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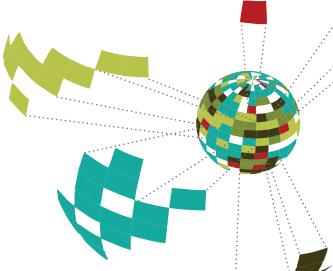
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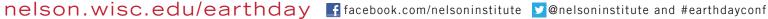


e arth to be determined

ECOLOGY, ECONOMY AND JUSTICE IN A RAPIDLY CHANGING WORLD

TUESDAY, APRIL 22, 2014 MONONA TERRACE COMMUNITY AND CONVENTION CENTER MADISON











For Those Born In The Wrong Decade



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cinematheque







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, and restorations and rediscoveries, and showcases the works of Wisconsin filmmaking artists.

CONTACT

WISCONSIN FILM FESTIVAL

1050 University Ave, Madison, WI 53706 608-262-9009, 800-963-FILM info@wifilmfest.org; wifilmfest.org

DURING THE FESTIVAL See 2014.wifilmfest.org

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 UW Department of Communication Arts.

UW ARTS INSTITUTE

324 Lathrop Hall

1050 University Ave, Madison, WI 53706 608-263-4086

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The University of Wisconsin-Madison Arts Institute is dedicated to advancing interdisciplinary arts research and creative work. The Institute speaks for and on behalf of the collective voice and vision of the arts at UW-Madison. We advance the arts as an invaluable resource to a vital university, and we promote all forms of artistic expression, experience, and interpretation as fundamental paths to engaging and understanding our world.

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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 Eyjue Foundation.



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THURSDAY, APRIL 3 - THURSDAY, APRIL 10

The Wisconsin Film Festival is back with another vibrant bouquet of films made everywhere from across the globe to across the street. Dive in to cinema of all kinds: uproarious comedies, powerful documentaries, mind-boggling sci-fi, freewheeling animations, scorching music films, far-out experimental shorts, plus the newly appointed Greatest Film of All Time.

These films were made to be seen with an audience, and by attending, you complete the experience with your neighbors. In this age of mobile isolation, here's a chance to laugh, scream, and think as a community, and to interact with artists ranging from first-time directors to current Oscar nominees.

The Festival, a production of the UW-Madison Arts Institute in partnership with the Department of Communication Arts, is fueled by community, built on countless volunteer hours in honor of great films produced against astronomical odds.

Here's to an eight day celebration of the incredible range of cinema that exists beyond the multiplex; let's get together and watch some movies!

In this Guide

FILM DESCRIPTIONS BEGIN ON PAGE 8

DAILY SCHEDULE GRIDS ARE ON PAGES 20 & 21

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THEATER INFORMATION IS ON PAGE 37





The Amazing Catfish

20,000 Days on Earth

SUN, APR 6 • 8:15 PM

Union South / The Marquee MIDWEST PREMIERE • Feature • Documentary • UK, 2014, Color, HD Projection • 95 MIN Director: Iain Forsyth, Jane Pollard; Producer: James Wilson, Dan Bowen; Editor: Jonathan Amos; Cinematographer: Erik Wilson; Music by: Nick Cave, Warren Ellis; Cast: Nick Cave SECTION: NEW INTERNATIONAL DOCUMENTARIES

Nick Cave is one of our last great rock stars. For nearly 40 years, his thunderous baritone has roared across bone-rattling postpunk and mournful murder ballads, delivering literary ₹ lyrics with a distinctly Old Testament sense of drama. Brandishing a dark wit, roguish swagger, and an absolutely commanding stage presence, Cave is a born entertainer, a breed fast becoming extinct amid the timid, fingerpicking politesse of contemporary indie rock. With 20,000 Days on Earth, this singer/songwriter/author/actor/screenwriter gets a genredefying documentary that matches ₹ his restless ambitions and relentless creativity. On one level, co-directors Iain Forsyth and Jane Pollard capture Cave's creative process, as he writes, re-writes, records, and performs with the Bad Seeds. This is complimented by a staged (but not scripted) depiction of Cave's 20,000th day, a psychodramatic whirlwind that ranges from snippets of his home life to a session with his shrink to road-trip conversations with collaborators including Bad Seed Warren Ellis (also of the Dirty Three) and fellow Australian megastar Kylie Minogue. The result is both a compelling portrait of the act of creation and a print-the-legend celebration of an icon well on his way to living legend status. This day zling and multifaceted portrait of the artist at 54, as *Time Out* critic Davic Calhoun wrote from the Berlin Film Festival, "puts most music films to way to living legend status. This dazzling and multifaceted portrait of the artist at 54, as Time Out critic David Calhoun wrote from the Berlin Film

shame. Inventive and inspiring."



Winner of the Best Documentary Directing and Best Documentary Editing Awards at the 2014 Sundance Film Festival. As best we can tell, Cave has never performed in Madison, so to call this essential viewing for fans is an understatement. (MK)

AB-

SEE: Coherence

Actress

THU, APR 3 • 6:30 PM UW Elvehjem

FRI, APR 4 • 2:15 PM

Sundance Cinema 1 DIRECTOR ROBERT GREENE AND ACTRESS BRANDY BURRE SCHEDULED TO APPEAR MIDWEST PREMIERE • Feature • Documentary USA, 2014, Color, HD Projection • 91 MIN Director: Robert Greene; Producer: Douglas Tirola Susan Bedusa: Editor: Robert Greene: Cinematographer: Robert Greene

SECTION: OPENING NIGHT SELECTION, NEW AMERICAN CINEMA

An actress gives the performance of her life in this visionary documentary about the roles we take on, and the ones we construct for ourselves. When she got pregnant, Brandy Burre's career was just taking off with a plum role in the seminal HBO series The Wire. She hid her pregnancy until her character's arc was complete, then quit acting to raise her kids in Beacon, New York. After years spent playing mom and wife, she's ready for other roles—but as she reignites her career, her meticulously constructed domesticity begins to unravel. This intensely intimate documentary explores some of life's most universal and unsolvable dilemmas: How best to balance one's career and family? For which roles we we are best suited? To what extent are we playing ourselves? Burre is a captivating screen presence, and her emotional frankness through an incredibly turbulent time makes for a singularly powerful portrait of a woman attempting to take charge of her life. Director Robert Greene uses a revolutionary combination of filmmaking methods to arrive at an original work of pure cinema. A brilliant inquiry into how our personas are constructed, and how much we can author the stories of our lives, Actress is as unpredictable and dramatic as life itself. (MK)

Afronauts

SEE: Shorts from Mars



All About the Feathers



20,000 Days on Earth



Age of Panic

La Bataille de Solférino FRI, APR 4 • 7:00 PM Sundance Cinema 5

MON, APR 7 • 4:15 PM

Sundance Cinema 5 WISCONSIN PREMIERE • Feature • Narrative •

France, 2013, Color, DCP • 94 MIN Director: Justine Triet; Screenwriter: Justine Triet; Producer: Emmanuel Chaumet; Editor: Damien Maestraggi; Cinematographer: Tom Harari; Cast: Laetitia Dosch, Vincent Macaigne, Arthur Harari, Virgil Vernier

IN FRENCH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

On May 6, 2012, France holds their Presidential elections and crowds throng Rue Solférino, location of the headquarters of the Socialist Party and their candidate, François Hollande. Among the journalists there is Laetitia (Laetitia Dosch), who, in order to cover the event live on television, has entrusted her two daughters to a babysitter and warned him not to let in the girls' father, Vincent (Vincent Macaigne), if he shows up. Naturally, nothing goes as planned and the scene is set for a showdown between the two estranged parents amidst the happenings of this important day in history. Talented writer/director Justine Triet has made a memorable feature debut, evoking Haskell Wexler's

Medium Cool in her use of an actual

historical event as a backdrop to a more intimate, personal story. The emotional unpredictability of her two protagonists (fully embodied by the terrific Dosch and Macaigne) yields considerable amounts of both humor and suspense. (JH)

All About the Feathers

Por las Plumas SAT. APR 5 • 12:00 PM

UW Cinematheque SUN, APR 6 • 4:15 PM

Sundance Cinema 5

MIDWEST PREMIERE • Feature • Narrative • Costa Rica, 2013, Color, HD Projection • 85 MIN Director: Neto Villalobos; Screenwriter: Neto Villalobos; Producer: Neto Villalobos; Editor: Neto Villalobos; Cinematographer: Nicolas Wong; Music by: Florian Droids; Cast: Allan Cascante, Sylvia Sossa, Marvin Acosta, Erlan

IN SPANISH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

Chalo loves his rooster. A lanky, lonely security guard with dreams of breaking into cockfighting, Chalo buys Rocky from the grocer in his sleepy Costa Rican town. But he can't bring himself to make Rocky fight, so instead of putting his rooster in the ring, Chalo pampers him. He sleeps with Rocky, has his portrait taken, generally dotes on him like, well, most of us do with our dogs. Before long, Chalo and Rocky find themselves in the center of one odd little crew: there's Chalo's weird coworker, who wants to rename the rooster "Apocalypse;" the kid from the bus who composes a theme song for Rocky on the trumpet; and the Avon saleslady who provides a refuge for Rocky when the rooster becomes homeless. By the end of All About the Feathers, you will wish you had friends like these. Deadpan to the bone, this screwy yarn is greatly enriched by a perfectly cast batch of non-actors. "Cultivates a dry comic style reminiscent of early Jim Jar-



Age of Panic



The Auction



Actress



Approaching the Elephant



American Revolutionary: The Evolution of Grace Lee Boggs

musch: cockeved, minimalist and affectionately attentive to behavioral guirks-both human and avian. Think of it as a bromance between a man and his rooster." (Diana Sanchez, Toronto International Film Festival)

The Amazing Catfish

Los insólitos peces gato FRI, APR 4 • 2:30 PM UW Elvehjem

SAT, APR 5 • 4:45 PM

Sundance Cinema 5

Feature • Narrative • Mexico, 2013, Color, DCP • 89 MIN

Director: Claudia Sainte-Luce; Screenwriter: Claudia Sainte-Luce; Producer: Geminiano Pineda; Editor: Santiago Ricci; Cinematographer: Agnès Godard; Music by: Madame Re-camier; Cast: Ximena Ayala, Lisa Owen, Sonia Franco, Wendy Guillén

IN SPANISH WITH ENGLISH SUBTITLES SECTION: NEW MEXICAN CINEMA

A warm and uncommonly moving film about finding one's home in the unlikeliest of places, The Amazing Catfish has picked up awards at festivals across the globe. Claudia and Martha meet in adjacent hospital beds-twentvish Claudia is in for appendicitis and alone, Martha is there for HIV treatments and is ringed by her four adoring children. When they spot Claudia walking home, they invite her to pile into their bright yellow Beetle and, well, she never really leaves. Their Guadalajara apartment is a bustling den of sibling camaraderie and rivalry, and the shy Claudia finds herself coming out of her shell just to keep up. As Martha's health declines, the family (now plus one) packs up the Beetle for one last shambling trip to the beach. Director Claudia Sainte-Luce draws her characters with the attentiveness of a novelist, crafting a generous and empathetic gem that poignantly reflects the fluidity of the modern day family. The vivid cinematography of French

master Agnes Godard (Sister, WFF 2013) winds along with the cast's crisscrossing movements throughout the apartment. Sainte-Luce's promising debut has already won top prizes at the 2013 Locarno, Toronto, Gijon, Mar del Plata, and Baja Film Festivals. (MK)

American **Revolutionary:** The Evolution of **Grace Lee Boggs**

SAT, APR 5 • 6:30 PM UW Chazen Museum of Art SUN, APR 6 • 1:15 PM

INTERNATIONAL DOCUMENTARIES

UW Chazen Museum of Art WISCONSIN PREMIERE • Feature • Documentary • USA, 2013, Color, HD Projection • 82 MIN Director: Grace Lee; Producer: Grace Lee, Caroline Libresco, Austin Wilkin; Editor: Kim Roberts; Cinematographer: Quyen Tran, Jerry Henry; Music by: Vivek Maddala SECTION: NEW AMERICAN CINEMA, NEW

In 2005, filmmaker Grace Lee released The Grace Lee Project (WFF 2006), an essay-documentary where Lee interviewed several subjects with her same name. For this more focused new project, the director revisits one of her namesakes: Detroitbased author and social activist Grace Lee Boggs. Known for her landmark work on behalf of black communities during the civil-rights era and black power movements, the Chinese-American Boggs is no stranger to radical stances, some of which led to her being closely followed by the FBI. Boggs, who will turn 99 in 2014, was a committed Marxist who, along with her husband of 40 years, James Boggs, split with Marxist leaders in order to speak more directly to the question of black liberation,

an issue far more complex than the

Someone who stubbornly believes

mere notion of equality with whites.

in the ability of individuals to completely change and transform their own minds, Grace Lee Boggs remains as feisty as ever as she approaches her centennial. This fast-paced and sometimes critical portrait, loaded with lots of great historical footage of the Boggses, is irresistibly inspiring. Audience Award, 2013 Los Angeles Film Festival (JH)

Another Song About the Sea

SEE: Of Vodka, Water & Mannequins

Approaching the **Elephant**

SAT, APR 5 • 4:30 PM Sundance Cinema 1

SUN. APR 6 • 1:30 PM UW Elvehiem

DIRECTOR AMANDA ROSE WILDER SCHEDULED

MIDWEST PREMIERE • Feature • Documentary • USA, 2014, B&W, HD Projection • 89 MIN Director: Amanda Rose Wilder; Producer: Jay Craven, Robert Greene; Editor: Robert Greene; Cinematographer: Amanda Rose Wilder SECTION: NEW INTERNATIONAL DOCUMENTARIES

At a radical elementary school in Little Falls, New Jersey, all classes are optional and rules are determined by democratic vote. Welcome to year one of the Teddy McArdle Free School, one of over 200 schools worldwide to have adopted this progressive philosophy from Britain's famed Summerhill School. Chronicling the school's intense first year, documentarian Amanda Rose Wilder is on the ground as the doors open, fully immersed in the chaotic energy of this ambitious experiment. Diving in headlong with her roving, attentive camera. Wilder captures the school's unique process, which, for all its dedication to exploratory freedom, can be surprisingly bureaucratic in practice. Minor scuffles can

trigger daylong summits in which the kids debate and renegotiate the school's still-in-progress structure. As freedom gives way to anarchy, even the school's idealist young founder begins to question whether they will see a second year. This frankness is part of what makes Wilder's film so refreshing-this is not a whitewashed inspirational story about education reform. This is reality: messy, difficult, and riveting, a candid dispatch from the frontlines of radical childrearing that captures both the incredibly hard work of teaching, and the incredibly hard work of being a kid. In line with the school's egalitarian ideology, Approaching the Elephant is a rare film about education in which we listen to the students as much as the teachers. This is what democracy looks like. (MK)

Atomic Dream

SEE: Shorts from Mars

The Auction

Le Démantèlement SUN. APR 6 • 11:30 AM UW Cinematheque

WED, APR 9 • 1:45 PM

Sundance Cinema 1 WISCONSIN PREMIERE • Feature • Narrative • Canada, 2013, Color, HD Projection • 111 MIN Director: Sébastien Pilote; Screenwriter: Sébas tien Pilote; Producer: Bernadette Payeur, Marc Daigle; Editor: Stéphane Lafleur; Cinema-tographer: Michel La Veaux; Music by: Serge Nakauchi-Pelletier; Cast: Gilles Renaud, Gabriel Arcand, Lucie Laurier, Sophie Desmarais IN FRENCH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

Sebastien Pilote, the Quebecoise director who brought us the 2012 WFF favorite, The Salesman, returns with another tale about fathers and daughters and changing times. Though his sheep farm is called Gagnon et fils, Gaby Gagnon (the wonderful Gabriel Arcand) now runs the whole operation that was left to him and his more

neglectful brothers by their father. One of Gaby's two daughters, Marie (Lucie Laurier), visits and announces her plans to get a divorce. When Marie asks for a loan so she can keep her city home, Gaby agrees to help. He begins selling off his farmland, equipment, and livestock, putting an end to the only way of life he has ever known. Though one of Pilote's reference points is Shakespeare's King Lear (Gaby's other, more loyal daughter is an actress rehearsing the part of Cordelia), there is not much that is stormy or thunderous in his storytelling style. Instead, he directs in a gentle, quietly heartbreaking fashion.
The beautiful, widescreen images of Gaby's farm serve as melancholic reminders that when it's gone, it's gone.
Nothing will come of nothing. (JH)

Before You

Before You

SEE: Short Films from Wisconsin's Own

Best of the **British Arrows**

SUN. APR 6 • 11:30 AM UW Chazen Museum of Art THU, APR 10 • 1:45 PM

Sundance Cinema 6 Feature, 2013, Color, HD Projection • 73 MIN SECTION: SPECIAL EVENT

Formerly known as the British Television Advertising Awards, this fun and exciting program has become an annual WFF favorite. This all new selection, compiled from the 2013 winners of the British Arrows awards, puts the spotlight on the latest and best commercials from the world of television, online and outdoor advertising. Since cutting edge visual techniques are frequently introduced through these little "mini-movies", this entertaining and stylish show often provides a glimpse into the future look and feel of movies and television shows. (JH)



Breathe In

Burt's Buzz





The Champagne Murders

Blackmail

Big Men

FRI, APR 4 • 2:15 PM Union South / The Marquee SUN, APR 6 • 11:00 AM

Sundance Cinema 6
MIDWEST PREMIERE • Feature • Documentary
USA, 2013, Color, DCP • 99 MIN

Director: Rachel Boynton; Producer: Rachel Boynton; Editor: Seth Bomse; Cinematographer: Jonathan Furmanski IN ENGLISH, IJAW, TWI WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL DOCUMENTARIES

One hundred years after Daniel Plainview, Jim Musselman is an oil \ge man of the 21st century. CEO of a tiny Texas exploration firm called Kosmos Energy, Jim uncovers Jubilee Field, a vast, untapped oil reserve off the coast of Ghana, spurring a complex and fractious series of negotiations between the first and third world over the profits. Boasting unprecedented insider access to all is sides of the equation, director Rachel Boynton (Our Brand is Crisis, WFF 2006) follows the Texans and Ghanaians through the entire process-her camera has a way of travelling behind doors that are usually firmly shut, granting us a rare window into this secretive world. A second thread in post-oil boom Nigeria doubles as a cautionary tale, as Boynton follows a group of masked militants who bomb the pipelines that funnel their natural resources and national wealth away. Seven years in the making, Big Men is an incredibly lucid and utterly essential examination of the greed and corruption behind this multilayered international crisis. "No single resource is more essential to modern life than oil, and no film offers a more incisive look at how the enormous wealth oil creates subverts the mortality of individuals, corporations, and even entire countries. Unforgettable." (Kenneth Turan, Los Angeles Times) (MK)

Bike Trip

SEE: Short Films from Wisconsin's Own

Bingo Night!

SEE: Short Films from Wisconsin's Own

Black Jack

SUN, APR 6 • 2:00 PM *UW Cinematheque*

THU, APR 10 • 4:00 PM

Sundance Cinema 5
SPECIAL PRESENTATION • Feature • Narrative
• United Kingdom, 1979, Color, DCP • 110 MIN
Director: Ken Loach; Screenwriter: Ken Loach;
Producer: Tony Garnett; Editor: Bill Shapter;
Cinematographer: Chris Menges; Music by: Bob
Pegg; Cast: Jean Franval, Stephen Hirst, Louise
Cooper, Andrew Bennett

SECTION: RESTORATIONS AND REDISCOVERIES

One of the best and least-seen features of the celebrated British director Ken Loach, Black Jack is a rousing and lovely little film. Based on a 1968 novel by Leon Garfield, Loach's swashbuckler concerns the adventures of an honest young boy. Tolly, a draper's apprentice in 1750s Yorkshire. Tolly is swept up into a disreputable life on the road when he crosses paths with the French, Magwitch-like ruffian, Black Jack, and Belle, a girl Tolly's age on the run from a horrible lunatic asylum. This unlikely trio touchingly come to depend on each other while their picaresque journey brings them into a world of quack doctors, body snatchers, and traveling medicine shows. In Black Jack, Loach finds a rare opportunity to combine his knack for sensitive stories about youth (Kes, Family Life) with the precise and realistic sense of detail that he brings to his period, costume films (Land and Freedom, The Wind That Shakes the Barley). Loach's vision is aided immeasurably by the exquisite cinematography of Chris Menges (The Killing Fields, The Mission). Winner of the Critic's Prize at the

1979 Cannes Film Festival, *Black Jack* was never given an official release in the U.S. This newly restored version has added subtitles for the sometimes difficult to understand regional dialects. (*JH*)

Blackmail

SUN, APR 6 • 11:00 AM

Overture Center / Capitol Theater
SECTION: RESTORATIONS AND REDISCOVERIES,
CAPITOL CINEMA, HITCHCOCK RARITIES

• The White Shadow (Fragment)

Short • Narrative • United Kingdom, 1924, B&W, 35mm • 43 MIN

Director: Graham Cutts; Screenwriter: Alfred Hitchcock; Producer: Michael Balcon, Victor Saville; Editor: Alfred Hitchcock; Cinematographer: Claude L. McDonnell; Cast: Betty Compson, Clive Brook, Henry Victor

Blackmail

SPECIAL PRESENTATION • Feature • Narrative • United Kingdom, 1929, B&W, 35mm • 75 MN Director: Alfred Hitchcock; Screenwriter: Alfred Hitchcock, Garnett Weston, Charles Bennett, Benn W. Levy; Producer: John Maxwell; Editor: Emile Deruelle; Cinematographer: John J. Cox; Cast: Anny Ondra, Sara Allgood, Charles Paton, Donald Calthrop

The fiancée of a Scotland Yard inspector is invited up to an admiring artist's studio and asked to pose nude for a portrait. When his insistent behavior edges closer to rape, she stabs the man to death. After her husbandto-be plants evidence to protect her from prosecution, the woman is faced with a blackmail attempt from a petty criminal. While Blackmail is usually celebrated for Alfred Hitchcock's first experiments with synchronous sound, this expert thriller was also released in a version for those cinemas that had not converted for talkies yet. This rarely screened silent version contains different takes that Hitchcock specifically composed for projection without a soundtrack and is often cited by critics as superior to the more frequently shown sound version. Our program of Hitchcock

rarities will begin with the only remaining footage from the 1924 British feature, *The White Shadow*. Recently re-discovered in New Zealand, this fragment represents the earliest existing film work of Hitchcock, who, then 25-years-old, served as *The White Shadow*'s screenwriter, co-producer, editor, and production designer! The entire program will feature live accompaniment on the Capitol Theater's Grand Barton Organ by the talented David Drazin. (*JH*)

Breathe In

FRI, APR 4 • 7:15 PM Union South / The Marquee THU, APR 10 • 6:30 PM

Sundance Cinema 1
WISCONSIN PREMIERE • Feature • Narrative
USA, 2013, Color, DCP • 97 MIN

Director: Drake Doremus; Screenwriter: Drake Doremus, Ben York Jones; Producer: Steven Rales, Mark Roybal, Jonathan Schwartz, Andrea Sperling; Editor: Jonathan Alberts; Cinematographer: John Guleserian; Music by: Dustin O'Halloran; Cast: Guy Pearce, Felicity Jones, Amy Ryan, Mackenzie Davis

SECTION: NEW AMERICAN CINEMA

Guy Pearce (Memento, L.A. Confidential) stars as a music teacher who falls under the spell of a student in this enthralling take on infidelity from Like Crazy director Drake Doremus. Pearce plays Keith, a restless former rock musician now feeling stifled as a family man in the New York suburbs. He's roused from the doldrums with the arrival of Sophie, a British foreign exchange student and musical prodigy played by the bewitching Felicity Jones. The two connect instantly, and, to the actors' great credit, their chemistry feels genuine and intense. Far from yet another lascivious Lolita imitation, Breathe In vividly captures the inexorable attraction between two fellow outsiders who should (and do) know better, but can't help themselves. With rapturous imagery and heavy improvisation, Doremus

creates an intoxicating aura for his characters to inhabit—the script was written without dialogue, which was shaped by the cast through extensive rehearsals. The resulting performances are disarmingly intimate and across-the-board great, right through to the supporting cast, which includes the reliably excellent Amy Ryan (Win Win, WFF 2011), promising newcomer Mackenzie Davis, and the always welcome Kyle MacLachlan (Blue Velvet, Portlandia). Star Felicity Jones is poised to break out in a big way: look for her in The Amazing Spider-Man 2 this summer. "Intimate, expressive, agonizing and beautifully rendered without a doubt one of the most emotionally poignant and heartbreaking movies of the [Sundance Film] Festival." (Indiewire) (MK)

Bucket of Blood

SEE: That Guy Dick Miller + A Bucket of Blood

Burt's Buzz

SAT, APR 5 • 11:15 PM *UW Elvehjem*

TUE, APR 8 • 2:45 PM

Sundance Cinema 6

Feature • Documentary • Canada, 2013, Color, DCP • 88 MIN
Director: Jody Shapiro; Producer: Jody Shapiro;

Editor: Stacey Foster; Cinematographer: Brian Jackson; Music by: Howie Beck SECTION: NEW INTERNATIONAL DOCUMENTARIES

That bearded face peering out from all those lip balms, body creams, and hand salves belongs to a real guy. The founder and face of the Burt's Bees empire, Burt Shavitz is a lovable curmudgeon holed up in a 400 sq. ft. converted turkey coop in the backwoods of Maine. He may be the living logo of a multi-billion dollar corporation, but Burt is so committed to living off the land that he uses a wood stove for heat and has no run-

CARE TAXATERODE RETURNS CO.



Cannibal







Cairo Drive

TUE, APR 8 • 6:30 PM Sundance Cinema 1

WED, APR 9 • 3:45 PM Sundance Cinema 5

DIRECTOR SHERIEF ELKATSHA SCHEDULED TO APPEAR

Feature • Documentary • Egypt, 2013, Color, HD Projection • 77 MIN Director: Sherief Elkatsha: Producer: Sherief

Elkatsha; Editor: Sherief Elkatsha, Pierre Haberer; Cinematographer: Sherief Elkatsha IN ARABIC WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL DOCUMENTARIES

There are 20 million people in Cairo, and they all want onto the 23,600 miles of road that wend through this teeming metropolis. Fourteen million vehicles, ranging from cars and microbuses to bicycles and donkey carts-not to mention regular old pedestrians-compete for a spot in this fluid, pulsating obstacle course. Sherief Elkatsha's lively documentary sits shotgun with a wide variety of Cairo drivers, who provide an entertainingly pithy commentary on life in the city, while simultaneously threading hair-raising merges or weaving around entire families perched on a single motorcycle. Politics come to

dominate the conversation through an incredible bit of serendipity, when the Egyptian revolution breaks out, crescendos, and subsides, all as Elkatsha was shooting. Filmed right on the streets, here is the Arab Spring as you've never seen it, and, better yet, here is what the taxi drivers have to say about it. Most people seem cautiously optimistic, though nobody is convinced that any amount of revolution will fix the traffic. After this film, vou will never complain about rush hour on the Beltline again. "An enthralling, insightful, and often rather funny look at the vibrant, complex and dramatic city of Cairo." (Screen Daily) Best Documentary, 2013 Abu Dhabi Film Festival (MK)

Cannibal

Caníbal

FRI, APR 4 • 4:30 PM UW Chazen Museum of Art

SAT, APR 5 • 9:00 PM

Sundance Cinema 1

WISCONSIN PREMIERE • Feature • Narrative • Spain, Romania, 2013, Color, DCP • 116 MIN Director: Manuel Martín Cuenca; Screenwriter: Manuel Martín Cuenca, Alejandro Hernández; Producer: Fernando Bovaira, Simon de Santiago, Manuel Martín Cuenca, Alejandro Hernández; Editor: Angel Hernández Zoido; Cinematographer: Pau Esteve Birba; Cast: Antonio de la Torre, Olimpia Melinte

IN SPANISH, ROMANIAN WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

In the southern Spanish city of Granada, Carlos (Antonio de la Torre) is the sole employee of a respectable tailor shop. He lives a quiet life alone in a clean, beautiful apartment above his business. No one would suspect that he remorselessly stalks and kills young women, filling his refrigerator with their flesh, Carlos' diabolical routine is interrupted when he finds himself falling in love with Nina (Olimpia Melinte), whose twin sister has already fallen prey to Carlos. Becoming closer, the couple retreat to

Carlos' cabin in Spain's Sierra Nevada mountain range. Will Carlos be able to keep his darkest secret from the woman who has captured his heart? Perhaps the classiest movie ever made about a serial killer who eats his victims (even the Oscar-pedigreed The Silence of the Lambs has a lot more shock effects), Cannibal plays out much more like a tragic romantic thriller than a blood-soaked horrorshow. Director Manuel Martin Cuenca manages to unsettle the audience through an approach to the material that almost entirely eschews gore (no killings occur on-screen). Instead, the director favors a classical, fixedcamera visual style that is as elegant as one of Carlos' hand-tailored suits. 2013 Toronto & Torino Film Festivals.

The Champagne Murders

Le Scandale

THU, APR 3 • 6:30 PM

UW Cinematheque INTRODUCTION BY TIM HUNTER

SPECIAL PRESENTATION • Feature • Narrative • France, USA, 1967, Color, 35mm • 105 MIN Director: Claude Chabrol; Screenwriter: Claude Brule, Derek Prouse: Producer: Raymond Eger: Editor: Jacques Gaillard; Cinematographer: Jean Rabier: Music by: Pierre Jansen: Cast: Anthony Perkins, Maurice Ronet, Yvonne Furneaux, Stephane Audran, Henry Jones

SECTION: RESTORATIONS AND REDISCOVERIES In this classy Franco-American psychological thriller, a series of murders threatens the sale of a family-owned French champagne business to an American conglomerate. All of the clues seem to implicate the drunken, bad boy of the family (Maurice Ronet), but maybe his gigolo pal (Anthony Perkins) or his pal's wife (Yvonne Furneaux) have their own motives? Perkins' casting is only one of many Hitchcockian homages from the acclaimed French New Wave

master, Claude Chabrol, in this, his



only co-production with a Hollywood Studio (Universal Pictures). It was also Chabrol's only film in anamorphic widescreen and Technicolor. His sardonic look at the lethal goings-on of a group of shady bourgeois in the booze business deliciously displays many of the themes that dominate the director's best work. Never released in any home video format in the U.S., this screening will showcase an excellent 35mm print of the rarely shown English version of Chabrol's fun and twisty gem, which was released in France as Le Scandale and in Mexico as Burbujas de Terror(Bubbles of Terror). A genuine treat, The Champagne Murders has been personally selected for our Festival by Tim Hunter, veteran director of film (Tex, River's Edge) and television (Mad Men, Hannibal), who will introduce the screening. (JH)

Cheatin'

SUN, APR 6 • 8:30 PM Overture Center / Capitol Theater WED, APR 9 • 8:45 PM

Sundance Cinema 6 SECTION: NEW AMERICAN CINEMA, CAPITOL CINEMA

• Tim and Susan **Have Matching Handguns**

Short • Documentary • USA, 2014, Color, Digital Projection • 2 MIN Director: Joe Callander; Producer: Dave Munson, Suzette Munson

It's all right there in the title. 2014 Sundance Film Festival.

• Cheatin'

MIDWEST PREMIERE • Feature • Animation • USA, 2013, Color, HD Projection • 76 MIN Director: Bill Plympton; Screenwriter: Bill Plympton; Producer: Desirée Stavracos; Editor: Kevin Palmer; Cinematographer: ; Music by: Nicole Renaud

The latest hand-drawn stunner from Oscar-nominated animator Bill Plym-Oscar-nominated animator Bill Plympton (*Idiots and Angels*, WFF 2009) is a funny, surreal love story like no other. Jake and Ella meet cute in a fateful bumper car collision, and they are bumper car collision, and they are instantly inseparable—in Plympton's own words, "the most loving couple in the long history of Romance." But a misunderstanding causes Jake to believe his beloved Ella is cheating on him, and he lashes out by bedding as many women as he can, which turns out to be quite a lot. Distraught over his affairs, Ella hires a hit man, launching an increasingly outlandish game of one-upsmanship between the former sweethearts. Things get even stranger once Ella starts using a magician's "Trans-Soul Machine" to inhabit the bodies of Jake's lovers. An independent artist in the age of massive computer animation studios, Plympton hand drew the over 40,000 frames that comprise Cheatin', allowing him to follow his imagination down some gloriously odd paths. For coloring, he used digital technology to emulate the look of watercolor paints, resulting in his most rapturous film yet. The freewheeling, handmade verve of Plympton's art is a pleasure to behold in this age of homogeneous, crystalline CGI. (MK)



Club Sandwich

Club Sandwich

SAT, APR 5 • 7:00 PM Sundance Cinema 1 MON, APR 7 • 4:45 PM

Sundance Cinema 1
WISCONSIN PREMIERE • Feature • Narrative •

Mexico, 2013, Color, DCP • 82 MIN
Director: Fernando Eimbcke; Screenwriter:
Fernando Eimbcke; Producer: Christian Valdelievre; Editor: Mariana Rodriguez; Cinematographer: Maria Secco; Music by: Camino Lara;
Cast: Maria Renee Prudencio, Lucio Gimenez
Cacho, Danae Reynaud, Leonel Tinajero
IN SPANISH WITH ENGLISH SUBTITLES
SECTION: NEW INTERNATIONAL CINEMA, NEW
MEXICAN CINEMA

≥ This sly and very funny comedy adds a twist to the teen coming-of-age movie by being mostly about a teenage boy's mother! Fifteen-year-old Hector has come with his thirtyfive-year-old single mom Paloma to a beachside resort hotel. The two are as close as a son and a mother could be: talking with their own private banter and sharing private thoughts with each other. Soon, though, sunbathing, watching television, and ordering club sandwiches from room service starts to take its toll on Hector. When the boy's attentions shift to another guest, a girl his age named Jazmin, Paloma slowly realizes she's being left out...literally. As in his 2004 movie, Duck Season, writer/director Eimbcke finds his biggest laughs in his characters' reactions to their changing situation. In Club Sandwich, Paloma's disbelief about her son's sexual awakening makes her the comic center of the story. Maria Renee Prudencio plays the part sympathetically and believably: evidence of this movie's big heart. "There's not a false note in the performances, from the internalized work of the two young leads to the more expressive countenance of Prudencio's Paloma, herself not so far removed from adolescence in her tender vulnerability." (David Rooney, The Hollywood Re-



porter) 2013 Toronto and New York Film Festivals. Winner, Best Film, 2013 Torino Film Festival. (JH)

Coherence

SAT, APR 5 • 9:30 PM Sundance Cinema 6 SUN, APR 6 • 1:00 PM Sundance Cinema 6

AB

MADISON PREMIERE • Short • Narrative • USA, 2013, Color, HD Projection • 9 MIN Director: Daniel Klein; Screenwriter: Daniel Klein; Producer: Daniel Klein; Editor: Matt Irvine; Cinematographer: Pete Biagi; Music by: Seth Boggess; Cast: Oren Skoog, Ann Sonneville, Larry Neumann, Jr., Darrell Cox, Elizabeth

Ledo, Jenna Mills SECTION: WISCONSIN'S OWN

A grisly car accident along a dark wooded road slowly mutates into something much more ominous in Daniel Klein's jolting short. (MC)

• Coherence

WISCONSIN PREMIERE • Feature • Narrative • USA, 2013, Color, DCP • 89 MIN

Director: James Ward Byrkit; Screenwriter: James Ward Byrkit; Producer: Lene Bausager, Alyssa Byrkit; Editor: Lance Pereira; Cinematographer: Nic Sadler; Music by: Kristin Øhrn Dyrud; Cast: Emily Foxler, Nicholas Brendon, Lorene Scafaria, Maury Sterling, Elizabeth Gracen, Lauren Maher, Hugo Armstrong, Alex Manugian

SECTION: NEW AMERICAN CINEMA

A cosmic mindbender that unfolds

almost entirely around a dining room table, Coherence proves that shoestring-budget sci-fi can be as gripping, cerebral, and flat-out entertaining as any blockbuster-and often far more. Four couples get together for a dinner party on the night a comet is passing close to Earth. Suddenly, the power goes out, leaving the whole neighborhood dark except for one brightly lit house up the street. Two of the friends go to investigate, and things start getting really, really strange, really, really quickly. From a premise rooted in theoretical physics, writer/director James Byrkit weaves a tense mystery that'll keep you guessing right until the final shot. Incredibly, the dialogue driving this head-spinning plot was largely improvised by the game cast (which includes Nicholas Brendon, Xander from Buffy the Vampire Slayer), keeping both the science and the thrills on an immediate, human level. "Taut, plausible, and metaphysically terrifying... does for quantum physics what Primer did for time travel" - Austin Chronicle. Winner, Best Screenplay, 2013 Fantastic Fest. For an equally compelling look at some of the theories Coherence riffs on, check out the documentary Particle Fever, also screening in this year's fest. (MK)

Come Back Scorpio Rising

SEE: Shooter and Whitley

Commando: A One Man Army

FRI, APR 4 • 7:15 PM Sundance Cinema 1 SUN, APR 6 • 4:00 PM Sundance Cinema 1

WISCONSIN PREMIERE • Feature • Narrative • India, 2013, Color, DCP • 120 MIN
Director: Dilip Ghosh; Screenwriter: Ritesh



Coherence



The Dark Matter of Love

Shah; Producer: Vipul Amrutial Shah; Editor: Amitabh Shukla; Cinematographer: Sejal Shah; Music by: Mannan Shah, Prasad Sashle; Cast: Vidyut Jamwal, Pooja Chopra, Jaideep Ahlawat, Darshan Jariwala

SECTION: NEW INTERNATIONAL CINEMA

A pure blast for Bollywood and action movie lovers, Commando is a great star vehicle for the amazing Vidyut Jammwal who, like his contemporaries Tony Jaa and Jackie Chan, performs all of his own stunts! Jammwal plays Karanvir Dogra, a special-ops secret agent for the Indian Armed Services. During a top secret mission, the commando's chopper is shot down & he finds himself captured by the Chinese. Betrayed by his government, Dogra makes his way back to India, only to find himself taking on the role of protector to the beautiful Simrit (Pooja Chopra), who is fleeing the vicious gangster known as AK74 (the hilarious scenery chewing Jaideep Ahlawat). Fleeing into the jungle with Simrit, Dogra uses his well-honed survival & combat skills against the well-armed AK74 and his army of goons. Did we mention that Commando is a full-on Bollywood musical too? First-time director Dilip Ghosh sets just the right over-the-top tone so that all of the bone breaking and explosions blend seamlessly with the sudden bursts of singing and dancing. Through it all, the perfect specimen that is Jammwal jumps, kicks, spins, and grapples without any assist from CGI effects! He is truly a new cinematic wonder! (JH)

The Congress

SUN, APR 6 • 6:00 PM Overture Center / Capitol Theater MON, APR 7 • 6:00 PM

Sundance Cinema 6
WISCONSIN PREMIERE • Feature • Narrative •
France, Israel, Poland, Belgium, Germany, Luxembourg, 2013, Color, DCP • 100 MIN
Director: Ari Folman; Screenwriter: Ari Folman;
Producer: Ari Folman, Reinhard Brundig, Robin
Wright; Editor: Nili Feller; Cinematographer:
Michael Englert; Music by: Max Richter; Cast:

Smit-McPhee, Danny Huston SECTION: NEW INTERNATIONAL CINEMA, CAPITOL CINEMA

Robin Wright, Harvey Keitel, Jon Hamm, Kodi

The Matrix, Who Framed Roger Rabbit?, Being John Malkovich, and Waking Life are all evoked by this groundbreaking meta science-fiction hybrid of live action and animation. Robin Wright stars as a version of herself, an actress tired of Hollywood executives who only want her to repeat the successes of The Princess Bride and Forrest Gump. She is also a single mother concerned about having enough income to take care of her children. So when a creepy studio head (Danny Huston) proposes using an emerging technology that will allow a perpetually youthful digital replica of Wright to take over her career, the actress ultimately embraces the idea. Decades later, an aging Wright finds herself consumed by her alternate persona as she visits The Congress, a "restricted animation zone" constructed by the studio that serves as a virtual playground for the wealthy. Here, Wright learns that her very personality has been thoroughly co-opted by a diabolical plot to turn everything we know into a profitable



Crimes Against Humanity



The Dance of Reality





Dangerous Acts... Elements of Belarus



simulation, Director Ari Folman, whose innovative 2008 animated feature Waltz With Bashir earned him an Academy Award Nomination, has loosely based his screenplay on The Futurological Congress a sci-fi novel by Stanislaw Lem (Solaris). This witty, sometimes awe-inspiring epic is "a wholly original and thoroughly surprising fusion of sensory overload and liberal philosophy bound to confuse and provoke in equal measures." (Eric Kohn, Indiewire) (JH)

Crimes Against Humanity

SAT, APR 5 • 9:00 PM UW Elvehjem

DIRECTOR JERZY ROSE SCHEDULED TO APPEAR

Verbatim

Short • Narrative • USA, 2013, Color, DCP • 7

Director: Brett Weiner; Producer: Dana Wickens; Cinematographer: Bérénice Eveno; Music by: Jordan Kolasinski; Cast: John Ennis, Mike McCafferty, Nathan Graham Smith, Emily Maya

A jaded lawyer wastes an afternoon trying to figure out if a dim-witted government employee has ever used a photocopier. All the dialogue in this short comes from an actual deposition filed with the Supreme Court of Ohio. 2014 Sundance, SXSW Film Festivals.

• Crimes Against Humanity

WISCONSIN PREMIERE • Feature • Narrative USA, 2013, Color, HD Projection • 77 MIN Director: Jerzy Rose: Screenwriter: Halle Butler, Jerzy Rose; Producer: Salome Chasnoff; Editor: Jerzy Rose; Cinematographer: Robert Cauble; Music by: Joshua Dumas; Cast: Mike Lopez, Lyra Hill, Ted Tremper, Adam Paul, Buki Bodunrin, Tommy Heffron

SECTION: NEW AMERICAN CINEMA

A dysfunctional dean's assistant uncovers a satanic cabal in his college's ethnomusicology department in this cracked campus comedy. The smug Lewis is so enraptured with his investigation that he fails to connect the

dots when a string of freak accidents strike his aimless girlfriend Brownie (and anyone else he sleeps with). Have the ethnomusicologists placed a hex on Lewis? And who's this guy Brownie's sharing her hospital bed with? Just how deep does this conspiracy go? Ably spoofing the tweedy, insular world of academia, director Jerzy Rose strikes an irreverent tone that combines arch absurdity with shaggy dog weirdness. The cast of non-actors gives first-rate performances, including an oddball cameo by Chris Sullivan (director of Consuming Spirits, WFF 2013). "Recalls the fiction of Thomas Pynchon in its conspiracy plots, academic references, and loopy humor." (Chicago Reader) "The film has a bright, cartoonish surface wrapped around deliciously dark satire; it finds the sweet spot between naturalism and bedroom farce. Rose and co-writer Halle Butler are masters of wry humor, delighting in their characters' self-pity, casual dishonesty and cruelty." (Hammer to Nail) "Star Lyra Hill's wide-eyed, increasingly mangled deadpan gaze is worthy of a silent comedy all its own." (Chicago Tribune) (MK)

The Dance of Reality

La Danza de la Realidad WED, APR 9 • 6:00 PM

Sundance Cinema 6 WISCONSIN PREMIERE • Feature • Narrative • Chile, 2013, Color, DCP • 130 MIN

Director: Alejandro Jodorowsky; Screenwriter: Alejandro Jodorowsky, Producer: Alejandro Jodorowsky, Michel Seydoux, Moises Cosio; Editor: Maryline Monthieux; Cinematogra-pher: Jean-Marie Dreujou; Music by: Adan Jodorowsky; Cast: Brontis Jodorowsky, Pa-mela Flores, Jeremias Herskovits, Alejandro

IN SPANISH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

In his first feature since 1989's Santa Sangre visionary director Alejandro Jodorowsky (El Topo, The Holy Mountain) has returned with this

wonderfully surreal and autobiographical new work. Like a Greek chorus, Jodorowsky appears as himself to guide us through his partly imagined childhood. Born into a family of Russian Jewish immigrants living in a small town in the midst of Chile's desert, young Alejandro (Jeremias Herskowitz) must cope with the strict education by his Marxist father, Jaime (the director's son, Brontis Jodorowsky), and an overflow of sympathy and love from his mother, Sara (opera soprano Pamela Flores, who sings all of her lines!). Alejandro deals with the hostility of other schoolchildren and discovers that his only allies are literature. movies, and philosophy. Meanwhile, Jaime schemes to kill Chilean president Carlos Ibañez del Campo as part of a communist plot. Like Fellini's Amarcord, Jodorowsky attempts to re-invent himself by re-recreating his childhood for the cameras, but reality is only a starting point. (JH)

Dangerous Acts Starring the Unstable **Elements of Belarus**

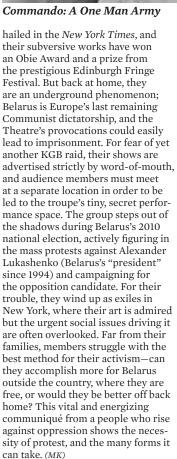
FRI, APR 4 • 12:15 PM UW Cinematheque

TUE, APR 8 • 9:00 PM Sundance Cinema 1

MIDWEST PREMIERE Feature • Documentary • USA, 2013, Color, DCP • **76 MIN**

Director: Madeleine Sackler: Producer: Madeleine Sackler; Editor: Anne Barliant, Leigh Johnson; Cinematographer: Daniel Carter, Larissa Kabernik; Music by: Wendy Blackstone IN RUSSIAN WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL

A riveting account of both the struggle and value of creating art under difficult circumstances, this essential documentary follows a radical theater group through a critical patch in their nation's history. The Belarus Free Theatre has been repeatedly

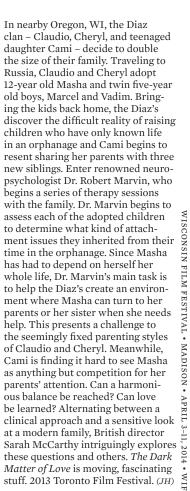


The Dark Matter of Love

SUN, APR 6 • 3:30 PM Union South / The Marquee THE DIAZ FAMILY SCHEDULED TO APPEAR WISCONSIN PREMIERE • Feature • Documentary

United Kingdom, 2013, Color, HD Projection • 93 MIN

Director: Sarah McCarthy; Producer: Grace Hughes-Hallett; Editor: John Mister; Cinematographer: Liam Iandoli SECTION: WISCONSIN'S OWN, NEW INTERNATIONAL DOCUMENTARIES



Das Rote Licht

SEE: Shooter and Whitley

Do As Told SEE: Sabbatical





Gabrielle

The Dog

UW Elvehiem

FRI, APR 4 • 4:15 PM Sundance Cinema 6 SUN, APR 6 • 8:15 PM

MIDWEST PREMIERE • Feature • Documentary • USA, 2013, Color, DCP • 100 MIN

Director: Allison Berg, Frank Keraudren; Producer: Allison Berg, Frank Keraudren; Editor: Frank Keraudren; Cinematographer: Amanda Micheli, Nim-Rod Bachar, Wolfgang Held, Pete Ginsburg, Axel Baumann

SECTION: NEW INTERNATIONAL

When Al Pacino plays you in a movie, you've got a story to tell. The real-life ≥ inspiration for Sidney Lumet's New Hollywood masterpiece, Dog Day Afternoon, John Wojtowicz famously robbed a Brooklyn bank in 1972 to finance his boyfriend's sex-change operation, resulting in a daylong, widely televised standoff with the New York police department. A decade in the making, this in-depth documentary acaptures a countercultural icon, warts and all. Boisterous, brash, and hugely charismatic, Wojtowicz delivers, in heavy Brooklynese, a firsthand, disarmingly frank account of the gay rights movement in 1970s New York. His credo: "Live every day as if it's your last and whoever doesn't like it can go fuck themselves and a rubber duck." He may have been vain and profane, but he was also a trailblazer-this is a man who had a public gay wedding in 1971, wearing his army uniform. While he's in prison, Dog Day Afternoon wins the Academy Award for Best Screenplay, effectively validating his crime on a national stage, and catapulting him to a notoriety that he shamelessly exploits. Upon his release, The Dog (as he is now known) can be seen parading in front of his former crime scene wearing a shirt declaring "I ROBBED THIS BANK" in iron-on letters. A wild and funny companion piece to one of the most iconic films of the



1970s, *The Dog* proves that some lives are big enough to fill two movies. 2014 SXSW Film Festival (MK)

Dom Hemingway

SAT, APR 5 • 7:30 PM

Union South / The Marquee
WISCONSIN PREMIERE • Feature • Narrative •
United Kingdom, 2013, Color, 35mm • 93 MIN
Director: Richard Shepard; Screenwriter:
Richard Shepard; Producer: Jeremy Thomas;
Editor: Dana Congdon; Cinematographer: Giles
Nuttgens; Music by: Rolfe Kent; Cast: Jude Law,
Richard E. Grant, Demian Bechir, Emilia Clarke
SECTION: NEW INTERNATIONAL CINEMA

Jude Law stars as wisecracking safecracker Dom Hemingway in this rip-roaring cinematic bender. Freshly sprung onto the London streets after 12 years in the clink, Dom immediately reunites with his old sidekick for a hedonistic just-got-out-of-jail binge. The hungover duo then drag themselves to France to collect Dom's hefty payment for taking the fall for his boss all those years ago. But when his money goes missing in a druggy haze, our brash antihero is forced to prove that he's not all talk. Law dives into the role with swaggering gusto, letting fly with reckless brio while retaining a certain tart precision even in his most vulgar moments. His partner in crime is played by the inimitable Richard E. Grant, still the patron saint of bacchanalia two and a half



The Dog



Water Ice Snow

decades after *Withnail and I* (WFF 2010), here cast deliciously against type as the straight man (relatively speaking). The supporting cast includes Emilia Clarke (Daenerys Targaryen on *Game of Thrones*) as Dom's estranged daughter. "Laugh out-loud funny and impressively, wittily written, with a finely tuned ear for the perfect bit of foul language. A big piece of raunchy entertainment that goes down like a night of whiskey and beer, but without the hangover, coupled with a desire to watch Dom do it all over again." (*Indiewire*) (*MK*)

Domestic

FRI, APR 4 • 4:30 PM *UW Elvehjem*

SAT, APR 5 • 4:30 PM

UW Chazen Museum of Art
Feature • Narrative • Romania, 2013, Color, HD

Feature • Narrative • Romania, 2013, Color, Hi Projection • 85 MIN

Director: Adrian Sitaru; Screenwriter: Adrian Sitaru; Producer: Monica Lazurean-Gorgan; Editor: Andrei Gorgan, Adrian Sitaru; Cinematographer: Adrian Silisteanu; Cast: Adrian Titieni, Clara Voda, Ioana Flora, Gheorghe Ifrim, Danut Hurduc, Ariadna Titieni

IN ROMANIAN WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

Humans, dogs, hens, rabbits, pigeons, and cats attempt to coexist in this droll, very Romanian comedy of cohabitation. Administrator of his apartment complex, Lazar must constantly negotiate the residents' petty complaints about each others' pets; meanwhile, he's just trying to figure out what to do about the live chicken his wife brought home. Affectionately lampooning people's attachment to-and appetite for-various members of the animal kingdom, this is a film where any given critter is equally likely to end up as a beloved pet or in the stewpot, and sometimes both. Hopping between brightly colored apartments, writer/director Adrian Sitaru delights in eavesdropping on his characters' boisterous.



The German Doctor



Domestic

absurd, circular chatter. A marvel of cinematic form, Domestic unfolds in masterful single-take vignettes. busy with overlapping dialogue and bustling movement. Despite taking place almost entirely indoors, the film boasts some of the most inventive widescreen cinematography you'll see this year, demonstrating that the CinemaScope frame is as suited to the crowded corridors of a Romanian apartment building as it is to wide-open vistas. "Immediately and continuously charming... Domestic is a small film with a big heart and a quick, existential wit." (Twitch) (MK)

Dostoevsky Behind Bars

SAT, APR 5 • 3:45 PM

UW Elvehjem
DIRECTOR MARC KORNBLATT SCHEDULED TO

APPEAR

SECTION: WISCONSIN'S OWN

Water Ice Snow

MADISON PREMIERE • Short • Documentary • USA, 2013, Color, HD Projection • 16 MIN Director: Jeffrey Kurz; Producer: Jeffrey Kurz, Jack Turner; Editor: Greg Olliver, Karim Raoul; Cinematographer: Karim Raoul

American artist and educator Sasha Sicurella travels the world in pursuit of a singular professional project: exposing children to the possibilities of photography by allowing them to take a series of self-portraits. Karim Raoul's chronicle of her trip to a grade school in rural Mongolia offers an evocative glimpse of Sicurella at work, highlighting the spontaneous moments of humor and crosscultural connection that become immortalized through both artists' cameras. (MC)

• Dostoevsky Behind Bars

WORLD PREMIERE • Feature • Documentary • USA, 2014, Color, HD Projection • 56 MIN Director: Marc Kornblatt; Producer: Marc Kornblatt;

WINNER: 2014 GOLDEN BADGER AWARD.

The same mixture of astute social commentary and clear-eyed empathy that distinguished Marc Kornblatt's Street Pulse (WFF 2013) animates the documentarian's latest film, which shifts his focus from the streets of Madison to the confines of Oakhill Correctional, a Wisconsin minimumsecurity prison. There, inmates and UW-Madison graduate students meet to discuss works of classic literature on a weekly basis, working through the intricacies of canonical texts and considering how century-old works can illuminate present-day experience. Eschewing easy assumptions about its subjects and pat narratives of self-redemption through learning, Kornblatt considers how reading, art, and the pursuit of self-knowledge interact with the rhythms of prison life. Moments of literary-inspired revelation brush up against the realities of personal regrets and social limitations as the inmates reflect on their past crimes and hoped-for futures. Filmed with an eye for unfussy compositional elegance and human detail, Dostoevsky Behind Bars celebrates how literature, poetry, and art can become a way to rebuild one's life, a single page or brushstroke at a

Dusty Stacks of Mom

SEE: Jodie Mack: Let Your Light Shine

eduCAUTION

SEE: Wisconsin Rising





Food Patriots



Dom Hemingway

Fall Trip Home

SEE: Nathaniel Dorsky: Then and Now

Food Patriots

THU, APR 3 • 6:30 PM Union South / The Marquee

FRI. APR 4 • 2:00 PM

Sundance Cinema 6 DIRECTOR JEFF SPITZ SCHEDULED TO APPEAR WISCONSIN PREMIERE • Feature • Documentary • USA, 2013, Color, HD Projection • 74 MIN Director: Jeff Spitz; Producer: Jeff Spitz, Jennifer Amdur Spitz; Editor: John Farbrother SECTION: WISCONSIN'S OWN, NEW INTERNATIONAL DOCUMENTARIES

Jeff Spitz's journey through the world of organic local foods and "grow-your-own" backvard farming documents the story of his own family and how, after his son's bout with a serious food-derived illness, they became involved in a grassroots movement to rid our food of antibiotics and genetic modifications. The film itself is as appealingly homemade and organic as the local foods it celebrates. Chock full of vivid encounters with informed and relatable interviewees such as Stonyfield Farm's Gary Hirshberg and Growing Power's Robert Pierce, Food Patriots takes place on the front lines of local organic movements from the UW-Madison Athletics Department to the south side of Madison and the south side of Chicago, and from the Capitol Farmers Market to the House of Representatives in Washington, D.C.. Both an inspirational missive about the fight to change the way we think about the food we eat and a charmingly ragged first-person documentary essay, Food Patriots captures many small, genuine moments as Spitz guides us gently through the

discoveries he's made since first dipping his toe into this important subject. Entertaining, humorous, and informative, this is a film to see before you take your next trip to the grocery store. (BR)

Foxy and the Weight of the World

SEE: Rat Pack Rat: Todd Rohal Selects

Gabrielle

SAT, APR 5 • 7:15 PM Sundance Cinema 6

SUN, APR 6 • 1:15 PM

Union South / The Marquee Feature • Narrative • Canada, 2013, Color, DCP • 104 MIN

Director: Louise Archambault; Screenwriter: Louise Archambault; Producer: Kim McCraw, Luc Déry; Editor: Richard Comeau; Cinematographer: Mathieu Laverdière; Music by: François Lafontaine; Cast: Gabrielle Marion-Rivard, Alexandre Landry, Mélissa Désormeaux-Poulin IN FRENCH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

Gabrielle is a joyous, passionate young woman, with a heck of a voice. She's fervently devoted to her choir, even more so now that she is feeling out the inklings of a romance with Martin, a fellow singer in the group. Their blossoming courtship is complicated by the fact that both Gabrielle and Martin are developmentally disabled. She lives in a group home that forbids sexual contact, he with his overprotective mother, leaving them little opportunity for independence, much less intimacy. Suddenly able to envision a new, freer life for herself, Gabrielle starts taking steps to prove she is ready to live on her own, to the surprise of her supportive but concerned family. The epony-



that places disabled characters and performers front-and-center among the leads, rather than have them as peripheral figures for other people to negotiate. Produced by the Oscar-

The German Doctor

Happy Christmas

mous heroine is brought to radiant

syndrome. Marion-Rivard more than

holds her own with the professional

Gabrielle with a vibrancy and pluck

debuts of the year. Like Stand Clear

of the Closing Doors (also playing this

that ranks among the great screen

year's fest), Gabrielle is a rare film

nominated team behind Monsieur

Lazhar (Opening Night, WFF 2012),

this tender, buoyant film of first love

and the universal desire for personal

freedom both embraces and embod-

ies the healing power of music. (MK)

actors surrounding her, investing

life by Gabrielle Marion-Rivard. a first-time actress with Williams

Wakolda

SAT, APR 5 • 5:00 PM Sundance Cinema 6

TUE. APR 8 • 4:45 PM

Sundance Cinema 6 WISCONSIN PREMIERE • Feature • Narrative • Argentina, France, Norway, Spain, 2013, Color,

Director: Lucía Puenzo; Screenwriter: Lucía Puenzo; Producer: Lucía Puenzo; Editor: Hugo Primero; Cinematographer: Nicolás Puenzo; Music by: Daniel Tarrab, Andrés Goldstein; Cast: Florencia Bado, Àlex Brendemühl, Natalia Oreiro, Diego Peretti IN SPANISH, GERMAN, HEBREW WITH ENG-

SECTION: NEW INTERNATIONAL CINEMA

This engrossing portrayal of a young family unknowingly sharing their lives with one of history's worst war criminals takes place in Argentina, 1960. Eva and Enzo pack up their kids and set out to open an inn in the breathtaking Patagonian countryside; on the way there, they meet a wealthy German doctor who becomes their first guest. The erudite doctor takes a keen interest in their 12 year-old

daughter, Lilith, who is small for her age. With the promise that he can help her grow, he begins to conduct experiments on the girl. Meanwhile, a Mossad agent hunting down Dr. Josef Mengele, one of the most notorious Nazis now known to be hiding in South America, has tracked him down to the area. Based on true events, The German Doctor is a haunting real-life chiller that brings the past to vivid life. Adapting her own novel, director Lucía Puenzo elicits a remarkable performance from magnetic young newcomer Florencia Bado as Lilith. "Magnificent. Executed with outstanding attention to detail, a prodigious ensemble cast, and splendid cinematography, the film is a window into a time lost in history. An enthralling masterwork." (Indiewire) Puenzo's film dominated Argentina's Academy Awards, winning Best Film, Director, Actor, New Actress, and many more. (MK)

Glistening Thrills

SEE: Jodie Mack: Let Your Light Shine

The Green Serpent — Of Vodka, Men and Distilled Dreams

SEE: Of Vodka, Water & Mannequins

Happy Christmas

FRI. APR 4 • 6:45 PM Sundance Cinema 6

SAT. APR 5 • 2:45 PM Sundance Cinema 6 SECTION: NEW AMERICAN CINEMA

• Person to Person

MIDWEST PREMIERE • Short • Narrative • USA, 2014, Color, HD Projection • 18 MIN

Director: Dustin Guy Defa; Screenwriter: Dustin Guy Defa; Producer: Dustin Guy Defa, Keha McIlwaine; Editor: Dustin Guy Defa; Cinematographer: Adam Ginsberg; Cast: Bene Coopersmith, Deragh Campbell

The morning after a party, a record store clerk wakes up to find a woman in his apartment. She won't leave. This funny and original short won a prize at the 2014 Berlin Film Festival, and was featured in the 2014 Sundance and SXSW Film Festivals.

• Happy Christmas

WISCONSIN PREMIERE • Feature • Narrative • USA, 2014, Color, DCP • 78 MIN

Director: Joe Swanberg; Screenwriter: Joe Swanberg; Producer: Joe Swanberg, Peter Gilbert; Editor: Joe Swanberg; Cinematographer: Ben Richardson; Cast: Anna Kendrick, Mela-nie Lynskey, Mark Webber, Lena Dunham, Joe

The accomplished and prolific inde-The accomplished and prolific independent filmmaker Joe Swanberg, who presented *All the Light in the Sky* in last year's WFF, has returned with one of his most distinguished and entertaining efforts yet. Anna Kendrick, star of *Pitch Perfect* and Swanberg's *Drinking Buddies* plays Carson, who decides to join her brother Jeff (Swanberg) and his family for the holidays in Chicago. The unemployed Carson is not exactly a responsible Carson is not exactly a responsible person. She's still young, but old enough to know better than to get wasted and pass out on a stranger's bed when her best friend (Girls's Lena Dunham) brings her to a party. This episode increases the already existing tension between Carson and Jeff's wife, Jenny (Melanie Lynskey), who is trying to find time to continue her writing while raising a toddler (the director's son, Jude Swanberg, a scene-stealer if there ever was one). In a series of sometimes funny, sometimes quietly moving scenes, Swanberg charts Carson's tentative first steps towards becoming an adult, as well as her family's growing acceptance of her often-difficult behavior. Using his own home as the principal location and shooting on gorgeously grainy 16mm film, Swanberg and his terrific cast have crafted a minimarvel of personal cinema. 2014 Sun-(the director's son, Jude Swanberg, marvel of personal cinema. 2014 Sundance Film Festival. (JH)





Heli



The Immortalists



SUN, APR 6 • 2:00 PM Sundance Cinema 5 WED, APR 9 • 8:30 PM

Sundance Cinema 5

WISCONSIN PREMIERE • Feature • Narrative • Mexico, 2013, Color, DCP • 105 MIN

Director: Amat Escalante; Screenwriter: Amat Escalante, Gabriel Reyes; Producer: Jaime Romandia, Carlos Reygadas, Amat Escalante; Editor: Natalia López; Cinematographer: Lorenzo Hagerman; Cast: Armando Espitia, Andrea Vergara, Linda González, Juan Eduardo Palacios, Kenny Johnston IN SPANISH WITH ENGLISH SUBTITLES

SECTION: NEW MEXICAN CINEMA

Winner of the Best Director prize at the 2013 Cannes Film Festival, this unflinching vision of the Mexican drug war is deeply troubling and absolutely vital. Heli is a 17 year-old factory worker living in rural Mexico with his father, wife, infant son, and Estela, his adolescent sister. When Estela's boyfriend steals two large bags of cocaine from a corrupt general, it sets off a disastrous chain reaction, dragging a family of innocents into an inferno of brutality that is made all the worse for being perpetrated by the so-called law enforcement. Necessarily provocative and masterfully orchestrated, Heli achieves its raw resonance through the bravura filmmaking of writer/director Amat Escalante, pitched right between wide-eyed reality and a waking dreamor nightmare. A protégé of Mexican master Carlos Reygadas (Silent Light, WFF 2009), Escalante conducts his scenes in impeccable wide shots, creating an atmosphere of stark observation and slowly encroaching terror. Like many great films set in vicious environments, portions of Heli can be difficult to watch; however, Escalante's confrontational style rightly suggests we spend far too much time looking away from problems that are here addressed at point-blank range. This film contains graphic violence—viewer discretion advised. (MK)

Hill Stories

SEE: Short Films from Wisconsin's Own

lda

SUN, APR 6 • 6:30 PM Sundance Cinema 1

TUE, APR 8 • 4:30 PM Sundance Cinema 1

Sundance Cinema I
WISCONSIN PREMIERE • Feature • Narrative
• Poland, 2013, B&W, DCP • 80 MIN

Director: Pawel Pawlikowski; Screenwriter: Pawel Pawlikowski, Rebecca Lenkiewicz; Producer: Eric Abraham, Piotr Dzieciol, Ewa Puszczynska; Editor: Jarek Kaminski; Cinematographer: Jarek Kaminski; Music by: Kristian Selin Eidnes Andersen; Cast: Agata Kulesza, Agata Trzebuchowska IN POLISH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA A spellbinding image of 1960s Poland, this enveloping drama centers on a teenaged nun who, just before taking her vows, meets her last living relative for the first time. Raised in the convent. Anna is prim and naïve when she arrives on the doorstep of her aunt Wanda, a hard-drinking magistrate with ties to the Communist Party. In short order. Wanda reveals that Anna's real name is Ida, that she is a Jew, and that her parents were murdered during the Nazi occupation. The two set off on a journey to the Polish countryside to uncover the repressed familial mysteries that bond them. This moving inquiry into a national trauma achieves its exceptional power through its intimacy; Ida and Wanda are two fully realized souls, and their heartache is suffused with glimmers of beauty, humor, and music. Filmed in luminous blackand-white in the classic Academy aspect ratio. Ida combines some of the year's best cinematography and art direction to create a truly immersive viewing experience. Exquisitely directed by Pawel Pawlikowski (My Summer of

Love), Ida was awarded Best Film

at the 2013 London and Warsaw



Film Festivals. 2014 Sundance Film Festival. (MK)

Ilo Ilo

Ida

SAT, APR 5 • 9:00 PM UW Chazen Museum of Art

SUN, APR 6 • 1:45 PM Sundance Cinema 1

WISCONSIN PREMIERE • Feature • Narrative Singapore, 2013, Color, DCP • 99 MIN

Director: Anthony Chen; Screenwriter: Anthony Chen; Producer: Anthony Chen, Hwee Sim Ang, Wahyuni A. Hadi; Editor: Hoping Chen, Joanne Cheong; Cinematographer: Benoit Soler; Cast: Koh Jia Ler, Angeli Bayani, Tian Wen Chen, Yann Yann Yeo

IN MANDARIN, TAGALOG WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

Hailed as "the very beating heart and soul of cinematic storytelling" by Film Comment, Ilo Ilo is a poignant depiction of one family weathering a financial crisis. It's 1997 Singapore, and the Lims are going through a bit of a rough patch. Teck has just been laid off, but he can't bear to tell anyone-least of all his pregnant wife, who grinds away at her own dreary office job in order to maintain their middle class income. To top it off, their 10 year-old son Jiale is a serious troublemaker. They could use some help, and so they hire Terry, a Filipino immigrant to work as a live-in maid

and nanny. As Terry struggles to con-

trol the increasingly unruly Jiale, the two begin to form an unlikely bond. The characters may be having a difficult time, but the film is full of life, brimming with keenly observed details. Director Anthony Chen invests his characters with such individuality that they could almost pass for the subjects of a uniquely textured and compassionate documentary. Winner of the Best First Film prize at the 2013 Cannes and London Film Festivals. (MK)

The Immortalists

FRI, APR 4 • 9:00 PM *UW Elvehjem*

SAT, APR 5 • 12:00 PM

Sundance Cinema 5
DIRECTORS DAVID ALVARADO AND JASON
SUSSBERG SCHEDULED TO APPEAR

MIDWEST PREMIERE • Feature • Documentary • USA, 2014, Color, HD Projection • 78 MIN Director: David Alvarado, Jason Sussberg; Producer: David Alvarado, Kate McLean, Jason Sussberg; Editor: Annukka Lilja; Cinematographer: David Alvarado; Music by: Eric Andrew

SECTION: NEW INTERNATIONAL DOCUMENTARIES

Bill and Aubrev want to live forever. Nobody wants to grow old, but these two scientists are actually doing something about it-Bill Andrews and Aubrey de Grey have devoted themselves to finding the cure for aging, which they see as the epidemic that is killing off mankind, "absolutely the world's biggest problem." This fascinating documentary watches as middle-aged men attempt to build the fountain of youth in their labs. Apart from their shared quest, they could hardly be less alike: molecular biologist Bill is an determined ultramarathoner, whereas biomedical gerontologist Aubrey, his face overwhelmed by an epic beard, is never seen without a beer in hand-even while being interviewed for this documentary. Both are truly memorable

characters, rejecting pat attempts to locate psychological motives for their mission and eloquently debating the effects immortality would have on a world already pressed for resources. Co-directors David Alvarado and Jason Sussberg use elegant animation to keep their theories legible to laypeople without sparing the intricacies of their work. The Immortalists is both a glimpse of the far reaches of scientific research and a poignant consideration of how one should spend the time they have left on Earth. After all, their project is also a grand race against the clock, as Bill and Aubrev aren't getting any younger... yet. 2014 SXSW Film Festival. (MK)

In Bloom

Grzeli nateli dgeebi FRI, APR 4 • 9:15 PM UW Chazen Museum of Art

THU, APR 10 • 2:15 PM Sundance Cinema 1

WISCONSIN PREMIERE • Feature • Narrative • Georgia, Germany, France, 2013, Color, DCP • 102 MIN

Director: Nana Ekvtimishvili, Simon Gross; Screenwriter: Nana Ekvtimishvili; Producer: Simon Gross, Mark Wachter; Editor: Stefan Stabenow; Cinematographer: Oleg Mutu; Cast: Lika Babluani, Mariam Bokeria, Zurab Gogaladze, Data Zakareishvili

IN GEORGIAN WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

In early 1990s Tbilisi, the capital of the newly independent Georgia after the collapse of the Soviet Union, the country faces a growing civil war, food shortages, and vigilante justice. Coming-of-age in this sort of environment can be a challenge, to say the least. Two fourteen-year-old girls, Eka and Natia, have formed a bond in this male-dominated culture but their years-old friendship will be put to the test when one of them is pushed into an early marriage. This authentic and gripping first feature

CONSIN EII M EESTIVAI • MAD



Intruders



Kumiko, The Treasure Hunter







is the work of the Georgian-German writing-directing team of Nana Ekvtimishvili and Simon Gross. "The childhood innocence in the eyes of [Eka and Natia] melts away as they're forced to make terrible choices, the bubble of girlhood punctured by huge social forces. The movie never. ever makes a wrong move, and many sequences are as good as anything in recent cinema." (Robert Kohler, Artforum. "Astute, observant...tough and unsentimental..."In Bloom," [balances] a strong, implicit feminist sensibility with a sympathetic sense of the power of tradition." (A.O. Scott, NY Times). 2013 Berlin, Vancouver, and Karlovy Vary Film Festivals. (JH)

Ingreen

SEE: Nathaniel Dorsky: Then and Now

Inside & Out

SEE: Short Films from Wisconsin's Own

Intruders

Jo Nan-ja-deul FRI, APR 4 • 2:15 PM UW Chazen Museum of Art WED, APR 9 • 9:00 PM

Sundance Cinema 1

WISCONSIN PREMIERE • Feature • Narrative • South Korea, 2013, Color, HD Projection • 99 MIN

Director: Noh Young-seok; Screenwriter: Noh Young-seok; Producer: Choi Sun-hee; Editor: Park Soo-dan; Cinematographer: Park Jae-in; Music by: Noh Young-seok; Cast: Jun Suk-ho. Oh Tae-kyung

in korean with english subtitles SECTION: NEW INTERNATIONAL CINEMA

This slyly-plotted South Korean gem begins as a comedy of errors and ends as a thriller. Looking to finish up his script, a young screenwriter heads off to his producer's remote bed and breakfast for some peace and quiet-though, as a screenwriter, he probably should have realized that a secluded cabin in the woods

is the last place one finds tranquility. The snowbound lodge is closed for the season, but Sang-jin is nevertheless besieged by guests, starting with a pack of obnoxious teenagers, and quickly expanding to far more suspicious characters. When he discovers a dead body on the premises, what had seemed an annoying inconvenience abruptly becomes a sinister whodunit. Writer/director Noh Young-seok (Daytime Drinking, WFF 2009) takes the home-invasion genre and turns it on its ear, shifting from droll character study to tense showdowns with the confident ease of a great filmmaker. "After winning a great deal of love with his debut feature Daytime Drinking, Noh proves here that his early success was not a fluke nor a flash in the pan. He draws exceptional performances out of his key cast, shoots beautifully compelling film, is gifted with a dry wit, and is a writer willing to make bold and challenging choices." (Twitch) 2014 Rotterdam Film Festival. (MK)

Jodie Mack: Let Your Light Shine

SUN, APR 6 • 7:00 PM

UW Cinematheaue SECTION: NEW AMERICAN CINEMA. SHORT FILMS PROGRAMS

WISCONSIN PREMIERE • Feature • Experimental • USA, 2013, Color, 16mm • 74 MIN Director: Jodie Mack

Dusty Stacks of Mom

WISCONSIN PREMIERE • Short • Experimental • USA, 2013, Color, 16mm • 41 MIN Director: Jodie Mack

• Glistening Thrills

WISCONSIN PREMIERE • Short • Experimental • USA, 2013, Color, 16mm • 8 MIN Director: Jodie Mack

• Let Your Light Shine

WISCONSIN PREMIERE • Short • Experimental • USA, 2013, Color, 16mm • 3 MIN Director: Jodie Mack

New Fancy Foils

WISCONSIN PREMIERE • Short • Experimental • USA, 2013, Color, 16mm • 12 MIN Director: Jodie Mack

Undertone Overture

Short • Experimental • USA, 2013, Color, 16mm • 11 MIN Director: Jodie Macl

Cinema, rock opera, and planetarium light show collide in experimental animator Jodie Mack's "Let Your Light Shine," a dazzling program of films that has been described as "the ultimate photokinetic stroboscopic spectacle." At its center is Dusty Stacks of Mom, a handmade personal essay about Mack's mother's nearly defunct poster business that manages to be a eulogy for obsolete technologies as well as a psychedelic reworking of the college dorm room -- Pink Floyd and Scarface as reanimated capital, resurrected from the headshop floor. On the soundtrack, Mack performs a hilarious and moving alternate-lyric cover of one of classic rock's most well-known albums. Also on the program: Undertone Overture, a view of the cosmos in swatches of tie-dye; New Fancy Foils, in which Mack animates discarded paper sample books, the craft store come to life; and Glistening Thrills, a beautiful and melancholic holographic dream of dollar store gift bags. The program culminates in Let Your Light Shine, a handmade, snap-crackle-and-pop improvisation for rainbows that makes use of prismatic glasses to create, in the words of one critic, "the most immersive film I've ever experienced." Everyday objects like posters, junk mail, and sewing patterns will come alive in

this rare performance, the avant-

garde cinema as rock show. (JP)

Joe

THU, APR 3 • 9:00 PM

Union South / The Marquee DIRECTOR DAVID GORDON GREEN SCHEDULED TO APPEAR

MIDWEST PREMIERE • Feature • Narrative • USA, 2013, Color, 35mm • 117 MIN

Director: David Gordon Green; Screenwriter: Gary Hawkins: Producer: David Gordon Green. Lisa Muskat, Christopher Woodrow, Derrick Tseng; Editor: Colin Patton; Cinematographer: Tim Orr; Music by: David Wingo, Jeff McIlwain; Cast: Nicolas Cage, Tye Sheridan

SECTION: OPENING NIGHT SELECTION, NEW AMERICAN CINEMA

Nicolas Cage gives one of his best-ever performances in this tense Southern gothic from American indie icon David Gordon Green (Pineapple Express, Prince Avalanche). Cage plays a Texan ex-con trying to put his violent past behind him and make an honest living clearing forests for a lumber company. He hires on and becomes a father figure to a 15 year-old kid played by Tye Sheridan (The Tree of Life, Mud), but when the boy's derelict father comes around looking for work, Joe's violent old self begins to reemerge. Cage has taken some heat for his flambovant role choices (nevermind that some of his wildest readings have been for auteurs like Werner Herzog and Martin Scorsese), but his spectacular, tightly wound performance in Joe belongs alongside the work this Oscar-winning iconoclast has done in masterpieces by directors ranging from the Coen Brothers to Spike Jonze to David Lynch. For his part, Sheridan deservedly won the Best Young Actor award at the 2013 Venice Film Festival. "A brilliant film... not to be missed." (Twitch) WFF veterans may recall when a 26 year-old David Gordon Green presented his striking, Criterion Collection-inducted debut, George Washington, back in 2001. For an ultra-rare glimpse into Green's early days, check out his 1995 short Will You Lather Up My Roughouse?, screening in the Rat Pack Rat shorts program. 2014 SXSW Film Festival. (MK)

Kumiko, The Treasure Hunter

SUN, APR 6 • 5:30 PM Sundance Cinema 6

MON, APR 7 • 8:30 PM

Sundance Cinema 6

CO-SCREENWRITER AND CO-PRODUCER NATHAN ZELLNER AND CO-PRODUCER CHRIS OHLSEN SCHEDULED TO APPEAR

MIDWEST PREMIERE • Feature • Narrative • USA, 2014, Color, DCP • 105 MIN

Director: David Zellner: Screenwriter: David Zellner, Nathan Zellner; Producer: Chris Ohlson, Jim Burke, Cameron Lamb, Andrew Banks, Nathan Zellner; Editor: Melba Jodorwsky; Cinematogra-pher: Sean Porter; Music by: The Octopus Project; Cast: Rinko Kikuchi, Nobuyuki Katsube, Shirley Venard, David Zellner, Nathan Zellner

IN ENGLISH, JAPANESE WITH ENGLISH SUBTITLES

SECTION: NEW AMERICAN CINEMA

"It's only a movie" is a phrase that Kumiko either does not want to hear or cannot understand. Alienated from her family and depressed and frustrated with her job as a Tokyo office lady, Kumiko has become obsessed with the 1996 Joel and Ethan Coen movie, Fargo. She watches the film endlessly on her tiny television, drawing maps and diagrams in the process. Perhaps spurred on by the Coen's tongue-in-cheek assertion that Fargo is a "true story," Kumiko desperately uses a company credit card to fly from Japan to Minneapolis in search of the ransom money buried by Steve Buscemi at the end of the movie. Once she lands, the young woman faces a typically fierce Minnesota winter and a serious language barrier on the road to North Dakota. Offbeat, funny, and lyrically beautiful, this is the third feature by two other cinematic siblings, David and Nathan Zellner (Kid-Thing, Goliath). Their sometimes haunting depiction of a determined lone dreamer in the wintry Midwest recalls Werner Herzog's Stroszek (WFF 2009) and is anchored by the amazing performance by Rinko Kikuchi as the title character. 2014 Sundance, Berlin, and SXSW Film Festivals. (JH)



Lair of the Damned SEE: Shooter and Whitley

Let Your Light Shine

SEE: Jodie Mack: Let Your Light Shine Like Father, Like Son

FRI, APR 4 • 4:45 PM Sundance Cinema 1

MON, APR 7 • 6:45 PM

Sundance Cinema 1

WISCONSIN PREMIERE • Feature • Narrative • Japan, 2013, Color, DCP • 120 MIN

Director: Hirokazu Kore-Eda; Screenwriter: Hirokazu Kore-Eda; Producer: Kaoru Matsuzaki, Hijiri Taguchi; Editor: Hirokazu Kore-Eda; Cinematographer: Mikiya Takimoto; Music by: Yasui Shin; Cast: Masharu Fukuyama, Machiko Ono, Yoko Maki, Lily Franky

IN JAPANESE WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

Two families are turned inside out by the revelation that their six yearold sons were switched at birth in this poignant drama from Japanese master Hirokazu Kore-eda (Nobody Knows, After Life). Ensconced in a glassy Tokyo high-rise, Ryota is a stern workaholic whose career ambitions leave little time for his wife and only son Keita. They come in for a shock when they learn that due to a hospital mix-up, their biological son is living with another, equally stunned family in the Japanese countryside. Amiably laid-back and living in contented modesty above ≅ a hardware store, the Saikis are the antithesis of Ryota's striving ethos, and he can hardly recognize himself in their six year-old Ryusei, his son by blood. The two families begin an uneasy negotiation on how to handle the matter-do they switch the kids back, or pretend it never happened? An exceptionally thoughtful contemplation of nature vs. nurture and the impact of social class on childrearing, *Like Father, Like Son* is poetic 18 and profound consideration of what

it means to be a parent. No filmmaker in the world is better at working with children than Kore-eda, and the impeccably realized characters he and his actors create here are no exception. Jury Prize, 2013 Cannes Film Festival. (MK)

Lola

FRI, APR 4 • 12:15 PM Sundance Cinema 5

TUE, APR 8 • 5:00 PM

Sundance Cinema 5

SPECIAL PRESENTATION • Feature • Narrative France, 1961, B&W, DCP • 90 MIN

Director: Jacques Demy; Screenwriter: Jacques Demy; Producer: Georges de Beauregard, Carlo Ponti; Editor: A.M. Cotret; Cinematographer: Raoul Coutard; Music by: Michel Legrand; Cast: Anouk Aimée, Marc Michel, Jacques Harden, Allen Scott, Elina Labourdette

IN FRENCH WITH ENGLISH SUBTITLES SECTION: RESTORATIONS AND REDISCOVERIES, LE MONDE ENCHANTÉ DE JACQUES DEMY

Jacques Demy cemented his critical reputation with Lola, his first feature film and a major title in the canon of the French New Wave. Fate, chance, love, and loss are the themes of this story set in Demy's hometown, the seaside city of Nantes, Lola (Anouk Aimée in one of her signature roles) is a cabaret dancer and devoted mother who is juggling the affections of several men. One is Roland Cassard, who knew Lola as a teenager and finds she now gives purpose to his once aimless life. Another suitor is an American sailor and yet another is a mysterious man who drives a Cadillac. But Lola is finding it hard to forget the father of her child, even though he abandoned her during her pregnancy. Against the dreamy dancehall backdrop, Demy finds a just right melancholic tone. The widescreen black and white cinematography by nouvelle vague mainstay Raoul Coutard adds immeasurably to Demy's dreamy and melancholic Mise-en-scène. This



Macaroni & Cheese



Manakamana



great looking restoration of Lola has been supervised by the director's widow, Agnes Varda. (JH)

Love Child

SAT, APR 5 • 1:15 PM

Union South / The Marquee DIRECTOR VALERIE VEATCH AND PRODUCER DANNY KIM SCHEDULED TO APPEAR

WISCONSIN PREMIERE • Feature • Documentary • South Korea, USA, 2014, Color, HD Projec-

Director: Valerie Veatch; Producer: David Foox, Danny Kim, Minji Kim, Daniel Levin, Andrew Teng; Editor: Valerie Veatch, Christopher Donlon; Cinematographer: Daniel Levin IN ENGLISH, KOREAN WITH ENGLISH SUBTITLES

SECTION: WISCONSIN'S OWN, NEW

INTERNATIONAL DOCUMENTARIES

In March of 2010, a couple was arrested in Korea, charged with letting their three-month-old daughter starve to death while the two played online videogames. The child's name was Sarang, the Korean word for love. The incident was clearly a case of neglect, in which the parents took full responsibility for their actions leading up to this calamity. In investigating this shocking case, however, the filmmakers of Love Child take a much broader approach by examining the cultural conditions leading up to the incident. This compelling and visually arresting new documentary illustrates the ways in which

investments in technology, coupled with a communal society, have made South Korea a world leader in the information economy. At the same time, these advances may have wreaked havoc on the behavior of many of the country's citizens. Overall, the film offers a look into the debate over Internet addiction, and the ways in which South Korea is currently seeking to prevent further tragedies. Intertwining the entrancing visuals from the video games with interviews from those involved with the case and those deeply embedded in this form of cyber culture, director Valerie Veatch presents a clear view of how this sort of tragedy could have happened, as well as the push to prevent it from ever happening again. Love Child's co-producer, Danny Kim, is a 2008 graduate of UW Madison's Communication Arts program. 2014 Sundance Film Festival. (JPos)

The Lumberjack at 100

SAT, APR 5 • 4:30 PM UW Cinematheque

SUN, APR 6 • 4:30 PM

UW Cinematheque 35mm • 88 MIN

FILMMAKER STEPHEN SCHALLER SCHEDULED TO APPEAR SECTION: WISCONSIN'S OWN, RESTORATIONS

AND REDISCOVERIES • Our Own Gang in The Chase

Short • Narrative • USA, 1933, B&W, 35mm •

In 1933, the Wisconsin State Journal sponsored the production of this filmed-in-Madison comedy, a knockoff of Hal Roach's Our Gang series that starred the youth of our fair city. Filled with outrageous (and sometimes dangerous) gags and filmed on vintage State Street and Williamson Street locations, Our Own Gang has been lovingly restored by the Wisconsin Center for Film & Theater Research, with funding from the National Film Preservation Founda-

The Lumberjack

Short • Narrative • USA, 1914, Color, 35mm •

Director: O.W. Lamb

Filmed in Wausau in 1914, The Lumberjack is the oldest film shot in Wisconsin that still exists in its original. complete form. Produced by an itinerant film company out of Omaha, Nebraska and cast with Wausau locals, the short silent two-reeler tells a romantic story set against the backdrop of the city's lumber mills. A new 35mm print, restored by the Wisconsin Center for Film & Theater Research with funding from the National Film Preservation Foundation, will be screened. Live piano by David Drazin. (JH)

When You Wore a Tulip and I Wore a Big Red Rose

Feature • Documentary • USA, 1983, Color, HD Projection • 63 MIN

Director: Stephen Schaller; Producer: Robert K. Geisel, Sr.; Editor: Stephen Schaller; Cinematographer: Michael Juers

In the early 1980s, documentary filmmaker Stephen Schaller was instrumental in the re-discovery and restoration of The Lumberjack. His lovely and sometimes deeply emotional feature length journal/ essay film offers a look at the making of the Wausau classic, including interviews with the one surviving cast member and the relatives of others who appeared in the movie. Schaller's investigation includes moving remembrances of the people and town of Wausau, as it was, and even reveals the on-set accidental death of one of The Lumberjack's top production executives! More than just a piece of local history, When You Wore a Tulip is also of interest to anyone who cares about film history and preservation. Discovering





Memphis



Mary

Schaller's gentle, artful movie is just as exciting as finding a lost family album. (JH)

Macaroni & Cheese

Les Coquillettes SUN, APR 6 • 6:15 PM Sundance Cinema 5

THU, APR 10 • 6:15 PM

Sundance Cinema 5 WISCONSIN PREMIERE • Feature • Narrative • France, 2012, Color, DCP • 75 MIN

Director: Sophie Letourner: Screenwriter: Sophie Letourner; Producer: Emmanuel Chaumet; Editor: Jean-Christophe Hym; Cinematographer: Antoine Parouty; Cast: Camille Genaud, Carole Le Page, Sophie Letourner, Julien Gester, Eugenio Renzi

IN FRENCH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA Widely celebrated as the French counterpart to Lena Dunham's Girls, this effervescent romp follows three voung women chasing love and sex over the course of one boozy weekend. Parisian filmmaker Sophie Letourneur is in Switzerland to present her short at the prestigious Locarno Film Festival, but the art of cinema is the last thing on her mind. With hilarious single-mindedness. she is in pursuit of French arthouse heartthrob Louis Garrel, whom she has heard is at the festival. With

two friends in tow, Sophie hops be-

tween chic parties, hoping to bump into her wildly-out-of-reach target. Meanwhile, her friends embark on a series of hookups and mishaps of their own. The whole story is pieced together by the trio in a hungover haze the morning after; their recollections and embellishments combine to form an inspired threeway narration that doesn't always gel with what actually happened. The film is all the more dazzling for being conceived on a lark-it really was shot at the Locarno premiere of Letourneur's The Shady Sailor (WFF 2013), imbuing the film with a delightfully spontaneous, off-thecuff energy. Brimming with sassy dialogue, Macaroni and Cheese, as Manohla Dargis of the New York Times observed, "seems to have been made "in between hits of laughing gas-its giddiness is infectious. Consistently amusing and often blissfully silly." (MK)

Manakamana

THU, APR 3 • 6:15 PM UW Chazen Museum of Art FRI, APR 4 • 4:30 PM

Sundance Cinema 5

MIDWEST PREMIERE Feature • Documentary • USA, Nepal, 2013, Color, DCP • 118 MIN Director: Stephanie Spray, Pacho Velez; Producer: Lucien Castaing-Taylor, Véréna Paravel ; Editor: Stephanie Spray, Pacho Velez; Cinematographer: Pacho Velez

IN NEPALI, ENGLISH WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL DOCUMENTARIES

Deceptively simple in description but transcendent in execution, Manakamana observes visitors to the eponymous temple, perched high on a Nepalese mountaintop. What used to be an arduous uphill trek is now accomplished in a breezy 10 minutes via a system of cable cars that functions like a ski lift to whisk worshipers directly to the top. For Manakamana, co-directors

Stephanie Spray and Pacho Velez placed their 16mm camera on one side of the cable car, and recorded a series of passengers taking the ride. It's a stunning composition, as the lush valley blurs behind poised figures that range from tourists to longhaired teens snapping selfies to animals slated for sacrifice. Over the course of 11 trips, the film can turn surprisingly funny and even suspenseful-a pair of women lapping up melting ice cream sandwiches becomes a race against the clock. Produced by the team behind Leviathan (WFF 2013) and Sweetgrass (WFF 2010), Manakamana is as dissimilar from these films as can be. except for its comparably visionary approach to documentary. Spray and Velez's structuralist ethnography proves that cinema whittled down to its basic elements can still work wonders. "Thrillingly mysterious in its effects... an airborne version of an Andy Warhol screen test. Working within a 5- by 5-foot box, Spray and Velez have made an endlessly suggestive film, one that both describes and transcends the bounds of time and space." (Dennis Lim, Los Angeles

Margaret Hue Would Like to Go to Mars.

SEE: Shorts from Mars

Mary

FRI. APR 4 • 12:15 PM UW Chazen Museum of Art

Multilingual Murders

Short • Documentary • Germany, 2006, B&W, Digital Projection • 11 MIN Director: Robert Fischer

Mary

Feature • Narrative • Germany, United Kingdom, 1931, B&W, 35mm • 82 MIN Director: Alfred Hitchcock; Screenwriter: Alma Reville, Herbert Juttke, Georg C. Klaren;

Cinematographer: Jack Cox; Cast: Alfred Abel, Olga Tschechowa, Paul Graetz, Lotte Stein,

When You Wore a Tulip and I Wore a Big Red Rose

IN GERMAN WITH ENGLISH SUBTITLES SECTION: RESTORATIONS AND REDISCOVERIES, HITCHCOCK RARITIES

Perhaps the hardest-to-see of all of Alfred Hitchcock's extant film work, Mary is an alternate German version of the Master of Suspense's 1930 release, Murder!, filmed on the same sets, but with an entirely different (save for one performer), all German-speaking cast. In the story, an aspiring actress is discovered next to the body of her dead friend. After she is convicted and awaiting execution, one of the jurors, Sir John Menier (Alfred Abel in the part played by Herbert Marshall in the English version), becomes convinced she is innocent and concealing the identity of a the real culprit. Sir John begins his sleuthing to get to the bottom of the case, plunging himself into a world of music hall performers and transvestite trapeze artists. The feature will be preceded by Robert Fischer's short documentary, Multilingual Murder, which uses audio excerpts from Hitchcock's interview with François Truffaut to examine the differences between Murder! and Marv. (JH)

Maz-zo-man-nee

SEE: A Spell to Ward Off the Darkness

Memphis

FRI, APR 4 • 9:00 PM

Sundance Cinema 5 DIRECTOR TIM SUTTON SCHEDULED TO APPFAR

MIDWEST PREMIERE Feature • Narrative • USA, 2013, Color, HD Projection • 79 MIN

Director: Tim Sutton; Screenwriter: Tim Sutton; Producer: John Baker; Editor: Seth Bomse; Cinematographer: Chris Dapkins; Music by: Willis Earl Beal; Cast: Willis Earl Beal, Lopaka Thomas, Constance Brantley, Devonte Hull, John Gary Williams, Larry Dodson SECTION: WISCONSIN'S OWN, NEW AMERICAN CINEMA

LUMBERJACK.

EATURE FILM CO.

Returning home to Memphis after recording a successful debut album and making a star turn in a feature film, a strange singer with "god given talents" struggles with what to do next, drifting through life under the city's canopy of ancient oak trees, shattered windows, and burning spirituality. Through encounters with lovers, legendary musicians, hustlers, preachers, and a wolfpack of kids, he grapples with the expectations, both his own and from others, that come with newfound fame. UW-Madison alum Tim Sutton's second feature (his debut Pavilion won numerous awards on the Festival circuit in 2012) is a bold yet assured modern-day folktale that is at once surreal and abstract, vet firmly grounded in a sense of place. The city of Memphis – perhaps its lesser-photographed parts - takes a starring turn alongside real-life artist/R&B singer-songwriter Willis Earl Beals, who, in addition writing and recording a hauntingly gorgeous soundtrack full of soul music, stars as the enigmatic singer. His journey of self-discovery drags him from love and happiness right to the edge of another dimension. Told in fragments and featuring luscious cinematography evocative of early David Gordon Green or late Terence Malick Memphis is a poetic. journey of self-discovery drags him rence Malick, Memphis is a poetic and absorptive mediation on finding creative inspiration. 2013 Venice Film Festival, 2014 Sundance Film Festival. (TY)

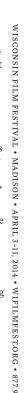
Mono No Aware #1

SEE: Short Films from Wisconsin's Own

Mother & Son

SEE: Rat Pack Rat: Todd Rohal Selects

Continued on page 22



Thursday APRIL 3 **9** P.M. **10** P.M. The Champagne Murders Of Vodka, Water & Mannequins 9:15-10:40pm Cinematheque Manakamana 6:15–8:15pm UW Chazen **Salvo** 8:45–10:30pm Museum Rent a Family Inc. 9–10:20pm Actress UW Elvehjem 6:30-8:30pm with Filmmaker Q&A Joe 9–11:30pm with Filmmaker Q&A Union South / 6:30–8:15pm with Filmmaker Q&A The Marquee

THURS, APRIL 3RD 5 - 6:30 PM PRAIRIE FIRE

PURCHASE TICKETS ONLINE AT 2014.WIFILMFEST.ORG

Saturday APRIL 5

2014.WIFILMFEST.ORG

0	11 а.м.	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 Cinematheque		All About the Feat Noon-1:25pm	hers	Mother, I Love \ 2-3:25pm	/ou	4:30-6:3	nberjack at 100 30pm nmaker Q&A		When Evening Bucharest 7-8:30pm	Falls on	Nathaniel Dorsk Then and Now 9-10:25pm	sy:		
UW Chazen Museum	Mystery Ro 11:15-1:15pn			tigo 5–4:15pm		Domest 4:30-5:5			n Revolutionary: ee Boggs ^{55pm}		llo llo 9–10:40pm			
UW Elvehjem	Burt's Buzz 11:15–12:45p		Wisconsin I 1:15–3:15pm with Filmmal	· ·	3:4	stoevsky Behind I 5–5:45pm h Filmmaker Q&A	Bars	Short Films 6:15-8:30pm with Filmmak		's Own	Crimes Against 9-11pm with Filmmaker G	•		
Union South / The Marquee	Particle Fever 11–12:40pm		Love Child 1:15-3:00pm with Filmmal		The Roo 3:30-5:0		Tricked 5:30-7pm	1	Dom H 7:30-9:	emingway ^{05pm}	9:30pm-	y Dick Miller + A -12:30am nmaker Q&A	Bucket of Blood	
Sundance Cinema 1		e Rugby Player 45am-1:40pm		Tanta Agua 2:15-4pm		4:30-6:3	ching the Elephan 30pm nmaker Q&A		Club Sandwich 7-8:25pm		Cannibal 9–11pm			
Sundance Cinema 5		The Immortalists Noon-1:50pm with Filmmaker Q&	A	2:30-4:	From Mars 15pm mmaker Q&A		Amazing Catfish 5-6:15pm	6:45	n ething, Anythin 5–8:45pm n Filmmaker Q&A	g	Nobody's Da Haewon 9:15-10:45pr	•		
Sundance Cinema 6		Cher	Imbrellas of bourg -2:20pm		ppy Christmas 5-4:25pm		The German Doct 5-6:35pm	tor	Gabrielle 7:15–9pm		Cohere 9:30-11:			

Friday APRIL 4

U	11 A.M.	12 NOON	1 P.M.	2 P.M.	3 P.M.	4 P.M.	5 P.M.	6 P.M.	7 P.M.	8 P.M.	9 _{P.M.}	10 p.m.
UW Cinematheque		Dangerous Belarus 12:15-1:35pr		Rich Hill 2:15-3:50pn	n	Bu	en Evening Falls charest 5–6:15pm	6:4	ooter and Whitle 5–8:30pm h Filmmaker Q&A		Over the Edge 9-11:05pm with Filmmaker	
UW Chazen Museum		Mary 12:15–1:50pr	n	Intruders 2:15-3:55pm	n	Cannib 4:30-6:			Sabbatical 7–8:50pm with Filmmaker G	1&A	In Bloom 9:15–11pm	
UW Elvehjem		Sepideh Noon-1:35pm		The Am 2:30-4	nazing Catfish	Domes 4:30-5:		6:30-8:	gby Player 20pm mmaker Q&A		The Immortal 9-10:50pm with Filmmaker	
Union South / The Marquee				Big Men 2:15-3:55pn	n	To Be 1 4:30-6			Breathe In 7:15-8:55pm			Oon't You Play in Hell? 11:40pm
Sundance Cinema 1	Stray D 11:30am	l ogs n=1:50pm		Actress 2:15-4:15pm with Filmma			t e Father, Like So 5-6:45pm	n	Commando 7:15-9:15pm	: A One Man Arm		he Sacrament 45-11:20pm
Sundance Cinema 5		Lola 12:15–1:45pr	n	A Spell to V the Darkne 2:15-4:05pn	SS	Manak 4:30-6:			Age of Panic 7-8:35pm		Memphis 9–10:50pm with Filmmaker	Q&A
Sundance Cinema 6	of	and Clear the Closing Door 45-1:30pm	s	Food Patriots 2-3:45pm with Filmmaker (Q&A	The Dog 4:15-5:55pm	ı		ppy Christmas 5-8:25pm		R100 9:15–10:55	pm

Sunday APRIL 6

	/ 11 11												
	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 Cinematheque	The Au	ction n-1:25pm		Black Jack 2-3:50pm		4:30-6:	nberjack at 10(30pm _{mmaker} Q&A)	Jodie Mack: Let Your Light 7-8:20pm		ch Hill 45–10:20pm		
UW Chazen Museum		the Arrows n-12:45pm	American Ro Grace Lee B 1:15-2:40pm		Shooter an 3:15-5pm with Filmma	•	Stray 5:30-7	Dogs 7:50pm		Tanta 8:30-1			
UW Elvehjem	To Be T 11:30am		1:30-3:3	ching the Elepha 30pm mmaker Q&A	nt	Sepideh - Reaching for th 4-5:35pm	e Stars	The Overnighte 6-7:45pm	rs	The Dog 8:15-9:55pr	n		
Union South / The Marquee	Stand Clear of the Closing I 11am-12:45pm	Doors	Gabrielle 1:15–3pm		3:30-5	ork Matter of Love :30pm Immaker Q&A		Visitors 6:15-7:45pm	1	20,000 Da y 8:15-9:45pr			
Overture / Capitol	Blackmail 11am-1pm		of t	age at the End the World 5–3:05pm		Week-End 45-5:20pm		The Congress 6-7:40pm		Cheati 8:30-9			
Sundance Cinema 1		Rent A Family I		llo 5–3:25pm		Commando: A 0 4-6pm	ne Man Army	lda 6:30-7:	50pm	Young 8:30-1	& Beautiful 0:05pm		
Sundance Cinema 5	11:30am	ning, Anything n-1:30pm mmaker Q&A		Heli 2-3:45pm		All About th		Macaroni & 6:15-7:30pm		A Spell to Ward the Darkness 8-9:50pm	l Off		
Sundance Cinema 6	Big Men 11am-12:40pm		Coherence 1–2:50pm		Particle Fe 3:15-4:55pn		5:30-7	(0, the Treasure H 7:45pm ilmmaker Q&A	unter	R100 8:15-9:55pr	n		

Monday APRIL 7

	P.M.	Z P.M.	3 P.M.	4 P.M.	9 P.M.	b P.M.	/ P.M.	Ö Р.М.	9 P.M.	IU P.M.	
Sundance Cinema 1		Mystery Roa 2:15-4:15pm	d		b Sandwich 5-6:10pm		Like Father, Like So 6:45–8:45pm	on	The Sacram 9:15-11:25pn with Filmma	n	
Sundance Cinema 5		Sabbatical 2–3:55pm with Filmmaker Q	&A	Age of Pani 4:15-5:50pm		Rohal Se	(Rat: Todd :lects 6:15–8pm maker Q&A		and the Night 5–10:20pm		
Sundance Cinema 6		Week-end 5-3:20pm		The Umbrellas of Cherbourg 4-5:35pm	f	The Congress 6-7:40pm	s	8:30-10	, the Treasure Hi :45pm nmaker Q&A	unter	

Wednesday	4	AP	RIL	_ 9
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Wedneso	day Al	PRIL	j								
	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 Auction 1:45-3:40pm		Young & Beautiful 4:15-5:50pm		Northwest 6:30-8:05pm			Intruders 9-10:40pm			
Sundance Cinema 5		1:30-3pm 3:45-		iiro Drive 45–5:35pm th Filmmaker Q&A	-5:35pm		Three Seats for the 26th 6:15-8:05pm		-10:15pm		
Sundance Cinema 6		The Rocket 2-3:35pm		Mother, I Love 4-5:25pm	You	The Dance of I	Reality		Cheatin' 8:45-10:10pm		

Tuesday APRIL 8

0	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		Obviou: 2:30-3:		lda 4:30-5	:50pm	Cairo 6:30-8 with Fi			Dangerous Acts Belarus 9-10:20pm		
Sundance Cinema 5		Nobody's Daught Haewon 3-4:30pm		hter Lola 5-6:30pm			A Room in Town 7–8:30pm		You and the 9:15-10:50p		
Sundance Cinema 6			rt's Buzz 5-4:15pm		e German Doctor 45-6:20pm	6:4	sitors 45–8:45pm th Filmmaker Q&A		The Ov 9:30-11	ernighters :15pm	

Thursday	APR	IL 10									
U	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		In Bloom 2:15-4pm		Northw 4:30-6:0		Breathe 6:30-8:1			vious Child 5–10:10pm		
Sundance Cinema 5	Three S 1:30–3:2	eats for the 26th		Black Jack 4-5:50pm		Macaroni & 6:15–7:30pm		Why Don't You i 8-10:10pm	Play In Hell?		
Sundance Cinema 6	Brit	st of the tish Arrows 5-3pm	Sal 3:4	V0 5–5:30pm		Village at the En of the World 6-7:20pm	nd	II Sorpasso 8:15-10:30pi with Filmma	m		





Obvious Child

Mother, I Love You

Mammu, es tevi milu SAT, APR 5 • 2:00 PM UW Cinematheque

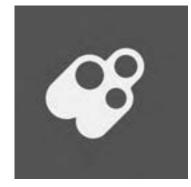
WED, APR 9 • 4:00 PM

Sundance Cinema 6 WISCONSIN PREMIERE Feature • Narrative • Latvia, 2013, Color, HD Projection • 83 MIN Director: Janis Nords: Screenwriter: Janis

Nords; Producer: Alise Gelze, Gatis Smits; Editor: Tamara Meem; Cinematographer: Tobias Datum; Music by: Zoe Keating; Cast: Kristofers Konovalovs, Vita Varpina, Matiss Livcans, In-

IN LATVIAN WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

≥ Raimonds has a way of getting into mischief. A latchkey kid often spotted whizzing around Riga on his scooter, he kills time with his friend Peteris, who has access to a swanky apartment the two like to sneak into when the owner's away. After an argument with his mom, Raimonds attempts to spend the night there, setting off a spiral of lies and coverups that threaten to overwhelm him. A clear-eyed and nuanced depiction of the specifically adolescent sensation of getting in way over your head, Mother, I Love You strikes the perfect chord of being sympathetic without resorting to sentimentality. Like a lot of troublemakers, Raimonds is essentially a good kid, and writer/ director Janis Nords captures his moral dilemma and burgeoning conscience with keen sensitivity. Nords auditioned over 800 kids before finding his leading man in 13 year-old Kristofers Konovalovs, a first-time actor who gives an impeccably natural and complex performance. Raimonds's youthful energy is matched behind the camera by a fleet, handheld immediacy that recalls the films of the Dardennes (Rosetta, The Kid with a Bike). Winner, Grand Prix of the Generation Kplus International Jury, 2013 Berlin Film Festival. Best



Dramatic Feature, 2013 Los Angeles Film Festival. (MK)

Multilingual Murders

Mystery Road

SAT, APR 5 • 11:15 AM UW Chazen Museum of Art MON, APR 7 • 2:15 PM

Sundance Cinema 1

Feature • Narrative • Australia, 2013, Color, HD Projection • 118 MIN

Director: Ivan Sen; Screenwriter: Ivan Sen; Producer: David Jowsey; Editor: Ivan Sen; Cinematographer: Ivan Sen; Music by: Ivan Sen; Cast: Aaron Pedersen, Ryan Kwanten, Hugo Weaving,

Jack Thompson, Bruce Spence
SECTION: NEW INTERNATIONAL CINEMA

This suspenseful contemporary-set Australian Western and police procedural is a singular showcase for the multi-talented Ivan Sen, who serves as writer, director, editor, director of photography and composer of the music score. In the desert outback of Queensland, an Aboriginal Cop named Jay Swan (the commanding, brooding Aaron Pedersen) investigates the murder of an Aboriginal teenage girl, whose body is found under a highway overpass. In trying to solve the case, Jay shakes up his under-populated town, stirring up the residual dust of economic and

racial inequality. Ultimately, Jay's investigation leads him right to his own police colleagues. Sen adopts a slowburn pace, taking his time building characters and setting up a fantastic, pulse-pounding final act showdown set in the hills and rocks in the outer reaches of Queensland, Sen's supporting cast includes a number of great Australian character actors, including Jack Thompson (Breaker Morant, The Man From Snowy River), Hugo Weaving (the Matrix and Lord of the Rings trilogies) and Bruce Spence (the gyro captain from The Road Warrior!). 2013 Sydney, Toronto, and London Film Festivals. (JH)

Nathaniel Dorsky: Then and Now

SAT. APR 5 • 9:00 PM UW Cinematheaue SPECIAL PRESENTATION • Experimental • 16mm SECTION: SHORT FILMS PROGRAMS

Fall Trip Home

SPECIAL PRESENTATION • Short • Experimental • USA, 1964, Color, 16mm • 11 MIN Director: Nathaniel Dorsky

Ingreen

SPECIAL PRESENTATION • Short • Experimental • USA, 1964, Color, 16mm • 12 MIN Director: Nathaniel Dorsky

SPECIAL PRESENTATION • Short • Experimental • USA, 2013, Color, 16mm • 19 MIN Director: Nathaniel Dorsky

Spring

SPECIAL PRESENTATION • Short • Experimental • USA, 2013, Color, 16mm • 23 MIN Director: Nathaniel Dorsky

Summerwind

SPECIAL PRESENTATION • Short • Experimental • USA, 1965, Color, 16mm • 14 MIN Director: Nathaniel Dorsky

In this program of devotional cinema, Nathaniel Dorsky, declared the world's greatest living avant-garde filmmaker in the pages of Film Comment magazine, encourages his audi-



Nobody's Daughter Haewon



Mystery Road

ence "to experience what is hidden and accept with our hearts our given situation." Through a series of ravishing images of the natural world, Dorsky, a phenomenologist and a Buddhist, attempts to forge a cinema of transcendence rooted in the "nowness" of an image; in a Dorsky film, the images impress themselves upon one's consciousness, hover there for a moment, and float away, invoking a kind of meditative state. Dorsky's most recent films, Song and Spring, continue his fascination with the idea of a floating world: moving reflections captured in shop windows, the delicacy of textures and fabrics, and plants that unfold in the dawning Spring light. Also on the program: Dorsky's rarely screened early trilogy, Ingreen (1964), A Fall Trip Home (1964), and Summerwind (1965), Kodachrome dreams of adolescence shot when Dorsky was a teenager. Ingreen received high praise from none other than Stan Brakhage, who claimed that "the film haunts, has tugged at my mind now and again all these years." This program promises to be the kind of quiet, reflective experience that seems increasingly rare in contemporary cinema. (JP)

New Fancy Foils

SEE: Jodie Mack: Let Your Light Shine

Nobody's Daughter Haewon

Nugu-ui ttal-do anin Haewon SAT, APR 5 • 9:15 PM Sundance Cinema 5

TUE, APR 8 • 3:00 PM Sundance Cinema 5

WISCONSIN PREMIERE • Feature • Narrative • South Korea, 2013, Color, DCP • 90 MIN

Director: Hong Sang-soo; Screenwriter: Hong Sang-soo; Producer: Kim Kveong hee; Editor: Hahm Seong-won, Son Yeon-ji; Cinematographer: Kim Hyeong-goo, Park Hong-yeol; Music by: Jeong Yong-jin; Cast: Jung Eun-chae, Lee Sun-kyun IN KOREAN WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA Despondent after her mother moves to another continent, never to return, self-effacing college student Haewon seeks refuge in romance and rice wine. Looking for some sympathy, she calls up Seong-joon, her professor and on-again, off-again boyfriend who has never really gotten over her. In fact, he'd eagerly leave his family for her, if only she'd stop entertaining other offers, like the one to move abroad with a man she just met. This beguiling character sketch unfolds as a collection of coincidences, dreams, and diary entries, not unlike life. Prolific South Korean master Hong Sangsoo (Virgin Stripped Bare by Her Bachelors, WFF 2001, The Day He Arrives, WFF 2012) is an expert at portraying the similarly adrift feelings of young people with big choices ahead of them, and adults who wish they could remake a few decisions. Star Jung Eun-chae is an enchanting presence, and her performance has won Best New Actress Awards from film critic associations across Asia. There is also an unexpectedly funny cameo from Jane Birkin as a discombobulated tourist. "A wonderful, melancholic, and subtly affecting work." (Little White Lies) 2013 New York Film Festival. (MK)



The Realist



Over the Edge



Mother, I Love You



Northwest

Northwest

Nordvest WED, APR 9 • 6:30 PM Sundance Cinema 1

THU, APR 10 • 4:30 PM Sundance Cinema 1

MADISON PREMIERE • Feature • Narrative • Denmark, 2013, Color, DCP • 91 MIN Director: Michael Noer; Screenwriter: Rasmus Heisterberg, Michael Noer; Producer: René Ezra, Tomas Radoor; Editor: Adam Nielsen; Cinematographer: Magnus Nordenhof Jønck;

Cast: Gustav Dyekjær Giese, Oscar Dyekjær Giese, Roland Møller, Lene Maria Christensen IN DANISH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

A gritty and absorbing tour of the Copenhagen underworld, Northwest is an especially authentic slice of Scandinavian crime fiction. 18 year-old Caspar supports his family with the revenue from petty burglaries committed for his neighborhood gang. His skills catch the eye of Bjorn, a rival gangster who runs drug and prostitution rings. With promises of more money and a higher place on the totem pole, Bjorn recruits Caspar and his younger brother Andy, though whether these teenagers are ready to become professional criminals remains very much in question. When Caspar defects from his old crew, his family gets caught in a middle of a vicious gang war, and the brothers quickly graduate from misdemeanors to felonies. Director Michael Noer keeps the action taut and energetic without indulging in the mindless glorification of violence typical of lesser gangster films. With great compassion for his characters, Noer shows how even someone like Caspar, with a functional moral compass, strong work ethic, and sense of loyalty, can be sucked into a life of crime as the only means of escaping their environment. Northwest's fullbore veracity extends to the cast: Caspar and Andy are played by real-life brothers Gustav and Oscar Dyekjaer

Giese, both first-time actors who give incredibly assured performances, (MK)

Obvious Child

TUE, APR 8 • 2:30 PM Sundance Cinema 1

THU, APR 10 • 8:45 PM

Sundance Cinema 1 Feature • Narrative • USA, 2014, Color, DCP • 83 MIN

Director: Gillian Robespierre: Screenwrit er: Gillian Robespierre; Producer: Elisabeth Holm: Editor: Casey Brooks: Cinematographer: Chris Teague; Cast: Jenny Slate, Jake Lacy, Gaby Hoffmann, David Cross, Gabe Liedman, Richard Kind

SECTION: NEW AMERICAN CINEMA, CLOSING NIGHT SELECTION

An audience favorite at this year's Sundance Film Festival Obvious Child is a romantic comedy that provides a star-is-born showcase for the enormously likeable actresscomedian Jenny Slate. 27-year old Donna (Slate) is a NYC bookstore clerk who spends most of her evenings honing her craft as a stand-up comic. Striving to be straightforward, she regularly brings up her romantic relationships during her act, which does not always make her boyfriends happy. When one of them "dumps up" with her, Donna has what she intends to be a one-night stand with a handsome business type, Max (Jake Lacy). When she discovers later that she's pregnant, Donna avoids telling Max, even though she finds herself spending more and more time with him. Will she be able to resist bringing up her delicate condition at the stand-up mic? In looking at topics like contemporary relationships and how an artist creates, Obvious Child finds a way to be as honest and observant as its main character while maintaining a refreshingly loose, light-hearted and very funny tone. (JH)

Of Vodka, Water & Mannequins

THU, APR 3 • 9:15 PM

UW Cinematheque Experimental • HD Projection SECTION: SHORT FILMS PROGRAMS

In the mood for something completely different? These three new short works are united in their dazzling visuals and technical virtuosity. Breaking with traditional storytelling methods, the artists represented in this program are truly working on the cutting edge of cinema. (JH)

The Green Serpent — Of Vodka, Men And Distilled Dreams

Short • Documentary • Switzerland, Russia, 2013, Color, Digital Projection • 21 MIN

Director: Benny Jaberg; Producer: Tanya Petrik, Guillaume Protsenko, Benny Jaberg; Editor: Benny Jaberg; Cinematographer: Joona Pettersson

IN RUSSIAN WITH ENGLISH SUBTITLES

A trip to the outer limits of intoxication, starring an actor, a poet, and a physicist. This short cosmic essay film was cited by multiple critics as one of the best films of any length at the 2013 Locarno Film Festival. (MK)

Another Song About the Sea

WISCONSIN PREMIERE • Short • Animation • USA, 2013, Color, HD Projection • 25 MIN Director: Jeremy Bessoff

SECTION: WISCONSIN'S OWN, NEW AMERICAN CINEMA Few works of contemporary avant-garde animation will leave you misty-eyed, but Jeremy Bessoff's melancholic meditation on a middle-aged couple's emotional estrangement might leave you wiping away a tear or two. As the unnamed man and woman sit awkwardly across from one another at the breakfast table, we travel to the past (or is it their collective fantasies?) as their mutual sojourns into the depths of the ocean become metaphorical indicators of how their relationship slowly ground to a halt. Bessoff's striking stop-motion techniques give his story an air of delicate tactility-an evocative physical manifestation of the central couple's gentle journey from walled-off detachment to tentative reconnection. (MC)

• The Realist

MADISON PREMIERE • Short • Experimental • USA, 2013, Color, HD Projection • 36 MIN Director: Scott Stark; Cinematographer: ; Music by: Daniel Goode

SECTION: WISCONSIN'S OWN, NEW AMERICAN

Scott Stark follows up his propulsive BLOOM (WFF 2013) with a highlyambitious and entrancing vision of romance in an age of consumerist overload. The film charts the wouldbe connection between two storewindow mannequins who attempt to escape their predestined poses and end up plunged into a miasma of department stores, parking lots, and lonely late-night boulevards. Created entirely with flickering still photographs that give the film a hypnotic strobe-light texture, The Realist offers a sharp-edged take on contemporary materialism that remarkably doubles as an invitation to re-engage a corrupted world with revivified eyes and a searching heart.

Oh My God!

SEE: Rat Pack Rat: Todd Rohal Selects

Our Own Gang in The Chase

SEE: The Lumberjack at 100

Over the Edge FRI, APR 4 • 9:00 PM

UW Cinematheque SCREENWRITER TIM HUNTER SCHEDULED TO

SPECIAL PRESENTATION • Feature • Narrative • USA, 1979, Color, 35mm • **95 MIN**

Director: Jonathan Kaplan: Screenwriter: Tim Hunter, Charlie Haas; Producer: George Litto; Editor: Robert Barrere; Cinematographer: Andrew Davis; Music by: Sol Kaplan; Cast: Michael Kramer, Matt Dillon, Pamela Ludwig, Vincent Spano, Andy Romano

SECTION: RESTORATIONS AND REDISCOVERIES,

Conquest of the Planet of the Teenagers. Carl (Michael Kramer) and Richie (Matt Dillon, in an electrifyingly charismatic and mumblemouthed debut) are two hard luck kids who always seem to be in the wrong place at the wrong time, leading to tragic, inevitable results. Occupying a special place in the pantheon of teen rebellion flicks, Over the Edge was banned from some theaters at the time of release. Poised on a timeline between Nicholas Ray's Rebel Without a Cause (1955) and Gus Van Sant's Elephant (2003), Gus Van Sant's Elephant (2003),
Edge captures the discordant
mood at the end of the seventies,
as cookie cutter prefabricated
enclaves sprang up in the middle
of nowhere and real estate development deals took precedence
over genuine community building
and a generation of suburban kids
found themselves with lots of found themselves with lots of time on their hands and precious little supervision or nurturing. (It is troubling to consider that the movie was shot on Colorado locations just a few miles from Columbine High School.) The film boasts an authentic soundtrack featuring Cheap Trick and Aerosmith, lots of lyrical moments. and some lived-in, authentic performances that served as inspirations for everyone from Richard tions for everyone from Richard Linklater to Kurt Cobain. Over the Edge is equal parts Afterschool Playhouse and exploitation flick, earnest and overwrought in all the best ways, with a final act that is truly chilling. Co-screenwriter Tim Hunter, who would return to similar cinematic territory as a director years later with River's Edge (1986), will be on hand after the screening to discuss his participation in this landmark classic.



The Overnighters

The Overnighters

SUN, APR 6 • 6:00 PM UW Elvehjem

TUE, APR 8 • 9:30 PM

Sundance Cinema 6 WISCONSIN PREMIERE • Feature • Documentary

• USA, 2014, Color, DCP • 100 MIN Director: Jesse Moss; Producer: Jesse Moss, Amanda McBaine; Editor: Jeff Gilbert; Cin-

ematographer: Jesse Moss; Music by: T. Griffin SECTION: NEW INTERNATIONAL

Winning a Special Jury Award for Intuitive Filmmaking at the Sundance Film Festival doesn't happen often. In fact, such an award had never been granted until this year, when the jury bestowed it on Jesse Moss's riveting study of the lower rungs of the American oil and gas industry. Moss ostensig enon of the so called "man camps" in northwest North Dal northwest North Dakota, which serve as semi-permanent housing for the tens-of-thousands who've been lured to towns like Williston by the promise of jobs and riches generated by the recent discovery of oil and natural gas in the Bakken shale. As an entre into this fascinating and unsustainable world, Moss (Full Battle Rattle, WFF 2009) begins to follow Pastor Jay Reinke and his jury-rigged operation at the Concordia Lutheran Church, which he's turned into a makeshift living space for dozens of aspiring workers who are so new to town that they've yet to find jobs and housing. The Overnighters program, which Reinke sees as both a commonsensical and Christian gesture of hospitality to those in need, soon meets staunch opposition from both the Church's congregation and town officials, who are worried about neighborhood safety. A more detailed explanation would entail revealing too many spoilers. But suffice it to say, his directorial intuitions reveal a

devastating and utterly unforgettable

Particle Fever

SAT, APR 5 • 11:00 AM Union South / The Marquee SUN, APR 6 • 3:15 PM

Sundance Cinema 6

WISCONSIN PREMIERE • Feature • Documentary • USA, 2013, Color, HD Projection • 99 MIN Director: Mark Levinson; Producer: David Kaplan; Editor: Walter Murch, Mona Davis;

Cinematographer: Claudia Raschke-Robinson; Music by: Robert Miller IN ENGLISH, FRENCH, GERMAN, ITALIAN WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL DOCUMENTARIES

"Imagine being able to watch as Edison turned on the first light bulb, or as Franklin received his first jolt of electricity." This is the fervent dream of the international cadre of physicists searching for the Higgs boson, the socalled "God particle" that they hope will unlock nothing less than the origin of the universe. 10,000 scientists from over 100 countries converge in Switzerland to build the Large Hadron Collider, the most ambitious and large-scale scientific experiment in the history of the planet. Physicistturned-filmmaker Mark Levinson guides us through the nail-biting launch of the LHC, a massive undertaking plagued by false starts, tension, and malfunctions. Nobody seems quite sure if it will actually work, or what its findings will reveal. As the launch date approaches, an entire field's future hangs in the balance-in the words of one subject, "the entire control room is like a group of six year olds whose birthday is next week." Masterfully assembled by legendary editor Walter Murch (Apocalypse Now), this front-row seat to the most important experiment of our time is fascinating viewing for scientists and laypeople alike. "Electrifying... among the very best portrayals of passion and excitement ever put on screen." (Nonfics) Audience Award, 2013 Sheffield Doc/Fest. (MK)

Person to Person

SEE: Happy Christmas

Rat Pack Rat: Todd Rohal Selects

MON. APR 7 • 6:15 PM

Sundance Cinema 5
DIRECTOR TODD ROHAL SCHEDULED TO APPEAR SECTION: SHORT FILMS PROGRAMS

The director of feature film comedies like The Guatemalan Handshake and The Catechism Cataclysm, Todd Rohal has emerged in the last decade as one of the most idiosyncratic and visionary of American independent directors. The centerpiece of this fun program is Rohal's brilliant new short film Rat Pack Rat, which was a prizewinner at this year's Sundance Film Festival. We have asked Todd Rohal to select some of his favorite short films to round out this program and he's provided us with this hilariously deranged assortment. The program will also include a few other oddities and secret surprises. (JH)

• Foxy and the Weight of the World

Short • Narrative • USA, 2005, Color, Digital Projection • 9 MIN

Director: David Zellner, Nathan Zellner "Please go and see the Zellner Brothers' new movie Kumiko and compare and contrast that film with this one. Same people, same two brains...and I know for a fact that's just the tip of the iceberg with those two. If you have money, send it to them." (Todd Rohal)

Mother & Son

Short • Narrative • USA, 1997, Color, Digital Projection • 16 MIN Director: Matthew Silver

"If you have been to New York City recently, chances are you've seen Matthew Silver performing in a subway station or around Union Square Park. He is a truly inspired madman and his brain is wired unlike any person or device yet invented. I cast his uncle



Rent A Family Inc.



Andy in my first feature film, The Guatemalan Handshake, after seeing this film. The same two thoughts come to me after a viewing of Matthew's movie: 1.) I want to take a shower and 2.) I am so thankful that I wasn't born in New York City." (Todd Rohal)

• Oh My God!

Short • Narrative • USA, 2004, Color, Digital Projection • 10 MIN Director: John Bryant

"If there was a mountain formed by surprise and the unexpected, John Bryant's Oh My God! would be at the peak. No one dislikes this movie, which is why, in a strange turn of events, John Bryant was recently voted in as mayor of Cedar Park, Texas last fall." (Todd Rohal)

Rat Pack Rat

WISCONSIN PREMIERE • Short • Narrative • USA, 2014, Color, HD Projection • 19 MIN Director: Todd Rohal; Screenwriter: Todd Rohal; Producer: Zack Carlson, Megan Griffiths, Clay Liford, Asland Viscosi; Editor: Todd Rohal; Cinematographer: Benjamin Kasulke; Music by: Joseph Stephens; Cast: Eddie Rouse, Steve Little, Margie Beegle

A professional Sammy Davis, Jr. impersonator pays a visit to a not-so-healthy Rat Pack devotee. Todd Rohal's hilarious and mind-blowingly weird short film won the Short Film Special Jury Prize for Unique Vision at this year's Sundance Film Festival. (JH)

• Smashin' it Up

Short • Narrative • USA, 2001, Color, Digital Projection • 7 MIN Director: Mikey Goodwin

"Skizz Cyzyk ran a film festival of oddities called MicroCineFest in Baltimore, Maryland, for years and he dug up this gem of a movie from Georgia. I think the less we know about the film or the people that made it, the better. This is like the Jandek of short films. If I were to put one item in a time capsule in the hopes of shattering the

• Will You Lather Up My Roughouse?

Short • Narrative • USA, 1995, Color, HD Projection • 8 MIN

brains of our future generations, it

would be this film." (Todd Rohal)

Director: David Gordon Green

"I had been told about this short film before David Gordon Green had finished making George Washington. If anyone is to ever write a book about David and his films, this is the Rosetta Stone that should help decode and connect all of the pieces." (Todd Rohal)

The Realist

SEE: Of Vodka, Water & Mannequins

Rent A Family Inc.

THU, APR 3 • 9:00 PM UW Elvehjem

SUN, APR 6 • 12:00 PM

Sundance Cinema 1

Feature • Documentary • Denmark, 2012, Color, HD Projection • 77 MIN

Director: Kaspar Astrup Schröder; Producer: Mette Heide; Editor: Adam Nielsen; Cinematographer: Kajita Akihiro, Kaspar Astrup Schröder; Music by: Jonas Colstrup

IN JAPANESE WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL

Ryuchi Ichinokawa is a professional family member. His Tokyo-based company, I Want To Cheer You Up Ltd, rents out stand-ins: actors who pose as his clients' family, friends, and coworkers for an hourly rate.

story. (TY)





Particle Fever



Rich Hill

FRI, APR 4 • 2:15 PM UW Cinematheque

SUN, APR 6 • 8:45 PM

UW Cinematheque

WISCONSIN PREMIERE • Feature • Documentary • USA, 2014, Color, HD Projection • 91 MIN

Director: Tracy Droz Tragos, Andrew Droz Palermo; Producer: Tracy Droz Tragos, Andrew Droz Palermo; Editor: Jim Hession; Cinematographer: Andrew Droz Palermo; Music by: Nathan Halpern

SECTION: NEW AMERICAN CINEMA

Winner of the Grand Jury Prize for Best Documentary at the 2014 Sundance Film Festival, Rich Hill is a lyrical and openhearted reverie



Rich Hill



R100

of small-town America. Jobs are scarce in Rich Hill, Missouri, and the families of the three adolescent boys at the heart of this film are struggling to get by, much less ahead. Andrew, Harley, and Appachey are bright personalities facing tough circumstances, bravely dealing with absent parents and past traumas. But rather than reduce these kids to their problems, codirecting cousins Andrew Droz Palermo and Tracy Droz Tragos vibrantly capture the full spectrum of their lives, which are suffused with as much beauty as heartbreak. Over the course of 450 hours of shooting, the filmmakers developed a near-symbiotic rapport with their young subjects, who seem to view them as confidants or co-conspirators, depending on the situation. *Rich Hill* is a staggeringly beautiful ode to youth and resilience. "A truly moving and edifying film, Rich Hill is the type of media object that could and should be put in a time capsule for future generations.... encompasses both the nostalgic dream of retro Americana (green lawns, youthful mischief, 4th of July sparklers) and the devastating blight that has crept into the American dream. And that's why Rich Hill is an important film, for capturing these stories in such an authentic and artful manner and with a great deal of sensitivity and respect" -Indiewire. (MK)

The Rocket

SAT, APR 5 • 3:30 PM Union South / The Marquee WED. APR 9 • 2:00 PM

Sundance Cinema 6

MADISON PREMIERE • Feature • Narrative • Austra lia, Laos, 2013, Color, DCP • 92 MIN

Director: Kim Mordaunt; Screenwriter: Kim Mordaunt; Producer: Sylvia Wilczynski; Editor: Nick Meyers; Cinematographer: Andrew Commis; Music by: Caitlin Yeo: Cast: Sitthiphon Disamoe. Loungnam Kaosainam, Thep Phongam, Bunsri Yindi, Sumrit Warin, Alice Keohavong IN LAO WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

This sweeping and spirited tale from the lush Laotian outback has earned critical

comparisons to The Kite Runner and Beasts of the Southern Wild. Ahlo is a scrappy 10 year-old who is convinced that he is bad luck. When his entire village is forced to pack up and relocate to make way for a giant dam, this only seems to reinforce his curse. The relocation spurs a series of adventures for Ahlo's family, especially after he falls in with an adorable girl his age named Kia, and her caretaker, a rabble-rousing drunk obsessed with James Brown, A rocket-building festival with a huge cash prize provides the preternaturally crafty Ahlo a chance to redeem all the trouble his curse has caused. Tucked within The Rocket's gripping story are countless reminders of Lao's war-ravaged history-unexploded bombs are a frequent sight, even memorably propping up some shanties. Since winning three top prizes upon its world premiere in Berlin (including Best Debut Feature), and three more at its US premiere at Tribeca (including Best Narrative Feature and Best Actor), The Rocket has amassed a raft of festival accolades, including the Audience Awards at the Tribeca, Sydney, Melbourne, Calgary, and AFI film festivals. (MK)

R100

FRI, APR 4 • 9:15 PM Sundance Cinema 6

SUN, APR 6 • 8:15 PM

Sundance Cinema 6 WISCONSIN PREMIERE • Feature • Narrative • Japan, 2013, Color, DCP • 100 MIN

Director: Hitoshi Matsumoto; Screenwriter: Hitoshi Matsumoto; Producer: Akihiko Okamoto; Editor: Yoshitaka Honda; Cinematographer: Kazushige Tanaka; Music by: Hidekazu moto: Cast: Nao Ohmori, Mao Daichi, Shinobu Terajima, Matsuo Suzuki , Atsuro Watabe IN JAPANESE WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

"Fight Club as directed by Luis Buñuel" was one critic's shellshocked bid to encapsulate this mind (and loin)boggling S&M comedy, the latest luna-



tic creation sprung from the id of Japanese comedian Hitoshi Matusmoto (Big Man Japan, WFF 2008). Family man, company man, Takafumi is just a regular, mild-mannered guy with a domination fetish. To let off a little steam, he joins an elite S&M club with a rather extreme set of rules: at any time, at any place, he may be abruptly ambushed, beaten, and humiliated by intensely devoted dominatrices-and he can't opt out. What starts off as fun and floggings gets a little too personal when the leatherclad ladies start turning up at his workplace and home. At the end of his rope, Takafumi strikes back, unwittingly inciting a surreal war against a massive S&M army. If this is starting to sound like a lot to take in, you're not alone-some of the movie's biggest laughs come from a hilarious framing device, in which a thoroughly bewildered MPAA-like ratings committee periodically pause the film to try to sort out the plot, leading to choice non-sequiturs like "why does an S&M club have a CEO?" The title itself is a joke on the Japanese movie ratings system, which tops out at R18, implying that the gleeful insanity of R100 is only appropriate for centenarians. "Matsumoto's comedy genius is massive... there are jokes here that won't just make you laugh so hard it hurts. They're good enough, both in design and execution. to actually earn your awe while vou're trying to breathe. R100 will kick your ass and you will thank it." (Badass Digest) 2014

Sundance Film Festival. (MK)

A Room in Town

Une Chambre en Ville TUE, APR 8 • 7:00 PM Sundance Cinema 5

WED, APR 9 • 1:30 PM

Sundance Cinema 5

SPECIAL PRESENTATION • Feature • Narrative • France, 1982, Color, DCP • 90 MIN

Director: Jacques Demy; Screenwriter: Jacques Demy; Producer: Christine Gouzé-Renal; Editor: Sabine Mamou; Cinematographer: Jean Penzer; Music by: Michel Colombier; Cast: Dominique Sanda, Michel Piccoli, Richard Berry, Danielle Darrieux, Fabienne Guyon IN FRENCH WITH ENGLISH SUBTITLES

SECTION: RESTORATIONS AND REDISCOVERIES, LE MONDE ENCHANTÉ DE JACQUES DEMY

Nantes, 1955: Dock workers are on strike, marching through the streets for an imminent clash with the anti-riot police. At their head is François Guilbaud (Richard Berry), a steelworker. One day he meets the wild and passionate Edith Leroyer (Dominique Sanda) wandering the streets of the city wearing nothing under her decadent fur coat. She poses as a prostitute to infuriate her jealous and cruel husband Edmond (Michel Piccoli), who owns a television store in the passage Pommeraye (a beloved and recurring location for chance meetings in Jacques Demy's cinematic universe). Guilbaud learns that Edith is the daughter of his landlady Margot Langlois (Danielle Darrieux), a colonel's widow-turnedalcoholic who disapproves of her tenant's political tendencies. Through his intricate web of characters, Demy creates a turbulent and fervent love story set against the backdrop of class violence and turmoil. As in Demy's The Umbrellas of Cherbourg, all of the dialogue is sung, adhering to Demy's conception of a cinematic universe en-chanté (a pun on "in song" and "enchanted"). However, Une Chambre en Ville paints a harsher and more violent picture than Demy's earlier film, despite its lush color design. Demy specialists Olivier Père and Marie Colmant suggest the film "returns to the roots of Jacques Demy's biography and filmography: the town of Nantes, human passion, the filmmaker's tenderness for the working class, his fascination with the aristocracy, his contempt for the bourgeoisie... An absolute masterpiece." (J O-K)



Sepideh: Reaching for the Stars

The Round Barns of Vernon County

SEE: Short Films from Wisconsin's Own

The Rugby Player

UW Elvehjem

SAT, APR 5 • 11:45 AM Sundance Cinema 1

DIRECTOR SCOTT GRACHEFF SCHEDULED TO APPEAR

WISCONSIN PREMIERE • Feature • Documentary • USA, 2013, Color, HD Projection • 80 MIN Director: Scott Gracheff; Producer: Scott Gracheff, Holly Million, Chris Million; Editor: Manuel Tsingaris; Cinematographer: Chris Million

SECTION: NEW INTERNATIONAL DOCUMENTARIES As one of the forty passengers who wrested United Flight 93 away from its hijackers and crash-landed the plane in Shanksville, PA on September 11th, Mark Bingham became known to the world through tragedy. The triumph of Scott Gracheff's moving documentary lies in its ability to honor Bingham's sacrifice while simultaneously revealing the complex weave of experiences, emotions, and relationships that made Bingham the person he was. A gay man who felt most at home in the testosterone-infused world of competitive rugby and college fraternity life, Bingham used his athleticism, self-effacing humor, and fierce loyalty to navigate these seeming contradictions in frequently raucous-and sometimes poignantways. Bingham's relationship with his mother, Alice Hoagland, formed the core of that journey, and Hoagland's tenderness and candor in discussing the occasionally rocky but profoundly close connection she had with her son forms the beating heart of The Rugby Player. To watch her face light up with laughter as she recounts one of Bingham's adolescent pranks or fill with hard-fought joy as she watches

 ${\bf 26}$ her son's former teammates play on



in his memory, one catches a glimpse of the gem-like bond that Hoagland and Bingham shared—a multi-faceted thing of beauty, emitting love in the face of heartbreak. (MC)

Sabbatical

FRI, APR 4 • 7:00 PM UW Chazen Museum of Art

MON, APR 7 • 2:00 PM

Sundance Cinema 5
DIRECTOR BRANDON COLVIN AND ACTOR
ROBERT LONGSTREET SCHEDULED TO APPEAR

• Do As Told

Short • Experimental • USA, 2013, B&W, HD Projection • 6 MIN Directors: Nina S. Ham, Aaron Granat; Editors:

Nina S. Ham, Aaron Granat; Cinematographers: Nina S. Ham, Aaron Granat SECTION: WISCONSIN'S OWN

Snippets of presidential speeches, flashes of collegiate revelry and repose, and some unnerving footage of two figures in wrinkly old-man masks become the raw material for a reflection on higher education's promises and perils. Aaron Granat (cinematographer of *Sabbatical*) and UW-student Nina Ham have crafted a sharp-elbowed yet artfully-diffuse work that critiques the conformity of contemporary learning institutions while (appropriately enough) leaving the viewer with more questions than answers. (MC)

Sabbatical

WORLD PREMIERE • Feature • Narrative • USA, 2014, Color, DCP • **72 MIN**

Director: Brandon Colvin; Screenwriter: Brandon Colvin; Producer: Brandon Colvin, Tony Oswald, Michael Sellers; Editor: Tony Oswald; Cinematographer: Aaron Granat; Cast: Robert Longstreet, Rhoda Griffis, Kentucker Audley, Rebecca Koon, Thomas Jay Ryan, Frank Mosley, Charlotte Sweet

SECTION: WISCONSIN'S OWN, NEW AMERICAN CINEMA

Returning home to care for his mother as she recovers from a stroke, middle-aged academic Ben Hardin (Robert Longstreet) initially attempts to work on a new book and haltingly reconnects with his ex, Sarah (Rhoda Griffis). He becomes increasingly unmoored, however, as he slowly confronts the tensions and fractures in his relationships with Sarah, mother Elizabeth (Rebecca Koon), and brother Dylan (Kentucker Audley). Writer/ director Brandon Colvin (whose debut feature, Frames, premiered at the 2012 Wisconsin Film Festival) imbues his deceptively simple story with a remarkable sense of formal control. An unapologetically rigorous work, Sabbatical invites the viewer to scan its elegantly-composed long takes for subterranean emotional flickers and subtle interpersonal shifts. These small moments form a portrait of dislocation and ennui whose full impact becomes revealed only in its devastating final moments—a familial reckoning that does not mend old wounds so much as acknowledge how deep the scars run. (MC)

The Sacrament

FRI, APR 4 • 9:45 PM

Sundance Cinema 1

MON. APR 7 • 9:15 PM

Sundance Cinema 1
DIRECTOR TI WEST SCHEDULED TO APPEAR
(MONDAY ONLY)

Feature • Narrative • USA, 2013, Color, DCP • 95 MIN

Director: Ti West; Screenwriter: Ti West; Pro-



Smoky Places



Sabbatical

ducer: Eli Roth, Jacob Jaffke, Peter Phok, Christopher Woodrow, Molly Conners; Editor: Ti West; Cinematographer: Eric Robbins; Music by: Tyler Bates; Cast: Joe Swanberg, AJ Bowen, Kentucker Audley, Amy Seimetz, Gene Jones

SECTION: NEW AMERICAN CINEMA

The Vice Guide to Jonestown, this harrowing thriller follows a trio of gonzo journalists into the heart of a secretive cult. Patrick is a NY photographer, who receives an unsettling letter from his estranged sister, who is living far off the grid in a mysterious commune. He convinces Vice correspondents Sam and Jake to take him there, pitching it as fodder for a documentary expose—and possible rescue mission. Arriving by helicopter, they find an apparently utopian congregation, by all appearances living off the land in perfect harmony. But sinister undercurrents begin to emerge through cracks in the flock's fanaticism, and it becomes clear they are living in fear and awe of a charismatic messiah known only as Father. Having proven himself a master of throwback horror with 1970s-inflected knockouts like *The House of the Devil* and The Innkeepers, writer/director Ti West here delivers a fresh take on the found footage genre. turning Vice's "immersionism" tropes on their ear to generate straight-up, white-knuckle terror. The game cast is crowded with indie cinema favorites, including Amy Seimetz (Upstream Color) and Joe Swanberg (Drinking Buddies), but it is Gene Jones (No Country for Old Men) who steals the show with an absolutely commanding per-

formance as Father. (MK)

Salvo

THU, APR 3 • 8:45 PM UW Chazen Museum of Art

THU, APR 10 • 3:45 PM

Sundance Cinema 6 WISCONSIN PREMIERE • Feature • Narrative • Italy, 2013, Color, DCP • 104 MIN

Director: Fabio Grassadonia, Antonio Piazza; Screenwriter: Fabio Grassadonia, Antonio Piazza; Producer: Massimo Cristaldi, Fabrizio Mosca; Editor: Desideria Rayner; Cinematographer: Daniele Ciprì; Cast: Saleh Bakri, Sara Serraiocco, Luigi Lo Cascio, Mario Pupella IN ITALIAN WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

In Palermo, Sicily, a city teeming with Mafiosi, the lean, handsome Salvo is one of the most efficient of hitmen. Assigned to kill the head of a rival clan, Salvo breaks into his home and discovers his target has a blind sister, Rita. After murdering his victim, he rashly takes Rita with him, hiding her in a warehouse outside the city limits. During a sultry Palermo heat wave, Salvo begins floating between two worlds: Rita's hiding place and his own squalid room in a boarding house. As he tries to keep his secret from his brutal and ruthless boss, Salvo begins to realize he is more a prisoner of his world than Rita is in hers. In their stunning first feature film, directors Fabio Grassadonia and Antonio Piazza masterfully manipulate sound and image in a way that makes their off-screen spaces just as intriguing as the ones we actually see. This is an exciting method that allows us to better understand Rita's situation and reminds us that, like in life, stories are constantly unfolding all around us, even in the most remote, hidden of places. "Salvo embraces crime genre tropes and then stretches them into a new shape, so that old devices look and feel new. It reminds us that the confinement of genre, not unlike Rita's own constrained circumstances. can have unexpectedly fresh results." (Robert Kohler, Film Comment). Winner, Critic's Week Grand Prize, 2013 Cannes Film Festival. (JH)

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The Round Barns of Vernon County





The Sacrament





FRI, APR 4 • 12:00 PM UW Elvehjem

SUN, APR 6 • 4:00 PM UW Elvehjem

DOCUMENTARIES

MIDWEST PREMIERE • Feature • Documentary • Denmark, Iran, Germany, Norway, 2013, Color, HD Projection • 91 MIN

Director: Berit Madsen; Producer: Henri Underbjerg, Stegan Frost; Editor: Peter Winther; Cinematographer: Mohammad Reza, Jahan Panah; Music by: Niklas Schak, Tin Soheili IN FARSI WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL

Sepideh wants to be an astronomer, but that is not such an easy thing to achieve when you are a teenage girl in Iran. A passionate student of the stars since she was little, Sepideh has been particularly moved by the achievements of Anousheh Ansari, the first Iranian in space. Accompanied by a ubiquitous telescope, Sepideh obsessively scans the night skies in pursuit of her dreams, even though her widowed mother cannot afford to pay for a university education. As enormous pressure increases for her to get married, Sepideh must gather as much courage as she can to fight for her dreams. An enriching and moving experience, Sepideh speaks to anyone who faces challenges to do what they love. Documentary director Berit Madsen has complete access to the title heroine and her not-always-supportive family, an advantage that provides an intimately detailed look at a society where doors are routinely closed to young women pursuing their ambitions. Sepideh wants nothing less than the keys to unlock the universe and that makes her a fascinating and inspiring subject. 2014 Sundance Film Festival. (JH)

Shooter and Whitley

FRI, APR 4 • 6:45 PM UW Cinematheque SUN, APR 6 • 3:15 PM UW Chazen Museum of Art FILMMAKER LAURA STEWART SCHEDULED TO

SECTION: WISCONSIN'S OWN, NEW AMERICAN CINEMA

Come Back Scorpio Rising

Short • Experimental • USA, 2010, Color, HD Projection • 4 MIN Director: Laura A. Stewart

Das Rote Licht

Short • Experimental • USA, 2010, Color, HD Projection • 4 MIN Director: Laura A. Stewart

Lair of the Damned

Short • Experimental • USA, 2010, Color, HD Projection • 6 MIN Director: Laura A. Stewart

• Tales from the Crypt

Short • Experimental • USA, 2009, Color, HD Projection • 4 MIN Director: Laura A. Stewart

Shooter and Whitley

WISCONSIN PREMIERE • Feature • Experimental • USA, 2014, Color, HD Projection • 52 MIN Director: Laura A. Stewart; Editor: Laura Stewart; Cinematographer: Kevin Peil, Laura Stewart; Music by: Joshua Dumas; Cast: Jeffrey Aronson, Whitley Fuss, Lisa Vicenzi

Laura Stewart's quietly stunning fiction-documentary hybrid guides the viewer into the world of an outlaw motorcycle club that has set up shop in greater Green Bay. A milieu at once debauched and curiously regimented, the all-male biker gang travels within a closed-circuit of motel-room hookups, saloon loitering, and freeway sojourns past the hollowed-out shells of dying industrial complexes, while the women in their lives alternate between the roles of prostitute, partner, and barroom confidante. At the center of this singular universe, we find aging club-leader Shooter and his twenty-something girlfriend, Whitley, a seemingly incongruous relationship

that becomes more thorny, knowing, and emotionally-tangled as the film progresses. The brilliance of Shooter and Whitley comes from Stewart's miraculous balance of distanced observation and hard-won empathy for her subjects, particularly the ambivalent and often-eloquent Whitley. Shot on gorgeously grainy 16mm, the film's almost-obsessive cycling between the bare-bones Sky Lit Motel and dingy Bourbon Street bar both underscore the deadening nature of the gang's routines and find a broken-down poetry within the sites themselves. And when Shooter and especially Whitley reflect in voiceover upon their hard living habits and dark pasts, Shooter and Whitley allows them the space to voice thoughts and feelings by turns shocking, forlorn, and strikingly selfaware. Stewart reveals the depths of her artistry in the way she forthrightly chronicles these realities while candidly illuminating the dreams of her protagonists-dreams as vivid and flickering as a neon sign beckoning from across another lonesome highway. Shooter and Whitley will be preceded by a quartet of Laura Stewart's equally evocative avant-garde short films. (MC)

Short Films from Wisconsin's Own

SAT. APR 5 • 6:15 PM UW Elvehiem

FILMMAKERS SCHEDULED TO APPEAR

SECTION: WISCONSIN'S OWN, SHORT FILMS **PROGRAMS**

From the farm lands of Vernon County to the bustling streets of urban India to the hazy confines of a (literally) animated nightclub, this vear's collection of shorts promise to make faraway places seem a little more within reach-and reveal some surprising new sides of seemingly familiar Wisconsin milieus. (MC)



USA, 2014, Color, HD Projection • 13 MIN Director: Jordan Liebowitz: Producer: Ryan Heraly; Editor: Tony Wise; Cinematographer: Megan Richardson; Music by: Erik Desiderio; Cast: Lynne Stewart, Mindy Sterling, Brenda Pickleman

A financially-strapped senior citizen finds a creative (and legally dubious) means of getting some quick cash in this sly and high-spirited comic caper (MC)

• Hill Stories

Before You

MADISON PREMIERE • Short • Experimental •

A spirit of Malickian wonder perme-

USA, 2013, B&W, HD Projection • 4 MIN

WINNER: 2014 GOLDEN BADGER AWARD

Director: Michael T. Vollmann

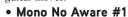
WISCONSIN PREMIERE • Short • Documentary USA, 2012, Color, Digital Projection • 25 MIN Director: Tewosret Vaughn

Low-fi visuals and quotidian routines-a trip to a frozen lake, a midnight round of computer gamesform a rich, vivid portrait of a family in quiet mourning. (MC)

• Inside & Out

WORLD PREMIERE • Short • Documentary • USA, 2014, Color, HD Projection • 4 MIN Director: Eric J. Nelson

Employing a witty mock-anthropological style, Eric J. Nelson (Siszilla, WFF 2013) pens a cock-eyed cinematic ode to Kyle Seekings, a local car-wash employee who brings customers in with his truly epic air-



Director: Julie Wolterstorff

A series of distorted video images become slowly imbued with freefloating menace in this hypnotic avant-garde fever dream. (MC)

Smoky Places

The jaunty sounds of the Tritonics score this loose-limbed and affectionately surreal tour through a series of clubs and taverns and the singular

tional Indian saris becomes as much a visually sumptuous love letter to Indian urban life as it is a fascinating examination of everyday artisans at

of Vernon County

WORLD PREMIERE • Short • Documentary • USA, 2014, Color, HD Projection • 21 MIN
Director: David Weber Macasaet, Shahin Izadi;
Editor: David Macasaet; Cinematographer: Shahin Izadi
An investigation of the titular structures alogarably avanands into an av

tures elegantly expands into an examination of their African American architect and, by extension, the interweaving of racial discord and harmony inextricably tied to the barns' construction and legacy. (MC)



guitar moves.

WORLD PREMIERE • Short • Experimental • USA, 2013, Color, Digital Projection • 8 MIN

MADISON PREMIERE • Short • Animation • USA, 2013, Color, Digital Projection • 4 MIN Director: Michael DiMilo; Music by: The Tri-

personalities that inhabit them. (MC)

• Strings of Colors

MADISON PREMIERE • Short • Documentary • USA, 2013, Color, Digital Projection • 11 MIN MADISON PREMIERE • Short • Documentary • USA, 2013, Color, Digital Projection • 11 MIN
Director: Sharan Mohanadoss; Producer: Siddartha Mohanadoss; Music by: Erik Johnson
IN TAMIL WITH ENGLISH SUBTITLES

This look at the creation of the tradiwork. (MC)

• The Round Barns of Vernon County



Stray Dogs

Shorts from Mars

SAT, APR 5 • 2:30 PM
Sundance Cinema 5
FILMMAKERS SCHEDULED TO APPEAR
• 70 MIN

SECTION: SHORT FILMS PROGRAMS

A mix of narrative and documentary, all four of the short films in this weird and wonderful program deal with space travel of some kind. (*JH*)

Afronauts

Short • Narrative • USA, 2014, B&W, Digital Projection • 14 MIN

Director: Frances Bodomo; Screenwriter: Frances Bodomo; Producer: Isabella Wing-Davey; Editor: Sara Shaw; Cinematographer: Joshua James Richards; Music by: Brian McOmber; Cast: Diandra Forrest, Yolonda Ross, Hoji Fortuna

SECTION: NEW AMERICAN CINEMA

On 16 July 1969, America prepares to launch Apollo 11. Thousands of miles away, the Zambia Space Academy hopes to beat America to the moon. Inspired by true events. 2014 Sundance, Berlin Film Festivals.

Atomic Dream

WISCONSIN PREMIERE • Short • Documentary • USA, 2013, Color, HD Projection • 26 MIN Director: Melanie Ruiz, Derek Lartaud; Producer: Melanie Ruiz, Derek Lartaud; Editor: Melanie Ruiz, Derek Lartaud; Cinematographer: Melanie Ruiz, Derek Lartaud SECTION: WISCONSIN'S OWN

WINNER: 2014 GOLDEN BADGER AWARD.

This stimulating documentary chronicles the public achievements and private obsessions of physicist Freeman Dyson, who took on a lead role in constructing a nuclear-bomb powered space ship in 1958 but soon found his scientific aspirations in conflict with growing concern over atomic fallout. Derek Lartaud and Melanie Ruiz treat Dyson's quixotic goals with just the right balance of inquisitiveness and compassion, crafting a captivating portrait of on man's principled struggle between preserving the wonders of the eart and daring to imagine what lay becrafting a captivating portrait of one man's principled struggle between preserving the wonders of the earth 28 yond the stars. (MC)

Margaret Hue Would Like to Go to Mars.

MADISON PREMIERE • Short • Narrative • USA, 2013, Color, Digital Projection • 4 MIN Director: Anna Sampers; Cast: Anna Sampers SECTION: WISCONSIN'S OWN

Margaret Hue applies for a position on a spacecraft to the Red Planet. (JH)

Syndromeda

Short • Narrative • Sweden, 2013, B&W, DCP • 25 MIN

Director: Patrik Eklund; Screenwriter: Patrik Eklund; Producer: Mathias Fjellström; Editor: Patrik Eklund; Cinematographer: David Grehn; Music by: Elk Skull & Örnbjörn; Cast: Jacob Nordenson, Svante Grundberg, Anki Larsson IN SWEDISH WITH ENGLISH SUBTITLES

The only thing worse than being abducted by aliens is when no one believes you. A surreal and comic slice of Swedish sci-fi from the director and star of 2013 WFF fave *Flicker*. 2014 Sundance Film Festival. (*MK*)

Smashin' it Up

SEE: Rat Pack Rat: Todd Rohal Selects

Smoky Places

SEE: Short Films from Wisconsin's Own

Something Anything

SAT, APR 5 • 6:45 PM Sundance Cinema 5

SUN, APR 6 • 11:30 AM

Sundance Cinema 5
DIRECTOR PAUL HARRILL SCHEDULED TO
APPEAR

WORLD PREMIERE • Feature • Narrative • USA, 2014, Color, HD Projection • 88 MIN
Director: Paul Harrill; Screenwriter: Paul Harrill; Producer: Ashley Maynor; Editor: Jennifer Lilly; Cinematographer: Kunitaro Ohi; Music by: Eric V. Hachikian; Cast: Ashley Shelton, Bryce Johnson,

Linds Edwards, Amy Hubbard SECTION: NEW AMERICAN CINEMA

Just married to a successful business type, and with a lucrative career of her own in real estate, Peggy (Ashley Shelton) seems to be a typical Southern young newlywed. But when a tragedy happens, Peggy spins away from her husband, her career, and her circle of friends.



Stand Clear of the Closing Doors



Maz-zo-man-nee

Then, an unexpected piece of mail sets Peggy off on a spiritual quest to find something, anything more meaningful than the life she's been leading. Willing to walk away from everything she's known, yet not afraid to face the consequences, Peggy is a genuine contemporary hero. Writer-Director Paul Harrill. whose 2001 prize-winning short film Gina, An Actress, Age 29 was selected by Film Festivals around the world, makes an assured and gripping feature debut here. Harrill's meditative and classical storytelling style, in addition to his compassionate approach to character, rightfully earns him comparisons with last year's WFF selection This is Martin Bonner. A low-key jewel of a movie, Something, Anything is something indeed. (JH)

Song

SEE: Nathaniel Dorsky: Then and Now

Il Sorpasso

THU, APR 10 • 8:15 PM

Sundance Cinema 6
INTRODUCED BY ALEXANDER PAYNE
SPECIAL PRESENTATION • Feature • Narrative •
Italy, 1962, B&W, DCP • 105 MIN

Director: Dino Risi; Screenwriter: Ettorie Scola, Dino Risi, Ruggero Maccari; Producer: Mario Cecchi Gori; Editor: Maurizio Lucidi; Cinematographer: Alfio Contini; Music by: Riz Ortolani; Cast: Vittorio Gassmann, Jean-Louis Trintignant, Catherine Spaak

IN ITALIAN WITH ENGLISH SUBTITLES SECTION: RESTORATIONS AND REDISCOVERIES, CLOSING NIGHT SELECTION

Two acting giants of European cinema, Vittorio Gassman and Jean-Louis Trintignant, star in this unforgettable road comedy that has been adored by Italian audiences for decades and rarely available in the U.S., until now. Bruno (Gassman) is a 40-ish swinging womanizer type and Roberto (Trintignant) is a much younger, more straight-laced law student. These two opposites meet by chance and set out on a cruise along Rome's Via Aurelia. Over two days, the



Tanta Agua



That Guy Dick Miller



men learn a lot about each other and themselves. Wonderfully unpredictable and seamlessly blending broad laughs with poignant drama, Il Sorpasso is a classic from a period in Italian film history that is rich in masterpieces. It is certainly one of the high points in the career of the neglected director Dino Risi, whose other works include great Gassman vehicles like Il Mattatore (1959) and the original version of Scent of a Woman (1974). Il Sorpasso is also a personal favorite of the Oscar-winning screenwriter and director Alexander Payne (Election, Nebraska) who has cited Risi's film as an influence on his 2004 classic Sideways. Payne will introduce Il Sorpasso and discuss his cinephilia after the screening. (JH)

A Spell to Ward Off the Darkness

FRI, APR 4 • 2:15 PM Sundance Cinema 5 SUN, APR 6 • 8:00 PM Sundance Cinema 5

• Maz-zo-man-nee

MADISON PREMIERE • Short • Experimental • USA, 2013, Color, Digital Projection • 12 MIN Director: Jon Salimes; Cast: Pat Cannon SECTION: WISCONSIN'S OWN

A man takes his canoe out on the river in this lyrical and haunting travelogue

from Milwaukee filmmaker Jon Salimes. (JH)

A Spell to Ward Off the Darkness

WISCONSIN PREMIERE • Feature • Experimental • France, Estonia, 2013, Color, DCP • 95 MIN Director: Ben Rivers, Ben Russell; Screenwriter: Ben Rivers, Ben Russell; Producer: Nadia Turnicev, Julie Gayet; Editor: Ben Rivers, Ben Russell; Cinematographer: Ben Rivers, Ben Russell; Music by: Veldo Tormis, Lichens, Queenqueg; Cast: Robert A.A. Lowe, Hunter Hunt Hendrix SECTION: NEW INTERNATIONAL CINEMA

Two of avant-garde cinema's most exciting artists, Ben Rivers (Two Years at Sea, WFF 2012) and Ben Russell (Black and White Trypps Number Three, WFF 2009) team up for this trancelike experimental feature, one of the year's most acclaimed films. Taking the form of a triptych, the film depicts a nameless journeyman seeking transcendence in three seemingly disparate stages of life. First, he appears as a member of a 15-person commune on an Estonian island; second, camped out in the luxuriant wilderness of northern Finland; and finally in Norway, performing a blistering concert as the singer and guitarist of a black metal band (which includes Liturgy mastermind Hunter Hunt-Hendrix among its members). Melding documentary and narrative techniques, Rivers and Russell approach cinema as explorers might, in search of new wavelengths for movies to exist on. Enigmatic, mystic, and mesmerizing, A Spell to Ward Off the Darkness is cinema as transformative experience. Appearing in his first major film role, captivating star Robert AA Lowe is a chameleonic force in indie and experimental music, having performed in TV on the Radio, 90 Day Men, Om, and solo as Lichens. Best International Documentary, 2013 Torino Film Festival. New Vision Award, 2013 CPH: DOX Festival. (MK)

+



Afronauts



A Bucket of Blood

Spring

SEE: Nathaniel Dorsky: Then and Now

Stand Clear of the Closing Doors

FRI. APR 4 • 11:45 AM Sundance Cinema 6

SECTION: NEW AMERICAN CINEMA

SUN, APR 6 • 11:00 AM Union South / The Marquee MIDWEST PREMIERE • Feature • Narrative • USA, 2013, Color, HD Projection • 103 MIN Director: Sam Fleischner; Screenwriter: Rose Lichter-Marck, Micah Bloomberg; Producer: Veronica Nickel, Andrew Neel, Dave Saltzman, Craig Shilowich; Editor: Talia Barrett; Cinematographer: Adam Jandrup, Ethan Palmer; Cast: Andrea Suarez, Jesus Valez, Azul Rodriguez, Tenoch Huerta Mejía, Marsha Stephanie Blake

A vivid and lyrical vision of New York City seen through the eyes of an autistic adolescent (played by a non-professional with Asperger syndrome), Stand Clear of the Closing Doors is one of the most acclaimed independent films of the year. A 13 year-old with high functioning autism, Ricky lives with his undocumented mother in Rockaway Beach. On his way home from school one day, he gets lost on the subway, and doesn't make it home. For days. With no way to reach him, his increasingly panicked mother embarks on a desperate search for him, using the few means available to an undocumented immigrant. Meanwhile, Ricky's underground odvssev stretches on and on, through Halloween, with Hurricane Sandy fast approaching (as it did during the production of this film-rather than scrap their shoot, the filmmakers wrote the disaster into the film). Writer/director Sam Fleischner conveys life on the New York subway with the eye of both a poet and an ethnographer, capturing scores of fleeting moments that add up to a wholly unique portrait of the city. "Surprising and inventive... rings



A Spell to Ward Off the Darkness



Margaret Hue Would Like to Go to Mars.

true from beginning to end without

a trace of sentimentality." (Amy Tau-

bin, Film Comment) "As intense and

time... it is completely, exhilaratingly

indelible an immersion in the real

New York as I have seen in a long

alive" (Stephen Holden, New York

Times) (MK)

Jiao You

Stray Dogs

Sundance Cinema 1

FRI, APR 4 • 11:30 AM

SUN, APR 6 • 5:30 PM

UW Chazen Museum of Art

MIDWEST PREMIERE • Feature • Experimental • Taiwan, France, 2013, Color, DCP • 138 MIN

Director: Tsai Ming Liang; Screenwriter: Tsai

Ming Liang, Tung Chen Yu, Song Peng Fei; Producer: Jacques Bidou, Marianne Dumou-

Liao Pen Jung, Sung Wen Zhong; Cast: Lee Kang Sheng, Lee Yi Cheng, Lee Yi Chieh, Lu Yi Ching, Chen Shiang Chyi

IN MANDARIN WITH ENGLISH SUBTITLES

One of the most critically celebrated of

contemporary filmmakers, Taiwanese

master Tsai Ming-Liang returns with

Stray Dogs. Tsai's exciting new feature,

Time is it There?, Goodbye Dragon Inn),

like his other acclaimed films (What

delivers a deep emotional resonance

and elliptical style. The title partially

refers to the central characters, a pair

of homeless children and their father

(played by Tsai's regular leading man

egantly composed, often dialogue-less

long takes (the final shot lasts a spell-

binding 14 minutes), Tsai's contempla-

tive gaze observes these vagabonds as

they eat, sleep, play, and work. Without

sentimentality (and with an occasional

burst of absurdity), these images move

feeling as we spend real time with this

us to a compassionate crescendo of

family and learn something of their

past. "The filmmaking here is almost

impossibly well-realized, right down to

Lee Kang-Sheng). In a series of el-

from a simple story told in a spare

SECTION: NEW INTERNATIONAL CINEMA



Strings of Colors SEE: Short Films from Wisconsin's Own

Summerwind SEE: Nathaniel Dorsky: Then and Now

Syndromeda

SEE: Shorts from Mars

Tales from the Crypt SEE: Shooter and Whitley

Tanta Agua

SAT. APR 5 • 2:15 PM Sundance Cinema 1

SUN, APR 6 • 8:30 PM UW Chazen Museum of Art

WISCONSIN PREMIERE • Feature • Narrative • Uruguay, Mexico, Netherlands, Germany, 2013, Color, DCP • 102 MIN

Director: Ana Guevara, Leticia Jorge: Screenwriter: Ana Guevara, Leticia Jorge; Producer: Agustina Chiarino, Fernando Epstein; Editor: Ana Guevara, Leticia Jorge, Yibrán Asuad; Cinematographer: María José Secco: Music by: Maximiliano Angelieri; Cast: Malú Chouza, Néstor Guzzini, Joaquín Castiglioni, Sofía Azambuya, Pedro Duarte

IN SPANISH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

This humorous and humanist dramedy about a Uruguayan family on a very rainy vacation heralds the arrival of two new voices in South American cinema. Alberto is an affable, rumpled divorcee looking to reconnect with his two kids, 14 year-old Lucia and her goofy younger brother Federico. He picks them up in the dead of night and ferries them to a hot springs resort, where it promptly starts raining, and never lets up. Stuck indoors in a cramped hotel room, the trio is forced into awkwardly close quarters, much to the chagrin of the teenaged girl among

them. As Lucia breaks away to hang out with the resort's other bored teens, Alberto begins to fret about her rebellious streak, particularly when boys enter the picture. Suffice it to say, this vacation is not going as he planned. Lovingly scripted and shot, Tanta Agua is a thoughtful and amusing depiction of how family members relate to one another. As their film ambles along, co-directors Ana Guevara and Leticia Jorge quietly achieve a remarkable feat, precisely capturing three distinct individuals in different stages of their lives. Best First Feature, 2013 Guadalajara Film Festival. Grand Jury Prize, 2013 Miami International Film Festival. (MK)

That Guy Dick Miller + A Bucket of Blood

SAT. APR 5 • 9:30 PM Union South / The Marquee DIRECTOR ELIJAH DRENNER SCHEDULED TO APPEAR

• That Guy Dick Miller

MIDWEST PREMIERE • Feature • Documentary • USA, 2014, Color, HD Projection • 86 MIN Director: Elijah Drenner; Producer: Elijah Drenner, Lainie Miller; Editor: Elijah Drenner; Cinematographer: Elle Schneider; Music by: Jason Brandt

SECTION: NEW INTERNATIONAL DOCUMENTARIES, SPECIAL EVENT

He's Mr. Futterman in Joe Dante's Gremlins movies and the guy who sells Schwarzenegger his Uzi 9mm in The Terminator. He appeared in dozens of Roger Corman's low-budget quickies from the 50s through the 80s and countless individual television episodes. Believe us, you've seen him. Dick Miller is "That Guy", a ubiquitous character actor and bit player who has racked up over 150 movie and TV credits in a career that has spanned over six decades. But did you know Dick is a passionate artist and had a second career as a screenwriter who contributed to a Jerry Lewis movie and

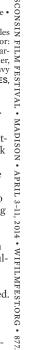
the blaxploitation classic TNT Jackson? Through numerous entertaining film clips and interviews with family and collaborators, documentary director Elijah Drenner has crafted a touching and funny tribute to this consummately professional thespian, who, at age 85, owes a great deal of his success to his devoted wife, Lainie. That Guy also doesn't shy away from examining the sometimes hard realities of sustaining a career as an actor in Hollywood without ever making it onto the studio's A-list, But Dick Miller is A-list in the hearts of countless movie fans and this

B. Griffith; Producer: Roger Corman; Editor: Anthony Carras; Cinematographer: Jack Marquette; Music by: Fred Katz; Cast: Dick Miller, Marboura Morris, Antony Carbone, Bert Convy SECTION: RESTORATIONS AND REDISCOVERIES,

In one of his rare leading roles, Dick Miller is the simple, nebbishy Walter Paisley, a busboy at a coffee house that's a hangout for artist types. Wanting to impress his pretentious beatnik pals, Walter begins a lucrative side career as a sculptor. The fact that the sculptures are just dead animals and people encased in clay is unknown to the hipsters who start shelling out big bucks for Walter's "art". Roger Corman's hilarious low-budget wonder, shot over just a few days, is a spot-on satire of the art world and beatnik culture. Miller is a delight in a part that was a genuine departure from all of the tough guys and cops he has played. The actor and his fans so adored his performance in this cult classic that he used the name Walter Paisley for shot over just a few days, is a spot-on he used the name Walter Paisley for several other characters in later movies. A recently struck 35mm print of ABucket of Blood will be screened, and your ticket for That Guy Dick Miller includes admission to both films! (JH)











To Be Takei

Three Seats for the 26th

Trois places pour le 26 WED, APR 9 • 6:15 PM Sundance Cinema 5

THU, APR 10 • 1:30 PM

Sundance Cinema 5

SPECIAL PRESENTATION • Feature • Narrative • France, 1988, Color, DCP • **106 MIN**

Director: Jacques Demy; Screenwriter: Jacques Demy; Producer: Claude Berri; Editor: Sabine Mamou; Cinematographer: Jean Penzer; Music by: Michel Legrand; Cast: Yves Montand, Mathilda May, Patrick Fierry, Françoise Fabian IN FRENCH WITH ENGLISH SUBTITLES

SECTION: RESTORATIONS AND REDISCOVERIES, LE MONDE ENCHANTÉ DE JACQUES DEMY

Three Seats for the 26th is the culmination of French director Jacques Demy's fascination with the American musical, but Demy's film—like much of his other work-is moodier than its meticulously glossy surface would lead you to believe. The great actor/ singer Yves Montand-playing himself—is the star of a theatrical production set to debut in his hometown of Marseille. The largely autobiographical stage show traces Montand's rise to fame, but the fictional plot that surrounds it comes straight from Demy's idiosyncratic universe. In the frame story, Marie-Helene-once Montand's lover, now the wife of a corrupt aristocrat-disapproves of her daughter Marion's artistic aspirations and her idolatry of Montand, Unfazed by her mother's objections, Marion is determined to learn from her role model, whom she takes after more than either initially realizes. Demy's last feature revisits his favorite thematic concerns: mother-daughter pairings, coincidental encounters, incest, sophisticated and eye-catching color designs, and the creation of a cinematic universe that is both magical and unsettling. Jonathan Rosenbaum characterizes *Three Seats for the 26th* as one of Demy's "most critically underrated



and neglected" films, one in which the "play between actuality and artifice is the most complex and unconventional." (JO-K)

Tim and Susan Have Matching Handguns

SEE: Cheatin'

To Be Takei

FRI, APR 4 • 4:30 PM Union South / The Marquee

SUN, APR 6 • 11:30 AM UW Elvehjem

WISCONSIN PREMIERE • Feature • Documentary • USA, 2014, Color, HD Projection • 90 MIN Director: Jennifer M. Kroot, Bill Weber; Producer: Gerry Kim, Mayuran Tiruchelvam; Editor: Bill Weber; Cinematogapher: Chris Million; Music by: Michael Hearst

SECTION: NEW INTERNATIONAL DOCUMENTARIES

DOCUMENTARIES
Roldly going w

Boldly going where no *Star Trek* cast member has gone before, George Takei has definitively proven in the last decade that he is more than just the original Mister Sulu. Born on the West Coast, Takei spent a significant part of his childhood with his family in more than one internment camp for Japanese-Americans. Recognizing at a young age that he was gay, Takei rose to prominence as a film and television actor, appearing in everything from

John Wayne's The Green Berets, but remained in the closet even several years after his last Star Trek movie. With the support of his longtime partner (now husband) Brad Altman, Takei officially came out in 2005 and has been a tireless advocate for LGBT rights ever since. Takei also serves as a living reminder of the injustices suffered by American citizens of Japanese descent during World War II, frequently lecturing on the topic and even producing and starring in a stage musical based on his childhood experiences. This energizing and entertaining new documentary shows the seemingly inexhaustible George Takei, now 76 years old, as he shuttles around the country with Brad, speaking about one of his causes or signing autographs at a Star Trek convention. The film provides many opportunities for Takei to demonstrate his wicked sense of humor, a skill he's been able to hone partly through his appearances on The Howard Stern Show and his enormously popular Facebook postings. His relentless skewering of William Shatner provides many of To Be Takei's comic highlights. (JH)

the original Twilight Zone series to

Tricked Steekspel

SAT, APR 5 • 5:30 PM

Union South / The Marquee

Feature • Narrative • Netherlands, 2012, Color, HD Projection • 89 MIN

Director: Paul Verhoeven; Screenwriter: Kim Van Kooten, Robert Alberdingk Thijm, Paul Verhoeven and 397 participants; Producer: Rene Mioch, Justus Verkerk; Editor: Job ter Burg; Cinematographer: Lennert Hillege; Music by: Fons Merkies; Cast: Peter Blok, Ricky Koole, Robert de Hoogh Carolien Spoor, Gaite Jansen, Sallie Harmsen

IN DUTCH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

Many films in this year's fest crowdsourced production funds, but *Tricked* is the first to crowdsource itself. For



Three Seats for the 26th



Tricked

this truly groundbreaking experiment gone wonderfully right, iconic auteur Paul Verhoeven filmed the first five minutes of a movie, posted it on the web, and invited anyone to script the next five minutes. An avalanche of 700 submissions totaling 3,500 pages followed, which Verhoeven massaged into a second five minutes. After filming those scenes, he repeated the process in five-minute installments, until he had assembled an hour's worth of material. As one might imagine for a film with 397 credited screenwriters, the completed film's breathless 50-odd minutes, centered around a philandering businessman's 50th birthday party, clock enough twists, trysts, and triple-crosses to fill an entire season of HBO programming. Yet this screenplayby-collage is not only seamless, it's downright breezy-sexy, witty, and delightfully pulpy. A cinematic provocateur par excellence, Verhoeven has made a career of scandalous satires often far ahead of their time, occasionally misunderstood. and always wildly entertaining; Tricked sits comfortably alongside Basic Instinct, Total Recall, Robocop, Starship Troopers, and Showgirls in his one-of-a-kind filmography. The completed film is preceded by a making-of featurette following Verhoeven's team through the hectic production process-and as anyone who's listened to his commentary tracks knows, the director is as charismatic as any of his characters. This playful web/cinema hybrid sounds the startup tone for Cinema 2.0. (MK)

The Umbrellas of Cherbourg

Les Parapluies de Cherbourg SAT, APR 5 • 12:45 PM

MON, APR 7 • 4:00 PM

Sundance Cinema 6

Sundance Cinema 6 SPECIAL PRESENTATION • Feature • Narrative • France, 1964, , DCP • 91 MIN

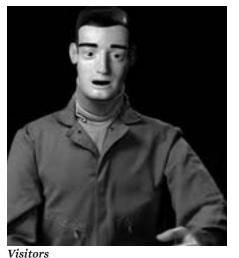
Director: Jacques Demy; Screenwriter: Jacques Demy; Producer: Mag Bodard; Editor: A.M. Cotret, M. Teisseire; Cinematographer: Jean Rabier; Music by: Michel Legrand; Cast: Catherine Deneuve, Anne Vernon, Nino Castelnuovo, Marc Michel, Ellen Farner, Mireille Perrey

IN FRENCH WITH ENGLISH SUBTITLES SECTION: RESTORATIONS AND REDISCOVERIES, LE MONDE ENCHANTÉ DE JACQUES DEMY

Fifty years after it was first released, this colorful, romantic, and bittersweet story of love and chance remains one of the most beloved and cherished of all movie musicals. In the seaside town of Cherbourg, Garage mechanic Guy (Nino Castelnuovo) romances Geneviève (Catherine Deneuve), daughter of umbrella shop proprietress Madame Emery (Anne Vernon). The lovesick couple are torn apart when Guy must leave for military service in Algeria. Their separation provides an opportunity for Madame Emery to introduce Geneviève to wealthy diamond merchant Roland Cassard (Marc Michel, repeating his role from Demy's Lola). The scene is set for devastating heartbreak. Demy's magical, inspired touch is to have all of his dialogue sung to the marvelous melodies of composer Michel Legrand, one of the director's most important collaborators. Meticulously designed, Demy's universe has been vividly brought back to life in this gorgeous new restoration of The Umbrellas of Cherbourg, supervised by the director's widow, Agnes Varda. (JH)

Д-





Vertigo



Village at the End of the World

Undertone Overture

SEE: Jodie Mack: Let Your Light Shine

Verbatim

SEE: Crimes Against Humanity

Vertigo

SAT, APR 5 • 1:45 PM

UW Chazen Museum of Art INTRODUCTION BY TIM HUNTER

Feature • Narrative • USA, 1958, Color, 35mm • 128 MIN

Director: Alfred Hitchcock; Screenwriter: Alec Coppel, Samuel A. Taylor; Editor: George Tomasini; Cinematographer: Robert Burks; Music by: Bernard Herrmann: Cast: James Stewart. Kim Novak, Barbara Bel Geddes, Tom Helmore,

SECTION: RESTORATIONS AND REDISCOVERIES

James Stewart is Scottie, the traumatized former cop hired to shadow the mysterious and troubled Madeleine (Kim Novak), a job that leads to a passionate romance and tragedy. Hitchcock's tale of obsessive, doomed love was voted the greatest film of all time in the most recent Sight & Sound magazine poll. Stewart and Novak offer two of the most heartbreaking and complex performances in Hollywood history. Their tremendous acting and Hitchcock's brilliant, vital storytelling never fail to astound with their glamorous sophistication, deep poignancy, and multiple layers of meaning. And Bernard Herrmann's spellbinding score sets a just-right operatic tone for this masterpiece of Hollywood filmmaking. Almost 20 years ago, Vertigo was restored for rerelease and given a controversial new remixed-for-stereo soundtrack. This special Festival screening will allow you to experience Hitchcock's classic as audiences did in 1958, though an

original Technicolor and mono sound print struck for the original release! Noted film and television director Tim Hunter, an avid cinephile, will introduce the screening and discuss the provenance of this rare print. (JH)

Village at the End of the World

SUN. APR 6 • 1:45 PM Overture Center / Capitol Theater THU. APR 10 • 6:00 PM

Sundance Cinema 6

Feature • Documentary • UK, Denmark, Greenland, 2012, , HD Projection • 78 MIN Director: Sarah Gavron, David Katznelson; Producer: Al Morrow; Editor: ugh Williams, Russell Crockett, Jerry Rothwell; Cinematographer: David Katznelson; Music by: Jonas Colstrup,

IN GREENLANDIC WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL DOCUMENTARIES, CAPITOL CINEMA

Welcome to Niaqornat, Greenland: population 59. A collection of brightly colored homes tucked between breathtaking glacier and mountain ranges, this tiny village is among the most isolated communities in the world. Accessible only by helicopter or a rare supply ship, Niaqornat is an amazing mix of traditional and modern living; witness kids checking Facebook in a place that only just got electricity in 1988. This incredible documentary explores the day-to-day lives of the Inuits who call Niagornat home, from the hunter who embarks on the ice in search of polar bears, to the community's lone teenager who, like teenagers the world over, just wants to get the heck out of his hometown. Picturesque as it is, this is a community in crisis-since the closure of the town's fish factory,

work is scarce, and the already miniscule population is rapidly dropping. In a last-ditch effort to save their homes, the townsfolk band together to form a cooperative, with the aim of buying the fish factory back from the corporation who shuttered it. Sarah Gavron and David Katznelson's unforgettable documentary is both a precious glimpse into an almost surreal place that few have ever seen, and a remarkably timely and universal dispatch from the economic collapse. (MK)

Visitors

SUN, APR 6 • 6:15 PM Union South / The Marquee

TUE, APR 8 • 6:45 PM

Sundance Cinema 6 DIRECTOR GODFREY REGGIO SCHEDULED TO APPEAR (TUESDAY ONLY)

WISCONSIN PREMIERE • Feature • Documentary • USA, 2013, B&W, DCP • 87

Director: Godfrey Reggio; Producer: Godfrey Reggio, Jon Kane, Lawrence Taub, Phoebe Greenberg, Penny Mancuso, Mara Campione; Editor: Chris Besecker, Jon Kane; Cinematogra-pher: Trish Govoni, Graham Berry, Tom Lowe; Music by: Philip Glass

SECTION: NEW INTERNATIONAL

Koyaanisqatsi director Godfrey Reggio reteams with composer Philip Glass for another hypnotic symphony of humankind. Where Koyaanisqatsi was hectic and allegro, Visitors is wondrous and legato. Gazing with the reverent curiosity of an otherworldly being, Reggio ponders humanity's place in the world and 21st century. In a particularly entrancing sequence, fingers dance across keyboards, touchscreens, and other pieces of technology that Reggio has





digitally removed, leaving only the

hands; robbed of context, the spastic

movements of our own bodies appear

The Umbrellas of Cherbourg

Le Week-End

ment was pure pleasure, a cathartic, cleansing experience. I wanted to be swallowed up in the pure white light emanating from the screen at the end, to meet my maker." (Alison Murray, Filmmaker Magazine) (MK)

unexpected, and brave. Each mo-

Water, Ice, Snow SEE: Dostoevsky Behind Bars

Le Week-End SUN, APR 6 • 3:45 PM

Overture Center / Capitol Theater MON, APR 7 • 1:45 PM

Sundance Cinema 6 WISCONSIN PREMIERE • Feature • Narrative • UK, 2013, Color, DCP • 93 MIN

Director: Roger Michell; Screenwriter: Hanif Kureishi; Producer: Kevin Loader; Editor: Kristina Hetherington; Cinematographer: Nathalie Durand; Music by: Jeremy Sams; Cast: Jim Broadbent, Lindsay Duncan, Jeff Goldblum



SECTION: NEW INTERNATIONAL CINEMA,

An exquisite treat of a film, Le Week-End is as witty and perceptive a romance as one could hope for. Superbly portrayed by Jim Broadbent (Topsy Turvy, Another Year) and Lindsay Duncan, Nick and Meg are British academics celebrating their 30th wedding anniversary in Paris, in a somewhat desperate attempt to recreate the aura of their honeymoon. They give it a good go, dining and dashing at fancy restaurants and splurging on even fancier hotels. But the spell doesn't last, and the couple soon returns to their default mode of comic bickering, tossing off a seemingly endless supply of cutting bon mots, as only long-term couples can. Rather than rekindle their long-lost puppy love, they use the weekend to take stock of their lives, and, moreover, their regrets. These are brought to the fore by a chance encounter with a wildly successful and boorish old classmate played by a singularly hilarious Jeff Goldblum, clearly relishing the part of the selfabsorbed expat. Emotionally honest while remaining caustically funny, Le Week-End is a tender and bittersweet portrait of marriage, graceful and satisfying. "Perfectly cast and utterly charming... full of hilarious exchanges and unexpected treats." (Sight & Sound) Best Actress, 2013 British In-

dependent Film Awards. (MK)



Why Don't You Play in Hell?

When Evening Falls on Bucharest or Metabolism

Cand se lasa seara peste Bucuresti sau Metabolism FRI, APR 4 • 4:45 PM UW Cinematheque

SAT, APR 5 • 7:00 PM

UW Cinematheque
WISCONSIN PREMIERE • Feature • Narrative •
Romania, 2013, Color, HD Projection• 89 MIN
Director: Corneliu Porumboiu; Screenwriter:
Corneliu Porumboiu; Producer: Marcela Ursu,
Sylvie Pialat; Editor: Dana Bunescu; Cinematog-

Sylvie Pialari, Editor: Dana Bunescu; Cinematog,
rapher: Tudor Mircea; Music by: Maria Raducanu; Cast: Diana Avramut, Bogdan Dumitrache
Mihaela Sirbu, Alexandru Papadopol

IN ROMANIAN WITH ENGLISH SUBTITLES
SECTION: NEW INTERNATIONAL CINEMA

Utilizing the same deadpan, long-take 💆 approach that he brought to his previous comedies of social and political dysfunction (12:08 East of Bucharest, Police, Adjective, WFF 2010), acclaimed Romanian director Corneliu Porumboiu has returned with a rumination on romance and cinema. With two weeks left to shoot, Paul, a director, delays his production by faking an more time with his leading lady, Alina. With the filming stalled, Paul and Alina spend time in restaurants and driving around, ultimately winding up in Paul's apartment, where the two exhaustively rehearse their film's climactic scene in an attempt to make the drama seem as real as possible. Soon, the fictional scene begins to blur with the reality of Paul and Alina's relationship. In the wonderfully talky tradition of Eric Rohmer, Hong-Sang Soo, and Richard Linklater, When Evening Falls has a deceptively simple style that seeks nothing less than to explore the relationship between truth and art. "In a lesser director's hands, this meta-commentary would reduce the film to a mere puckish exercise of

connect-the-dots, but When Evening Falls is also an enjoyably unforced and absurd slice of life." (Nick McCarthy, Slate Magazine). 2013 Toronto, New York, and Locarno Film Festivals. (JH)

When You Wore a Tulip and I Wore a Big Red Rose

SEE: The Lumberjack at 100

The White Shadow (Fragment)

SEE: Blackmail

Why Don't You Play in Hell?

Jigoku de Naze Warui FRI, APR 4 • 9:30 PM Union South / The Marquee

THU, APR 10 • 8:00 PM

Sundance Cinema 5 MIDWEST PREMIERE • Feature • Narrative • Japan, 2013, Color, DCP • 126 MIN

Director: Sion Sono; Screenwriter: Sion Sono; Producer: Takeshi Suzuki, Tsuyoshi Suzuki, Takuyuki Matsuno; Editor: Sion Sono; Cinematographer: Hideo Yamamoto; Cast: Jun Kunimura, Shinichi Tsutsumi, Hiroki Hasegawa, Gen Hoshino. Fumi Nikaido

IN JAPANESE WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

A hurtling samurai sword of cinema, the 31st and best film yet from Japanese maestro Sion Sono (Suicide Club, Love Exposure) revels in movie-mad mayhem. Sono surrogate Hirata is an ebullient teenager with pipe dreams of becoming an action auteur. But after 10 years, all he and his ragtag crew have to show for themselves is a crummy trailer for an unmade kung-fu movie. Through plot machinations too delirious to detail, Hirata's big break arrives when a yakuza boss needs someone to direct a star-making vehicle for his daughter. Hirata eagerly

takes the gig, staging an epic battle scene that doubles as a real, all-out melee between two heavily armed gangs of yakuza, loosing a torrent of bullets, decapitations, and very awkward second takes. Hysterically bloody, bloody hysterical, and never less than ferociously entertaining, Sono's gonzo rampage doubles as a heartfelt valentine to 35mm film. Hiarata is a stickler for celluloid, and Sono lingers on shots of film cameras and projectors with fetishistic ardoralthough it is characteristic of the director's smirking perversity that Why Don't You Play in Hell? was actually shot digitally (!). After so many tepid thinkpieces mourning the death of film. Sono's self-described "action film about the love of 35mm" finally gives the format the absurd, decadent, and glorious Viking funeral it deserves. Off the wall and over the top, Why Don't You Play in Hell? is as much fun as can be had in a movie theater. (MK)

Will You Lather Up My Roughouse?

SEE: Rat Pack Rat: Todd Rohal Selects

Wisconsin Rising

SAT, APR 5 • 1:15 PM

UW Elvehjem

FILMMAKER SAM MAYFIELD SCHEDULED TO APPEAR

SECTION: WISCONSIN'S OWN, NEW INTERNATIONAL DOCUMENTARIES

eduCAUTION

WORLD PREMIERE • Short • Documentary • USA, 2014, Color, HD Projection • 20 MIN Director: David Esfeh, Ben Bhatti; Producer: David Esfeh, Ben Bhatti; Editor: Andrew Aidman; Cinematographer: Ryan Griswold Students in the United States currently owe the federal government over \$1 trillion in student debt. This sobering fact hovers over David Esfeh's astute and stylish examination of the causes behind American



When Evening Falls on Bucharest or Metabolism



Wisconsin Rising



students' ever-growing financial burden and the crippling effects that it could have on the country's future. Highlighting compelling arguments without advocating simplistic solutions, *eduCAUTION* nevertheless proves galvanizing in its intelligence and urgency. *(MC)*

Wisconsin Rising

WISCONSIN PREMIERE • Feature • Documentary • USA, 2013, Color, HD Projection • 56 MIN Director: Sam Mayfield; Producer: Sam Mayfield; Editor: Sam Mayfield; Cinematographer: Sam Mayfield, Brian Alberth

Three years after the massive protests that greeted Governor Scott Walker's push to strip public-sector unions of collective bargaining rights, documentarian Sam Mayfield plugs viewers back into the uncertainty, anger, and passion of one of the defining political moments of 21st century American politics. Drawing upon a vast trove of archival footage (much of it shot inside the Capitol at the height of the demonstrations), Wisconsin Rising maintains a you-are-there immediacy while expertly recounting the multitude of legal twists, tactical maneuvers, and emotional flashpoints that gave those fateful weeks both their electricity and their indeterminacy. Perhaps more provocatively, however, Mayfield goes on to explore the failed

effort to recall Walker in June 2012. Through interviews with state politicians, pundits, and local activists, *Wisconsin Rising* offers thoughtful analysis of how the insurgent energy of the initial protests became channeled into recall efforts, why those efforts failed, and how the promise of those early days can be maintained. Far from a progressive nostalgia trip, *Wisconsin Rising* reflects upon the future as much as it chronicles the past. (*MC*)

You and the Night

Les Rencontres d'après minuit MON, APR 7 • 8:45 PM Sundance Cinema 5

TUE, APR 8 • 9:15 PM

Sundance Cinema 5

Feature • Narrative • France, 2013, Color, DCP • 91 MIN

Director: Yann Gonzalez; Screenwriter: Yann Gonzalez; Producer: Cécile Vacheret; Editor: Raphaël Lefèvre; Cinematographer: Simon Beaufils; Music by: M83; Cast: Kate Moran, Niels Schneider, Nicolas Maury, Eric Cantona, Fabienne Babe, Alain Delon Jr., Julie Brémond, Béatrice Delle

IN FRENCH WITH ENGLISH SUBTITLES SECTION: NEW INTERNATIONAL CINEMA

One of the most daring and original film debuts in recent memory, this transporting, pansexual fantasy has many speculating that director Yann Gonzalez may be the next Almodovar. Ensconced in a futuristic mansion in the French countryside, a mysterious couple and their transvestite maid invite four strange figures over for an orgy. The foreplay progresses as a series of spellbinding monologues, each achingly romantic yet laced with campy wit. As the guests reveal themselves psychologically and anatomically, You and the Night begins to resemble an Almodovarian take on The Breakfast Club. Sublimely flouting every convention of naturalism, Gonzalez operates at a heightened plane of artifice, conjuring a deadpan hal-

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Young & Beautiful



You and the Night

lucination where ironic comedy and sensuous emotions coexist in a single line reading, where a simple question of how two lovers met can instigate a flashback to medieval times. A lush, pulsing score by electro giants M83 adds to the otherworldly, magical realist effect. The eclectic cast includes Alain Fabien Delon (son of the iconic actor), Beatrice Dalle (Night on Earth, Trouble Every Day), and Eric Cantona, star player for Manchester United throughout the 1990s. "You and the Night is kind of movie that restores your faith in auteur filmmaking. Yann Gonzalez's first feature is in a class by itself, declaring a supremely gifted young artist in total control of his abilities." (Robert Koehler, Film Comment) (MK)

Young & Beautiful

Jeune & jolie SUN. APR 6 • 8:30 PM Sundance Cinema 1

WED, APR 9 • 4:15 PM

Sundance Cinema 1 WISCONSIN PREMIERE • Feature • Narrative • France, 2013, Color, DCP • 94 MIN

Director: François Ozon; Screenwriter: François Ozon; Producer: Erit Altmayer, Nicolas Altmayer; Editor: Laure Gardette; Cinematographer: Pacal Marti; Music by: Philippe Rombi; Cast: Marine Vacth, Charlotte Rampling, Geraldine Pailhas, Lucas Prisor

IN FRENCH WITH ENGLISH SUBTITLES

SECTION: NEW INTERNATIONAL CINEMA

This sensual and provocative story from François Ozon (Potiche, WFF 2011. In the House, WFF 2013) traces a 17 year-old girl's sexual awakening over four seasons. On summer vacation with her family, Isabelle hooks up with a German tourist strictly as a means of dispatching with her virginity, quickly dismissing him after their night on the beach. Months later, she has transformed herself into a highpriced prostitute in Paris, marketing herself online and arranging hookups via text. With the cool head of a professional, Isabelle keeps her friends and family in the dark about her liaisons, until a horrible accident leaves her in over her head. Isabelle is no innocent, but in many ways, she's still a kid, and Young & Beautiful nonjudgmentally captures the mix of naive fantasy and eager curiosity that mark one's first experiences with sex. Testing out the power of her exceptional beauty, Isabelle inserts a sexual dynamic into every interaction, just to behold its effects on men of all ages. In her first lead role, alluring star Marine Vatch is a major discovery, one we will certainly be seeing much more of in years to come. Vactch's youthful ingénue is counterbalanced by a knowing appearance by Charlotte Rampling as a john's wife. (MK)

Film Series

OPENING NIGHT SELECTIONS

Actress Joe

GOLDEN BADGER AWARD WINNERS

Atomic Dream Before You

Dostoevsky Behind Bars

NEW INTERNATIONAL DOCUMENTARIES

20,000 Days on Earth

American Revolutionary: The Evolution of Grace Lee Boggs

Approaching the Elephant

Big Men

Burt's Buzz

Cairo Drive

Dangerous Acts Starring the Unstable Elements of Belarus

The Dark Matter of Love

The Dog

Food Patriots

The Immortalists

Love Child

Manakamana

The Overnighters

Particle Fever

Rent A Family Inc.

The Rugby Player

Sepideh - Reaching for the Stars

That Guy Dick Miller

To Be Takei

Village at the End of the World

Visitors

Wisconsin Rising

NEW INTERNATIONAL CINEMA

A Spell to Ward Off the Darkness

Age of Panic

All About the Feathers

The Auction

Cannibal

Club Sandwich

Commando: A One Man Army

The Congress

The Dance of Reality

Dom Hemingway

Domestic

Gabrielle

The German Doctor

lda

Ilo Ilo

In Bloom

Intruders

Like Father, Like Son

Macaroni & Cheese Mother, I Love You

Mystery Road

Nobody's Daughter Haewon

Northwest

The Rocket

R100

Salvo

Stray Dogs

Tanta Agua

Tricked

Le Week-End

When Evening Falls on Bucharest

or Metabolism Why Don't You Play in Hell?

You and the Night Young & Beautiful **NEW AMERICAN CINEMA**

Actress

Afronauts

American Revolutionary: The Evolution of Grace Lee Boggs

Another Song About the Sea

Breathe In

Cheatin'

Coherence

Come Back Scorpio Rising

Crimes Against Humanity

Das Rote Licht

Dusty Stacks of Mom

Glistening Thrills

Happy Christmas Jodie Mack: Let Your Light Shine

Kumiko, the Treasure Hunter

Lair of the Damned Let Your Light Shine

Memphis

New Fancy Foils

Obvious Child

Person to Person

The Realist Rich Hill

Sabbatical

The Sacrament

Shooter and Whitley

Something, Anything Stand Clear of the Closing Doors

Tales from the Crypt

Undertone Overture

NEW MEXICAN CINEMA

The Amazing Catfish Club Sandwich

Heli

RESTORATIONS AND

REDISCOVERIES A Room in Town

Black Jack

Blackmail

The Champagne Murders

Lola

The Lumberjack

The Lumberjack at 100

Marv

Multilingual Murders

Our Own Gang in The Chase

Over the Edge

Il Sorpasso

Three Seats for the 26th

The Umbrellas of Cherbourg Vertigo

When You Wore a Tulip and I Wore a Big Red Rose

The White Shadow (Fragment) A Bucket of Blood

CAPITOL CINEMA

Blackmail

Cheatin'

The Congress

Tim and Susan Have Matching Handguns

Village at the End of the World The White Shadow (Fragment) Le Week-End

HITCHCOCK RARITIES

Blackmail

Mary

Multilingual Murders

The White Shadow (Fragment)

LE MONDE ENCHANTÉ DE **JACQUES DEMY**

A Room in Town

Lola

Three Seats for the 26th The Umbrellas of Cherbourg

SHORT FILMS PROGRAMS

Jodie Mack: Let Your Light Shine Nathaniel Dorsky: Then and Now Of Vodka, Water & Mannequins Rat Pack Rat: Todd Rohal Selects Short Films From Wisconsin's Own Shorts from Mars

SPECIAL EVENT

A Bucket of Blood

Best of the British Arrows

Over the Edge That Guy Dick Miller

WISCONSIN'S OWN AB-

Another Song About the Sea Atomic Dream

Before You

Bike Trip Bingo Night!

Come Back Scorpio Rising

The Dark Matter of Love

Das Rote Licht Do As Told

Dostoevsky Behind Bars

Dusty Stacks of Mom

eduCAUTION

Food Patriots

Hill Stories

Inside & Out

Lair of the Damned Love Child

The Lumberiack

The Lumberjack at 100

Margaret Hue Would Like to Go

to Mars. Maz-zo-man-nee

Memphis

Mono No Aware #1 Our Own Gang in The Chase

The Realist

The Round Barns of Vernon County Sabbatical

Shooter and Whitley

Short Films From Wisconsin's Own Smoky Places

Strings of Colors

Tales from the Crypt

Water, Ice, Snow When You Wore a Tulip and I Wore

a Big Red Rose

Wisconsin Rising

Il Sorpasso

CLOSING NIGHT SELECTIONS Obvious Child

WISCONSIN FILM FESTIVAL • MADISON

APRIL 3-11, 2014 • WIFILMFEST.ORG • 877.963.FILM

Film Checklist by Date & Time Use this helpful list to order tickets over the phone, or bring it with you to the box office.

Thursday APRIL 3

- ☐ 5:00 PM Opening Night Benefit
- ☐ 6:15 PM Manakamana UW Chazen Museum of Art
- ☐ 6:30 PM Food Patriots Union South / The Marau
- ☐ 6:30 PM The Champagne Murders
- ☐ 6:30 PM Actress
- ☐ 8:45 PM **Salvo** UW Chazen Museum of Art
- ☐ 9:00 PM **Joe**
- ☐ 9:00 PM Rent A Family Inc.
- ☐ 9:15 PM Vodka, Water, Mannequins

Friday APRIL 4

- ☐ 11:30 AM Stray Dogs
- ☐ 11:45 AM Stand Clear of Closing Doors
- □ NOON Sepideh: Reaching Stars UW Elvehjem
- ☐ 12:15 PM **Lola** Sundance Cinema 5
- ☐ 12:15 PM **Mary**
- ☐ 12:15 PM Dangerous Acts... Belarus UW Cinematheau
- ☐ 2:00 PM Food Patriots
- ☐ 2:15 PM **Big Men**
- Union South / The Marauee ☐ 2:15 PM Rich Hill
- UW Cinematheaue 2:15 PM Actress
- ☐ 2:15 PM Spell to Ward Off Darkness Sundance Cinema 5
- ☐ 2:15 PM Intruders UW Chazen Museum of Art
- ☐ 2:30 PM The Amazing Catfish
- ☐ 4:15 PM **The Dog** Sundance Cinema 6
- ☐ 4:30 PM Cannibal UW Chazen Museum of Art
- ☐ 4:30 PM **Domestic**
- ☐ 4:30 PM Manakamana Sundance Cinema 5
- ☐ 4:30 PM To Be Takei Union South / The Marquee
- ☐ 4:45 PM When Evening Falls
- ☐ 4:45 PM Like Father, Like Son Sundance Cinema 1
- ☐ 5:30 PM Wisconsin's Own Celebration

- ☐ 6:30 PM The Rugby Player
- 6:45 PM Shooter and Whitley
- 6:45 PM Happy Christmas
- 7:00 PM Sabbatical UW Chazen Museum of Art
- ☐ 7:00 PM Age of Panic
- 7:15 PM Breathe In
- ☐ 7:15 PM Commando: One Man Army Sundance Cinema 1
- 9:00 PM Over the Edge
- 9:00 PM Memphis Sundance Cinema 5
- 9:00 PM The Immortalists
- 9:15 PM In Bloom
- ☐ 9:15 PM R100 Sundance Cinema 6
- 9:30 PM Why Don't You Play in Hell?
- ☐ 9:45 PM The Sacrament

Saturday APRIL 5

- ☐ 11:00 AM Particle Fever
- 11:15 AM Mystery Road UW Chazen Museum of Art
- ☐ 11:15 PM Burt's Buzz UW Elvehiem
- ☐ 11:45 AM The Rugby Player
- All About the Feathers ☐ NOON UW Cinematheque
- ☐ NOON The Immortalists Sundance Cinema 5
- 12:45 PM The Umbrellas of Cherbourg
- ☐ 1:15 PM Love Child Union South / The Marques
- ☐ 1:15 PM Wisconsin Rising UW Elvehjem
- 1:45 PM Vertigo UW Chazen Museum of Art
- ☐ 2:00 PM Mother, I Love You UW Cinematheque
- 2:15 PM Tanta Agua Sundance Cinema 1
- ☐ 2:30 PM Shorts From Mars Sundance Cinema 5
- ☐ 2:45 PM Happy Christmas Sundance Cinema
- 3:30 PM The Rocket Union South / The Marque
- ☐ 3:45 PM Dostoevsky Behind Bars
- 4:30 PM The Lumberjack at 100 UW Cinematheque

- ☐ 4:30 PM **Domestic** UW Chazen Museum of Art
- ☐ 4:30 PM Approaching the Elephant
- 4:45 PM The Amazing Catfish
- 5:00 PM The German Doctor Sundance Cinema (
- Union South / The Marquee
- ☐ 6:15 PM Shorts: Wisconsin's Own UW Elvehjem
- ☐ 6:30 PM American Revolutionary
- 6:45 PM Something, Anything
- 7:00 PM Club Sandwich Sundance Cinema 1
- 7:00 PM When Evening Falls
- ☐ 7:15 PM Gabrielle
- ☐ 7:30 PM Dom Hemingway
- 9:00 PM Nathaniel Dorsky
- ☐ 9:00 PM Ilo Ilo UW Chazen Museum of Art
- 9:00 PM Crimes Against Humanity
- 9:00 PM Cannibal Sundance Cinema 1
- ☐ 9:15 PM Nobody's Daughter Haewon
- 9:30 PM That Guy Dick Miller Union South / The Marquee
- ☐ 9:30 PM Coherence

Sunday APRIL 6

- ☐ 11:00 AM Stand Clear of Closing Doors Union South / The Marauee
- 11:00 AM Big Men
- ☐ 11:00 AM Blackmail Overture Center / Capitol Theater
- ☐ 11:30 AM The Auction
- 11:30 AM Best of the British Arrows UW Chazen Museum of Art
- ☐ 11:30 AM Something, Anything Sundance Cinema 5
- 11:30 AM To Be Takei UW Elvehjem
- ☐ NOON Rent A Family Inc. Sundance Cinema 1
- ☐ 1:00 PM Coherence Sundance Cinema 6
- 1:15 PM Gabrielle Union South / The Marque
- ☐ 1:15 PM American Revolutionary UW Chazen Museum of Art
- ☐ 1:30 PM Approaching the Elephant UW Elvehiem

- ☐ 1:45 PM Ilo Ilo
- ☐ 1:45 PM Village at End of World
- 2:00 PM Black Jack
- 2:00 PM Heli Sundance Cinema 5
- 3:15 PM Particle Fever
- 3:15 PM Shooter and Whitley UW Chazen Museum of Art
- 3:30 PM The Dark Matter of Love
- 3:45 PM Le Week-end Overture Center / Capitol Theate
- 4:00 PM Sepideh: Reaching Stars
- 4:00 PM Commando: One Man Army
- 4:15 PM All About the Feathers
- 4:30 PM The Lumberjack at 100
- 5:30 PM Stray Dogs UW Chazen Museum of Art
- 5:30 PM Kumiko, Treasure Hunter
- 6:00 PM The Overnighters UW Elvehjem
- 6:00 PM The Congress Overture Center / Capitol Theater
- 6:15 PM Visitors
- 6:15 PM Macaroni & Cheese Sundance Cinema 5
- 7:00 PM Jodie Mack Short Films
- 8:00 PM Spell to Ward Off Darkness Sundance Cinema 5
- 8:15 PM The Dog
- 8:15 PM R100 Sundance Cinema 6
- 8:15 PM 20,000 Days on Earth
- 8:30 PM Tanta Agua
- 8:30 PM Young & Beautiful Sundance Cinema
- 8:30 PM Cheatin' Overture Center / Capitol Theater
- ☐ 8:45 PM Rich Hill

Monday APRIL 7

- All screenings are at Sundance Cinemas
- ☐ 1:45 PM Le Week-end ☐ 2:00 PM Sabbatical
- ☐ 2:15 PM Mystery Road
- ☐ 4:00 PM The Umbrellas of Cherbourg
- ☐ 4:15 PM Age of Panic

- ☐ 4:45 PM Club Sandwich ☐ 6:00 PM The Congress
- Rat Pack Rat: Todd Rohal ☐ 6:15 PM
- Like Father, Like Son
- Kumiko. Treasure Hunter
- You and the Night
- ☐ 9:15 PM The Sacrament
- Tuesday APRIL 8

All screenings are at Sundance Cinemas

- ☐ 2:30 PM Obvious Child
- ☐ 2:45 PM Burt's Buzz
- ☐ 3:00 PM Nobody's Daughter Haewon
- ☐ 4:30 PM **Ida**
- ☐ 4:45 PM The German Doctor
- ☐ 5:00 PM Lola
- ☐ 6:30 PM Cairo Drive ☐ 6:45 PM Visitors
- ☐ 7:00 PM A Room in Town
- ☐ 9:00 PM Dangerous Acts...Belarus
- ☐ 9:15 PM You and the Night ☐ 9:30 PM The Overnighters

Wednesday APRIL 9

- ☐ 1:30 PM A Room In Town
- ☐ 1:45 PM The Auction
- ☐ 2:00 PM The Rocket
- 3:45 PM Cairo Drive
- □ 4.00 PM Mother, I Love You ☐ 4·15 PM
- Young & Beautiful The Dance of Reality 6:00 PM
- Three Seats for the 26th ☐ 6:15 PM
- ☐ 6:30 PM Northwest
- 8:30 PM
- Cheatin ■ 8:45 PM ☐ 9:00 PM Intruders

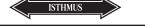
Thursday APRIL 10

- ☐ 1:30 PM Three Seats for the 26th
- Best of the British Arrows ☐ 1:45 PM
- ☐ 2:15 PM In Bloom
- ☐ 3:45 PM Salvo
- 4:00 PM
- Village at End of World 6:00 PM
- ☐ 6:15 PM Macaroni & Cheese
- ☐ 6:30 PM Breathe In
- Why Don't You Play In Hell? ☐ 8:00 PM
- ☐ 8:15 PM Il Sorpasso ☐ 8:45 PM Obvious Child



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2014.wifilmfest.org | 608-265-2933 | boxoffice@wifilmfest.org | first floor, Union South

Advance movie tickets (bought by April 2) are \$9 each or \$5 with a valid student ID.

During the Festival (April 3 to 10), tickets are \$10 each or \$5 with a valid student ID.

All tickets are general admission, including those at Sundance Cinemas.

All tickets sales are final. No refunds or replacements for lost tickets. No refunds for vouchers.

Arrive early. To guarantee admittance, ticket-holders must arrive 15 minutes before the show.

Latecomers with tickets are not guaranteed admittance.

ORDER ADVANCE TICKETS ONLINE AT

2014.wifilmfest.org

beginning at noon on March 8 and continuing through 7:00am the day of the show. No online orders after 7:00am April 10.

Browse through the online Film Guide and add films to your "wish list."

When you finish picking your shows, you can move to the shopping cart to choose the quantity of tickets for each of the films. Or, if you know which films you want to see; you can go directly to the shopping cart to order your tickets.

Tickets ordered online will be mailed with two exceptions:

- 1. All student tickets, which can be picked up at any Will-Call location (Will-Call location information at right). Students ordering at the discounted price need to show their student ID.
- 2 .Online orders placed on March 27th or later, which might not get delivered through the mail in time. These orders can also be picked up at any Will-Call location.

Visa, MasterCard, AmEx, and Discover cards are all welcome. There is a \$4 per-order fee for all online orders.

Regular tickets and Student tickets cannot be combined in the same online order.

ORDER ADVANCE TICKETS BY PHONE AT

608-265-2933

beginning at noon on March 8 and continuing through April 6, during Union South Ticket Booth hours only. (See hours below.)

Phone orders are possible the day before a show. For day-of-show tickets, see "Getting Tickets During the Festival" below. Visa, MasterCard, AmEx, and Discover are welcome for phone orders.

There is a \$4 per-order fee for all phone orders.

WILL-CALL LOCATIONS

Will-Call on the day of a show is at the venue.
Will-Call in advance of day of the show is at the Union South
Ticket Booth or Sundance Satellite Ticket Booth.
(See hours below.)

ORDER ADVANCE TICKETS IN-PERSON

The main location for all things ticket-related is the Union South Ticket Booth, on the ground floor of the UW Union South building, at 1308 W. Dayton St.

UNION SOUTH TICKET BOOTH HOURS

Saturday, March 8: NOON to 8:00pm.

Monday, March 10 through Saturday, April 5: 1:00pm to 7:00pm (Monday through Saturday only. No Sunday hours.)

Limited parking is available in the lot immediately under Union South (UW Lot 80; enter on Dayton Street). Nearby options include Lot 17 (Engineering Drive) and Lot 20 (University Avenue).

Cash, Check, or Credit: Visa, MasterCard, AmEx, and Discover cards are welcome at the Union South Ticket Booth.

SATELLITE TICKET BOOTH AT SUNDANCE CINEMA

Open from Friday, April 4 through Thursday, April 10, including Sunday, April 6, for In-Person purchases and Will-Call (not for phone orders). Booth is open from a half hour before the first show at Sundance Cinema starts, until 15 minutes after the last show there starts.

GETTING TICKETS DURING THE FESTIVAL

All regular tickets are \$10 during the Festival (April 3-10), except student tickets which are always \$5.

Tickets can be purchased online, up to 7:00 am on the day of the show or by phone through April 6. Phone orders are possible through the day before a show. See "Ticket Booth Hours" above. Online and phone orders during the Festival still have the standard \$4 per-order fee.

Day-of-show tickets are also sold at each of the theaters, but only for the films playing at that theater on that day. Each theater's box office opens one hour before the first film playing there that day. Cash, check, or vouchers are accepted for sales at the theaters (no credit cards).

HOLIDAY 10-PACK TICKETS

When ordering tickets over the phone or in person, simply share your code with the box office staff member assisting you. If you'd like to secure your tickets online, browse through the online Film Guide, and follow directions for adding films to your shopping cart. When you're ready to check out, choose customer type COMP, as in complimentary tickets. When prompted, type in your certificate code to purchase your tickets.

STUDENT TICKETS

The \$5 student price is available to any student (any university, college, high school, etc.) with a valid, current student ID. Bring your ID to the Ticket Booth when you place your order. For online and phone orders, tickets

will be held for pick-up at the Ticket Booth or any Will-Call location. Please bring your student ID. All student orders may be subject to verification.

VOUCHERS

A voucher is a coupon you can exchange for a ticket. You can order vouchers just like regular tickets (look under "V" in the online Film Guide), and exchange them later.

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 or at the theater on the day of the show (subject to availability). 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.

RUSH TICKETS

If tickets are no longer available in advance for a particular screening, your options are not yet exhausted! 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. 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

Cash, check, or vouchers may be used to buy rush tickets. First in line, first seated.

EXCHANGES

All ticket sales are final. Film tickets for upcoming shows (not past shows) can be exchanged for other upcoming shows only in person at the Union South Ticket Booth until close of business the day before the screening. No exchanges are possible the day of the show at the theaters

No refunds or replacements for lost tickets. No refunds for vouchers.

A FEW MORE IMPORTANT NOTES

Arrive early. To guarantee admittance, ticket-holders must arrive **15 minutes before the show**. Latecomers with tickets are not guaranteed admittance.

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

Festival Schedule is subject to change.

Check 2014.wifilmfest.org for updates



arts& minds

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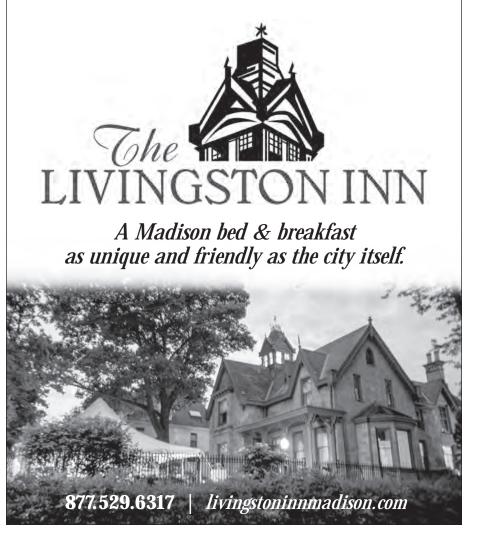
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You don't need 3D glasses to see how the Wisconsin Film Festival brings us together. CUNA Mutual Group thanks the Festival for connecting our community to great films.



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Theaters

ALL FESTIVAL **SCREENINGS ARE GENERAL ADMISSION**

UW Cinematheque Room 4070, Vilas Hall, 821 University Avenue

At the corner of University Avenue and Park Street. The Cinematheque entrance is on the fourthfloor plaza, the same level as the pedestrian bridge that crosses University Avenue. No food or drink in the theater except water.

UW Chazen Museum of Art 750 University Avenue

In the new Chazen Museum of Art building. Enter from the East Campus Mall. No food or drink in the theater except water.

UW Elvehjem Building 800 University Avenue

In the original Chazen (formerly Elvehjem) Museum of Art Building. Enter on the north side of the building; the theater (Room L160) is down one level. No food or drink in the theater except water.

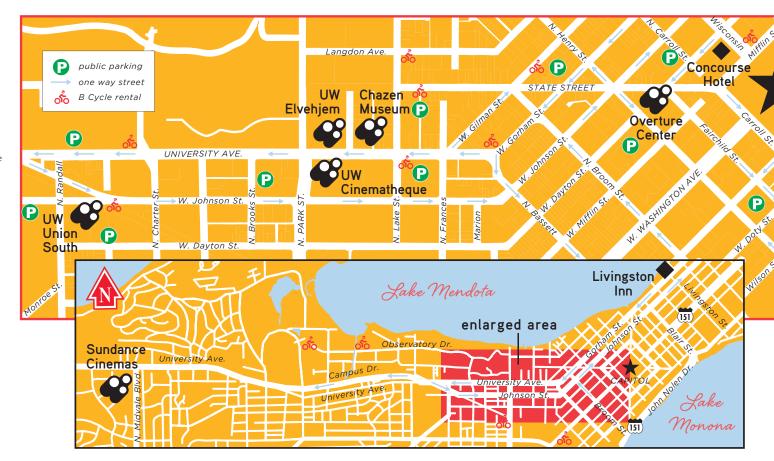
UW Union South Marquee Second floor, 1308 West Dayton Street

Sundance Cinema 430 N. Midvale Boulevard in Hilldale Shopping Center

Festival films will be on screens 1. 5, and 6. All screenings are general admission; no reserved seating.

Overture Center for the Arts Capitol Theater

201 State Street



Transportation & Accommodations

The four-mile festival footprint is easily accessible whether traveling on foot, two wheel, four wheels, or via Madison Metro. Please see 2014.wifilmfest.org for detailed transportation information about how to get from here to there during the festival!

Parking

UW-Madison Campus: This website shows where to find parking on campus and how many parking stalls are available in real time: http://transportation.wisc.edu/parking/ lotinfo_occupancy.aspx

City Ramps: http://www.cityofmadison.com/ parking utility/maps/Downtown.cfm

Madison Metro Bus Service

http://www.cityofmadison.com/metro/ busstopdepartures/

B-Cycle Bikes https://madison.bcycle.com/

Festival Hotel

Madison Concourse Hotel & Governor's Club

1 W. Dayton St., Madison www.concoursehotel.com

Madison's premier downtown destination is just steps away from the festival theaters. Soak up the fun in the indoor pool, hot tub, and fitness center. Enjoy live jazz Wednesday, Friday and Saturday night in The Bar. Please call (800)356-8293 or (608)257-6000 and ask for the Wisconsin Film Festival rate!

Festival B & B

The Livingston Inn

752 E. Gorham St., Madison 608-238-6317: 877-529-6317 (toll free)

www.livingstoninnmadison.com

Experience the history of a 160-year old Gothic revival mansion while enjoying the Festival. The Livingston Inn is a breathtaking bed & breakfast featuring nine fireplaces, 11-foot first-floor ceilings, lake access, and stunning architectural details inside and out. Ask for the Wisconsin Film Festival packages offered by Peggy and Dave Furlan, owners of the inn and fans of the fest

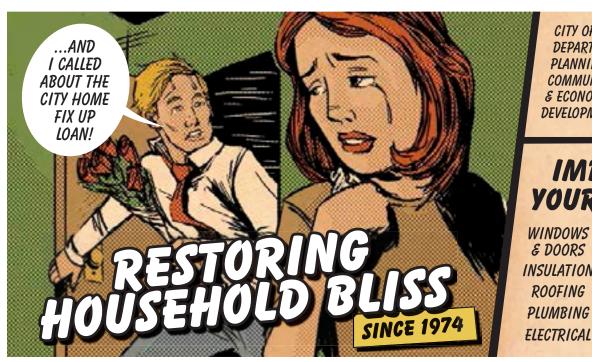
Visiting Madison & Wisconsin

Greater Madison Convention & Visitors Bureau (800)373-6376

VisitMadison.com

UW-Madison Campus Visitor Center Red Gym, 716 Langdon St. 608-263-2400 Visit.Wisc.edu.

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



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PACK GEAR

Buy in advance at the Ticket Booth at Union South or online at 2014.wifilmfest.org.

Also available at Union South and Sundance during the festival.





DIRECTOR'S CUT features interviews with local independent filmakers followed by a presentation of their film.

Wisconsin Public Television wpt.org





Join us for Three Simultaneous Sneak Peek Film Events!

Watch Trailers • Learn the Ins & Outs of the Festival • Ask guestions Central Library, 201 W. Mifflin St.

> with Christina Martin-Wright, Managing Director Pinney Library, 204 Cottage Grove Rd.

with Mike King, Senior Programmer Sequoya Library, 4340 Tokay Blvd.

with Jim Healy, Director of Programming



Bonus

Family Friendly

Sneak Peek

SAT_MAR. 22 • 2-3:30 PM

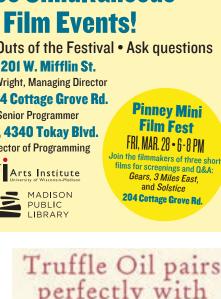
Alicia Ashman Library

733 N. High Point Rd.

with Ben Reiser,



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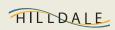






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