are deaf. Buckled in for the majority of the film, the couple debate and speculate about where their in-laws could have gone in heated sign language, their young passenger idling obliviously in the back seat. Their conversation is lively, hilarious, and utterly engrossing, and it is a testament to the performers that they can hold our extended attention from behind a windshield. If the couple's amicable bickering seems almost too authentic, it is likely because first-time stars Kiomars Giti and Sharareh Pasha are married in real life — here's hoping more directors make use of their gifts.

A protégé of Iranian master Abbas Kiarostami, director Morteza Farshbaf's first feature shares his teacher's winning formal playfulness. By occasionally limiting our access to visual and aural information, Farshbaf ingeniously incorporates his characters' disabilities into his filmmaking, drawing attention to the senses through their absence. "A consistently surprising and blackly comic road trip that may herald the arrival of a major new Iranian talent." — *BFI*. Winner, FIPRESCI Prize, 2011 Busan International Film Festival. Co-presented by the Global Film Initiative and is part of the Global Lens 2012 film series. For more information, visit www.globalfilm.org. (MK)

Mr. Cao Goes to Washington
SUN, APR 22 • 2:00 PM

Union South Marquee
MIDWEST PREMIERE • documentary • USA, 2012, color, HD projection • **71 MIN + 30 MIN POST-FILM Q&A**
DIRECTOR: S. LEO CHIANG
cinematography: S. Leo Chiang, Bao Nguyen; editing: Matthew Martin; Music: T. Griffin; executive producer: Stephen Gong; producer: S. Leo Chiang

FILMMAKER SCHEDULED TO ATTEND
A companion piece of sorts to *A Village Called Versailles* (WFF 2010), director S. Leo Chiang's latest documentary follows lawyer and New Orleans civic leader Joseph Cao as he becomes the first Vietnamese-American elected to U.S. Congress. Representing Louisiana's 2nd congressional district, Cao is the first Republican to fill the seat since 1891 and also the only member of his party in either the House or the Senate who voted for the initial draft of President Obama's Health Care Act. However, Cao, a devout Catholic with concerns about public funding for elective abortion provisions, ultimately joined the rest of the GOP in opposing the final version of the Act. His constituents, mostly African-Americans, felt betrayed, and in 2010 Cao faced a difficult re-election campaign.



Carbon



Mourning (*Soog*)

Exploring the realities of racial politics in the American South and partisan power struggles in our nation's capital, *Mr. Cao Goes to Washington* is a frequently moving character study of an all-too rare figure: a thoughtful politician who sincerely lives and votes by his own conscience. (JH)

Muskies for the Future

SEE: Made in Wisconsin: Industrial Visions of the Badger State

My Wife is a Terrorist: Lessons in Storytelling from the Department of Homeland Security

THU, APR 19 • 7:00 PM
Union South Marquee
90 MIN

SECTION: SPECIAL EVENT
SPECIAL GUEST SCHEDULED TO ATTEND
In 2008, James Schamus learned that his wife, the peace activist and novelist Nancy Kricorian, had been under surveillance by the Division of Homeland Security for over a year. A few pages of her file were "reluctantly coughed up" by the authorities, and Schamus was struck by the word "Narrative" at the top of a hugely redacted document that was as ominous for what it left out as for what it revealed. The experience got him thinking: how



Mr. Cao Goes to Washington



Nindy



Monsieur Lazhar

much could we learn from the “huge, story-producing industry” that is Homeland Security? His provocative lecture draws from his own academic study of narrative forms and narrative theory, as well as from directors like Alfred Hitchcock and films like *The Bourne Identity*.

James Schamus is a widely published film historian and is professor of Professional Practice at the Columbia University School of the Arts. In addition, he is an award-winning screenwriter and producer (*The Ice Storm*, *Brokeback Mountain*), and is CEO of the film company Focus Features (*Eternal Sunshine of the Spotless Mind*, *Tinker Tailor Soldier Spy*, *Milk*, *Lost in Translation*). (MM)

A Humanities Without Boundaries lecture presented with the UW Center for the Humanities. ***This event is free; seating is on a first-come basis.***

Nice Baskets

SEE: *Luther Price: Biscuits and Biscotts*

Nice Biscotts #1

SEE: *Luther Price: Biscuits and Biscotts*

Nice Biscotts #2

SEE: *Luther Price: Biscuits and Biscotts*

Nindy and Other Shorts from Wisconsin's Own

SAT, APR 21 • 2:00 PM

Monona Terrace

59 MIN + 30 MIN POST-FILM Q&A

SECTION: WISCONSIN'S OWN FILMMAKERS SCHEDULED TO ATTEND

These very different short films display the wide range of talent that exists right here in the state of Wisconsin.

Bring on the Magic

WORLD PREMIERE • narrative • USA, 2011, color, digital projection • **15 MIN**
DIRECTOR: MARC KORNBLOTT

screenplay: Marc Kornblatt; cinematography: Marc Kornblatt; editor: Nathan Clarke; music: Marc Kornblatt; producer: Marc Kornblatt; cast: Patrick Sims, Jayla Jordan, Javen Moreno

A touching story about living in the moment (and shot in the Vilas Zoo), *Bring on the Magic* tells the story of a recently divorced father doing his best to keep his children happy in the most trying of times. (JP)

Carbon

WISCONSIN PREMIERE • narrative • USA, 2011, b/w, digital projection • **10 MIN**
DIRECTOR: CRAIG WEBSTER

In *Carbon*, “the stain of iron in the clay does not remember the blood it had moved within. The carbon that

had driven living beings, now in eroding stone runs black.” (JP)

Nindy

WISCONSIN PREMIERE • narrative • USA, 2011, color, digital projection • **17 MIN**

DIRECTOR: COREY KUPFER

director of photography: Mitch Arens; cast: Wawan Timor, Allya Arrahim

Nindy is a 13-year-old girl sold to an Indonesian brothel by her mother. Alone and exploited, she finds a glimmer of hope in Winston, a lonely whiskey bootlegger with whom she forms a genuine friendship. **Winner, Golden Badger for Wisconsin Student Filmmaking.** (JP)

Walt

WORLD PREMIERE • narrative • USA, 2011, b/w, digital projection • **11 MIN**
DIRECTOR: THOM ANTHONY

screenplay: Thom Anthony; editor: Nicklaus Reichel; production assistant: Jennifer Claire Ruetten; music: Brian Grimm; producer Nicklaus Reichel; cast: Arthur Noble, Dominique Chestand, Alan Struthers, Morgan Boland, Thom Anthony

In the days prior to Halloween, Walt tinkers in his basement, plays chess in a laundromat with his friend Rhonda, and becomes lost in classical music. Art, friendship, and the ability to see things differently all intertwine in this touching film shot right here in Madison. (JP)

Yiting Eating

WORLD PREMIERE • documentary • USA, 2011, color, digital projection • **6 MIN**

DIRECTOR: KALI WOODS

Yiting Eating is a documentary portrait of Yiting Liang, a UW student from China, whose love of food speaks to the concept of “home.” (JP)

Nocturne

SEE: *Phil Solomon: A Retrospective*

Northern Lights

SAT, APR 21 • 7:00 PM

UW Cinematheque

narrative • USA, 1978, b/w, 35mm • **95 MIN + 30 MIN POST-FILM Q&A**
DIRECTOR: JOHN HANSON, ROB NILSSON

screenplay: John Hanson, Rob Nilsson; cinematography: Judy Irola; music: David Ozzie Ahlers; associate producer: Sandra Schulberg; producers: John Hanson, Rob Nilsson; cast: Robert Behling, Susan Lynch, Joe Spano, Ray Ness

SECTION: RESTORATIONS AND REDISCOVERIES, WISCONSIN'S OWN FILMMAKER SCHEDULED TO ATTEND

Winner of the 1978 Cannes Film Festival's coveted Camera d'Or prize, this moving, visually rich American independent feature dramatizes the early days of the Nonpartisan League, an early 20th-century Socialist movement among North Dakotan farmers, most of whom were Scandinavian immigrants.

The story, set in 1915, centers around Swedish-born farmer Ray Sorenson (Robert Behling), who organizes the League as a response to the bank foreclosures that threaten the way he and his neighbors make their living.

Co-directors John Hanson and Rob Nilsson both originated from Midwestern Scandinavian backgrounds and secured partial funding for this deeply personal project through the North Dakota Committee on the Humanities and Public Issues. The stark and gorgeously evocative black and white cinematography is a perfect choice to tell the story of these tenacious, courageous workers, who fight for the beauty of the world they have helped to create.

Speaking in a *Mother Jones* interview, Hanson highlights the abundant empathy at the film's core, stating that, “The problems for farmers in 1916... and the problems for people like us, trying to make independent films, are really very similar.” Co-director and Wisconsin resident Hanson, who served as a juror for this year's WFF Golden Badger awards, will answer questions in a post-screening discussion. A newly restored 35mm print, courtesy of the Academy Film Archive, will be screened. (JH)

Of a Feather

SEE: *Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own*

OK, Enough, Goodbye (Tayeb, Khalas, Yalla)

SAT, APR 21 • 7:45 PM

Bartell Theatre

MIDWEST PREMIERE • narrative • United Arab Emirates, Lebanon, 2010, color, HD projection • **95 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: DANIEL GARCIA, RAINIA ATTIEH

writer: Rania Attieh, Daniel Garcia; director of photography: Daniel Garcia; editor: Rania Attieh, Daniel Garcia; composer: Daniel Garcia; producer: Rania Attieh, Daniel Garcia; cast: Daniel Arzrouni, Nadimé Attieh, Walid Ayoubi, Nawal Mekdad, Sablawork Tesfay, Theodor Hakim, Nazem Attié, William Samaha

In Arabic with English subtitles

FILMMAKER SCHEDULED TO ATTEND.

A wry coming of age tale starring a middle-aged man, this Tripoli-set comedy shows that arrested development isn't strictly an American phenomenon. Forty years old and still living in his elderly mother's house, our amiably cranky hero shuffles between his childhood bedroom and the bakery where he works. His passive lifestyle is upended when one day his fed-up mother abruptly moves out on him, forcing him to engage with the world beyond his walls.

He doesn't get too far, mostly squabbling with a six-year-old neighbor and attempting to compensate for his mother's absence with a hilarious string of discount prostitutes and foreign maids, but it's a start. This guy may be mildly unpleasant, but he is rendered human and even mildly lovable through a remarkable performance by Daniel Arzouni, who, like the rest of the cast, is a nonprofessional.

In true indie style, collaborators Rania Attieh and Daniel Garcia handcrafted seemingly every aspect of *OK, Enough, Goodbye*, serving as co-directors, writers, cinematographers, and editors. Looking past their lead's amusing myopia, they periodically digress into documentary and essayistic interludes, presenting a bird's-eye view of daily life in Lebanon. “Warmhearted though not rose-tinted... at once humorous, melancholy, sardonic and wistful.” — *Variety*. 2011 Karlovy Vary, Vancouver, Thessaloniki, and Torino Film Festivals. (MK)

Old September Biscuits

SEE: *Luther Price: Biscuits and Biscotts*



Once Upon a Time in Anatolia (*Bir Zamanlar Anadolu'da*)

Once Upon a Time in Anatolia

(*Bir Zamanlar Anadolu'da*)

SAT, APR 21 • 8:00 PM

Sundance Cinema 1

SUN, APR 22 • 6:00 PM

Chazen Museum of Art

MADISON PREMIERE • narrative • Turkey,

2011, color, HD projection • **157 MIN**

DIRECTOR: NURI BILGE CEYLAN

writer: Ercan Kesal, Ebru Ceylan, Nuri Bilge Ceylan; director of photography: Gokhan Tiryaki; editor: Bora Goksingol, Nuri Bilge Ceylan; sound editor: Thomas Robert; art director: Dilek Yapkuoz Ayaztuna; producer: Zeynep Ozbatur Atakan; cast: Muhammet Uzuner, Yilmaz Erdogan, Taner Birsal, Ahmet Mumtaz Taylan, Firat Tanis, Ercan Kesal

In Turkish with English subtitles

Winner of the Grand Jury Prize at the 2011 Cannes Film Festival, this enveloping procedural elevates director Nuri Bilge Ceylan (*Three Monkeys*, WFF 2009; *Climates*, WFF 2007) into the rarified sphere of cinematic maestros like Abbas Kiarostami and Béla Tarr. A caravan of three overstuffed vehicles tours the Turkish countryside in the still of night, as two detained killers scan the horizon for the spot where they hastily dumped their victim. Packed into the pattering cars are a motley group of sleep-deprived officials, all duty-bound to endure the seemingly endless ride and secretly eager to call it a night: a doctor, a prosecutor, diggers, drivers, and a hilariously testy head detective. As the hunt delves into a bleak game worthy of Samuel Beckett, it simultaneously takes on a cosmic, mystical scope, and the missing body begins to resemble an existential totem.

A murder mystery without a corpse, Ceylan's digressive odyssey joins Corneliu Porumboiu's *Police, Adjective* (WFF10), Bong Joon-ho's *Memories of Murder* (WFF10), and David Fincher's *Zodiac* as a profound consideration of obsessive nature of policework, and the limits of what can be proven. It's also stunning to look at. Cinematographer Gökhan

Tiryaki's nocturnal images set a new benchmark for HD cinematography: many scenes are lit only by automobile headlights, chiseling temporary fields of vision out of the inky nothingness.

"A few days into 2012, and we already have a favorite for the New Year's best movie... *Once Upon a Time in Anatolia* demonstrates the truism that the more we know, the less we understand. Or is it vice versa? Perhaps the greater understanding is admitting how little we can know." – J. Hoberman, *Village Voice*. 2011 Cannes, New York, Vancouver, and London Film Festivals. (*MK*)

Oslo, August 31st

(*Oslo, 31. August*)

FRI, APR 20 • 8:00 PM

SAT, APR 21 • 6:00 PM

Madison Museum of Contemporary Art

MIDWEST PREMIERE • narrative • Norway,

2011, color, 35mm • **96 MIN**

DIRECTOR: JOACHIM TRIER

writer: Eskil Vogt, Joachim Trier; director of photography: Jakob Ihre; editor: Olivier Bugge Coutté; composer: Ola Fløttum, Torgny Amdam; production designer: Jørgen Stangebye Larsen; producer: Hans-Jørgen Osnes, Yngve Sæther, Sigve Endresen; cast: Anders Danielsen Lie, Malin Crépin, Aksel M. Thanke, Hans Olav Brenner, Ingrid Olava, Øystein Røger, Tone B. Mostrau

In Norwegian with English subtitles

A single day unfolds into an existential odyssey for a recovering heroin addict in this steely Norwegian drama. Newly sober but gaunt as ever, 34-year-old Anders is granted a day's leave from his drug rehab program to interview for a job in Oslo. But once he's in the city, he spends most of the day looking up old friends and family. Once a group of wild men, many are settled down now and view Anders with either trepidation or pity, forcing him to reckon with how his life has turned out.

As day gives way to night, Anders finds himself adrift in a sea of all-night parties, further testing his resolve. Like his lead, writer/director Joachim Trier (distant cousin of

Lars von Trier) is at once sharp-eyed and world-weary, combining prickly social observations with understated sympathy. This lucidity carries through to the look of the film: where typical addiction dramas are sensationalistic and chiaroscuro, *Oslo* is thoughtful and bathed in natural light.

Beyond its compelling portrait of recovery, this eloquently encapsulates the feeling of watching the lives of one's peers advance at a different rate than your own. "A staggering work of genius... Trier is quite simply one of the most talented voices of his generation. — *Twitch*. Best Film, Best Cinematography, 2011 Stockholm Film Festival. 2011 Cannes, 2012 Sundance, Rotterdam, and New Directors/New Films Film Festivals. (*MK*)

Ottawa Signal Films: 5 Short Animations by J.J. Sedelmaier

SEE: *Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own*

Pass the Gravy

SEE: *So's Your Old Man*

Pass the Salt, Please

SEE: *Wid Winner and Other Shorts from Wisconsin's Own*

Patience (After Sebald)

WED, APR 18 • 6:30 PM

Union South Marquee

FRI, APR 20 • 7:30 PM

Sundance Cinema 2

WISCONSIN PREMIERE • documentary • United Kingdom, 2011, color, b/w, digital projection • **82 MIN**

DIRECTOR: GRANT GEE

cinematographer/editor: Grant Gee; music: The Caretaker

Patience (After Sebald) is a multi-layered film essay on landscape, art, history, life, and loss. It may also be one of the most subtle, beautiful, and strikingly original documentaries



Northern Lights



Oslo, August 31st (*Oslo, 31. August*)

you'll see this year. Ostensibly the film is an exploration into the work and influence of German-born writer W.G. Sebald and his most famous book, *The Rings of Saturn*, which weaves together history, travelogue, memoir, and images along the narrator's walking tour of Suffolk, England.

But the film also is a love letter to the book, translating Sebald's writing onto film, celebrating the book's influence (Adam Philips, Robert Macfarlane, Rick Moody, and Tacita Dean all feature prominently), and paying homage to its style and spirit. One need not be familiar with Sebald's work to appreciate the film. Director Gee, who is best known for his music documentaries on Radiohead and Joy Division, crafts a sumptuously photographed and wonderful introduction to Sebald that is at once accessible and inspirational. (*TY*)

Patton Speech

SEE: *Made in Wisconsin: Industrial Visions of the Badger State*

Paul Williams Still Alive

WED, APR 18 • 9:00 PM

SAT, APR 21 • 1:30 PM

Bartell Theatre

documentary • USA, 2011, color, HD projection • **84 MIN + 30 MIN (1ST SHOW ONLY)**

POST-FILM Q&A

DIRECTOR: STEPHEN KESSLER

cinematography: Vern Nobles; editor: David Zieff; producers: Jim Czarnecki, Stephen Kessler, Mike Wilkins, David Zieff; executive producers: Lesa Lakin, Robert Cohen

FILMMAKER SCHEDULED TO ATTEND

One of the most successful songwriters of the 1970s, Paul Williams crafted hits for a number of acts, from The Carpenters ("Rainy Days and Mondays"), to Three Dog Night ("Just an Old-Fashioned Love Song") to Barbra Streisand (the Oscar-winning "Evergreen"). He also composed complete song scores for three cult movie musicals of the 70s: *Bugsy Malone* (screening in this year's Festival), Brian DePalma's *Phantom of the Paradise*, and *The Muppet Movie*. Small in stature, but witty and personable, Williams became an instantly recognizable celebrity, more



Paul Williams Still Alive



Pelotero



Patience (After Sebald)



The Exquisite Hour



Twilight Psalm I: The Lateness of the Hour

for his ubiquitous talk show appearances and guest spots on episodic television (*Police Woman*, *Fantasy Island*) than for his infectious songs, which often dwelt on loneliness and other melancholic subjects. Fueled by drugs and alcohol, Williams' ride to fame was short-lived, and he largely vanished from the public eye during the 80s and 90s.

Stephen Kessler, the director of this compelling and often very funny documentary, grew up on Williams's music. When he learns that his idol was not only alive, but still actively performing, he seeks out Williams and ultimately gets him to agree to participate in a film about his life. However, tensions soon arise between the nervous filmmaker and subject when an increasingly reluctant Williams begins to think of the cameras as a nuisance. The strained relationship comes to a boil during a grueling journey in the Philippines where Williams is scheduled to perform at a stadium show.

An examination of what it means to be a celebrity in this country, as well as a fun, clip-filled flashback to the Nixon-Ford-Carter years, *Paul Williams Still Alive* is certainly one of the most entertaining films in this year's Festival. (JH)

Pelotero

FRI, APR 20 • 2:45 PM

Bartell Theatre

SAT, APR 21 • 3:00 PM

Sundance Cinema 2

WISCONSIN PREMIERE • documentary • USA, 2011, color, HD projection • **74 MIN**

DIRECTOR: ROSS FINKEL, TREVOR MARTIN, JON PALEY

editor: Mary Manhardt; narrator: John Leguizamo
In Spanish with English subtitles

Presented with the UW Latin American, Caribbean & Iberian Studies Program

Imagine if your entire life — your future, your fortune, your family's happiness — came down to one day. For thousands of Dominican 16-year-olds being scouted by Major League Baseball, every July 2, or international signing day, is the day they can sign a professional contract. On an island where baseball means everything (the only MLB office outside New York City is in Santo Domingo) the stakes couldn't be higher.

For the players, make it and you've supposedly hit a grand slam — a million-dollar contract and the potential to be the next Sammy Sosa or Pedro Martinez. Fail and it's three strikes, you're out at age 17. For the dozens of baseball training camps around the island, the same is true. Trainers like Vasilio "Morena" Tejada and Astin Jacobo, Jr., invest years of training, food, and housing in young boys, only to be paid if their protégés get an MLB contract. With everything on the line, *Pelotero* follows two top prospects, Miguel Angel and Juan Carlos, through the turmoil of the most important year of their lives and discovers, as *Variety* notes, "a nexus of corruption, exploitation and betrayal" that benefits everyone but the teenagers in this "engrossing exposé." (PB)

Phil Solomon: A Retrospective

FRI, APR 20 • 2:00 PM

UW Cinematheque

77 MIN + 30 MIN POST-FILM Q&A

SECTION: PHIL SOLOMON PRESENTS FILMMAKER SCHEDULED TO ATTEND

For the first time in Wisconsin, Phil Solomon, recently voted one of the five most important avant-garde filmmakers of the last decade in *Film Comment* magazine, will present his exquisitely crafted works in person. Solomon is known for his beautifully layered, expressive, poetic, and textured films, which he produces by applying homemade chemical formulas to found footage and home movies. In the second of three programs with Solomon, he will introduce some of his greatest films, including *Remains to Be Seen*, chosen by the legendary filmmaker Stan Brakhage as one of the ten best films of all time, and several entries from his acclaimed *Twilight Psalm* series. (JP)

The Exquisite Hour

MADISON PREMIERE • experimental • USA, 1989-1994, color, 16mm • **14 MIN**

Partly a lullaby for the dying, partly a lament at the dusk of cinema. Dedicated to the memory of my grandparents, Albert Solomon, who was a projectionist for Fox, and Rose Solomon, who took tickets at Lowe's Paradise in the Bronx. — Phil Solomon

Nocturne

MADISON PREMIERE • experimental • USA, 1980, b/w, 16mm • **10 MIN**

"A screaming comes across the sky." — *Gravity's Rainbow*. Finding similarities in the pulses and shapes between my own experiments in night photography, lightning storms, and night bombing in World War II, I constructed the war at home. — Phil Solomon

Remains to Be Seen

MADISON PREMIERE • experimental • USA, 1989-1994, color, 16mm • **17 MIN**

Using chemical and optical treatments to coat the film with a limp membrane of swimming crystals, coagulating into silver recall, then dissolving somewhere between the Operating Theatre, The Waterfall, and the Great Plains. — Phil Solomon

Twilight Psalm I: The Lateness of the Hour

MADISON PREMIERE • experimental • USA, 1999-2001, color, 16mm • **10 MIN**

"A little Nachtmusik, a deep blue overture to the series. Breathing in the cool night airs, breathing out a children's song; then whispering a prayer for a night of easeful sleep. My blue attempt at a sequel to *Rose Hobart*." — Phil Solomon

Twilight Psalm II: Walking Distance

MADISON PREMIERE • experimental • USA, 1999, color, 16mm • **23 MIN**

Imagining one of those rusted medieval film cans having survived centuries, a long lost Biograph/Star, a Griffith/Méliès co-production, a two-reeler left to us from, say, the Bronze Age, a time when images

were smelted and boiled rather than merely taken, when they poured down like silver, not be to fixed and washed, mind you, but free to reform and coagulate into unstable, temporary molds, mere holding patterns of faces, places, and things, shape-shifting according to whim, need, the uncanny or the inevitable... *Walking Distance* is a simple Golden Book tale of horizontals and verticals, a cinema of ether and ore... — Phil Solomon

Yes I Said Yes I Will Yes

MADISON PREMIERE • experimental • USA, 1999, color, 16mm • **3 MIN**

A wedding present for someone now long gone... — Phil Solomon

Phil Solomon: American Falls

SAT, APR 21 • 9:30 PM

UW Cinematheque

86 MIN + 30 MIN POST-FILM Q&A

SECTION: PHIL SOLOMON PRESENTS FILMMAKER SCHEDULED TO ATTEND

The third of three programs personally introduced by extraordinary filmmaker Phil Solomon will feature his latest work, *American Falls*. Initially designed as an installation for the Corcoran Gallery in Washington, D.C., *Falls* is an epic meditation on 20th century American history that foregrounds Solomon's patented chemical treatment of the image.

Shown in a single-channel version that features three screens interacting, *American Falls* is an immersive experience that will stand as one of



Pink Ribbons, Inc.

the most impressive achievements of the contemporary avant-garde.

In a rare presentation, Solomon will also screen excerpts from a work-in-progress, *Twilight Psalm V: Valley of the Shadow*, which was made entirely from footage derived from the video game *Red Dead Redemption*. Also on the program: *The Secret Garden*, Solomon's reworking of *The Wizard of Oz*. Phil Solomon will introduce the program and answer questions in a post-screening discussion. (JP)

American Falls

experimental • USA, 2010, color, HD projection • **56 MIN**

DIRECTOR: PHIL SOLOMON

American Falls, Phil Solomon's epic cross-examination of 20th Century American history, begins with an image of Annie Edson Taylor, who became the first person to survive a plunge over Niagara Falls in a barrel in 1901. The idea of "falling," both literal and metaphorical, becomes the guiding concept of this three-channel installation, as Solomon applies his trademark "image alchemy" (a process that involves applying chemical solutions to film emulsion) to images that somehow seem conjured from the collective unconscious. Begun at the dawn of the Bush era and completed as Obama took office, *American Falls* is a magisterial, meticulous survey of the promise and failure of a cracked American dream. (JP)

The Secret Garden

experimental • USA, 1988, color, 16mm • **20 MIN**

DIRECTOR: PHIL SOLOMON

"As with Brakhage, one must abandon oneself to the trance-like authority of a Solomon film, and be sure-footed enough to follow a structure that relies on overtones as well as melody, on sudden flashes of metaphor as much as narrative line. *The Secret Garden* is one of Solomon's most exquisite films. As with Thorn-

ton and Klahr there is the shadow of a story here, one which deals with the passage from innocence and experience and invokes equally terror and ecstasy." — Tom Gunning

Twilight Psalm V: Valley of the Shadow

experimental • USA, 2012, color, HD projection • **10 MIN + 30 MIN POST-FILM Q&A**

DIRECTOR: PHIL SOLOMON

Excerpts from a work-in-progress with images derived from the video-game *Red Dead Redemption*. (JP)

Phil Solomon Selects

THU, APR 19 • 9:30 PM

UW Cinematheque

70 MIN+ 30 MIN POST-FILM Q&A

SECTION: PHIL SOLOMON PRESENTS

FILMMAKER SCHEDULED TO ATTEND

In our first program to feature special guest Phil Solomon, the acclaimed filmmaker introduces classic films that have influenced him, some of which were made as special gifts to Solomon himself. Perhaps most notably, this program will feature the Wisconsin premiere of Mark LaPore's dark, compelling *The Five Bad Elements* in a brand new print restored by the Academy Film Archive. Solomon will follow *Elements* with his own film for LaPore, *Rehearsals for Retirement*, a searing vision of hell rendered entirely through the videogame Grand Theft Auto. Also on the program are rarely screened films by Kurt Kren (31/75: *Asyl*), Keewatin Dewdney (*The Maltese Cross Movement*), Eve Heller (*Her Glacial Speed*), and David Gatten (*How to Conduct a Love Affair*). (JP)

31/75: Asyl

experimental • Austria, 1975, color, 16mm • **9 MIN**

DIRECTOR: KURT KREN

"*Asyl* is one of Kren's most formally ambitious works, an experiment in time lapse photography, multiple exposures, and segmented images...

Kren is here reconfiguring film as a medium in which time and space cease to be linear in any sense. The film is instead about totalities; it invites the viewer to think about the progress of time and the way it generally works in cinematic images, and by contrast to process the multiple layered times implicit in each frame of *Asyl*. This short is Kren's finest work, with a conceptual purity and inventiveness that are unmatched even in his consistently intriguing oeuvre." — Ed Howard

The Five Bad Elements

experimental • USA, 1997, b/w, 16mm • **32 MIN**

"[LaPore's films] should be seen by anyone who cares about the cinema and who cares about the way this image machine can display the world we have made and, especially, the aspects we prefer to ignore or forget. Their courage matches their beauty and their growing despair." — Tom Gunning

Her Glacial Speed

experimental • USA, 2001, b/w, 16mm • **4 MIN**

DIRECTOR: EVE HELLER

"The world as seen in a teardrop of milk. I set out to make a film about how unwitting constellations of meaning rise to a surface of understanding at a pace outside of worldly time. This premise became a self-fulfilling prophecy. An unexpected interior began to unfold, made palpable by a trauma that remains abstract." — Eve Heller

How to Conduct a Love Affair

experimental • USA, 2007, color, 16mm • **8 MIN**

DIRECTOR: DAVID GATTEN

"An unexpected letter leads to an unanticipated encounter. Some windows open easily; other shadows remain locked rooms. Advice is sometimes easy to give, but often hard to follow. Have a cup of tea dear: I'll trade you a stitch from the past in return for a leaf from the fu-



Rehearsals for Retirement



Her Glacial Speed

ture. At once a Valentine for a friend and a section from the next installment of the Byrd project, this film is composed of words from a 1924 instructional text, close-ups of dried tea bags sewn together into a quilt and found objects that reflect light from the past and cast shadows on the future." —David Gatten

The Maltese Cross Movement

experimental • USA, 1967, color, 16mm • **7 MIN**

DIRECTOR: KEEWATIN DEWDNEY

"The film is organized around the principle that it can only complete itself when enough separate and discontinuous sounds have been stored up to provide the male voice on the soundtrack with the sounds needed to repeat a little girl's poem: The cross revolves at sunset / The moon returns at dawn / If you die tonight / Tomorrow you are gone." — William Wees

Rehearsals for Retirement

experimental • USA, 2007, color, digital projection • **10 MIN**

DIRECTOR: PHIL SOLOMON

"Had I known the end would end in laughter / I tell my daughter it doesn't matter..." — Phil Ochs, "Rehearsals for Retirement" — Phil Solomon

Pink Ribbons, Inc.

SAT, APR 21 • 5:45 PM

Sundance Cinema 1

SUN, APR 22 • 1:15 PM

Orpheum Theatre

WISCONSIN PREMIERE • documentary • Canada, 2011, color, HD projection • 98 MIN

DIRECTOR: LÉA POOL
writers: Patricia Kearns, Nancy Guerin, Léa Pool; directors of photography: Daniel Jobin, Sylvaine Dufaux, Nathalie Moliavko-Visotsky; sound designer: Claude Beaugrand; producer: Ravida Din

Léa Pool's provocative and eye-opening documentary on the politics of breast cancer philanthropy couldn't be more timely. This past January, Susan G. Komen for the Cure, one of the world's largest breast-cancer fundraising organizations, ignited a firestorm of controversy when it pulled its funding from Planned Parenthood, and shortly thereafter announced a partnership with a gun manufacturer to sell pink hand guns to promote breast cancer research. Each year, organizations like Komen raise millions of dollars in the name of breast cancer, but where does that money go and what does it actually achieve?

Featuring interviews with a wide array of voices from author Barbara



Putin's Kiss



Policeman (Ha-shoter)



Raiders of the Lost Ark: The Adaptation

Ehrenreich, whose *Welcome to Cancerland* served as an inspiration to the filmmakers, to Nancy Brinker, Komen's CEO, *Pink Ribbons, Inc.* looks for answers and shows how the devastating reality of breast cancer, which marketing experts have labeled a "dream cause," has become obfuscated by a shiny, pink story of success. (TY)

Please Remember Me

(*Que Se Acuerdes de Mí*)

SEE: *I Have Always Been a Dreamer*

Points of Interest

THU, APR 19 • 9:30 PM

Union South Marquee

MADISON PREMIERE • documentary • USA, 2011, color, HD projection • 75 MIN

DIRECTOR: JON SALIMES, ANTHONY LOPEZ

sound/cinematography: Erik Ljung

SECTION: WISCONSIN'S OWN

In the summer of 2010, a group of filmmakers accompanied Milwaukee-

based indie-rock band Juniper Tar and Pennsylvania's Strand of Oaks on a 10-day tour of the American East Coast. The resulting film is a document of the tour, but it sidesteps many of the conventions associated with the "rock doc," providing little in the way of backstage drama or interpersonal relationships. Instead, the film pairs intimately rendered performance footage with observational snatches of "down time," highlighting the sights and sounds the bands encounter in their travels.

Confidently allowing their film's ostensible subjects to fade in and out of their surroundings, the filmmakers capture the *feel* of being on tour, from the offhand anecdotes of coffeeshop baristas to tadpoles in a stream to campfire sing-a-longs. This refreshingly unconventional rock documentary from the makers of *The Death of Triforce* (WFF 2011) is as much about the joy of making music as the view of the interstate from a van parked at an adjacent gas station. (JP)

Policeman (Ha-shoter)

THU, APR 19 • 9:15 PM

Sundance Cinema 2

SUN, APR 22 • 11:00 AM

Orpheum Theatre

WISCONSIN PREMIERE • narrative • Israel, 2011, color, HD projection • 105 MIN
DIRECTOR: NADAV LAPID

writer: Nadav Lapid; director of photography: Shai Goldman; sound design: Aviv Aldema; casting: Amit Berlowitz; producer: Itai Tamir; cast: Yiftach Klein, Yaara Pelzig, Michael Mushonov, Menashe Noi, Michael Aloni, Gal Hoyberger, Meital Berdah, Shaul Mizrahi, Rona-Lee Shimon, Ben Adam
In Hebrew with English subtitles
Presented with the UW Mosse/Weinstein Center for Jewish Studies

As fragmented as the culture it depicts, this riveting dispatch from the frontlines of Israeli politics takes the form of a diptych. The first half studies an elite police squad, the second an anarchic Jewish terrorist cell. The two violently clash in a tense finale at a billionaire's wedding. Although the premise is hotly topical, writer/director Nadav Lapid uses it as a jumping-off point for a profound exploration of cultural identity and individual vanity.

The first half's domineering, tightly knit group of SWAT-like officers are dedicated to nothing so much as their own machismos. Their eventual foes are a group of naïve rich kids-cum-rebels straight out of late-1960s Godard. This is political cinema at its most cinematically gripping and philosophically potent.

"It's been a long time since a first feature has displayed such masterly direction as Nadav Lapid's *Policeman*, such a sense of connection to the films of Godard, Bresson, Fassbinder, Kubrick, and Haneke, and giving those more perceptive viewers such a conviction of witnessing the arrival of an outstanding filmmaker while also discovering a major film as brilliant in formal terms as in its ideas." – *Cinema Scope*. Winner of several prizes at the Jerusalem Film Festival, and a Special Jury Prize at the Locarno Film Festival. 2011 Cannes, New York, London Film Festivals. (MK)

Putin's Kiss

FRI, APR 20 • 1:15 PM

Union South Marquee

SAT, APR 21 • 4:45 PM

Sundance Cinema 2

WISCONSIN PREMIERE • documentary • Denmark, 2011, color, HD projection • 82 MIN

DIRECTOR: LISE BERK PEDERSEN

cinematographer: Lars Skree; editors: Janus Billeskov Jansen, Steen Johannsen; producers: Martin Dalgaard, Helle Faber
In Russian with English subtitles
Presented with the UW Center for Russia, Eastern Europe, and Central Asia; and the UW Russian Flagship Center

A dramatic and very public coming-of-age tale, *Putin's Kiss* is the story of Masha, a bright-eyed and ambitious 16-year-old who, when we first meet her, is a rising political star. She's a prominent member of Nashi, nominally an anti-fascist Russian youth group, whose members are expected to pledge their unwavering support to Vladimir Putin and his policies. When anti-Putin groups hold public demonstrations for example, it's Nashi who, through calculated astroturfing, ensures that there's an even larger pro-Putin demonstration to drown out the opposition.

Pedersen's compelling film follows Masha over the course of several years, documenting her rise in Nashi's leadership and her subsequent disillusion with the party, which comes soon after one of her good friends, who happens to be an outspoken critic of Putin, is violently beaten by "unknown parties." Along with *Khodorovsky*, another selection of this year's Festival, *Putin's Kiss* serves as an amazing portrait of contemporary Russia. Winner of the World Cinematography Award at the 2012 Sundance Film Festival. (TY)

Radula

SEE: *Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own*

Raiders of the Lost Ark: The Adaptation

SAT, APR 21 • 1:30 PM

Orpheum Theatre

WISCONSIN PREMIERE • narrative • USA, 1989, color, digital projection • 100 MIN • 60 MIN POST-FILM Q&A

DIRECTOR: ERIC ZALA

SECTION: SPECIAL EVENT

FILMMAKER SCHEDULED TO ATTEND

In 1982, 12-year-old friends Chris Strompolos and Eric Zala commenced production on a nearly shot-for-shot remake of George Lucas and Steven Spielberg's *Raiders of the Lost Ark* in their own Mississippi backyards. Using friends, family and pets for the cast, the two young men devoted their adolescence to this amazing labor of love. Today, the funny and inspiring story of their long and intrepid journey into filmmaking is itself being turned into a major movie and book project.

Shot over a tumultuous period of seven years (which included moments that nearly ended the boys' friendship), *Raiders of the Lost Ark: The Adaptation* is a little miracle of filmmaking. Each replicated sequence is a marvel of ingenuity from the rolling boulder to the blazing barfight to the depiction of the Washington bureaucrats. The project was shot entirely with early and primitive video equipment (anyone remember Betamax?), and the occasional video drop-out and sometimes bleached-out color is all part of the entertainment or even, if you will, part of the *mise-en-scene*.

Like Spielberg and Lucas' version was for these young kids, *The Adaptation* is positively inspiring for anyone who ever dreamed of making a feature film and setting fire to your parents' basement. It is more than a home movie...it's a burn-down-your-home movie!

Adding to the fun, Chris Strompolos and Eric Zala will be on hand to answer questions and tell the story of the making of their teenage action epic. (JH)

Rehearsals for Retirement

SEE: *Phil Solomon Selects*

Remains to Be Seen

SEE: *Phil Solomon: A Retrospective*

Robert on His Lunch Break

SEE: *Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own*



The Salesman (*Le Vendeur*)

Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own

SAT, APR 21 • 11:00 AM

UW Cinematheque

82 MIN + 30 MIN POST-FILM Q&A

SECTION: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND

This program features cutting-edge experimental and animated films from Wisconsin filmmakers.

106 River Road

MADISON PREMIERE • experimental • USA, 2011, color, 16mm • **6 MIN**

DIRECTOR: JOSH WEISSBACH

106 River Road documents an address, moving from literal to abstract in a metaphor for familial displacement. (*JP*)

After the Day After

WISCONSIN PREMIERE • experimental • USA, 2011, color, HD projection • **6 MIN**

DIRECTOR: NATHAN MELTZ

After the Day After remakes a section of the 1983 post-nuclear made-for-TV movie *The Day After*, retelling the story of atomic devastation in a Dada collage-meets-stop-animation style. (*JP*)

The End

MADISON PREMIERE • experimental • USA, 2011, color, HD projection • **5 MIN**

DIRECTOR: JULIE WOLTERSTORFF

cast: Catron Booker, Julie Wolterstorff

“...And I try to find meanings and maybe there was none to be found or maybe I just never found it” in *The End*. (*JP*)

Just Breathe

WORLD PREMIERE • experimental • USA, 2012, color, HD projection • **8 MIN**

DIRECTOR: BOBBY GRZYNGER

screenwriter: Bobby Gryzynger; director of photography: Dylan Wilbur; sound design: Nick Good; music: Pat Reinholz; producers: Bobby Gryzynger, Dylan Wilbur; cast: Bobby Gryzynger, Ben Fox, Livy Baldwin

Just Breathe is a fragmented, experimental narrative recalling a moment of confusion and alienation. (*JP*)

Madison: October 2010

MIDWEST PREMIERE • experimental • USA, 2011, color, digital projection • **3 MIN**

(*JP*)

DIRECTOR: BILL BASQUIN

The beauty of Madison in fall is nicely conveyed in *Madison: October 2010*, shot within Troy Gardens on Super 8 film. (*JP*)

Memory by Design

WISCONSIN PREMIERE • experimental • USA, 2011, color, HD projection • **5 MIN**

DIRECTOR: NATHAN PUNWAR

cinematography: David Feeney-Mosier, Nathan Punwar; editor: Nathan Punwar; music: Sam Pluta; cast: Kathleen Kylo, Helen Lueders, Alexia Rasmussen

SECTION: WISCONSIN'S OWN

Memory by Design is a dazzling love letter to all things analog as they recede into the horizon of the digital age. (*JP*)

Of a Feather

MADISON PREMIERE • experimental • USA, 2011, color, digital projection • **10 MIN**

DIRECTOR: ROB YEO

Of a Feather is a lyrical portrait of the vibrant force of life, filmed during the course of a year in a major North American wetland. (*JP*)

Ottawa Signal Films: 5 Short Animations by J.J. Sedelmaier

WISCONSIN PREMIERE • experimental • USA, 2010, color, digital projection • **6 MIN**

DIRECTOR: J.J. SEDELMAIER

In five short animations, a fella uses a machine-gun to create a work of art and confronts an interesting dilemma. (*JP*)

Radula

WISCONSIN PREMIERE • experimental • USA, 2012, color, HD projection • **1 MIN**

DIRECTOR: ERIC NELSON

music: ViBRATiONLAND

Lovable snails cavort and frolic in a ceramic-tiled wonderland in the animated *Radula*. (*JP*)

Robert on His Lunch Break

MADISON PREMIERE • experimental • USA, 2010, color, digital projection • **24 MIN**

DIRECTOR: DAVE ANDRAE

writer: Dave Andrae; cast: Richard Goulis, Dave Andrae, Mack Bates, Meg Turner

The protagonist of *Robert on His Lunch Break* is just trying to get a to-go order of food, but he's accosted by an interlocutor who proceeds to berate him — perhaps telepathically. (*JP*)

Seis de Seis

MADISON PREMIERE • experimental • USA, 2011, color, 16mm • **3 MIN**

DIRECTOR: ANTONIO VARGAS

wardrobe/art: Dawn Borchardt; cast: Erica Thompson

Fall into a color mirror world where nothing is mundane in *Seis de Seis*. (*JP*)

Sequence

WORLD PREMIERE • experimental • USA, 2012, color, digital projection • **4 MIN**

DIRECTOR: WM BEDFORD

Sequence locates a pastoral beauty in rural Dodge County. (*JP*)

The Salesman (*Le Vendeur*)

THU, APR 19 • 6:30 PM

Sundance Cinema 2

SUN, APR 22 • 3:45 PM

Chazen Museum of Art

MIDWEST PREMIERE • narrative • Canada, 2011, color, 35mm • **105 MIN**

DIRECTOR: SÉBASTIEN PILOTE

writer: Sébastien Pilote; director of photography: Michel La Veaux; sound: Gilles Corbeil, Stéphane Bergeron, Olivier Calvert; producer: Zeynep Ozbatir Atakan; cast: Gilbert Sicotte, Jérémy Tessier, Jean-François Boudreau, Pierre Leblanc, Nathalie Cavezzali

In French with English subtitles

SECTION: NEW QUEBECOIS CINEMA

FILMMAKER SCHEDULED TO ATTEND

Presented with the Québec Government Office in Chicago

Named Best Film about the Working World at the 2011 Torino Film Festival, this drama gives poignant commentary on the current recession. He may be an aging car salesman in rural Quebec, but Marcel Levesque maintains a distinguished air, sporting tidy suits and knowing all his customers by name. He's far and away the dealership's reigning sales champ, but Marcel is not one to rest on his laurels, and still rehearses his pitch into a dictaphone with monklike dedication.

His records are threatened when the employees of the local paper mill (the community's main employer) go on strike, and Marcel finds himself in the awkward position of trying to sell automobiles to the unemployed.

This may sound like the jumping-



Memory by Design



American Homes

off point for a cynical satire of the financial crisis, but writer/director Sébastien Pilote's debut feature is far too sensitive for such reductive theatrics. Instead, this perceptive film recognizes the codependence of local economies, and serves as a potent reminder of a not-so-distant past when workers were treated as individuals. *The Salesman* wisely observes that, in this age of mass layoffs, simply taking pride in one's work is becoming an antiquated notion.

Nominated for five Jutra Awards (the Quebecois Oscar equivalent), including Best Film and a much-deserved Best Actor nod for star Gilbert Sicotte. FIPRESCI Award, 2011 San Francisco and Torino Film Festivals. 2011 Sundance and Los Angeles Film Festivals. (*MK*)

Same Day Nice Biscotts

SEE: Luther Price: Biscuits and Biscotts

The Secret Garden

SEE: Phil Solomon: American Falls

Seis de Seis

SEE: Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own

Sequence

SEE: Robert on His Lunch Break and Other Experimental Shorts from Wisconsin's Own

Seven Solos

SUN, APR 22 • 11:30 AM

Union South Marquee

88 MIN + 30 MIN POST-FILM Q&A

SECTION: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND

This program showcases three documentary portraits from Wisconsin filmmakers, although subject matters and treatments vary dramatically.

American Homes

WISCONSIN PREMIERE • documentary • USA, 2011, b/w, HD projection • **12 MIN**

DIRECTOR: BERNARD FRIEDMAN

American Homes is an animated history of residential architecture in America, which unfolds while notable figures in the world of design and architecture weigh in on what a house is and can be. (*JP*)



Ottawa Signal Films: 5 Short Animations by J.J. Sedelmaier



Sleepless Night (*Nuit Blanche*)

Documenting Westphal

MADISON PREMIERE • documentary • USA, 2011, color, HD projection • **20 MIN**

DIRECTOR: KURT RAETHER

cinematography: Quinn Hester; editor: Kurt Raether; producer: Kurt Raether

The 2010 Wisconsin gubernatorial election was a tight race between Scott Walker and Tom Barrett, but *Documenting Westphal* shifts the attention to a lesser known candidate: Frederick Westphal, an unforgettable character who gradually becomes more and more enmeshed with the documentary crew profiling him. (*JP*)

Seven Solos

WISCONSIN PREMIERE • documentary • USA, 2011, color, HD projection • **56 MIN**

DIRECTOR: DOUGLAS ROSENBERG

director of photography: Michael Eckblad; choreographers: Cynthia Adams, Heidi Latsky, Bebe Miller, June Watanabe, Elizabeth Streh, Molissa Fenley, Victoria Marks

Seven Solos is a must-see for dance aficionados, following acclaimed dancer Li Chiao-Ping as she prepares to perform a concert of solos by seven renowned postmodern choreographers. This sensitive portrayal of the creative process also features exquisitely rendered dance sequences. (*JP*)

Singing Biscotts

SEE: Luther Price: Biscuits and Biscotts

Sleep Study

SEE: Somebody Up There Likes Me

Sleepless Night (*Nuit Blanche*)

THU, APR 19 • 9:30 PM

Sundance Cinema 1

SAT, APR 21 • 9:30 PM

Orpheum Theatre

WISCONSIN PREMIERE • narrative • France, 2011, color, HD projection • **102 MIN**

DIRECTOR: FRÉDÉRIC JARDIN

writer: Frédéric Jardin, Nicolas Saada, Olivier Douyère; director of photography: Tom Stern; original music: Nicolas Errera, E DJ Yenn, Ionic Benton, Artaban; producer: Marco Cherqui, Lauranne Bourrachot; cast: Tomer Sisley, Serge Riaboukine, Julien Boisselier, Joey Starr, Laurent Stocker, Birol Unel, Lizzie Brochere, Samy Seghir, Dominique Bettenfeld, Adel Bencherif

In French with English subtitles

A thriller with all the boring parts cut out, *Sleepless Night* is the Ideal Action Movie: a rocking, edge-of-your-seat chase scene extended to feature length. The perfect antidote to so many yawn-inducing shoot-em-ups, this whirlwind of escapist mayhem is unencumbered by lame love interests, thudding comic relief, and the rest of the lazy pitfalls that regularly bog down Hollywood blockbusters. Of course, it had to come from the unlikeliest of places: France.

Unfolding almost entirely within a

packed Parisian nightclub, this pulse-pounding *policier* charges out of the gate with a drug deal gone wrong, and then Does. Not. Let. Up. It's 90 minutes of sheer action-movie magic, replete with crooked cops, double-crossings, kidnappings, and expertly choreographed fights. Working with cinematographer Tom Stern (who has shot every Clint Eastwood film since *Blood Work*), director Frédéric Jardin keeps both action and plot clearly intelligible and utterly engrossing — no small feat in this era of *Bourne*-style hypercutting.

Remake rights for *Sleepless Night* were snapped up by Warner Brothers and inevitably handed to serial remaker Roy Lee (producer of many silly Americanized takes on J-horror), so here's your chance to savor the original, pungent *fromage* before it becomes Hollywood Velveeta.

"*Sleepless Night* doesn't re-invent the wheel, but, damn, it demonstrates perfectly how fast the wheel can go when someone who knows what they're doing is putting the pedal to the metal while they turn the stereo up loud." — James Rocchi, *The Hitlist*. "A midnight screening of *Sleepless Night* woke me up more effectively than any cup of coffee I've ever had in my life... if the Oscars added a Best Action Movie category, it would be a shoo-in." — Matt Singer, *IFC*. (*MK*)



Documenting Westphal



Seis de Seis



Somebody Up There Likes Me

Somebody Up There Likes Me

FRI, APR 20 • 10:00 PM

Orpheum Theatre

80 MIN + 30 MIN POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND

Sleep Study

narrative • USA, 2011, color, HD projection • **5 MIN**

DIRECTOR: KERRI LENDO, JOHN MERRIMAN

cast: Kerri Lendo, John Merriman

Sleep Study is a hilarious short film from Austin-based writers and comedians John Merriman and Kerri Lendo that shows what really happens when the lights go out. (*JH*)

Somebody Up There Likes Me

WISCONSIN PREMIERE • narrative • USA, 2012, color, HD projection • **75 MIN**

DIRECTOR: BOB BYINGTON

screenplay: Bob Byington; music by Chris Baio; cinematography: Sean Price Williams; animation: Bob Sabiston; executive producers: Stuart

Bohart, Christos V. Konstantakopoulos; producers: Nick Offerman, Hans Graffunder; cast: Keith Poulson, Nick Offerman, Jess Weixler, Stephanie Hunt, Kevin Corrigan, Kate Lyn Sheil, Marshall Bell, Jonathan Togo, Megan Mullally, Anna Margaret Hollyman, Alex Ross Perry, Andrew Bujalski, Bob Schneider

Bob Byington, the filmmaker who last brought us the 2010 WFF smash *Harmony and Me*, returns with another cheerfully sardonic deadpan comedy. *Somebody Up There Likes Me* tells the everyman saga of Max (Bishop Allen musician and *Harmony* cast veteran Keith Poulson), who agelessly glides through 35 years of adult life, dealing in his own nonplussed way with marriage, divorce, fatherhood, career successes, and failures, and his ultimate fate. Along for most of the ride are his second wife, Lyla (Jess Weixler) and his short-term-memory-challenged sidekick Sal (*Parks and Recreation*'s Nick Offerman, who also served as the film's producer).

Dryly funny, occasionally whimsical, and sometimes enigmatic, Byington's movie unfolds within a series of



So's Your Old Man

common, banal locations: restaurant kitchens, bedrooms, living rooms, cars, and tool sheds. What emerges is a portrait of a life half-lived (or maybe a third-lived) made completely engaging by a cast of charmers, particularly the scene-stealing Offerman, Marshall Bell as Lyla's embittered cop father, and Megan Mullally as an ineffectual shrink. (JH)

So's Your Old Man

SUN, APR 22 • 8:15 PM

UW Cinematheque

90 MIN

SECTION: RESTORATIONS AND REDISCOVERIES

Pass the Gravy

narrative • USA, 1928, b/w, 35mm • 23 MIN

DIRECTOR: FRED GIULI, LEO MCCAREY

Presented with the UW Mosse/Weinstein Center for Jewish Studies and the UW Mayrent Institute for Yiddish Culture

The program will begin with one of silent comedy's finest two-reelers, Leo McCarey and Fred Guiol's *Pass the Gravy*, starring the forgotten clown Max Davidson and the unforgettable looking Spec O'Donnell in a tale of young love, family honor, and stolen chickens. Both films will feature live piano accompaniment from the talented David Drazin. (JH)

So's Your Old Man

narrative • USA, 1926, b/w, 35mm • 67 MIN

DIRECTOR: GREGORY LACAVA

screenplay: J Clarkson Miller, Howard Emmett Rogers, from the story *Mr. Bisbee's Princess* by Julian Street; cinematography: George Webber; cast: W.C. Fields, Charles "Buddy" Rogers, Alice Joyce, Kittens Reichert

In what is maybe the finest of his silent feature films, W.C. Fields plays an inventor with an idea for a shatter-proof windshield and a penchant for

— what else? — booze. Fields may have been best-known for his cynical twang and gin-soaked wisecracks, but he was also an expert pantomime. Before making it big in pictures, the teenaged Fields cut his comedic teeth performing wordless routines in vaudeville houses and dime museums. His stage skills made him a silent-screen natural, and this delightful farce from director Gregory La Cava (*My Man Godfrey*, *Stage Door*) shows Fields at his pre-sound-era best. It was later remade by Fields himself as *You're Telling Me!* in 1934. (JH)

Suffering Biscuits

SEE: *Luther Price: Biscuits and Biscotts*

Taking Off

WED, APR 18 • 9:00 PM

Union South Marquee

narrative • USA, 1971, color, 35mm • 93 MIN

DIRECTOR: MILOŠ FORMAN

screenplay: Miloš Forman, John Klein, John Guare, Jean-Claude Carrière; cinematography: Miroslav Ondricek; producer: Alfred W. Crown; cast: Buck Henry, Lynn Carlin, Linnea Heacock, Paul Benedict, Audra Lindley, Georgia Engel, Vincent Schiavelli, Allen Garfield, Ike Turner, Tina Turner

SECTION: RESTORATIONS AND REDISCOVERIES

Presented with UW Cinematheque

Before his career really took off with *One Flew Over the Cuckoo's Nest*, Czech émigré director Forman made his American debut with this very funny and observant generation-gap comedy. While searching for their runaway hippie teenaged daughter Jeannie (Linnea Heacock), suburban New York middle-class parents Lynn Tyne (played by Lynn Carlin, who received an Oscar nomination for her role in John Cassavetes' *Faces*) and Larry Tyne (veteran screenwriter/

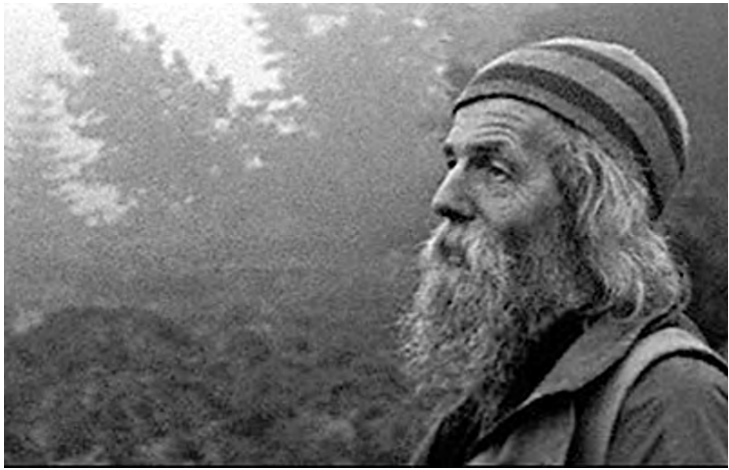
performer Buck Henry) begin a life-renewing journey as they try to understand as much of the counter-culture as they can experience.

Their odyssey takes them to several locales in 1970 Manhattan, then upstate to a Catskills resort where they take in a thrilling performance by the Ike and Tina Turner revue. Back on their own turf, the film climaxes in two unforgettable sequences: a society dinner turned pot party for rich parents of runaways, and a strip poker sequence with Lynn and Larry's new friends, a swinging couple played by 70s TV veterans Paul Benedict (Mr. Bentley of *The Jeffersons*) and Audra Lindley (Mrs. Roper of *Three's Company*).

Borrowing from his own Czech documentary, *Audition* (1964), Forman intercuts Lynn and Larry's story with snippets of young women trying out for an unnamed musical show or pop act, and among the fresh talent are some now familiar faces like Carly Simon and actresses Jessica Harper and Kathy "Bobo" Bates. Many of the absurd situations and slightly surreal bursts of humor are quite possibly the contributions of legendary screenwriter Jean-Claude Carrière, who also penned several of Buñuel's scenarios (*Belle de Jour*, *The Discreet Charm of the Bourgeoisie*) during the same era. Shockingly, this masterpiece of 70s cinema has never been released on home video in the United States, so don't miss this rare chance to see a beautiful 35mm print on the big screen! (JH)

There Must Be a Better Way

SEE: *Made in Wisconsin: Industrial Visions of the Badger State*



Two Years at Sea



El Velador

Tomboy

FRI, APR 20 • 3:30 PM

Sundance Cinema 2

SUN, APR 22 • 6:30 PM

Orpheum Theatre

narrative • France, 2011, color, HD projection

• 82 MIN

DIRECTOR: CÉLINE SCIAMMA

writer: Céline Sciamma; director of photography: Crystel Fournier; sound design: Benjamin Laurent, Sébastien Savine, Daniel Sobrino; producer: Bénédicte Couvreur; cast: Zoé Heran, Malonn Lévana, Jeanne Disson, Sophie Cattani, Mathieu Demy, Yohan Véro, Noah Véro, Cheyenne Lainé, Ryan Boubekri

In French with English subtitles

Who hasn't wanted to be someone else? Laure, a pencil-thin 10-year-old with close-cropped hair, gets the chance when her family moves to a new suburban development. Androgynous enough that the suburban kids mistake her for a boy, Laure takes the bait and runs with it, adopting the persona of "Mikael" and instantly falling in as one of the guys. For a brief summer, she enjoys an idyllic double life — beloved daughter and big sister at home, rambunctious boy out with her friends.

Having painted herself into a corner, Laure/Mikael struggles

to maintain her secret identity through a gauntlet of typical adolescent activities now fraught with gender-revealing pitfalls: swimming, smooching, you name it. When the jig is finally up, Laure's humiliation is heartbreaking.

As in her perceptive debut, *Water Lilies* (WFF 2008) director Céline Sciamma demonstrates an uncanny knack for elucidating the inner thoughts of young girls. "A sensitive portrait of childhood just before pubescence — when bodies and identities are still fluid — *Tomboy* astutely explores the freedom, however brief, of being untethered to the highly rule-bound world of gender codes. Sciamma shows a real gift for capturing kids at play, an arena that is simultaneously anarchic and regimented. She and her cinematographer, Crystel Fournier, film the August afternoons devoted to truth or dare, capture the flag, soccer, and water fights as their own otherworldly time zone — idyllic, adult-free hours when hierarchies are formed, toppled, and reconfigured." — Melissa Anderson, *Village Voice*. 2011 Berlin Film Festival. (MK)



Tomboy



Vito



Taking Off

A Tribute to the Nicholas Brothers

SUN, APR 22 • 11:00 AM

UW Cinematheque

narrative • USA, b/w, color, digital projection
• **80 MIN + 30 MIN POST-FILM Q&A**

SECTION: SPECIAL EVENT

SPECIAL GUEST SCHEDULED TO ATTEND

“The fabulous Nicholas Brothers, Fayard (1914–2006) and Harold (1921–2000), are among the greatest dancers of the 20th century. Despite racial hurdles, the self-taught African American entertainers became one of the biggest musical acts of their time, headlining on Broadway, radio, television, and in vaudeville and nightclubs. Their dazzling, show-stopping numbers in movies like *Down Argentine Way*, *Sun Valley Serenade*, and *Stormy Weather* made them international icons. Known for effortless

balletic moves, elegant tap dancing, perfect rhythms, and jaw-dropping leaps, flips, and splits — along with a consummate grace and sly sense of humor — the Olympian brothers are in the end impossible to categorize. Their fans have included Gene Kelly, Bob Fosse, Gregory Hines, George Balanchine, Mikhail Baryshnikov, Michael Jackson, and Fred Astaire, who called their *Stormy Weather* ‘staircase’ number the greatest musical sequence of all time.” — Bruce Goldstein.

This special tribute features clips of the aforementioned numbers, plus some of the brothers’ home movies that in 2011 were selected for the National Film Registry by the Library of Congress. The program will be presented by Bruce Goldstein, Repertory Program Director at New York’s Film Forum and the Founder

of Rialto Releasing (distributor of 2012 WFF selections *It Always Rains on Sunday* and *Went the Day Well?*). Goldstein was a friend of the brothers, and writer and co-producer of a 1991 documentary on the team. (JH)

Twilight Psalm I: The Lateness of the Hour

SEE: Phil Solomon: A Retrospective

Twilight Psalm II: Walking Distance

SEE: Phil Solomon: A Retrospective

Twilight Psalm V: Valley of the Shadow (work-in-progress)

SEE: Phil Solomon: American Falls

Two Years at Sea

WED, APR 18 • 7:00 PM

Chazen Museum of Art

WISCONSIN PREMIERE • documentary • United Kingdom, 2011, b/w, 35mm • **86 MIN**
DIRECTOR: BEN RIVERS

Winner of the FIPRESCI Prize at the 2011 Venice International Film Festival, Ben Rivers’ debut feature is a mesmerizing portrait of a rural outsider that extends many of the concerns of his acclaimed avant-garde shorts. The film follows a man named Jake, who was also featured in Rivers’ *This Is My Land* (2006). Jake lives in the forest, far from the demands of modern urban living.

Rivers’ camera observes as he takes walks, builds rafts, and takes up little projects, surviving on his own and living his life as he chooses. Boasting stunning black-and-white cinematography, the film attunes the viewer to Jake’s own sense of time; hours pass and the seasons change, but Jake stays true to a dream he had as a young man at sea: to live his life on his own terms. According to Rivers, the film has “at its core the relationship between a person and the place they have chosen to live out their life, and the deep connection there is between them.” (JP)

El Velador

THU, APR 19 • 9:30 PM

Chazen Museum of Art

MADISON PREMIERE • documentary • Mexico, USA, 2011, color, digital projection
• **72 MIN**

DIRECTOR: NATALIA ALMADA

cinematographer/producer: Natalia Almada; editors: Natalia Almada, Julien Devaux
In Spanish with English subtitles
Presented with the UW Latin American, Caribbean & Iberian Studies Program

A peaceful and poignant meditation on violence, Natalia Almada’s haunting documentary chronicles the day-to-day life and transformation of the El Jardin Cemetery in the Mexican city of Culiacán. Dotting the cemetery’s barren landscape are extravagant newly constructed mausoleums that serve as the final resting place for many of Mexico’s fallen drug lords. Almada elects not to focus on the dead, instead training her lens on the mourners and cemetery workers

who roam El Jardin (the title translates to the night watchman), telling an ultimately gruesome and tragic story without ever showing a drop of blood. Winner of numerous international festival awards and lauded for its cinematography, *El Velador* is “an unsettlingly quiet, even lyrical film about a world made and unmade by violence” — A.O. Scott, *The New York Times*. (TY)

Vito

FRI, APR 20 • 7:15 PM

Bartell Theatre

SAT, APR 21 • 9:00 PM

Sundance Cinema 2

WISCONSIN PREMIERE • documentary • USA, 2011, color, b/w, video • **93 MIN**
+ 30 MIN POST-FILM Q&A (2ND SCREENING ONLY)

DIRECTOR: JEFFREY SCHWARZ

director of photography: David Quantic; editor: Philip Harrison; producers: Bryan Singer, Jeffrey Schwarz, Philip Harrison, Lotti Pharriss Knowles

FILMMAKER SCHEDULED TO ATTEND

From his awakening after the 1969 Stonewall riots to his death from AIDS at 44 in 1990, Vito Russo was one of New York’s most outspoken and inspiring gay rights activists. He played a pivotal role in the formative years of several organizations, including the GAA (Gay Activists Alliance), which staged subversive works of protest performance art; GLAAD (Gay & Lesbian Alliance Against Defamation), which fought for accurate representations of gays and lesbians in the media; and ACT UP (the AIDS Coalition To Unleash Power), a guerilla activist group. He was also a prolific writer who authored *The Celluloid Closet*, the seminal exploration and critique of gay and lesbian representation in film.

Director Jeffrey Schwarz, who served as an assistant editor to Rob Epstein and Jeffrey Friedman on their film version of *The Celluloid Closet*, combines remarkable archival footage with testimonies from those who knew Russo best to craft a heartfelt and moving portrait of a man and the movements for which he fought. (TY)

Walt

SEE: Nindy and Other Shorts from Wisconsin’s Own



Went the Day Well?

Went the Day Well?

SAT, APR 21 • 9:15 PM

Chazen Museum of Art

narrative • United Kingdom, 1942, b/w, 35mm
• 92 MIN

DIRECTOR: ALBERTO CAVALCANTI

screenplay: Angus MacPhail, Diana Morgan, John Dighton, based on a story by Graham Greene; cinematography: Wilkie Cooper; editing: Sidney Cole; producer: Michael Balcon; cast: Leslie Banks, C.V. France, Valerie Taylor, Marie Lohr, Harry Fowler, Elizabeth Allan, Frank Lawton, Thord Hird, Mervyn Johns, Basil Sydney, David Farrar

SECTION: RESTORATIONS AND REDISCOVERIES

Like *It Always Rains on Sunday* also in this year's Festival, *Went the Day Well?* is an unjustly neglected 1940s British thriller from the usually comedy-driven Ealing Studios, that has been refurbished and re-released by one of the cinephile's best friends, Rialto Pictures. A quaint wartime English village populated by the usual stereotypes (gossipy civil servants, a timid spinster, a nosy vicar, a suspicious constable, etc.) is suddenly infiltrated by undercover Nazis. When the Germans begin gunning down citizens in cold blood, the villagers react quickly with vigilance and sometimes shocking violence.

What begins as an observant comedy of manners suddenly becomes a gripping World War II thriller, but it's all much more than just propaganda in the hands of the masterful filmmaker Alberto Cavalcanti, a Brazilian émigré working in England.

"The chance to see this rarity is an opportunity to indulge in the sort of cinematic ecstasy that makes us obsessed with movies in the first place." — David Fear, *Time Out New York*. "Cavalcanti handles the story with

crisp, vigorous wit. *Went the Day Well?* contemplates some pretty grim stuff, but with equipoise, discipline and a sense of humor that embody exactly the virtues it sets out to defend." — A.O. Scott, *The New York Times*. (JH)

We're Not Broke

WED, APR 18 • 8:30 PM

Orpheum Theatre

THU, APR 19 • 7:00 PM

Sundance Cinema 1

88 MIN + 30 MIN POST-FILM Q&A
FILMMAKERS SCHEDULED TO ATTEND

Wisconsin

documentary • USA, 2012, color, HD projection • 7 MIN

DIRECTOR: PAUL IANNACCHINO, JR.

director of photography: Brian Alberth; editor: Pat Carpenter

SECTION: WISCONSIN'S OWN

Wisconsin: This is what democracy looks like! (JH)

We're Not Broke

MIDWEST PREMIERE • documentary • USA, 2012, color, HD projection • 81 MIN

DIRECTOR: KARIN HAYES, VICTORIA BRUCE

cinematography: Bryan Litt; ditor: Cindy Lee; executive producer: Charles G. Davidson; associate producer: Paul Rachman; producers: Karin Hayes, Victoria Bruce

During this time of economic recession, spending cuts and new political policies have led to the diminishing or elimination of, among other things, public services and the rights of ordinary workers. We might believe the oft-cited cry of politicians and pundits that these cuts and policies are necessary because "we're broke." This inspiring and revealing new investigatory documentary asks us to reconsider this seemingly un-

questionable claim.

We're Not Broke's chief goal is to expose the fact that U.S.-based multinational corporations frequently pay nothing or next-to-nothing in U.S. income taxes while taking in billions of dollars annually from Americans who buy their products and services. By hiring lobbyists who pressure politicians to create policies that protect the 1%, these corporations are able to exploit tax loopholes that allow them to keep their billions while more and more average citizens fall under the poverty line.

The film charts the history of this growing inequality. Filmed and edited largely before last year's historic events with the international Occupy movement, it nonetheless captures a number of demonstrations (some right here in Madison) that foreshadow the happenings of late 2011, while providing an easy-to-understand context for all of the protests. (JH)

Wid Winner & the Slipstream

SEE: *Wid Winner and Other Shorts from Wisconsin's Own*

Wid Winner and Other Shorts from Wisconsin's Own

SAT, APR 21 • 4:15 PM

Monona Terrace

94 MIN + 30 MIN POST-FILM Q&A

SECTION: WISCONSIN'S OWN

FILMMAKERS SCHEDULED TO ATTEND

This program features five narrative short films, all of which were made by exciting newcomers with Wisconsin ties.



Christmas Tree: A Story in Five Parts



Wisconsin

Christmas Tree: A Story in Five Parts

MADISON PREMIERE • narrative • USA, 2011, color, digital projection • 12 MIN

DIRECTOR: JAY HURST, MARC SLOBODA

In the quirky *Christmas Tree: A Story in Five Parts*, internal strife threatens to divide a family as they prepare for the holiday season. (JP)

Cornerman

WISCONSIN PREMIERE • narrative • USA, 2011, color, digital projection • 8 MIN

DIRECTOR: DAVID EISENBERG

screenplay: Matt Binetti, David Eisenberg; director of photography: Paul Helzer; producers: Matt Binetti, David Eisenberg; narrator: Pascal Yen-Pfister; cast: Jon Higgins, Eddie Mata, Dana Covarrubias, Samantha Anderson Ives, Ronin Babbitt, Erika Rupp, Leer Leary.

Cornerman is a surreal drama about a man who accidentally climbs into the ring with his enraged boxing trainer, spawning a series of troubling memories from his past. (JP)

Curtain Call

WISCONSIN PREMIERE • narrative • USA, 2012, color, digital projection • 12 MIN

DIRECTOR: SARAH ELIZABETH MINTZ

writer: Sarah Elizabeth Mintz; director of photography: Jake Saner; gaffer: David Pejic; executive producer: Deborah Reinisch; producer: Paulina Lerma-Trillo; cast: Alfred Gingold, Jesse Miller Gordon, Rhonda Keyser, Jimmy Allen

Seymour Jeffreys, a 65-year-old drag queen, struggles with the reali-

ties of his age, balancing two conflicting identities as linguistics professor and gay performer in *Curtain Call*. (JP)

Pass the Salt, Please

WISCONSIN PREMIERE • narrative • USA, 2011, color, digital projection • 13 MIN

DIRECTOR: TATJANA NAJDANOVIC

writer: Jeffrey James Ircink; director of photography: Matthew Boyd; editor: Mark Yoshikawa; executive producers: Jonathan Rhys Meyers, Rhada Mitchell, Arthur Edstrom; associate producer: Gary Benser; producers: Tatjana Najdanovic, Max Maksimovic, Diana Jackson.; cast: Fionnula Flanagan, Seymour Cassel

Legendary actors Fionnula Flanagan and Seymour Cassel star in the hilarious *Pass the Salt, Please*, in which a couple's dinner repartee quickly morphs into a scene ripped straight from the script of an adult film. (JP)

Wid Winner & the Slipstream

WISCONSIN PREMIERE • narrative • USA, 2010, color, digital projection • 50 MIN

DIRECTOR: ALEX O. GAYNOR

cinematographer: Chris Tonkovich; music: Alexander Wright; cast: James Sheldon, Alexander Wright, Erin Allin O'Reilly

Wid Winner & the Slipstream is the quirky, blue-collar story of an auto parts store worker who teams up with a traveling inventor on a cross-country roadtrip in search of forgiveness, redemption, and enough used auto parts to build a time machine. (JP)



We're Not Broke

Wisconsin

SEE: *We're Not Broke*

Wish Me Away

FRI, APR 20 • 3:15 PM

Union South Marquee

SAT, APR 21 • 7:00 PM

Sundance Cinema 2

MADISON PREMIERE • documentary • USA, 2011, color, HD projection • **96 MIN**

DIRECTOR: BEVERLY KOPF, BOBBIE BIRLEFFI

producers: Rhonda Eiffe, Richard Bever, Beverly Kopf, Bobbie Birleffi

In 2010, Chely Wright became the first country music star to come out as a lesbian, risking her career and adoring fans in the process. *Wish Me Away* follows Wright for the three years leading up to her announcement, as she struggles to come to terms with her own identity and brace herself for the country music world's reaction to her coming out. With incredible access to Wright, her intimate video diaries, and her inner circle of friends and confidants, the filmmakers weave an empowering story of transformation and liberation. Winner of numerous festival awards, including the Grand Jury Award for Best Documentary Feature at the 2011 Los Angeles Film Festival. (TY)

Without

SUN, APR 22 • 11:15 AM

Bartell Theatre

WISCONSIN PREMIERE • narrative • USA, 2011, color, HD projection • **87 MIN**

DIRECTOR: MARK JACKSON

writer: Mark Jackson; director of photography: Jessica Dimmock, Diego Garcia; art director: Alisarine Ducolomb; producer: Mark Jackson, Jessica Dimmock, Michael Requa, Jaime Keeling; cast: Joslyn Jensen, Ron Carrier, Darren Lenz, Bob Sentinella, Piper Weiss, Jodi Long, Brooke Bundy, Kristine Haruna Lee

On the ferry out to the island where she's taken a temporary job caring for an elderly, catatonic man, 19-year-old Joslyn loses her cell signal. Alone in an isolated house with the nonresponsive, wheelchair-bound Frank and without an internet connection to distract her, Joslyn, alone with her thoughts (a rare state in this age), begins to unravel. Things don't stay where she left them; Frank seems to appear around every corner. Is Frank really as vegetative as he seems, or is Joslyn's mind playing tricks on her? A haunting variation on *Gaslight*, *Without* is both an enveloping psychodrama and an eerie demonstration of our reliance on technology to keep ourselves placated—and possibly even sane.

Beautifully shot in extremely shallow depth-of-field and hinging on a mesmerizing lead performance by Joslyn Jensen, *Without* is incredibly assured all around,

and all the more so considering that, for much of the crew, this is their first feature, including writer/director Mark Jackson, cinematographer Jessica Dimmock, and star Jensen.

Winner of the Special Jury Prize at its 2011 Slamdance premiere, *Without* has gone on to pick up a host of awards at international festivals, including Best Director at Thessaloniki and Best Actress at Mar de Plata. Most recently, Jackson's film earned him the Someone to Watch Award at the 2012 Independent Spirit Awards. 2011 Locarno, Vancouver, BFI London, and Seattle Film Festivals. (MK)

Yes I Said Yes I Will Yes

SEE: *Phil Solomon: A Retrospective*

Yiting Eating

SEE: *Nindy and Other Shorts from Wisconsin's Own*

The Zone

THU, APR 19 • 10:00 PM

Bartell Theatre

MIDWEST PREMIERE • narrative • USA, 2011, color, HD projection • **71 MIN + 30 MIN POST-FILM Q&A**

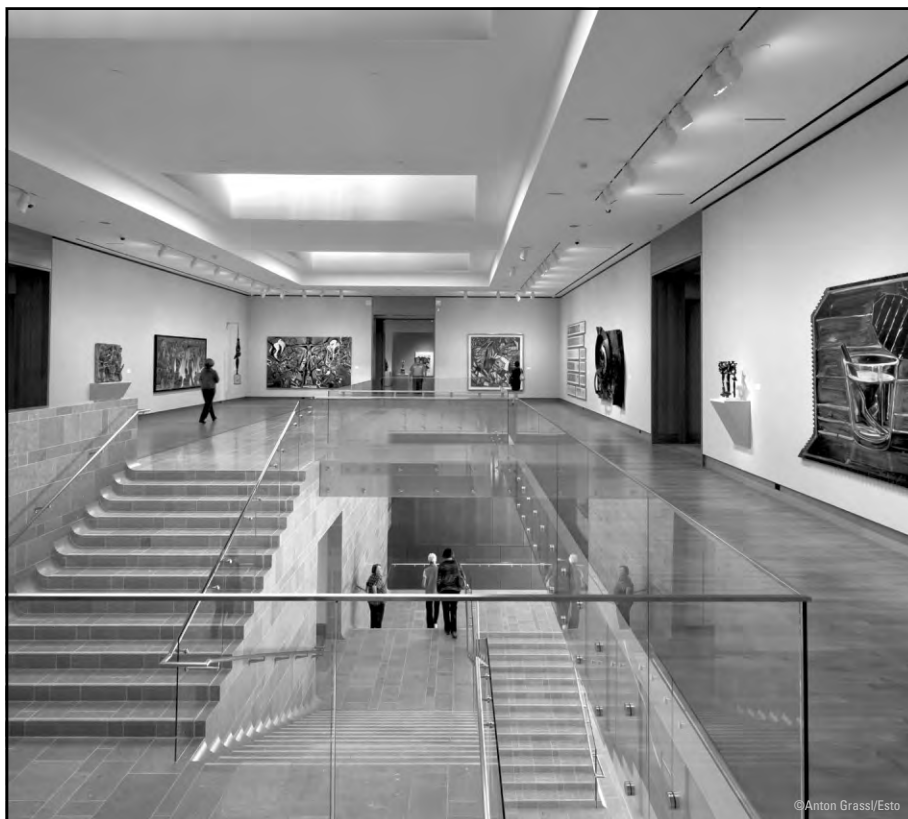
DIRECTOR: JOE SWANBERG

screenplay: Joe Swanberg; cinematography: Joe Swanberg, Adam Wingard; produced by Joe Swanberg; cast: Lawrence Michael Levine, Sophia Takal, Kate Lyn Sheil, Kentucker Audley, Joe Swanberg

FILMMAKER SCHEDULED TO ATTEND

With this sexually explicit meta-movie, the prolific and influential Midwest-based filmmaker Joe Swanberg concludes his trilogy of self-reflexive films that began with *Silver Bullets* and continued in *Art History*. Another look at the inter-personal relationships that develop among cast and crew during the filmmaking process, *The Zone's* first half is an ultra low-budget reworking of Pasolini's classic *Teorema*: an outsider (Kentucker Audley) visits the home of a young couple and their friend (*Green* cast members Lawrence Michael Levine, Sophia Takal, and Kate Lyn Sheil) and proceeds to seduce all of them.

The fourth wall recedes in the second half, revealing a filmmaker-in-crisis (played by Swanberg, naturally) as he attempts to navigate the treacherous terrain of directing sex scenes featuring actors who are his personal friends. Swanberg's disarmingly loose and improvisational style is the stamp of an artist who is genuinely curious about how and why some movies are made. His work continually invites the audience to join in on the artistic process and go beyond just watching. 2011 AFI Film Festival. (JH)



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TICKETS

ADVANCE TICKET SALES BEGIN
AT NOON SATURDAY, MARCH 31
AND END AT 6 P.M. TUESDAY, APRIL 17

See “At-the-Fest Sales” for
buying tickets during the festival.

ORDER ONLINE AT
wifilmfest.org

BOX OFFICE / WILL-CALL LOCATION
Annex Room, 2nd floor, Memorial Union,
800 Langdon St., Madison, WI 53706
(608) 265-2933 during box office hours

BOX-OFFICE HOURS FOR ADVANCE TICKET
SALES, MARCH 31 – APRIL 17:
Monday through Friday: Noon to 6 pm
Saturday: 11 am to 3 pm
Sundays: CLOSED

Online orders placed by noon, Thursday, April 12 will
be mailed except for student ticket orders, which will
be held at the Box Office for pick-up.

Online orders placed after noon April 12 through 6 pm
April 17 will be held for will-call pick up at the Festival
Box Office. Will-call tickets are ONLY available at the
Festival Box Office, NOT at individual theaters.

WILL-CALL DETAILS:
During the festival, the Festival Box Office, in the Memo-
rial Union, is open for will-call pick-ups only. No tickets
are sold from this box office during the Festival.

BOX OFFICE HOURS FOR WILL-CALL
DURING THE FESTIVAL, APRIL 18 – APRIL 22:
Thursday & Friday: Noon to 9 pm
Saturday: 10 am to 9 pm
Sunday: 10 am to 6 pm

*Ticket-holders must arrive 15 minutes before
a show to be guaranteed a seat.*

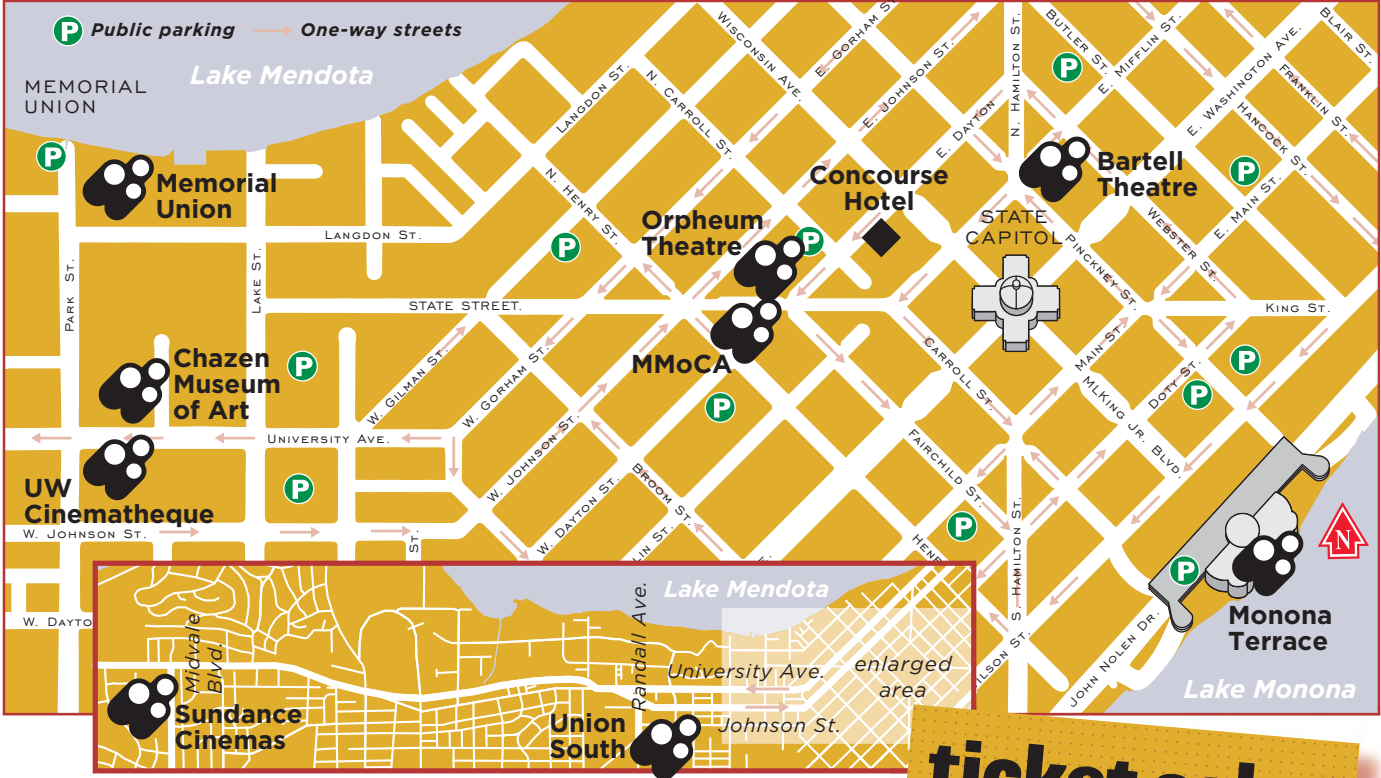
ADVANCE TICKET PRICES
1 TO 4 TOTAL TICKETS, PRICE PER TICKET:
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\$7 general \$4.75 student
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*There is a per-order charge of \$4 for online,
phone, or mail orders.*

STUDENT DISCOUNT: Available to any student (high
school, college, etc.) with valid, current student ID. Bring
your ID to the box office when you place your order. For
online and phone orders, we’ll hold your tickets at the
Festival Box Office; you must present student ID at time
of pickup. Subject to verification.

ORDERING TICKETS

- PICK YOUR FILMS** using this guide, or online at
wifilmfest.org.
- ADVANCE TICKET SALES** begin at noon on Saturday,
March 31, and end at 6 p.m. Tuesday, April 17. Or-
ders may be placed in person at the Box Office, by
telephone, or online. At busy times, the Festival Box
Office may not be able to accept phone orders. You
may send an order by mail, but if tickets are no lon-
ger available for your selections, the Box Office will
substitute vouchers (see “What’s a Voucher?” below).
- AT THE BOX OFFICE:** Check at the box office for the
list of films that may be sold-out.
- ONLINE:** Follow the instructions for ordering tickets
at wifilmfest.org.
- ONLINE ORDERS PLACED BY NOON ON THURSDAY,
APRIL 12 WILL BE MAILED.** Online orders placed after
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THEATERS

MONONA TERRACE Lecture Hall, Level 4. Enter from West
Wilson Street, at the intersection of Martin Luther King Drive.

BARTELL THEATRE 113 E. Mifflin Street

MADISON MUSEUM OF CONTEMPORARY ART (MMoCA)
227 State Street. Enter through the Rotunda between Overture
Center and MMoCA. No food or drink in the theater.

ORPHEUM THEATRE 216 State Street

CHAZEN MUSEUM OF ART 800 University Avenue. Enter
the new (east) building from the East Campus Mall. No food or
drink in the theater.

UW CINEMATHEQUE Room 4070, Vilas Hall, 821 University
Avenue. (Corner of University & Park). The Cinematheque en-
trance is on the 4th-floor plaza,
the same level of the pedestrian bridge that crosses University
Ave. No food or drink in the theater.

UNION SOUTH MARQUEE 1308 W. Dayton Street. The
Marquee is on the second floor.

SUNDANCE CINEMAS 430 N. Midvale Boulevard. Inside
the Hilldale Mall, cinemas 1 and 2

**6. CASH, CHECK, MASTERCARD, VISA, DISCOVER,
AMEX ACCEPTED.** All sales are final (although indi-
vidual tickets can be exchanged at the Festival Box
Office through April 17). No returns, refunds, or re-
placements for lost tickets. No refunds for vouchers.

WHAT’S A VOUCHER?

A **VOUCHER IS A COUPON** you can exchange for a ticket.
You can order vouchers just like regular tickets (look
under “V” in the film guide), and exchange them later.
Sometimes vouchers are issued if the Box Office needs
to resolve a problem with your order and tickets for your
preferred film are no longer available.
VOUCHERS NEED TO BE EXCHANGED for a “real” ticket
printed for a specific film program. You can make an
exchange at the Festival Box Office through Tuesday,
April 17, or at the theaters during the festival. Vouchers
on their own are not good for entry into a theater, nor
do they guarantee you a seat – you must first exchange
them for a real ticket. No refunds are given for vouchers,
but you may give them to family and friends.

AT-THE-FEST SALES
ALL TICKETS SOLD AT INDIVIDUAL THEATERS
DURING THE FESTIVAL ARE \$8 GENERAL
AND \$5 STUDENT, CASH ONLY. STUDENTS
SHOULD BRING THEIR SCHOOL ID.

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DURING THE FESTIVAL, tickets are ONLY sold at
the theaters, NOT at the Festival Box Office, which is
open for will-call pick-ups only. Tickets for are avail-
able at the theater where the film will be shown. The
individual theater box offices open an hour before the
first film of the day at that theater. Cash or ticket vouch-
ers are accepted for sales during the Festival (no checks
or credit cards).

RUSH TICKETS

WANT TO SEE A SOLD-OUT SHOW?
YOU CAN! (ALMOST ALWAYS.)
“SOLD OUT” MEANS tickets allotted for advance
purchase have sold. As tickets go on sale, we set aside
a handful of tickets for filmmakers to share with their
crew, to anticipate any changes in theater capacity, and
to resolve any errors. Also, some people buy tickets to a
film but are not able to make it to the show. Open seats
can be filled right before the start of the film. Ticket-
holders must arrive at least 15 minutes before a show to
be guaranteed a seat.

EACH THEATER HAS A RUSH-TICKET LINE, and a
ticket-holders line. If no tickets are available at that
theater’s box office, join the rush-ticket line. It’s wise
to come 30 minutes before the show, but it depends on
how popular the film is. When ticket-holders have been
seated, we’ll sell open seats to people in the rush-ticket

line. Cash or vouchers may be used to buy rush tickets.
Having a voucher is not a guarantee of a seat or prefer-
ence in line; it’s just used in lieu of cash. Limit two rush
tickets per patron. First in line, first seated.

MORE IMPORTANT DETAILS

ARRIVE EARLY: To guarantee admittance, ticket-
holders must arrive 15 minutes before the show. Late-
comers with tickets are not guaranteed admittance.

ALL TICKETS SALES ARE FINAL.
No refunds or replacements for lost tickets.
No refunds for vouchers.

FILM TICKETS CAN BE EXCHANGED in person
only through 6 p.m. April 17 at the Festival Box Office
at the Memorial Union. Absolutely no film-ticket ex-
changes after April 17.

**MANY FESTIVAL FILMS
ARE NOT RATED.**
Viewer and parental discretion advised.
**FESTIVAL SCHEDULE
IS SUBJECT TO CHANGE.**
Check wifilmfest.org for updates.



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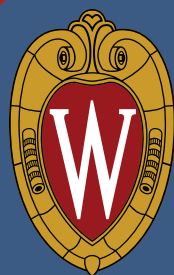


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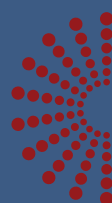


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