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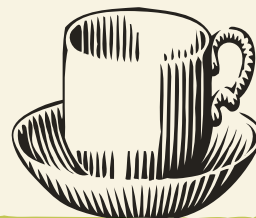
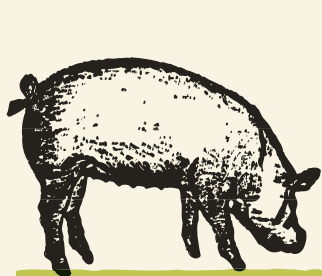
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# arts & minds

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## Building Stronger Connections

You don't need 3D glasses to see how the Wisconsin Film Festival brings us together. CUNA Mutual Group thanks the Festival for connecting our community to great films.



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Common Purpose. Uncommon Commitment.

## 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 2013.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 in association with the Communication Arts Film Studies Program.*

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

#### Deans' Council

Soyeon Shim, Dean, School of Human Ecology; Julie Underwood, Dean, School of Education; and Gary Sandefur, Dean, College of Letters & Science

#### Staff

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#### Executive Committee (2012-2013)

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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.

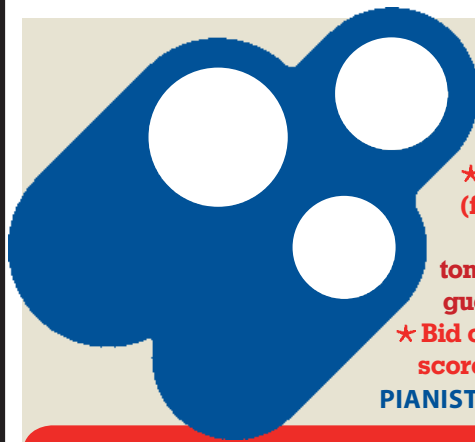
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The Painting (*Le Tableau*) has its Wisconsin premiere Saturday, April 13 at Sundance. The animated film by French director Jean-François Laguionie also screens Sunday, April 14 at UW Elvehjem. See page 24 for details.

# WISCONSIN FILM FESTIVAL

From its humble beginnings in 1999, the Wisconsin Film Festival has always been an event our community can be proud of. Every year, we're excited for another opportunity to do it all again, and this milestone year is no exception.

As the University celebrates the Year of Innovation and the Festival celebrates its 15th anniversary, together we offer audiences an opportunity to see films as they were meant to be seen, in state-of-the-art movie theaters staffed with professionals and volunteers working side-by-side, in the dark, with a crowd.

Here are eight days of sidesplitting comedies, eye-opening documentaries, mind-blowing animation, and much, much more. It's almost impossibly hard to get a film made, so we should celebrate the good ones. There is an incredible amount of talent, grit and vision packed into this guide.

Be adventurous.

Be indulgent.

See more.

*See you at the movies!*

**ticket sales  
start saturday  
March 16**

## FILM SECTIONS AND SERIES FOR 2013

### Opening Night Selection!

Blancanieves  
Gideon's Army  
I Am Divine  
Ornette: Made in America  
The Smart Ones  
The Taming of the Shrew

### Wisconsin's Own

Citizen Koch  
Dear Mr. Watterson  
Father's Birth  
The Jeffrey Dahmer Files  
The Librarian and the Banjo  
Little Red  
M  
La méduse rouge  
Pretty Funny Stories  
The Smart Ones  
Street Pulse  
Short Films  
from Wisconsin's Own

### Brave New American Cinema

All the Light in the Sky  
Breakfast With Curtis  
Cheap Thrills  
Computer Chess  
Consuming Spirits  
The Jeffrey Dahmer Files  
I Used to Be Darker  
This is Martin Bonner  
Tiger Tail in Blue  
The Unspeakable Act

### Family-Friendly Movies

Kauwboy  
The Painting  
The Thief of Bagdad

### New Swiss Cinema

The End of Time  
Sister  
Special Flight  
Winter Nomads

### New International Documentaries

56 Up  
Citizen Koch  
The End of Time  
Father's Birth  
The Final Member  
Gideon's Army  
I Am Divine  
The Institute  
Low & Clear  
Lunarcy!  
The Moo Man  
Mussels In Love  
Only The Young  
Radio Unnameable  
Room 237  
Shepard & Dark  
Special Flight  
Stories We Tell  
Winter Nomads  
The World Before Her

### Spaghetti Westerns

The Big Gundown  
The Good, the Bad  
and the Ugly  
The Hellbenders  
Sabata

### 2 × Douglas Fairbanks

The Taming of the Shrew  
The Thief of Bagdad

### 2 × King Hu

Dragon Inn  
A Touch of Zen

### Closing Night Selection!

Augustine  
Much Ado About Nothing  
Stories We Tell

### New International Cinema

7 Boxes  
Approved for Adoption  
Augustine  
Berberian Sound Studio  
Beyond the Hills  
Blancanieves  
Coming of Age  
Comrade Kim Goes Flying  
Either Way  
Everybody in Our Family  
Flicker  
Hail  
A Hijacking  
In the Fog  
In the House  
Kauwboy  
Key of Life  
Kon-Tiki  
Leviathan  
Lore  
Much Ado About Nothing  
Nameless Gangster:  
Rules of the Time  
The Painting  
Paradise: Love  
Piazza Fontana:  
The Italian Conspiracy  
The Pirogue  
Porcelain Horse  
Post Tenebras Lux  
Present Tense  
Renoir  
Sister  
Something in the Air  
Unfinished Song  
A World Without Women  
You Ain't Seen Nothin' Yet

### Restorations and Rediscoveries

The Bellboy  
The Big Gundown  
Brewster McCloud  
The Brontë Sisters  
Dragon Inn  
The Good, the Bad  
and the Ugly  
Grave of the Fireflies  
The Hellbenders  
M  
Manhattan  
Ornette: Made in America  
Phase IV  
Sabata  
The Taming of the Shrew  
The Thief of Bagdad  
A Touch of Zen

### Short Film Programs

Best of the British Arrows  
Les Dames en vacances  
Me. And Me Now.:  
Experimental Films  
about Coming-of-Age  
Myth Labs: Recent  
Experimental Animation  
Passing Through:  
Experimental Films  
and the Search for  
Transcendence  
Pretty Funny Stories  
Short Films  
from Wisconsin's Own  
Source Tags and Codes:  
Creation Myths  
and Origin Stories  
Visions of Comedy and  
Terror: Shorts  
from Rodney Ascher and  
Josh Fadem

## IN THIS GUIDE

THE ALPHABETICAL FILM LIST BEGINS ON PAGE 7

TICKET INFORMATION IS ON PAGE 38

DAILY SCHEDULES IN GRID FORMAT ARE ON PAGES 20 & 21

## FESTIVAL STAFF

### ADMINISTRATION (UW ARTS INSTITUTE)

Christina Martin-Wright | managing director

Susan Horein | business manager

Bruce Ehlinger | box office manager

Meg Hamel | web + volunteer coordinator

Aaron Berry | volunteer coordinator

Ben Reiser | hospitality coordinator

Bernadette Watts | development intern

Meita Estiningsih | publicity intern

### FILM PROGRAMMING (UW DEPARTMENT OF COMMUNICATION ARTS)

Jim Healy | director of programming

Mike King | senior programmer + technical director or  
additional programming: Matthew Connolly, Karin Kolb,

John Powers, Tom Yoshikami

film program descriptions written by

Matthew Connolly (MC), Bess Donoghue (BD), Tanner Engbretson (TE),

Jim Healy (JH), Dave Jestaedt (DJ), Mike King (MK), Karin Kolb (KK),

John Powers (JP), and Tom Yoshikami (TY).

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56 Up



## 17 New Dam Rd.

SEE: *Me. And Me Now.: Experimental Films about Coming-of-Age*

## 56 Up

FRI, APR 12 • 7:00 PM  
UW Union South Marquee

SAT, APR 13 • 6:00 PM  
Sundance Cinema 6

THU, APR 18 • 8:30 PM  
Sundance Cinema 5

NICK HITCHON SCHEDULED TO ATTEND (APRIL 13 SHOW ONLY).

WISCONSIN PREMIERE • documentary • United Kingdom, 2012, color, DCP • 144 MIN + 30 MIN POST-FILM Q&A (APRIL 13 SHOW ONLY)

DIRECTOR: MICHAEL APTED, PAUL ALMOND

Cinematography: George Jesse Turner; editor: Kim Horton; executive producer: Alexander Gardiner; producer: Michael Apted, Claire Lewis

### SECTION: NEW INTERNATIONAL DOCUMENTARIES

Named one of the ten best films of all time by Roger Ebert, the ongoing *Up* series is the most ambitious project in the history of documentary filmmaking. In 1964, a group of British children were interviewed for a program called *Seven Up!*, based on the Jesuit motto “give me a child until he is seven and I will give you the man.” Director Michael Apted (*Coal Miner's Daughter*) has done exactly that, returning every seven years to check in on the participants. This eighth installment visits the gang at 56, as their lives have only grown further apart — some are grandparents, some newlyweds, some nearly homeless. Their biographies contain innate critiques of Britain's class structure, but as the subjects and filmmaker age together, the project has acquired a profound interest in legacy. The wealth of archival material allows

for some truly amazing juxtapositions — no other film is equipped for such vivid flashbacks — and ensures that anyone new to the series will have no trouble getting up to speed. Madison can boast the only American connection to the series: among the participants is UW's own William N. Hitchon, Professor in our department of Electrical and Computer Engineering, who will join us for a discussion after the Saturday night screening. “Awe-inducing. Apted has created a series of films as profound as they are straightforward: here is a chronicle of real human souls evolving in real time, a longitudinal study unique to the medium of moving images — and a documentary masterpiece. With each passing year leap, the experience of watching has only gotten more soul-stirring” (Lisa Schwarzbaum, *Entertainment Weekly*). (MK)

## 7 Boxes (7 Cajas)

FRI, APR 12 • 5:15 PM

Sundance Cinema 1

TUE, APR 16 • 9:00 PM

Sundance Cinema 6

WISCONSIN PREMIERE • narrative • Paraguay, 2012, color, DCP • 105 MIN

DIRECTOR: JUAN CARLOS MANEGLIA, TANA SCHÉMBORI

Writer: Juan Carlos Maneglia; cinematography: Richard Careaga; editor: Juan Sebastián Zelada, Juan Carlos Maneglia; music: Fran Villalba; executive producer: Maria Victoria Ramírez Jou, Rocio Galiano, Camilo Guanes, Tana Schémbori; cast: Celso Franco, Víctor Sosa, Lali González, Nico García, Paletita, Manuel Portillo, Mario Toñanez, Nelly Dávalos, Roberto Cardozo, Johnny Kim

IN SPANISH AND GUARANI WITH ENGLISH SUBTITLES

### SECTION: NEW INTERNATIONAL CINEMA

A breathless chase thriller set in the bustling urban market of Paraguay's capital city, *7 Boxes* is packed with whirlash twists and local flavor. Victor is a teenaged deliveryman preoccupied with what has become one of humankind's most universal desires: he wants a fancy cell phone. So when local butchers offer him a hundred bucks to cart seven mysterious boxes around for a day, he's all for it. Victor is instructed to keep the boxes hidden from the police, causing rumors to circulate among the slum's shadier



7 Boxes (7 Cajas)



## All the Light in the Sky

types about their contents. Soon all sorts of tough characters are after his cargo with a single-minded vengeance. The ensuing whirlwind chases are made all the more fun by the giddy wrinkle that everyone is frantically pushing wheelbarrows. Making excellent use of the mazelike marketplace, this slum-set adventure broke box-office records in its home country. “A rollicking good time... breathtaking action and suspense, humor and appealing characters all in one visually flashy package” (*Indiewire*). “Genre-film bliss... it belongs in the company of Norway's *Headhunters* and France's *Sleepless Night* (WFF 2012). There are a lot of balls in the air, and the film juggles them both effortlessly and inventively. Rare is the film that has me grinning like a fool as the chaos and bustle of all those casual seeming set-ups pay off” (*Twitch*). (MK)

## Across & Down

SEE: *Source Tags and Codes: Creation Myths and Origin Stories*

## All the Light in the Sky

SUN, APR 14 • 4:45 PM

UW Cinematheque

93 MIN + 30 MIN POST-FILM Q&A

DIRECTOR JOE SWANBERG (ALL THE LIGHT IN THE SKY) AND DIRECTOR NICHOLAS P. WYNIA (LIFE AND STRANGE SURPRIZING ADVENTURES) SCHEDULED TO ATTEND.

### • Life and Strange Surprising Adventures

WORLD PREMIERE • documentary • USA, 2013, color, HD projection • 14 MIN

DIRECTOR: NICHOLAS P. WYNIA

SECTION: WISCONSIN'S OWN

A portrait of Chicagoan Clarence Normand, former serviceman, Harvard graduate, and Boston University sociology professor. At 74, Normand finds himself with no running water or heat, but surrounded by books and memories. (JH)

### • All the Light in the Sky

WISCONSIN PREMIERE • narrative • USA, 2012, color, HD projection • 79 MIN

DIRECTOR: JOE SWANBERG

Writer: Joe Swanberg, Jane Adams; cinematography: Joe Swanberg; editor: Joe Swanberg; music: Orange Mighty Trio; producer: Adam Donaghey, Joe Swanberg; cast: Jane Adams, Sophia Takal, Kent Osborne, Larry Fessenden, Lawrence Michael Levine, Ti West, Lindsay Burdge

### SECTION: BRAVE NEW AMERICAN CINEMA

Grounded by a fully-realized performance from Jane Adams (HBO's *Hung*), *All the Light in the Sky* represents the most affecting and accomplished work yet by Chicago-based indie filmmaker Joe Swanberg (*The Zone*, WFF 2012). In a variation on her brief appearance in Swanberg's 2011 feature, *Silver Bullets*, Adams plays Marie, a middle-aged actress in Los Angeles with a successful enough career that allows her to have a nice apartment on the beach where she can swim and surf every day. When she's visited by her beloved, recently engaged niece Faye, (Sophia Takal, whose *Green* also screened in WFF 2012), Marie begins to reflect on her non-existent love life, her choice of remaining in an industry that has little need for actresses over 40, and even her place in the universe. Thoughtful, sensitive, and upbeat, Swanberg's movie is also a fan letter to Jane Adams, one of our finest performers. (JH)



**Berberian Sound Studio**

## Alternative Room 237 Trailer

**SEE:** *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem*

## Approved for Adoption

**FRI, APR 12 • 6:45 PM**

*UW Elvehjem*

**SAT, APR 13 • 5:30 PM**

*Sundance Cinema 1*

**101 MIN**

### • Blood Brothers

**WORLD PREMIERE** • documentary • USA, 2013, color, HD projection • **30 MIN**

**DIRECTOR:** JONATHAN QUAM

Cinematography: Bobby Lewis; music: Golden Donna, Ryan Pivovar

**SECTION:** WISCONSIN'S OWN

Two young men from different homes form a bond as a way to overcome their troubled pasts in this documentary by Sauk Prairie native Jonathan Quam. (JH)

### • Approved for Adoption (*Coleur de peau: Miel*)

**WISCONSIN PREMIERE** • animation • Belgium, France, 2012, color, HD projection • **71 MIN**

**DIRECTOR:** JUNG, LAURENT BOILEAU

Writer: Jung, based on his graphic novel; cinematography: Remon Fromont; editor: Ewin Ryckaert; music: Siegfried Canto, Little Cometl; producer: Thomas Schmitt

IN FRENCH WITH ENGLISH SUBTITLES

**SECTION:** NEW INTERNATIONAL CINEMA

Jung, the Korean-born hero of this inventive and moving animated feature, is only five years old when a policeman finds him abandoned and wandering the streets of Seoul in 1970. His life then completely changes when he is adopted and sent to live with a couple in France who have three biological children already. In recently shot documentary footage, Jung is shown years later revisiting the country of his birth, looking for clues to the identity of his biological mother and attempting to reconcile the past with the present. An adaptation of artist and writer Jung's graphic novel-memoir, *Approved for Adoption* deftly blends the live action sequences with the 8 animated story of Jung's childhood

in France, a period filled with happy memories and painful ones as he develops a personal identity. The poignant resulting film is one that approaches the subject of adoption in a unique, honest and unsentimental fashion. It finds new language to express not only what it feels like to be an adopted child from a vastly different culture, but also what it means to be adoptive parents. 2012 Torino and Annecy Animation Film Festivals. (JH)

## Arbor

**SEE:** *Myth Labs: Recent Experimental Animation*

## Asthma

**SEE:** *Myth Labs: Recent Experimental Animation*

## Augustine

**TUE, APR 16 • 9:15 PM**

*Sundance Cinema 1*

**THU, APR 18 • 7:00 PM**

*Sundance Cinema 1*

**WISCONSIN PREMIERE** • narrative • France, 2012, color, 35mm • **102 MIN**

**DIRECTOR:** ALICE WINOCOUR

Writer: Alice Winocour; cinematography: Georges Lechartois; editor: Julien Lacheray; producer: Isabelle Madelaine, Emilie Tisné; cast: Vincent Lindon, Soko, Chiara Mastroianni, Olivier Rabourdin, Roxane Duran, Ange Ruzé, Lise Lamétirie

IN FRENCH WITH ENGLISH SUBTITLES

**SECTION:** CLOSING NIGHT SELECTION!, NEW INTERNATIONAL CINEMA

Based on the true story of a pioneering neurologist's obsessive relationship with his star patient, *Augustine* is a darkly sensual evocation of Belle Époque France. A 19 year-old maid in an upper-class home, Augustine experiences a seizure during dinner service, and is shipped off to a sanatorium in Paris. "Hysteria" is the catch-all diagnosis *du jour*, but Augustine's unusual case draws special attention from the prominent Dr. Charcot (Vincent Lindon). Charcot courts fame with a series of experimental treatments in which he publicly hypnotizes Augustine, but ultimately it is he who falls under her spell. A tense battle of wills plays out as the patient begins to comprehend the power she wields over her doc-



**Augustine**



**Approved for Adoption (*Coleur de peau: Miel*)**

tor. Alice Winocour's very modern film in period dress is one of the year's most spellbinding debuts, both psychologically complex and lushly atmospheric. Chiara Mastroianni, daughter of Marcello and Catherine Deneuve, appears as Charcot's wife. Soko, the film's captivating star, is a French musician who has toured with M.I.A., worked with Spike Jonze, and composed *Augustine's* score. 2012 Cannes, Toronto Film Festivals. (MK)



**The Big Gundown (*La resa dei conti*)**

## The Bellboy

**SAT, APR 13 • 2:00 PM**

*UW Cinematheque*

**110 MIN + 30 MIN POST-FILM Q&A**

**DIRECTOR** MEHRNAZ SAEEDVAFA  
(JERRY & ME) SCHEDULED TO ATTEND.

### • Jerry & Me

**SPECIAL PRESENTATION** • documentary • USA, 2012, color, HD projection • **38 MIN**

**DIRECTOR:** MEHRNAZ SAEEDVAFA

**SECTION:** SPECIAL EVENT

In a wonderful, essayistic cine-memoir, film professor Mehrnaz Saeedvafa explores the relationship of her personal identity to the work of legendary comedian and filmmaker Jerry Lewis, whom she discovered as a teenager in her native Iran. Mixing her own photographs and home movies with archival footage of Tehran (including an unforgettable montage of Iranian movie palaces) and clips from Lewis' comedies (dubbed into Farsi!), *Jerry & Me* is a must for Lewis fans or anyone who ever idolized a movie star. (JH)

### • The Bellboy

**SPECIAL PRESENTATION** • narrative, USA, 1960, b/w, 35mm • **72 MIN**

**DIRECTOR:** JERRY LEWIS

Writer: Jerry Lewis; cinematography: Haskell B. Boggs; art direction: Henry Bumstead, Hal Pereira; music: Walter Scharf; producer: Jerry Lewis; cast: Jerry Lewis, Bill Richmond, Alex Gerry, Maxie Rosenbloom, Milton Berle

**SECTION:** RESTORATIONS AND REDISCOVERIES; SPECIAL EVENT

An homage to silent comedy, Jerry Lewis' feature directorial debut was shot in four weeks at Miami's Fontainebleau Hotel (where he was performing during the evenings!). Originally advertised as a "series of silly sequences", the very loosely-constructed "plot" concerns the hapless attempts of voiceless bellhop Stanley (Lewis) to cope with a myriad of crazy guests and co-workers at the giant resort, including celebrity visitors Milton Berle and...Jerry Lewis. 35mm print courtesy of the Academy Film Archive. *Special thanks to Chris Lewis and Jerry Lewis.* (JH)

## Awesome Transformation Sequence

**SEE:** *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem*

## BALDR

**SEE:** *Lunarcy!*

## Because it's Small

**SEE:** *Street Pulse*





**The Bellboy**



**Blancanieves**



**Beyond the Hills (*Dup dealuri*)**

## Berberian Sound Studio

**FRI, APR 12 • 10:00 PM**

**Sundance Cinema 6**

**WISCONSIN PREMIERE** • narrative • United Kingdom, 2012, color, DCP • **92 MIN**  
**DIRECTOR: PETER STRICKLAND**

Writer: Peter Strickland; cinematography: Nicholas D. Knowland; editor: Chris Dickens; producer: Mary Burke & Keith Griffiths; cast: Toby Jones, Tonia Sotiropoulou, Cosimo Fusco, Susanna Cappellaro, Suzy Kendall, Layla Amir, Antonio Mancino

IN ENGLISH AND ITALIAN WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

This nifty, mind-bending thriller for movie lovers stars veteran character actor Toby Jones as milquetoasty sound engineer Gilderoy, who is somewhat mysteriously summoned to Italy for a job in the mid-1970s. The producers of an Italian horror movie entitled *The Equestrian Vortex* have hired Gilderoy, whose credits up until this point have mainly been in nature documentaries, to record and edit sound effects for their gory *giallo*. Uncertain as to why the producers think he's the perfect man for the job, the excessively insecure Gilderoy gets to work taping the sounds of smashing fruit and breaking glass and getting the right witchy screeches out of the voice-over specialists. Faced with the movie-

within-the-movie's parade of violent, unpleasant imagery and increasing pressure to complete his assignment, the timid sound designer begins to lose his grip on reality...The second feature from talented writer-director Peter Strickland, *Berberian Sound Studio* recalls the complex and suspenseful psychodramas of Roman Polanski. Strickland's most brilliant stroke is in not showing us a frame of footage from *The Equestrian Vortex* aside from its credit sequence (a brilliant pastiche). Though it seems to be equal parts *Suspiria* and *Black Sunday*, we can only imagine what the movie looks like by listening to the disturbing soundtrack. 2012 Edinburgh, Toronto and New York Film Festivals. (JH)

## Best of the British Arrows

**(Formerly British Television Advertising Awards)**

**SUN, APR 14 • 9:00 PM**

**UW Elvehjem**

**TUE, APR 16 • 1:00 PM**

**Sundance Cinema 1**

**WISCONSIN PREMIERE** • narrative • United Kingdom, 2013, color, digital projection • **120 MIN**

**SECTION: SPECIAL EVENT**

Formerly known as the British Television Advertising Awards, this fun and exciting two hour program

puts the spotlight on the latest and best television, online, outdoor and cinema commercials made by British advertising agencies and production companies. The ceremony to determine the award-winners and the selections for this program will be held on March 20, 2013.

## Beyond the Hills

**(*Dup dealuri*)**

**SUN, APR 14 • 5:45 PM**

**Sundance Cinema 6**

**WISCONSIN PREMIERE** • narrative • Romania, 2012, color, DCP • **150 MIN**

**DIRECTOR: CRISTIAN MUNGIU**

Writer: Cristian Mungiu; cinematography: Oleg Mutu; editor: Mircea Olteanu; producer: Cristian Mungiu, Pascal Caucheteux, Jean-Pierre Dardenne, Luc Dardenne, Vincent Maraval, Bobby Paunescu, Grégoire Sorlat; cast: Cosmina Stratan, Cristina Flutur, Valeriu Andriuta, Dana Tapalaga, Catalina Harabagiu, Gina Tandra, Vica Agache, Nora Covali, Dionisie Vitcu, Ionut Ghinea, Liliana Mocanu, Doru Ana

IN ROMANIAN WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

PRESENTED WITH THE UW SCHOOL OF JOURNALISM AND MASS COMMUNICATION.

Cristian Mungiu's long-awaited follow-up to his Palme d'Or winning *4 Months, 3 Weeks, and 2 Days* is an equally searing feminist indictment of authoritarian regimes. The gripping drama is set almost entirely within a crowded monastery in the

Romanian countryside, where a group of nuns live under the control of a severe priest known as Papa. Their passive, cloistered lives are interrupted with the arrival of the headstrong Alina, who is intent on rescuing Voichita, her childhood friend and former lover. Voichita is reluctant to leave, yet Alina absolutely refuses to leave without her; the impasse causes great upheaval in the rigidly ordered monastery. As the tension slowly, unbearably ratchets, Papa becomes convinced the devil has entered his flock, and commences a terrifying exorcism. The fact that this masterful film is based on true incidents only makes it all the more vital. For their intense, almost symbiotic performances, Cristina Flutur and Cosmina Stratan shared the Best Actress prize at the 2012 Cannes Film Festival. *Beyond the Hills* also won Mungiu Best Screenplay at Cannes, and was named one of the year's ten best by *Sight and Sound*. 2012 New York Film Festival. (MK)

## The Big Gundown

**(*La resa dei conti*)**

**WED, APR 17 • 6:45 PM**

**Sundance Cinema 5**

**THU, APR 18 • 1:00 PM**

**Sundance Cinema 5**

**SPECIAL PRESENTATION** • narrative • Italy, Spain, 1966, color, DCP • **110 MIN**

**DIRECTOR: SERGIO SOLLIMA**

Writer: Sergio Donati, Sergio Sollima; cinematography: Carlo Carlini; music: Ennio Morricone; editing: Adriana Novelli; producer: Alberto Grimaldi, Tulio Demicheli; cast: Lee Van Cleef, Tomas Milian, Luisa Rivelli, Fernando Sancho

IN ITALIAN WITH ENGLISH SUBTITLES

**SECTION: RESTORATIONS AND REDISCOVERIES; SPAGHETTI WESTERNS**

PRESENTED WITH UW CINEMATHEQUE

Lee Van Cleef stars as Jonathan Corbett, a lawman who prides himself on having wiped out most of the outlaws in Texas and who now has ambitions to become a senator. Taking on what he hopes will be one of his last man-hunts, Corbett sets out with a posse to find the Mexican peasant Manuel "Chuchillo" Sanchez (Tomas Milian) who may or may not be responsible for the murder of a child. Like the



best work of Sergio Leone, Sollima's great Spaghetti Western not only makes perfect use of genre veteran Van Cleef and features a marvelous Ennio Morricone score, it also has a story that deftly combines action, violence, politics, and history. Cuban-American actor Milian — here at the beginning of a long and prolific career in Italian westerns (he would play Chuchillo again in Sollima's 1968 *Run, Man, Run*) — is superb as the posse's target. *The Big Gundown* will be shown in its original Italian release version, in Italian with English subtitles. This version features nearly 20 minutes of footage never before seen in the U.S. until this restoration from Sony Pictures became available last year. (JH)

## Blancanieves

**THU, APR 11 • 6:30 PM**

**UW Union South Marquee**

**FRI, APR 12 • 7:45 PM**

**Sundance Cinema 6**

**WISCONSIN PREMIERE** • narrative • Spain, France, 2012, b/w, 35mm • **104 MIN**

**DIRECTOR: PABLO BERGER**

Writer: Pablo Berger; cinematography: Kiko de la Rica; editor: Fernando Franco; music: Alfonso de Villalonga; producers: Ibon Cornenzanna, Jérôme Vidal, Pablo Berger; cast: Sofia Oria, Macarena García, Maribel Verdú, Daniel Giménez Cacho, Angela Molina

**SECTION: OPENING NIGHT SELECTION! NEW INTERNATIONAL CINEMA**

The most exciting and original of the recent batch of cinematic *Snow White* re-tellings, *Blancanieves* sets the popular Brothers Grimm tale in the world of Spanish bullfighting in the 1920s. True to its milieu, this version of the fairy tale is also told as a black and white silent movie, completely without spoken dialogue. The story begins when the famous but widowed totero Antonio Villalta (Daniel Giménez Cacho) marries the wicked-at-heart Encarna (Y Tu Mamá También's Maribel Verdú). Escaping the tyrannical rule of her evil stepmother, Antonio's daughter Carmen (Macarena García) runs away from home and falls under the protection of a group of bullfighting dwarves. With the help of her new companions, Carmen rises to fame as a *torera* under the stage name Blancanieves, finally putting to good use everything her father has taught her about life in the corrida. Director Pablo Berger has stuck rigorously to the traditions of silent European melodramas and the marvelous, lush score by composer Alfonso de Villalonga adds immeasurably to the flavor. "A wonderment!... This is as exciting, in many of the same ways, as the greatest traditional silent masterpieces" (Roger Ebert). Winner of ten of the Spanish Film Academy's Goya Awards, including Best Film, Best Actress (Verdú), Best New Actress (García). (JH)





Brewster McCloud



Citizen Koch

## Blood Brothers

SEE: *Approved for Adoption*

## Bloom

SEE: *Short Films from Wisconsin's Own*

## Breakfast With Curtis

FRI, APR 12 • 12:15 PM

UW Elvehjem

SAT, APR 13 • 11:30 AM

Sundance Cinema 5

DIRECTOR LAURA COLELLA SCHEDULED TO ATTEND.

WISCONSIN PREMIERE • narrative • USA, 2012, color, HD projection • 82 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: LAURA COLELLA

Writer: Laura Colella; cinematography: Laura Colella; editor: Laura Colella; executive producer: Michael A. Jackman; producer: Laura Colella; cast: Theo Green, Jonah Parker, David Parker, Aaron Jungels, Yvonne Parker, Virginia Laffey, Adele Parker, Laura Colella, Gideon Parker

SECTION: BRAVE NEW AMERICAN CINEMA

Unfolding over a seminal summer in a pair of leafy backyards, this breezy charmer is the perfect film to usher in the warmer weather. Syd is an eccentric bookseller who holds court in the back patio like a kind of hippie Larry David, espousing funny, cock-eyed pronouncements and constantly having to smooth things over with the neighbors. One of those is shy 14 year-old Curtis, who Syd enlists as videographer in a grand project to air his ramblings on YouTube. A casually endearing coming-of-age story ensues as Curtis is drawn out of his shell by the intergenerational mix of friendly oddballs who live next door. A fecund celebration of neighborliness and community both in story and in process, *Breakfast with Curtis* was shot in director Laura Colella's own backyard, with her own neighbors, and is, as the participants attest, "loosely based on fiction." As hand-made as films get, Colella not only wrote, shot, produced, and edited the movie — she also acts in it. It may take place in Providence, but these characters are Madison through and through; it's as though the film sprung up naturally from a garden



Breakfast With Curtis



on Jenifer Street. "Free-floating and bucolic... suggests something stuck in a time warp between the present and the early '70s, when composting was de rigueur and Carole King's *Tapestry* was perpetually in the air" (Robert Koehler, *Variety*). Nominated for the John Cassavetes Award at the 2013 Independent Spirit Awards. (MK)

## Brewster McCloud

FRI, APR 12 • 12:15 PM

UW Cinematheque

ACTOR MICHAEL MURPHY SCHEDULED TO ATTEND.

SPECIAL PRESENTATION • narrative • USA, 1970, color, 35mm • 101 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: ROBERT ALTMAN

Writer: Doran William Cannon; cinematography: Jordan Cronenweth, Lamar Boren; editor: Lou Lombardo; music: Gene Page, 'Papa' John Phillips; producer: Lou Adler; cast: Bud Cort,

Sally Kellerman, Michael Murphy, Shelley Duvall, Stacy Keach, Margaret Hamilton, Bert Remsen, William Windom

SECTION: RESTORATIONS AND REDISCOVERIES

Hidden inside the Houston Astro-dome, the shy, owlsh Brewster McCloud (Bud Cort) doggedly works on creating the wings that he hopes will let him fly above and away from crass humanity. Brewster might also be responsible for the murders of a number of Houston's most boorish, racist, and wealthy citizens. Protected by fallen angel Louise (Sally Kellerman), Brewster evades the detection of San Francisco super cop Frank Shaft (Michael Murphy, in a funny sendup of Steve McQueen) but falls prey to the seductive charms of the kooky Suzanne (Shelley Duvall, in her first film appearance). Robert Altman's follow-up to *M\*A\*S\*H* is a contemporary-set satire that takes direct shots at Nixonian America. A box office failure on original release, it's developed a loyal cult following of fans who admire the pure absurdity of the enterprise and the fine cast of character actors. Michael Murphy, a member of Altman's repertory troupe who also appeared in *M\*A\*S\*H*, *Nashville*, and starred in the landmark HBO series *Tanner 88*,

will join us for this screening and discuss his decades of collaboration with the legendary director. (JH)

## British Television Advertising Awards

SEE: *Best of the British Arrows*

## The Brontë Sisters

(*Les soeurs Brontë*)

MON, APR 15 • 9:15 PM

Sundance Cinema 1

WED, APR 17 • 1:00 PM

Sundance Cinema 1

SPECIAL PRESENTATION • narrative • France, 1979, color, DCP • 120 MIN

DIRECTOR: ANDRÉ TÉCHINÉ

Writer: Pascal Bonitzer, Jean Gruault, André Téchiné; cinematography: Bruno Nuytten; editor: Claudine Merlin; music: Philippe Sarde; executive producer: Alain Sarde; producer: Yves Gasser, Klaus Hellwig, Yves Peyrot; cast: Isabelle Adjani, Marie-France Pisier, Isabelle Huppert, Pascal Greggory, Patrick Magee

IN FRENCH WITH ENGLISH SUBTITLES

SECTION: RESTORATIONS AND REDISCOVERIES

The story of the lives of the most famous siblings in English literary history is told with conviction and class in this early effort from acclaimed filmmaker André Téchiné that features three of the greatest



Cheap Thrills

contemporary French actresses as the title trio. The Brontë sisters, ambitious Charlotte (Marie-France Pisier), thoughtful Emily (Isabelle Adjani), and romantic Anne (Isabelle Huppert) live a quiet, stoic existence with their brother Branwell (Pascal Greggory), an alcoholic painter, in the English countryside. After a sojourn in Belgium, Charlotte discovers Emily's poems and she encourages her sister to publish. Eventually, Charlotte, Emily, and Anne are the authors of one novel and several poems each. After Emily's *Wuthering Heights* is met with withering dismissals from male critics, the sisters all receive acclaim writing under the pen names Currer, Ellis, and Acton Bell. Téchiné focuses attention on the different inter-relationships between the three sisters and their brother, as well as the individual love lives of the four Brontës. Bruno Nuytten's beautiful cinematography favors austere, colorless images, and conjures an environment that we can easily believe inspired the backdrops of *Wuthering Heights* and *Jane Eyre*. Rarely screened in the U.S. since its original release, *The Brontë Sisters* is an exemplary biopic ripe for rediscovery. (JH)







### Comrade Kim Goes Flying

## Comrade Kim Goes Flying

FRI, APR 12 • 11:45 AM

Sundance Cinema 5

SUN, APR 14 • 7:00 PM

Sundance Cinema 1

TUE, APR 16 • 4:15 PM

Sundance Cinema 5

**MIDWEST PREMIERE** • narrative • Belgium, North Korea, United Kingdom, 2012, color, DCP • **83 MIN**

**DIRECTOR: ANJA DAELEMANS, NICHOLAS BONNER, KIM GWANG-HUN**

Writer: Sik Sin-myong, Kim Chol; cinematography: Hwang Jin-sok; editor: Alain Des-sauvage, Kim Yun-sim, Gao Bing, Ren Jia; music: Ham Chol, Frederik Van de Moortel; producer: Anja Daelemans, Nicholas Bonner, Ryom Mi-hwa; cast: Kim Chol, Han Jong-sim, Pak Chung-guk, Ri Yong-ho

IN KOREAN WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

A cheery, lighthearted romantic comedy, *Comrade Kim Goes Flying* offers North American viewers the rare opportunity to see a film shot entirely inside North Korea. This Western-financed feature made by an international team of directors tells the classic success story of Kim Young-mi, a pretty, resourceful, and athletic young coal miner from a small village who dreams of joining the national circus as a trapeze artist even though she's afraid of heights! Promoted within her company and sent to the capital, Pyongyang, on business, Kim seizes the opportunity to join the performing troupe. Faced with overcoming her acrophobia, Kim finds help from the reigning star of the circus, who is won over by Kim's klutzy, but charming personality. Though it took several years to be brought to the screen, this is not a movie that weighs you down with the historical importance of its difficult production history. Suf-fused with bright, sun-shiney colors, *Comrade Kim* will surprise you with its presentation of a contemporary world that seems perfectly in step with upbeat 1950s Hollywood biopics. (JH)

## Consuming Spirits

SAT, APR 13 • 2:15 PM

UW Union South Marquee

**WISCONSIN PREMIERE** • animation • USA, 2012, color, HD projection • **129 MIN**

**DIRECTOR: CHRISTOPHER SULLIVAN**

Writer: Christopher Sullivan; sound: Christopher Sullivan; editor: Christopher Sullivan; main animators: Christopher Sullivan, Corinne Faiella, Shelley Dodson; producer: Christopher Sullivan

**SECTION: BRAVE NEW AMERICAN CINEMA**

15 years in the making, Chicago animator Chris Sullivan's painstakingly constructed, darkly humorous reverie is a one-of-a-kind spectacle. Shooting one 16mm frame at a time, Sullivan weaves a vast array of animation techniques — including cutout animation, pencil drawing, collage, and stop-motion — into a singular, hypnotic vision. Few films more lucidly evoke the state of dreaming than this free-form rust-belt tale of three characters whose interlocking fates hinge on a car accident. The narrative proceeds like a séance, drifting between beautiful hallucinations; but, as one character puts it, "this is all relevant. Just be patient with me here... though I ramble, all that I say is vital." Named one of the top films of 2012 by *New York Times* chief film critic A.O. Scott. "Four stars... a monstrous visual achievement. One of the most uniquely humanistic animated features of all time" (*Slant*). Veteran festival attendees might recall that Chris Sullivan presented a very early work-in-progress screening of *Consuming Spirits* at WFF 2005. (MK)

## Cookies

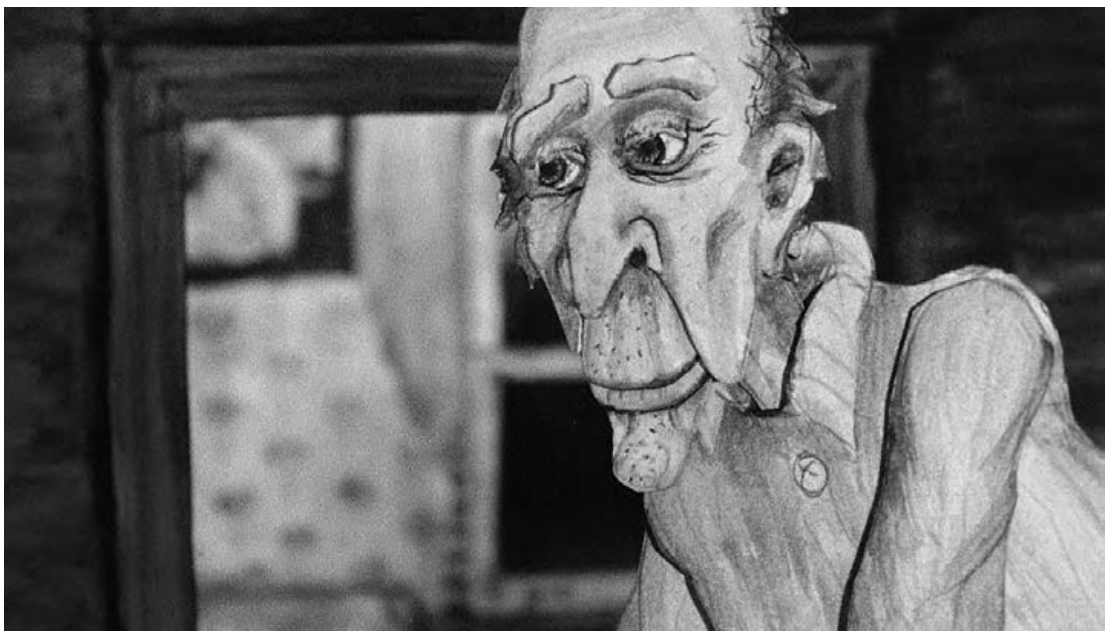
**SEE: Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem**

## Cop Show Drug Test

**SEE: Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem**

## The Creation As We Saw It

**SEE: Source Tags and Codes: Creation Myths and Origin Stories**



### Consuming Spirits



## Les Dames en vacances

SAT, APR 13 • 4:30 PM

Sundance Cinema 5

WED, APR 17 • 4:30 PM

Sundance Cinema 5

**93 MIN**

Romance is perpetually on the horizon in this pair of sublime, French New Wave-inflected featurettes, each of which follows a pair of vacationing young women at the beach.

## • The Shady Sailor (Le Marin masqué)

**MIDWEST PREMIERE** • narrative • France, 2011, b/w, DCP • **35 MIN**

**DIRECTOR: SOPHIE LETOURNEUR**

Writer: Sophie Letourneur, Roy Genty, Laetitia Goffi; cinematography: Ludvine Renard; editor: Carole Lepage; executive producer: Emmanuel Chaumet; cast: Sophie Letourneur, Laetitia Goffi, Johan Libéreau, Dominique Salaun, Thomas Salaun, Emmanuelle Fitamant

IN FRENCH WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

In *The Shady Sailor*, thirtyish friends Laetitia and Sophie's Brittany get-away is upended by a chance run in with an unconsummated high school crush, whom they have dubbed "The Shady Sailor." Co-written by the two stars and co-narrated by their characters, the film playfully takes on the dishy air of a morning-after gabfest, with each narrator chiming in with funny details and digressions. "Sharply whimsical... brings a bracingly droll inventiveness to its tender intrigue" (Richard Brody, *The New Yorker*). (MK)

## • A World Without Women (Un Monde Sans Femmes)

**MIDWEST PREMIERE** • narrative • France, 2011, color, DCP • **58 MIN**

**DIRECTOR: GUILLAUME BRAC**

Writer: Guillaume Brac, Hélène Ruault; cinematography: Tom Harari; editor: Damien Maestruggi; executive producer: Maya Haffar; cast: Vincent Macaigne, Laure Calamy, Constance Rousseau, Laurent Papot

IN FRENCH WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

In *A World Without Women*, a young-at-heart mother and her timid teen-aged daughter rent an apartment on the Picardie coast. The fetching duo both begin flirting with their sweet, somewhat bewildered host, sketching out the dimensions of an especially awkward love triangle. Warmly humorous and emotionally perceptive, Guillaume Brac's fleet character study evokes the subtle elegance of Eric Rohmer. "Brac gently dispenses insight about parents and children and our collective longing for the warmth of another human body" (Scott Foundas, *Village Voice*). (MK)

## Dear Mr. Watterson

SUN, APR 14 • 4:00 PM

UW Union South Marquee

MON, APR 15 • 9:00 PM

Sundance Cinema 5

**91 MIN + 30 MIN POST-FILM Q&A MODERATED BY WISCONSIN PUBLIC RADIO HOST ROB FERRET**

**WRITER-DIRECTOR JOEL SCHROEDER (DEAR MR. WATTERSON) SCHEDULED TO ATTEND.**

## • Siszilla

**WORLD PREMIERE** • animation • USA, 2012, color, HD projection • **3 MIN**

**DIRECTOR: ERIC J. NELSON**

Cinematography: Eric J. Nelson; editor: Eric J. Nelson; music: Paul Bodi; cast: Arthur Nelson, Ruthie Nelson, Kristin Larson

**SECTION: WISCONSIN'S OWN**

**Winner, 2013 Golden Badger Award.** In this homage to a Toho Studios classic, a boy's younger sister goes on a rampage in Lego City. (JH)

## • Dear Mr. Watterson

**WISCONSIN PREMIERE** • documentary • USA, 2013, color, HD projection • **88 MIN**

**DIRECTOR: JOEL ALLEN SCHROEDER**

Cinematography: Andrew Waruszewski; edi-

tor: Joel Allen Schroeder; music: Mike Boggs; producer: Christopher Browne, Matt McUsic, Joel Allen Schroeder

**SECTION: WISCONSIN'S OWN**

**Winner, 2013 Golden Badger**

**Award.** One of the most adored daily comic strips of all time, Bill Watterson's *Calvin and Hobbes* ended its ten year syndicated run in 1995, causing readers everywhere to feel the void left by the departure of the spiky blonde-haired boy and his toy tiger. Now, nearly 20 years after *Calvin and Hobbes* stopped appearing in daily newspapers, filmmaker Joel Schroeder has set out to explore the reasons behind the strip's loyal and devoted following. Former Appleton and Madison resident Schroeder offers his own personal relationship to Watterson's work as well as interviews with other fans, scholars and artists, including *Bloom County's* Berke Breathed. Most moving is cartoonist Stephan Pastis (*Pearls Before Swine*) explaining how meaningful it was to other artists that Watterson refused to merchandise his characters (those decals you see on the back of pickup trucks are not officially licensed). At the heart of Schroeder's film is the suggestion that Watterson's thoughtful gesture might have more than a little to do with *Calvin and Hobbes'* enduring appeal. (JH)

## Destiny Manifesto

**SEE: Myth Labs: Recent Experimental Animation**

## Dinner for Two

**SEE: Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem**

## Dog Days

**SEE: Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem**

## Doris Wishman Directs a Music Video

**SEE: Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem**





Dear Mr. Watterson

## Dragon Inn

(Long Men Kezhan)

SAT, APR 13 • 11:45 AM

UW Chazen Museum of Art

SPECIAL PRESENTATION • narrative • Taiwan, 1967, color, 35mm • 111 MIN

DIRECTOR: KING HU

Writer: King Hu; cinematography: Hui-ying Hua; editor: Hung Min Chen; music: Lan-Ping Chow; martial arts instructor: Ying-Chieh Han; executive producer: Jung-Feng Sha; producer: L.S. Chang; cast: Lingfeng Shangquan, Chun Shih, Pai Ying, Feng Hsu, Chien Tsao, Han Hsieh

IN MANDARIN WITH ENGLISH SUBTITLES

SECTION: RESTORATIONS AND REDISCOVERIES; 2 x KING HU

PRESENTED WITH THE CENTER FOR EAST ASIAN STUDIES, TAIPEI ECONOMIC AND CULTURAL OFFICE IN CHICAGO, AND THE WISCONSIN CHINA INITIATIVES

In a complex plot filled with intrigue and set in 1457, a palace eunuch, who also happens to control two royal intelligence agencies, is determined to kill the exiled children of an executed defense minister. They soon come under the protection of three warriors, swordsmen Xiao and Zhu Ji and Zhu Ji's sister Zhu Hui, who poses as a boy. The scene for a showdown is set when all of the characters meet at the titular location where, "Eavesdropping, poisoned wine, games of deceit, and sudden death spice up the evening... before the conflict finally surfaces and the long battle to protect the children can begin." (David Bordwell, *Planet Hong Kong*) This martial arts classic made in Taiwan by legendary director King Hu has a compellingly digressive story and a great ensemble of primary and secondary villains that put it in the same class as films by Sergio Leone and Quentin Tarantino. Shot in color and anamorphic widescreen, *Dragon Inn* also features some of the most exciting fight sequences ever choreographed for an action movie, one of the reasons the film broke Southeast Asian box office records on its original release. A newly struck 35mm print, courtesy of the Taiwan Cinema College Showcase, will be shown. (JH)

## Drunken Phone Calls

SEE: *Pretty Funny Stories*

## Either Way (Á annan veg)

TUE, APR 16 • 8:45 PM

Sundance Cinema 5

WED, APR 17 • 2:15 PM

Sundance Cinema 5

MIDWEST PREMIERE • narrative • Iceland, 2011, color, DCP • 85 MIN

DIRECTOR: HAFSTEINN GUNNAR SIGURÐSSON

Writer: Hafsteinn Gunnar Sigurðsson; cinematography: Arni Filippusson; editor: Kristján Loðmíjörð; producer: Arni Filippusson, Davíð Óskari Ólafsson, Hreinn Beck, Sindri Páll Kjartansson, Tobias Munthe, Theo Youngstein; cast: Hilmar Guðjónsson, Sveinn Ólafur Gunnarsson, Þorsteinn Bachmann

IN ICELANDIC WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

Iceland in the 1980s. Brothers-in-law Finn and Alfred get Sisyphean summer gigs painting yellow lines on a seemingly endless rural highway. Like most in-laws, they can barely stand each other — reformed slacker Finn is at least trying to get his act together, while sex-obsessed Alfred runs off to chase girls at every opportunity. But after toiling for days on end with only each other (and large doses of alcohol) as company, they begin to form an odd bond that transcends their familial link. Finn and Alfred's wryly funny banter is set against spectacular views of the Icelandic countryside. First-time filmmaker Hafsteinn Gunnar Sigurðsson's endearing buddy comedy has had one of the quickest remake turnovers in recent memory: just 15 months after its world premiere, *Prince Avalanche*, an American remake directed by David Gordon Green (*George Washington*, WFF 2001) and starring Paul Rudd and Emile Hirsch, was unveiled at this year's Sundance Film Festival. Nominated for 11 Edda Awards (Iceland's Oscar equivalent) and winner of 3, including a well-deserved Best Cinematography. Best Film, Best Screenplay, Torino Film Festival. (MK)



Dragon Inn (Long Men Kezhan)

## The End of Time

FRI, APR 12 • 12:30 PM

Sundance Cinema 6

SAT, APR 13 • 11:15 AM

UW Elvehjem

WISCONSIN PREMIERE • documentary • Switzerland, Canada, 2012, color, HD projection • 114 MIN

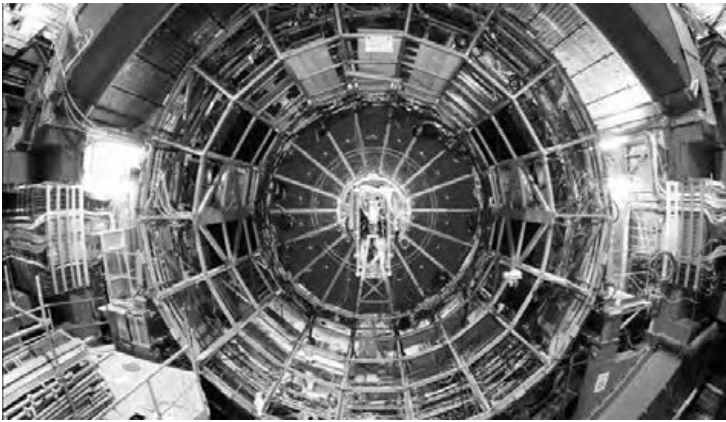
DIRECTOR: PETER METTLER

Cinematography: Peter Mettler; editor: Peter Mettler, Roland Schlimme; executive producers: Peter Mettler, Silva Basmajian; producer: Cornelia Seidler, Ingrid Veninger, Brigitte Hofer, Gerry Flahive

SECTION: NEW SWISS CINEMA, NEW INTERNATIONAL DOCUMENTARIES

PRESENTED WITH THE CONSULATE GENERAL OF SWITZERLAND, CHICAGO OFFICE.

One of the most visually stunning films at the Festival — and one that certainly deserves to be seen on the big screen — acclaimed filmmaker Peter Mettler's luscious documentary/essay *The End of Time* tackles the seemingly simple but illusive question: what is time? The film beings with breathtaking archival footage from a skydive in 1960, then takes us on an incredible journey to the CERN particle accelerator in Switzerland, where scientists seek to probe regions of time we cannot see. The journey then makes stops at lava flows in Hawaii, which have overwhelmed all but one home on



The End of Time



Either Way (Á annan veg)



Everybody in Our Family (Toata lumea din familia noastra)

the south side of Big Island; in the disintegrated inner city of Detroit; and at a Hindu funeral rite near the place of Buddha's enlightenment. Intellectually rigorous and narratively experimental, Mettler asks big questions and gives us a lot to ponder. Yet the film's headiness is balanced by its sumptuous imagery. Shot in the aesthetic tradition of Godfrey Reggio's *Koyaanisqatsi*, Mettler (*Gambling, Gods and LSD*) trains his camera on grand landscapes, both vast and minuscule, and lets its imagery wash over us. Pushing the limits on what can easily be expressed, the film is provocative, visionary, and ultimately deeply personal. (TY)

## Everybody in Our Family (Toata lumea din familia noastra)

SAT, APR 13 • 3:30 PM

Sundance Cinema 6

WED, APR 17 • 2:00 PM

Sundance Cinema 6

MADISON PREMIERE • narrative • Romania, 2012, color, DCP • 107 MIN

DIRECTOR: RADU JUDE

Writer: Radu Jude, Corina Sabau; cinematog-

raphy: Andrei Butica; editor: Catalin Cristutiu; producer: Ada Solomon; cast: Serban Pavlu, Sofia Nicolaescu, Gabriel Spahiu, Mihaela Sirbu, Tamara Buciuceanu-Botez, Stela Popescu, Alexandru Arsinel

IN ROMANIAN WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

All Marius wanted to do was take his daughter Sofia to the beach. A divorced dentist in his late thirties but still living in bachelor-pad squalor, he bikes over to his ex's place (with an enormous stuffed octopus riding in the child carrier) to pick up his five year-old for a rare weekend together. He hits an irritating roadblock when Sofia's grandmother refuses to let them leave until his ex-wife returns from the salon. Since it's best not to know too much about the plot beforehand, let us say that when Marius's ex finally does show up, the already tense family dynamics veer wildly out of control. With biting dialogue and remarkable performances, the film demonstrates how desperation and emotional manipulation can drive regular people to extreme behavior. Between *Everybody in our Family* and *The Happiest Girl in the World* (WFF 2010), writer/director Radu Jude has earned a place at the forefront of the long-running Romanian New Wave. Named one of the best undistributed films of 2012 by *Film Comment*. "A+... a masterpiece of black comedy and suspense" (*Indiewire*). 2012 Berlin, AFI, London, and Vancouver Film Festivals. (MK)

## Evil of Dracula

SEE: *Myth Labs: Recent Experimental Animation*

## The Evilest of Sorcerers

SEE: *Little Red*



**Father's Birth** (*Naître Père*)



**Hail**



## Father's Birth

**FRI, APR 12 • 1:45 PM**

*Sundance Cinema 5*

**SAT, APR 13 • 6:30 PM**

*UW Elvehjem*

**80 MIN + 30 MIN POST-FILM Q&A**

**DIRECTOR DELPHINE LANSON**  
(FATHER'S BIRTH) SCHEDULED TO ATTEND.

### • Somewhere in Between

**MADISON PREMIERE** • experimental • USA,

2012, color, digital projection • **13 MIN**

**DIRECTOR: KELLIE BRONIKOWSKI**  
**SECTION: WISCONSIN'S OWN**

A portrait of the filmmaker's father.

### • Father's Birth

(*Naître Père*)

**MIDWEST PREMIERE** • documentary • France, 2012, color, HD projection

**DIRECTOR: DELPHINE LANSON**

Cinematography: Delphine Lanson; editor: Anne Klotz; music: Franck Williams; producer: Carole Lambert and Carine Ruszniewski

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

**SECTION: WISCONSIN'S OWN, NEW INTERNATIONAL DOCUMENTARIES**

Delphine Lanson's film provides a clear-eyed and moving look at how modern families are formed. Parisians Jérôme and François have been together for thirteen years and want to have children via surrogacy (a process barred in France). They reach out to Colleen, a wife and mother of three residing in Waukesha, WI, who agrees to be the couple's surrogate and soon becomes pregnant with twins. Thus begins a year-long journey that not only brings two new lives into the world, but brings together two familial units across geographic, linguistic, and cultural barriers. Lanson eschews manufactured melodrama or easy lost-in-translation laughs, filling her film with small moments of quiet hu-

mor and pathos: Jérôme and François making their first parental purchasing decisions in a massive big-box store; Colleen matter-of-factly explaining her surrogacy role in terms of her own initial difficulties having children. Lanson's observational camera acknowledges the complicated emotional cross-currents of Jérôme, François, and Colleen's arrangement while ultimately celebrating its richness and camaraderie. As the legal rights of same-sex couples remain evermore politicized and divisive, *Father's Birth* offers a touching snapshot of two families at once distinct and not so different, after all. (MC)

## Film for Invisible Ink, Case No. 323: ONCE UPON A TIME IN THE WEST

**SEE: Source Tags and Codes: Creation Myths and Origin Stories**

## The Final Member

**FRI, APR 12 • 9:15 PM**

*Sundance Cinema 1*

**SAT, APR 13 • 10:00 PM**

*UW Union South Marquee*

**80 MIN**

### • University of Wisconsin Madison Zoological Research Collections

**WORLD PREMIERE** • documentary • USA, 2012, color, digital projection • **5 MIN**

**DIRECTOR: BILLY JOHNSON**

**SECTION: WISCONSIN'S OWN**

### • The Final Member

**WISCONSIN PREMIERE** • documentary • Canada, 2012, color, HD projection • **75 MIN**

**DIRECTOR: JONAH BEKHOR, ZACH MATH**

Cinematography: Viggo Knudsen, Sean Stiegemeier; editor: Andrew Dickler, Tyler Hubby; music: Rob Simonsen; producer: Jonah Bekhor, Zach Math

IN ICELANDIC WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

PRESENTED WITH THE CONSULATE GENERAL OF CANADA, CHICAGO OFFICE.

Thirty miles from the Artic Circle, there is a penis museum. In its forty



**Gideon's Army**

years of existence, the Icelandic Phallogological Museum has collected penile specimens from every mammal on earth, from sperm whales to hamsters. What started out as a joke has become a labor of love for founder/curator Sigurdur "Siggi" Hjartarson, who needs one elusive item to complete his collection: a human penis. He has secured a prospective donation from 95 year-old Pall Arason, a legendary Icelandic adventurer and world-class ladies' man who stubbornly continues to live, causing Siggi to fret over whether age will cause Pall's specimen to shrink beneath the "legal length" of 5 inches by the time of donation. A dark horse emerges: Californian Tom Mitchell, who has nicknamed his member "Elmo" and is willing to beat Arason to the punch by making his donation while he is *still alive*. Should Siggi be patriotic and wait for the national hero to pass, or cut to it with Elmo? Stranger than fiction to say the least, this side-splitting, mind-blowing documentary unfolds with a surprising amount of suspense. Eccentric as their interests are, these three individuals are more rational and humorous than you might expect, and co-directors Jonah Bekhor and Zach Math treat them with sincere respect. Genuinely compelling and perceptive, this is easily the most entertaining documentary ever made about the business of curating. "You'll develop a rooting in-

terest as *The Final Member* spins this material into a hilarious meditation on mortality and eccentric dreams — a movie Errol Morris might envy" (*Time Out Chicago*). (MK)

## Flicker (Flimmer)

**FRI, APR 12 • 12:15 PM**

*Sundance Cinema 1*

**SAT, APR 13 • 7:45 PM**

*Sundance Cinema 1*

**MON, APR 15 • 4:00 PM**

*Sundance Cinema 1*

**WISCONSIN PREMIERE** • narrative • Sweden, 2012, color, DCP • **99 MIN**

**DIRECTOR: PATRIK EKLUND**

Writer: Patrik Eklund; cinematography: David Grehn; editor: Patrik Eklund, Stefan Sundlöf; producer: Mathias Fjällström, Jan Blomgren; cast: Kjell Bergqvist, Allan Svensson, Olle Sarri, Lotti Törnros, Jacob Nordenson, Anki Larsson, Saga Gärde, Jimmy Lindström

IN SWEDISH WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

A wry workplace comedy etched with impeccable, retro-tinged design, this Swedish treat has been frequently likened to both *Office Space* and the work of the Coen brothers. Things aren't great at Unicom, a telecommunications giant on the cusp of unleashing a new 4G network. CEO Tord (Allan Svensson, as funny as he is perma-tanned) is reeling from a disastrous ad campaign, while pushover bean-counter Kenneth,



**The Final Member**

saddled with a broken computer, keeps striking out both with the IT department and his internet dating service. Things only get hairier when a couple of electrical engineers accidentally plunge the entire area into darkness (and one of themselves into sterility). Bouncing between interlocking storylines and brimming with absurd gags, director Patrick Eklund's first feature works his ensemble cast with expert comic timing. For a taste of Eklund's sophisticated screwball aesthetic, check out his Oscar-nominated short film *Instead of Abracadabra* on YouTube. "Delightfully droll... comfortably mixes laugh-out-loud moments with emphatic observation" (*Twitch*). Best Picture, Next Wave Spotlight Competition, 2012 Fantastic Fest. (MK)

## Flog Therapy

**SEE: I Am Divine**

## The Floor of the World

**SEE: Myth Labs: Recent Experimental Animation**

## Frames

**SEE: Only the Young**

## Gears

**SEE: Short Films from Wisconsin's Own**





**The Good, the Bad and the Ugly (Il buono, il brutto, il cattivo)**

## George Dumpson's Place

**SEE:** *Source Tags and Codes: Creation Myths and Origin Stories*

## Getting it Off

**SEE:** *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem*

## Gideon's Army

**THU, APR 11 • 9:00 PM**

*UW Union South Marquee*

**DIRECTOR:** DAWN PORTER SCHEDULED TO ATTEND.

**WISCONSIN PREMIERE** • documentary • USA, 2013, color, HD projection • **96 MIN + 30 MIN POST-FILM Q&A**

**DIRECTOR:** DAWN PORTER

Cinematography: Chris Hilleke; editor: Matthew Hamachek; music: Paul Brill; producer: Dawn Porter, Julie Goldman

**SECTION: OPENING NIGHT SELECTION! NEW INTERNATIONAL DOCUMENTARIES**

PRESENTED WITH WUD FILM COMMITTEE

Following a ruling from the 1963 Supreme Court Case *Gideon vs. Wainwright*, state courts are required to provide counsel for defendants unable to afford legal representation in court. Three public defenders from the Deep South tirelessly work to make this law of equality a reality. Director Dawn Porter presents three visionary lawyers, Travis Williams, Brandy Alexander, and June Hardwick, struggling their way through long hours for low pay. While representing around 150 clients at a time, dealing with the pressures of not having a social life, and receiving the occasional death threats, Williams, Alexander, and Hardwick push their personal boundaries in an attempt for justice. Through the support of the Southern Public Defender Training center and each other, these attorneys boldly push forward in a profession that causes even the most

dedicated to resign within their first year. The depiction of physical and emotional exhaustion combined with pure determination is unforgettable and inspiring. Winner, Editing Award: U.S. Documentary, 2013 Sundance Film Festival. (BD)

## The Good, the Bad and the Ugly

*(Il buono, il brutto, il cattivo)*

**SUN, APR 14 • 2:30 PM**

*Sundance Cinema 5*

**MON, APR 15 • 1:00 PM**

*Sundance Cinema 5*

**SPECIAL PRESENTATION** • narrative • Italy, Spain, West Germany, 1966, color, DCP • **180 MIN**

**DIRECTOR:** SERGIO LEONE

Writer: Luciano Vincenzoni, Sergio Leone, Age & Scarpelli, Mickey Knox; cinematography: Tonino Delli Colli; editor: Eugenio Alabiso, Nino Baragli; music: Ennio Morricone; producer: Alberto Grimaldi; cast: Clint Eastwood, Eli Wallach, Lee Van Cleef, Aldo Sambrell, Aldo Giuffrè, Mario Brega, Al Mulock

**SECTION: RESTORATIONS AND REDISCOVERIES; SPAGHETTI WESTERNS**

PRESENTED WITH UW CINEMATHEQUE Clint Eastwood, Lee Van Cleef and Eli Wallach are the title triumvirate — double crossing rivals in a Civil War-era odyssey for a treasure in hidden gold. The constantly shifting allegiances between bounty hunter Blondie (Eastwood), the sadistic, sometime Union officer Angel Eyes (Van Cleef) and the flamboyant bandit Tuco (Wallach) make for one of the most entertaining western epics ever conceived. Ennio Morricone's unforgettable, operatic score is more than the icing on the cake — it takes on a presence as important as any of the three major characters. Leone's final chapter in his "Dollars" trilogy (look for *A Fistful of Dollars* and *For a Few Dollars More* in upcoming screenings at the UW Cinematheque) has been magnificently restored to



**Grave of the Fireflies (Hotaru no haka)**

its original Italian running time. Wallach and Eastwood returned to dub previously unrecorded dialogue from the Italian sequences that were unseen by American audiences for decades. Experience this wonderful, funny, and violent classic on the big screen, the way it was meant to be seen. (JH)

## Grave of the Fireflies

*(Hotaru no haka)*

**SUN, APR 14 • 2:30 PM**

*UW Chazen Museum of Art*

**THU, APR 18 • 4:45 PM**

*Sundance Cinema 1*

**SPECIAL PRESENTATION** • animation • Japan, 1988, color, HD projection • **89 MIN**

**DIRECTOR:** ISAO TAKAHATA

Writer: Isao Takahata, based on a novel by Akiyuki Nosaka; cinematography: Nobuo Koyama; music: Michio Mamiya; editing: Takeshi Seyama

IN JAPANESE WITH ENGLISH SUBTITLES

**SECTION: RESTORATIONS AND REDISCOVERIES**

In a class with movies like Rossellini's *Germany Year Zero* and John Boorman's *Hope and Glory*, Isao Takahata's animated feature *Grave of the Fireflies* is one of the cinema's great movies about children and war. In the port city of Kobe, teenage Seta and his much younger sister, Setsuko, are left alone when their father joins the Japanese navy and their mother is the victim of a bombing raid. Their home destroyed and unable to find help from any neighbors or other family, the two siblings take refuge in a cave where they are safe for a while, but food remains scarce. The most human and heartbreaking of all the features from Japan's Studio Ghibli (co-produced with Toho Studios), *Grave of the Fireflies* cements director Takahata as a talent equal to his producing partner Hayao Miyazaki. Watching this film offers "an emotional experience so powerful that it forces a rethinking of animation" (Roger Ebert). (JH)



**Flicker (Flimmer)**



**The Hellbenders (I Crudelli)**

## Hail

**THU, APR 11 • 9:00 PM**

*UW Chazen Museum of Art*

**SAT, APR 13 • 9:00 PM**

*Sundance Cinema 5*

**MIDWEST PREMIERE** • narrative • Australia, 2011, color, HD projection • **104 MIN**

**DIRECTOR:** AMIEL COURTIN-WILSON

Writer: Amiel Courtin-Wilson; cinematography: Germain McMicking; editor: Pete Sciberas; music: Steve Benwell; producer: Michael Cody, Amiel Courtin-Wilson; cast: Daniel P. Jones, Leanne Letch, Dario Ettia, Morgan Matta, Kevin McAuley, Rachel Waghorn

**SECTION: NEW INTERNATIONAL CINEMA**

Writer/director Amiel Courtin-Wilson's visceral knockout combines documentary and experimental film techniques to depict an ex-con's struggle to readjust to life on the outside. Starring a real-life couple and based on their actual experiences, the film begins with middle-aged Danny's release from a Melbourne prison and his euphoric reunion with girlfriend Leanne. The afterglow quickly fades, however, when the earnest Danny struggles to find work, and old criminal temptations begin to circle his idyll. Executed with a phenomenal style that marries neorealism with the avant-garde, *Hail* is both instinctively emotional and an entrancing assault on the senses. Playing characters close to themselves, Daniel P. Jones and Leanne Letch give fearless performances, grounding the film in haunting authenticity even through its most rapturously abstract sequences. Raw and impressionistic, Courtin-Wilson's unique vision represents a new breed of surreal non-fiction. Best International Feature, 2012 Fantasia Film Festival. Best Australian Film, 2012 Melbourne International Film Festival. 2012 Rotterdam, Seattle, Munich, Karlovy Vary Film Festivals. (MK)

## The Hellbenders

*(I Crudelli)*

**FRI, APR 12 • 12:45 PM**

*UW Chazen Museum of Art*

**MON, APR 15 • 4:30 PM**

*Sundance Cinema 5*

**SPECIAL PRESENTATION** • narrative • Italy, Spain, 1967, color, HD projection • **91 MIN**

**DIRECTOR:** SERGIO CORBUCCI

Writer: Ugo Liberatore; cinematography: Enzo Barboni; editor: Nino Baragli, Alberto Gallitti; music: Ennio Morricone; producer: Albert Bandi; cast: Joseph Cotten, Norma Bengell, Al Mulock, Aldo Sambrell

**SECTION: RESTORATIONS AND REDISCOVERIES; SPAGHETTI WESTERNS**

PRESENTED WITH UW CINEMATHEQUE

In the years after the Civil War, former Confederate Colonel Jonas (Joseph Cotten) travels into hostile Southwestern territory, ostensibly to bury the coffin that holds his dead son. However, the pine box actually contains a huge cache of stolen money, which Jonas plans to use to revive the Confederacy and begin another war between the states. Accompanied by his three sons and a hired "widow," Jonas proceeds with his traitorous scheme, not anticipating the trouble he'll face from Mexican banditos, Indians, Union soldiers, and his own greedy offspring. Legendary Spaghetti Western director Sergio Corbucci (Quentin Tarantino's avowed primary influence on *Django Unchained*) completed this violent and corrosive gem the year after he released his classic *Django*, which also cleverly uses the coffin-as-ruse device. A pitiless vision of the old west featuring a somber, trumpet-infused score by Ennio Morricone, *The Hellbenders* "doesn't have anybody to root for. There's bad guys and victims, and that's it" (Quentin Tarantino). (JH)



**A Hijacking (*Kapringen*)**



**In the Fog (*V tumane*)**

## A Hijacking (*Kapringen*)

**FRI, APR 12 • 3:00 PM**

*Sundance Cinema 6*

**SAT, APR 13 • 9:30 PM**

*Sundance Cinema 6*

**WISCONSIN PREMIERE** • narrative • Denmark, 2012, color, DCP • **99 MIN**

**DIRECTOR: TOBIAS LINDHOLM**

Writer: Tobias Lindholm; cinematography: Magnus Nordenhof Jønck; editor: Adam Nielsen; music: Hildur Guðnadóttir; producer: Rene Ezra, Tomas Radoor; cast: Amalie Ihle Alstrup, Johan Philip Asbæk, Ole Dupont, Søren Malling, Roland Møller, Dar Salim

IN DANISH WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

Out in the Indian Ocean, a Danish freighter is hijacked by Somali pirates in this tense, realistic thriller. The pirates demand a \$15 million ransom from the corporation who owns the boat, launching a series of increasingly suspenseful negotiations. The pressure mounts as the days stretch into weeks, and with each foiled bargain the situation grows more volatile for the pirates, crew, and corporate lawyers alike. An up-close, almost documentary-like window into a situation we often only glimpse from a distance on the news, *A Hijacking* is as eye-opening as it is nerve-wracking. Adding to the film's terrifying veracity is an attentiveness to detail that extends to the casting: many of the supporting players have endured similar situations in the real world: the actor who plays the negotiator actually held that job prior to filming. Danish television aficionados take note: this is the first solo feature from Tobias Lindholm, one of the primary minds behind the cultishly adored series *Borgen* (*The Castle*). An absolute sensation on the international festival circuit, this won Best Film at Thessaloniki, the New Auteur Audience Award at the AFI Fest, and both the Jury Award and Best Actor at Marrakech. "Our favorite film of the Venice Film Festival. Grippingly shot, beautifully acted, and enormously powerful, it was the best surprise we've had all year" (*Indiewire*). 2013 New Directors/New Films Festival. (MK)

## The Howdy House

**SEE: La méduse rouge**



## I Am Divine

**THU, APR 11 • 6:00 PM**

*UW Elvehjem*

**FRI, APR 12 • 9:30 PM**

*Sundance Cinema 5*

**95 MIN + 30 MIN POST-FILM Q&A**

**DIRECTOR JEFFREY SCHWARZ (I AM DIVINE) SCHEDULED TO ATTEND.**

### • Flog Therapy

**MADISON PREMIERE** • documentary • USA, 2012, color, digital projection • **5 MIN**

**DIRECTOR: AYLA LARSON**

**SECTION: WISCONSIN'S OWN**

A surprising look at the BDSM scene in Madison. (JH)

### • I Am Divine

**WISCONSIN PREMIERE** • documentary • USA, 2013, color, HD projection • **90 MIN**

**DIRECTOR: JEFFREY SCHWARZ**

Editor: Phillipp J. Bartell; music: Michael Cudahy; producers: Jeffrey Schwarz, Jon Glover, Lance Robertson, Lotti Pharriss Knowles

**SECTION: OPENING NIGHT SELECTION!**

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

This definitive documentary on the unlikely of all movie stars recounts the life story of Harris Glenn Milstead, a lonely, heavy-set kid from Baltimore who found adoration worldwide as the outrageous drag artist Divine. A bullied misfit teen drawn to feminine pursuits, Glenn's breakthrough moment came at age 17 when he showed up for a party dressed as his idol, Elizabeth Taylor. Falling in with a group of freaks and gay hipsters, Glenn became friends with the man who would propel him to stardom and re-name him "Divine", filmmaker John Waters. In a series of underground shorts and features in the late 60s/early 70s, Waters had Divine participate in a number of increasingly shocking (and hilarious) vignettes, such as impersonating Jackie Kennedy in a re-enactment of the Zapruder film in *Eat Your*



## I Am Divine

*Makeup* and getting raped by a giant lobster in *Multiple Maniacs*. In 1972, Waters and Divine collaborated on their magnum opus, *Pink Flamingos*, which, thanks to a memorable final scene, firmly cemented the star as a midnight movie icon. *I Am Divine* follows our portly hero(ine) through the sometimes excessive 70s and 80s and covers his work with the San Francisco drag troupe The Cockettes, his appearances in off-Broadway theater, his period as a semi-serious recording artist, his memorable final three collaborations with Waters (*Female Trouble*, *Polyester*, and *Hairspray*) and his death at age 42. Directed by veteran documentarian Jeffery Schwarz (*Vito*, WFF 2012), this fun portrait of a truly unique talent reveals Divine as someone who regarded his art as a *parody* of traditional drag queens and whose greatest pain was his estrangement from his parents. "Divine was my close friend and fearless muse. Who else could convincingly turn from teenage delinquent to mugger, prostitute, unwed mother, child abuser, fashion model, nightclub entertainer, murderess, and jailbird? And all in the same movie?" (John Waters). 2013 SXSW Film Festival. (JH)

## I Used to Be Darker

**SUN, APR 14 • 9:00 PM**

*UW Union South Marquee*

**WISCONSIN PREMIERE** • narrative • USA, 2013, color, HD projection • **90 MIN**

**DIRECTOR: MATTHEW PORTERFIELD**

Writer: Amy Belk, Matt Porterfield; cinematography: Jeremy Saulnier; editing: Marc Vives; producer: Eric Bannat, Steve Holmgren, Ryan Zacarias; cast: Deragh Campbell, Hannah Gross, Kim Taylor, Ned Oldham, Geoff Grace

**SECTION: BRAVE NEW AMERICAN CINEMA**

An honest yet beautiful portrayal of just how messy and complex divorce can be, *I Used to Be Darker* tells the story of Taryn, a troubled Northern Irish runaway, who seeks refuge with her aunt and uncle in Baltimore, but finds that their lives are even more in-flux than her own. Kim and Bill struggle to handle the end of their marriage gracefully for the sake of their daughter Abby, who, just home from her first year of college, finds her parents' new situation unbearable. Subtle and never cloyingly melodramatic, the film features exquisite widescreen cinematography that is incredibly intimate yet never intrusive. Music is also central: whether performed — Kim and Bill are played by real-life musicians Kim Taylor and Ned Oldham (of the bands The Anomoanon and Palace Songs, respectively) — or simply listened to, songs often function as a means through which characters express themselves. Director Matt



## The Jeffrey Dahmer Files

Porterfield's third feature (his first, *Hamilton*, debuted at the 2006 WFF) celebrates both the connections we make with loved ones, as well the ability to let them go, and will resonate with you long after you leave the theater. 2013 Sundance Film Festival. (TY)

## I'm a Transformer Too

**SEE: *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem***

## In the Fog (*V tumane*)

**FRI, APR 12 • 2:30 PM**

*Sundance Cinema 1*

**SUN, APR 14 • 4:30 PM**

*UW Chazen Museum of Art*

**WISCONSIN PREMIERE** • narrative • Russia, Germany, Latvia, Netherlands, Belarus, 2012, color, HD projection • **127 MIN**

**DIRECTOR: SERGEI LOZNITSA**

Writer: Sergei Loznitsa, based on a novel by Vasil Bykov; cinematography: Oleg Mutu; editor: Danielius Kokanauskis; producer: Heino Deckert; cast: Vladimir Svirskiy, Vladislav Abashin, Sergei Kolesov, Yulia Peresild, Nadezhda Markina, Vlad Ivanov, Mikhail Evlanov

IN RUSSIAN WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

PRESENTED WITH THE UW MOSSE/WEINSTEIN CENTER FOR JEWISH STUDIES

A knotty mediation on wartime morality, this captivating WWII drama harks back to the classic art-house

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## Kauwboy



## I Used to Be Darker

cinema of Ingmar Bergman. In the thick, inky forests of Nazi-occupied Belarus, a railroad worker suspected of being a traitor is snatched from his home by two partisans, one a lifelong friend. After falsely assuring his wife that her husband will return soon, the captors lead him to a wooded spot where the man is told to dig his own grave. A German ambush derails the proceedings, triggering a series of flashbacks that brilliantly complicate the men's relationships and motivations. The existential weight is leavened by a certain mystical grace — the woods seem nearly alive, observing the men as they wonder at where their lives have taken them. Working again with master cinematographer Oleg Mutu (*The Death of Mr. Lazarescu*, WFF 2006), writer/director Sergei Loznitsa (*My Joy*, WFF 2011) emphasizes his characters' philosophical quandaries through virtuosic long takes. "Beautifully rigorous... this very Russian tragedy is a jewel which will surely only burnish with time" (*Screen*). FIPRESCI Prize, 2012 Cannes Film Festival. (MK)

## In the House

(*Dans la maison*)

FRI, APR 12 • 2:30 PM

UW Union South Marquee

SAT, APR 13 • 1:15 PM

Sundance Cinema 1

SUN, APR 14 • 1:45 PM

Sundance Cinema 6

WISCONSIN PREMIERE • narrative • France, 2012, color, 35mm • 105 MIN

DIRECTOR: FRANÇOIS OZON

Writer: François Ozon; cinematography: Jérôme Alméras; editor: Laure Gardette; music: Philippe Rombi; producers: Eric Altmayer,

Nichoas Altmayer; cast: Fabrice Luchini, Kristin Scott Thomas, Emmanuelle Seigner, Denis Ménochet, Ernst Umhauer

IN FRENCH WITH ENGLISH SUBTITLES  
SECTION: NEW INTERNATIONAL CINEMA

Bored with the work of his grammatically challenged literature students, schoolteacher Germain (Fabrice Luchini) is caught quite off guard by the elegantly composed but ethically troubling essays of one student, Claude (Ernst Umhauer). Claude's accounts of his visits to the home of classmate Rapha (Bastien Ughetto), where he develops a special interest in Rapha's mother (Emmanuelle Seigner), prove irresistibly intoxicating to Germain, and the instructor encourages his student to perform increasingly questionable acts to keep the story going. What Germain does not realize, however, is that Claude also has designs on the teacher's wife (Kristin Scott Thomas), an art gallery manager who has become an equally avid reader of Claude's writing. Versatile director François Ozon, whose last film was the period feminist comedy *Potiche* (WFF 2011), returns here to the psychological drama-thriller, a genre he has excelled in previously (*Swimming Pool*, *Under the Sand*). Ozon also pays homage to another film about seductive but unreliable narrators, Roman Polanski's *Bitter Moon*, by casting the same female leads, Thomas and Seigner. "A delicious, teasing reflection on mentoring, the creative process and the very nature of fiction, with its ability to conjure alternate lives and more fulfilling identities for both author and reader" (*The Hollywood Reporter*). (JH)

## Incorporating Guilt Within an Autonomous Robot

SEE: *The Jeffrey Dahmer Files*

## The Institute

THU, APR 11 • 6:45 PM

UW Chazen Museum of Art

TUE, APR 16 • 6:45 PM

Sundance Cinema 1

CO-PRODUCER URIAH FINDLEY  
SCHEDULED TO ATTEND (APRIL 16 SCREENING ONLY).

MIDWEST PREMIERE • documentary • USA, 2012, color, HD projection • 91 MIN +



## In the House (*Dans la maison*)

30 POST-FILM Q&A (APRIL 16 SCREENING ONLY)

DIRECTOR: SPENCER MCCALL

Cinematography: Paul Encinas; music: Anthony Cardenas; sound: Brendon Harry; producer: Uriah Findley, Spencer McCall

SECTION: NEW INTERNATIONAL DOCUMENTARIES

In 2008, cryptic flyers advertising "time cameras" and "vital orbit" began materializing on San Francisco telephone poles. The curious were led to the induction offices of the Jejune Institute, a mysterious organization exploring the outer reaches of thought and technology, where they were presented with more arcane symbols and oblique missions. In this way, thousands of like-minded people were organically drawn into Nonchalance, an elaborate alternative reality game played in the Bay Area from 2008-2011. As the Jejune Institute became an underground phenomenon, the players' level of commitment skyrocketed, and the lines separating reality and fantasy began to blur. Spencer McCall's mind-bending documentary cleverly models the experience of playing the game, sucking you in by withholding information. If you've ever longed to join the Dharma Initiative, this is the movie for you. 2013 Slamdance, True/False Film Festivals. Uriah Findley, co-producer of the documentary and producer for the Game of Nonchalance, will join us for a discussion after the Tuesday screening. (MK)

## The Jeffrey Dahmer Files

SAT, APR 13 • 9:15 PM

UW Elvehjem

SUN, APR 14 • 8:30 PM

Sundance Cinema 5

85 MIN + 30 MIN POST-FILM Q&A

DIRECTOR CHRIS JAMES THOMPSON  
(THE JEFFREY DAHMER FILES)  
SCHEDULED TO ATTEND.

## Incorporating Guilt Within an Autonomous Robot

WORLD PREMIERE • experimental • USA, 2012, color, digital projection • 9 MIN

DIRECTOR: STEVE M. WETZEL

SECTION: WISCONSIN'S OWN

Part found footage, part observational documentary, this hybrid is about the performance of Americanism and violence.

## • The Jeffrey Dahmer Files

MADISON PREMIERE • documentary • USA, 2012, color, HD projection • 76 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: CHRIS JAMES THOMPSON

Writer: Andrew Swant; cinematography: Michael T. Vollmann; editor: Chris James Thompson; executive producer: Chris Smith, Barry Poltermann; cast: Andrew Swant

SECTION: WISCONSIN'S OWN, BRAVE NEW AMERICAN CINEMA  
PRESENTED WITH THE UW SCHOOL OF JOURNALISM AND MASS COMMUNICATION.

A fascinating take on a horrifying story we all thought we knew, *The Jeffrey Dahmer Files* explores the impact of the infamous serial killer on those around him. Rather than present a typical true-crime rehash, director Chris James Thompson restricts his subjects to three people in the serial killer's orbit: Pat Kennedy, the Milwaukee police detective who elicited the confession, medical examiner Jeffrey Jentzen, who was the lead pathologist for the case, and Madison native Pam Bass, who lived in Dahmer's building. Bass is especially compelling as she recounts her friendly relationship with Dahmer, and her sense of shocked betrayal upon realizing what was taking place in the apartment across the hall. Kennedy, too, gives a riveting account of the extended interrogation process, during which he formed a queasy kind of bond with the murderer. Their testimonials are intercut with eerie 16mm reenactments of Dahmer going about his daily life, sequences which render the mundane deeply unsettling. With just three interviews, Thompson does a remarkable job of lending humanity to a monster, without ever forgetting his ghastly crimes. Thompson (*Kyoto Naturally*, WFF 2008) grew up in Madison and lives in Wisconsin, where he works on Chris Smith's filmmaking team. 2012 SXSW, Hot Docs, London Film Festivals. (MK)

## Jerry & Me

SEE: *The Bellboy*

## Kauwboy

SAT, APR 13 • 2:15 PM

UW Chazen Museum of Art

WED, APR 17 • 4:15 PM

Sundance Cinema 6

97 MIN

## • Mina Mouse (*Mina Moes*)

WISCONSIN PREMIERE • narrative • The Netherlands, 2011, color, HD projection • 16 MIN

DIRECTOR: MIRJAM DE WITH

IN DUTCH WITH ENGLISH SUBTITLES

Mina is determined to dress like Minnie Mouse, even though her mother and teacher insist that she dresses like the rest of her classmates. Will the seven year old succeed in being who she wants to be? (KK)

## • Kauwboy

WISCONSIN PREMIERE • narrative • The Netherlands, 2011, color, HD projection • 81 MIN

DIRECTOR: BOUDEWIJN KOOLE

Writer: Boudewijn Koole, Jolein Laarman; cinematography: Daniël Bouquet; editor: Gys Zevenbergen; music: Helge Slikker; executive producer: Floor Onrust; producers: Jan van der Zanden, Wilant Boekelman; cast: Rick Lens, Loek Peters, Hüseyin Cahit Ölmez, Susan Radde

IN DUTCH WITH ENGLISH SUBTITLES

SECTION: FAMILY-FRIENDLY MOVIES; NEW INTERNATIONAL CINEMA

Boudewijn Koole's first feature film is a tender portrait of a boy struggling to come to terms with a family that's not what it once was. With his country-singer mother apparently on tour in the US, Jojo lives alone in the countryside with his father. A security guard, Dad comes across as a man of few words, volatile and violent. When Jojo discovers an abandoned baby crow in the woods, he finds solace in caring for the little bird, which is even more vulnerable than he is. But his father has a very strict rule: Plants and animals do not belong in the house. *Kauwboy* is a beautifully cinematic, bittersweet film that explores issues of loss and sorrow, while slowly painting a joyfully upbeat picture of acceptance and love. The film was The Netherlands' official entry for this year's Best Foreign Language Oscar, and among many others prizes it won the Best First Feature award at the 2012 Berlin Film Festival, the European Film Academy's Young Audience Award as well as the Jury prize for European Discovery of the Year. (KK)



Leviathan

Key of Life

(Kagi-dorobô no mesoddo)

WED, APR 17 • 7:00 PM

Sundance Cinema 1

THU, APR 18 • 1:30 PM

Sundance Cinema 1

MIDWEST PREMIERE • narrative • Japan, 2012, color, DCP • 128 MIN

DIRECTOR: KENJI UCHIDA

Screenplay: Kenji Uchida; cinematography: Akira Sako; editor: Shinichi Fushima; producer: Kazumi Fukase • Satoshi Akagi, Hiroshi Ohnishi; cast: Masato Sakai, Teruyuki Kagawa, Ryoko Hirose

IN JAPANESE WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

A very Japanese comedy about amnesia, assassins, and finding true love, *Key of Life* is a mistaken identity farce like no other. After a botched suicide attempt, unemployed actor Sakurai mopes to the local bathhouse to unwind. When another man slips and knocks himself unconscious, Sakurai spots a golden opportunity to remake his life, and nabs the man's wallet, keys, and luxury car. There's just one problem: Sakurai has unwittingly stolen the identity of an elite contract killer (Teruyuki Kagawa of *Tokyo Sonata*, WFF 2009, playing hilariously against type). But when the yakuza comes to, he has amnesia, and assumes Sakurai's sad old life. Both men are forced into lives they never could have imagined, and the film becomes a comic commentary on identity. To top it off, Ryoku Hirose (*Departures*, WFF 2009) appears as a magazine editor determined to make one of these guys her husband. "Uchida Kenji's *Key Of Life* is the sort of film that rarely makes its way to international audiences outside of the festival circuit and that, friends, is nothing short of a tragedy. This is simply brilliant storytelling rife with sterling performances and a completely original, completely compelling spin on both the gangster film and the romantic comedy. And, yes, you read that right. An absolute delight that could not possibly come more highly recommended" (Twitch).

(MK)

WISCONSIN  
FILM FESTIVAL

APRIL 11 to 18  
2013

Kidnapped

(Gekidnapped)

SEE: *The Painting*

Kittens Grow Up

SEE: *Me. And Me Now.: Experimental Films about Coming-of-Age*

Kon-Tiki

SUN, APR 14 • 6:30 PM

UW Union South Marquee

WISCONSIN PREMIERE • narrative • Norway, Denmark, United Kingdom, 2012, color, HD projection • 119 MIN

DIRECTOR: JOACHIM ROENNING, ESPEN SANDBERG

Writer: Petter Skavlan; cinematography: Geir Hartly Andreassen; editor: Perry Eriksen, Martin Stoltz; music: Johan Soderqvist; producer: Jeremy Thomas, Aage Aaberge; cast: Pal Sverre Hagen, Anders Baasmo Christiansen, Gustaf Skarsgard, Odd Magnus Williamson

SECTION: NEW INTERNATIONAL CINEMA

Oscar nominated for Best Foreign Language Film, this rousing high-seas adventure follows the real-life exploits of Norwegian explorer Thor Heyerdahl. In 1947, he and a ragtag crew boarded a homemade wooden raft to set sail across the Pacific Ocean, a 4,300 nautical mile trip from Peru to Polynesia. Heyerdahl claimed "the oceans aren't barriers, but roads," and the 100-day journey was part of his bid to prove that Polynesia could have been settled by Peruvians rather than Asians. Out in the deep, the tiny vessel faces down violent storms and shark attacks — and Heyerdahl can't even swim. An inspiringly old-fashioned, edge-of-your-seat epic, *Kon-Tiki* is brimming with wonder at the natural world, and at the feats man can accomplish. Spectacularly realized, this is the most expensive Norwegian film ever

mounted, an investment that paid off when its opening weekend shattered the domestic box office record. This year's nomination isn't the first time the Academy has celebrated Heyerdahl's astounding voyage — his own cinematic chronicle of the trip, also called *Kon-Tiki*, was named Best Documentary in 1951.

(MK)

Leviathan

FRI, APR 12 • 4:45 PM

UW Elvehjem

THU, APR 18 • 6:30 PM

Sundance Cinema 5

MADISON PREMIERE • experimental • USA, 2012, color, HD projection • 87 MIN

DIRECTOR: LUCIEN CASTAING-TAYLOR, VÉRÉNA PARAVEL

Cinematography: Lucien Castaing-Taylor, Véréna Paravel; editor: Lucien Castaing-Taylor, Véréna Paravel; producer: Lucien Castaing-Taylor, Véréna Paravel

SECTION: NEW INTERNATIONAL CINEMA

Monstrous, ravishing, and unearthly, *Leviathan* is a full-on sensory immersion into the dark work of commercial fishing. On a vessel off the coast of Massachusetts, dozens of small, waterproof cameras were tethered to fishermen, their equipment, or simply tossed overboard; the result is an entirely new cinematic experience. We plunge into the churning ocean and, with head-spinning disorientation, emerge on the deck, only to fall back into the deep, and rise again. With hundreds of captured fish, we hurtle and ricochet throughout the ship, while a chaos of seagulls flap overhead. There is no opportunity to get your bearings — one must submit to the bewildering onrush of sound and image. Co-directors Lucien Castaing-Taylor (*Sweetgrass*, WFF 2010) and Véréna Paravel (*Foreign Parts*, WFF 2011) present a filmic experience that would have been impossible to realize just a few years ago. Welcome to the cinema of the 21st century. "*Leviathan*, which looks and sounds like no other documentary in memory, is likely to be one of the most talked-about art films of the year" (Dennis Lim, *New York Times*). "A truly startling documentary... a vision of terrible beauty. *Leviathan* is in every way sensational" (J. Hober-



Kon-Tiki

man, *Artinfo*). "Astonishing. Renders the landscape of ship and sea with a cinematic sensibility more akin to gothic sci-fi than to seafaring tales. One doesn't so much see this film as feel it" (*Filmmaker*).

(MK)

The Librarian and the Banjo

SUN, APR 14 • 4:30 PM

UW Elvehjem

79 MIN + 30 MIN POST-FILM Q&A

DIRECTOR MICHAEL FLOYD HOFSTEDT II AND SUBJECT JOHN PETTY (THE WAY ROAD), AND DIRECTOR JIM CARRIER (THE LIBRARIAN AND THE BANJO) SCHEDULED TO ATTEND.

• The Way Road: The Making of Robotik Folk

WORLD PREMIERE • documentary • USA, 2013, color, HD projection • 22 MIN

DIRECTOR: MICHAEL FLOYD HOFSTEDT II

SECTION: WISCONSIN'S OWN

Milwaukee-based musician John Petty's work mixes classic Americana folk with contemporary synthesizers. As he puts together the debut album of his new one-man-band, All Good Things, Petty reflects upon the winding professional and personal paths that have brought him to his latest musical venture. Director Michael Floyd Hofstedt II interweaves Petty's musings within-studio footage that offers a tantalizing taste of the musician's singular sound.

(MC)

• The Librarian and the Banjo

WORLD PREMIERE • documentary • USA, 2013, color, digital projection • 57 MIN

DIRECTOR: JIM CARRIER

Cinematography: Jim Carrier; editor: Jim Carrier and Kelley Baker; producer: Jim Carrier

SECTION: WISCONSIN'S OWN

An inspiring account of both a lost history and its dogged excavator, *The Librarian and the Banjo* recounts the work of Dena Epstein, a music librarian whose inquiry into a forgotten abolitionist's diary (at the Wisconsin Historical Society) sparked an interest in the history of black folk music. Her research over the next twenty-five years ultimately proved that the banjo — long associated with rural white culture in the South —

originated in Africa. Epstein's work not only exploded previously-held views about black folk music and its legitimacy as a subject of academic study, but helped to spark a new generation of African-American string band music. Madison-based director Jim Carrier explores both Epstein's career and the impact that her work has had amongst music scholars, practitioners, and fans with a clarity and attention to detail worthy of his subject. Folk luminaries like Bela Fleck, Eric Weissberg, and the Carolina Chocolate Drops provide eloquent testimonials, but the film's true star is Epstein herself. Now ninety-six years old, she continues to exhibit the intelligence, tenacity, and love of her subject that *The Librarian and the Banjo* chronicles with such infectious enthusiasm.

(MC)

Life and Strange Surprising Adventures

SEE: *All the Light in the Sky*

Little Red

FRI, APR 12 • 9:30 PM

UW Chazen Museum of Art

87 MIN + 30 MIN POST-FILM Q&A

DIRECTOR TATE BUNKER (LITTLE RED) SCHEDULED TO ATTEND.

• The Evilest of Sorcerers

MADISON PREMIERE • narrative • USA, 2012, color, HD projection • 3 MIN

DIRECTOR: JON ELLIOTT

Writer: Ryan Plato; cinematography: Michael Kubaszak; editor: Quinn Hester; music: Peter Batchelder; producer: Jon Elliott, Michael Kubaszak; cast: Mark Metcalf, Neil Vanides, Michaela Simon

SECTION: WISCONSIN'S OWN

• Little Red

MADISON PREMIERE • narrative • USA, 2012, color, HD projection • 83 MIN

DIRECTOR: TATE BUNKER

Writer: Susan Kerns; cinematography: Carlo Besasie; music: Peter Batchelder; producer: Miles O'Neil, Tate Bunker, Heidi Mains; cast: Hannah Obst, Mark Metcalf, Paige Bunker

SECTION: WISCONSIN'S OWN

A contemporary spin on the classic fairy tale, *Little Red* follows the teenage Red (Hannah Obst) as she embarks on a secret trip to Florida.





Lunarcy!



Key of Life



Little Red



Lore

Her journey becomes shadowed, however, when she becomes the target of Lou (Mark Metcalf), a chop-licking predator with a taste for young girls. Befriended by the slightly-older and more experienced surfer Kayla (Paige Bunker), Red seeks to fulfill her dream of seeing the wild horses of Cumberland Island, while staying one step ahead of Lou. Writer/director Tate Bunker crafts a modern fable that celebrates the exhilaration of youthful adventure while refusing to look away from its dark corners and heart-stopping dangers. As seen through the lens of cinematographer Carlo Besasie, Florida becomes a modern-day wonderland, full of brilliantly saturated colors and majestic ocean-side sunsets. Metcalf’s squirmy, indelible performance will stick with you long after the credits roll, but *Little Red* shines brightest as a portrait of female camaraderie in the face of life’s all-too-real wolves.

(JH)

## The Lonely Death of the Giggler

**SEE:** *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem*

## Long Distance

**SEE:** *Pretty Funny Stories*

## Lore

**MON, APR 15 • 6:45 PM**

*Sundance Cinema 1*

**WED, APR 17 • 4:00 PM**

*Sundance Cinema 1*

**WISCONSIN PREMIERE • narrative • Australia, Germany, 2012, color, 35mm • 108 MIN**

**DIRECTOR: CATE SHORTLAND**

Writer: Robin Mukherjee, Cate Shortland; cinematography: Adam Arkapaw; editor: Veronika Jenet; producer: Benny Drechsel, Karsten Stöter, Liz Watts, Paul Welsh; cast: Saskia Rosendahl, Kai-Peter Malina, Nele Trebs, Ursina Lardi, Hans-Jochen Wagner, Mika Nilson Seidel, André Frid, Eva-Maria Hagen

IN GERMAN WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**  
PRESENTED WITH THE UW MOSSE/  
WEINSTEIN CENTER FOR JEWISH STUDIES

An extraordinarily fresh take on the oft-filmed subject of the Second World War, *Lore* sees the final hours of the Third Reich through the eyes of an SS officer’s teenaged daughter. Her parents interred by the Allies at the end of the war, 14 year-old Lore treks her five young siblings across a defeated Germany to their grandmother’s house in Hamburg, 500 miles away. Suddenly cast-off strangers in their own country, the children must engage with former enemies as they traverse roadblocks and dark forests. Vibrant cinematography and art direction brings the period to vivid life — commonplace details are rendered with a tactile intimacy, creating the heightened

aura of a memory in formation. Cate Shortland’s long-awaited followup to the heralded *Somersault* (WFF 2005) delivers on her debut’s promise, and is one of the most strikingly original and poetic WWII films since *The Thin Red Line*. And as *Somersault* helped make a star out of Abbie Cornish, so should *Lore* catapult newcomer Saskia Rosendahl, who won Best Actress at the Stockholm Film Festival. Audience Award, 2012 Locarno Film Festival. Best Film, 2012 Hamburg Film Festival.

(MK)

## Loves of a Cyclops

**SEE:** *Pretty Funny Stories*

## Lovesuck

**SEE:** *Short Films from Wisconsin’s Own*

## Low & Clear

**FRI, APR 12 • 4:45 PM**

*UW Union South Marquee*

**SUN, APR 14 • 2:45 PM**

*Sundance Cinema 1*

**95 MIN**

**• The Record Breaker**

**WISCONSIN PREMIERE • documentary • Denmark, 2012, color, HD projection • 25 MIN**

**DIRECTOR: BRIAN MCGINN**

Writer: Brian McGinn; cinematography: Steve Milligan; editor: Brian McGinn; music: Silas Hite; producer: Mette Heide

“Most Apples Sliced in Mid-Air with a Samurai Sword.” “Longest Distance Bicycling Underwater.” These are

just two of the over 300 Guinness World Records set by New York health food store owner Ashrita Furman; he also holds the Guinness World Record for holding the most Guinness World Records. This delightful profile follows the affable, driven Furman as he embarks on his latest quest: to climb Machu Picchu on stilts.

(MK)

**• Low & Clear**

**MIDWEST PREMIERE • documentary • USA, 2012, color, HD projection • 70 MIN**

**DIRECTOR: KAHLIL HUDSON, TYLER HUGHEN**

Cinematography: Kahlil Hudson, Tyler Hughen; editor: Alex Jablonski; music: Doug Major; producer: Kahlil Hudson, Tyler Hughen, Alex Jablonski

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

Two world-class fly fishermen, once great friends, reunite for one last trip in this staggeringly beautiful and surprisingly poignant documentary. Thoughtful and even-keeled, Austin boat builder J.T. Van Zandt (eldest son of iconic singer/songwriter Townes) views fishing as a meditative exercise, believing “the greatest misconception about fishing is that it’s about catching fish.” Hyper and crusty, firewood salesman Alex “Xenie” Hall treats it as a mad dash to catch as much as possible, and retorts “if you go fishing and don’t catch any fish, can you really say you were fishing?” Poised somewhere between friends and rivals, the duo reconvene along the riverbanks of British Columbia (which has possibly never looked better) for some friendly competition... at first. Knee-deep in the water, Xenie and J.T. quickly fall into an opposites-attract rapport so honed and hilarious that you’ll swear they were found by a casting director. Engaging and affecting whether you like fishing or not, *Low & Clear* transcends the sport and becomes a brilliant buddy movie about two people who aren’t quite buddies anymore. *Paste* ranked *Low & Clear* as both the best documentary of 2012 and the best film of the SXSW Film Fest, where it won the Emerging Visions Audience Award. Best Outdoor Film, 2012 Hot Springs Documentary Film Festival. 2012 True/False, Hot Docs, IDFA Film Festivals.

(MK)

## Lunarcy!

**FRI, APR 12 • 10:00 PM**

*UW Union South Marquee*

**SUN, APR 14 • 5:00 PM**

*Sundance Cinema 1*

**87 MIN**

**• BALDR**

**WORLD PREMIERE • narrative • USA, 2012, color, HD projection • 7 MIN**

**DIRECTOR: TIMOTHY ZIEGLER**

Writer: Timothy Ziegler; cinematography: Bryant Fisher; music: Sean Ziegler; producer: Chris Renton, Annette Fufall, Anthony Anderson; cast: martin Pfefferkorn, Declan Bennett

**SECTION: WISCONSIN’S OWN**

In the outer reaches of our universe, an old spaceman mourns the loss of his only friend — an octopus in a specimen jar. Edgerton, WI native Timothy Ziegler’s short sci-fi recalls Douglas Trumbull’s cult classic *Silent Running*.

(JH)

**• Lunarcy!**

**MIDWEST PREMIERE • documentary • Canada, 2012, color, HD projection • 80 MIN**

**DIRECTOR: SIMON ENNIS**

Cinematography: Jonathan Bensimon; editor: Matt Lyon; music: Christopher Sandes; executive producer: Ron Mann, Jonah Bekhor; producer: Jonas Bell Pasht

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

PRESENTED WITH THE CONSULATE  
GENERAL OF CANADA, CHICAGO OFFICE.

To the moon! That’s where mankind is headed, at least according to the moon-obsessed characters of this irresistibly offbeat documentary. Determined to be the first human to reside on our celestial satellite, Christopher Carson has dedicated himself to lunar settlement with enviable enthusiasm. He travels from sci-fi conventions to high school assemblies to Times Square to preach the gospel of lunar colonization, hoping to stir up interest and investment in his extraordinary quest. The film’s cast expands to include singular personalities like Milwaukeean Peter Kokh, longstanding publisher of *Moon Miners’ Manifesto*, Apollo 12 astronaut and fourth man on the moon Alan Bean, and savvy realtor Dennis Hope, who, after detecting a loophole in the UN Outer Space Treaty, declared himself Owner of the Moon and carved it up into single-acre plots (the going rate is \$22.49 + \$1.51 lunar tax). These folks may be unabashedly eccentric, but they’re also movingly eloquent, and documentarian Simon Ellis is fully on their side, embracing their quirks and sharing their zeal for chasing the impossible. *Lunarcy!* is full of big laughs, but it is also a genuine paean to the necessity of dreaming big and shooting for the stars. Ellis reminds us that the space race that got us to the moon in the first place once seemed outlandish, too. 2013 SXSW Film Festival.

(MK)



Be adventurous.  
Be indulgent.  
See more.

Thursday, April 11

	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	
UW Cinema- theque	The Taming of the Shrew 5:30 PM * 66 min		Ornette: Made in America 7:15 PM * 77 min		Source Tags and Codes 9:15 PM * 79 min		
UW Chazen Museum		The Institute 6:45 PM * 91 min			Hail 9:00 PM * 104 min		
UW Elvehjem		I Am Divine 6:00 PM * 95 min + 30 min Q&A			The Smart Ones 8:30 PM * 90 min + 30 min Q&A		
UW Union South		Blancanieves 6:30 PM * 104 min			Gideon's Army 9:00 PM * 96 min + 30 min Q&A		

Go to [2013.wifilmfest.org](http://2013.wifilmfest.org) for up-to-date  
information about special offers,  
FREE Festival Trolley details, and more!

Saturday, April 13

	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.		
UW Cinema- theque	Phase IV 11:30 AM * 92 min + 30 min Q&A			The Bellboy 2:00 PM * 110 min + 30 min Q&A			Pretty Funny Stories 5:00 PM * 93 min + 30 min Q&A		M 7:30 PM * 88 min		Myth Labs: Recent Animation 9:30 PM * 77 min				
UW Chazen Museum	Dragon Inn 11:45 AM * 111 min			Kauwboy 2:15 PM * 97 min			Sabata 4:30 PM * 111 min		Radio Unnameable 6:45 PM * 87 min + 30 min Q&A			La méduse rouge 9:15 PM * 105 min + 30 min Q&A			
UW Elvehjem	The End of Time 11:15 AM * 114 min			The Moo Man 1:45 PM * 98 min			Street Pulse 4:00 PM * 85 min + 30 min Q&A		Father's Birth 6:30 PM * 93 min + 30 min Q&A			The Jeffrey Dahmer Files 9:15 PM * 85 min + 30 min Q&A			
UW Union South	Sister 12:00 PM * 97 min			Consuming Spirits 2:15 PM * 129 min			Unfinished Song 5:00 PM * 93 min		Citizen Koch 7:15 PM * 95 min + 30 min Q&A			The Final Member 10:00 PM * 80 min			
Sundance Cinema 1	The Painting 11:15 AM * 96 min		In the House 1:15 PM * 105 min		The Pirogue 3:30 PM * 87 min		Approved for Adoption 5:30 PM * 101 min		Flicker 7:45 PM * 99 min		Cheap Thrills 10:00 PM * 85 min + 30 min Q&A				
Sundance Cinema 5	Breakfast With Curtis 11:30 AM * 82 min + 30 min Q&A			The Unspeakable Act 2:00 PM * 91 min + 30 min Q&A			Les Dames en vacances 4:30 PM * 93 min		This is Martin Bonner 6:30 PM * 83 min + 30 min Q&A		Hail 9:00 PM * 104 min				
Sundance Cinema 6	The World Before Her 11:00 AM * 91 min		Renoir 1:00 PM * 111 min		Everybody in Our Family 3:30 PM * 107 min			56 Up 6:00 PM * 144 min + 30 min Q&A			A Hijacking 9:30 PM * 99 min				

Monday, April 15

	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.
Sundance Cinema 1	Present Tense 1:30 PM * 108 min			Flicker 4:00 PM * 99 min		Lore 6:45 PM * 108 min			The Brontë Sisters 9:15 PM * 120 min	
Sundance Cinema 5	The Good, the Bad and the Ugly 1:00 PM * 180 min			The Hellbenders 4:30 PM * 91 min		Shepard & Dark 6:30 PM * 92 min + 30 min Q&A			Dear Mr. Watterson 9:00 PM * 91 min + 30 min Q&A	
Sundance Cinema 6	Nameless Gangster: Rules of the Time 2:00 PM * 133 min			The Moo Man 4:45 PM * 98 min		Mussels In Love 7:00 PM * 73 min			Piazza Fontana: The Italian Conspiracy 8:45 PM * 129 min	

Wednesday, April 17

	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.	
Sundance Cinema 1	The Brontë Sisters 1:00 PM * 120 min			Lore 4:00 PM * 108 min			Key of Life 7:00 PM * 128 min				
Sundance Cinema 5		Either Way 2:15 PM * 85 min		Les Dames en vacances 4:30 PM * 93 min		The Big Gundown 6:45 PM * 110 min		Porcelain Horse 9:00 PM * 100 min			
Sundance Cinema 6		Everybody in Our Family 2:00 PM * 107 min		Kauwboy 4:15 PM * 97 min		Room 237 6:30 PM * 102 min + 30 min Q&A		Visions of Comedy and Terror 9:15 PM * 77 min + 30 min Q&A			

Friday, April 12

	11 AM.	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.	
UW Cinema- theque		Brewster McCloud 12:15 PM * 101 min + 30 min Q&A			Post Tenebras Lux 3:00 PM * 120 min		Porcelain Horse 5:30 PM * 100 min		Only The Young 7:45 PM * 78 min		Me. And Me Now.: Coming-of-Age 9:45 PM * 79 min		
UW Chazen Museum		The Hellbenders 12:45 PM * 91 min			Sabata 2:45 PM * 111 min		Radio Unnameable 5:00 PM * 87 min + 30 min Q&A		The World Before Her 7:30 PM * 91 min		Little Red 9:30 PM * 87 min + 30 min Q&A		
UW Elvehjem		Breakfast With Curtis 12:15 PM * 82 min + 30 min Q&A			The Pirogue 2:45 PM * 87 min		Leviathan 4:45 PM * 87 min		Approved for Adoption 6:45 PM * 101 min		The Unspeakable Act 9:00 PM * 91 min + 30 min Q&A		
UW Union South		Winter Nomads 12:30 PM * 90 min			In the House 2:30 PM * 105 min		Low & Clear 4:45 PM * 95 min		56 Up 7:00 PM * 144 min		Lunarcy! 10:00 PM * 87 min		
Sundance Cinema 1		Flicker 12:15 PM * 99 min			In the Fog 2:30 PM * 127 min		7 Boxes 5:15 PM * 105 min		Mussels In Love 7:30 PM * 73 min		The Final Member 9:15 PM * 80 min		
Sundance Cinema 5		Comrade Kim Goes Flying 11:45 AM * 83 min			Father's Birth 1:45 PM * 93 min + 30 min Q&A		Special Flight 4:30 PM * 100 min		Nameless Gangster: Rules of the Time 6:45 PM * 133 min		I Am Divine 9:30 PM * 95 min + 30 min Q&A		
Sundance Cinema 6		The End of Time 12:30 PM * 114 min			A Hijacking 3:00 PM * 99 min		Paradise: Love 5:15 PM * 120 min		Blancanieves 7:45 PM * 104 min		Berberian Sound Studio 10:00 PM * 92 min		

Sunday, April 14

	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.	
UW Cinema- theque	Paradise: Love 11:30 AM * 120 min			Short Films from Wisconsin's Own 2:00 PM * 100 min + 30 min Q&A		All the Light in the Sky 4:45 PM * 93 min + 30 min Q&A			Tiger Tail in Blue 7:15 PM * 76 min + 30 min Q&A		Passing Through: Transcendence 9:30 PM * 74 min		
UW Chazen Museum	A Touch of Zen 11:00 AM * 185 min			Grave of the Fireflies 2:30 PM * 89 min		In the Fog 4:30 PM * 127 min			Special Flight 7:15 PM * 100 min		Ornette: Made in America 9:30 PM * 77 min		
UW Elvehjem	The Painting 11:45 AM * 96 min			This is Martin Bonner 2:00 PM * 83 min + 30 min Q&A		The Librarian and the Banjo 4:30 PM * 79 min + 30 min Q&A			Coming of Age 7:00 PM * 90 min		Best of British Arrows (TV Advertising Awards) 9:00 PM * 120 min		
UW Union South	Computer Chess 11:15 AM * 91 min		Manhattan 1:15 PM * 96 min + 30 min Q&A		Dear Mr. Watterson 4:00 PM * 91 min + 30 min Q&A			Kon-Tiki 6:30 PM * 119 min		I Used to Be Darker 9:00 PM * 90 min			
Sundance Cinema 1	You Ain't Seen Nothin' Yet 12:15 PM * 115 min			Low & Clear 2:45 PM * 95 min		Lunarcy! 5:00 PM * 87 min			Comrade Kim Goes Flying 7:00 PM * 83 min		Post Tenebras Lux 9:00 PM * 120 min		
Sundance Cinema 5	The Thief of Bagdad 11:30 AM * 155 min			The Good, the Bad and the Ugly 2:30 PM * 180 min			Present Tense 6:00 PM * 108 min			The Jeffrey Dahmer Files 8:30 PM * 85 min + 30 min Q&A			
Sundance Cinema 6	Citizen Koch 11:00 AM * 95 min + 30 min Q&A		In the House 1:45 PM * 105 min		Only The Young 4:00 PM * 78 min		Beyond the Hills 5:45 PM * 150 min			Piazza Fontana: The Italian Conspiracy 8:45 PM * 129 min			

Tuesday, April 16

	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 P.M.	10 P.M.	
Sundance Cinema 1	Best of the British Arrows (TV Advertising Awards) 1:00 PM * 120 min			Sister 4:30 PM * 97 min		The Institute 6:45 PM * 91 min + 30 min Q&A			Augustine 9:15 PM * 102 min		
Sundance Cinema 5	Shepard & Dark 1:15 PM * 92 min + 30 min Q&A			Comrade Kim Goes Flying 4:15 PM * 83 min		Computer Chess 6:15 PM * 91 min + 30 min Q&A			Either Way 8:45 PM * 85 min		
Sundance Cinema 6		Coming of Age 2:00 PM * 90 min		You Ain't Seen Nothin' Yet 4:00 PM * 115 min		Something in the Air 6:30 PM * 122 min			7 Boxes 9:00 PM * 105 min		

Thursday, April 18

	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.
Sundance Cinema 1	Key of Life 1:30 PM * 128 min			Grave of the Fireflies 4:45 PM * 89 min			Augustine 7:00 PM * 102 min			
Sundance Cinema 5	The Big Gundown 1:00 PM * 110 min		The Thief of Bagdad 3:15 PM * 155 min			Leviathan 6:30 PM * 87 min		56 Up 8:30 PM * 144 min		
Sundance Cinema 6		Renoir 2:00 PM * 111 min		Winter Nomads 4:30 PM * 90 min		Stories We Tell 6:45 PM * 108 min			Much Ado About Nothing 9:00 PM * 107 min	





Much Ado About Nothing

**WISCONSIN**  
**FILM FESTIVAL**

**APRIL 11 to 18**  
**2013**

**M**  
**SAT, APR 13 • 7:30 PM**  
*UW Cinematheque*  
**SPECIAL PRESENTATION** • narrative • USA, 1951, b/w, 35mm • **88 MIN**  
**DIRECTOR: JOSEPH LOSEY**  
 Writer: Norman Reilly Raine, Waldo Salt, Leo Katcher; cinematography: Ernest Laszlo; editor: Edward Mann; producer: Seymour Nebenzal; cast: David Wayne, Howard Da Silva, Martin Gabel, Luther Adler, Raymond Burr, Norman Lloyd, Jim Backus

**SECTION: WISCONSIN'S OWN**  
 Before he was blacklisted and exiled to Europe, LaCrosse, WI native Joseph Losey made five deeply personal features in Hollywood, including this surprisingly potent and original remake of Fritz Lang's classic 1931 thriller, reset in Los Angeles. Giving Peter Lorre a run for his money, the intense David Wayne plays a compulsive murderer of children. When the police begin harassing every gangster, prostitute, thief and gambler in a desperate attempt to find him, the underworld gets organized and forms its own network of spies and a kangaroo court to stop the menacing killer. Aside from Wayne's nerve-jangling performance, Losey's version is distinguished by classic *film noir* atmosphere, some remarkable fast-paced cutting, and excellent use of familiar and seedy L.A. locations, especially the oft-used Bradbury Building where the final pursuit of the killer takes place. Originally banned in eight states, Losey's *M* remains very hard to see in the U.S. and is still not available on home video. Don't miss your chance to see this rare 35mm print from the collections of the British Film Institute. (JH)

**Manhattan**  
**SUN, APR 14 • 1:15 PM**  
*UW Union South Marquee*  
**ACTOR MICHAEL MURPHY SCHEDULED TO ATTEND.**  
**SPECIAL PRESENTATION** • narrative • USA, 1979, b/w, 35mm • **96 MIN + 30 MIN POST-FILM Q&A**  
**DIRECTOR: WOODY ALLEN**  
 Writer: Woody Allen, Marshall Brickman; cinematography: Gordon Willis; editor: Susan Morse; producer: Jack Rollins, Charles H. Joffe; cast: Woody Allen, Diane Keaton, Michael Murphy, Mariel Hemingway, Meryl Streep, Anne Byrne

**SECTION: RESTORATIONS AND REDISCOVERIES**  
 Woody Allen's most critically acclaimed film is a love letter to his hometown set to the romantic music of George Gershwin and photographed in swooningly beautiful widescreen black and white by Gordon Willis. The romantic comedy concentrates on the love life of writer Isaac Davis (Allen), who is torn between the sweet, devoted 17-year-old Tracy (Mariel Hemingway) and the neurotic but fascinating Mary (Diane Keaton), the former mistress of Isaac's best friend, Yale (Michael Murphy). To complicate matters, Isaac's ex-wife (Meryl Streep) has written a tell-all memoir of their failed marriage. Filled with big laughs and gorgeous images, *Manhattan* is one film that truly deserves to be seen on the big screen, especially in the newly struck 35mm print we have secured for this screening. As a not insignificant bonus, actor Michael Murphy will be on hand after the showing to talk about his time making this bona-fide classic, a movie that critic Andrew Sarris called "the only truly great American film of the 1970s." (JH)

**The Matter Propounded, of its possibility or impossibility, treated in four Parts**  
**SEE: Me. And Me Now.: Experimental Films about Coming-of-Age**

**Me. And Me Now.: Experimental Films about Coming-of-Age**  
**FRI, APR 12 • 9:45 PM**  
*UW Cinematheque*  
**79 MIN**

This program of experimental short films — equal parts funny, poignant, and troubling — poetically explores the fragility of adolescence. Roads taken and abandoned, the vulnerability of parental discord, late-night trips to Coney Island, first love, and the redemptive power of pop music become expressive signposts in the search for identity. David Gatten's *The Matter Propounded* uses plaintive fragments from a 19th-century fortune-telling manual to pose a series of questions that the other films on the program attempt to answer: *Miss Jesus Fries on Grill* foregrounds the delicate balance between life and death, as a newspaper clipping about a freak accident is juxtaposed with the haunting image of a baby bathing, nursing, and falling asleep. Fresh from the Whitney Biennial, Luther Price returns to the WFF with *Kittens Grow Up*, a found footage film that intercuts a 1970s made-for-TV melodrama about alcoholism and neglect with a cuddly instructional film about kittens to devastating effect. Bobby Abate's *The Tanti Man* is a stirring portrait of the filmmaker's ambivalence about his own homosexuality, punctuated by striking footage of the boardwalk at Coney Island. Dani Leventhal's video essay *17 New Dam Rd.* locates a sense of familial bonding among lawn trash, gunplay, and mixed martial arts. And in a coda, *My Tears Are Dry* points to the heavens in a final, redemptive gesture, like a dream that vanishes. (JP)

**• The Matter Propounded, of its possibility or impossibility, treated in four Parts**  
**SPECIAL PRESENTATION** • experimental • USA, 2011, b/w, 16mm • **13 MIN**  
**DIRECTOR: DAVID GATTEN**



Manhattan



**M**

**• Miss Jesus Fries on Grill**  
**SPECIAL PRESENTATION** • experimental • USA, 1973, color, 16mm • **12 MIN**  
**DIRECTOR: DOROTHY WILEY**

**• Kittens Grow Up**  
**SPECIAL PRESENTATION** • experimental • USA, 2006, color, 16mm • **29 MIN**  
**DIRECTOR: LUTHER PRICE**

**• The Tanti Man**  
**SPECIAL PRESENTATION** • experimental • USA, 1999, color, HD projection • **14 MIN**  
**DIRECTOR: BOBBY ABATE**

**• 17 New Dam Rd.**  
**SPECIAL PRESENTATION** • experimental • USA, 2012, color, HD projection • **9 MIN**  
**DIRECTOR: DANI LEVENTHAL**

**• My Tears Are Dry**  
**SPECIAL PRESENTATION** • experimental • USA, 2009, color, 16mm • **3 MIN**  
**DIRECTOR: LAIDA LERTXUNDI**

**La méduse rouge**  
**SAT, APR 13 • 9:15 PM**  
*UW Chazen Museum of Art*  
**105 MIN + 30 MIN POST-FILM Q&A**  
**DIRECTOR/CO-SCREENWRITER MICHAEL WELLENREITER AND CO-SCREENWRITER/PRODUCTION DESIGNER ACTOR ADAM CARRIGAN SCHEDULED TO ATTEND.**

**• The Howdy House**  
**WISCONSIN PREMIERE** • animation • USA, 2012, color, digital projection • **5 MIN**  
**DIRECTOR: MEGAN ALLYNN JOHNSON**  
 Writer: Megan Allyn Johnson; music: Barron K. Johnson; sound design: Barron K. Johnson; cast: Eileen G'Sell, Casey Miller  
**SECTION: WISCONSIN'S OWN**  
 In this surreal short, two characters meet in a diner and are confronted with a crescendo of interruptions and glitches in their communication.

**• La méduse rouge**  
**WORLD PREMIERE** • narrative • USA, 2013, color, HD projection • **100 MIN**  
**DIRECTOR: MICHAEL WELLENREITER**  
 Writer: Michael Wellenreiter, Adam C. Carrigan; cinematography: Matthew Lyons; editor: Michael Wellenreiter; music: Julian Grefe, Thomas Roland; producer: Michael Wellenreiter; cast: Adam C. Garrigan, Nikiya Palombi, Steven J. Klaszky, Michael D. Robinson II, Frank Sellers  
**SECTION: WISCONSIN'S OWN**  
 In perhaps the strangest, most "out there" movie you'll find being offered at this year's Festival, young billionaire Carl Jorstad (played by co-senarist and production designer Adam C. Carrigan) finds himself stripped of his influence after he steals the title creature, a rare, red-glowing jellyfish. The much sought



The Moo Man

after object of a mysterious and masochistic Illuminati-type group of ultra-rich business leaders, La méduse rouge casts a spell on everyone who encounters it and may even be responsible for the apocalyptic happenings on the planet. Undaunted by this bizarre cosmic phenomena, Carl sets out on a quest for revenge against those who wronged him. Filled with surreal, carefully composed imagery and peppered with violent fight sequences, the hypnotically weird *La méduse rouge* is what a Chuck Norris vehicle directed by David Lynch might look like. The talented Philadelphia based co-writer and director Michael Wellenreiter is a native of Waupun, Wisconsin and a graduate of the Communication Arts Department at UW Madison. (JH)

## Mina Mouse

SEE: *Kauwboy*

## Miss Jesus Fries on Grill

SEE: *Me. And Me Now.: Experimental Films about Coming-of-Age*

## The Moo Man

SAT, APR 13 • 1:45 PM

UW Elvehjem

MON, APR 15 • 4:45 PM

Sundance Cinema 6

WISCONSIN PREMIERE • documentary • USA, 2012, color, HD projection • 98 MIN

DIRECTOR: ANDY HEATHCOTE, HEIKE BACHELIER

Cinematography: Andy Heathcote; editor: Heike Bachelier; music: Stephen Daltry; sound design: Peter Hodges; producer: Andy Heathcote, Heike Bachelier

SECTION: NEW INTERNATIONAL DOCUMENTARIES

A rare breed, Stephen Hook is an organic dairy farmer in the English countryside who truly loves his work...and his cows. Whether milking them, feeding them, or delivering their calves, Hook always speaks to his animals using gentle, soothing fatherly tones. Avoiding the temptation to increase the size of his busi-

ness, Hook has kept it in the family and made a living delivering milk to neighboring homes. But it's hard work that comes with constant pressures from sick animals or an overabundance of bull calves. The job even requires modest promotional tours such as the one Hook embarks on in Eastbourne with his star heifer, Ida. *The Moo Man* makes for compelling viewing in the way that it depicts methods of farming that are rapidly disappearing from the planet. It is also an unexpectedly emotional documentary that may surprise you with its depth of feeling for this farmer, his cows, and his quiet, simpler way of life. 2013 Sundance Film Festival. (JH)

## Much Ado About Nothing

THU, APR 18 • 9:00 PM

Sundance Cinema 6

MIDWEST PREMIERE • narrative • USA, 2012, b/w, 35mm • 107 MIN

DIRECTOR: JOSS WHEDON

Writer: Joss Whedon; cinematography: Jay Hunter; editor: Daniel Kaminsky, Joss Whedon; executive producer: Kai Cole; cast: Amy Acker, Alexis Denisof, Nathan Fillion, Fran Kranz, Jillian Morgese, Sean Maher, Clark Gregg, Reed Diamond

SECTION: CLOSING NIGHT SELECTION!; NEW INTERNATIONAL CINEMA

Shot in 12 days at Joss Whedon's house on a break between the shooting and editing of his superhero behemoth *The Avengers*, this DIY, black-and-white riff on Shakespeare's comedy is an utter delight. Whedon updates the setting to contemporary times but leaves the Bard's language gloriously intact, infusing the play with a subtly enchanting air of fantasy. The story will be familiar to most, but suffice to say that lovers unite, the scorned scheme, and everyone is witty as can be. The game cast is drawn largely from the Whedonverse, and they bring out the play's ebullient comedy and lustrous romance with an easy grace. Whedon, a writer/director best known for applying his clever

vision to paranormal subject matter, has surprisingly delivered the freshest Shakespeare adaptation in ages. "As improbable and charming a follow-up to *The Avengers* as could be imagined, Joss Whedon's *Much Ado About Nothing* is an inspired example of Shakespeare-on-a-shoestring. The film's whimsically patched-together spirit feels satisfyingly of a piece with the play to which it so endearingly pays homage" (*Variety*). 2013 SXSW Film Festival. (MK)

## Murdock

SEE: *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem*

## Mussels In Love

(*L'Amour des Moules*)

FRI, APR 12 • 7:30 PM

Sundance Cinema 1

MON, APR 15 • 7:00 PM

Sundance Cinema 6

MIDWEST PREMIERE • documentary • Belgium, Netherlands, 2012, color, DCP • 73 MIN

DIRECTOR: WILLEMIEK KLUIJFHOUT

Cinematography: Remko Schnorr; editor: Dieter Diependaele, Govert Janse; music: Tuur Florizoone; producer: Reinette van de Stadt

IN DUTCH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL DOCUMENTARIES

What do you know about the mussel? Sure they are a delicious shellfish served with butter over a bed of fries. But did you know, for instance, that they're not fished, but reared? And that doctors use mussel glue to save unborn children? A gorgeous, transfixing, and intimate odyssey, *Mussels in Love* takes us from seabed to restaurant plate, and tells us more about mussels than we could think to ask (Ever seen the Miss Mussel pageant?). In the spirit of Mark Kurlansky's illuminating books *Cod* and *Salt*, Willemiek Kluijfhout digs deep into a single subject and shows just how fascinating and alluring the Zee-land mussel can be. We learn not just about the life cycle of the mussel and how the mussel industry operates, but also about some of the passionate enthusiasts whose lives revolve



Mussels In Love (*L'Amour des Moules*)

around the mussel. Featuring sumptuous cinematography that recalls the films of Jean Painlevé, *Mussels in Love* is a provocative examination of the myriad relationships humans have with mussels, and how those relationships have and continue to change. (TY)

## My Tears Are Dry

SEE: *Me. And Me Now.: Experimental Films about Coming-of-Age*

## Myth Labs: Recent Experimental Animation

SAT, APR 13 • 9:30 PM

UW Cinematheque

77 MIN

Making their WFF debuts with mini-retrospectives highlighting their latest, groundbreaking work, this program features three visual artists whose films are on the cutting edge of experimental animation. 19th-century Gothic tone poems collide with lightning-speed deconstructions of Mexican wrestling in an eclectic and entertaining program. Janie Geiser, a puppeteer whose work was recently selected for the National Film Registry, creates hypnotic reveries that incorporate found objects, puppets, and assorted ephemera. Her intricate and enigmatic "Nervous" films – *Arbor*, *Ricky*, and *The Floor of the World* – explore the limits of memory through enchanting juxtapositions of sound and image. Stacey Steers' films are composed of thousands of handmade works on paper; her latest film, *Night Hunter* consists of over four thousand collages that displace silent-era film star Lillian Gish, plunging her into an allegorical new role. Also showing is *Phantom Canyon*, a film about time and memory that incorporates figures from Eadweard Muybridge's turn-of-the-century studies of human and animal locomotion. In a slightly different vein, the DIY, punk-influenced aesthetic of Martha Colburn will be showcased over five films spanning

her entire career. Colburn's emphatically hands-on approach to collage eschews computer graphics for brightly colored images drawn from popular culture and politics. Her paint-meets-punk sensibility will be featured in films such as *Asthma*, *Evil of Dracula*, *Secrets of Mexuality*, *Destiny Manifesto*, and *Triumph of the Wild*. (JP)

### • Arbor

SPECIAL PRESENTATION • experimental • USA, 2012, b/w, HD projection • 7 MIN  
DIRECTOR: JANIE GEISER

### • Ricky

SPECIAL PRESENTATION • experimental • USA, 2011, color, HD projection • 11 MIN  
DIRECTOR: JANIE GEISER

### • The Floor of the World

SPECIAL PRESENTATION • experimental • USA, 2010, color, HD projection • 9 MIN  
DIRECTOR: JANIE GEISER

### • Night Hunter

SPECIAL PRESENTATION • experimental • USA, 2011, color, HD projection • 15 MIN  
DIRECTOR: STACEY STEERS

### • Phantom Canyon

SPECIAL PRESENTATION • experimental • USA, 2006, color, HD projection • 10 MIN  
DIRECTOR: STACEY STEERS

### • Asthma

SPECIAL PRESENTATION • experimental • USA, 1995, color, digital projection • 2 MIN  
DIRECTOR: MARTHA COLBURN

### • Evil of Dracula

SPECIAL PRESENTATION • experimental • USA, 1997, color, digital projection • 2 MIN  
DIRECTOR: MARTHA COLBURN

### • Secrets of Mexuality

SPECIAL PRESENTATION • experimental • USA, 2003, color, digital projection • 5 MIN  
DIRECTOR: MARTHA COLBURN

### • Destiny Manifesto

SPECIAL PRESENTATION • experimental • USA, 2006, color, digital projection • 6 MIN  
DIRECTOR: MARTHA COLBURN

### • Triumph of the Wild

SPECIAL PRESENTATION • experimental • USA, 2008, color, 35mm • 7 MIN  
DIRECTOR: MARTHA COLBURN





Phase IV

## Nameless Gangster: Rules of the Time

(*Burnchoiwaui junjaeng*)

FRI, APR 12 • 6:45 PM

Sundance Cinema 5

MON, APR 15 • 2:00 PM

Sundance Cinema 6

**MIDWEST PREMIERE** • narrative • South Korea, 2012, color, DCP • **133 MIN**

**DIRECTOR: YOON JONG-BIN**

Writer: Yoon Jong-bin; cinematography: Ko Rak-sun; editor: Kim Sang-bum, Kim Jae-bum; music: Cho Young-wuk; producer: Park Shin-kyu, Han Jae-duk; cast: Choi Min-sik, Ha Yung-woo, Jo Jin-woon, ma Dong-suk

IN KOREAN WITH ENGLISH SUBTITLES  
**SECTION: NEW INTERNATIONAL CINEMA**

A South Korean *Goodfellas*, *Nameless Gangster* spans several decades to tell the story of Choi Ik-hyun, a corrupt and cowardly customs official who, in the early 1980s, works his way into the world of drug trafficking. Unforgettably portrayed by Choi Min-Sik, the sloppy, unassuming Ik-hyun quickly and almost inexplicably climbs the ladder of Pusan's most powerful underworld organization until a sudden offensive by the police begins to break down the alliance between this "nameless gangster" and the much slicker but merciless crime boss Huyung-bae (Ha Yung-woo). Told with effective but simple editing and evocative but no frills production design, this fascinating and violent movie has loads of action and dramatic appeal. "Ik-hyun emerges as a bravura study in survival instinct, someone who can turn from ranting bully to groveling worm at the drop of a hat...Choi attacks the role with verbal vigor and increasingly aggressive body language, casually offering up his haggard, puffy face for the harsh scrutiny of lenser Ko Rak-sun's unflattering closeups, and embodying a soul as craggy as the Busan coastline" (*Variety*). (JH)

## Night Hunter

**SEE: Myth Labs: Recent Experimental Animation**

## Only The Young

FRI, APR 12 • 7:45 PM

UW Cinematheque

SUN, APR 14 • 4:00 PM

Sundance Cinema 6

78 MIN

### • Frames

**MADISON PREMIERE** • narrative • USA, 2012, color, digital projection • **8 MIN**

**DIRECTOR: EMILY A. MINOR**

Cast: Hannah Miller, Karen Barschdorf, Brian Minor, Mathew Minor, Quincy Roisum, Beka Petersen, Tiyani Xie

**SECTION: WISCONSIN'S OWN**

Through her photography, a young woman makes discoveries.

### • Only The Young

**WISCONSIN PREMIERE** • documentary • USA, 2012, color, HD projection • **70 MIN**

**DIRECTOR: ELIZABETH MIMS, JASON TIPPET**

Producer: Derek Waters; cinematography: Jason Tippet; editor: Jason Tippet, Elizabeth Mims; sound: Elizabeth Mims

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

Rapturously received at documentary festivals, this intimate depiction of a love triangle among teen skateboarders brilliantly captures the essence of youth. Over a series of golden California afternoons, the earnest and preternaturally wise Skye gets caught between two inseparable best friends. Gawky and goofy, Garrison and Kevin are lovably aimless misfits with a hilarious rapport, spending their days skating through run-down suburbs, honing their pipe dreams, pining for Skye and other girls. The trio's antics may fit the profile of typical juvenile delinquents, but co-directors Jason Tippet and Elizabeth Mims reveal them to be as thoughtful, irreverent, decent, and sweet as teens can be — in fact, this is the sweetest film you'll see all year. A perfect embodiment of the wistful, halcyon aura of senior year, this is the best youth documentary in the thirty years since *Seventeen* (WFF 2010). "A major feature debut. Beautifully shot and affectionate without turning cute or coddling, it's the best possible kind of crowd-pleaser" (*Filmmaker*). "I'm ready to file *Only The Young* in the all-time coming-of-age canon"

(*Hammer to Nail*). Best US Feature, 2012 Silverdocs Festival. Young Americans Audience Award, 2012 AFI Festival. Emerging Cinematic Vision Award, 2012 Camden International Film Festival. (MK)

## Ornette: Made in America

THU, APR 11 • 7:15 PM

UW Cinematheque

SUN, APR 14 • 9:30 PM

UW Chazen Museum of Art

**SPECIAL PRESENTATION** • documentary • USA, 1984, color, b/w, 35mm • **77 MIN**

**DIRECTOR: SHIRLEY CLARKE**

Cinematography: Ed Lachman; editor: Shirley Clarke; music: Ornette Coleman; producer: Kathelin Hoffman

**SECTION: RESTORATIONS AND REDISCOVERIES; OPENING NIGHT SELECTION!**

PRESENTED WITH UW CINEMATHEQUE

Innovative independent filmmaker Shirley Clarke (*Portrait of Jason*, *The Connection*)'s portrait of Ornette Coleman focuses on the legendary jazz musician's struggles and triumphs as he returns to his hometown of Fort Worth, Texas in 1983 and reflects on his life and career up until that point. Clarke utilizes and blends multiple techniques to capture the evolution of the musician: live concert performances, music video segments, archival footage, as well as interviews and other contributions from Ornette Coleman's friends and peers, including William Burroughs, Brion Gysin, Buckminster Fuller, Don Cherry, Yoko Ono, Charlie Haden, Robert Palmer, Jayne Cortez and John Rockwell. As vivid and multi-faceted as its subject, *Ornette: Made in America* is a must for jazz fans and anyone interested in the development of an artist. The film will be shown in a beautiful, newly-struck print from Milestone Films, who have restored this marvelous and unusual work of art as part of their ongoing Shirley Clarke Project. (JH)

## Orpheus (outtakes)

**SEE: Passing Through: Experimental Films and the Search for Transcendence**



Kidnapped (*Gekidnapped*)

## The Painting

SAT, APR 13 • 11:15 AM

Sundance Cinema 1

SUN, APR 14 • 11:45 AM

UW Elvehjem

96 MIN

### • Kidnapped (*Gekidnapped*)

**WISCONSIN PREMIERE** • narrative • Germany, 2011, color, HD projection • **20 MIN**

**DIRECTOR: SARAH WINKENSTETTE**

Cast: Marie-Jeanne Gierden, Tom Hoffbach

IN GERMAN WITH ENGLISH SUBTITLES

One Friday after art class, defiant eleven year old Ida hides the paintbrushes of her classmate Hannes and "helps" him look for them. Her plan works; they get locked into the art room. (KK)

### • The Painting (*Le Tableau*)

**WISCONSIN PREMIERE** • animation • France, 2011, color, DCP/HD projection • **76 MIN**

**DIRECTOR: JEAN-FRANÇOIS LAGUIONIE**

Writer: Jean-François Laguionie, Anik Le-ray; music: Pascal Le Pennec; producer: Eric Jacquot, Armelle Glorennec; voice cast: Jean Barney, Chloé Berthier, Julien Bouanich, Serge, Faliu, Thierry Jahn, Jean-François Laguionie

IN FRENCH WITH ENGLISH SUBTITLES

**SECTION: FAMILY-FRIENDLY MOVIES; NEW INTERNATIONAL CINEMA**

In this wryly inventive animated parable, a kingdom is divided into three castes: the impeccably painted All-dunns who reside in a majestic palace; the Halfies who the Painter has left incomplete; and the untouchable Sketchies, simple charcoal outlines who are banished to the cursed forest. Chastised for her forbidden love for an Alldunn and shamed by her unadorned face, Halfie Claire runs away into the forest. Her beloved Ramo and best friend Lola journey after her, passing between the forbidden Death Flowers that guard the boundaries of the forest (in one of the film's most radiantly gorgeous scenes), and arriving finally at the very edge of the painting — where they tumble through the canvas and into the Painter's studio. The abandoned workspace is strewn with paintings, each containing its own animated world — and in a feast for both the eyes and imagination, they

explore first one picture and then another, attempting to discover just what the Painter has in mind for all his creations. "Enchanting! This consistently enjoyable, inventive and beautifully crafted tale is a color riot suitable for all ages! A constant feast for the eyes!" (*Variety*). (DJ)

## Paradise: Love

*Paradies: Liebe*

FRI, APR 12 • 5:15 PM

Sundance Cinema 6

SUN, APR 14 • 11:30 AM

UW Cinematheque

**WISCONSIN PREMIERE** • narrative • Austria, Germany, France, 2012, color, HD projection • **120 MIN**

**DIRECTOR: ULRICH SEIDL**

Writer: Veronika Franz, Ulrich Seidl; cinematography: Edward Lachman, Wolfgang Thaler; editor: Christof Schertenleib; producer: Philippe Bober, Christine Ruppert, Ulrich Seidl; cast: Margarete Tiesel, Peter Kazungu, Inge Maux, Dunja Sowinetz, Gabriel Mwarua, Carlos Mkutano, Helen Brugat

IN GERMAN AND SWAHILI WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

Middle-aged single mom Teresa could use a vacation. She and some friends head to a Kenyan resort, where sex tourism is the unspoken name of the game. To the delight of her companions (who have been here before), this group of overweight "Sugar Mamas" are endlessly propositioned by hard-bodied "Beach Boys," impoverished locals who pepper the beachfront. But naïve first-timer Teresa cannot bring herself to reduce sex to an economic exchange: she is looking for love. When she forms a relationship with one of the locals, the roles of exploiter and exploited become blurred. Confrontational, provocative, and very explicit, *Paradise: Love* is a devastatingly frank evisceration of one of colonialism's most flagrant offshoots, but what makes the film truly exceptional is its largely sympathetic view of its flawed main character. Caught in a game that it seems only she doesn't know the rules of, Teresa is earnestly searching for the only thing not for sale at this meat market: a human connection. Uncomfortable as it may



Only The Young



Piazza Fontana: The Italian Conspiracy (*Romanzo di una strage*)

be, the film is also very funny — Austrian auteur Ulrich Seidl has always located the black humor in exploitative scenarios, and this is both his most human and unflinching work yet. “Repulsive and sublimely beautiful, arguably celebratory and damning of its characters, it’s hideous and masterful all at once” (*Variety*). 2012 Cannes Film Festival. Viewer discretion advised. (MK)

## Passage Through: A Ritual

SEE: *Passing Through: Experimental Films and the Search for Transcendence*

## Passing Through: Experimental Films and the Search for Transcendence

SUN, APR 14 • 9:30 PM

UW Cinematheque  
74 MIN

The centerpiece of this program of short experimental films is a newly restored print of legendary filmmaker Stan Brakhage’s rarely screened *Passage Through: A Ritual*, an underseen masterpiece of spiritual filmmaking that remains one of the most innovative sound films ever made. Although Brakhage’s films are known for their silence, *Passage Through* showcases Philip Corner’s haunting composition, “Through the Mysterious Barricade, Lumen I (after F. Couperin).” Long passages of black leader are interrupted by short bursts of imagery as the score rises to a shattering crescendo. A truly meditative film that can only be experienced, *Passage Through* attempts to slip the surly bonds of earth and touch the face of God. Also showing are three additional films that search for transcendence in unlikely places. *The Room Called Heaven*, the latest work from Laida Lertxundi, consists of a series of camera tests, or ‘B’ roll, that improbably comes together in a stirring vision of the sublime. Mary Helena Clark’s *Orpheus (Outtakes)* searches for lost ghosts and interstitial apparitions in an optically printed reworking of Jean Cocteau’s classic film version of the Orpheus myth. And in *Time Being*, filmmaker Guntvor Nelson unflinchingly trains her camera on her dying mother. In three silent shots that gradually increase in scale, Nelson says her final goodbye, invoking the beauty and brutality of the thin line between here and there. (JP)

**• The Room Called Heaven**  
SPECIAL PRESENTATION • experimental • USA, 2012, color, 16mm • 11 MIN  
DIRECTOR: LAIDA LERTXUNDI

**• Orpheus (outtakes)**  
SPECIAL PRESENTATION • experimental • USA, 2012, b/w, 16mm • 6 MIN  
DIRECTOR: MARY HELENA CLARK

**• Time Being**  
SPECIAL PRESENTATION • experimental • USA, 1991, b/w, 16mm • 8 MIN  
DIRECTOR: GUNTVOR NELSON

**• Passage Through: A Ritual**  
SPECIAL PRESENTATION • experimental • USA, 1990, color, 16mm • 48 MIN  
DIRECTOR: STAN BRAKHAGE

## Phantom Canyon

SEE: *Myth Labs: Recent Experimental Animation*



The Pirogue (*La Pirogue*)

## Phase IV

SAT, APR 13 • 11:30 AM

UW Cinematheque

ACTOR MICHAEL MURPHY AND FILM PRESERVATIONIST SEAN SAVAGE SCHEDULED TO ATTEND.

SPECIAL PRESENTATION • narrative • USA, 1974, color, 35mm/HD projection • 92 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: SAUL BASS

Writer: Mayo Simon; cinematography: Dick Bush; editor: Willy Kemplen; music: Brian Gascoigne; producer: Paul B. Radin; cast: Nigel Davenport, Michael Murphy, Lynne Frederick

SECTION: RESTORATIONS AND REDISCOVERIES

The only feature film ever directed by graphic designer and movie credit sequence genius Saul Bass, *Phase IV* is an austere doomsday fantasy that depicts the beginning of the end as ants in the Arizona desert develop intelligence and begin to wage war on human beings. A scientist (Nigel Davenport) and a cryptographer (Michael Murphy) combine forces at a remote domed laboratory to study the phenomena and they’re eventually joined by the sole survivor of a farm massacre (Lynne Frederick). As the ants use increasingly sophisticated methods to lay siege to the lab, the human protagonists realize that mankind’s only chance may lie in learning to communicate with this next stage in insect evolution. Featuring some truly stunning visuals and marvelous production design (by John Barry), Bass’ far out sci-fi movie is part *Andromeda Strain*, part *2001: A Space Odyssey*. This screening of a new 35mm print from the Academy Film Archive, will be followed by a digital presentation of Bass’ original phantasmagorical ending, which was only recently discovered and also restored by the Academy. After that, we will be joined by cast member and veteran actor Michael Murphy, who will discuss the making of *Phase IV*, and Academy Film Archive’s Sean Savage, who will discuss the restoration. *This special screening is presented in partnership with the Academy of Motion Picture Arts and Sciences. Special thanks to Paramount Pictures.* (JH)



Nameless Gangster: Rules of the Time (*Burnchoiwau junjaeng*)

## Piazza Fontana: The Italian Conspiracy

(*Romanzo di una strage*)

SUN, APR 14 • 8:45 PM

Sundance Cinema 6

MON, APR 15 • 8:45 PM

Sundance Cinema 6

WISCONSIN PREMIERE • narrative • Italy, France, 2012, color, DCP • 129 MIN

DIRECTOR: MARCO TULLIO GIORDANA

Writer: Marco Tullio Giordana, Paolo Cucchiarelli, Sandro Petraglia, Stefano Rulli; cinematography: Roberto Forza; editor: Francesca Calvelli; executive producer: Matteo De Laurentiis; producer: Marco Chimenz, Giovanni Stabilini, Riccardo Tozzi; cast: Valerio Mastandrea, Pierfrancesco Favino, Michela Cescon, Giorgio Colangeli, Laura Chiatti, Fabrizio Gifuni, Omero Antonutti, Luigi Lo Cascio, Thomas Trabacchi, Giorgio Marchesi, Giorgio Tirabassi

IN ITALIAN WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

A stylish, enveloping conspiracy thriller sure to appeal to fans of *Tinker Tailor Soldier Spy*, this meticulous period fiction examines the famous Piazza Fontana bombing that rocked Italian politics. On December 12, 1969, a bomb went off in a Milan bank, killing 17 and wounding 88. Amid heated turmoil on the streets, there is mass confusion among the police force and underground cells alike as to which organization is responsible. Director Marco Tullio Giordana (*The Best of Youth*) takes this gripping political whodunit and extrapolates a detailed investigation into Italy’s Byzantine political factions. His sweeping overview briskly delineates the cloak-and-dagger machinations between a dense network that extends from anarchists, communists, and fascists to the Italian government and the CIA. At the center is chief investigator Luigi Calabresi, whose dedication to getting to the bottom of the crime reveals a series of increasingly murky allegiances between those in positions of power. This vivid historical recreation was nominated for 16 David di Donatello Awards (the Italian Oscar

equivalent), in virtually every category. Special Jury Prize, 2012 Karlovy Vary, Telluride Film Festival. (MK)

## The Pirogue

(*La Pirogue*)

FRI, APR 12 • 2:45 PM

UW Elvehjem

SAT, APR 13 • 3:30 PM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • Senegal, France, Germany, 2012, color, HD projection • 87 MIN

DIRECTOR: MOUSSA TOURÉ

Writer: Éric Nèvé, Abasse Ndione, David Bouchet; cinematography: Thomas Letellier; editor: Josie Milievic; producer: Adrien Magne, Éric Nèvé, Oumar Sy; cast: Souleymane Ndiaye, Laity Fall, Malamine “Yalenguen” Drame, Balla Diarra, Salif “Jean” Diallo

IN WOLOF AND FRENCH WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

In Senegal, thirty men and one stowaway woman climb on board a pirogue (a barebones, flat-bottomed boat) and brace themselves for a weeklong, death-defying voyage to supposed prosperity in Spain. “Rich with authentic details” (*NPR*), this powerful drama vividly conveys the risks of illegal emigration, as well as the circumstances that force people to make the decision. The 31 passengers span two countries, three languages, and myriad faiths; cramped together on a perilous mission, rocking with the ocean waves under a sweltering sun, tensions simmer. Senegalese director Moussa Touré infuses this true-life adventure with urgent political relevancy. “A remarkably cleareyed, quietly ambitious film. The story Mr. Touré has chosen to tell us is both painfully specific — about these individuals, in this boat — and immeasurably vast, since the experience it depicts is shared by millions of people around the world. And yet somehow he gets the scale just right” (*A.O. Scott, New York Times*). 2012 Cannes, Locarno Film Festivals. (MK)





Post Tenebras Lux



Porcelain Horse (Mejor no hablar de ciertas cosas)

WISCONSIN  
FILM FESTIVAL

APRIL 11 to 18  
2013

## Porcelain Horse

(Mejor no hablar de ciertas cosas)

FRI, APR 12 • 5:30 PM

UW Cinematheque

WED, APR 17 • 9:00 PM

Sundance Cinema 5

MIDWEST PREMIERE • narrative • Ecuador, 2012, color, HD projection • 100 MIN

DIRECTOR: JAVIER ANDRADE

Writer: Javier Andrade; cinematography: Chris Teague; producer: María Ángeles Palacios; cast: Francisco Savinovich, Víctor Araúz, Leovanna Orlandini, Maribel Solines, Héctor Napolitano, Alejandro Fajardo, Andrés Crespo

IN SPANISH WITH ENGLISH SUBTITLES  
SECTION: NEW INTERNATIONAL CINEMA

PRESENTED WITH THE UW LATIN AMERICAN, CARIBBEAN, AND IBERIAN STUDIES PROGRAM.

Paco and Luis are a pair of likeable degenerates, brothers whose lives revolve around freebasing cocaine and doing as little work as possible. Squandering their inheritances, they scrape by through a never-ending series of transactions with their local Portoviejo pawnshop. Paco is cultivating an affair with the lovely Lucia, who he has adored since youth, and whose husband has big plans for Luis's scrappy punk band. Their already careless lives spiral out of control when Luis pawns their wealthy parents' prized porcelain horse. The characters may be reckless, but a well-employed past-tense narration casts a knowing, slightly melancholy air over the low-key debauchery. First-time writer/director Javier Andrade smartly avoids the tired extremes of junkie cinema, keeping his antiheroes relatively charming and favoring a sun-bleached aesthetic cut with doses of dry humor (the affectionate lampooning of punk posturing is especially enjoyable).

"Poetic and boisterous... the narrative leaps, crackhead recklessness and seemingly matter-of-fact perspective make the film feel like a comedy — in the way *Drugstore Cowboy* was a comedy" (*Greencine*). (MK)

## Post Tenebras Lux

FRI, APR 12 • 3:00 PM

UW Cinematheque

SUN, APR 14 • 9:00 PM

Sundance Cinema 1

WISCONSIN PREMIERE • narrative • Mexico, France, Germany, Netherlands, 2012, color, HD projection • 120 MIN

DIRECTOR: CARLOS REYGADAS

Writer: Carlos Reygadas; cinematography: Alexis Zabé; editor: Natalia López; producer: Carlos Reygadas, Jaime Romandía; cast: Adolfo Jimenez Castro, Natalia Acevedo, Willebaldo Torres, Rut Reygadas, Eleazar Reygadas

IN SPANISH WITH ENGLISH SUBTITLES  
SECTION: NEW INTERNATIONAL CINEMA

PRESENTED WITH THE UW LATIN AMERICAN, CARIBBEAN, AND IBERIAN STUDIES PROGRAM.

Carlos Reygadas follows up his hugely acclaimed *Silent Light* (WFF 2009) with this beguiling avant-narrative, which elliptically orbits an affluent family in the lush Mexican countryside. Parents to two toddlers (the director's own), Juan and Nathalia have become near strangers to each other, haunted by demons both internal and external. Un-chronologically proceeding as a series of indelible visions, Reygadas invests every scene with an uncanny grandeur, finding great spiritual resonance in everything from the textures of domesticity to the overwhelming mysteries of the natural world. Defiantly *sui generis*, this wondrous amalgam of impressionistic psychology is brave enough to embrace the intangible in its search for transcendence. "*Post Tenebras Lux* is a landscape of possibility, vibrantly alert to the tensions of class, family, and desire, pulsating with life. Thrilling." (*Hammer to Nail*). "Like Terence Malick, Reygadas has a gift for imbuing everything he shoots with uncanny, seemingly predetermined significance while respecting the spontaneity of real life" (Ben Sachs, *Chicago Reader*). Best Director, 2012 Cannes Film Festival. (MK)

## Present Tense

SUN, APR 14 • 6:00 PM

Sundance Cinema 5

MON, APR 15 • 1:30 PM

Sundance Cinema 1

108 MIN

### • Two Photographs (İki Fotograf)

WISCONSIN PREMIERE • documentary • USA, Turkey, 2012, color, digital projection • 8 MIN

DIRECTOR: EMIR ÇAKAROZ

IN TURKISH WITH ENGLISH SUBTITLES

SECTION: WISCONSIN'S OWN

The story of the filmmaker's family and their immigration from Bulgaria to Turkey.

### • Present Tense (Simdiki Zaman)

NORTH AMERICAN PREMIERE • narrative • Turkey, 2012, color, DCP • 100 MIN

DIRECTOR: BELMIN SÖYLEMEZ

Writer: Belmin Söylemez, Hasmet Topaloglu; cinematography: Peter Roehsler; editor: Ali Aga, Belmin Söylemez; music: Center Kökten; producer: Hasmet Topaloglu; cast: Sanem Öge, Senay Aydin, Ozan Bilen

SECTION: NEW INTERNATIONAL CINEMA

Recently divorced, cut off from her family, about to be evicted from her apartment, and, like a lot of young Europeans, finding it more than a little difficult to get meaningful employment in Istanbul, Mina has it rough. She's planning to take any job she can get in order to save enough money and leave Turkey for the U.S. When she is hired at a cafe as a fortune teller who reads the dregs in coffee cups, she discovers she has the ability to offer comfort and insight to the customers who are just as lost in the wilderness as she is. While she goes through the complex preparations to depart the country, Mina begins to contemplate what it will take to get out of her depressed present tense and move into her own future happiness. An evocative first feature from director and co-scenarist Belmin Söylemez, *Present Tense* is a very convincing character drama that also offers a vivid portrait of contemporary Istanbul, where the centuries old shamanistic tradition that Mina practices is alive and well in many cafes, offering escape from uncertainty and anxiety. (JH)

## Pretty Funny Stories

SAT, APR 13 • 5:00 PM

UW Cinematheque

93 MIN + 30 MIN POST-FILM Q&A

FILMMAKERS SCHEDULED TO ATTEND.

Romance! Mad Scientists! Answering machine pranks! This program of shorts that range from the darkly comic to the whimsically melancholic includes three titles made by filmmakers with ties to the Badger State.

### • A Pretty Funny Story

US PREMIERE • narrative • Canada, 2012, color, HD projection • 19 MIN

DIRECTOR: EVAN MORGAN

Writer: Evan Morgan; cinematography: Mehran Jabbari; editor: Adam Crosby; executive producer: Matt Johnson; producer: Jared Raab; cast: Justin Conley, Erin Hicock, Ezra Sherman, Jimi Shlag, Tim Walker

PRESENTED WITH THE CONSULATE GENERAL OF CANADA, CHICAGO OFFICE.

Rick needs a good story to impress his officemates. When he witnesses a neighbor in a moment of acute embarrassment, he thinks he's hit the jackpot. Problem is, the paranoid neighbor takes some pretty extreme and bizarre measures to keep Rick quiet. This darkly absurd domestic comedy will have you thinking twice before peering in strangers' windows. (MK)

### • Drunken Phone Calls

MIDWEST PREMIERE • narrative • USA, 2012, color, HD projection • 9 MIN

DIRECTOR: MARK KERINS

Writer: Michael Bradt, Tom Dolecek, Mark Kerins, Brant Strausbaugh; cinematography: Elliot Mayen; producer: Sunil Sam Padiyara

SECTION: WISCONSIN'S OWN

A young man decides it's time to "grow up" and become a responsible adult, but his friends aren't quite ready to let him go. This singular mixture of sound and image is by Texas-based film teacher, and former Wisconsin resident, Mark Kerins. (JH)

### • Loves of a Cyclops

WORLD PREMIERE • narrative • USA, 2012, color, HD projection • 25 MIN

DIRECTOR: NATHAN PUNWAR

Cinematography: David Feeney-Mosier; music: Mike Schanzlin; producer: Kathleen Kyllö; cast: Johan Guzman, Kathlee Kyllö, Spencer LaVallee

SECTION: WISCONSIN'S OWN

Winner, 2013 Golden Badger

**Award.** A modern-day one-eyed man struggles to see the world the same way as everyone else. He is helped by an experimental scientist and a young woman who was once the most prolific narrator of books-on-tape. This is the third short film from Nathan Punwar, whose *Memory By Design* screened at WFF 2012. (JH)

### • Long Distance

WORLD PREMIERE • narrative • USA, 2013, color, digital projection • 40 MIN

DIRECTOR: STEVE M. TOOKE, COREY DOME

Writer: Steve Tooke, Corey Dome; editor: Corey Dome; cast: Bryan Morris, Stacey Kulow, Thomas Johannsen, Kathy Beringer

SECTION: WISCONSIN'S OWN

A young working couple struggle to maintain a long distance relationship in this sometimes raunchy, sometimes poignant comic featurette made by UW Madison students Cory Dome and Steve Tooke. (JH)

## A Pretty Funny Story

SEE: *Pretty Funny Stories*

## Radio Unnameable

FRI, APR 12 • 5:00 PM

UW Chazen Museum of Art

SAT, APR 13 • 6:45 PM

UW Chazen Museum of Art

CO-DIRECTOR PAUL LOVELACE

SCHEDULED TO ATTEND.

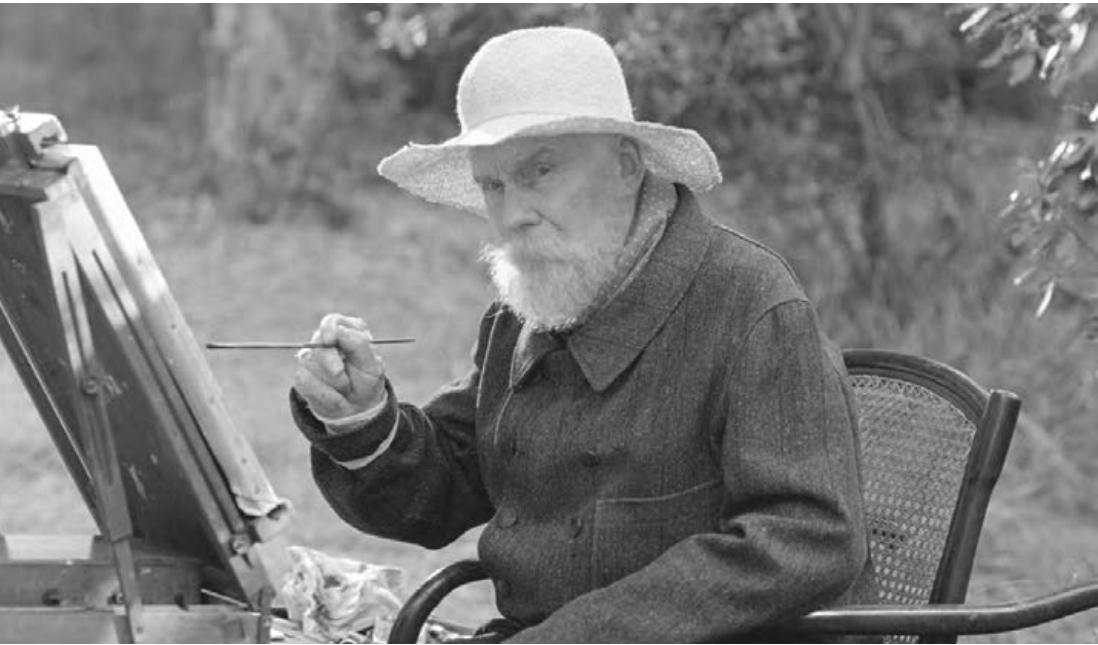
WISCONSIN PREMIERE • documentary • USA, 2012, color, HD projection • 87 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: PAUL LOVELACE, JESSICA WOLFSON

Cinematography: John Pirozzi; editor: Paul Lovelace, Greg Wright; music: Jeffrey Lewis; producer: Paul Lovelace, Jessica Wolfson

SECTION: NEW INTERNATIONAL DOCUMENTARIES

In 1963, Bob Fass began hosting the late-night program *Radio Unnameable* on New York City's public radio station, WBAI. A legendary, smooth-voiced personality who speaks without a script, Fass routinely interviewed leading cultural figures in the 60s like activist Abbie Hoffman, filmmakers Robert Downey and Shirley Clarke, or musicians like Bob Dylan, Joni Mitchell, and Arlo Guthrie, who first performed *Alice's Restaurant* on Fass' show. The other staple of Fass' program are call-ins from cranks,



Renoir

curmudgeons, conspiracy theorists, lonely people working the graveyard shift, and, in one memorable instance, a man who has overdosed on sleeping pills in an attempt to take his own life. A progenitor of the flash mob, in the 60s and 70s, Fass called for a “fly-in” at JFK airport, a sweep-in during a NYC garbage strike, and a “Yip-In” at Grand Central Station, an event that ended in a brutal police raid that Fass covered live on his show. Filmmakers Paul Lovelace and Jessica Wolfson make evocative use of documentary news footage to illustrate Fass’ original broadcasts, which were almost destroyed by WBAI. These historical film clips and recordings are balanced by interviews with Fass’ friends, colleagues, and guests, as well as the man himself, who continues his program to this day, despite not being paid for his work for thirty years. Fass has said he does what he does because he feels needed by anyone “alone in their room with a radio” and this film is a loving tribute to his career and generous spirit. (JH)

The Record Breaker

SEE: Low & Clear

Renoir

SAT, APR 13 • 1:00 PM

Sundance Cinema 6

THU, APR 18 • 2:00 PM

Sundance Cinema 6

WISCONSIN PREMIERE • narrative • France, 2012, color, DCP • 111 MIN

DIRECTOR: GILLES BOURDOS

Writer: Jérôme Tonnerre, Gilles Bourdos; cinematography: Mark Ping Bing Lee; editor: Yannick Kergoat; music: Alexandre Desplat; executive producer: Christine De Jekel; cast: Michel Bouquet, Vincent Rottiers, Christa Theret, Thomas Doret, Romane Bohringer

IN FRENCH WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

This lovely portrait of Pierre-Auguste Renoir’s twilight years unfolds in the verdant paradise of the master painter’s Côte d’Azur estate. Confined to a wheelchair by arthritis and haunted by the loss of his wife, Renoir’s inspiration is rekindled with the arrival of

a radiant new model, Andrée. When his son Jean returns from WWI with an injury, he too falls for Andrée’s charms, and father and son begin to compete for their muse’s attention. Based on a novelized biography by the painter’s great-grandson, *Renoir* is delicately poised at the end of one great artist’s career and the dawn of another. The film takes place in 1915, just as Jean’s interest in cinema was developing, and Andrée was soon to star in some of his early silents, under the name Catherine Hessling. By the 1930s, Jean was directing such time-honored cinematic masterpieces as *The Rules of the Game* and *Grand Illusion*, both of which are screening for free at the UW Cinematheque on the Fridays following the Festival, in new 35mm prints. The lush cinematography is by Mark Lee Ping Bing, who has shot the majority of Hou Hsiao Hsien’s films (including *Flight of the Red Balloon*, WFF 2008), and here renders the French Riviera as a kind of Mediterranean Eden, perpetually glowing under golden sunlight. 2012 Cannes Film Festival. (MK)

Restless

SEE: Source Tags and Codes: Creation Myths and Origin Stories

Ricky

SEE: Myth Labs: Recent Experimental Animation

Room 237

WED, APR 17 • 6:30 PM

Sundance Cinema 6

DIRECTOR RODNEY ASCHER SCHEDULED TO ATTEND.

WISCONSIN PREMIERE • documentary • USA, 2012, color, DCP • 102 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: RODNEY ASCHER

Cinematography: Matthew Lyons; editor: Rodney Ascher; music: William Hutson, Jonathan Snipes; producer: Tim Kirk

SECTION: NEW INTERNATIONAL DOCUMENTARIES

A much-discussed movie on the Festival circuit since its premiere at last year’s Sundance, *Room 237* is a cinematic essay like no other. Rodney Ascher’s documentary is an

endlessly fascinating exploration of the “hidden meanings” embedded into another much-discussed movie, Stanley Kubrick’s 1980 horror opus, *The Shining*. However, Ascher eschews on camera interviews with established critics and filmmakers, offering instead the voiceover analyses and opinions of a number of individuals whose theories on Kubrick and his movie range from being well-reasoned and scholarly (*The Shining* was designed to evoke greater horrors, like the genocide of the American Indian and the Holocaust) to the ridiculous (*The Shining* offers Kubrick’s confession that he staged the “fake” moon landing in 1969). Cleverly manipulating footage from Kubrick’s entire filmography and a number of other movies, Ascher finds his own unique language to communicate the point that the best movies are the ones that provoke the most arguments and ignite the deepest passions. (JH)

The Room Called Heaven

SEE: Passing Through: Experimental Films and the Search for Transcendence

The S from Hell

SEE: Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem

Sabata (Ehi amico... c’è Sabata, hai chiuso!)

FRI, APR 12 • 2:45 PM

UW Chazen Museum of Art

SAT, APR 13 • 4:30 PM

UW Chazen Museum of Art

SPECIAL PRESENTATION • narrative • Italy, 1969, color, 35mm • 111 MIN

DIRECTOR: GIANFRANCO PAROLINI

Writer: Renato Izzo, Gianfranco Parolini; cinematography: Sandro Mancori; editor: Edmond Lozzi; music: Marcello Giombini; producer: Alberto Grimaldi; cast: Lee Van Cleef, William Berger, Ignazio Spalla, Aldo Canti, Franco Resse, Antonio Gradoli

SECTION: RESTORATIONS AND REDISCOVERIES; SPAGHETTI WESTERNS

PRESENTED WITH UW CINEMATHEQUE

A band of acrobatic thieves rob a bank in a small Texas town. It doesn’t



Present Tense (Simdiki Zaman)



Room 237



Sabata (Ehi amico... c’è Sabata, hai chiuso!)

take long for Sabata (ubiquitous spaghetti western star Lee Van Cleef) to track them down and single handedly return the town’s safe. However, things don’t end there: as Sabata discovers who’s behind the robbery, things quickly escalate into a cat and mouse game of blackmail and assassinations lorded over by a powerful criminal boss, Stengel. Aided by Banjo, a string-playing gunslinger, who conceals his rifle in his instrument, Alleycat, a mute indian skilled in acrobatics, and an alcoholic Civil War veteran named Carrincha, Sabata thwarts Stengel’s criminal dealings from the bottom up. Director Gianfranco Parolini, cinematographer Sandro Mancori, and actor William Berger (Banjo) are

re-teamed after their widely successful *If You Meet Sartana, Pray for Your Death* (playing at UW Cinematheque on March 23). Marcello Giombini’s score accompanies the marvelous action, with catchy character themes you will be humming the rest of the day. (TE)

Secrets of Mexuality

SEE: Myth Labs: Recent Experimental Animation

The Shady Sailor (Le Marin masqué)

SEE: Les Dames en vacances





**Gears (Short Films from Wisconsin's Own)**

## Shepard & Dark

**MON, APR 15 • 6:30 PM**

*Sundance Cinema 5*

**TUE, APR 16 • 1:15 PM**

*Sundance Cinema 5*

**DIRECTOR TREVA WURMFELD**

**SCHEDULED TO ATTEND.**

**MIDWEST PREMIERE •** documentary • USA, 2012, color, HD projection • **92 MIN + 30 MIN POST-FILM Q&A**

**DIRECTOR: TREVA WURMFELD**

Editor: Sandra Adair; music: Graham Reynolds; executive producers: Treva Wurmfeld, Emily Wachtel; producer: Amy Hobby

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

Sam Shepard met Johnny Dark 50 years ago in New York City. While Shepard saw his star ascend as a playwright, actor, and musician, Dark made a living in a series of odd jobs, including dogcatcher and super-market deli worker. The two friends became family when Shepard married actress O-Lan Jones and Dark married her mother, Scarlett, but their real bond was made through decades of writing letters to each other. The friendship was put to the test when Shepard left Jones for Jessica Lange, leaving Dark behind to help raise Shepard's oldest son. In 2010, Shepard and Dark proceeded with plans to publish their correspondence, which required the men to revisit their shared and separate pasts — the good times and the bad times. Following Shepard and Dark around for 18 months, director Treva Wurmfeld captures many moments of joy and laughter, as well as the increasing tension, between the two old pals, Wurmfeld's touching, sensitive, unflinching and unstinting documentary explores the effect fame has on friendship, while also offering a rare glimpse into the life and working methods of the avowedly private Shepard. "Among the pic's gently observed subjects is that of whether a couple's collective talent for disclosure and reflection inevitably threatens to turn toxic over the long haul." (*Variety*) (JH)



## Short Films from Wisconsin's Own

**SUN, APR 14 • 2:00 PM**

*UW Cinematheque*

**100 MIN + 30 MIN POST-FILM Q&A**

**FILMMAKERS SCHEDULED TO ATTEND.**

Though they all proudly claim the title of "Wisconsin's Own", the shorts in this program reflect the diversity of Wisconsin's filmmakers far more than they unify them under a common geographic or aesthetic banner. All the better, we say. Whether charting the potential rebirth of romance or the rueful reflections of old age, questioning the destruction of nature or celebrating our connection with it, these filmmakers offer visions as fierce, fabulous, and far-ranging as the state that binds them together.

### • Gears

**MADISON PREMIERE •** narrative • USA, 2012, color, digital projection • **19 MIN**

**DIRECTOR: STEVEN MIOSKU**

Cinematography: Tony Hunt; producer: Kyle Arpke, Jessica Farrell, Eric Wescott, Travis Thorp; cast: Cesar Gamino, Maisie Merlock, Matthew Huebsch

**SECTION: WISCONSIN'S OWN**

**Winner, 2013 Golden Badger Award.**

A father and daughter's seemingly-normal life gains mysterious new shadings when, in the aftermath of a near-fatal car accident, he begins to find odd mechanical detritus around their suburban home. Director Steve Miosku blends moving familial drama and ominous mystery in this beautifully shot and masterfully ambiguous film. (MC)



**The Smart Ones**



**Sister (L'Enfant d'en haut)**

### • Solstice

**SPECIAL PRESENTATION •** documentary • USA, 2012, color, digital projection • **17 MIN**

**DIRECTOR: MEGAN MONDAY, BRIJETA HALL WALLER**

Cinematography: Megan Monday; editor: Brijetta Hall Waller

**SECTION: WISCONSIN'S OWN**

Evoking the visual heterogeneity and communal spirit of the festival they document, directors Megan Monday and Brijetta Hall Waller chart Madison's annual summer solstice festival from the creation of costumes to the blazing nighttime finale with a playful, pastiche style that brims with warmth and good-natured humor. (MC)

### • Bloom

**WISCONSIN PREMIERE •** experimental • USA, 2012, color, b/w, digital projection • **11 MIN**

**DIRECTOR: SCOTT STARK**

Editor: Scott Stark; music: Greg Headley

**SECTION: WISCONSIN'S OWN**

The latest from avant-garde master (and UW-Madison alumnus) Scott Stark, *Bloom* transforms oil drilling footage from the Texas Archive of the Moving Image into a hypnotic meditation on the furious industrialization — and concomitant despoiling — of the American Southwest in the 20th century. Stark's work operates simultaneously as oblique political commentary and propulsive swan dive into the possibilities of found-footage manipulation. (MC)

### • So I Could Fly Away

**MADISON PREMIERE •** documentary • USA, 2012, color, HD projection • **24 MIN**

**DIRECTOR: BLYTH RENATE MEIER**

**SECTION: WISCONSIN'S OWN**

Blyth Renate Meier's documentary portrait of her father as he reminisces on his childhood on rural North Dakota is a quiet stunner. In piercing, plain-spoken insights, Marvin Ralph Meier looks back on a childhood shaped by a distant and hard-drinking patriarch, a love of singing, and a connection to the long and lonesome plains. Ms. Meier gives his memories room to breathe in beautifully-composed images of the fields and farms that defined her father's youth. (MC)

### • Lovesuck

**WORLD PREMIERE •** narrative • USA, 2012, color, HD projection • **30 MIN**

**DIRECTOR: TOMAH MACKIE**

Writer: Tomah Mackie; cinematography: Aaron Powers; producer: Eric Strelitzer; cast: Jonah B. Taylor, Melissa Freson, Mark Alan Lonteen, Chris Love

**SECTION: WISCONSIN'S OWN**

An ex-drug dealer looking to make some quick cash ventures into the menacing world of an unstable local crime kingpin, only to discover an ex-girlfriend ensnared in the life that he thought he left behind. Writer/director Tomah Mackie's tale of sordid pasts and second chances oscillates effortlessly between gritty suspense, smoky romanticism, and hard-won hope. (MC)

## Sister (L'Enfant d'en haut)

**SAT, APR 13 • 12:00 PM**

*UW Union South Marquee*

**TUE, APR 16 • 4:30 PM**

*Sundance Cinema 1*

**MADISON PREMIERE •** narrative • Switzerland, France, 2012, color, 35mm • **97 MIN**

**DIRECTOR: URSULA MEIER**

Writer: Antoine Jaccoud, Ursula Meier, Gilles Taurand; cinematography: Agnès Godard; editor: Nelly Quettier; music: John Parish; producer: Ruth Waldburger, Denis Freyd; cast: Léa Seydoux, Kacey Mottet Klein, Martin Compston, Jean-François Stévenin, Gillian Anderson

**IN FRENCH WITH ENGLISH SUBTITLES**

**SECTION: NEW SWISS CINEMA, NEW INTERNATIONAL CINEMA**

**PRESENTED WITH THE CONSULATE GENERAL OF SWITZERLAND, CHICAGO OFFICE.**

Simon and his older sister live alone in a housing complex backed up against breathtaking views of the Swiss Alps. 12 years old and the man of the house, Simon supports the two of them by pilfering the fancy sporting gear of tourists visiting the nearby ski resort. Running a one-man black market isn't easy, so Simon teams up with one of the resort's shady seasonal employees, but stealing from the same place every day can be be tricky. When his promiscuous sister (French it-girl Léa Seydoux of *Midnight in Paris* and *Lourdes*, WFF 10) gets serious with a new boyfriend, it stirs up deep-rooted issues between the siblings, and Simon struggles to keep his quasi-family together. *The X-Files'* Gillian Anderson appears as an upper class mother whose postcard-ready family Simon yearns to join. In the attentive hands of director Ursula Meier, *Sister's* carefully observed, naturalistic storytelling is heartrending without becoming maudlin. This deft portrait of tough-minded, tenderhearted youth was likened by Roger Ebert to the films of François Truffaut and the Dardenne Brothers. Winner, Silver Bear, 2012 Berlin Film Festival. (MK)

## Siszilla

**SEE: Dear Mr. Watterson**



Something in the Air (Après mai)

## The Smart Ones

THU, APR 11 • 8:30 PM

UW Elvehjem

DIRECTORS TRAVIS TOROK AND KYLE PROBST SCHEDULED TO ATTEND.

WORLD PREMIERE • narrative • USA, 2013, color, HD projection • 90 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: TRAVIS TOROK, KYLE PROBST  
Writer: Travis Torok, Kyle Probst; cinematography: Travis Torok, Kyle Probst; editor: Travis Torok, Kyle Probst; music: Tucker Torok; executive producer: Dan and Karen Probst, Randy Clapp, Mack Manquellar; producer: Travis Torok, Kyle Probst; cast: Derek Burton Morris, Jason Waszak, Amanda Hull, Kyle Gallagher-Schmitz, Mack Heath, Mark Metcalf  
SECTION: WISCONSIN'S OWN; OPENING NIGHT SELECTION!

As tuition rates continue to climb and student debt balloons by the month, *The Smart Ones* offers a sharply satiric take on how the modern student makes ends meet. Jim (Derek Burton Morris) and Dean (Jason Waszak) have certainly found a creative solution to their financial woes. Along with crafty accomplice Charlie (Kyle Gallagher-Schmitz), they burglarize local homes and sell the goods for cash. Though their schemes are initially met with disapproval by fellow grad student Sally (Amanda J. Hull), she begins to see the light when the group finds a potential target in a belligerent professor (Mack Heath). Writer/director team Travis Torok and Kyle Probst weave together cockeyed comic caper scenes (heightened by Tucker Torok's jaunty piano score) with both the quartet's interpersonal dramas and classroom scenes that sketch the sobering economic realities facing contemporary twentysomethings. Without letting its characters off the hook for their eyebrow-raising methods of getting some extra "financial aid", *The Smart Ones* presents a wryly sympathetic portrait of a generation trying to navigate the choppy waters of young adulthood in a post-Great Recession age. (MC)

## So I Could Fly Away

SEE: Short Films from Wisconsin's Own

## Soft Pianist

SEE: Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem

## Solstice

SEE: Short Films from Wisconsin's Own

## Something in the Air (Après mai)

TUE, APR 16 • 6:30 PM

Sundance Cinema 6

WISCONSIN PREMIERE • narrative • France, 2012, color, DCP • 122 MIN

DIRECTOR: OLIVER ASSAYAS

Writer: Olivier Assayas; cinematography: Éric Gautier; editor: Luc Barnier; production designer: François-Renaud Labarthe; executive producer: Christopher Granier-Deferre; cast: Lola Créton, Clément Metayer, Félix Armand, Dolores Chaplin, India Menuez, Victoria Ley, Mathias Renou, Carole Combes

IN FRENCH WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

It's set in the 1970s, but the radical spirit of May 1968 looms large in this richly textured portrait of Parisian youth. High school art student Gilles is active on the leftist protest scene, half out of genuine commitment and half, one senses, out of interest in the girls (who include the reliably excellent Lola Créton of *Goodbye, First Love*, WFF 2012). When one of their actions goes too far, Gilles and his crew flee to the Italian countryside, drifting through revolutionary cells and considering their diverging futures. Simultaneously a vivid resurrection of its era and a universal story of young people negotiating their priorities, *Something in the Air* makes the political personal. Gilles is clearly an avatar for French auteur Oliver Assayas (*Carlos*, WFF 2011), and this film's deeply felt autobiography makes for a fascinating contrast with *Piazza Fontana* (also screening in this year's fest), which offers a birds-eye analysis of the same tense chapter in European politics. A vibrant reminiscence of a sentimental education, this will be powerfully resonant for people who, like Assayas, experienced that seismic era firsthand, and for those who, like his cast, have lived in its shadow. 2012 Cannes, New York Film Festivals. (MK)

## Somewhere in Between

SEE: Father's Birth



Special Flight (Vol spécial)

## Source Tags and Codes: Creation Myths and Origin Stories

THU, APR 11 • 9:15 PM

UW Cinematheque

79 MIN

This program of short experimental films serves as a guided tour of life on planet earth. From a primordial state of wind and fire to the dawn of Man, these travelogues draw from landscape photography, observational documentary, and language puzzles to examine the ways that humans have made sense of the physical world and their place within it. Shot in Iceland, *Restless* harnesses the earth's mystical, rugged beauty through stunning photography of geysers, rock formations, and steaming rivers. *What Part of the Earth Is Inhabited* is a film of plants, fungi, lizards, and crabs — the "livable" part of our planet that has existed for eons. WFF favorite Ben Rivers' latest film, *The Creation As We Saw It*, presents three mythical stories from the island nation of Vanuatu in Rivers' characteristically beautiful black-and-white cinematography. Chicagoan Lori Felker's *Across & Down* juxtaposes footage of the filmmaker's trip to Uganda with poetic snippets from local crossword puzzles. An under-rated classic, *George Dumpson's Place* succinctly captures the essence of



Shepard & Dark

SPECIAL PRESENTATION • experimental • USA, 2010, b/w, 16mm • 20 MIN

DIRECTOR: DAVID GATTEN

## Special Flight (Vol spécial)

FRI, APR 12 • 4:30 PM

Sundance Cinema 5

SUN, APR 14 • 7:15 PM

UW Chazen Museum of Art

WISCONSIN PREMIERE • documentary • Switzerland, 2011, color, HD projection • 100 MIN

DIRECTOR: FERNAND MELGAR

Cinematography: Denis Jutzeler; editor: Karine Sudan; executive producer: Stéphane Goël, Elise Shubs; producer: Fernand Melgar

IN FRENCH WITH ENGLISH SUBTITLES  
SECTION: NEW SWISS CINEMA, NEW INTERNATIONAL DOCUMENTARIES

PRESENTED WITH THE CONSULATE GENERAL OF SWITZERLAND, CHICAGO OFFICE.

This vital human rights documentary examines illegal immigration in Switzerland. Although the country has a reputation for tolerance, Swiss law allows undocumented immigrants to be abruptly arrested and held without trial for extended periods in a detention center. Award-winning documentarian Fernand Melgar takes us inside one of these compounds, where inmates can spend years in emotional agony, awaiting the salvation of asylum or the misery of deportation. Many of the detainees are refugees from war-torn countries who had been living in Switzerland for decades, contributing to society and raising families. They are unfailingly articulate, and maintain a strikingly cordial relationship with their wardens, who are by and large sympathetic to their plight. In fact, the two sides are together so long that they develop deep personal relationships that border on friendship. The center is teeming with unforgettable characters, and Melgar is careful not to portray any as villains — rather, they are good-hearted people caught in a broken system. Alternating tense negotiations with moving personal histories, *Special Flight* is a compelling examination of an incredibly complex problem. Winner of the Swiss Film Prize for Best Documentary. Grand Jury Award, Full Frame Documentary Festival. (MK)

its titular protagonist through close observation of the artifacts on display in his ramshackle cabin. And, finally, David Gatten's *Film for Invisible Ink*, case no. 323: *ONCE UPON A TIME IN THE WEST* is a creation myth of a different sort: a marriage proposal, written in Western Union telegraph code with the generous assistance of Sir Francis Bacon. (JP)

### • Restless

SPECIAL PRESENTATION • experimental • Slovenia, 1987, color, 16mm • 12 MIN

DIRECTOR: ANDREJ ZDRAVIC

### • What Part of the Earth is Inhabited (After Pliny the Elder)

SPECIAL PRESENTATION • experimental • USA, 2009, color, HD projection • 7 MIN

DIRECTOR: ERIN ESPELIE

### • The Creation As We Saw It

SPECIAL PRESENTATION • experimental • United Kingdom, 2012, b/w, HD projection • 14 MIN

DIRECTOR: BEN RIVERS

### • Across & Down

SPECIAL PRESENTATION • experimental • USA, 2012, color, HD projection • 18 MIN

DIRECTOR: LORI FELKER

### • George Dumpson's Place

SPECIAL PRESENTATION • experimental • USA, 1965, color, 16mm • 18 MIN

DIRECTOR: ED EMSHWILLER

### • Film for Invisible Ink, Case No. 323: ONCE UPON A TIME IN THE WEST





Street Pulse

Stories We Tell

THU, APR 18 • 6:45 PM

Sundance Cinema 6

WISCONSIN PREMIERE • documentary • Canada, 2012, color, 35mm • 108 MIN  
DIRECTOR: SARAH POLLEY

Writer: Sarah Polley; cinematography: Iris Ng; editor: Mike Munn; music: Johnathan Goldsmith; executive producer: Silva Basmajian; producer: Anita Lee

SECTION: CLOSING NIGHT SELECTION!, NEW INTERNATIONAL DOCUMENTARIES  
PRESENTED WITH THE UW SCHOOL OF JOURNALISM AND MASS COMMUNICATION.

Sarah Polley's profound inquiry into her own family history is easily one of the most critically adored films of the year. Utilizing a brilliant hybrid of documentary techniques, Polley bravely examines the nature of some deep-rooted family secrets, beginning a quest that will cause her to question her very identity. The result is a personal essay that is at once heart-felt and visionary, and full of life. "A remarkable movie... blends factual inquiry and something else — not quite fiction, but also not really documentary — to astonishing effect. Must be seen to be believed" — A.O. Scott, *New York Times*. "I'm happily going out on a limb to predict Sarah Polley's astonishing new film will not only land an Oscar nomination for Best Documentary Feature, but also one for Best Picture. Yes, it's that good. I write this fully knowing that no doc has ever been nominated for the Academy's top prize, but then *Stories We Tell* makes 'documentary' seem the most limiting of labels. Polley's brave quest to uncover her family's deepest secrets unfolds like a thriller, one where the resolution is literally part of her DNA. It's an intimate film of truth, memory and reconciliation, not just for Polley and her family but also for astonished viewers" (*Toronto*

*Star*). 2013 Sundance, New Directors/ New Films Film Festivals. (MK)

Street Pulse

SAT, APR 13 • 4:00 PM

UW Elvehjem

85 MIN + 30 MIN POST-FILM Q&A  
DIRECTOR MARC KORNBLATT  
SCHEDULED TO ATTEND.

• Because it's Small

MADISON PREMIERE • documentary • USA, 2013, color, digital projection • 17 MIN

DIRECTOR: MARC KORNBLATT  
SECTION: WISCONSIN'S OWN

The story of the Little Free Library movement.

• Street Pulse

WORLD PREMIERE • documentary • USA, 2013, color, digital projection • 68 MIN  
DIRECTOR: MARC KORNBLATT

Cinematography: Randy Lee; editor: Randy Lee; music: Fred Fischer and Art Paul Schlosser; producer: Marc Kornblatt

SECTION: WISCONSIN'S OWN

*Street Pulse* refracts the experiences of Madison's homeless population through the unconventional romance of two people living on the street. Diagnosed as bi-polar, 22-year-old Angel was kicked out of her family's home for binge drinking. 51-year-old Robert struggles with his own demons after serving a twenty-six year prison stint. Defying differences in age and experience, they fell in love and work to build their life together. Named for the news publication produced and distributed entirely by Madison's homeless, *Street Pulse* deftly captures the daily cadences and rhythms of life on the street. Director Marc Kornblatt films the streets themselves, as well as Madison's buildings, bridges, and highways, with an elegant compositional eye. He sketches a mosaic of experience throughout the film, interviewing a range of homeless

individuals and those assisting them in their search for employment and shelter. Angel and Robert, however, form the film's heart. Whether handing out newspapers on State Street or exploring their unstable pasts and unlikely relationship in interviews, their relationship proves all the more unforgettable for Kornblatt's unsentimental respect for its complexity, its struggles, and, ultimately, its strength. (MC)

The Taming of the Shrew

THU, APR 11 • 5:30 PM

UW Cinematheque

SPECIAL PRESENTATION • narrative • USA, 1929, color tinted, 35mm • 66 MIN  
DIRECTOR: SAMUEL TAYLOR

Writer: William Shakespeare, Samuel Taylor; cinematography: Karl Struss; editor: Allen McNeil; producer: Mary Pickford; cast: Mary Pickford, Douglas Fairbanks, Edwin Maxwell, Joseph Cawthorn, Clyde Cook, Dorothy Jordan

SECTION: RESTORATIONS AND REDISCOVERIES; 2 x DOUGLAS FAIRBANKS

In his first talkie, Douglas Fairbanks is the lothario Petruchio, and, in her second, Mary Pickford is the fiery Katherine. The then-married superstars of the silent era are paired in one of the big screen's first Shakespeare adaptations. While the Bard's words are actually spoken only about 25% of the time (contrary to myth, the film *does* not contain the notorious credit, "Written by William Shakespeare, Additional Dialogue by Sam Taylor"! ) the rollicking, physical romance between Kate and Petruchio is great fun and acted at a high-energy, breakneck pace by the two charming leads. A dream project for Fairbanks, this was the last big costume film he would make in America. This excellent print from the Museum of Modern Art restores the film's



Stories We Tell

original color tinting and soundtrack. *Preserved by The Museum of Modern Art with support from the Celeste Bartos Fund for Film Preservation.* (JH)

The Tanti Man

SEE: *Me. And Me Now.: Experimental Films about Coming-of-Age*

The Thief of Bagdad

SUN, APR 14 • 11:30 AM

Sundance Cinema 5

THU, APR 18 • 3:15 PM

Sundance Cinema 5

SPECIAL PRESENTATION • narrative • USA, 1924, color, DCP • 155 MIN  
DIRECTOR: RAOUL WALSH

Cinematography: Arthur Edeson; editor: William Nolan; music: Carl Davis; art direction: William Cameron Menzies; producer: Douglas Fairbanks; cast: Douglas Fairbanks, Snitz Edwards, Charles Belcher, Julianne Johnston, Anna May Wong, Noble Johnson

SECTION: FAMILY-FRIENDLY MOVIES; RESTORATIONS AND REDISCOVERIES; 2 x DOUGLAS FAIRBANKS

In one of the most enchanting fantasy films of all time, the irrepressibly charming and athletically graceful Douglas Fairbanks stars as the title character in a romantic and action-packed adaptation of the popular

Arabian tale. After he sneaks into the palace in order to rob the Caliph, the thief's larcenous plans are put aside when he catches a glimpse of the beautiful princess (Julanne Johnston). Disguising himself as a prince, the thief successfully woos the Caliph's daughter, but, feeling guilty over his deception, he accepts a dangerous mission to retrieve a magical chest. The spectacular, effects-filled second half finds our hero fighting a fire-breathing dragon and an underwater spider, riding magic carpets, and conjuring an army out of the dust! Fairbanks' star charisma, efficient direction from the legendary action maestro Raoul Walsh, and the wonderfully unrealistic sets courtesy of art director William Cameron Menzies all combine to make a glorious achievement from the silent era. *The Thief of Bagdad* has been meticulously restored from original 35mm negatives and incorporating the color tints and tones of the original release prints. Carl Davis, conducting the Philharmonia Orchestra, has contributed a new score that combines his original music with famous themes by Rimsky-Korsakov. (JH)



The Taming of the Shrew



This is Martin Bonner



A Touch of Zen (Xia Nu)



## This is Martin Bonner

SAT, APR 13 • 6:30 PM

Sundance Cinema 5

SUN, APR 14 • 2:00 PM

UW Elvehjem

WRITER-DIRECTOR CHAD HARTIGAN SCHEDULED TO ATTEND.

MIDWEST PREMIERE • narrative • USA, 2013, color, HD projection • 83 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: CHAD HARTIGAN

Writer: Chad Hartigan; cinematography: Sean McElwee; editor: Julio C. Perez IV; music: Keegan DeWitt; executive producer: Nick Cucinella; producer: Cherie Saulter; cast: Paul Eenhoorn, Richmond Arquette, Sam Buchanan, Robert Longstreet, Demetrius Grosse

SECTION: BRAVE NEW AMERICAN CINEMA

A fifty-something divorced father of two adult children, Martin Bonner (Paul Eenhorn) has relocated from Maryland to Reno, Nevada in order to begin a new career as a counselor to ex-convicts who need help readjusting to the outside world. Martin attempts to fit in with his new surroundings by refereeing kids soccer games and he even takes up speed dating. Travis Holloway (Richmond Arquette) has just been released from 12 years behind bars and, even though Martin is not his assigned mentor, Travis finds himself connecting easily with the older man. These two unlikely protagonists find that they are able to offer each other support and understanding. Through its direct storytelling and powerful, naturalistic performances, *This is Martin Bonner* becomes a profoundly moving story of friendship. It is the second feature of writer-director Chad Hartigan, a gifted filmmaker who delivers countless emotional grace notes to the audience without a trick up his sleeve; he simply allows his characters to be real, complex human beings. “Americana of a very immediate sort, a tale of redemption that may leave its viewers with an uncanny sense of peace.”



Tiger Tail in Blue

(Variety). Winner, Best of Next, 2013 Sundance Film Festival. (JH)

## Tiger Tail in Blue

SUN, APR 14 • 7:15 PM

UW Cinematheque

DIRECTOR FRANK V. ROSS SCHEDULED TO ATTEND.

WISCONSIN PREMIERE • narrative • USA, 2012, color, HD projection • 76 MIN + 30 MIN POST-FILM Q&A

DIRECTOR: FRANK V. ROSS

Writer: Frank V. Ross; cinematography: Mike Gibisser; editor: Frank V. Ross; music: John Medeski, Chris Speed; producer: Adam Donaghey, Drew Durepos; cast: Frank V. Ross, Rebecca Spence, Allison Latta, Anthony J. Baker, Megan Mercier

SECTION: BRAVE NEW AMERICAN CINEMA

A bracingly honest depiction of a young working-class marriage, *Tiger Tail in Blue* examines what happens when romance gives way to routine. Struggling writer Chris (writer/director Frank V. Ross) waits tables at night, which puts him at opposing schedules with his new wife Melody, a teacher. Typical marital issues (bills, mostly) are compounded by the fact that the two rarely see each other, and are often arguing when they do. As Chris spends more time away from his wife, he develops a workplace crush on a female coworker named Brandy. In a Buñuelian twist, Melody and Brandy are both played by the same actress, Rebecca Spence... until, at a crucial moment, they aren't. Spence's dual performances are truly remarkable — at first, you may not even recognize that she is playing both parts. At times caustic, at times melancholy, and at times very funny, these scenes from a marriage are never less than true-to-life. Featuring a rare film score by John Medeski. “One of the best indie films to surface in the past year” (J.J. Murphy, [jjmurphyfilm.com](http://jjmurphyfilm.com)). Nominated for the “Best Film Not Playing at a Theater Near You” at the 2012 Gotham Independent Film Award. (MK)

## Time Being

SEE: *Passing Through: Experimental Films and the Search for Transcendence*



The Thief of Bagdad

## A Touch of Zen

(Xia Nu)

SUN, APR 14 • 11:00 AM

UW Chazen Museum of Art

SPECIAL PRESENTATION • narrative • Taiwan, 1971, color, 35mm • 185 MIN

DIRECTOR: KING HU

Screenplay: King Hu; cinematography: Yeh-hsing Chou, Hui-ying Hua; editing: King Hu; music: Tai Kong Ng, Ta Chiang Wu; producers: Jung-Feng Sha, Shiqing Yang; cast: Ying Bai, Billy Chan, Ping-Yu Chang, Ming-Wei Chen, Roy Chiao, Ying-Chieh

IN MANDARIN WITH ENGLISH SUBTITLES

SECTION: RESTORATIONS AND REDISCOVERIES; 2 x KING HU PRESENTED WITH THE CENTER FOR EAST ASIAN STUDIES, TAIPEI ECONOMIC AND CULTURAL OFFICE IN CHICAGO, AND THE WISCONSIN CHINA INITIATIVE

In a story that mixes sword fighting, romance, and spirituality, a humble,

clumsy painter becomes the protector of a female fugitive who has been targeted for execution by a corrupt palace Eunuch. The adventure takes our heroes from a small village to a stunning aerial fight in a bamboo grove and a series of breathtaking battles in forests, mountains, and finally, “a seascape transformed into a vista of Buddhist transcendence” (David Bordwell). Years in the making and a milestone in the history of the martial arts movie, King Hu's epic length masterpiece set the standards for the genre for decades to come and was a direct influence on countless other *wuxias*, including *Crouching Tiger, Hidden Dragon*. A newly struck 35mm print, courtesy of the Taiwan Cinema College Showcase, will be shown. Winner, Special Jury Prize, 1975 Cannes Film Festival. (JH)





### The World Before Her

## Triumph of the Wild

SEE: *Myth Labs: Recent Experimental Animation*

## Triumph of Victory

SEE: *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem*

## Two Photographs

(*Iki Fotograf*)

SEE: *Present Tense*

## Unfinished Song

SAT, APR 13 • 5:00 PM

UW Union South Marquee

WISCONSIN PREMIERE • narrative, United Kingdom, 2012, color, HD projection • **93 MIN**

DIRECTOR: PAUL ANDREW WILLIAMS

Writer: Paul Andrew Williams; cinematography: Carlos Catalan; editor: Dan Farrell; producers: Ken Marshall, Philip Moross, Jens Meurer, Rachel Dargavel; cast: Terence Stamp, Vanessa Redgrave, Gemma Arterton, Christopher Eccleston

SECTION: NEW INTERNATIONAL CINEMA

British screen icons Terence Stamp and Vanessa Redgrave star in this warm comedic drama about a choir of senior citizens. Arthur (Stamp) has always been a grouch, but his mood hits new lows when his beloved wife (Redgrave) is diagnosed with terminal cancer. Marion is brave and indomitable by nature, but as her condition worsens, she is forced to sit out her favorite pastime, singing in the local seniors' choir. In an effort to cheer her up, Arthur sucks it up and joins the group himself, but it's not an easy fit. For starters, their repertoire is rather different than he expected, including shredders like Motorhead's "Ace of Spades" and a certain sex-positive r & b anthem by Salt N Pepa. But Arthur is slowly drawn out by the choir's effervescent instructor (Gemma Arterton), who helps him unlock his voice. From *Superman to The Limey*, Stamp has frequently played tough-as-nails

bruisers, and he clearly relishes the chance to tweak his image here. Toe-tapping and inspiring, *Unfinished Song* is a charming celebration of public risk-taking in the British tradition of *The Full Monty*. Closing Night Film, 2012 Toronto Film Festival.

(MK)

## UW Madison Zoological Research Collections

SEE: *The Final Member*

## The Unspeakable Act

FRI, APR 12 • 9:00 PM

UW Elvehjem

SAT, APR 13 • 2:00 PM

Sundance Cinema 5

WRITER-DIRECTOR DAN SALLITT AND ACTRESS TALLIE MEDEL SCHEDULED TO ATTEND.

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

DIRECTOR: DAN SALLITT

Writer: Dan Sallitt; cinematography: Duraïd Munajim; editor: Dan Sallitt; producer: Jamie Christley, Shari Berman, Ania, Trzebiatowska; cast: Tallie Medel, Sky Hirschcron, Aundrea Fares, Katie Schwartz, Caroline Luft, Colin Summers

SECTION: BRAVE NEW AMERICAN CINEMA

Inspired by the character-driven comedies and dramas of Eric Rohmer, *The Unspeakable Act* is a straightforward examination of a taboo subject, namely, the sexual desire felt by a teenage girl for her slightly older brother. 17-year-old high school senior Jackie (Tallie Medel) is very open about her affection for her shyer sibling Matthew (Sky Hirschcron), who nonetheless is very sensitive to his sister's feelings when he leaves home for his first year of University. Mildly alienated from the rest of her family, Jackie experiments



### Winter Nomads (*Hiver Nomade*)

sexually with a classmate, begins seeing a therapist, and, movingly, finds her own way to cope with her unusual affections. Rigorously told, beautifully performed (especially by Medel in the central role) and surprisingly warm and funny, this offbeat gem marks director Dan Sallitt as a major talent. "In terms of framing, shot duration, and the long silences between characters, Sallitt appears just as much interested in the negative space as he is in the positive. The mystery and surprise of *The Unspeakable Act* is how such a cerebral film can be so emotionally affecting" (J.J. Murphy, *ijmurphyfilm.com*). 2012 Locarno & Edinburgh Film Festivals.

(JH)

## Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem

WED, APR 17 • 9:15 PM

Sundance Cinema 6

79 MIN + 30 MIN POST-FILM Q&A

DIRECTOR RODNEY ASCHER AND WRITER/ACTOR JOSH FADEM SCHEDULED TO ATTEND.

Hysterically funny and traveling down dusty avenues of pop culture, this selection of ingenious shorts spotlights the work of actor/writer/comedian Josh Fadem (Liz Lemon's agent Simon on *30 Rock*) and genre-bending director Rodney Ascher (whose acclaimed feature *Room 237* plays immediately before this program). Working separately or together, Ascher and Fadem's subjects include memorabilia collectors, television and movie police procedurals, VHS cassettes, pets, and the artistic inner life of the "creeps" from *Death Wish 3*. The program features several hilarious Fadem-scripted vignettes made for the website *Funny or Die* and Ascher's brilliant *Room 237* forerunner *The S From Hell*, which examines the real phenomenon of the dread- and terror-inspiring logo for Screen Gems that appeared at the end of *Flintstones* reruns and other



### Visions of Terror

shows. The evening concludes with a glimpse at Ascher's latest project, *Doris Wishman Directs a Music Video*. Josh Fadem and Rodney Ascher will appear in person as your guides through this fun-filled and action-packed program.

(JH)

### • Getting it Off

SPECIAL PRESENTATION • narrative • USA, 2011, color, HD projection • **2 MIN**

DIRECTOR: JOSH FORBES

### • Cop Show Drug Test

SPECIAL PRESENTATION • narrative • USA, 2012, color, HD projection • **2 MIN**

DIRECTOR: JOSH FORBES

### • Murdock

SPECIAL PRESENTATION • narrative • USA, 2011, color, HD projection • **3 MIN**

DIRECTOR: RYAN PEREZ

### • Awesome Transformation Sequence

SPECIAL PRESENTATION • narrative • USA, 2011, color, HD projection • **2 MIN**

DIRECTOR: RYAN PEREZ

### • Soft Pianist

SPECIAL PRESENTATION • narrative • USA, 2012, color, HD projection • **5 MIN**

DIRECTOR: RYAN PEREZ

### • Cookies

SPECIAL PRESENTATION • narrative • USA, 2012, b/w, HD projection • **3 MIN**

DIRECTOR: NICK CORRIOSI, CHARLES INGRAM

### • Dinner for Two

SPECIAL PRESENTATION • narrative • USA, 2011, color, HD projection • **2 MIN**

DIRECTOR: KEITH SCHOFIELD

### • Dog Days

SPECIAL PRESENTATION • narrative • USA, 2009, color, HD projection • **4 MIN**

DIRECTOR: RODNEY ASCHER

### • Visions of Terror

SPECIAL PRESENTATION • narrative • USA, 2008, color, HD projection • **5 MIN**

DIRECTOR: RODNEY ASCHER

### • Triumph of Victory

SPECIAL PRESENTATION • narrative • USA, 2001, b/w, HD projection • **3 MIN**

DIRECTOR: RODNEY ASCHER

### • The Collectors:

Pea Explains it All

SPECIAL PRESENTATION • documentary • USA, 2008, color, HD projection • **4 MIN**

DIRECTOR: RODNEY ASCHER

### • The Lonely Death of the Giggler

SPECIAL PRESENTATION • narrative • USA, 2010, color, HD projection • **4 MIN**

DIRECTOR: RODNEY ASCHER

### • I'm a Transformer Too

SPECIAL PRESENTATION • narrative • USA, 2009, color, HD projection • **3 MIN**

DIRECTOR: RODNEY ASCHER

### • The S from Hell

SPECIAL PRESENTATION • documentary • USA, 2010, color, HD projection • **13 MIN**

DIRECTOR: RODNEY ASCHER



Unfinished Song

• **Alternative Room 237 Trailer**

**SPECIAL PRESENTATION** • experimental  
• USA, 2012, color, HD projection • **2 MIN**  
**DIRECTOR: RODNEY ASCHER**

• **Doris Wishman Directs a Music Video**

**SPECIAL PRESENTATION** • documentary  
• USA, 2013, color, HD projection • **20 MIN**  
**DIRECTOR: RODNEY ASCHER**

**Visions of Terror**

**SEE:** *Visions of Comedy and Terror: Shorts from Rodney Ascher and Josh Fadem*

**The Way Road: The Making of Robotik Folk**

**SEE:** *The Librarian and the Banjo*

**What Part of the Earth is Inhabited (After Pliny the Elder)**

**SEE:** *Source Tags and Codes: Creation Myths and Origin Stories*



You Ain't Seen Nothin' Yet (*Vous n'avez encore rien vu*)

**Winter Nomads**  
(*Hiver Nomade*)

**FRI, APR 12 • 12:30 PM**

*UW Union South Marquee*

**THU, APR 18 • 4:30 PM**

*Sundance Cinema 6*

**WISCONSIN PREMIERE** • documentary • Switzerland, 2012, color, HD projection • **90 MIN**  
**DIRECTOR: MANUEL VON STÜRLER**

Writer: Claude Muret, Manuel von Stürler; cinematography: Camille Cottagnoud; editor: Karine Sudan; music: Olivia Pedrolí; sound: Marc von Stürler; executive producer: Heinz Dill, Elisabeth Garbar

IN FRENCH WITH ENGLISH SUBTITLES

**SECTION: NEW SWISS CINEMA; NEW INTERNATIONAL DOCUMENTARIES**

PRESENTED WITH THE CONSULATE GENERAL OF SWITZERLAND, CHICAGO OFFICE.

A pair of shepherds steer 800 sheep, a few donkeys and dogs, and one puppy 600 kilometers across a snow-covered Switzerland in this enthralling documentary. Pascale is the grizzled veteran, Carole his younger protégé, and this is transhumance, a four-month grazing odyssey that stretches through the coldest winter months. Despite the cold, Pascale and Carole sleep outside with their flock every night, but don't mistake them for ascetics — on the



contrary, they are the types to share a Christmas dinner of oysters around the campfire. Perpetually wrapped in vast coats and waist-deep in snow-covered animals, Pascale and Carole look like they could have stepped out of a storybook; their dedication to a vanishing way of life is made manifest by the ongoing problem of locating open pasture in an ever-modernizing world. The imagery is never less than stunning, and occasionally almost surreal, as rivers of sheep course through town squares and across highway overpasses. “A hugely absorbing evocation of a little-known aspect of rural European life” (*Screen*). Best Swiss Film, Visions du Reel. 2012 Berlin, Seattle, Locarno, London Film Festivals.

(MK)



The Unspeakable Act

**The World Before Her**

**FRI, APR 12 • 7:30 PM**

*UW Chazen Museum of Art*

**SAT, APR 13 • 11:00 AM**

*Sundance Cinema 6*

**WISCONSIN PREMIERE** • documentary • Canada, 2012, color, HD projection • **91 MIN**  
**DIRECTOR: NISHA PAHUJA**

Writer: Nisha Pahuja; cinematography: Derek Rogers, Mrinal Desai; editor: David Kazala; music: Ken Myhr; executive producer: Andy Cohen, Ed Barreveld, Mike Chamberlain; producer: Cornelia Principe, Nisha Pahuja

IN HINDI, MARATHI, AND GUJARATI WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

PRESENTED WITH THE CONSULATE GENERAL OF CANADA, CHICAGO OFFICE.

Winner of the Best Documentary Award at the 2012 Tribeca Film Festival, this eye-opening profile of young women in India contrasts two extremes of experience. Rural beauty Ruhi Singh is a Miss India finalist undergoing a kind of beauty boot camp; tough-as-nails Prachi Trivedi is a drill sergeant at a fundamentalist Hindu camp for girls. Shamelessly vapid as the pageants are, Ruhi sees the Miss India crown as a means to financial independence, and thus an escape route from a patriarchal society. Meanwhile, Prachi is vigorously reinforcing a far-right agenda, indoctrinating young girls with anti-Islamic rhetoric and combat training, advancing in a program designed to keep her down. The characters' lives and ambitions couldn't be more opposed, but director Nisha Pahuja draws shrewd parallels between their searches for salvation in systems that thrive on the oppression of women. Blending unforgettable portraiture with shocking social revelations, *The World Before Her* is a provocative snapshot of the world's largest democracy in crisis. “Leaves the viewer at once empowered and enlightened... a definite must watch” (*Huffington Post*). 2012 Hot Docs, Silverdocs, Vancouver, IDFA Film Festivals.

(MK)

**A World Without Women**

(*Un Monde Sans Femmes*)

**SEE:** *Les Dames en vacances*

**You Ain't Seen Nothin' Yet**

(*Vous n'avez encore rien vu*)

**SUN, APR 14 • 12:15 PM**

*Sundance Cinema 1*

**TUE, APR 16 • 4:00 PM**

*Sundance Cinema 6*

**WISCONSIN PREMIERE** • narrative • France, Germany, 2012, color, HD projection • **115 MIN**  
**DIRECTOR: ALAIN RESNAIS**

Writer: Alain Resnais, Laurent Herbier, based on plays by Jean Anouilh; cinematography: Eric Gautier; editor: Hervé de Luze, Sylvie Lager; music: Mark Snow; producer: Jean-Louis Livi; cast: Sabine Azéma, Pierre Arditi, Mathieu Amalric, Michel Piccoli, Anne Consigny, Hippolyte Girardot, Lambert Wilson

IN FRENCH WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

At age 89, French *nouvelle vague* co-founder Alain Resnais (*Hiroshima, Mon Amour*) has completed one of the most playful and cinematic films yet in his varied and inventive filmography which spans almost 70 years! The action takes place in a plushly designed private screening room, where multiple generations of France's greatest screen and stage actors have been gathered from beyond the grave by the recently deceased playwright, Antoine d'Anthac. All of the actors have appeared over the years in various productions of d'Anthac's *Eurydice* and while they watch a video of a new staging of d'Anthac's play by a young theatrical troupe, the gathered performers find themselves taking on their old roles from their seats. An intellectually stimulating and visually ravishing delight, Resnais' latest mixes French theater and film traditions with Greek myth (the fictional d'Anthac's play is actually Jean Anouilh's *Eurydice*), elements which serve to deliver a sublimely witty meditation on love and aging. This is must-see cinema from one of the world's acknowledged masters.

(JH)





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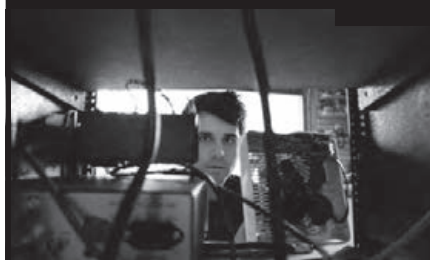


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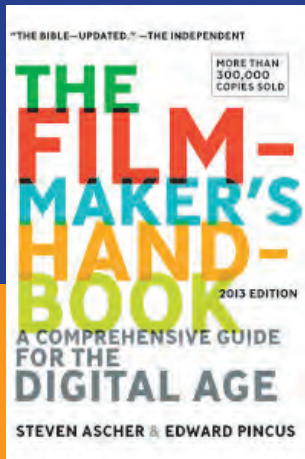


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## HOW MAKE THE MOST OF SUMMER IN WISCONSIN

Turn to Isthmus SummerTimes! It's your go-to guide — chock full of information — including local and state-wide calendars listing fairs, festivals, live shows, sports & recreation, and other special events, plus maps to parks, pools, bike trails and selected destinations, and feature stories with a sunny disposition. In print and online May 23, just in time for Memorial Day Weekend!



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# Tickets

## TICKET SALES BEGIN AT NOON SATURDAY, MARCH 16.

You can purchase tickets in several ways:

- Online: 2013.wifilmfest.org (until 7:00 AM on the day of that show)
- In person (advance): Wisconsin Film Festival Ticket Booth – 1st floor, Union South (note our new location and hours below!)
- By phone: 608-265-2933 (during Ticket Booth business hours; phone orders end April 14 at 10:00 PM)
- In person (day-of-show): available at each Festival venue 60 minutes prior to each screening, subject to availability.

### TICKET BOOTH, 1ST FLOOR, UNION SOUTH

1308 W Dayton St.  
Madison, WI 53715,  
(608) 265-2933  
during ticket booth hours

- The Union South ticket booth will not be open April 15 to 18.

### ORDER ONLINE AT

## 2013.wifilmfest.org

Online tickets may be purchased until 7:00 AM on the day of that show. Online tickets will not be available after 7:00 AM on April 18.

Online orders placed by April 3 will be mailed except for orders containing student tickets, which will be held at the Ticket Booth or Will-Call for pick-up.

Online orders placed after April 3 will be held for pick-up at the Ticket Booth or Will-Call.

### WILL-CALL DETAILS:

Will-Call tickets can be picked up in three locations:

- Ticket Booth at Union South
- University Theatre Box Office, Vilas Hall, on East Campus Mall (Will-Call tickets only)
- Sundance Cinemas

**From April 15 to 18, Will-Call tickets can be picked up ONLY at Sundance Cinemas.**

Will-call hours during the festival:

April 11: 4:30 to 9:45 PM  
April 12: 10:15 AM to 10:30 PM  
April 13: 9:00 AM to 11:00 PM  
April 14: 9:00 AM to 10:00 PM  
April 15 to 18: 11:00 AM to 9:30 PM

Tickets that have been picked up will not be reprinted.

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

### ORDERING TICKETS

1. **PICK YOUR FILMS** using this guide, or online at 2013.wifilmfest.org.
2. **BUY YOUR TICKETS** beginning at noon on Saturday, March 16. Orders may be placed in person, at the Ticket Booth, by telephone, or online. You may send an order by mail, but if tickets are no longer available for your selections, the Box Office will substitute vouchers (see “What’s a Voucher?” below).

### TICKET PRICES

**ADMISSION IS \$8 FROM MARCH 16 TO APRIL 10. ADMISSION IS \$10 FROM APRIL 11 TO 18. STUDENT TICKETS ARE \$5 (WITH A VALID STUDENT ID) FOR BOTH ADVANCE TICKETS AND DURING THE FESTIVAL.**

There is a per-order charge of \$4 for online, phone, or mail orders.

### TICKET BOOTH HOURS:

March 16 & 17: Noon to 8:00 PM  
March 18 to April 10: 1:00 to 7:00 PM (Monday through Saturday)  
April 11: 4:30 PM to 9:45 PM  
April 12: 10:15 AM to 10:30 PM  
April 13: 9:00 AM to 11:00 PM  
April 14: 9:00 AM to 10:00 PM

**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 Ticket Booth or Will-Call; you must present student ID at time of pickup. Subject to verification.

**CASH, CHECK, MASTERCARD, VISA, DISCOVER, AMERICAN EXPRESS ACCEPTED.** All sales are final (although individual tickets can be exchanged at the Ticket Booth through April 14). No returns, refunds, or replacements for lost tickets. No refunds for vouchers.

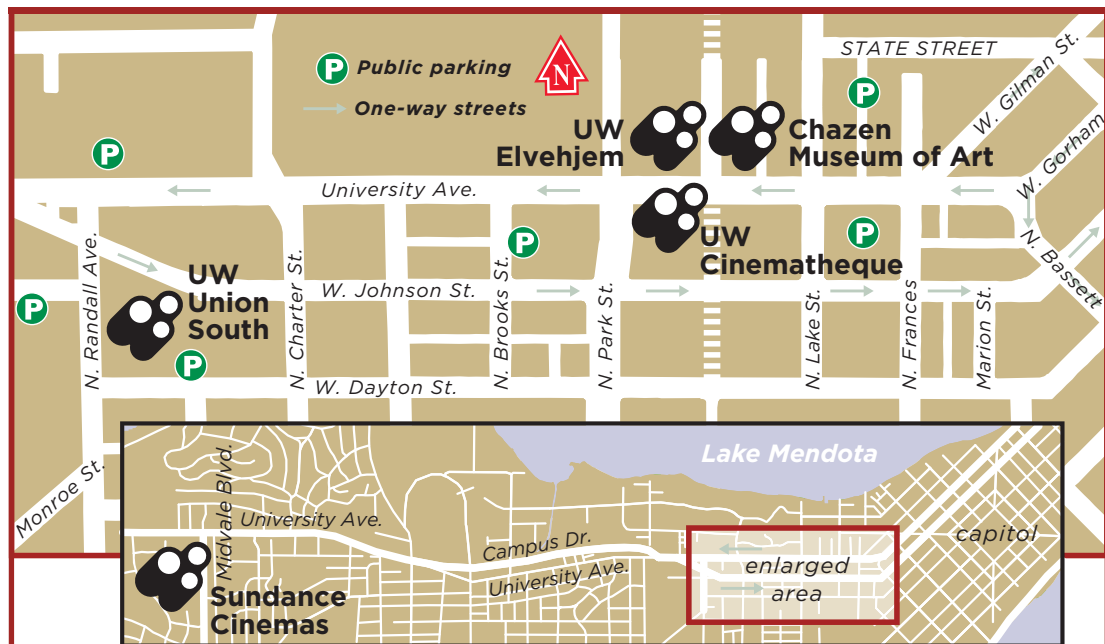
### WHAT’S A VOUCHER?

**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 Ticket Booth prior to the day of the screening. 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 \$10 general PUBLIC and \$5 STUDENT, using cash, checks, or vouchers only. Students should bring their school ID.



## Theaters

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

**CHAZEN MUSEUM OF ART** 750 University Avenue. Enter from the East Campus Mall. No food or drink in the theater.

**ELVEHJEM BUILDING** 800 University Avenue, lower level. Use the north entrance. No food or drink in the theater.

**UNION SOUTH MARQUEE** 1308 W. Dayton Street, second floor.

**SUNDANCE CINEMAS 1, 5, & 6** 430 N. Midvale Boulevard. Inside Hilldale Shopping Center

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## Trolley

**FREE FESTIVAL TROLLEY** compliments of Hilldale Shopping Center and Sundance Cinemas. Go to 2013.wifilmfest.org for more information.

**DURING THE FESTIVAL**, tickets are available at the theater where the film will be shown, on the day of that show. The individual theater box offices open an hour before the first film of the day at that theater. Cash or ticket vouchers are accepted for sales during the Festival (no checks or credit cards).

### RUSH TICKETS

**WANT TO SEE A SOLD-OUT SHOW? YOU CAN! (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, check, or vouchers may be used to buy rush tickets. Having a voucher is not a guarantee of a seat or preference in line; it’s just used in lieu of cash. Limit two 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. Latecomers with tickets are not guaranteed admittance.

**THE PRICE OF TICKETS CHANGES ON THURSDAY, APRIL 11** from \$8 to \$10 both online and in person. Student tickets remain \$5.

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**UW-MADISON CAMPUS VISITOR CENTER** Red Gym, 716 Langdon St., (608)263-2400, or Visit.Wisc.edu.

**WISCONSIN DEPARTMENT OF TOURISM** (800)432-TRIP (8747), or TravelWisconsin.com

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

**FILM TICKETS CAN BE EXCHANGED** in person only at the Ticket Booth at the Union South until the close of business the day before the screening. Absolutely no film-ticket exchanges after April 17.

**BOX OFFICE** refers to all things ticket-related. **TICKET BOOTH** is the location at Union South.

**MANY FESTIVAL FILMS ARE NOT RATED.**  
*Viewer and parental discretion advised.*

**FESTIVAL SCHEDULE IS SUBJECT TO CHANGE.**

*Check*  
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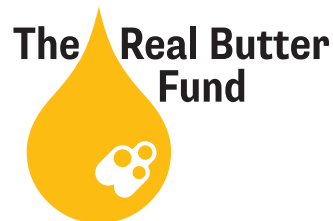
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