

— OFFICIAL FILM GUIDE —



WISCONSIN FILM FESTIVAL

APRIL 14–21 2016



Todd Dacquisto

## Something To Look Forward To!

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For more information  
Sundance Cinemas Madison  
Sundancecinemas.com  
madisoninfo@sundancecinemas.net

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# THE WISCONSIN FILM FESTIVAL TURNS 18 THIS YEAR,

and like most 18-year-olds, we're going somewhere new. For the first time, we'll be raising our flag on Madison's east side, presenting a full week of films at the historic Barrymore Theatre. The fun begins on opening night with Taika Waititi's wonderful and hilarious *Hunt for the Wilderpeople*, followed by an after party at the Harmony Bar and Grill. Join us under the Barrymore's twinkling ceiling stars for a veritable constellation of cinema: uproarious comedies, stylish animation, mind-expanding documentaries, and much, much more.

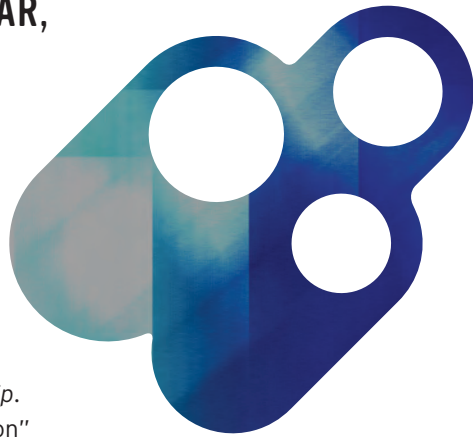
Eight days and over 150 films later, we'll arrive at Sundance Cinemas Madison for Whit Stillman's lovely Jane Austen adaptation, *Love & Friendship*. In between, you're invited to meet your neighbors in our "Mad About Madison" shorts program, a celebration of our fellow residents, including folk orchestras, nude cyclists, and a certain flock of especially free-range turkeys. Log on to the digital beyond with Werner Herzog (*Lo and Behold*). Be awed by *Sonita*, a teenage girl in Iran protesting her oppression through fierce rap lyrics. Steel yourself for an immersion into the world of competitive tickling (*Tickled*). Cry along with South Korea's most popular independent film of all time (*My Love, Don't Cross That River*), then dry your eyes for a peek behind the North Korean curtain with *Under the Sun*. Experience the final films of recently departed masters Al Maysles (*In Transit*) and Andrej Zulawski (*Cosmos*), alongside vibrant debuts from young filmmakers like Anna Rose Holmer (*The Fits*) and Anita Rocha da Silveira (*Kill Me Please*). Get in on the ground floor with the U.S. premieres of highly acclaimed films like *John From* and *The Exchange*.

Film is for everyone, and to that end our Big Screens, Little Folks program returns, with programs geared towards junior cineastes ages 5-11. Madison schools are closed on Friday, April 15, and we'll be running youth programming all day at the Madison Museum of Contemporary Art, so get the family together for some quality screen time. If your kids are a little older, earn a year's worth of cool-parent cred by blowing their adolescent minds (not to mention your own) at Friday afternoon matinees of *Phantom Boy* and *Love & Peace* at the Marquee Theater.

The best films are built to last, so be sure to catch some of our repertory offerings. Davids Byrne and Bowie get in front of the camera for *True Stories* and *Merry Christmas, Mr. Lawrence*, respectively. Our celebration of legendary auteur Robert Altman extends from acclaimed classics like *California Split* to *Corn's-A-Poppin'*, a newly restored industrial-musical-whatsit he wrote in his 20s. And don't miss an extremely rare screening of *Nothing Lasts Forever*, an all-but-impossible-to-see 1984 comedy featuring Bill Murray that was recently hailed as a "lost comedic masterpiece" by the *New Yorker*.

Eight days a year, the world comes to Madison. Here are 158 chances to lose yourself to new experiences, to shake off your preconceptions and find yourself in places you've never been. Gather with your neighbors and go somewhere new.

—Jim Healy, Director of Programming, Mike King, Senior Programmer



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## FESTIVAL STAFF

### ADMINISTRATION (UW ARTS INSTITUTE)

Norma Saldivar, Faculty Director/Producer

Ben Reiser, Festival Coordinator

Karin Kolb, Youth Cinema Programming

Staci Francis, Business Manager

Zack Robbins, Corporate  
Relations Director

Mallory Murphy, Box Officer Manager

Terry Kerr, Volunteer Coordinator

Emily Lewis, Venue Manager

Cathy Sheets, Art Director

Heather Owens, Publicity

Kate Lochner, Social Media Coordinator

Aaron Granat, Festival Videographer

Aliza Rand, Festival Photographer

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

JJ Murphy, Artistic Director

Jim Healy, Director of Programming

Mike King, Senior Programmer

Amanda McQueen, Print Traffic  
Coordinator & Wisconsin's  
Own Programming

Ben Reiser, Wisconsin's Own Programming

### ADDITIONAL PROGRAMMING

Austin Wellens and Chelsea Shister

### FILM PROGRAM DESCRIPTIONS

Jim Healy (JH), Austin Wellens (AW),  
Mike King (MK), Amanda McQueen (AM),  
Ben Reiser (BR), Chelsea Shister (CS),  
Karin Kolb (KK), Brian Belovarac (BB)  
and Kyle Westphal (KW)

### PROJECTIONISTS

Julian Antos, Becca Hall,  
Rebecca Lyon, Danielle Wright,  
Justin Dean, Tanner Engbretson,  
Anna Louise Rewey

### COMMUNICATION ARTS SUPPORT STAFF

Bob Dischler, Erik Gunneson,  
Boyd Hillestad, Jason Quist,  
Pete Sengstock, and Michael Trevis

### FESTIVAL TRAILER

Ben Reiser, Aaron Granat

### EVENT VIDEO STREAMING

Focal Flame Photography

## ABOUT US

First launched in 1999, the Wisconsin Film Festival has brought more than 2,000 films to the heart of Madison. The Festival presents the best new independent film (feature, documentary, and experimental), and world cinema along with restorations and rediscoveries. The Festival also showcases the works of Wisconsin filmmaking artists in the category of "Wisconsin's Own" and winners are announced through the "Golden Badger Awards."

### CONTACT

#### WISCONSIN FILM FESTIVAL

1050 University Ave, Madison, WI 53706

608-262-9009 | 877-963-FILM

info@wifilmfest.org | wifilmfest.org

@wifilmfest (Facebook, Instagram, Twitter)

### DURING THE FESTIVAL

See [2016.WIFILMFEST.ORG](http://2016.wifilmfest.org)

For additional questions or emergencies,  
call the Box Office 608-265-2933



Arts Institute

UNIVERSITY OF WISCONSIN-MADISON

The Wisconsin Film Festival is presented by the UW-Madison Arts Institute in association with the UW-Madison Department of Communication Arts.

1050 University Avenue, Madison, WI 53706

608-890-2718

info@arts.wisc.edu | artsinstitute.wisc.edu | arts.wisc.edu

### THE ARTS INSTITUTE

In the spirit of the Wisconsin Idea, the Arts Institute supports and promotes a comprehensive variety of arts programs and disciplines, whether it is our own specific programs or our partners' events. Early in 2014, the Institute was constituted as an independent division at the UW-Madison. By working with over 130 faculty and staff affiliates in a wide range of departments and arts-related fields, the Arts Institute is in the position to create/generate conditions for bold thinking and creative problem solving. Together with our partners, we can further develop and support a vibrant arts community.

### UW ARTS INSTITUTE STAFF

#### DIRECTOR'S OFFICE

Norma Saldivar, Interim Executive Director

Sarah Chapeau, Executive  
Assistant to the Director

Chelsea Lauing, Development Director

Zack Robbins, Corporate Relations Director

Kate Hewson, Assistant Director  
for Academic Programs

Staci Francis, Associate  
Director of Administration

Christina Martin-Wright, Associate  
Director for External Relations



The Arts on Campus website is a  
resource for arts events on campus.

arts.wisc.edu

@uwmadisonarts (Facebook,  
Instagram, Pinterest, Twitter)

The Great Dane Pub & Brewing Co.  
is Proud to Support the  
Wisconsin Film Festival

Take a \$1.50 off any 20 oz.  
Great Dane Pint with  
coupon included with your  
Film Festival tickets!  
Some restrictions apply



greatdanepub.com

Welcome  
*Cinephiles*



**Downtown**  
123 East Doty Street  
608/284/0000

**Fitchburg**  
2980 Cahill Main  
608/442/9000

**Hilldale**  
357 Price Place  
608/661/9400

**Eastside**  
876 Jupiter Drive  
608/442/1333

# 12<sup>th</sup> Year! Steep & Brew Audience Award



Giving you a voice  
in the Film Festival  
for the last 12 years!



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**Wisconsin Film Festival!**

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## WISCONSIN FILM FEST 2015

2015 Steep & Brew  
Audience Award Winners

### Narrative Feature

**Marie's Story**  
France - 2014

### Documentary Feature

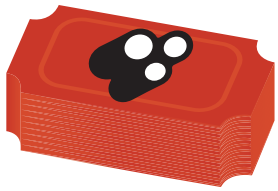
**Capturing Grace**  
USA - 2014

### Best Rediscovery

**Five Corners (35 mm)**  
USA, UK - 1987

We hope you look forward to attending the 2016 WI Film Festival.





# TICKET INFORMATION

## HOW TO PURCHASE TICKETS

ORDER ONLINE AT: **2016.wifilmfest.org**

Tickets will be available online from Saturday, March 19 at noon to Wednesday, April 20 at 10 PM.

CALL the box office at: **(608) 265-2933**

Phone lines are open during box office hours (see hours of operation below).

**STOP BY** the official Wisconsin Film Festival box office at Union South (1308 West Dayton Street, Madison).

See box office information for hours of operation. Email us with inquiries at: [boxoffice@wifilmfest.org](mailto:boxoffice@wifilmfest.org)



**NEW  
THIS YEAR:  
Print-at-home  
tickets for  
online orders!**

## BOX OFFICE INFORMATION

The official 2016 Wisconsin Film Festival Box Office:  
**UNION SOUTH TICKET BOOTH** (1308 West Dayton Street, Madison)

### HOURS OF OPERATION:

(Phone lines will be open during box office hours)

**OPENING DAY  
OF TICKET SALES**  
(Saturday, March 19th):  
**NOON - 7 PM**

**MARCH 21 -  
APRIL 14:  
MON - SAT  
NOON - 7 PM**

**APRIL 15 - 17:**  
One hour before the **FIRST**  
film of the day begins until  
1/2 hour after the **LAST**  
film of the day begins

**APRIL 18 - 21:** The Union South Ticket Booth will be closed for the remainder of the Festival, and tickets will be available **ONLY** where films are being shown.

**NOTE:** the Union South Box Office is the only place to buy tickets to any of the films, no matter the venue location. At each venue, people can also buy tickets for films that are being shown at that specific location and day.

## TICKET PRICES

**FESTIVAL PASS:**  
(see website for details)  
**\$300**

**BIG SCREENS,  
LITTLE FOLKS:**  
**\$5**

**GENERAL:**  
**\$10**

**STUDENT/SENIOR/  
MILITARY/UW  
FACULTY & STAFF:**  
**\$8**

Only 4 discounted tickets allowed per screening, per transaction. Tickets are available to students of any university, college, high school, etc, seniors 65 and over, military personnel and current UW or UW Health faculty/staff. All discounted tickets are subject to verification. Please carry a valid ID.

A **\$6 TRANSACTION FEE** is applied to **ALL ONLINE AND PHONE ORDERS.**

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

## OPENING DAY OF TICKET SALES TIPS

Arriving at the box office with a completed Ticket Check List (found in our printed Film Guide) will help keep you organized and speed your transaction along nicely.

If **ORDERING ONLINE**, please have your account **USER NAME** and **PASSWORD** ready. If you have not ordered tickets online with us before, you will be required to create an account before checking out.

## REDEEMING YOUR HOLIDAY 10-PACK CERTIFICATES & COMPLIMENTARY TICKET CODES

If purchasing your tickets in person or over the phone, simply share your code with the box office staff member assisting you.

If purchasing your tickets online, select all of the films that you will be using your code for and follow the steps to check out. When prompted, enter your alphanumeric comp code and complete your transaction.

**PLEASE NOTE:** You cannot use two different payments in one transaction online. Make sure you are only selecting the quantity of tickets your code is good for (first two digits of code indicate quantity).

**\*\*\* IF YOUR CODE DOES NOT CONTAIN NUMBERS, IT CAN ONLY BE REDEEMED IN PERSON. IF YOU WOULD LIKE TO EXCHANGE IT FOR AN ONLINE-USABLE CODE, PLEASE EMAIL [boxoffice@wifilmfest.org](mailto:boxoffice@wifilmfest.org)**

## BUYING AND USING VOUCHERS

A voucher is a coupon good for one film (subject to availability). A voucher **must be exchanged for a real ticket** at the box office ticket booth or at the "rush tickets/door sales" table at the venue of your film.

Vouchers can be purchased in person, over the phone or online (under "V" in the online Film Guide). They cannot be returned, refunded or replaced if lost. They CAN be given to others to use.

## PURCHASING TICKETS DURING THE FESTIVAL

Day-of-show tickets are available at each of the venues, but only for films being shown that day at that location. Tickets will be available for sale beginning one hour prior to the first film being shown at that venue that day. Cash, check or vouchers only (credit/debit cards will be accepted at Sundance Cinemas).

## RUSH TICKETS

Subject to availability, rush tickets are sold within 15 minutes of the start of a film and are cash- or voucher-only. We recommend showing up at least 30 minutes or more before the film begins. All rush tickets are \$10 each, except for Big Screens, Little Folks tickets, which remain \$5.

## EXCHANGES

All ticket sales are final. No refunds or replacements for lost tickets and no refunds for vouchers. Tickets for past films cannot be exchanged for future ones.

Tickets for *upcoming* films may be exchanged in person until close of business the day before the original ticket's screening, but only at the Union South Ticket Booth (through April 17) or Sundance Cinema (through the end of the Festival). No exchanges are possible at other venues.

## TICKET DELIVERY OPTIONS

### WILL-CALL:

Didn't select a ticket delivery method at the time of purchase? Your tickets will, by default, be held at will-call.

Picking up your will-call tickets **prior to the day of your film?** Visit the Union South Ticketing Booth or Sundance Cinemas Box Office. See box office information for hours of operation.

Picking up your will-call tickets **the day of your film?** Your tickets will be **held at the venue** where your film is being shown.

### MAIL:

Tickets purchased before April 6 can be mailed to you. After that, all tickets will need to be printed at home or picked up at will-call.

**Heads up:** If you need to exchange tickets that are being mailed to you, this cannot be done until you have the tickets in hand.

### PRINT-AT-HOME:

**NEW THIS YEAR!** The Wisconsin Film Festival heard your requests to have a print-at-home ticket option. Your tickets will now be scanned at the door for entry. Please have your print-at-home tickets separated and ready to be scanned upon entering the theater. Smart phone user? Pull up your tickets on your phone to be scanned! **Note: This feature is only available for online orders.**

## USEFUL TIDBITS:

Festival Pass holders are given priority seating. (See website for Festival Pass details.)

To guarantee admittance, ticket holders must arrive 15 minutes before the start of the film.

Many films are not rated. Viewer and parental discretion is advised. Big Screens, Little Folks films are suitable for the recommended age range listed in the film descriptions.

Any ticket holder with a discounted ticket may be required to show ID for verification of the discount.

All Wisconsin Film Festival seats are general admission.

Concerned about mobility or accessibility issues within the theaters? Leave a message in the comment section at checkout for online orders, or talk with a member of the box office staff at the time of purchase.

Ticket scalping (for any amount) is prohibited on Wisconsin Film Festival grounds.

OPENING NIGHT CELEBRATION



# WISCONSIN FILM FESTIVAL

APRIL 14 2016, 5:30 PM  
BARRYMORE THEATRE



**ALL-INCLUSIVE  
OPENING CELEBRATION TICKETS \$25**  
*(limited availability)*

Reception with Hors d'oeuvres & Champagne Toast - 5:30pm  
Golden Badger Award Presentation & Opening Night Film  
HUNT FOR THE WILDERPEOPLE - 7:00pm  
V05 Dance Party - Harmony Bar and Grill 9:00pm-12am

**OPENING NIGHT RECEPTION ONLY \$15**  
*(does not include film or V05)*

**V05 DANCE PARTY AT THE HARMONY \$5**  
*(at the door only, does not include reception or film)*

**2016.WIFILMFEST.ORG**



FILM SERIES

BIG SCREENS, LITTLE FOLKS

Alien  
Birds of Passage  
Bunny New Girl  
The Casebook of Nips & Porkington  
The Crow's Egg  
Dreaming of Peggy Lee  
The Elephant and the Bicycle  
Forest Guards  
Fred & Anabel  
Freeze  
Frenemy  
Fuga Animada  
Ghost Hour  
Good Ol' Boy  
In a Small Boat  
Johnny Express  
Jonas and the Sea  
The Little Blond Boy with a White Sheep  
Little Rice Ball  
Macropolis  
The Mitten  
The Moon and I  
Oddball  
One, Two, Tree  
Papa  
The Present  
The Sun of Bagnolet Street

GOLDEN BADGER AWARD WINNERS

jazzy@32 (a true story)  
Lamerica  
Round River

NEW INTERNATIONAL CINEMA

600 Miles  
Aaaaaaaah!  
The Academy of Muses  
Age of Cannibals  
The Apostate  
The Blackcoat's Daughter  
Chevalier  
The Club  
Cosmos  
The Exchange  
First Girl I Loved  
The Fits  
Henry Gamble's Birthday Party

Hunt for the Wilderpeople  
I Promise You Anarchy  
In the Shadow of Women  
John From  
Kill Me Please  
Little Men  
Lolo  
Louder Than Bombs  
Love & Friendship  
Love & Peace  
The Love Witch  
Marguerite  
Men & Chicken  
Morris from America  
Mountain  
My Big Night  
Nahid  
Operation Avalanche  
Paths of the Soul  
Phantom Boy  
Road to La Paz  
Serial Killer 1  
Sing Street  
Sparrows  
Sunset Song  
Tale of Tales  
Tharlo  
Tikkun  
Valley of Love  
Viva

NEW INTERNATIONAL DOCUMENTARIES

Above and Below  
Behemoth  
Cameraperson  
The Fear of 13  
Frank and the Wondercat  
In Transit  
Ingrid Bergman in Her Own Words  
The Lovers and the Despot  
Lo and Behold: Reveries of the Connected World  
My Love, Don't Cross That River  
Norman Lear: Just Another Version of You  
Our Last Tango  
Peter and the Farm  
Presenting Princess Shaw  
Sonita  
Tickled  
Under the Sun  
Unlocking the Cage  
The Witness



ONE AND DONE

Nothing Lasts Forever  
True Stories

RESTORATIONS AND REDISCOVERIES

Death Wish Club  
Europe '51  
If I Had a Million  
Merry Christmas Mr. Lawrence  
True Stories  
Ugly, Dirty & Bad  
The Well

ROBERT ALTMAN RARITIES

California Split  
Corn's-A-Poppin'  
Health  
The Kathryn Reed Story  
The Party  
Pot au feu  
Remember My Name



SHORT FILM PROGRAMS

Best of the British Arrows  
Beyond The Pale  
Tim Horton's Head Meets The Killer,  
Wisconsin's Own Experimental Shorts  
Barn Burners, Psychic Cats, and Turkish  
Delights: Wisconsin's Own Documentaries  
Cowbells and Cowboys:  
American Snapshots  
Four Stories from Wisconsin's Own  
Mad About Madison  
Short and Sweet  
Shorter and Sweeter

WISCONSIN'S OWN

3 daYs  
A Ghost in the Making  
A Grand Walk...Paul's Late  
Albert  
Archie's Betty  
Basura  
The Boy on the Train  
Code Blue: A Love Story  
Continuum  
Discontinuity  
Excising The Heart  
Forest Products  
Honey and the Hive  
Hoops  
The House You Were Born In  
How My Cousin Accidentally

Created the Universe  
Hungars Beach  
IMMOO 240 Frames a Second  
Infurmary  
Intimate Nature  
Jada  
June Falling Down  
Just Be Yourselves  
Lakeshore Preserve  
The Life and Times of Thomas Thumb Jr.  
Lonely Baloney  
Louder Than Words  
Medal of Victory  
Meinhardt  
Nigga: A Monologue  
Real...Live...  
Revza  
Russian Folk  
Rwanda & Juliet  
The Smart Studios Story  
Starving the Beast  
Still 60  
Super Toy Run  
Synthase  
Theatre 4  
Tilt-A-Whirls, Cowbells and Beer  
To the Inland Ocean  
Traces/Legacy  
Tunnel Vision  
The Turkeys of Atwood Avenue  
White and Lazy



2016  
Wisconsin Film Festival  
SNEAK PEEKS  
Free at Dane County Libraries

Watch Film Trailers of  
2016 Wisconsin Film  
Festival Selections  
plus Q&A with Festival staff!



Fri.	3/18	6:30 pm	Madison Public Library Pinney
Tue.	3/22	6:30 pm	Madison Public Library Central (Room 302)
Wed.	3/23	6:30 pm	Madison Public Library Sequoia
Tue.	3/29	6:30 pm	Sun Prairie Public Library
Wed.	3/30	6:30 pm	Middleton Public Library

4<sup>th</sup> Annual  
Pinney Mini  
Film Fest

Fri. 4/1 6:00 pm  
Madison Public Library –  
Pinney

Featuring four shorts from  
the 2015 WFF + Q&A with the  
directors and Festival staff

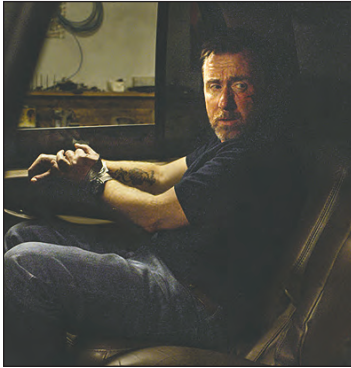
Refreshments donated by  
Willy Street Co-op





### 3 DAYS

SEE: *Beyond the Pale*



### 600 MILES

600 millas

**SAT, APR 16 • 5:00 PM**

UW Union South Marquee

**MON, APR 18 • 9:15 PM**

Sundance Cinema 6

**WISCONSIN PREMIERE** • Narrative  
• Mexico, 2015, DCP • **85 MIN**

Director: Gabriel Ripstein; Screenwriter: Gabriel Ripstein, Issa López; Producer: Michel Franco, Moises Zonana, Gabriel Ripstein; Editor: Gabriel Ripstein, Santiago Pérez Rocha; Cast: Tim Roth, Kristyan Ferrer, Harrison Thomas, Noe Hernandez; Cinematographer: Alain Marcoen

IN SPANISH WITH ENGLISH SUBTITLES

**SECTION: NEW INTERNATIONAL CINEMA**

Tim Roth gives a characteristically riveting performance as a federal agent tracking gunrunners along the Mexican border. Teenaged Anulfo buys weapons legally in Arizona and delivers them across the border to his narco uncle, unaware that he's under surveillance by the ATF. When agent Hank Harris botches the arrest, he winds up a prisoner of his young target, bound in the back of an SUV deep in cartel territory. The danger only grows more volatile as they reach their destination. Dispensing with crime movie clichés in favor of a realist aesthetic (the ace cinematography is by Alain Marcoen, who has shot every Dardenne brothers film since *La Promesse*), *600 Miles* underlines hard truths about the ease with which America's lax gun laws are circumvented. Roth demonstrates the commanding presence that has made him an indelible figure in the films of Quentin Tarantino, from *Reservoir Dogs* through *The Hateful Eight*. Gabriel Ripstein's tense debut has won awards across the globe, including Best First Film at the Berlin Film Festival, Best Director at the Thessaloniki Film Festival, and Best Mexican Film at the Guadalajara Film Festival. **(MK)**



### AAAAAAAHH!

**SAT, APR 16 • 10:00 PM**

UW Union South Marquee

**TUE, APR 19 • 9:00 PM**

Sundance Cinema 1

**MIDWEST PREMIERE** • Narrative • UK, 2015, DCP • **79 MIN**

Director: Steve Oram; Screenwriter: Steve Oram; Producer: Steve Oram, Andy Starke; Editor: Steve Oram; Cast: Steve Oram, Julian Rhind-Tutt, Toyah Willcox, Noah Fielding, Julian Barratt; Cinematographer: Matt Wicks; Music: King Crimson ProjeKcts, Dave Westlake

**SECTION: NEW INTERNATIONAL CINEMA**

Satire doesn't get more gleefully deranged than this wild comedy of devolution, in which humans act like apes. As in, the only spoken dialogue is simian—conversation is reduced to grunts, hoots, and ughs, and although the rest of the world appears (hilariously, incongruously) more or less as we know it, the actors behave like uncaged gorillas. Bear in mind, reputable UK film magazines like *Little White Lies* have declared this gonzo whatsit “one of the great British films of the new millennium. Explaining why is not going to be easy.” The surprisingly sensical story concerns a pair of drifters who descend upon a suburban family, looking to oust the resident alpha male. The ensuing mash-up of transgressive slapstick and social satire is giddily over the top in almost every way, but never at the expense of its central premise. In fact, what is ultimately most astonishing about *Aaaaaaaah!* is that it dares to take its characters seriously, telling a story about coping with loss that is... almost touching, in its perverse way. Which raises the film's most troubling aspect: maybe it's not all that far-fetched. “A funny, shocking call to devolution, revealing us all for the domesticated but barely civilized creatures that we are. Will no doubt elicit from viewers plenty of ooooohs, hahas and even the odd ‘huh?’” (*Sight & Sound*). Viewer discretion advised. **(MK)**



### ABOVE AND BELOW

**FRI, APR 15 • 4:30 PM**

Sundance Cinema 5

**SAT, APR 16 • 9:15 PM**

Sundance Cinema 5

**WISCONSIN PREMIERE** • Documentary • Germany, Switzerland, USA, 2015, DCP • **110 MIN**

Director: Nicolas Steiner; Producer: Helge Albers, Brigitte Hofer, Jakob Neuhaeusser; Editor: Kaya Inan; Cinematographer: Markus Nestroy; Music: John Gürtler, Jan Misserre, Paradox Paradise, Lars Voges

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

There are still a few frontiers left in America, if you know where to look.

Far off the grid, this ravishingly shot documentary introduces us to people who are taking D.I.Y. to the next level. Beneath Las Vegas, in a subterranean maze of drainage tunnels, a couple scavenges supplies for a makeshift home that will only be washed away with the next big rain. In the California desert, an abandoned military bunker is reborn as a solar powered shack. And in a remote scientific outpost in Utah, a colony of aspiring astronauts don spacesuits in preparation for life on Mars. With its empathetic open-mindedness, stunning visuals, and excellent score, here is a film that will make you look upon our planet anew. “One of the year's 10 best. A cinematic essay every bit as profound as Terrence Malick's *The Tree of Life*. A festival treasure that ranks among the year's most remarkable cinematic discoveries” (*Variety*). “Easily one of the best documentaries I've seen this year, and one of the most cinematic. Demands to be seen on the big screen, with the sound turned up nice and loud” (*Indiewire*). **(MK)**



### THE ACADEMY OF MUSES

*L'accademia delle Muse*

**WED, APR 20 • 6:45 PM**

Sundance Cinema 1

**THU, APR 21 • 1:00 PM**

Sundance Cinema 1

**MIDWEST PREMIERE** • Narrative  
• Spain, 2015, DCP • **92 MIN**

IN ITALIAN, SPANISH WITH ENGLISH SUBTITLES

Director: José Luis Guerín; Screenwriter: José Luis Guerín; Producer: José Luis Guerín; Editor: José Luis Guerín; Cast: Emanuela Forgetta, Mireia Iniesta, Raffaele Pinto, Rosa Delor Muns; Cinematographer: José Luis Guerín

**SECTION: NEW INTERNATIONAL CINEMA**

Few films are as packed with ideas and intellectually pleasurable as this inspired talkfest, which is at once a genuine celebration of discourse and playful needle in academia's balloon. At the University of Barcelona, a male professor teaches a course on the muses of literature and poetry to an almost entirely female (and rather skeptical) class. In the lecture hall, Professor Raffaele Pinto holds forth on how women should aspire to be “active” muses, and while some of his students may be entranced (though less so while in bed with him after class), his wife easily dismantles his ideas at home. Embedded within this mind-expanding exploration of truth and poetry is yet another layer of trickiness: Pinto is a real professor, and his students are a slippery mix of actors and actuals. “Watching the film is like drinking too much coffee with your smartest, most sparkling friends, going beyond your pre-formed ideas and reaching new conclusions together through animated debate” (*Indiewire*). “A very witty, exquisite, and inquisitive experience. Many of the films' greatest laughs come from the sight of these formidably erudite intellectuals hiding behind classical poetry to justify their sex drives... one of the most expansive films of the year” (*Mubi*). **(MK)** Presented with the support of the Department of Spanish and Portuguese Languages, and 4W: Women, Well-Being, Wisconsin & the World.

#### KEY

- Wisconsin's Own films
- Big Screens, Little Folks films
- 2016 Golden Badger winners



### AGE OF CANNIBALS

*Zeit der Kannibalen*

**FRI, APR 15 • 4:00 PM**

Sundance Cinema 1

**SAT, APR 16 • 2:00 PM**

Sundance Cinema 1

**WISCONSIN PREMIERE** • Narrative  
• Germany, 2014, DCP • **93 MIN**

IN GERMAN WITH ENGLISH SUBTITLES

Director: Johannes Naber; Screenwriter: Stefan Weigl; Producer: Milena Maitz; Editor: Ben von Grafenstein; Cast: Sebastian Blomberg, David Striesow, Katharina Schüttler; Cinematographer: Pascal Schmit; Music: Cornelius Schwehr

**SECTION: NEW INTERNATIONAL CINEMA**

Germany's one percent are the target of this scathing, pitch-black comedy. A trio of ruthless business consultants travels between interchangeably war-ravaged third-world countries, never stepping outside their equally interchangeable luxury hotel suites. Kai and Frank have been partners in these dehumanizing transactions for years, and are each angling for a coveted promotion opened up by a colleague's death. Newly sent by the home office to join their team, Bianca has somehow retained a shred of her conscience—or is she the craftiest shark of all? Packed with caustic laughs, this taut satire is all the more remarkable for taking place entirely within hotel walls. This gambit works to ramp up the intensity as the guerilla warfare outside their windows becomes increasingly difficult to ignore. This withering takedown of corporate culture sits comfortably alongside American counterparts *In the Company of Men*, *The Wolf of Wall Street*, and *The Big Short*, and at times even ups the ante. All three lead performers are fantastic, but Sebastian Blomberg deserves special mention for bringing a terrific physicality to such verbose material. Winner of German Film Awards (their Oscar equivalent) for Best Feature and Best Screenplay. **(MK)** Presented with support from the Department of German and the Goethe-Institut Chicago.



### ALBERT

SEE: *Tim Horton's Head Meets the Killer*, Section: Wisconsin's Own Experimental Shorts





ALIEN

SEE: Short and Sweet



THE APOSTATE

El Apóstata

SAT, APR 16 • 11:30 AM

UW Cinematheque

SUN, APR 17 • 9:00 PM

Sundance Cinema 1

WISCONSIN PREMIERE • Narrative  
• Spain, 2015, DCP • 80 MIN

IN SPANISH WITH ENGLISH SUBTITLES

Director: Federico Veiroj; Screenwriter: Federico Veiroj, Gonzalo Delgado, Nicolas Saad, Alvaro Ogalla; Producer: Guadalupe Balaguer Trelles, Fernando Franco, Federico Veiroj, Maria Martin Stanley; Editor: Fernando Franco; Cast: Alvaro Ogalla, Marta Larralde, Bárbara Lennie, Vicky Peña, Kaiet Rodríguez, Juan Calot, Andrés Gertrudix, Jaime Chávarri, Mercedes Hoyos; Cinematographer: Arauco Hernández

SECTION: NEW INTERNATIONAL CINEMA

A young man in Madrid tries (and tries) to leave the Catholic Church in this gently absurd character study. Gonazlo's simple request to be stricken from the Church's baptismal records turns unexpectedly quixotic as he's foiled by a Kafkaesque bureaucracy reluctant to lose even one of their members (suggesting data mining isn't just for newfangled techies). Truthfully, Gonzalo has bigger fish to fry: he's deeply in love with his cousin, for one, and seems forever one credit away from completing his philosophy degree. Director Federico Veiroj (*A Useful Life*) humorously dissects the contradictions of both religion and agnosticism, while occasionally breaking into dreamlike spells of surrealism that have earned comparison to Spain's original cinematic Church tackler, Luis Buñuel. Based in part on the experiences of its fabulously natural star and cowriter Alvaro Ogalla, this unusually warm existential comedy begs the question: can one achieve transcendence through battle with bureaucracy? FIPRESCI Award, 2015 San Sebastian Film Festival. (MK) Presented with support from LACIS.



ARCHIE'S BETTY

FRI, APR 15 • 6:30 PM

Madison Museum of Contemporary Art

SUN, APR 17 • 5:45

UW Chazen Museum of Art

FILMMAKERS GERALD PEARY (4/17 ONLY) AND MARC KORNBLATT SCHEDULED TO APPEAR

SECTION: WISCONSIN'S OWN

• STILL 60

WISCONSIN PREMIERE • Documentary  
• USA, 2014, HD Projection • 22 MIN

Director: Marc Kornblatt; Editor: Marc Kornblatt; Cast: Marc Kornblatt, Daniel Kleinman; Cinematographer: Marc Kornblatt; Music: Marc Kornblatt

Marc Kornblatt (WFF '14 Golden Badger winner, *Dostoyefsky Behind Bars*) marks his fourth straight Wisconsin Film Festival with perhaps his most personal entry yet. Turning 60 inspires the manic filmmaker/teacher to attempt what seems nearly impossible for him: sit still for an hour, and do nothing. Can he do it? Will he lose friends and family in the process? (BR)

• ARCHIE'S BETTY

WISCONSIN PREMIERE • Documentary  
• USA, 2015, HD Projection • 69 MIN

Director: Gerald Peary; Screenwriter: Gerald Peary; Producer: Gerald Peary, David Reeder; Editor: David Reeder, Sasha Lekic; Cinematographer: Allie Humenuk, Sasha Lekic

Since 1941, the incredibly popular Archie Comics have been depicting an idyllic view of American teenage life. But is there any truth behind the stories they tell? In 1987, Gerald Peary, film professor and Archie enthusiast, decided to find out, and began a twenty-five year search for the real-life inspirations for the red-headed, freckle-faced Archie and his friends at Riverdale High. After a newspaper clue leads him to Haverhill, Massachusetts, home of Bob Montana, the original Archie cartoonist, Peary thinks he's got it all figured out. But there are competing stories. The official account from MLJ Comics insists that publisher John Goldwater created Archie. And comics expert Shaun Clancy has his own ideas, based on years of research. Teaming up with Clancy, Peary reopens his investigation, delving into Montana's personal life and career in order to find out just who served as the models for Archie, Moose, Jughead, Veronica, and, especially, Betty—"the holy grail of Archie detective work." Along the way, Peary unpacks just what makes Archie Comics such an enduring and beloved series, not just for him, but for millions around the world. Light and engaging, this independent documentary is a must-see for comics fans and lovers of Americana. (AM)



SHORTS PROGRAM

BARN BURNERS, PSYCHIC CATS, AND TURKISH DELIGHTS: WISCONSIN'S OWN DOCUMENTARIES

SUN, APR 17 • 4:00 PM

Madison Museum of Contemporary Art

FILMMAKERS SCHEDULED TO APPEAR

64 MIN

SECTION: GOLDEN BADGER AWARD WINNERS, WISCONSIN'S OWN

Tantalizing glimpses of barn demolition, the world of online psychics, and feline dentistry combine with a longer study of a filmmaker's visit with his mother in this diverse group of short documentaries. Utilizing markedly different stylistic approaches, each of these examinations of the real world is fascinating and moving in its own way. (AM)

• EXCISING THE HEART

MADISON PREMIERE • Experimental • 2015, HD Projection • 5 MIN

Director: Samuel Karow; Editor: Samuel Karow; Cinematographer: Samuel Karow

This poetic depiction of the demolition of an old barn near Marshfield, WI, creates the opportunity for reflection on decay and the passage of time. (AM)

• INFURMARY

Documentary • 2015, HD Projection • 5 MIN

Director: Jinqi (Violet) Wang, Elle Waters

A cat gets a tooth removed in a veterinary clinic, while Festival audiences shriek and hide beneath their seats. (BR)

• JAZZY@32 (A TRUE STORY)

WORLD PREMIERE • Experimental • USA, 2015, HD Projection • 7 MIN

Director: Kara Mulrooney; Cast: Kara Mulrooney; Countess Starella; Esther Libra; Zafiro Spain; Astral Jessica; Barbera Open Soul; Alycia Rose

Kara Mulrooney's (*Evening at Angelo's* WFF '15) Golden Badger winning triumph is a marvel of innovative form paired with delightful content. Internet psychics of the world, unite and take over. (BR)

• REVZA

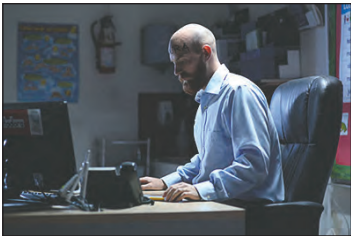
WORLD PREMIERE • Documentary • USA, 2016, HD Projection • 47 MIN

IN ENGLISH, TURKISH WITH ENGLISH SUBTITLES

Director: Emir Cakaroz; Editor: Emir Cakaroz; Cinematographer: Emir Cakaroz

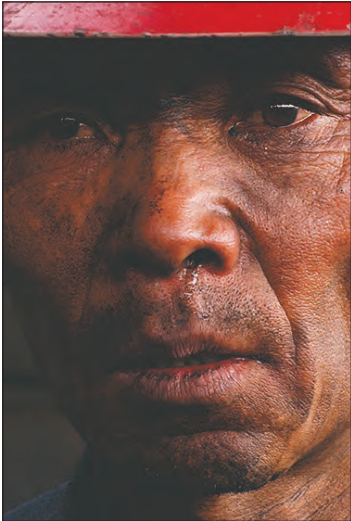
SECTION: WISCONSIN'S OWN

Emir Cakaroz (*One Money* WFF '15) returns to his native Turkey to spend some quality time with his mother. What emerges is a singularly intimate portrait of their relationship, as well as her life alone. Clear-eyed and moving, *Revza* is filled with sequences in which the mundane becomes mesmerizing. (BR)



BASURA

SEE: Just Be Yourself - Wisconsin's Own Narrative Shorts



BEHEMOTH

Beixi moshuo

SAT, APR 16 • 1:30 PM

UW Cinematheque

WISCONSIN PREMIERE • Documentary  
• China, 2015, DCP • 91 MIN

IN MANDARIN WITH ENGLISH SUBTITLES

Director: Zhao Liang; Screenwriter: Zhao Liang, Sylvie Blum; Producer: Sylvie Blum; Editor: Fabrice Rouaud; Cinematographer: Zhao Liang

SECTION: NEW INTERNATIONAL DOCUMENTARIES

Enter a modern day inferno with this staggering vision of environmental decay in Inner Mongolia. Explosions shake the earth at a massive coal mine, reducing the landscape to rubble. Surreal imagery abounds: snow-white sheep graze on a tiny island of grass in a charred blight that was once their pasture. The roiling, crimson heat at a nearby ironworks presents as convincing a cinematic depiction of hell as there has ever been. All this destruction is astonishing to behold, but filmmaker Zhao Liang zooms in to the workers carrying it out, finding their bodies and humanity just as ruined as the landscape. Confronted with an unrecognizable reality, Zhao's narration tries to make sense of it through the poetry of Dante's *Divine Comedy*. A masterful combination of political documentary and art cinema, *Behemoth* simmers with a quiet rage at the wanton annihilation of China's landscape and people, especially in its jaw-dropping final section, Paradise. Green Drop Award for Best Environmental Film, Venice Film Festival. Best Documentary, Stockholm Film Festival. (MK)





## BEST OF THE BRITISH ARROWS

**SAT, APR 16 • 2:00 PM**

Sundance Cinema 6

**SUN, APR 17 • 6:00 PM**

Madison Museum of Contemporary Art

**MADISON PREMIERE** • Short-Film Program, 2015, HD Projection • **73 MIN**

**SECTION: SHORT FILM PROGRAMS**

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 2015 winners of the British Arrows awards, puts the spotlight on the latest and best commercials from the world of British 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. The award-winners in this program include spots from Honda, Ikea, The Guardian, the BBC and Volkswagen. **(JH)**



### SHORTS PROGRAM

## BEYOND THE PALE

**FRI, APR 15 • 9:00 PM**

Madison Museum of Contemporary Art

**FILMMAKERS SCHEDULED TO APPEAR**

**79 MIN**

**SECTION: WISCONSIN'S OWN**

Wanna see Christ on a bender, a guy with a thumb for a head, the latest from the minds behind *Squirts the Talking Pink Eye*, a paean to panties, or a tender study in necrophilia? If so, step right up and enjoy these five shorts that push past the boundaries of taste and decorum to bring the viewer to that happy place we can only describe as slack-jawed. **(BR)**

### • SUPER TOY RUN

**MADISON PREMIERE** • 2015, HD Projection • **26 MIN**

Director: Aaron M. Brigman; Cast: Aaron Brigman, Rogelio Garcia, Matt Finnigan, Pat Bryley, Jacqui Wilson, Jason Love, Lucas Webb

The braintrust behind *Squirts the Talking Pink Eye* (WFF '15) are back with this tale of missed opportunities and a quest for redemption.

### • THE PANTY SYMPHONIC

Narrative • USA, 2016, Color • **14 MIN**

Director: Zach Strum; Screenwriter: Zach Strum, Micah Vassau

An outrageous death leads to a battle over a prized possession: a mystical pair of women's panties. Comic and irreverent, this nearly wordless narrative short was shot on videotape and set to the music of Antonín Dvořák and Julius Fucík. **(AM)**



## BIRDS OF PASSAGE

**Les oiseaux de passage**

**FRI, APR 15 • 2:00 PM**

Barrymore Theatre

Narrative • Belgium, 2015 • HD Projection • **84 MIN**

IN FRENCH WITH ENGLISH SUBTITLES

Director: Olivier Ringer; Screenwriter: Olivier Ringer, Yves Ringer; Producer: Yves Ringer; Editor: Alanté Alfandari; Cast: Clarisse Djuroski, Léa Warny, Alain Eloy; Cinematographer: Mihnea Popescu

**SECTION: BIG SCREENS, LITTLE FOLKS**

Having your birthday on February 29 is certainly not ideal. And getting only a duck egg to hatch from your dad as a birthday present doesn't make it better for ten-year-old Cathy. The adventure begins when not Cathy, but her best friend Margaux, who is confined to a wheelchair, is present when the egg hatches. Whoever the duckling sees first, it regards as its mother. While the girls really want to take care of the little duckling, Margaux's parents think it is too much responsibility for a girl with a disability. When the duckling ends up on an animal farm our two heroes set out on an adventurous journey to rescue it. Winner European Children's Film Award 2016. Parents please note: There are a few tense moments of danger for both the duckling and the girls, with a happy ending. **(KK) Ages 9 to adults. Presented with support from the Center for European Studies.**



## THE BLACKCOAT'S DAUGHTER

**FRI, APR 15 • 8:45 PM**

UW Cinematheque

**MON, APR 18 • 9:00 PM**

Sundance Cinema 1

**WISCONSIN PREMIERE** • Narrative • Canada, USA, 2015, DCP • **93 MIN**

Director: Osgood Perkins; Screenwriter: Osgood Perkins; Producer: Rob Paris, Adrienne Biddle, Bryan Bertino, Robert Menzies, Alphonse Gosselin; Editor: Brian Ufberg; Cast: Emma Roberts, Kiernan Shipka, Lucy Boynton, James Remar, Lauren Holly; Cinematographer: Julie Kirkwood; Music: Elvis Perkins

**SECTION: NEW INTERNATIONAL CINEMA**

Emma Roberts (*American Horror Story*) and Kiernan Shipka (*Mad Men*) star in this deeply frightening, expertly crafted horror film. At an all-girls boarding school, Kat (Shipka) is haunted by dreams of her parents' deaths. When they mysteriously fail to pick her up for winter break, she's stranded with another student at the vacant, snowbound estate. A few miles away, Joan (Roberts) cuts a bloody path towards the school. As the girls near each other, an evil force begins to manifest in them. Drenched in atmosphere, this witchy tale of demonic possession proceeds with icy precision, expertly withholding information to keep you leaning in to unravel its sinister story. The slow burn pays off—here is a rare horror film where the resolution is as unsettling as anything that came before it. If it seems as though this dread-cloaked nightmare sprang directly from the mind of Norman Bates, it's for good reason—director Osgood Perkins is the son of *Psycho* star Anthony Perkins, proving that terror runs in the blood. **(MK)**

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WORKER OWNED AND OPERATED

or a **MADISON B cycle**

**to get to and from Film Fest venues**

Check out **2016.wifilmfest.org** to find out details on discounts from both of these Festival sponsors!



## THE BOY ON THE TRAIN

**FRI, APR 15 • 1:30 PM**

UW Cinematheque

**SAT, APR 16 • 8:45 PM**

Sundance Cinema 1

**WRITER/DIRECTOR ROGER DEUTSCH SCHEDULED TO ATTEND**

**WORLD PREMIERE** • Narrative • Hungary, 2016, DCP • **81 MIN**

IN ENGLISH, HUNGARIAN WITH ENGLISH SUBTITLES

Director: Roger Deutsch; Writer: Roger Deutsch, Randy Cashmere; Producer: Roger Deutsch; Cinematography: Andras Gravi Kiss; Editor: Vica Eva Kovacs; Music: Gabor Holtai; Cast: James Eckhouse, Barnabas Toth

**SECTION: WISCONSIN'S OWN**

An American experimental film director (who shares his name with *Boy's* director, Roger Deutsch) travels to Budapest to screen a film he shot there years before. The morning after the screening, Deutsch meets a man claiming to be one of the subjects of that film. Much younger at the time of filming, the grown up János, played by Barnabas Toth, is upset with the way he was portrayed as a boy. What starts as a simple chat over coffee turns into an alternately comic, creepy, and suspenseful road trip. Filled with moments of Hitchcockian suspense and Paul Auster-like existentialism, *The Boy on the Train* is a captivating and hypnotic journey through rural stretches of Hungary, as well as a witty treatise on the responsibility artists have to their subjects. **(BR)**



## BRING ME THE HEAD OF TIM HORTON

SEE: Tim Horton's Head Meets the Killer, Wisconsin's Own Experimental Shorts



## BUNNY NEW GIRL

SEE: Shorter and Sweeter





## CALIFORNIA SPLIT

**FRI, APR 15 • 1:15 PM**  
UW Chazen Museum of Art

**SAT, APR 16 • 9:00 PM**  
UW Chazen Museum of Art

USA, 1974, 35mm • **108 MIN**

Director: Robert Altman; Screenwriter: Joseph Walsh; Producer: Robert Altman, Robert Eggenweiler, Leonard Goldberg, Aaron Spelling, Joseph Walsh; Editor: O. Nicholas Brown, Lou Lombardo; Cast: George Segal, Elliott Gould, Ann Prentiss, Gwen Welles, Edward Walsh, Joseph Walsh, Bert Remsen, Barbara London, Barbara Ruick, Jay Fletcher, Jeff Goldblum; Cinematographer: Paul Lohmann

**SECTION: ROBERT ALTMAN RARITIES**

One of the greatest teams in all of 70s cinema, George Segal and Elliott Gould star in this marvelous comedy as Bill and Charlie, a charming and loyal pair of degenerate gamblers. When they meet in the seedy but legal poker halls of Southern California, down-on-his-luck writer Bill and the jobless Charlie embark on a series of betting episodes that change their financial situation from bad to worse. Nothing if not fully supportive of each other, the dysfunctional duo makes a desperate final grasp for glory in a high-stakes card game in Reno, Nevada. Robert Altman's father was a high-stakes gambler and the director's intimate knowledge of the compulsion to lose and the anti-climax of winning shines through in this collection of provocative and funny vignettes. After offering his own unique variations on popular early 70s genres like the Western (*McCabe & Mrs. Miller*) and the neo-noir (*The Long Goodbye*), Altman here takes on the Hollywood buddy/road movie. Relaxed and focused on behavior over story, *California Split* features a terrific supporting cast, including Jeff Goldblum in his second big-screen appearance as Bill's editor; Ann Prentiss and *Nashville*'s Gwen Welles as a memorable pair of hookers; and Altman repertory member Bert Remsen as their transvestite client. The DVD release of this gem had three minutes removed over music rights issues; take advantage of this rare opportunity to see a restored and uncut 35mm print of the original theatrical version from Sony Pictures! (JH)



## CAMERAPERSON

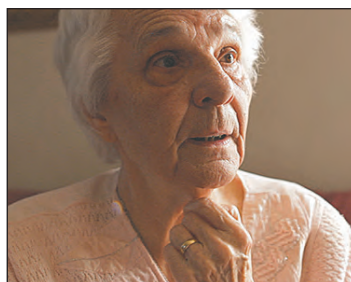
**FRI, APR 15 • 6:30 PM**  
UW Union South Marquee

**SUN, APR 17 • 11:30 AM**  
Sundance Cinema 5

**MIDWEST PREMIERE** • Documentary, 2016, DCP • **95 MIN**

Director: Kirsten Johnson; Producer: Kirsten Johnson, Marilyn Ness; Cast: Kirsten Johnson

Kirsten Johnson's *Cameraperson* is almost impossible to talk about. It fits the cliché of a “film about film” to an almost archetypal degree, but it reaches moments of aching humanity, desperation, joy, adoration and tension that more conventionally constructed movies can only dream of. Johnson has made a one-of-a-kind compilation from her more than 20 years of filming documentaries, including *Fahrenheit 9/11* and *Citizenfour*, as well as home video of both her twin daughters and her elderly parents. In essayistic fashion, *Cameraperson* traverses the globe from the maternity ward of an impoverished east African hospital to the Johnson family's Wyoming ranch, to the post-war Balkans where it spends time with survivors of ethnic cleansing. For all its reflective/meta dimensions, Johnson's work moves past form to be about everything that a more typical film can't show: An off camera sneeze that ruined a shot for an earlier film becomes transcendently funny when repurposed for this project; a Bosnian grandmother digs in her heels against a director's zealous questioning while Johnson steps in to compliment her style revealing the humanity in the situation. *Cameraperson* foregrounds everything that surrounds the camera, the messy scramble of capturing “the real world,” without ever feeling fragmented, arbitrary or impersonal. Every moment resonates with a clear authorial voice, as a lifetime of cinematic work is distilled into a most compelling 90 minutes. (AW)



## THE CANTOR OF SWABIA

**Richard Gözl: Der Kantor Schwabens**

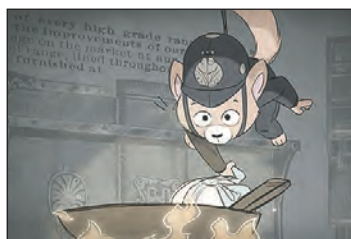
**SAT, APR 16 • 1:30 PM**  
UW Chazen Museum of Art

**DIRECTOR SABINE GÖLZ**  
**SCHEDULED TO APPEAR**

**WISCONSIN PREMIERE** • Documentary, USA, 2016, HD Projection • **120 MIN**  
GERMAN AND ENGLISH WITH ENGLISH SUBTITLES

Director: Sabine Gözl; Oleg Timofeyev; Producer: Sabine Gözl; Editor: Sabine Gözl; Cinematographer: Christopher Renaud; Dimitri Lavrinenko

In the 1930s, German theologian and church musician Richard Gözl embarked on a mission to bring Reformation Music back into the Protestant Church. The book of choral music that he published made available for the first time in the 20th century major works of the Reformation and early-Baroque periods. Gözl also initiated a revival of Gregorian Chant—a form of unaccompanied sacred song dating back to the 9th century—that continues to this day. Yet Gözl's preservation of this historically valuable music is only one of the reasons he has become a significant figure. Gözl questioned whether the Church should support the rise of the Nazi Party, and during World War II, he used his rectory as a refuge for Jews seeking to escape Hitler's persecution—an act for which he himself was arrested and sent to a concentration camp. Though memorialized by Yad Vashem in Israel and the Holocaust Museum, Gözl remains a lesser known historical figure, and this documentary brings his story to a broader audience for the first time. Exploring his musicological work, his efforts during the war, and his theological views—including his conversion to Russian Orthodoxy and his emigration to Milwaukee—*The Cantor of Swabia* is a fascinating, detailed profile of an extraordinary man. (AM) Presented with support from the Department of German and the Madison Early Music Festival.



## THE CASEBOOK OF NIPS & PORKINGTON

**SEE: Shorter and Sweet**



## CHEVALIER

**SAT, APR 16 • 3:30 PM**  
UW Cinematheque

**SUN, APR 17 • 11:00 AM**  
Sundance Cinema 1

**DIRECTOR ATHINA RACHEL TSANGARI SCHEDULED TO APPEAR**

**WISCONSIN PREMIERE** • Narrative, Greece, 2015, DCP • **99 MIN**  
GREEK WITH ENGLISH SUBTITLES

Director: Athina Rachel Tsangari; Screenwriter: Athina Rachel Tsangari, Efthimis Filippou; Producer: Athina Rachel Tsangari, Maria Hatzakou; Editor: Matt Johnson, Yorgos Mavroparidis; Cast: Yorgos Kentros, Panos Koronis, Vangelis Mourikis, Makis Papadimitriou, Yorgos Pirpassopoulos, Sakis Rouvas, Yiannis Drakopoulos, Nikos Orfanos, Kostas Philippoglou; Cinematographer: Christos Karamanis

**SECTION: NEW INTERNATIONAL CINEMA**

On a luxury yacht in the Aegean Sea, six men are grading one another. On everything. In a contest to determine who among them is “the Best in General,” they rank each other on every facet of their being: who has the best hygiene, blood type, or ring tone, who sleeps better, who can assemble IKEA furniture the fastest—no matter is too trivial or absurd. The players are surprisingly sweet and well-mannered face to face, while alliances and mutinies take shape behind their backs. The best film yet from Greece's burgeoning “weird wave” sends up the macho compulsions that exist in even the most enlightened men: to rank everything, to win at all costs, and, of course, to literally measure one's manhood. Described by director Athina Rachel Tsangari as a “buddy movie with no buddies,” *Chevalier* was named Best Undistributed Film of 2015 by *Village Voice* and *Indiewire*. “An inspired, gorgeously photographed work of deadpan lunacy that asserts itself as a spit-take on masculine rivalries. A thought-provoking critique of how the personal affects the political, and the utter ridiculousness of all human subjectivity” (*Village Voice*). Best Film, London Film Festival. Audience Award, Thessaloniki Film Festival. (MK)



## THE CLUB

**SAT, APR 16 • 6:30 PM**  
Sundance Cinema 1

**MON, APR 18 • 3:45 PM**  
Sundance Cinema 5

**WISCONSIN PREMIERE** • Narrative • Chile, 2015, DCP • **98 MIN**

IN SPANISH WITH ENGLISH SUBTITLES

Director: Pablo Larraín; Screenwriter: Guillermo Calderón, Pablo Larraín, Daniel Villalobos; Producer: Eduardo Castro, Juan Ignacio Correa, Mariane Hartard, Rocio Jadue, Juan de Dios Larraín, Pablo Larraín; Editor: Sebastián Sepúlveda; Cast: Roberto Farías, Antonia Zegers, Alfredo Castro, Alejandro Goic, Alejandro Sieveking, Jaime Vadell, Marcelo Alonso, José Soza, Francisco Reyes; Cinematographer: Sergio Armstrong; Music: Carlos Cabezas

**SECTION: NEW INTERNATIONAL CINEMA**

Oscar nominated director Pablo Larraín has returned with his first

feature since the completion of his celebrated trilogy of films about life in Chile under the dictatorship of Augusto Pinochet during the 1970s and 80s: *Tony Manero* (2008), *Post Mortem* (2010) and *No* (2012). Larraín's new work is set in present-day Chile in a remote beachside house where four Catholic priests have been hidden away from the public for their various transgressions. The four men idle away their days watching television or betting on greyhounds. When a fifth priest, Father Lazcano, is deposited in their midst, he is immediately followed by a stranger who stands outside the house graphically shouting about how Lazcano molested him as a child. Soon, Lazcano is dead and the Church, fearing a scandal, sends in a young priest, Father Garcia, to interview and counsel the fallen fathers. But Garcia has his work cut out for him; these are no pious and charitable clergymen. Though it is a fierce indictment of a particularly insidious and evil form of corruption, *The Club* also plays out as a clever thriller, and, as in his earlier films, Larraín finds more than a few moments for bursts of black humor in his sometimes shocking and unpredictable narrative. (JH)





## CODE BLUE: A LOVE STORY

SEE: *Beyond the Pale*



## CONTINUUM

SEE: *Mad about Madison*



## CORN'S-A-POPPIN'

**SAT, APR 16 • 6:45 PM**  
UW Chazen Museum of Art

**85 MIN**

### • THE PARTY

USA, 1964, Color • **3 MIN**

### • POT AU FEU

1966 • HD Projection • **9 MIN**

### • THE KATHRYN REED STORY

USA, 1965, Color • **15 MIN**

### • CORN'S-A-POPPIN'

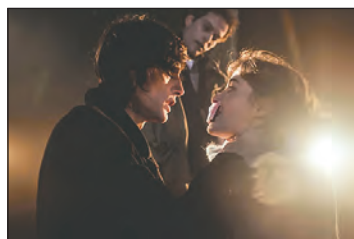
**SPECIAL PRESENTATION** • Narrative  
• USA, 1956, B&W, 35mm • **58 MIN**

Director: Robert Woodburn; Screenwriter: Robert Altman, Robert Woodburn; Producer: Elmer C. Rhoden Jr.; Cast: Jerry Wallace, Noralee Benedict, Hobie Shepp and The Cowtown Wranglers, James Lantz, Pat McReynolds, Keith Painton, Cora Rice, Dora Walls; Cinematographer: Robert Woodburn

### SECTION: ROBERT ALTMAN RARITIES

Scripted by twenty-eight-year-old Robert Altman after his disappointing sojourn as a Hollywood screenwriter, *Corn's-A-Poppin'* is a bargain-base-ment backstage Midwest musical that puts the corn in cornpone. Real-life crooner Jerry Wallace plays Johnny Wilson, the down-home star of the *Pinwhistle Popcorn Hour*, a low-rent variety show with acts ranging from ex-hog caller Lillian Gravelguard to Hobie Shepp and His Cow Town Wranglers. Might the tone-deaf book-ings be an act of corporate sabotage engineered by rogue PR man Waldo Crummit in his bid to gut the Pin-

whistle empire? It's up to Wallace and his kid sister Little Cora Rice to save the day. Along the way, they perform such memorable songs as "On Our Way to Mars," "Running After Love," and "Mama, Wanna Balloon." Shot in Kansas City by a band of young talent schooled in the production techniques of The Calvin Company, the Midwest's most innovative industrial film studio, *Corn's-A-Poppin'* saw extremely limited play at rural drive-ins and hootenannies before disappearing for decades. *Restored by the Northwest Chicago Film Society in conjunction with the Wisconsin Center for Film and Theater Research, with funding from the National Film Preservation Foundation* The feature will be preceded by three hard-to-see Robert Altman shorts from the 1960s: *Pot au feu*, *The Kathryn Reed Story* and *The Party*. (KW)



## COSMOS

**FRI, APR 15 • 11:15 AM**  
UW Cinematheque

**TUE, APR 19 • 8:30 PM**  
Sundance Cinema 5

Narrative • France, Portugal,  
2015, DCP • **103 MIN**

IN FRENCH WITH ENGLISH SUBTITLES

Director: Andrzej Zulawski; Screenwriter: Andrzej Zulawski; Producer: Paulo Branco; Editor: Julia Gregory; Cast: Jonathan Genet, Jean-Francois Balmer, Sabine Azema, Victoria Guerra, Andy Gillet; Cinematographer: Andre Szankowski

### SECTION: NEW INTERNATIONAL CINEMA

The highly anticipated first film from Andrzej Zulawski (*Possession*) in fifteen years sadly became the last when the Polish maverick died in February at 75. Fortunately, *Cosmos* is as crazed and audacious a final salvo as one could hope for, proving the iconoclast auteur retained his edge to the last. No one else made movies as charged and uncompromised as this, and one can easily perceive the fifteen years' worth of ideas, energy, and sheer filmmaking brio Zulawski poured into this cinematic maelstrom. An adaption of the famously "unadaptable" modernist novel by Witold Gombrowicz, *Cosmos* follows a vampirish intellectual named Witold and his hedonistic friend Fuchs to a wooded guesthouse in Portugal, where Witold aspires to write a great novel. But after discovering a dead sparrow hanging from a string in the garden, Witold becomes consumed by an ever-expanding array of bad omens, while simultaneously harboring a growing sexual obsession with the owners' comely daughter. The already feral film soon careens into a frantic web of paranoia and jealousy, delivered with incredible style. Best Director, Locarno Film Festival. (MK)



### SHORTS PROGRAM

## COWBELLS AND COWBOYS: AMERICAN SNAPSHOTS

**SAT, APR 16 • 9:00 PM**

Madison Museum of Contemporary Art

FILMMAKERS SCHEDULED TO APPEAR

**71 MIN**

SECTION: GOLDEN BADGER AWARD WINNERS, WISCONSIN'S OWN

This double-feature brings together two remarkably different, but equally captivating looks at American culture. *Tilt-A-Whirls, Cowbells, and Beer* stays local, exploring the traditions of Milwaukee's famous church fairs. *Lamerica* travels the country from coast-to-coast through an eclectic series of 16mm vignettes. (AM)

### • TILT-A-WHIRLS, COWBELLS AND BEER

**MADISON PREMIERE** • 2015, HD Projection • **28 MIN**

Director: Ron Faiola; Producer: Ron Faiola, John Prudlow; Cinematographer: Ron Faiola; Editor: Ron Faiola

Ron Faiola's charmingly homespun doc explores the phenomenon of Milwaukee's iconic church festivals. Discover the history and future of these fundraisers. Volunteers work tirelessly for their parishes putting on elaborate events, typically punctuated with polka music (or Styx cover bands), fish-frys, carnival rides, games of chance, camaraderie and of course, beer. After watching this perhaps you'll be inspired to hotfoot it to Milwaukee this summer to partake in the merriment. (BR)

### • LAMERICA

**MIDWEST PREMIERE** • Documentary • 2015, HD Projection • **43 MIN**

Director: Stefano Galli; Editor: Stefano Galli; Cinematographer: Stefano Galli

This Golden Badger winner is a skillfully assembled collage of vignettes that form an absorbing portrait of everyday American life from coast to coast. Beautifully shot on 16mm, *Lamerica* explores the country's commonalities and contradictions from an outsider's perspective. (AM)



## THE CROW'S EGG

Kaakkaa Muttai

**FRI, APR 15 • 4:00 PM**

Madison Museum of Contemporary Art

**SAT, APR 16 • 11:45 AM**

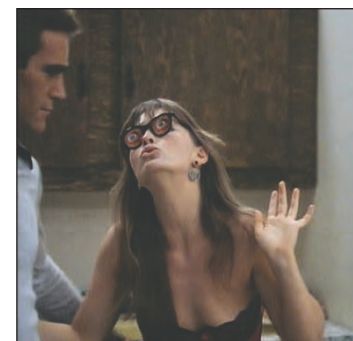
Madison Museum of Contemporary Art

Narrative • India, 2014, HD Projection • **91 MIN**  
IN TAMIL WITH ENGLISH SUBTITLES

Director: M. Manikandan; Producer: Dhanush Kastooriraja, Vetri Maaran; Cast: Ramesh, J. Vignesh, Iyashwarya Rajesh; Cinematographer: M. Manikandan; Music: G.V. Prakash Kumar

SECTION: BIG SCREENS, LITTLE FOLKS

Two young brothers growing up in the slums of Chennai have only one dream: to someday eat a slice of pizza in the newly opened pizza parlor. In his feature debut, director M. Manikandan paints a vivid portrait of urban child poverty in South India with colors of hope and initiative rather than despair. These brothers see all the obstacles between them and their first slice of pizza as puzzles to be worked out, and they are more than up to the task. Don't miss this engaging and warm family comedy with satiric bite. "....a feel-good movie with a wide streak of social conscience" (Paul Byrnes, *The Sydney Morning Herald*). Global Zoom Prize (for a film that promotes intercultural understanding). Children's Film Festival Seattle 2016. *Presented with the support of the Center for South Asia*. Ages 10 to adult. (KK)



## DEATH WISH CLUB

**SAT, APR 16 • 8:45 PM**

UW Cinematheque

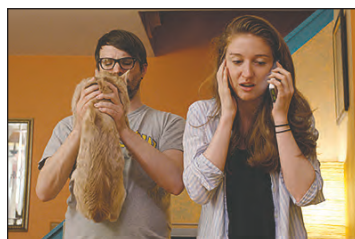
**SPECIAL PRESENTATION** • Narrative  
• USA, 1983, HD projection • **85 MIN**

Director: John Carr; Screenwriter: Philip Yordan; Producer: Edmund J. Bodine Jr., William C. Moore, Jay Schlossberg-Cohen, William Stroup; Cast: Merideth Haze, Rick Barnes, J. Martin Sellers, Toni Covington, William Charles, Norm Keefer, Mark E. Ridley, Theresa Jensen, David Lee Daniels; Cinematographer: Frank Byers, Art Fitzsimmons, Byron Wardlaw; Music: Jaime Mendoza-Nava

### SECTION: RESTORATIONS AND REDISCOVERIES

George, a mysterious millionaire, holds ex-carnival worker Greta as a kept woman. Bored, she becomes an actor in porn films, one of which is seen by Glen, a young medical student who becomes obsessed with her. A frame of 16mm film in his pocket, he visits adult bookstores, hoping to find the object of his infatuation, finally tracking her down at a nightclub run by George. As their love blossoms, Greta and Glen move in together, but George, and fate, have other plans for the pair... All that, and still no spoiler alert necessary. Such is the case with *Death Wish Club*, a low-budget cinematic UFO from 1983 written by Philip Yordan. Yordan was famous for serving as a front for blacklisted screenwriters in the '50s; infamous for allegedly using his name as the Franklin W. Dixon of a script factory. Though his name graced numerous acclaimed noirs and westerns, such as *Johnny Guitar*, *The Man from Laramie*, and *The Big Combo*, Yordan's prolific career became more erratic as the decades wore on, culminating in a spate of horror films shot in the early 1980s that brought the dark themes and twisted sexuality implicit in Yordan's early work to the forefront. Severely shortened when included in the horror anthology *Night Train to Terror* (WFF 2011), the feature-length *Death Wish Club* is certainly twisted, but it's also something else (in the Eddie Cochran sense): a movie that changes its plot every ten minutes, becoming more and more absurd while maintaining a steady pace and emotional sincerity that ground the proceedings and turn the film from something "bad" into something that exists beyond qualitative judgment. Screening from its only surviving materials, *Death Wish Club* is one of the few films that deserve the hyperbolic sobriquet "you've never seen anything like this." Because you haven't. Grab a ticket and join the club. (BB)





## DISCONTINUITY

SEE: *Just Be Yourselves - Wisconsin's Own Narrative Shorts*



## DREAMING OF PEGGY LEE

SEE: Short and Sweet



## THE ELEPHANT AND THE BICYCLE

SEE: *Short and Sweeter*



## MADISON MUSIC WEEKEND

VISIT  
MADISON  
MUSIC EXCHANGE

B-SIDE  
RECORDS  
AND  
SUGAR SHACK

ON SAT. 4/16 FOR



And see the **Smart Studio Story** documentary at the Barrymore Theatre on Sun. 4/17 featuring a Butch Vig Q&A and after party at the High Noon Saloon



## EUROPE '51

WED, APR 20 • 8:30 PM  
Sundance Cinema 5

THU, APR 21 • 12:30 PM  
Sundance Cinema 5

**SPECIAL PRESENTATION** • Narrative  
• Italy, 1952, B&W, DCP • 109 MIN

Director: Roberto Rossellini; Screenwriter: Roberto Rossellini, Sandro De Feo, Mario Pannunzio, Ivo Perilli, Brunello Rondi; Producer: Dino De Laurentiis, Carlo Ponti, Roberto Rossellini; Cast: Ingrid Bergman, Alexander Knox, Ettore Giannini, Giulietta Masina, Teresa Pellati, Marcella Rovena; Cinematographer: Aldo Tonti; Music: Renzo Rossellini

**SECTION: RESTORATIONS AND REDISCOVERIES**

Irene (Ingrid Bergman) is a wealthy socialite living in Rome with her husband (Alexander Knox), a North American industrialist. When their son dies, a distraught Irene is introduced to Rome's community of working class and underprivileged citizens and becomes involved in acts of charity. Irene abandons her old world and obsessively dives into her work aiding the poor with overflowing devotion: substituting for a working mother (Giulietta Masina) at her factory job; providing medicine for sick children; caring for a terminally ill prostitute in her final hours. Soon, however, her husband and mother begin to think Irene has had a severe break from reality, and they conspire to have her committed to a mental institution. In only his second collaboration with his wife Ingrid Bergman, director Roberto Rossellini demonstrates his own severe break from the documentary-like constraints of the neo-realist movement he co-founded. Visually speaking, *Europe '51* is about as elegant as filmmaking gets; it is filled with stunning camera movements and placements and succinct imagery that movingly tells the story of Irene's existential crisis and eventual conversion. Both Rossellini and Bergman sought to tell the story of the development of a modern-day saint, and sainthood was a recurring theme for the director and actress in their other works (for more on this subject don't miss the superb documentary, *Ingrid Bergman in Her Own Words*, also showing in this year's WFF). As evidenced by the title, Rossellini also sought to provide nothing less than a summation of post-war Europe, a world ruled by a selective elite class who live in ignorance of those truly in need. The director's ambitions are realized: the riveting and wholly convincing *Europe '51*, shown here in the internationally distributed English language version, is one of the most profoundly moral movies ever made. (JH)



## THE EXCHANGE

SAT, APR 16 • 6:15 PM  
UW Cinematheque

SUN, APR 17 • 8:15 PM  
Sundance Cinema 5

**WRITER AND CO-DIRECTOR CYNTHIA MITCHELL & CO-DIRECTOR ROBERT ARNOLD SCHEDULED TO APPEAR**

• JUDY JUDY JUDY

**MIDWEST PREMIERE** • Narrative  
• USA, 2015, DCP • 8 MIN

Director: C. Mason Wells

A vacationing young couple deal with an irreversible decision in this gem, shot on Super 8mm film. (JH)

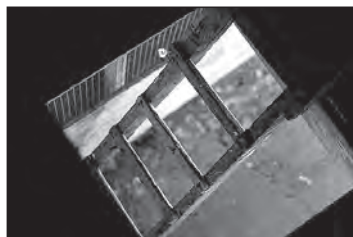
• THE EXCHANGE

**U.S. PREMIERE** • Narrative • France, USA, 2016, DCP • 79 MIN  
IN FRENCH WITH ENGLISH SUBTITLES

Director: Cynthia Mitchell, Robert Arnold, Rachel Krief; Screenwriter: Cynthia Mitchell; Producer: Robert Arnold, Jean-Marc Dunelle, Marine Gallois; Cast: Françoise Guil, Massimiliano Belsito, Maryne Bertieaux, Rachel Krief, Marianne Costa, Nathan Brown, Romain Gillet, Yasmine Dubois-Ziai, Gabriel Joly, Marin Joly, Susanna Falk, Konstantin Falk, Milo

**SECTION: NEW INTERNATIONAL CINEMA**

A witty, sexy, and playful romance in the tradition of Eric Rohmer and Jean Eustache, *The Exchange* is one of the true discoveries of this year's WFF. Hoping to erase the memory of her former lover, the anguished Lydia agrees to a blind date with Max, a handsome actor. Attracted by his intelligence and naive gamesmanship, Lydia enters into a deadly serious bargain Max: he will try to make her fall in love with him and she will do whatever he asks. As Lydia and the "professional liar" Max take on a slippery role-play of two people in love, they force each other to face the elusiveness of their own desires. A unique trans-continental cinematic collaboration, *The Exchange* is based on a play by American writer Cynthia Mitchell, who co-shares a directing credit with American filmmaker Robert Arnold and photographer and translator Rachel Krief. Filmed entirely in Paris and Normandy with French actors, the artists have created a memorable look at the relation between love and performance, on and off stage. (JH)



## EXCISING THE HEART

SEE: *Barn Burners, Psychic Cats, and Turkish Delights: Wisconsin's Own Documentaries*



## FEAR OF 13

SUN, APR 17 • 4:15 PM  
Sundance Cinema 6

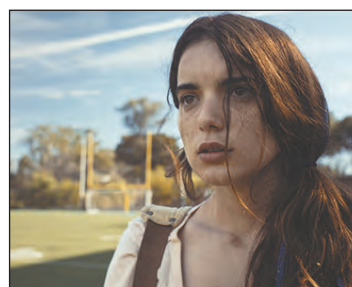
MON, APR 18 • 8:15 PM  
Barrymore Theatre

**WISCONSIN PREMIERE** • Documentary • UK, 2015, DCP • 95 MIN

Director: David Sington; Producer: David Sington, Christopher Riley; Editor: Robert Sternberg, David Fairhead; Cinematographer: Clive North

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

Fans of *Making a Murderer* and *Serial* won't want to miss this utterly spellbinding true-crime documentary. Nick Yarris has spent 23 years on Death Row for a murder he maintains he did not commit. He's also one of the most mesmerizing storytellers you'll ever encounter. Over the course of a transfixing interview that verges on soliloquy, he recounts the twists and accidents that led to one fateful night in 1981 and its aftermath. An autodidact who fell in love with language while in trapped in his cell, Nick consumed literature with a dictionary in hand for years on end, becoming a master of words through sheer force of will. Now he brings the full power of his eloquence to bear, imbuing his biography with a high sense of drama and even higher stakes. But the virtuosity of his performance leads to the nagging question of whether it is in fact just that—a performance. Is Nick truly innocent, or has he just mastered the storytelling beats of the wrongly convicted man? Is Nick's story simply the one we want to hear? Director David Sington wisely steps back and allows Nick to lead this riveting one-man show, illustrating key moments with evocative reenactments that recall *The Thin Blue Line*. (MK)



## FIRST GIRL I LOVED

SUN, APR 17 • 5:30 PM  
UW Union South Marquee

MON, APR 18 • 6:30 PM  
Sundance Cinema 1

**WRITER AND DIRECTOR KEREM SANGA SCHEDULED TO APPEAR**

**WISCONSIN PREMIERE** • Narrative  
• USA, 2016, DCP • 91 MIN

Director: Kerem Sanga; Screenwriter: Kerem Sanga; Producer: Leslie Braun, Stephen Braun, Seth Caplan, Maximilian Elfeldt, David Hunter, Peter Jensen, Tims Johnson, Bert Kern, Stacey Parshall Jensen, Ross Putman, Matt Ratner, Rick Rosenthal, Narbeh Tatoussian, Greta Villigran, Marcus Villigran; Editor: Shane Hazen; Cast: Brianna Hildebrand, Pamela Adlon, Dylan Gelula, Mateo Arias, Cameron Esposito, Tim Heidecker; Cinematographer: Ricardo Diaz; Music: John Swihart

**SECTION: NEW INTERNATIONAL CINEMA**

The walking-on-a-cloud feeling that comes from a first romance, along with the awkward messiness of such early relationships, are perfectly captured in this outstanding story of a teen love triangle from the talented young director Kerem Sanga. Anne (Dylan Gelula, in an assured, commanding performance) is a 17-year-old working on her high school's yearbook with her best pal Cliff (the dynamic and funny Mateo Arias). Attracted to Sasha (Brianna Hildebrand), the pretty star of the girl's softball team, Anne uses her yearbook job to set up an interview with Sasha. The two girls become close quickly and Anne finds that her attraction to Sasha is mutual. Things are complicated, however when Anne shares her feelings about Sasha with Cliff, who reveals his feelings for Anne. Feeling rebuffed and embarrassed, Cliff decides to create problems for the new couple. Told with an arresting storytelling style that plays with time and a matter-of-factness towards its characters that doesn't rule out sensitivity, *First Girl I Loved* marks Sanga as a major talent to watch. NEXT Audience Award winner, 2016 Sundance Film Festival. (JH)





## THE FITS

**FRI, APR 15 • 12:00 PM**  
Sundance Cinema 5

**SUN, APR 17 • 3:45 PM**  
UW Union South Marquee

**MIDWEST PREMIERE** • Narrative  
• 2016, DCP • **71 MIN**

Director: Anna Rose Holmer; Screenwriter: Saela Davis, Anna Rose Holmer. Lisa Kjerulff; Producer: Anna Rose Holmer, Marquicia Jones-Woods, Lisa Kjerulff; Cinematographer: Paul Yee; Editor: Saela Davis; Cast: Royalty Hightower, Makyla Burnam, Lauren Gibson, Antonio A.B. Grant Jr., Alexis Neblett, Da'Sean Minor, Inayah Rodgers

*The Fits* frames adolescence as a type of contagion to tell the story of Toni, an 11-year old tomboy who spends her days training with her boxer brother Jermaine until the day the school dance team catches her eye. Just after Toni joins up, an outbreak strikes the dancers one by one with mysterious bouts of convulsions that leave each of them profoundly changed. Beyond its refreshing take on young women of color coming of age, *The Fits* is a stylistic tour de force. Anna Rose Holmer's debut film shifts effortlessly between scenes of the anxiety that comes with being young and uncertain, and the almost sci-fi alien-ness of its titular fits. Holmer also blends choreography and locations sourced from the real world with crisp, textured visuals and penetrating soundscapes. At the center of it all is Royalty Hightower, the 10 year old phenomenon who centers the film with stares, smiles, and a performance of powerhouse physicality that will, with any justice, be the foundation of a long, fascinating career. **(AW)**



## FOREST GUARDS

**Meža sargi**

**SEE: Shorter and Sweeter**



## FOREST PRODUCTS

**SEE: Opening Night Celebration**



### SHORTS PROGRAM

## FOUR STORIES FROM WISCONSIN'S OWN

**SAT, APR 16 • 6:30 PM**

Madison Museum of Contemporary Art

**FILMMAKERS SCHEDULED TO APPEAR**

**77 MIN**

**SECTION: GOLDEN BADGER AWARD WINNERS, WISCONSIN'S OWN**

An orphan survives the streets of Venice Beach in *Jada*. An artist going blind takes one last trip with his ex-girlfriend in *Tunnel Vision*. A girl loses her best friend and gains a dog in *Lone-ly Baloney*. Familial relationships are tested in the Golden Badger-winning *Round River*. Understated and nuanced, these shorts represent Wisconsin's Own filmmaking at its finest. **(AM)**

### • JADA

**WORLD PREMIERE** • Narrative • 2015, HD Projection • **16 MIN**

Director: Doug Roland; Screenwriter: Doug Roland; Screenwriter: Doug Roland; Editor: Doug Roland; Cast: Kaycie Bowens, JaCoby Breaux, Tanya Alexander; Cinematographer: Jackson Myers

Seven-year-old Jada (Kaycie Bowens in a remarkably nuanced performance) lives alone on Venice Beach. When a social worker tracks her down, he begins to question what's truly best for the street-smart orphan. **(AM)**

### • TUNNEL VISION

**WISCONSIN PREMIERE** • 2015, HD Projection • **16 MIN**

Director: Joseph A. Kraemer, Michael Johnston; Producer: Giner Jolly; Cinematographer: Alessandro Zangirolam; Music: Garrett Manley; Cast: Kate Chamuris, David Blatt

Brandon is going blind. Sarah, his ex, is roped into driving him to Philadelphia so he can see the sites, and her, one last time. Joseph Kraemer's short captures all that is painful and sad about broken relationships and lost chances. **(BR)**

### • LONELY BALONEY

Narrative • 2015, DCP, HD Projection • **17 MIN**

Director: Casey Long; Cast: James Runde, Hanna Kohn, Kaitlin Fyfe; Cinematographer: Jessica Zednick, Nina Ham

When her best friend, Becca, follows her new girlfriend to Milwaukee, Julia takes in Becca's basset hound, Frank. This poignant story of a young woman trying to cope with loneliness was made by an all-female crew of UW-Madison students. **(AM)**



## FRANK AND THE WONDERCAT

**SAT, APR 16 • 3:45 PM**

Sundance Cinema 6

**SUN, APR 17 • 2:30 PM**

Barrymore Theatre

**DIRECTORS TONY MASSIL AND PABLO ALVAREZ-MESA SCHEDULED TO APPEAR**

**U.S. PREMIERE** • Documentary • Canada, USA, 2015 • DCP • **86 MIN**

Director: Pablo Alvarez, Tony Massil; Screenwriter: Pablo Alvarez, Tony Massil; Editor: Tony Massil; Music: Pablo Alvarez, Tony Massil

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

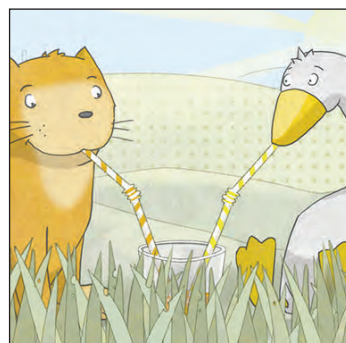
This peculiar and touching slice of Americana (from a pair of Canadian filmmakers) delves into the life of suburban Pittsburgh resident Frank Furko. A minor celebrity in his community, Frank actually achieved national exposure in the 90s through his television appearances with his faithful companion kitty Pudgie Wudgie. Frank's deeply felt friendship with his 20 pound cat led him to dress the feline in a series of ridiculous themed outfits, which frequently changed although the peaceful and implacable countenance of Pudgie Wudgie never did. Pudgie's dress-up act, along with a few tricks like jumping through hoops, earned him and Frank invitations to appear at local schools, football games, and eventually on syndicated programs like *The Maury Povich Show*. Now living alone, the 80-year old divorcee Frank's memories of Pudgie are evoked by the shrines to the cat, as well as a vast library of VHS tapes that capture Pudgie and Frank's strange and wonderful public appearances. Co-directors Tony Massil and Pablo Alvarez-Mesa were granted access to this haunting, bizarre, and very funny footage, which they intercut with Frank's musings on his life, before, with, and after Pudgie Wudgie. In the tradition of Errol Morris' *Gates of Heaven*, the terrifically entertaining *Frank and the Wondercat* belongs in a very special class of documentaries about people and their unique relationships to their pets. **(JH)**

### 16 • ROUND RIVER

**MADISON PREMIERE** • Narrative • USA, 2015, DCP • **28 MIN**

Director: Xia Magnus; Nathan Hertz; Producer: Alyssa Polk; Editor: Joshua Lee; Cast: Gia-Annie Hamilton; Kim-Kelly Rae O'Donnell; Marianne-June Scherwinski; Cinematographer: Mark Khalife

Exquisitely photographed and featuring wonderfully nuanced, lived-in performances, Xia Magnus's directorial debut marks the arrival of an artist to watch. This subtle tale of family dynamics and sibling rivalry feels like the cinematic representation of a perfect short story, where not a single word is wasted, not a single detail out of place. A 2016 Golden Badger winner. **(BR)**



## FRED & ANABEL

**SEE: Shorter and Sweeter**



## FREEZE

**SEE: Short and Sweet**



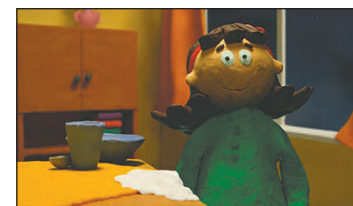
## FRENEMY

**SEE: Short and Sweet**



## FUGA ANIMADA

**SEE: Short and Sweet**



## GHOST HOUR

**Spoku Stunda**

**SEE: Shorter and Sweeter**



## A GHOST IN THE MAKING

**SEE: Mad About Madison**



### SPECIAL EVENT

## GOLDEN BADGER AWARD CEREMONY

**SEE: Opening Night Celebration**





## GOOD OL' BOY

**SAT, APR 16 • 3:45 PM**

Madison Museum of Contemporary Art

**SUN, APR 17 • 1:15 PM**

Madison Museum of Contemporary Art

**ACTOR AND PRODUCER ANJUL NIGAM SCHEDULED TO APPEAR**

### • JOHNNY EXPRESS

Animation • South Korea, 2014, Color • **5 MIN**

NO DIALOGUE

Director: Kyungmin Woo

Johnny is a lazy space delivery man who travels to different planets to deliver packages. However, this time it does not go as planned. Grand Prize Award, Jury Award for Best Animated Short and Audience Award Winner, New York Children's Film Festival 2015. **(KK)**

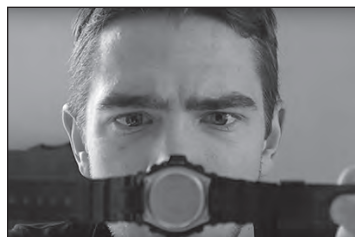
### • GOOD OL' BOY

Narrative • USA, 2015, HD Projection • **102 MIN**

Director: Frank Lotito; Screenwriter: Gregory Scott Houghton, Anjul Nigam, Paul Quinn; Producer: Anjul Nigam, Frank Lotito; Cast: Jason Lee, Anjul Nigam, Brighton Sharbino; Cinematographer: Thomas Scott Stanton; Music: Michael Lira

**SECTION: BIG SCREENS, LITTLE FOLKS, SCREENS FOR TEENS**

Smith is a 10-year-old boy born in India but growing up in '70s suburban America. All he wants to do is watch "Happy Days," play with his Star Wars action figures, eat at Kentucky Fried Chicken just once (which is a problem if you are vegetarian) and impress his next door neighbor Amy with his John Travolta impersonation. These simple pleasures are thwarted by his overbearing father pushing his Indian heritage at him from every angle. What if he doesn't want to be a neurosurgeon or marry a stranger when he turns 22? Smith's strong urge to be one of America's "good ol' boys" begins to create a growing gap between him and his family, until a hunting adventure with Butch, Amy's all-American cowboy of a father, tips things over the edge. This sweet, hilarious coming-of-age story illustrates how we all fight to reconcile where we came from with where we're going. Ages 12 to adult. **(KK)**



## A GRAND WALK... PAUL'S LATE

**SEE: Mad about Madison**



## HEALTH

**FRI, APR 15 • 3:30 PM**

UW Chazen Museum of Art

**SUN, APR 17 • 1:00 PM**

UW Chazen Museum of Art

USA, 1980, Color, 35mm • **105 MIN**

Director: Robert Altman; Screenwriter: Robert Altman, Frank Barhydt, Paul Dooley; Producer: Robert Altman, Scott Bushnell, Wolf Kroeger, Tommy Thompson; Editor: Tom Benko, Dennis M. Hill, Tony Lombardo; Cast: Carol Burnett, Glenda Jackson, James Garner, Lauren Bacall, Paul Dooley, Donald Moffat, Henry Gibson, Diane Stilwell, MacIntyre Dixon, Alfre Woodard, Dick Cavett, Dinah Shore; Cinematographer: Edmond L. Koons; Music: Joseph Byrd

**SECTION: ROBERT ALTMAN RARITIES**

In his inimitable, multi-character fashion, Robert Altman's inventive political comedy takes place at a Florida health food convention. The central concern at the annual gathering of H.E.A.L.T.H. ("Happiness, Energy, and Longevity Through Health") is the election of a new convention president. The competing candidates are 83-year old narcoleptic virgin Esther Brill (Lauren Bacall), who believes every orgasm takes 28 days off a woman's life; the anti-materialist Isabella Garnell (Glenda Jackson); Gloria Burbank (Carol Burnett), the White House's officially endorsed nominee; and Dr. Gil Gainey (co-screenwriter Paul Dooley). The interlopers include Burbank's ex husband Harry (James Garner); hotel manager Sally Benbow (Alfre Woodard, who manages to steal all of her scenes); and dirty tricks specialist Bobby Hammer (Altman regular Henry Gibson). Naturally, the media, represented by Dinah Shore and Dick Cavett as themselves, are on hand to cover the shenanigans. In the allegorical way that *Nashville* uses a convergence of country music stars, Altman's world of wheat germ and vitamin pushers in *Health* is a microcosm of the American system, complete with conspiracies, unholy alliances, and espionage! *Health* was the last of five films in a row that Altman made at 20th Century Fox in the late 1970s. When the preceding four films suffered lackluster and diminishing box-office returns and the studio changed leadership, it was only shown in four preview screenings in 1980 and finally given a limited release in 1982. Never released on any home video format, *Health* remains one of Altman's most difficult films to view and we are pleased to present it on an excellent 35mm print from the Fox Archives. "Genuinely humorous! Incisively funny!" (*Variety*). **(JH)**



## HENRY GAMBLE'S BIRTHDAY PARTY

**FRI, APR 15 • 6:30 PM**

UW Cinematheque

**SAT, APR 16 • 12:00 PM**

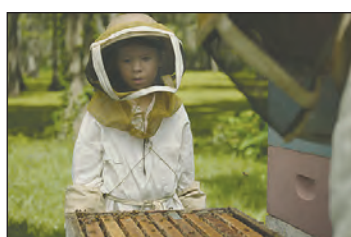
Sundance Cinema 5

**WISCONSIN PREMIERE • Narrative • USA, 2015, Color, DCP • 87 MIN**

Director: Stephen Cone; Screenwriter: Stephen Cone; Producer: Steven H. Cohen, Stephen Cone, Gautam Dhingra, Ritu Dhingra, Paula M. Froehle, Bryan Hart, Laura Klein, Michael A. Leppen, Maya Malecki, Zbigniew Wiktor Malecki, Mike McNamara, Leslie Neilan, Eliza Shin, Shane Simmons, Dave Trotter; Editor: Stephen Cone; Cast: Kelly O'Sullivan, Pat Healy, Tyler Ross, Francis Guinan, Cole Doman, Elizabeth Laidlaw; Cinematographer: Jason Chiu; Music: Page Campbell, Daniel Donahue, Heather McIntosh

**SECTION: NEW INTERNATIONAL CINEMA**

The son of a mega-church preacher, Henry Gamble (Cole Doman) silently harbors a crush on his best friend, Gabe (Joe Keery). On the day of Henry's seventeenth birthday, Henry has to wrestle with his feelings for Gabe, with whom he's had a sleepover the night before, while his family and friends arrive for a backyard pool party in his affluent suburban home. Meanwhile, Henry's parents Kat (Elizabeth Laidlaw) and Pastor Bob (Pat Healy) harbor secrets of their own as they welcome party guests both from the church and from Henry's secular circle of pals in the afternoon. As evening approaches, the adults and teenagers at the party navigate a tricky social code that adheres to religious strictures and holds back sexual desire. Naturally, everyone struggles to tread the public and the private. Chicago-based Writer/Director Stephen Cone's excellent *The Wise Kids* (2011) was another coming-of-age tale that explored the dovetailing of sexuality, love and faith in an Evangelical community. In this incisive and entertaining follow-up, Cone succeeds in his experiments with a more unified setting and an Altman-esque approach to the multi-generational ensemble that, as in his earlier work, avoids cruel caricatures and extends compassion to all of the characters. **(JH)**



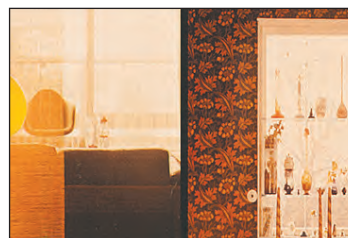
## HONEY AND THE HIVE

**SEE: Just Be Yourself - Wisconsin's Own Narrative Shorts**



## HOOPS

**SEE: Just Be Yourself - Wisconsin's Own Narrative Shorts**



## THE HOUSE YOU WERE BORN IN

**SEE: Tim Horton's Head Meets the Killer, Wisconsin's Own Experimental Shorts**



## HOW MY COUSIN ACCIDENTALLY CREATED THE UNIVERSE

**SEE: Tim Horton's Head Meets the Killer, Wisconsin's Own Experimental Shorts**



## HUNGARS BEACH

**SEE: Tim Horton's Head Meets the Killer, Wisconsin's Own Experimental Shorts**



## HUNT FOR THE WILDERPEOPLE

**THURS, APR 14 • 7:00 PM**

Barrymore Theatre

Narrative • New Zealand, 2016, DCP • **93 MIN**

Director: Taika Waititi; Screenwriter: Barry Crump, Taika Waititi; Producer: Sarah Cook, Charlie McClellan, Carthew Neal, Matt Noonan, Leanne Saunders, James Wallace, Alix Whittaker; Music: Lukasz Pawel Buda, Samuel Scott, Conrad Wedde; Cinematographer: Lachlan Milne; Editor: Tom Eagles, Yana Gorskaya, Luke Haigh; Cast: Julian Dennison, Ricky Baker, Sam Neill, Rachel House, Rima Te Wiata

**SECTION: NEW INTERNATIONAL CINEMA**

An action-buddy comedy that is likely to be one of the most entertaining films you will see all year, *Hunt for the Wilderpeople* is the latest feature from the multi-talented Taika Waititi, director of *Boy* (WFF 2011) and the clever vampire movie *What We Do in the Shadows*. 13-year old hip-hop loving foster kid Ricky (Julian Dennison), shuttled from one home to another due to his troublemaking ways, finally lands at the farm of the warm-hearted Bella and the grouchy Hec (Sam Neill). When tragedy strikes and it looks as though Ricky will be taken away from this new place he's grown to love, he runs into the vast New Zealand bush. When Hec comes searching for the boy, a series of accidents and misunderstandings turn this unlikely duo, along with their faithful dog Tupac, into a pair of wanted outlaws. The hunt for the "Wilderpeople," as Ricky calls his small gang, is on, and it all culminates in a rollicking motor vehicle chase that deserves comparisons to the *Mad Max* series. Funny, fast-moving and filled with imaginatively staged action set pieces, *Hunt for the Wilderpeople* is a survival movie with a big heart and a pair of memorable heroes. Veteran actor Neill is terrific as the ornery homesteader, but the show is easily stolen by the fabulous newcomer Dennison as the rotund Ricky. **(JH)**





I PROMISE YOU ANARCHY

Te Prometo Anarquía

FRI, APR 15 • 9:30 PM  
Sundance Cinema 5

SUN, APR 17 • 1:30 PM  
Sundance Cinema 5

MIDWEST PREMIERE • Narrative • Germany, Mexico, 2015, DCP • 100 MIN  
IN SPANISH WITH ENGLISH SUBTITLES

Director: Julio Hernández Córdón; Screenwriter: Julio Hernández Córdón; Producer: Maximiliano Cruz, Sandra Gómez; Editor: Mauricio Lenz Claire; Cast: Diego Calva, Eduardo Eliseo Martínez, Shvasti Calderón, Milkman, Martha Claudia Moreno, Gabriel Casanova, Sarah Minter; Cinematographer: María Secco

SECTION: NEW INTERNATIONAL CINEMA

A trio of teenage lovers runs afoul of Mexico City's drug trade in this bisexual crime movie, which has won top prizes at virtually every major Latin American film festival. Miguel and Johnny are young skateboarders in love, with a sideline in the illegal blood trade. Their idle idyll begins to go off the rails when a girl comes between them, and things only get worse when they're offered a lucrative deal trafficking for the narcos. In way over their heads, Miguel and Johnny's scheme with the heavily armed criminals goes horrifically wrong. The naïve duo is left unsure whether to pick up the pieces or run for their lives, much less how to effectively do either. Drawing on both film noir and the real-life experiences of his brother, writer/director Julio Hernández Córdón's tale of youth gone wrong mixes political and social commentary with erotic sexuality. Cordon cast his film through Facebook, and the authenticity of his lead performers, captured as they glide along on skateboards or lie strewn in bed together, has earned *I Promise You Anarchy* comparisons to the work of Gus Van Sant and Larry Clark. (MK)



IF I HAD A MILLION

SAT, APR 16 • 11:30 AM  
UW Chazen Museum of Art

SPECIAL PRESENTATION • Narrative  
• USA, 1932, B&W, 35mm • 83 MIN

Director: James Cruze, H. Bruce Humberstone, Ernst Lubitsch, Norman Z. McLeod, Lothar Mendes, Stephen Roberts, William A. Seiter, Norman Taurog; Screenwriter: Robert Hardy Andrews, Claude Binyon, Whitney Bolton, Malcolm Stuart Boylan, John Bright, Sidney Buchman, Lester Cole, Isabel Dawn, Boyce DeGaw, Oliver H.P. Garrett, Harvey Gates, Ernst Lubitsch, Lawton Mackall, Joseph L. Mankiewicz, William Slavens McNutt, Robert Sparks; Producer: Emanuel Cohen, Benjamin Glazer, Louis D. Lighton; Editor: LeRoy Stone; Cast: Gary Cooper, Charles Laughton, George Raft, Jack Oakie, Richard Bennett, Charles Ruggles, Alison Skipworth, W.C. Fields; Cinematographer: Harry Fischbeck, Charles Edgar Schoenbaum, Gilbert Warrenton, Alvin Wyckoff; Music: John Leipold

SECTION: RESTORATIONS  
AND REDISCOVERIES

For anyone who's ever dreamed of winning the powerball lottery, we



IMMOO 240  
FRAMES A SECOND

SEE: Mad about Madison



IN A SMALL BOAT

Dans un petit bateau

SEE: Short and Sweet



IN THE SHADOW  
OF WOMEN

L'ombre des Femmes

SAT, APR 16 • 5:15 PM  
Sundance Cinema 5

SUN, APR 17 • 6:30 PM  
Sundance Cinema 5

WISCONSIN PREMIERE • Narrative • France, 2015, B&W, DCP • 73 MIN  
IN FRENCH WITH ENGLISH SUBTITLES

Director: Philippe Garrel; Screenwriter: Jean-Claude Carrière, Caroline Deruas, Arlette Langmann, Philippe Garrel; Producer: Saïd Ben Saïd, Michel Merkt, Joëlle Bertossa; Editor: François Gédigier; Cast: Clotilde Courau, Stanislas Merhar, Léna Paugam, Vimala Pons, Antoinette Moya, Jean Pommier, Thérèse Quentin, Mounir Margoum, Louis Garrel; Cinematographer: Renato Berta

SECTION: NEW INTERNATIONAL CINEMA

A loquacious love triangle of attractive Parisians, lustrously filmed in widescreen black-and-white, *In the Shadow of Women* is French cinema at its finest. Brimming with intelligent dialogue between sharply drawn characters, this vivid rendering of the bohemian lifestyle doubles as a sly critique of male ego. Pierre and Manon are partners and collaborators on a documentary film; their relationship is first upended when he surrenders to an affair with an intern, and again

when the tables are turned on him. If this setup seems straight out of the French New Wave, it may be because writer/director Phillippe Garrel is among the last remaining auteurs from that hallowed era still working—he completed his first short film in 1964 at the age of 16, and has spent the last 50 years refining his autobiographical art. Written with frequent Buñuel collaborator Jean-Claude Carrière, his latest is one of his most accomplished. This brisk and precise 73-minute examination of infidelity calls to mind the terse late novellas of Philip Roth, with an author whom Garrel shares many lifelong preoccupations. 2015 Cannes, New York Film Festivals. (MK)



IN TRANSIT

FRI, APR 15 • 9:00 PM  
Sundance Cinema 1

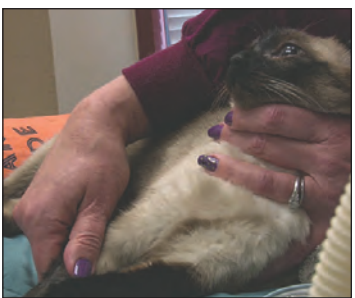
THU, APR 21 • 3:45 PM  
Sundance Cinema 1

MADISON PREMIERE • Documentary  
• USA, 2015, DCP • 76 MIN

Director: Albert Maysles, Lynn True, David Usui, Nelson Walker III, Benjamin Wu; Producer: Lynn True, Nelson Walker; Editor: Lynn True; Cinematographer: Albert Maysles, David Usui, Nelson Walker III, Benjamin Wu

SECTION: NEW INTERNATIONAL DOCUMENTARIES

The Empire Builder is America's longest and busiest passenger train, traversing some 2,200 miles from Chicago to Seattle (including 6 Wisconsin stops, from Milwaukee to La Crosse). Its passengers are a cross-section of a country at a crossroads, and as the shifting, snow-covered landscape rolls by, the shared space elicits uncommonly poignant discussions among new found friends. A young black man tears up upon hearing firsthand accounts of the civil rights movement, while a young pregnant woman befriends a shutterbug veteran attempting to capture his last ride on these rails. This beautiful, working-class reverie is the final testament of documentary icon Al Maysles, who died last March at 88. Here is a last chance to savor Maysles's brilliant camerawork and earnest curiosity, as ever-present here as they were in his legendary trifecta of medium-changing classics: *Salesman*, *Gimme Shelter*, and *Grey Gardens*. Always among the most openhearted of documentarians, Maysles listens to his fellow travelers' philosophies, troubles, and dreams with a compassion and respect that recalls the best of Studs Terkel. *In Transit's* codirectors include Lynn True and Nelson Walker, the team behind *Summer Pasture* (WFF 2011). (MK)



INFURMARY

SEE: Barn Burners, Psychic Cats, and Turkish Delights: Wisconsin's Own Documentaries



INGRID BERGMAN IN  
HER OWN WORDS

Jag är Ingrid

WED, APR 20 • 6:00 PM  
Sundance Cinema 5

THU, APR 21 • 3:15 PM  
Sundance Cinema 5

MADISON PREMIERE • Documentary  
• Sweden, 2015, DCP • 112 MIN

IN ENGLISH, ITALIAN, SWEDISH WITH ENGLISH SUBTITLES

Director: Stig Björkman; Screenwriter: Stig Björkman, Dominika Daubenbüchel, Stina Gardell; Producer: Stina Gardell, Anna Weitz; Editor: Dominika Daubenbüchel; Cinematographer: Eva Dahlgren, Malin Korkeasalo; Music: Eva Dahlgren, Michael Nyman

SECTION: NEW INTERNATIONAL DOCUMENTARIES

A Scandinavian beauty whose film career lasted almost 50 years, the legend of Ingrid Bergman (1915-1982) endures today because of her adventurous choices on- and off-screen. Orphaned at a young age, Bergman developed a rootless lifestyle and brave personality that gave her the courage to leave her native Sweden and pursue an acting career in 1940s Hollywood. There, she appeared in unforgettable classics like *Casablanca* and *Hitchcock's Notorious*. At the end of the decade, she abandoned the American studio system, as well as her husband and young daughter, to embark on a scandalizing affair with the great Italian director Roberto Rossellini. While her partnership and eventual marriage to Rossellini produced three children and several fine movies (including *Europe '51*, screening in this year's WFF), it too dissolved and Bergman left Italy for sojourns in Paris and London. New



international modes of film production allowed her to remain in Europe and work for the Hollywood studios, as well as artists like Jean Renoir and, eventually, fellow Swede Ingmar Bergman. Made in conjunction with Bergman's centennial in 2015, this Swedish-produced documentary eschews hagiography for an honest look at Bergman, including her personal and professional failings. While she frequently pursued playing modern-day and historical saints (she played Joan of Arc on stage and in two different movies), her children, including actress Isabella Rossellini, recall a mother who was simply not around much of the time. Director Stig Björkman makes a highly selective use of film clips and interviews with Bergman's family and collaborators, smartly relying instead on readings from Bergman's diaries and letters, as well as archival audio interviews with the actress herself. Bergman captured her personal life with many hours of home movies and these revealing, never-before-seen artifacts provide most of the visuals for this candid portrait of a true cinema artist. It deserves comparisons with last year's *Listen to Me Marlon*. 2015 Cannes, Telluride and New York Film Festivals. (JH)



## JOHN FROM

**FRI, APR 15 • 4:00 PM**  
UW Cinematheque

**SAT, APR 16 • 2:30 PM**  
Sundance Cinema 5

**DIRECTOR JOÃO NICOLAU**  
SCHEDULED TO ATTEND

**US PREMIERE • Narrative •**  
Portugal, 2015, DCP • **98 MIN**  
IN PORTUGUESE WITH ENGLISH SUBTITLES

Director: João Nicolau; Screenwriter: João Nicolau, Mariana Ricardo; Producer: Luís Urbano, Sandro Aguilar; Editor: Alessandro Comodin, João Nicolau; Cast: Júlia Palha, Clara Riedenstein, Filipe Vargas, Leonor Silveira, Adriano Luz; Cinematographer: Mário Castanheira

**SECTION: NEW INTERNATIONAL CINEMA**

It's summer vacation, but best friends Rita and Sara are stuck spending it in their Lisbon apartment building. The 15 year-olds make the high rise as magical as possible, hiding secret notes in the elevator, consulting their iPods like mini Ouija boards, and flooding their tiny balconies so they can sunbathe alongside the puddle. Some real excitement arrives in the form of Rita's new neighbor, a single dad they dub "John From," whose photography exhibition of the South Pacific captures her imagination. As teens do, she nurses her infatuation in the most roundabout way, channeling it into reimagining her surroundings as a tropical island. A subtle, enchanting portrait of the inner life of a teenaged girl, buoyed by a top-notch soundtrack that will have you scanning the end credits, pen in hand. "A sensitive, infectious and dreamy ode to young love. Conveys the radiance of youth and the surprising effects of one's first love, something we only get once in our lives and sometimes mourn like a lost paradise. The freshness of the teenage gaze dominates this sensual journey... which portrays the most important thing in the world: the beating of a young heart" (*Cineuropa*). (MK)



## JOHNNY EXPRESS

**SEE: Good Ol' Boy**



## JONAS AND THE SEA

**SEE: Short and Sweet**



## JUDY JUDY JUDY

**SEE: The Exchange**



## JUNE FALLING DOWN

**SAT, APR 16 • 7:00 PM**  
UW Union South Marquee

**WRITER/DIRECTOR/ACTOR REBECCA WEAVER AND PRODUCER CHRIS IRWIN SCHEDULED TO APPEAR**

**WORLD PREMIERE • Narrative • USA,**  
2015, DCP, HD Projection • **121 MIN**

Director: Rebecca Weaver; Screenwriter: Rebecca Weaver; Producer: Chris Irwin; Rebecca Weaver; Susan Livengood; Cast: Rebecca Weaver; Nick Hoover; Claire Morkin; Justin Pahnturat; Evan Board; Joanna Becker; Elliot Goettelman; Steven Koehler; Cinematographer: Chris Irwin

**SECTION: WISCONSIN'S OWN**

Taking a break from her life as a barista and aspiring artist in San Francisco, June travels home to Wisconsin for the wedding of her childhood friend and soul-mate, Harley. Making the trip even harder is that the wedding date coincides with the one-year anniversary of her father's death. As she reconnects with the family and friends she left behind, June struggles with the realization that life has moved on without her. Will June be able to support Harley's life plans, and will she ever get back to the west coast? More than just *My Best Friend's Wedding*: Wisco-style, this Door County tale is a sad, funny, and sweet meditation on grief and becoming an adult. It also trumpets the arrival of triple threat writer-director-actor Rebecca Weaver (*Cam Companion*, WFF 2015) whose incredibly charismatic performance galvanizes this film. (BR)



## SHORTS PROGRAM

## JUST BE YOURSELVES - WISCONSIN'S OWN NARRATIVE SHORTS

**SUN, APR 17 • 11:00 AM**

Madison Museum of Contemporary Art  
FILMMAKERS SCHEDULED TO ATTEND

**70 MIN**

**SECTION: WISCONSIN'S OWN**

Seven films in 70 minutes, these Wisconsin's Own entries are uniquely... themselves. From James Runde's hilarious take on college-age slackerdorm (*White and Lazy*) to Lori Felkner's eerie exploration of domestic disconnect (*Discontinuity*) these shorts are all self-assured and totally their own compelling and entertaining pieces, grouped here for maximum enjoyment. (BR)

## • JUST BE YOURSELVES

**MIDWEST PREMIERE • Narrative •**  
USA, 2015, HD Projection • **5 MIN**

Director: Kaela Wohl, David Eisenberg; Cast: Amanda Peck, Ronan Babbitt; Cinematographer: Jaron Berman; Cinematographer: Jaron Berman

Molly gives her multi-faceted personality free rein to try and win Bob's heart in this mini rom-com.

## • WHITE AND LAZY

2015, HD Projection • **19 MIN**

Director: James Runde; Cast: James Runde, Quinn Else, Eric Rhel, Erik Gunneson, Nina Ham

Taking it's cue from The Replacements song of the same name, this story of college slackerdorm at it's slackest is infused with punk rock energy and a transcendently deadpan lead performance by writer-director Runde. (BR)

## • HONEY AND THE HIVE

**WISCONSIN PREMIERE • 2015,**  
HD Projection • **12 MIN**

Director: Austin Dylan Alward; Cinematographer: Andreas Burgess; Cast: Cléa Tournois, Patricia C. Martin  
IN ENGLISH, FRENCH WITH ENGLISH SUBTITLES

When Honey's adoptive parents have a baby of their own, a lesson in bee-keeping from her surly grandmother spurs wild fantasies about her changing place in the family. Through its creative and whimsical style, *Honey and the Hive* explores the inner-workings of a child's imagination. (AM)

## • HOOPS

Animation • 2014, HD Projection • **1 MIN**

Director: Justin Garcia

A determined pup faces off against an old "Hoops" machine in this animated short. (AM)

## • BASURA

**MIDWEST PREMIERE • Narrative •**  
USA, 2015, HD Projection • **12 MIN**

Director: Kyle VanVonderen; Screenwriter: Kyle VanVonderen; Producer: Rianne Paz Bergado, Austin Langely; Editor: Kyle VanVonderen; Cast: Clayton Channey, Rebekah Brown, Kaylee Score

An elementary school Spanish teacher's horrible first date raises specters of past rejections. But is he the only one with these feelings of worthlessness? (AM)

## • THEATRE 4

**MIDWEST PREMIERE • 2015,**  
HD Projection • **6 MIN**

Director: Jaclyn Kabble; Producer: Rianne Bergado; Cinematographer: Corey Parsons; Cast: Maria A. Yanez, Fox the Pug, Haley Hansdel, Kyle Van Vonderen

In this endearing comic short, timid concessions worker Andie enlists the help of a mysterious creature haunting Theatre 4 in order to get revenge on her trickster coworkers. (AM)

## • DISCONTINUITY

**WISCONSIN PREMIERE • Narrative •**  
USA, 2016, HD Projection • **15 MIN**

Director: Lori Felker; Cast: Sam Howard, Ben Johnson, Henry Comerford

Ah, the fractured awkwardness that comes with a return home after time away. Lori Felker (*Across & Down* WFF '14) presents an exploration of the disconnect that occurs between people, and the result is funny, eerie, and full of cats. (BR)

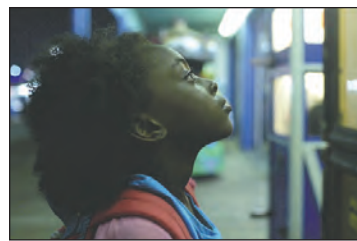


## THE KATHRYN REED STORY

**SEE: Corn's-A-Poppin'**

## INTIMATE NATURE

**SEE: Mad about Madison**



## JADA

**SEE: Four Stories from Wisconsin's Own**



## JAZZY@32 (A TRUE STORY)

**SEE: Barn Burners, Psychic Cats, and Turkish Delights: Wisconsin's Own Documentaries**

# BOX OFFICE

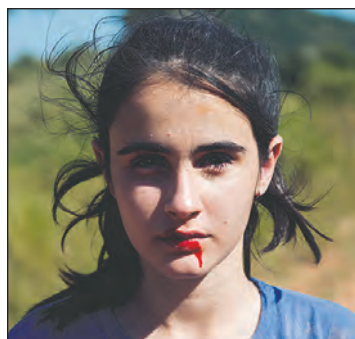


**WISCONSIN FILM FESTIVAL**

**HOURS:**  
MAR 19 - APR 14: Monday - Saturday, Noon - 7 PM  
APR 15 - 17: One hour before the first film of the day begins until half hour after the last film of the day begins

2016.WIFILMFEST.ORG





## KILL ME PLEASE

Mate-me por favor

**FRI, APR 15 • 6:30 PM**  
Sundance Cinema 1

**SAT, APR 16 • 4:15 PM**  
Sundance Cinema 1

**MIDWEST PREMIERE** • Narrative • Argentina, Brazil, 2015, DCP • **101 MIN**  
IN PORTUGUESE WITH ENGLISH SUBTITLES

Director: Anita Rocha da Silveira; Screenwriter: Anita Rocha da Silveira; Producer: Vania Catani, Benjamin Domenech, Santiago Gallelli; Editor: Marília Moraes; Cast: Valentina Herszage, Dora Freind, Mariana Oliveira, Júlia Roliz, Rita Pauls; Cinematographer: João Atala

**SECTION: NEW INTERNATIONAL CINEMA**

The knockout debut feature from 28 year-old Anita Rocha da Silveira unfolds amid a wave of murders surrounding a wealthy Rio de Janeiro high school. 15 year-old Bia and her clique of friends become morbidly fascinated with the crime spree in their midst, in which the victims are young girls just like themselves. Con-juring an uncannily Lynchian atmosphere, da Silveira upends convention at every turn, and with incredible style. Her macabre tale is spun with eye-popping, brightly colored wide-screen cinematography and a killer pop soundtrack. Rather than the usual haunted mansions, this murder mystery plays out amid the gleaming new high rises and vacant lots of Rio's Barre de Tijuca, the neighborhood which will host much of this year's summer Olympics. There's no sign of parents or the police in this ghostly reimagining of the slasher film, in which sex and death are forever at the edge of merging. *Kill Me Please* is the biggest shot in the arm the high school horror story has received since *Donnie Darko*, a likeminded film whose precocious command of sound and image it often recalls. Best Director, Best Actress, Rio de Janeiro Film Festival. 2016 SXSW, New Directors/New Films Festivals. **(MK)**



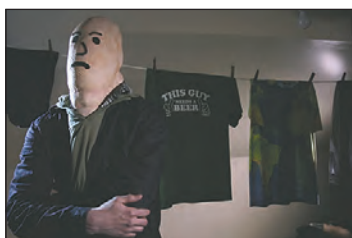
## LAKESHORE PRESERVE

**SEE: Mad about Madison**



## LAMERICA

**SEE: Cowbells and Cowboys: American Snapshots**



## THE LIFE AND TIMES OF THOMAS THUMB JR.

**SEE: Beyond the Pale**



## THE LITTLE BLOND BOY WITH A WHITE SHEEP

**Le petit blond avec un mouton blanc**  
**SEE: Short and Sweet**



## LITTLE MEN

**SAT, APR 16 • 4:15 PM**  
Barrymore Theatre

**TUE, APR 19 • 3:45 PM**  
Sundance Cinema 6

**WISCONSIN PREMIERE** • Narrative • USA, 2016, DCP • **85 MIN**

Director: Ira Sachs; Screenwriter: Mauricio Zacharias, Ira Sachs; Producer: Lucas Joaquin, Ira Sachs, Christos V. Konstantakopoulos, Jim Landé, L.A. Teodosio; Editor: Mollie Goldstein Affonso Gonçalves; Cast: Greg Kinnear, Jennifer Ehle, Paulina Garcia, Theo Taplit, Michael Barbieri; Cinematographer: Oscar Durán

**SECTION: NEW INTERNATIONAL CINEMA**

The exquisite new film from Ira Sachs (*Love is Strange*) was among the most rapturously received premieres at this year's Sundance Film Festival, and for good reason. "Brimming with little truths about modern life" (*Vari-*

*ety*), this wise and humane snapshot of a changing New York stars Greg Kinnear as a struggling actor who inherits a Brooklyn building. His precocious 13 year-old son Jake quickly becomes inseparable best friends with the downstairs tenant's kid, a live wire named Tony who drags Jake out of his shell and into the boroughs. Their blossoming friendship is put on ice when Jake's dad reluctantly needs to raise the rent on Tony's mom. Wholly sympathetic to all of its characters, this understated gem is flush with poignant observations and fantastic performances, especially by Kinnear and the two young leads. "Endlessly absorbing and empathetic. The humanity Sachs and his actors depict is profound and leaves a mark. The cumulative effect of the film is heart-rending" (*The Guardian*). "Big-hearted filmmaking. If Martin Scorsese was the quintessential auteur of New York in the 1970s and 80s, then Ira Sachs is gradually becoming the quintessential auteur of today's New York. He depicts this world with a clarity and generosity that lends it a richness far beyond what's immediately on the screen" (*Vulture*). **(MK)**



## LITTLE RICE BALL

**Konigiri-Kun**

**SEE: Shorter and Sweeter**



## LO AND BEHOLD: REVERIES OF THE CONNECTED WORLD

**SAT, APR 16 • 6:30 PM**  
Barrymore Theatre

**TUE, APR 19 • 6:30 PM**  
Sundance Cinema 6

**POST-SCREENING PANEL DISCUSSION SCHEDULED FOR 4/19**

**WISCONSIN PREMIERE** • Documentary • USA, 2016, DCP • **98 MIN**

Director: Werner Herzog; Producer: Werner Herzog, Rupert Maconick; Editor: Marco Capalbo; Cinematographer: Peter Zeitlinger

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

Legendary director Werner Herzog explores the great digital frontier in this mind-expanding documentary, which ranks among his very best films. Its ten chapters delve into the mysteries of the internet and the promise of artificial intelligence, as well as their implica-

tions for cyber security, robotics, and our own sanity. Through philosophical interviews with vanguard scientists, entrepreneurs like Elon Musk, and regular people whose lives have been destroyed by these same technologies, Herzog prods us to think deeply about the unprecedented explosion of tech in recent years, and, in his inimitable way, where it's all headed. The reality of digital life contains moments as thoroughly Herzogian as anything in *Stroszek*: witness a scientist profess love for his team of tiny, soccer-playing robots, or an off-grid community of refugees from wireless radiation. He's made masterworks with Klaus Kinski, Timothy Treadwell, and Dieter Dengler, but Herzog may have found his ultimate subject in these AI-obsessed eggheads. These are possibly the only people on the planet both pragmatic and far-out enough to match his trademark cosmic mysticism, and reveal the true value in seriously pondering oddball questions like: Can the internet dream of itself? 2016 Sundance Film Festival. **(MK)**  
*Presented with support from the Marie Christine Kohler Fellows @ WID*



## LOLO

**MON, APR 18 • 6:00 PM**  
Barrymore Theatre

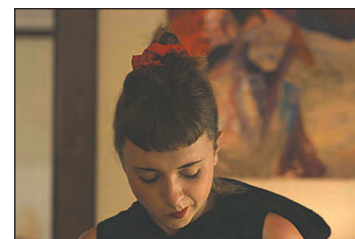
**WED, APR 20 • 9:00 PM**  
Sundance Cinema 6

**WISCONSIN PREMIERE** • Narrative • France, 2015, DCP • **99 MIN**  
IN FRENCH WITH ENGLISH SUBTITLES

Director: Julie Delpy; Screenwriter: Julie Delpy, Eugénie Grandval; Producer: Michaël Gentile; Editor: Virginie Bruant; Cast: Julie Delpy, Dany Boon, Vincent Lacoste, Karin Viard; Cinematographer: Thierry Arbogast

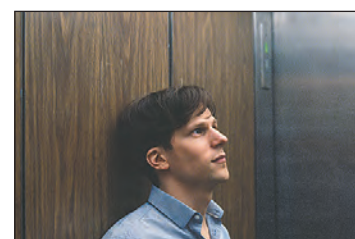
**SECTION: NEW INTERNATIONAL CINEMA**

Julie Delpy stars in this delightfully bawdy romantic comedy, which she also wrote and directed. On holiday with her girlfriends in the south of France, chic Parisian Violette hooks up with a townie for what she thinks is a one-night stand. But their lust lasts, and her somewhat square beau soon moves in with her. Appalled to find his effervescent mom dating an IT geek, her hipster son launches a stealth campaign to break them up, and keep Violette for himself. As the star and co-writer of Richard Linklater's transcendent *Before Sunset* and *Before Midnight*, Delpy knows screen romance inside and out, and with *Lolo*, she's concocted a sprightly blend of fizzy sophistication and raunchy gossip. "Fabulously foulmouthed. Delpy's facility for creating chatty, funny, memorable characters—especially women—is rare, precious, and fully on view here" (*Indiewire*). "Wildly funny... has all the markings of being a festival favorite" (*Toronto Film Scene*). 2015 Venice, Toronto Film Festivals. **(MK)**



## LONELY BALONEY

**SEE: Four Stories from Wisconsin's Own**



## LOUDER THAN BOMBS

**SAT, APR 16 • 11:00 AM**  
Sundance Cinema 6

**TUE, APR 19 • 8:15 PM**  
Barrymore Theatre

**WISCONSIN PREMIERE** • Narrative • Denmark, France, Norway, 2015, DCP • **109 MIN**

Director: Joachim Trier; Screenwriter: Joachim Trier, Eskil Vogt; Editor: Olivier Bugge Coutté; Cast: Jesse Eisenberg, Isabelle Huppert, Gabriel Byrne, Amy Ryan, David Strathairn; Cinematographer: Jakob Ihre

**SECTION: NEW INTERNATIONAL CINEMA**

Jesse Eisenberg, Isabelle Huppert, and Gabriel Byrne lead a first-rate ensemble in this moving portrait of a family piecing itself back together. Back under the same roof for the first time in years, a father and his two sons sort through their war photographer mother's work for a posthumous career retrospective, leading to long-buried revelations. The story fragments time and reality to great effect, nimbly employing flashbacks, voiceovers, and dreams to give us ever deeper insight into its characters' psyches. The uniformly excellent cast includes Amy Ryan, David Strathairn (*Good Night, and Good Luck*), and newcomer Devin Druid (best known at this point for playing the teenaged Louis CK on *Louie*). It's becoming a rare gift to see actors of this caliber tackle such weighty subject matter in American cinema, which makes the English language debut for the director and screenwriting team behind *Oslo, August 31* (WFF 2012) and *Reprise* an all the more welcome respite from the multiplex. "Mesmerizing. A complex family drama done right" (*Indiewire*). "Novelistic in subject and structure, but completely cinematic in the way it expresses itself. A film of superb performances, mysteries, and moments of earthy poeticism" (*AV Club*). 2015 Cannes Film Festival. Best Film, 2015 Stockholm Film Festival. **(MK)**



**CONTINUED ON PAGE 23**





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# WISCONSIN FILM FESTIVAL

APRIL 14–21 2016

## FILM GUIDE AT A GLANCE

### THURSDAY APRIL 14

	5PM	6PM	7PM	8PM	9PM	10PM	11PM
Barrymore Theatre		Opening Night Reception 5:30pm • 75 min	Hunt for the Wilderpeople + Golden Badger Awards 7pm • 2 hours				
Harmony Bar					VO5 for Five Dance Party 9pm • 3 hours		

#### KEY

- Wisconsin's Own films
- Big Screens, Little Folks films
- 2016 Golden Badger winners

Total running time does NOT include 30 minute Q&A at most screenings that filmmakers are scheduled to appear

### FRIDAY APRIL 15

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
Barrymore Theatre					Birds of Passage 2pm • 84 min			Norman Lear: Just Another... 4:30pm • 91 min		Morris from America 6:45pm • 89 min		Tickled 9pm • 92 min		
MMoCA	Short and Sweet 10am • 80 min		Oddball 12pm • 95 min		Shorter and Sweeter 2:15pm • 80 min		The Crow's Egg 4pm • 91 min			Archie's Betty 6:30pm • 91 min		Beyond the Pale 9pm • 79 min +Q&A		
Sundance Cinema 1			My Love, Don't Cross That River 11:30am • 86 min		Sparrows 1:30pm • 99 min		Age of Cannibals 4pm • 93 min			Kill Me Please 6:30pm • 101 min		In Transit 9pm • 76 min		
Sundance Cinema 5			The Fits 12pm • 71 min		Tikkun 2pm • 120 min			Above and Below 4:30pm • 110 min		Tharlo 7pm • 123 min		I Promise You Anarchy 9:30pm • 100 min		
Sundance Cinema 6		Sonita 11am • 90 min		Serial Killer 1 1pm • 120 min			Paths of the Soul 3:30pm • 117 min		Marquerite 6pm • 129 min			Viva 8:45pm • 100 min		
UW Chazen Museum of Art		Remember My Name 11am • 96 min		California Split 1:15pm • 108 min			Health 3:30pm • 105 min		The Well 6pm • 86 min		True Stories 8pm • 90 min			
UW Cinematheque		Cosmos 11:15am • 103 min		The Boy on the Train 1:30pm • 81 min +Q&A			John From 4pm • 98 min +Q&A			Henry Gamble's Birthday Party 6:30pm • 87 min		The Blackcoat's Daughter 8:45pm • 93 min		
UW Union South Marquee		Louder Than Words 11am • 100 min +Q&A			Phantom Boy 1:45pm • 84 min		Love & Peace 3:45pm • 117 min			Cameraperson 6:30pm • 95 min		My Big Night 8:45pm • 100 min		

### SATURDAY APRIL 16

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
Barrymore Theatre		Mad about Madison 11am • 81 min +Q&A			Rwanda & Juliet 1:30pm • 87 min +Q&A		Little Men 4:15pm • 85 min			Lo and Behold: Reveries of the... 6:30pm • 98 min		Men & Chicken 8:45pm • 104 min		
MMoCA	Shorter and Sweeter 10am • 80 min		The Crow's Egg 11:45am • 91 min		Short and Sweet 1:45pm • 80 min		Good Ol' Boy 3:45pm • 102 min +Q&A			Four Stories... 6:30pm • 77 min +Q&A		Cowbells and Cowboys... 9pm • 71 min +Q&A		
Sundance Cinema 1			Nahid 11:30am • 105 min		Age of Cannibals 2pm • 93 min		Kill Me Please 4:15pm • 101 min			The Club 6:30pm • 98 min		The Boy on the Train 8:45pm • 81 min +Q&A		
Sundance Cinema 5			Henry Gamble's Birthday Party 12pm • 87 min			John From 2:30pm • 98 min			In the Shadow of Women 5:15pm • 73 min	Peter and the Farm 7pm • 92 min		Above and Below 9:15pm • 110 min		
Sundance Cinema 6		Louder Than Bombs 11am • 109 min		Louder Than Words 1:15pm • 100 min +Q&A			Frank and the Wondercat 3:45pm • 86 min +Q&A			Tale of Tales 6:15pm • 135 min		Unlocking the Cage 9pm • 91 min		
UW Chazen Museum of Art		If I Had a Million 11:30am • 83 min		The Cantor of Swabia 1:30pm • 120 min +Q&A			Remember My Name 4:30pm • 96 min			Corn's-A-Poppin' 6:45pm • 85 min		California Split 9pm • 108 min		
UW Cinematheque		The Apostate 11:30 • 80 min		Behemoth 1:30pm • 91 min			Chevalier 3:30pm • 99 min +Q&A			The Exchange 6:15pm • 79 min +Q&A		Death Wish Club 8:45pm • 85 min		
UW Union South Marquee		Valley of Love 11:30am • 91 min			Nothing Lasts Forever 2pm • 112 min +Q&A			600 Miles 5pm • 85 min		June Falling Down 7pm • 121 min +Q&A			Aaaaaaaah! 10pm • 79 min	



SUNDAY APRIL 17

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM
Barrymore Theatre		Phantom Boy 10:30am • 84 min		Unlocking the Cage 12:30pm • 91 min		Frank and the Wondercat 2:30pm • 86 min +Q&A		Smart Studios Story 5pm • 89 min +Q&A					
MMoCA		Just Be Yourselfes... 11am • 70 min +Q&A		Good Ol' Boy 1:15pm • 102 min +Q&A			Barn Burners... 4pm • 64 min +Q&A		Best of the British Arrows 6pm • 73 min				
Sundance Cinema 1		Chevalier 11am • 99 min +Q&A			Peter and the Farm 2pm • 92 min			Our Last Tango 4:45pm • 85 min		Sparrows 6:45pm • 99 min		The Apostate 9pm • 80 min	
Sundance Cinema 5			Cameraperson 11:30am • 95 min		I Promise You Anarchy 1:30pm • 100 min		Love & Peace 3:45pm • 117 min			In the Shadow of Women 6:30pm • 73 min		The Exchange 8:15pm • 79 min +Q&A	
Sundance Cinema 6				Rwanda & Juliet 12pm • 87 min		Sonita 2:30pm • 90 min		The Fear of 13 4:15pm • 95 min		Viva 6:15pm • 100 min		Tickled 8:30pm • 92 min	
UW Chazen Museum of Art		True Stories 11am • 90 min		Health 1pm • 105 min			Merry Christmas Mr. Lawrence 3:15pm • 122 min		Archie's Betty 5:45pm • 91 min +Q&A				
UW Cinematheque		The Lovers and the Despot 11am • 93 min		Under the Sun 1pm • 105 min			Tim Horton's Head Meets the Killer... 3:15pm • 84 min +Q&A		Tikkun 5:45pm • 120 min				
UW Union South Marquee		Presenting Princess Shaw 11am • 80 min			Tale of Tales 1pm • 135 min		The Fits 3:45pm • 71 min		First Girl I Loved 5:30pm • 91 min +Q&A				

MONDAY APRIL 18

	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM
Barrymore Theatre							Lolo 6pm • 99 min			The Fear of 13 8:15pm • 95 min	
Sundance Cinema 1		Nahid 1pm • 105 min		My Love, Don't Cross That River 3:15pm • 86 min			First Girl I Loved 6:30pm • 91 min +Q&A			The Blackcoat's Daughter 9pm • 93 min	
Sundance Cinema 5		Tharlo 12:30pm • 123 min			The Club 3:45pm • 98 min		The Witness 6pm • 86 min +Q&A			Mountain 8:30pm • 83 min	
Sundance Cinema 6	Marguerite 12pm • 129 min			Norman Lear: Just Another... 2:45pm • 91 min				Men & Chicken 7pm • 104 min		600 Miles 9:15pm • 85 min	

TUESDAY APRIL 19

	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM
Barrymore Theatre							Medal of Victory 6pm • 93 min +Q&A			Louder Than Bombs 8:15pm • 109 min	
Sundance Cinema 1			The Lovers and the Despot 1:30pm • 93 min		Road to La Paz 3:15pm • 94 min			My Big Night 7pm • 100 min		Aaaaaaaah! 9pm • 79 min	
Sundance Cinema 5			The Witness 1:30pm • 86 min +Q&A			Mountain 4:15pm • 83 min	Ugly, Dirty and Bad 6pm • 115 min			Cosmos 8:30pm • 103 min	
Sundance Cinema 6			Best of the British Arrows 2pm • 73 min		Little Men 3:45pm • 85 min			Lo and Behold... 6:30pm • 98 min + panel discussion			The Smart Studios Story 9:15pm • 89 min +Q&A

WEDNESDAY APRIL 20

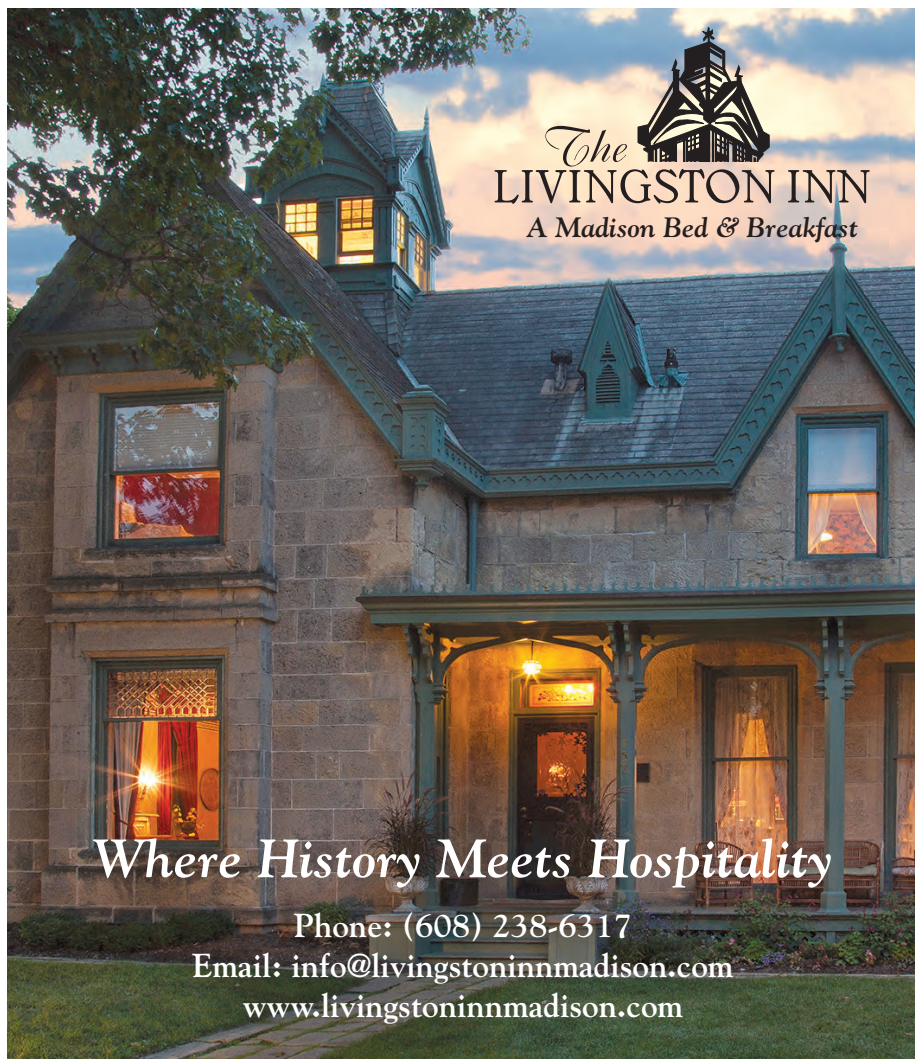
	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM
Barrymore Theatre							Starving the Beast 6pm • 94 min +Q&A			Sergio Herman: Fucking Perfect 8:45pm • 80 min	
Sundance Cinema 1			Road to La Paz 2pm • 94 min		Our Last Tango 4pm • 85 min			The Academy of Muses 6:45pm • 92 min		Serial Killer 1 8:45pm • 120 min	
Sundance Cinema 5		Ugly, Dirty and Bad 1pm • 115 min		Under the Sun 3:15pm • 105 min			Ingrid Bergman in Her Own Words 6pm • 112 min			Europe '51 8:30pm • 109 min	
Sundance Cinema 6		Valley of Love 12:30pm • 91 min		Paths of the Soul 3pm • 117 min			Sunset Song 6:15pm • 135 min			Lolo 9pm • 99 min	


THURSDAY APRIL 21

	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM
Sundance Cinema 1		The Academy of Muses 1pm • 92 min			In Transit 3:45pm • 76 min		Presenting Princess Shaw 6:15pm • 80 min			The Love Witch 8:15pm • 120 min +Q&A	
Sundance Cinema 5		Europe '51 12:30pm • 109 min			Ingrid Bergman in Her Own Words 3:15pm • 112 min		Sergio Herman: Fucking Perfect 6pm • 80 min			Operation Avalanche 8:30pm • 94 min	
Sundance Cinema 6	Sunset Song 12pm • 135 min			Starving the Beast 2:45pm • 94 min			Sing Street 6:30pm • 105 min			Love & Friendship 8:45pm • 94 min	

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## LOUDER THAN WORDS

FRI, APR 15 • 11:00 AM

UW Union South Marquee

SAT, APR 16 • 1:15 PM

Sundance Cinema 6

DIRECTOR SAJ ADIBS SCHEDULED TO APPEAR

WORLD PREMIERE • Documentary • 2015, DCP, HD Projection • 100 MIN

Director: Saj Adibs; Cast: Rachel Coleman, Leah Coleman, Aaron Coleman, Lucy Coleman, Michael Stark, Jill Stark, Melissa Stark, Jeffrey Stark

SECTION: WISCONSIN'S OWN

One in one thousand babies is born deaf. Cochlear implants are the highly controversial surgically-implanted devices that stimulate the auditory nerve and help restore hearing. While they represent a miracle to some, many in the deaf community strongly believe they devalue and dismiss the unique richness of deaf culture. *Louder Than Words* tells the stories of two families who decide cochlear implants are a solution for their children. Jill and Michael Stark were both born deaf and, despite the nearly-impossible odds, have two deaf children, Jeffrey and Melissa. Leah Coleman was born deaf to hearing parents. Neither family makes its choice lightly. While they uphold the importance of building and maintaining strong connections to deaf culture through American Sign Language, they also draw attention to the challenges that deaf children often experience in the classroom and on the playground. *Louder Than Words* follows the Starks and the Colemans over a period of several years, and we not only learn the rationale behind their decisions, but also witness their outcomes. This fascinating and moving documentary presents the highly personal stories of two families who made the difficult decision to bring sound to silence. (AM)



## LOVE & FRIENDSHIP

THU, APR 21 • 8:45 PM

Sundance Cinema 6

WISCONSIN PREMIERE • Narrative • France, Ireland, The Netherlands, USA, 2016, DCP • 94 MIN

Director: Whit Stillman; Screenwriter: Jane Austen, Whit Stillman; Producer: Lauranne Bourrachot, Rémi Burah, Collin de Rham, Katie Holly, Aoife Kelly, Olivier Père, Whit Stillman, Raymond van der Kaaij, Kieron J. Walsh; Editor: Sophie Corra; Cast: Kate Beckinsale, Chloë Sevigny, Xavier Samuel, Emma Greenwell, Justin Edwards, Tom Bennett, Morfydd Clark, Jemma Redgrave, James Fleet, Jenn Murray, Stephen Fry; Cinematographer: Richard Van Oosterhout

SECTION: NEW INTERNATIONAL CINEMA

A comedy of manners of the highest quality, *Love & Friendship* is the latest film from Whit Stillman, director of *Metropolitan* and *The Last Days of Disco*. Set in England in the late eighteenth century, this adaptation of Jane Austen's epistolary novella *Lady Susan* uncovers the amusing maneuvers of the beautiful and unscrupulous widow Lady Susan Vernon (Kate Beckinsale) as she attempts to find herself a new husband. Seeking refuge with her in-laws after uncouth rumors of previous romances circulate in high society, Lady Susan is soon joined by her pretty, smart yet fearful daughter Frederica. While pretending to play matchmaker for Frederica, Lady Susan enlists the help of her equally shady best friend Mrs. Alicia Johnson (Chloe Sevigny) and manages to ensnare the eligible young bachelors Reginald De Coursy, the handsome young brother of Lady Susan's wary sister-in-law, and the foolish Sir James Martin (a scene stealing Tom Bennett). Meanwhile, the rest of

Lady Susan's family remains privy to her duplicitous romantic intentions. Aided immeasurably by Beckinsale (who played a similarly selfish and manipulative character in *The Last Days of Disco*), Stillman brings Austen's world to life with rigorous historical authenticity, exemplary comedic timing, and irresistible dialogue that is sure to seduce anyone as Lady Susan could herself. Official selection, 2016 Sundance Film Festival. (CS)



## LOVE & PEACE

FRI, APR 15 • 3:45 PM

UW Union South Marquee

SUN, APR 17 • 3:45 PM

Sundance Cinema 5

MIDWEST PREMIERE • Narrative • Japan, 2015, DCP • 117 MIN

IN JAPANESE WITH ENGLISH SUBTITLES

Director: Sion Sono; Screenwriter: Sion Sono; Cast: Kumiko Asô, Motoki Fukami, Suidôbashi Hakase

Ryochi (Hiroki Hasegawa), a nerdy, would-be musician and songwriter, works for a company that sells musical instrument components. Bullied at work and unable to work up the courage to talk to his office crush Yuko, Ryochi's life is frustrating and miserable. With inspiration from his new pet turtle, Pikadon, the young man's luck starts to change and his rock'n'roll dreams return. While the increasingly cruel and callous Ryochi completes his quest to become Japan's biggest pop star, he is separated from Pikadon, who undertakes his own journey. The turtle soon finds a new friend in a mysterious and drunken recluse who lives in the sewers with magical, talking toys. Ryochi and Pikadon, both wholly transformed, are reunited a few months later at an unforgettable concert at the colossal Nippon Stadium. One of several films completed in the last few years by the prolific and talented Sion Sono (*Why Don't You Play in Hell?*, WFF 2014), *Love & Peace* is a deliriously funny and genre bending fantasy that the director has been trying to complete for more than twenty years. Working with live actors and old-school puppets, Sono stylishly merges legendary "kaiju" monster movies like *Gamera* and *Godzilla* with a classic rock myth that makes the rise and fall of Ziggy Stardust look positively tame! "Wonderfully daffy passion project...a delightful wish-fulfillment pop musical with entry points for audiences of all ages" (*Variety*). Presented with the support of the Department of East Asian Languages and Literature (JH)



## THE LOVERS AND THE DESPOT

SUN, APR 17 • 11:00 AM

UW Cinematheque

TUE, APR 19 • 1:30 PM

Sundance Cinema 1

MIDWEST PREMIERE • Documentary • UK, 2016, DCP • 93 MIN

IN ENGLISH, KOREAN WITH ENGLISH SUBTITLES

Director: Ross Adam, Robert Cannan; Producer: Ross Adam, Robert Cannan, Sheryl Crown, Natasha Dack, Lizzie Francke, Nick Fraser, Richard Holmes, Cristina Ljungberg, Maggie Monteith, Victoria Steventon, Kate Townsend, Sandra Whiphram, Femke Wolting; Editor: Jim Hession; Cast: Paul Courtenay Hyu; Music: Nathan Halpern

SECTION: NEW INTERNATIONAL DOCUMENTARIES

A story so preposterous it could only be true, *The Lovers and the Despot* chronicles the 1970s kidnapping of Shin Sang-ok, a prolific and successful South Korean director, and his leading actress and former wife Choi Eun-hee. Their abductors: North Korean spies acting on the request of dictator and cinephile Kim Jong-Il. When his ex-wife mysteriously disappears during a trip to Hong Kong, the director begins his search for her and ultimately falls prey to her same captors. The couple are locked up separately for five years, unbeknownst to each other's incarceration. In an effort to boost the reputation of the North Korean film industry, Kim Jong-Il finally brings the duo together, and forces them to play along with his bizarre filmmaking requests and create films under extreme duress and limited freedom. Subjected to various forms of torture and kept under serious surveillance, Shin and Choi manage to create some of the best films of their careers, rekindle their romance, and narrowly escape both captivity and death during a trip to secure co-production financing in Europe. Directors Robert Cannan and Ross Adam employ fascinating archival elements, such as the clandestine audio recordings of Kim Jong-Il disclosing his true intentions. In their extensive investigation of this stranger-than-fiction story, the filmmakers also include new interviews with Choi Eun-hee, the couples' children, government officials and film critics. *The Lovers and the Despot* succeeds in uncovering the manic brutality of a North Korean dictatorship at the height of its frenzied state. (CS)



## THE LOVE WITCH

THURS, APR 21 • 8:15

Sundance Cinema 1

WRITER/DIRECTOR ANNA BILLER IS SCHEDULED TO APPEAR

SPECIAL PRESENTATION • Narrative • USA, 2016, 35mm • 120 MIN

Director: Anna Biller; Screenplay: Anna Biller; Production Design: Anna Biller; Cinematographer: M. David Mullen; Cast: Samantha Robinson, Gian Keys, Laura Waddell, Jeffrey Vincent Parise

SECTION: NEW INTERNATIONAL CINEMA

Great fun, the second feature from writer and director Anna Biller is a sexy, funny and thoughtful homage to Technicolor thrillers and melodramas. The story takes place in a period that resembles America a half century ago, where Elaine (the perfectly cast Samantha Robinson), a beautiful young witch, is determined to find a man to love her. However her spells and potions work too well, and she ends up with a string of hapless victims. When Elaine finally meets the man of her dreams, her desperation to be loved will drive her to the brink of insanity and murder. In addition to its entertainment value, Anna Biller uses her throwback vehicle as an opportunity to explore the always-relevant notions of female fantasy and the repercussions of pathological narcissism. As in her first feature, *Viva* (2007), Biller pays loving, meticulous attention to visual details, designing the sets and costumes and even composing songs herself to pay tribute to the lavish dramas of Douglas Sirk and musicals of Jacques Demy, with a touch of the artist efforts of late 60s/early 70s sexploitation directors like Russ Meyer, Stephanie Rothman, and Radley Metzger. In the true fashion of the era, Biller photographs her movies on 35mm film and we will screen *The Love Witch* from a 35mm print! (JH)



## MACROPOLIS

SEE: *Shorter and Sweeter*





#### SHORTS PROGRAM

## MAD ABOUT MADISON

**SAT, APR 16 • 11:00 AM**

Barrymore Theatre

FILMMAKERS SCHEDULED TO APPEAR

81 MIN

SECTION: WISCONSIN'S OWN

Ten takes on the city we call home, for those of us who just can't get enough of the old 77 square. Come celebrate our town with these charming and entertaining Wisconsin's Own shorts, all featuring unique glimpses of the people and places that make it so special. **(BR)**

### • INTIMATE NATURE

Experimental • 2015, HD Projection • **4 MIN**

Director: Roger Schmidt

Like a nature photography calendar come to life, *Intimate Nature* captures the exquisitely beautiful sights and sounds of the UW-Madison Arboretum. **(BR)**

### • THE TURKEYS OF ATWOOD AVENUE

2015, HD Projection • **22 MIN**

Director: Gretta Wing Miller; Cinematographer: Schenk-Atwood Neighbors; Editor: Gretta Wing Miller, Aarick Behr; Music: Cedric Baetche, Chris Ruppenthal

In 2014, a family of wild turkeys moved into the Schenk-Atwood neighborhood of Madison, WI. Compiling reports, images, and videos created by residents of the neighborhood, this amusing documentary watches the turkeys grow to maturity over the course of a year. **(AM)**

### • A GRAND WALK...PAUL'S LATE

Narrative • USA, 2015, HD Projection • **5 MIN**

Director: Sam Wirth; cast: Paul Blazeovich, Alex Cranfill, Gina Obiakor, Sam Wirth

Late for class means a speedy run through the UW-Madison campus... but is it all for naught? **(BR)**

### • LAKESHORE PRESERVE

Documentary • USA, 2015, HD Projection • **4 MIN**

Director: Austin Moore; Cinematographer: Austin Moore; Caroline Rozado

This short documentary follows a group of students as they work to restore the Biocore Prairie, part of UW-Madison's Lakeshore Preserve. **(AM)**

### • NIGGA: A MONOLOGUE

2015, HD Projection • **4 MIN**

Director: Samson Awosan, Sean Avery; Screenwriter: Sean Avery; Cinematographer: Samuel Awosan; Editor: Samuel Awosan; Cast: Sean Avery, Garrett Pauli, Eden Bekele, Noah Baron, Sydney Weiser, Joseph Verge, Stephanie Mercado

Combining spoken word with stylized actions, this bold performative documentary questions and challenges the use of the titular word in contemporary America. **(AM)**

### • A GHOST IN THE MAKING

Documentary • USA, HD Projection • **19 MIN**

Director: Neil Losin; Cinematographer: Neil Losin, Morgan Heim

On a mission to document native species of bees, nature photographer Clay Bolt embarks on a quest to find the rare Rusty Patched Bumblebee - a quest that leads him to UW-Madison's Arboretum. This fascinating look at the declining bee population and the importance of biodiversity also boasts exquisite images of its tiny subjects. **(AM)**

### • REAL...LIVE...

Documentary • USA, 2015, HD Projection • **5 MIN**

Director: Nicholas R. Wootton; Cast: 130 Riders, the people of Madison, Wisconsin.

Cyclists cruise the streets of Madison in their birthday suits for the annual World Naked Bike Ride. **(AM)**

### • CONTINUUM

Narrative • USA, 2015, DCP • **10 MIN**

Director: Nations Stephenson; cast: Christian Stevenson, Mia Shehadi

Kevin leads a predictable and unremarkable life as a UW-Madison student, until one day...Razor-sharp editing propels this tale of the unexpected consequences a small change in daily routine can bring. **(AM)**

### • RUSSIAN FOLK

2015, HD Projection • **4 MIN**

Director: Michael Doubek, Jenny Dobner; Cast: Victor Gorodinsky (conductor of Russian Folk Orchestra), members of the Russian Folk Orchestra

This simple but entrancing documentary observes a practice session of UW-Madison's Russian Folk Orchestra. **(AM)**

### • IMMOO 240 FRAMES A SECOND

WORLD PREMIERE • Other • USA, 2015, HD Projection • **6 MIN**

Director: Steve Donovan; Editor: Steve Donovan

Watch athletes swim, bike, and run their way through Madison and beyond. *IMMOO 240 Frames a Second* slows everything down to capture isolated moments of an event that asks participants to push past their limits, and shows us the vital interactions between participants and observers. **(BR)**



## MARGUERITE

**FRI, APR 15 • 6:00 PM**

Sundance Cinema 6

**MON, APR 18 • 12:00 PM**

Sundance Cinema 6

WISCONSIN PREMIERE • Narrative • Belgium, Czech Republic, France, 2015, DCP • **129 MIN**

IN FRENCH WITH ENGLISH SUBTITLES

Director: Xavier Giannoli; Screenwriter: Xavier Giannoli, Marcia Romano; Producer: Artemio Benkim, Christine De Jekel, Olivier Delbosc, Genevieve Lemal, Marc Missonnier; Editor: Cyril Nakache; Cast: Catherine Frot, André Marcon, Michel Fau; Cinematographer: Glynn Speekaert; Music: Ronan Maillard

SECTION: NEW INTERNATIONAL CINEMA

Just outside of Paris on an afternoon in 1921, music lovers gather at Marguerite Dumont's castle for a charity concert event. The wealthy Marguerite's whole life is devoted to her passion: singing. Unluckily for those in attendance, the headlining Marguerite is a terrible singer. She is sincerely enthusiastic about her chosen art, but completely heedless of the fact that she is off-key, a terror to the ears. Her delusion persists because her unfaithful, yet caring husband has surrounded her with hypocritical sycophants: teachers and audiences who tell her she is the diva she thinks she is, and who then enjoy a good laugh behind her back. When a young, provocative journalist decides to get in on the joke by writing a rave article on her latest performance, Marguerite starts to believe even further in her talent. This gives her the courage she needs to follow her dream. Despite her husband's reluctance, he hires a has-been impresario (the hilariously mean-spirited Michel Fau) to train Marguerite for her first recital in front of a crowd of complete strangers. Writer/director Xavier Giannoli drew his inspiration from the real-life story of American "songbird" Florence Foster Jenkins (the subject of an upcoming biopic starring Meryl Streep). *Marguerite* is ultimately held together by the alternately funny and touching performance by the wonderful Catherine Frot who combines Jenkins' daffy charm with the oblivious and matronly qualities of Margaret Dumont, the ubiquitous Marx Bros. foil. Official selection, 2015 Venice and Telluride Festivals. **(JH)**



## MEDAL OF VICTORY

**TUE, APR 19 • 6:00 PM**

Barrymore Theatre

FILMMAKERS SCHEDULED TO APPEAR

Narrative • 2015, DCP, HD Projection • **93 MIN**

Director: Joshua Moïse; Screenwriter: Joshua Moïse; Editor: Joshua Moïse; Cast: Will Blomker, Mason Hill, Jason Schumacher, Anna Martemucci, Jack O'Connell, Richard Riehle; Cinematographer: Frank Sun

SECTION: WISCONSIN'S OWN

After accidentally shipping a crate of nuclear fusion triggers to Malawi, Floyd McMasters and Stu Cutshaw go AWOL. With the Army hot on their trail, the soldiers wind up in Floyd's old home town, where they're immediately swept up in the local mayoral election. Floyd has in his possession a Medal of Victory, given to him by a dying Marine, and both candidates—the incumbent Ted Crump and the financier Harry Maddox—want the supposed war hero's endorsement. Hoping to get a lot of cash and get out of town, Floyd and Stu start using the medal to their advantage, but an absurdist chain of events soon sends their plan spinning out of control. Embroiled in corrupt political schemes and confronted by specters from his past, Floyd must decide whether to keep running or go home again. A sort of Preston Sturges-meets-Coen Brothers comedy, *Medal of Victory* was filmed almost entirely in Wisconsin. **(AM)**



## MEINHARDT

SEE: *Tim Horton's Head Meets the Killer, Wisconsin's Own Experimental Shorts*



## MEN AND CHICKEN

Mænd og Høns

**SAT, APR 16 • 8:45 PM**

Barrymore Theatre

**MON, APR 18 • 7:00 PM**

Sundance Cinema 6

WISCONSIN PREMIERE • Narrative • Denmark, 2015, DCP • **104 MIN**

IN DANISH WITH ENGLISH SUBTITLES

Director: Anders Thomas Jensen; Screenwriter: Anders Thomas Jensen; Producer: Tivi Magnusson, Kim Magnusson; Editor: Anders Villadsen; Cast: Mads Mikkelsen, David Dencik, Søren Malling, Nikolaj Lie Kaas, Nicolas Bro; Cinematographer: Sebastian Blenkov

SECTION: NEW INTERNATIONAL CINEMA

A near-unrecognizable Mads Mikkelsen (of TV's *Hannibal*, and the forthcoming *Star Wars: Rogue One*) stars in this very funny comedy about two misfit brothers whose search for their biological parents uncovers a rather twisted family tree. When their father dies, Elias and Gabriel learn that their birth father is a disgraced scientist who lives in seclusion on a remote island. Upon arriving at the mystery man's decrepit manor, they encounter a tribe of hostile freaks tending to a menagerie of hybrid animals, and who appear to be... their siblings? *Men and Chicken* hilariously spoofs the well-worn cinematic trope of self-discovery, or characters "evolving"—the personal truths uncovered here run a little deeper and darker than the usual platitudes. At the same time, the familial bonds bred between these ugly ducklings are almost sweet, in a certain deranged way. A mutant comedy that would have Dr. Moreau rolling in the aisles, *Men and Chicken* is the first film in ten years from top-flight weirdo (and Oscar winner) Anders Thomas Jensen, who attended WFF 2004 with *The Green Butchers* and *Wilbur Wants to Kill Himself*. "Delightfully absurd... must be seen to be believed" (*The Film Stage*). **(MK)** Presented with support from the Department of Scandinavian Studies.





MERRY CHRISTMAS  
MR. LAWRENCE

SUN, APR 17 • 3:15 PM  
UW Chazen Museum of Art

SPECIAL PRESENTATION • Narrative • Japan, UK, 1983, 35mm • 122 MIN  
IN ENGLISH, JAPANESE WITH ENGLISH SUBTITLES

Director: Nagisa Ōshima; Screenwriter: Laurens van der Post, Nagisa Ōshima, Paul Mayersberg; Producer: Terry Glinwood, Masato Hara, Joyce Herlihy, Geoffrey Nethercott, Eiko Ōshima, Larry Parr, Jeremy Thomas; Editor: Tomoyo Ōshima; Cast: David Bowie, Tom Conti, Ryūichi Sakamoto; Cinematographer: Tōichirō Narushima; Music: Ryūichi Sakamoto

In one of his most accomplished big-screen performances, the multi-talented David Bowie stars as English commando Major Jack 'Strafer' Celliers in this alternately lyrical and violent drama set in a Japanese prisoner of war camp during WWII. Celliers fascinates the camp leader, Captain Yonoi (musician and actor Ryuchi Sakamoto, who also composed the score), who otherwise considers the British prisoners all dishonorable for having chosen surrender over suicide. While Yonoi's obsession with the blonde Celliers grows, British Colonel Lawrence (Tom Conti), who is fluent in Japanese, attempts to serve as a mediator between prisoner and captor. At the same time, the violent yet moral Sergeant Gengo Hara (comedian, and soon-to-be director Takeshi Kitano) attempts to come to his own understanding of Col. Lawrence. A tale of how unspoken erotic attraction can lead to brutal sadism, *Merry Christmas Mr. Lawrence* is unmistakably the work of the celebrated Japanese auteur Nagisa Oshima (*In the Realm of the Senses*, *Boy*), who made his English-language debut here for this Japanese-British co-production. Oshima's movie, a mesmerizing culture clash tale set during wartime, will be shown in an original 35mm print. (JH)



THE MITTEN

La Moufle  
SEE: *Shorter and Sweeter*



THE MOON AND I

SEE: *Shorter and Sweeter*



MORRIS FROM AMERICA

FRI, APR 15 • 6:45 PM  
Barrymore Theatre

MIDWEST PREMIERE • Narrative • Germany, USA, 2016, DCP • 89 MIN

Director: Chad Hartigan; Screenwriter: Chad Hartigan; Producer: Michael B. Clark, Arek Gielnik, Stefanie Groß, Martin Heisler, Rachel Moy, Sara Murphy, Adele Romanski, Gabriele Simon, Alex Turtletaub; Editor: Anne Fabini; Cast: Craig Robinson, Carla Juri, Lina Keller, Markees Christmas; Cinematographer: Sean McElwee; Music: Keegan DeWitt

SECTION: NEW INTERNATIONAL CINEMA

Perched on the verge of a tumultuous adolescence, 13-year-old Morris (the truly great Markees Christmas) has found himself in Heidelberg Germany. His father Curtis (an excellent Craig Robinson), a widowed soccer coach, has taken a European job in a town where the two of them are probably the only African-Americans in residence. Morris has a German tutor (Carla Juri), but he is having a tough time with the language and an even harder time making friends. His fondness for rap music only gets him in more trouble with his peers, but it also brings him attention from the pretty Katrin (Lina Keller). Gradually, Morris' friendship with Katrin brings new experiences to his life and changes his relationship to Curtis. As in his previous feature, *This is Martin Bonner* (2013 WFF), writer and director Chad Hartigan treats his characters with liberal doses of sensitivity and compassion without trying to cover up their flaws with cheap sentimentality. What Hartigan achieves is no easy trick: he shows us real people we actually come to care deeply about. Heartwarming, hip, and sometimes hilarious, *Morris from America* brought Hartigan the Waldo Salt Screenwriting Award at this year's Sundance Film Festival, where Craig Robinson was also presented with a Special Jury Prize for his performance. (JH)



MOUNTAIN

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

TUE, APR 19 • 4:15 PM  
Sundance Cinema 5

MIDWEST PREMIERE • Narrative • Israel, 2015, DCP • 83 MIN

IN HEBREW WITH ENGLISH SUBTITLES

Director: Yaelle Kayam; Screenwriter: Yaelle Kayam; Producer: Guy Jacoel, Yochanan Kredo, Eilon Ratzkovsky, Yossi Uzrad, Riina Sparring Zachariassen; Editor: Or Ben David; Cast: Shani Klein, Avshalom Polak; Cinematographer: Itay Marom; Music: Ophir Leibovitch

SECTION: NEW INTERNATIONAL CINEMA

One of two visionary films from Israel in this year's WFF that depict severe breaks from tradition by Orthodox Jews (the other is *Tikkun*), *Mountain* is a slow burning character study with a real stinger in its tail. In Jerusalem, Zvia (the excellent Shani Klein) lives on the edges of an ancient cemetery with her neglectful husband, a Yeshiva teacher, and their four children. Feeling the drudgery and isolation of her daily life of cooking and household chores, Zvia begins to spy on the prostitutes who bring their clients into the cemetery at night. She gradually becomes a regular nightly companion to the hookers and their handlers, sharing her home-cooked meals among the tombstones and in the darkness. Soon, Shani's need to connect with others and break from the patterns of her life reaches its culmination. With a quietly confident and moody approach to her material, director Yaelle Kayam has made a strongly feminist feature debut that owes more than a tip of a hat to the late Chantal Akerman's groundbreaking 1976 movie *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*. Official selection, 2015 Venice and Torino Film Festivals. 2016 New Directors/New Films. (JH)



MY BIG NIGHT

Mi Gran Noche  
FRI, APR 15 • 8:45 PM  
UW Union South Marquee

TUE, APR 19 • 7:00 PM  
Sundance Cinema 1

Narrative • Spain, 2015, DCP • 100 MIN  
IN SPANISH WITH ENGLISH SUBTITLES

Director: Álex de la Iglesia; Screenwriter: Álex de la Iglesia, Jorge Guerricaechevarría; Producer: Carlos Bernases; Editor: Domingo Gonzalez; Cast: Raphael, Mario Casas, Pepón Nieto, Blanca Suárez, Santiago Segura, Carlos Areces, Jaime Ordoñez, Terele Pavez, Carolina Bang, Enrique Villen, Lus Callejo, Ana Polvorosa, Tomas Pozzi, Luis Fernandez, Antonio Velazquez, Carmen Ruiz, Marta Castellote, Marta Guerras, Carmen Machi, Hugo Silva; Cinematographer: Ángel Martínez Amorós

SECTION: NEW INTERNATIONAL CINEMA

It's been New Year's Eve for almost two weeks straight in this breathlessly entertaining romp, which goes down at the filming of a glitzy year-end variety show. Delirious from so much pretend ecstasy, the paid audience is getting loopy, and begin hooking up, gossiping, scheming, anything to loosen their black ties. Backstage, the talent (a bevy of Spanish stars spoofing themselves) is no better behaved, bedding everyone in sight, and double-crossing everyone else. This glossy screwball extravaganza escalates into a freewheeling carousel of hexes, assassination plots, and blackmail, punctuated by show-stopping musical numbers. Writer/director Alex de la Iglesia flits between antic storylines like a master plate spinner, summoning the campy verve of early Almodovar. The characters may be miserable, but the performers are clearly having the time of their lives, and *My Big Night's* zany, party-like atmosphere proves most infectious. "Iglesia conjures lowbrow high art with torrid stylization and brilliant craftsmanship in service of a shamelessly funny comedy. Few directors can pull off comedies that feel this big in scale... Iglesia creates one night you couldn't possibly forget" (*Moveable Feast*). (MK) Presented with support from the Department of Spanish and Portuguese.

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## MY LOVE, DON'T CROSS THAT RIVER

Nim-ah, Geu Gang-eul Gun-neo-ji Ma-o

**FRI, APR 15 • 11:30 AM**  
Sundance Cinema 1

**MON, APR 18 • 3:15 PM**  
Sundance Cinema 1

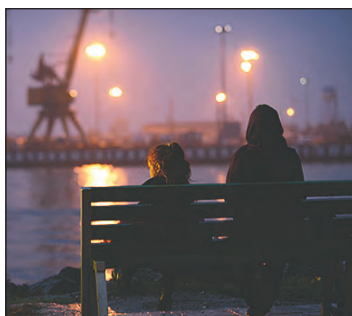
**MADISON PREMIERE • Documentary**  
• South Korea, 2014, DCP • **86 MIN**

IN KOREAN WITH ENGLISH SUBTITLES

Director: Jin Mo-young; Producer: Han Gyeong-su; Editor: Hyun Jin-sik; Cinematographer: Jin Mo-young

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

Meet the cutest couple in South Korea, if not the world: together for 75 years, yet still wearing matching outfits and getting into snowball fights. Ensnared in a cliff-top cottage, 98-year-old Jo Byeong-man and 89-year-old Kang Kye-yeol are like characters out of a fairy tale: deeply in puppy love, at once as playful and affectionate as teenagers and as tender and devoted as grandparents. This incomparably moving documentary holds vigil at the twilight of their life-long love affair, as Jo's health finally begins to fail and Kang prepares to be on her own for the first time in her life. Widely beloved in South Korea, this heartbreaking romance has become the country's highest grossing independent film of all time (its opening weekend was bigger than *Interstellar*), a testament to the incredible magnetism of its central couple. With a perceptive eye, director Jin Mo-young accumulates specific details and universal experiences that add up to an unabashed tearjerker of the best and most fulfilling kind. Best Documentary, 2015 Los Angeles Film Festival. Audience Award, Visions du Reel. **(MK)** Presented with the support of the Institute on Aging.



## NAHID

**SAT, APR 16 • 11:30 AM**  
Sundance Cinema 1

**MON, APR 18 • 1:00 PM**  
Sundance Cinema 1

**WISCONSIN PREMIERE • Narrative**  
• Iran, 2015, DCP • **105 MIN**  
IN FARSI WITH ENGLISH SUBTITLES

Director: Ida Panahandeh; Screenwriter: Ida Panahandeh, Arsalan Amiri; Producer: Bijan Emkanian; Editor: Arsalan Amiri; Cast: Sareh Bayat, Pejman Bazeghi, Navid Mohammad Zadeh, Milad Hossein Pour, Pouria Rahimi, Nasrin Babaei; Cinematographer: Morteza Gheidi

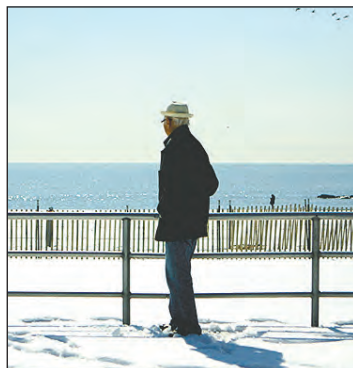
**SECTION: NEW INTERNATIONAL CINEMA**

Widely hailed as a worthy companion piece to the Oscar-winning *A Separation*, *Nahid* is a gripping illustration of the difficulties facing single mothers in Iran. In a coastal town on the Caspian sea, Nahid is barely making ends meet. Hustling between her job as a typist, caring for her mischief-prone 10 year-old son, and fending off the boy's drug-addicted father, there's scarcely time for her secret love affair with her wealthy new boyfriend. In a perfect world, she and Mas'ood would marry, but Iran is far from a perfect world for women, and Nahid's custody deal with Ahmad stipulates that she never remarry, nevermind what's best for the child. Faced with these irreconcilable problems, Nahid constructs a tower of lies, telling everyone what they want to hear while she exploits legal loopholes in a frantic, last-ditch effort to stave off the destruction of her family. Featuring a brilliant, nuanced performance by Sareh Bayat (who played the caretaker in *A Separation*), Ida Panahandeh's striking debut film has earned comparisons to Todd Haynes's *Carol* for its wrenching depiction of a mother struggling against a patriarchal society. Promising Future Prize, 2015 Cannes Film Festival. Roger Ebert Award, 2015 Chicago Film Festival. **(MK)** Presented with support from 4W: Women, Well-Being, Wisconsin & the World and the Middle East Studies Program.



## NIGGA: A MONOLOGUE

SEE: *Mad about Madison*



## NORMAN LEAR: JUST ANOTHER VERSION OF YOU

**FRI, APR 15 • 4:30 PM**  
Barrymore Theatre

**MON, APR 18 • 2:45 PM**  
Sundance Cinema 6

**MIDWEST PREMIERE • Documentary**  
• USA, 2016, Color • **91 MIN**

Director: Heidi Ewing, Rachel Grady; Producer: Suzanne Hillinger, Michael Kantor, Brent Miller, Cara Mones, Alex Takats; Editor: J.D. Marlow, Enat Sidi; Cinematographer: Ronan Killeen, Jenna Rosher

In legendarily innovative 1970s television shows such as *All In the Family*, *Maude*, *Good Times*, *Mary Hartman, Mary Hartman* and *The Jeffersons*, Norman Lear brought the medium to the next level. The influential creator, writer and producer used comedy to shift the national consciousness in discussions about race, class, and feminism. At the height of his success, he largely stepped away from TV comedy to serve as a full-time activist for progressive issues, including a full-scale battle with the Reverend Jerry Falwell and his Moral Majority. Now a sprightly and active 93, Lear remains vitally engaged with the times. As he publishes his memoirs and records the audio version, veteran documentary filmmakers Rachel Grady and Heidi Ewing (*Jesus Camp*, *Detropia*) get their subject to open up about his past and present, revealing a psychologically rich man whose famous characters, from Archie Bunker to Maude Finley, have been drawn from his personal history and relationships. Grady and Ewing also incorporate significant archival footage and contemporary interviews with Lear's colleagues and admirers, including Rob Reiner, George Clooney, Amy Poehler, John Amos, Bill Moyers, Carl Reiner, and Marla Gibbs. **(JH)**



## NOTHING LASTS FOREVER

**SAT, APR 16 • 2:00 PM**  
UW Union South Marquee

**TOM SCHILLER SCHEDULED TO APPEAR**

**• SCHILLER'S REEL**

Color & B&W • **30 MIN**

**• NOTHING LASTS FOREVER**

Narrative • USA, 1984, Color • **82 MIN**

Director: Tom Schiller; Screenwriter: Tom Schiller; Producer: John Head, Lorne Michaels, John H. Starke; Editor: Kathleen Dougherty, Margot Francis; Cast: Zach Galligan, Lauren Tom, Sam Jaffe, Bill Murray, Dan Aykroyd, Mort Sahl, Eddie Fisher, Imogene Coca, Apollonia van Ravenstein, Anita Ellis; Cinematographer: Fred Schuler; Music: Howard Shore

**SECTION: ONE AND DONE**

*Nothing Lasts Forever* is a whimsical, offbeat romantic musical fantasy that centers around an aspiring artist (*Gremlins*' Zach Galligan) and his adventures in a New York City of the future. Climaxing with a strange trip to the moon, this one-of-a-kind movie also features an eclectic supporting cast: Imogene Coca, Mort Sahl, Eddie Fisher, Larry "Bud" Melman, Sam Jaffe and, in extended cameos, *Saturday Night Live* veterans and fellow *Ghostbusters* Dan Aykroyd and Bill Murray. Originally slated for release in 1984, *Nothing Lasts Forever* marks the only feature film to date directed by Tom Schiller, one of the first staff writers of *SNL*. Schiller also contributed a number of quirky and memorable short films that ran on the show from 1977-1980 in a regular segment called 'Schiller's Reel.' Shot in black and white and employing the aesthetics of 30s Hollywood, these films laid the groundwork for his feature debut. Not knowing how to market such an odd, but wonderful film, the film's distributors, MGM, shelved *Nothing Lasts Forever*, turned down two consecutive invitations to screen it at the Cannes Film Festival, and never gave it a proper theatrical release. Today, audiences and critics rediscovering Schiller's film are echoing the praise of *The New Yorker*'s Richard Brody, who has called *Nothing Lasts Forever* "A lost comedic masterpiece." At the invitation of Lorne Michaels, who also produced *Nothing Lasts Forever*, Schiller rejoined *SNL* again in 1988 and for the next 6 years, he made more films and videos with new cast members like Phil Hartman, Chris Farley, and Mike Meyers. Tom Schiller will be with us in person to present his feature and a sampling of his short films from *Saturday Night Live*, including the poignant *Don't Look Back in Anger*, featuring the haunting and ironic sight of John Belushi, in old-age makeup and costume, dancing on the graves of his fellow *SNL* alumni. **(JH)**



## ODDBALL

**FRI, APR 15 • 12:00 PM**  
Madison Museum of Contemporary Art

Narrative • Australia, 2015, HD  
Projection • **95 MIN**

Director: Stuart McDonald; Screenwriter: Peter Ivan; Producer: Frank Dunphy, Jason Koffeman; Editor: Cindy Clarkson, Marcus D'Arcy, Max Miller; Cast: Shane Jacobson, Coco Jack Gillies, Sarah Snook; Cinematographer: Damian Wyvill; Music: Cezary Skubiszewski

**SECTION: BIG SCREENS, LITTLE FOLKS**

Off the coast of the small town of Warrnambool lies Middle Island, a sanctuary once home to thousands

of the world's smallest penguins. But since foxes learned to cross the shallow channel to the island, penguin numbers have plunged. And if they fall below ten, park ranger Emily Marsh will be out of a job and has to move away. This shocks her father, eccentric chicken farmer Swampy Marsh who does not want to see his daughter and granddaughter Olivia leave. The solution comes when Swampy rescues an injured penguin from the island and discovers to his amazement that Oddball, his furball of a dog, seems to be an expert at guarding penguins. With two weeks until the final penguin count, Swampy and Olivia devise a crazy plan – train the rambunctious and unpredictable Oddball to protect the penguins and save the sanctuary, while somehow keeping the operation a secret from everyone. Based on a real-life event. "Top choice for the family... cleverly-crafted" (Lee Paatsch, *Herald Sun Australia*) **(KK)** Ages 8 to adult.

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## ONE, TWO, TREE

SEE: *Short and Sweet*



SPECIAL EVENT

## OPENING NIGHT CELEBRATION

THURS, APR 14 • 5:30 PM  
Barrymore Theatre

SECTION: WISCONSIN'S OWN, NEW INTERNATIONAL CINEMA

This year the Wisconsin Film Festival will have its opening night exclusively at new-for-this-year venue, The Barrymore Theatre. Our evening will start at 5:30pm with a reception in the Barrymore lobby featuring music, food from a variety of local restaurants, and a cash bar. At 7pm join us in the Theatre proper for our Golden Badger Awards ceremony, your first look at our Festival trailer, a delightful short, and our opening night feature film selection, *Hunt for the Wilderpeople*. After the movie, cross the street with us over to the Harmony Bar and Grill for a disco dance party with local favorites, VO5. Purchase a package ticket for \$25 or buy reception or movie tickets separately for \$10 and \$10/8 respectively. Let's get this Festival started right, right?

### • OPENING NIGHT RECEPTION

The Barrymore lobby will never be the same. Enjoy a spectacular sampling of food from all your local favorites and soon-to-be favorites, get your drink on at our cash bar, get an early jump on our silent auction, and get your pick of seats for our opening night film. Limit of 200 tickets for this special start to our first evening on Atwood.

### • GOLDEN BADGER AWARD CEREMONY

This year's Golden Badgers, awarded for artistic excellence to a select few Wisconsin's Own entries, will be presented to the winners. Pete Schwaba, of WPT's *Director's Cut*, will be on hand to host the ceremony.

### • FOREST PRODUCTS

Animation • 2016, HD Projection • 2 MIN

Director: Eric J. Nelson; Music: VIBRATIONLAND

Eric Nelson (*Siszilla*, Golden Badger winner, WFF '13) presents a stop-motion animated short so perfect and sweet, you'll want to watch it again, immediately.

### • HUNT FOR THE WILDERPEOPLE

Narrative • New Zealand, 2016, DCP • 93 MIN

Director: Taika Waititi; Screenwriter: Barry Crump, Taika Waititi; Producer: Sarah Cook, Charlie McClellan, Carthew Neal, Matt Noonan, Leanne Saunders, James Wallace, Alix Whittaker; Music: Lukasz Pawel Buda, Samuel Scott, Conrad Wedde; Cinematographer: Lachlan Milne; Editor: Tom Eagles, Yana Gorskaya, Luke Haigh; Cast: Julian Dennison, Ricky Baker, Sam Neill, Rachel House, Rima Te Wiata

An action-buddy comedy that is likely to be one of the most entertaining films you will see all year, *Hunt for the Wilderpeople* is the latest feature from the multi-talented Taika Waititi, director of *Boy* (WFF 2011) and the clever vampire movie *What We Do in the Shadows*. 13-year old hip-hop loving foster kid Ricky (Julian Dennison), shuttled from one home to another due to his troublemaking ways, finally lands at the farm of the warm-hearted Bella and the grouchy Hec (Sam Neill). When tragedy strikes and it looks as though Ricky will be taken away from this new place he's grown to love, he runs into the vast New Zealand bush. When Hec comes searching for the boy, a series of accidents and misunderstandings turn this unlikely duo, along with their faithful dog Tupac, into a pair of wanted outlaws. The hunt for the "Wilderpeople," as Ricky calls his small gang, is on, and it all culminates in a rollicking motor vehicle chase that deserves comparisons to the *Mad Max* series. Funny, fast-moving and filled with imaginatively staged action set pieces, *Hunt for the Wilderpeople* is a survival movie with a big heart and a pair of memorable heroes. Veteran actor Neill is terrific as the ornery homesteader, but the show is easily stolen by the fabulous newcomer Dennison as the rotund Ricky. (JH)

### • VO5 FOR FIVE

Madison's favorite disco cover band takes the stage at the Harmony Bar and Grill for the first time ever to help celebrate opening night of this year's Wisconsin Film Festival. Special admission price of five dollars! Dance til you drop!



## OPERATION AVALANCHE

THURS, APR 21 • 8:30 PM  
Sundance Cinema 5

WISCONSIN PREMIERE • Narrative • Canada, USA, 2016, DCP • 94 MIN

SECTION: NEW INTERNATIONAL CINEMA

Director: Matt Johnson; Screenwriter: Matt Johnson, Josh Boles; Cinematographer: Andrew Appelle, Jared Raab; Editor: Curt Lobb; Producer: Matthew Miller, Lee Kim, Matt Johnson; Cast: Matt Johnson, Owen Williams, Josh Boles, Ray James

Everybody knows Stanley Kubrick didn't fake the moon landing. It was the CIA's AV department. In the heat of the space race, NASA discovers that

while they are able to reach the moon, they're unable to actually land on it. Under intense pressure to beat the Russians to the lunar surface, the CIA enlists a couple of very eager AV geeks to fake the footage. As one points out, "NASA can do 90% of the job, so why can't a little movie magic do the rest?" Seizing the opportunity, the duo crafts amazingly convincing footage, but do they know too much? The hilarious lunar truther comedy seamlessly morphs into a paranoid thriller, complete with a superbly executed car chase. Writer/director/star Matt Johnson's irresistible, go-for-broke zeal for moviemaking infects every frame of the film, not least an exhilarating early sequence secretly shot at the actual NASA headquarters. Posing as a documentarian, the real-life Johnson talked his way into NASA, giddily interviewing unsuspecting scientists while staying in character. "An absolute blast" (*Slash Film*). "You'll laugh, you'll gasp--and you might even find yourself revisiting the conspiracy theories, such is the fluency and invention of this terrific comedy" (*The Guardian*). 2016 Sundance, SXSW Film Festivals. (MK)



## OUR LAST TANGO

Un Tango Más

SUN, APR 17 • 4:45 PM  
Sundance Cinema 1

WED, APR 20 • 4:00 PM  
Sundance Cinema 1

WISCONSIN PREMIERE • Documentary • Germany/Argentina • 2015, DCP • 85 MIN  
IN SPANISH WITH ENGLISH SUBTITLES

Director: German Kral; Producer: Nils Dünker, Dieter Horres, German Kral; Editor: Ulrike Tortora; Cinematographer: Jo Heim, Felix Monti

SECTION: NEW INTERNATIONAL DOCUMENTARIES

The tempestuous love affair that birthed the modern tango is brought to vivid life in this musical documentary. The Gene Kelly and Cyd Charisse of tango, Juan Carlos Copes and María Nieves Rego danced together some fifty years, on stages from Broadway to Japan, their chemistry turning tango into an international phenomenon in the 1950s and 60s. Their romance was as fiery as their dance, and they broke up and reconciled countless times since meeting as teens in Buenos Aires in the 1940s, before finally parting ways in the 1990s. Now in their eighties and still dancing (just not together), the pair reflects on their remarkable career. Their shared history is revived through rapturous reenactments, in which generations of younger dancers reimagine scenes from their life in dazzling dance numbers. Thrilling as these sequences are,

better yet is that María is there for the rehearsals, correcting her protégés on their steps and offering hard-won life advice. This moving celebration of life and dance was executive produced by Wim Wenders (*Wings of Desire*, *Pina*). (MK) Presented with support from the Department of German.



## THE PANTY SYMPHONIC

SEE: *Beyond the Pale*



## PAPA

SEE: *Shorter and Sweeter*



## THE PARTY

SEE: *Corn's-A-Poppin'*



## PATHS OF THE SOUL

Kang Rinpoche

FRI, APR 15 • 3:30 PM  
Sundance Cinema 6

WED, APR 20 • 3:00 PM  
Sundance Cinema 6

WISCONSIN PREMIERE • Narrative • China, 2015, DCP • 117 MIN

IN TIBETAN WITH ENGLISH SUBTITLES

Director: Zhang Yang; Screenwriter: Zhang Yang; Producer: Zhang Yang; Editor: Wei Le; Cast: Yang Pei, Nyima Zadui, Tsewang Dolkar, Tsering Chodron, Seba Jiangcuo; Cinematographer: Guo Daming

SECTION: NEW INTERNATIONAL CINEMA

Embark on a spiritual journey across Tibet in this jaw-dropping chronicle of a Buddhist "bowing pilgrimage." It's 2,000 kilometers to the holy city of Lhasa, and this small band of villagers

will make the trip not only on foot, but laying their bodies flat on the ground every few steps, an expression of devotion known as kowtowing. Breathing mountains fill the frame as the group, which includes a young girl and a very pregnant woman, wend their vertiginous course, with only a small tractor's worth of supplies pattering behind them. These aren't footpaths but roads full of traffic—among the film's many startling sights are large trucks roaring past a band of pilgrims who are only midway through their months-long journey. Helping each other along, camping out at night, enduring all manner of weather, you'll feel increasingly close to these weary travelers as they near their goal. Filmmaker Zhang Yang's techniques mirror their dedication—to get as close as possible to the real event, the film was shot documentary-style over the course of a year with non-professional actors, achieving an inimitable level of authenticity. A road movie like no other, here is a communal big screen experience not to be missed. (MK)



## PETER AND THE FARM

SAT, APR 16 • 7:00 PM  
Sundance Cinema 5

SUN, APR 17 • 2:00 PM  
Sundance Cinema 1

WISCONSIN PREMIERE • Documentary • USA, 2016, DCP • 92 MIN

Director: Tony Stone

SECTION: NEW INTERNATIONAL DOCUMENTARIES

On a bucolic organic farm in Vermont, Peter Dunning is struggling to keep it together. For going on four decades, this Faulknerian raconteur has poured his body, mind, and soul into Mile Hill Farm, driving his family away in the process. Left alone with his animals and a plot of land he knows better than his own reflection, Peter holds court with a bottle of booze in hand, reconciling his curdled 1960s idealism with his lonely pastoral surroundings. Is Mile Hill Peter's passion project or his prison? Is any job truly fulfilling, or does it just give us something to do? A grizzled bard by nature and a skilled artist by training, Peter drags the filmmakers deep into his complicated life, turning them into his farm hands, his audience, and possibly his saviors. Valuable as their work is, organic farmers are almost universally depicted in documentaries under a spell of near-holy awe that verges on caricature. Against this pious company, *Peter and the Farm*'s emotionally raw portrait of a man's messy existence and unflinching view of the hard realities of farming stand out all the more. (MK)





PHANTOM BOY

FRI, APR 15 • 1:45 PM  
UW Union South Marquee

SUN, APR 17 • 10:30 AM  
Barrymore Theatre

MADISON PREMIERE • Animation • Belgium, France, 2015, DCP • 84 MIN  
IN FRENCH WITH ENGLISH SUBTITLES

Director: Jean-Loup Felicoli, Alain Gagnol; Screenwriter: Alain Gagnol; Producer: Jacques-Rémy Girerd; Cast: Edouard Baer, Jean-Pierre Marielle, Audrey Tautou, Jackie Berroyer, Alex Robini; Music: Serge Besset

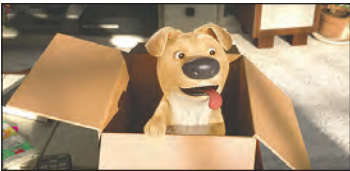
SECTION: NEW INTERNATIONAL CINEMA

A beautiful, stylish new animated movie, *Phantom Boy* is an imaginative, fun, and fanciful variation on the classic superhero myth that exudes even more charm than the previous animated feature from directors Alain Gagnol and Jean-Loup Felicoli, the Oscar-nominated *A Cat in Paris* (2010). Hospitalized with a serious illness, eleven-year-old Leo discovers that he is able to leave his body and fly around the city, passing through walls just like a phantom. One day, Leo has a chance meeting with police officer Alex, who is confined to a wheelchair after his injury at the hands of an evil mob kingpin — a villain who has just taken control of New York City’s power supply and given the Mayor a twenty-four-hour ultimatum. When Alex learns of Leo’s abilities, they partner to become the swiftest duo in the business. Along with fearless reporter Mary, they will race against time to thwart the criminal’s plan and save the city. Felicoli and Gagnol’s hand-drawn style, combined with their French perspective on American big city living, adds to the flavor of their original tale. The resulting film has more of the light-footed, adventurous spirit of classic European comic books rather than the bombastic sounds and visuals of recent American superhero movies. This French-language version features the voices of such accomplished actors as Audrey Tatou and Jean-Pierre Marielle. (JH)



POT AU FEU

SEE: Corn’s-A-Poppin’



THE PRESENT

SEE: Short and Sweet



PRESENTING PRINCESS SHAW

SUN, APR 17 • 11:00 AM  
UW Union South Marquee

THU, APR 21 • 6:15 PM  
Sundance Cinema 1

WISCONSIN PREMIERE • Documentary • Israel, 2015, DCP • 80 MIN

Director: Ido Haar; Producer: Liran Atzmor, Stephen Apkon; Editor: Ido Haar; Cinematographer: Ido Haar

SECTION: NEW INTERNATIONAL DOCUMENTARIES

Two musicians on opposite sides of the globe create miniature pop masterpieces in this awe-inspiring documentary. Not only has the duo never met—one of them doesn’t even know their collaboration is happening. A true sonic wizard, Israeli artist Kutiman conjures rich soundscapes entirely from YouTube videos of random musicians improvising. Plucking a riff here and a beat there, he assembles these minutely edited clips into mind-blowing pop songs. He becomes fixated on the diary-like videos of Princess Shaw, a black nurse in New Orleans who writes heart-stopping ballads sung in a smoky voice guaranteed to raise goosebumps. Princess Shaw dreams of making it big, but her natural gifts go unnoticed at empty open mic nights and dismal reality show auditions. Though indomitable by nature, she can’t seem to catch a break, and is beginning to feel like nobody can hear her. But across the world, Kutiman is listening, crafting sensuous backing tracks to her a capella vocals. When he uploads his version of her songs, we are there for the delirious moment that Princess Shaw realizes she’s gone viral. As close as life can get to a fairy tale, this magical cross-cultural collaboration will have you singing along in your seat. “Astounding and thoroughly inspirational” (*Variety*). (MK)



REAL...LIVE...

SEE: Mad about Madison



REMEMBER MY NAME

FRI, APR 15 • 11:00 AM  
UW Chazen Museum of Art

SAT, APR 16 • 4:30 PM  
UW Chazen Museum of Art

SPECIAL PRESENTATION • Narrative • USA, 1978, 35mm • 96 MIN

Director: Alan Rudolph; Screenwriter: Alan Rudolph; Producer: Robert Altman, Scott Bushnell, Robert Eggenweiler; Editor: William A. Sawyer, Thomas Walls; Cast: Geraldine Chaplin, Anthony Perkins, Moses Gunn, Berry Berenson, Jeff Goldblum, Tim Thomerson, Alfre Woodard; Cinematographer: Tak Fujimoto; Music: Alberta Hunter, Kenneth Wannberg

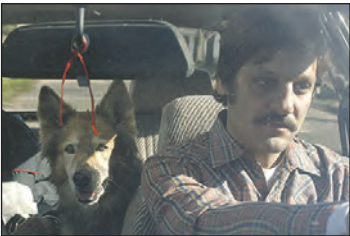
SECTION: ROBERT ALTMAN RARITIES

After Robert Altman produced *Welcome to L.A.* (1977) for Alan Rudolph, his former protégé-turned-director, the two teamed again the next year for this terrific neo-noir. Altman/Rudolph ensemble member Geraldine Chaplin has her greatest leading role as Emily, a petite, but tough ex-con who is released from prison after 12 years and immediately begins stalking her now re-married ex-husband (Anthony Perkins) and his spouse (Berry Berenson, Perkins’ real-life wife). While Emily continues her unusual campaign of terror, she also awkwardly tries to adjust to her new life of freedom. Meanwhile, Neil’s buried neuroses and hidden secrets begin to rise to the surface. Rudolph, who also wrote the screenplay, flavors this memorable thriller with humor, occasional surreal touches, and a great soundtrack of blues songs performed by the legendary Alberta Hunter. While the talented supporting cast includes fine turns by Moses Gunn, Alfre Woodard, Jeff Goldblum and Dennis Franz, *Remember My Name* provides the definitive Geraldine Chaplin vehicle. Jack Kroll of *Newsweek* was inspired to write that her performance “creates something new in the modern pantheon of weirdos. She is chilling in her ability to be both guilty and innocent, victim and predator, catatonic and driven by feelings so deep they draw blood”. This screening of a 35mm print provides a rare glimpse of one of the most criminally underpraised films of the 1970s, a movie never released on any home video format! (JH)



REVZA

SEE: Barn Burners, Psychic Cats, and Turkish Delights: Wisconsin’s Own Documentaries



ROAD TO LA PAZ

Camino a la Paz

TUE, APR 19 • 3:15 PM  
Sundance Cinema 1

WED, APR 20 • 2:00 PM  
Sundance Cinema 1

WISCONSIN PREMIERE • Narrative • Argentina, 2015, DCP • 94 MIN

IN SPANISH WITH ENGLISH SUBTITLES

Director: Francisco Varone; Screenwriter: Francisco Varone; Producer: Gema Juarez Allen; Editor: Alberto Ponce, Federico Peretti; Cast: Rodrigo de la Serna, Ernesto Suarez, Elisa Carricajo, Maria Canale; Cinematographer: Christian Cotte

SECTION: NEW INTERNATIONAL CINEMA

A wrong number leads an unemployed man to Mecca in this warmhearted Argentine road movie. Sebastian catches a lucky break when his landline gets crossed with a defunct car service, and starts ringing off the hook with people looking for rides. With nothing better to do, he takes the gig and starts carting people around Buenos Aires in his prized Peugeot 505. Much to his surprise, his crankiest regular, a terminally ill Muslim, hires him for a 2,000-mile trip to Bolivia, the first leg of a pilgrimage to Mecca. Set against breathtaking landscapes, the unlikely duo takes many unex-

pected turns in their cross-country odyssey, as the film transcends road-movie clichés in favor genuine human connection and spiritual resonance—it’s for good reason that *Road to La Paz* has earned critical comparison to the novels of Paulo Coelho. The humorous rapport between lead actors Rodrigo de la Serna (*The Motorcycle Diaries*) and Ernesto Suarez is a pleasure to behold—making his film debut at the age of 75, Suarez must be among the oldest actors to ever win a Breakthrough Performance prize, as he did at Argentina’s Mar del Plata Film Festival. (MK)



ROUND RIVER

SEE: Four Stories from Wisconsin’s Own



RUSSIAN FOLK

SEE: Mad about Madison



RWANDA & JULIET

SAT, APR 16 • 1:30 PM  
Barrymore Theatre

SUN, APR 17 • 12:00 PM  
Sundance Cinema 6

FILMMAKERS SCHEDULED TO APPEAR

2015, DCP • 87 MIN

Director: Ben Proudfoot; Producer: Ben Proudfoot, Andrea Batista

SECTION: WISCONSIN’S OWN

Dartmouth Professor Emeritus Andrew Garrod travels to Rwanda to mount a production of *Romeo & Juliet* that features members of both the Hutu and Tutsi tribes a mere two decades after inter-tribal genocide has occurred. The journey towards opening night is fraught with financial and interpersonal tensions, setbacks, and against-the-odds triumphs. This layered, nuanced documentary gets to the heart of the matter by giving us a clear-eyed example of why Shakespeare is as relevant and important today as ever before. *Presented with support from Shakespeare in Wisconsin 2016 and the African Studies program.* (BR)





## SCHILLER'S REEL

SEE: *Nothing Lasts Forever*



## SERGIO HERMAN: FUCKING PERFECT

WED, APR 20 • 8:45 PM  
Barrymore Theatre

THU, APR 21 • 6:00 PM  
Sundance Cinema 6

Documentary • The Netherlands,  
2015, DCP • 80 MIN

IN DUTCH WITH ENGLISH SUBTITLES

Director: Willemiek Kluijfhout; Producer: Reinette van de Stadt; Editor: Saskia Kievits; Cinematographer: Remko Schnorr; Music: Trentemøller

Chef Sergio Herman is at the top of his game. His restaurant Oud Sluis has not only been crowned best restaurant in the Netherlands, but one of the top fifty worldwide. It has three Michelin stars and a waiting list that stretches into the distant future. Needless to say, it's a ton of pressure maintaining this level of excellence, and so, having reached the very pinnacle of his profession, Sergio Herman does the most stunning thing of all: he walks away. His decision to close Oud Sluis sends shockwaves through the culinary community, who mourn the restaurant like a fallen head of state. Herman is intent on spending more time with his family, but as new opportunities arise, the question remains: can the master chef really stay out of the kitchen? A dramatic ode to culinary perfection in the vein of *Jiro Dreams of Sushi* (WFF 2012), this captures the electric energy of a top-flight kitchen and the vicarious pleasures of watching a master at work. As an added bonus, this is the first food doc in recent memory to be shot on 16mm film, the tactile richness of which brings Herman's ornate delicacies leaping off the screen with tantalizing, mouth-watering vividness. (MK)



## SERIAL KILLER 1

L'affaire SK1

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

WED, APR 20 • 8:45 PM  
Sundance Cinema 1

WISCONSIN PREMIERE • Narrative  
• France, 2014, DCP • 120 MIN

IN FRENCH WITH ENGLISH SUBTITLES

Director: Frédéric Tellier; Screenwriter: David Oelhoffen, Frédéric Tellier; Editor: Mickael Dumontier; Cast: Raphaël Personnaz, Nathalie Baye, Olivier Gourmet, Michel Vuillermoz, Adama Niane, Christa Thérêt; Cinematographer: Mathias Boucard

SECTION: NEW INTERNATIONAL CINEMA

The years-long manhunt for one of France's most notorious serial killers is the basis for this gripping true-crime saga. Known as the "Beast of the Bastille," Guy Georges preyed on young Parisian women throughout the 1990s, successfully eluding the investigators at 36 Quai des Orfèvres (France's legendary equivalent to Scotland Yard). Debonair Raphaël Personnaz stars as the rookie detective who pieces together evidence from a string of cold cases to finally find the killer's trail. A broad-canvas portrait of single-minded obsession, *Serial Killer 1* has earned frequent comparison to David Fincher's *Zodiac*, in its portrayal of determined cops pushing up against dead ends and bureaucratic obstacles in dogged pursuit of any kind of lead. It also captures police work at a crossroads—this was famously the first criminal case in France to employ DNA evidence, and the team of investigators must balance their long-honed instincts with new technology. A taut *policier* in the Gallic crime film tradition, *Serial Killer 1*'s supporting cast is loaded with many of France's best actors, including Nathalie Baye, Dardennes regular Olivier Gourmet, and Michel Vuillermoz, a favorite in the late films of Alain Resnais. (MK)



## SING STREET

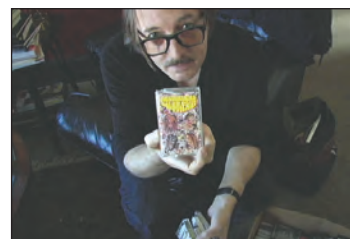
THURS, APR 21 • 6:30 PM  
Sundance Cinemas 6

MIDWEST PREMIERE • Narrative  
• Ireland, 2016, DCP • 105 MIN

SECTION: NEW INTERNATIONAL CINEMA

Director: John Carney; Screenwriter: John Carney; Cinematographer: Yaron Orbach; Editor: Andrew Marcus, Julian Ulrichs; Producer: Anthony Bregman, Martina Niland, John Carney; Cast: Ferdia Walsh-Peelo, Lucy Boynton, Jack Reynor, Aidan Gillen, Mark McKenna, Maria Doyle Kennedy

Dublin, 1985. While Ireland is in the grips of a recession, 14-year-old Conor (Ferdia Walsh-Peelo) is transferred to a tough school on Synge Street. Facing strains at home and trying to find his place in a new environment, Conor, under the mentorship of his music-loving older brother, forms a band. Renaming himself Cosmo, our adolescent hero finds his muse in the lovely and mysterious Raphina (Lucy Boynton), who stars in the band's first video. *Sing Street*, the band, quickly becomes all the rage in the neighborhood, but the path to love for Cosmo and Raphina is not as clear-cut. John Carney, the musically inclined Irish auteur who brought us *Once* and *Begin Again*, has given us his most engaging and entertaining movie to date. *Sing Street* is a nostalgic, yet accurate musical featuring wonderful pastiches of 80s pop songs that evoke the stylings of Duran Duran, Hall and Oates and other hitmakers. While Carney tips his hat at previous band movies, like *The Commitments*, *Almost Famous*, and *That Thing You Do*, his autobiographical story stands alongside its predecessors by virtue of its deeply felt sentiments and memorable sounds. (JH)



## THE SMART STUDIOS STORY

SUN, APR 17 • 5:00 PM  
Barrymore Theatre

WED, APR 19 • 9:15 PM  
Sundance Cinema 6

DIRECTOR WENDY SCHNEIDER  
SCHEDULED TO APPEAR. BUTCH VIG  
AND STEVE MARKER SCHEDULED  
TO APPEAR (4/17 ONLY)

Documentary • USA, 2016, DCP,  
HD Projection • 89 MIN

Director: Wendy Schneider; Cast: Butch Vig, Steve Marker, Dave Grohl, Billy Corgan, Shirley Manson

SECTION: WISCONSIN'S OWN

From the outside Smart Studios looked like just another Midwestern factory or warehouse left behind by the economic decline of the 1980s. No one viewing its depleted exterior could

have guessed what was going on inside - and how it would soon change the sound of music forever. Wendy Schneider's documentary about the the Madison, WI recording studio has been painstakingly researched and put together over the last six years. The end result is a cavalcade of stars, from Billy Corgan and Dave Grohl, waxing poetic and profane about the "little studio that could". Produced with the full cooperation of studio owners Butch Vig and Steve Marker, *Smart Studios Story* covers all the big name bands that spent time at the studio, from Nirvana to Smashing Pumpkins and from Death Cab for Cutie to Vig's own band, Garbage, but it also spends equal time with the avalanche of lesser-known yet incredibly influential local Madison and midwest outfits like Killdozer, Die Kreuzen, and Tar Babies. Alternating vividly entertaining talking head interviews with a healthy dose of vintage VHS footage of local and international legends at their prime, Smart Studios will leave you with a huge grin on your face, and ringing in your ears. "It's pretty fascinating when you think of Smart Studios, all the magic moments that happened in basically this little shithole." - Billy Corgan, *Spin* (BR)



## SONITA

FRI, APR 15 • 11:00 AM  
Sundance Cinema 6

SUN, APR 17 • 2:30 PM  
Sundance Cinema 6

WISCONSIN PREMIERE • Documentary • Germany,  
Iran, Switzerland, 2015, DCP • 90 MIN

IN FARSI WITH ENGLISH SUBTITLES

Director: Rokhsareh Ghaem Maghami; Producer: Gerd Haag; Editor: Rune Schweitzer; Cinematographer: Behrouz Badroui, Ali Mohammad Ghasemi, Mohammad Haddadi, Arastoo Givi, Torben Bernard, Parviz Arefi, Ala Mohseni

SECTION: NEW INTERNATIONAL DOCUMENTARIES

In a festival full of one-of-a-kind personalities, few can top Sonita. An 18 year-old Afghani refugee and aspiring rap star living illegally in Tehran, Sonita has biography and bravery to spare. It's the biography she's working to escape—asked who her dream parents would be, she quickly offers up Michael Jackson and Rihanna. That's at least in part because her real mother is trying to sell her for \$9,000 to an Afghan husband, just so her brother can use the money to purchase his own bride. Sonita channels her rage into her lyrics, fiercely personal condemnations of Afghanistan's oppression of women that quickly go viral... but even her success causes trouble, as women are forbidden from singing in Iran. Winner of both a Grand Jury Award and Audience Award this year's Sundance Film Festival, this invigorating documentary shows a young woman using her art and her wits to take on a system that seems insurmountable. An extraordinarily canny documentary subject, Sonita even drags her director into her dilemma—surely the filmmaker could afford to pay off her mother's asking price? And so this incredible portrait takes on yet another layer, becoming a powerful inquiry into the responsibility of journalists to their subjects. Audience Award, 2015 IDFA Film Festival. (MK) Presented with support from 4W: Women, Well-Being, Wisconsin & the World.







### SHORTS PROGRAM

## SHORT AND SWEET

**FRI, APR 15 • 10:00 AM**

Madison Museum of Contemporary Art

**SAT, APR 16 • 1:45 PM**

Madison Museum of Contemporary Art

**80 MIN**

**SECTION: BIG SCREENS, LITTLE FOLKS**

Our family friendly program offers award winning short films from all around the world and introduces children to a variety of cinematic styles. We are thrilled to provide families, friends and classmates the opportunity to experience this inspiring program of short films together and on the big screen. Please join us to meet a tree that wants nothing more than to hike, an alien that wishes someone would understand him and two foster kids whose dream is to sing in a '40s London jazz club. See what a present can do for you or what can happen if lightning strikes. Find out if an animated character succeeds in his escape and so much more. **(KK)** *Parents, please note: Some of the short films are in a foreign language with English subtitles. We think viewers of all ages will enjoy this program, but we recommend it for ages 8+.*

### • ALIEN

Animation • Czech Republic, 2013, Color • **8 MIN**  
NO DIALOGUE

Director: Martin Máj

A short animated comedy about traveling to foreign countries that may leave you speechless. **(KK)**

### • THE CASEBOOK OF NIPS & PORKINGTON

Animation • Canada, 2015, Color • **3 MIN**  
NO DIALOGUE

Director: Melody Wang

In this delightfully imaginative animation, clues and characters literally jump off the page as two policemen investigate a mysterious crime. In this delightfully imaginative animation, clues and characters literally jump off the page as two policemen investigate a mysterious crime. **(KK)**

### • DREAMING OF PEGGY LEE

Narrative • Ireland, 2015, Color • **11 MIN**

Director: James Everett; Screenwriter: James Everett; Editor: Rick Halsall; Cast: Will Palmer, Aryana Engineer, David Foxxe; Cinematographer: Simon Gilmour

Two children try to escape their oppressive foster home to sneak into a 1940's jazz club in London. Will they make it? Winner of the Children's Jury Prize—Live-action Short Film at the Chicago International Children's Film Festival 2015 **(KK)**

### • FREEZE

Narrative • Netherlands, 2015, Color • **15 MIN**  
IN DUTCH WITH ENGLISH SUBTITLES

Director: Maria Peters; Screenwriter: Matthijs Bockting, Maria Peters; Cast: Carmen van Zantwijk, Pepijn Gunneweg; Cinematographer: Thijmen Doornik

Anna discovers a magic bottle that gives her the power to temporarily freeze people. She believes she's found a way to deal with the three bullies from the beach, but unfortunately the spell doesn't work on all of them. Audience Award Short Live Action - Children's Film Festival Seattle 2016. **(KK)** *Presented with the support of the Dutch Program.*

### • FRENEMY

Animation • Germany, 2014, Color • **7 MIN**  
NO DIALOGUE

Director: Vera Lalyko

A cat and dog play endless pranks on each other until a mysterious incident makes them consider what it must feel like to be in the other's paws. A meowing dog and a barking cat discover the most important of treasures: friendship. **(KK)**

### • FUGA ANIMADA

Experimental • Brazil, 2014, Color • **3 MIN**  
NO DIALOGUE

Director: Augusto (Guto) Roque

An animated character tries to escape from his creator. Will he succeed? Anney's Elementary School Award 2014. **(KK)** *Presented with the support of the Latin American, Caribbean and Iberian Studies Program.*

### • JONAS AND THE SEA

North American Premiere • Animation  
• Netherlands, 2015, Color • **12 MIN**  
NO DIALOGUE

Director: Marlies van der Wel

Jonas has dreamed of living in the sea all his life. But it's not possible. Or is it? **(KK)** *Presented with the support of the Dutch Program.*

### • THE LITTLE BLOND BOY WITH A WHITE SHEEP

Animation • France, 2013, Color • **9 MIN**  
IN FRENCH WITH ENGLISH SUBTITLES

Director: Eloï Henriad

Nobody at school wants to play with Pierre. While writing an essay, his mind wanders back to the treasured memories of his holidays with his white sheep. Best Film by an Emerging Director Chicago International Children's Film Festival 2015 **(KK)**

### • ONE, TWO, TREE

Animation • France, 2015, Color • **7 MIN**  
NO DIALOGUE

Director: Yulia Aronova

One day, a tree like any other jumps into a pair of red boots and goes off for a walk. Discover what happens along the way. Children's Jury 1st Prize, Animated Short Film, Chicago International Children's Film Festival 2015 **(KK)** *Presented with the support of the Center for Russia, East Europe and Central Asia.*

### • THE PRESENT

Animation • Germany, 2015, Color • **4 MIN**  
Director: Jakob Frey

Jake spends most of his time playing videogames indoors until his mum decides to give him a present. Winner of over 50 festival awards. **(KK)** *Presented with support from the Department of German.*

### • THE SUN OF BAGNOLET STREET

Animation • France, 2015, Color • **3 MIN**  
IN FRENCH WITH ENGLISH SUBTITLES

Director: Quentin Guichox

A sad man lives his life in shadow. But life changes when he encounters the sun of Bagnolet street. **(KK)**

### • IN A SMALL BOAT

Animation • France, 2015, Color • **3 MIN**  
IN FRENCH WITH ENGLISH SUBTITLES

Director: Charlotte Cambox

A small woman and a small seaman hold the small paddles as they journey down a peaceful stream. *Based on a poem by surrealist Robert Desnos* **(KK)**

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### SHORTS PROGRAM

## SHORTER AND SWEETER

**FRI, APR 15 • 2:15 PM**

Madison Museum of Contemporary Art

**SAT, APR 16 • 10:00 AM**

Madison Museum of Contemporary Art

**80 MIN**

**SECTION: BIG SCREENS, LITTLE FOLKS**

This family friendly program offers award winning short films from all around the world and introduces children to a variety of cinematic styles. Join us in experiencing this inspiring program of short films together and on the big screen as we meet an overworked ghost, a cat that misses his best friend, a goose; find out how much space a mitten can offer, that real papas are the better ones, what the elephant would like most, why the first day at school can be hard, and so much more. *Parents, please note: These short films are either in English or do not have dialogue. We think viewers of all ages will enjoy this program, but we recommend it for ages 5 to 8.* **(KK)**

### • BUNNY NEW GIRL

Narrative • Australia, 2015, Color • **6 MIN**  
NO DIALOGUE

Director: Natalie van den Dungen  
Big Screens, Little Folks

On her first day at a new school, a self-conscious young girl learns that friendship can overcome differences. **(KK)**

### • THE ELEPHANT AND THE BICYCLE

Animation • France, 2014, Color • **9 MIN**  
NO DIALOGUE

Director: Olesya Shchukina

After seeing a billboard advertisement, an elephant falls in love with the idea of having a bicycle. Will he find a way to purchase it? **(KK)** *Presented with the support of the Center for Russia, East Europe and Central Asia.*

### • FOREST GUARDS

**Meža sargi**

Animation • Latvia, 2015, Color • **12 MIN**  
NO DIALOGUE

Director: Maris Brinkmanis

In this new short film from the creators of Little Ruddy and Hedgehogs and the City (WFF 2015), forest guards deal with people who leave litter in their forest. *Presented with the support of the Center for Russia, East Europe and Central Asia.* **(KK)**

### • FRED & ANABEL

Animation • Germany, 2015, Color • **8 MIN**  
NO DIALOGUE

Director: Ralk Kukula

Fred the feline and Anabel the goose are the best of friends, spending summer days romping through fields and swinging breezily from the trees. But when autumn sends Anabel flying off with her flock, Fred is left longing all winter for his companion. *Presented with support from the Goethe-Institut Chicago* **(KK)**

### • GHOST HOUR

**Spoku Stunda**

Animation • Latvia, 2014, Color • **7 MIN**  
NO DIALOGUE

Director: Nils Skapans

Every evening, the Ghost goes to work, haunting and frightening until he encounters his worst nightmare: he is frightened of a girl who is not afraid of him. *Presented with the support of the Center for Russia, East Europe and Central Asia.* **(KK)**

### • LITTLE RICE BALL

Animation • Japan, 2015, Color • **5 MIN**  
NO DIALOGUE

Director: Mari Miyazawa

Mari Miyazawa's (Twins in Bakery; Decorations; both WFF '15) sushi animation brings to life the adventures of a rice ball kid and his pet broccoli. Audience Award Children's Film Festival Seattle. *Presented with the support of the Department of East Asian Languages and Literature.* **(KK)**

### • MACROPOLIS

Narrative • United Kingdom, 2012, Color • **8 MIN**  
NO DIALOGUE

Director: Joel Simon

When two toys with impairments are discarded from a factory production line, they don't give up. They rebel and chase the factory delivery van in the hope of rejoining their friends. Lost in the unfamiliar, urban big city, they are overwhelmed by the challenge ahead. Best Animation - Irish Film and Television Award 2013 **(KK)**

### • THE MITTEN

Animation • Belgium, France, 2014, Color • **8 MIN**  
NO DIALOGUE

Director: Clémentine Robach

Lily and her grandfather are making a bird house to help the birds survive the winter. But Lily wonders where the other animals will live? **(KK)**



• THE MOON AND I

Narrative • Germany, 2015, Color • 8 MIN

NO DIALOGUE

Director: Nancy Biniadaki

A little boy is having trouble falling asleep. And no wonder, there's something big and bright and round in his bedroom that looks surprisingly like the moon! Let's go catch it. Grimme Award Nominee 2016 (KK)

• PAPA

Animation • USA, 2015, Color • 3 MIN

NO DIALOGUE

Director: Natalie Labarre

An overzealous father thinks that he can invent the perfect guardian for his daughter — but it turns out no invention can replace this father/daughter duo. (KK)



SPARROWS

FRI, APR 15 • 1:30 PM

Sundance Cinema 1

SUN, APR 17 • 6:45 PM

Sundance Cinema 1

WISCONSIN PREMIERE • Narrative • Croatia, Denmark, Iceland, 2015, DCP • 99 MIN

ICELANDIC WITH ENGLISH SUBTITLES

Director: Rúnar Rúnarsson; Screenwriter: Rúnar Rúnarsson; Producer: Mikkel Jersin; Editor: Jacob Schulsinger; Cast: Atli Óskar Fjalarsson, Ingvar E. Sigurðsson, Kristbjörg Kjeld, Rade Šerbedžija, Rakel Björk Björnsdóttir; Cinematographer: Sophia Olsson

SECTION: NEW INTERNATIONAL CINEMA

The Icelandic countryside may be heart-stoppingly beautiful, but sixteen-year old Ari would rather have just stayed in Reykjavik. When his mom moves to Africa, Ari is forced to move back to the rural peninsula of his childhood, an isolated place he would prefer have left in his past. In a picturesque red house set against lush green mountainsides, Ari finds his estranged father scarcely more grown up than himself, a hard-partying layabout living off the kindness of his grandmother. Unable to connect with the old man, Ari seeks out his childhood friend Lara, much to the disapproval of her local boyfriend. Writer/director Rúnar Rúnarsson's uncommonly sensitive family drama plays out under the bright summer light in a spectacular setting, with a resonant score by Kjartan Sveinsson of Icelandic post-rock mainstays Sigur Rós. After winning the Golden Shell (the top prize) at the prestigious San Sebastian Film Festival, *Sparrows* has gone on to win a raft of festival awards, including the Silver Hugo in Chicago, Best Film in São Paulo, and the Artistic Achievement Award at Thessaloniki. (MK)



STARVING THE BEAST

WED, APR 20 • 6:00 PM

Barrymore Theatre

THU, APR 21 • 2:45 PM

Sundance Cinema 6

DIRECTOR STEVE MIMS AND PRODUCER BILL BANOWSKY SCHEDULED TO APPEAR (4/20 ONLY)

WISCONSIN PREMIERE • 2015, DCP • 94 MIN

SECTION: WISCONSIN'S OWN

Director: Steve Mims; Producer: Bill Banowsky; Screenwriter: Steve Mims; Cinematographer: Steve Mims; Editor: Steve Mims; Associate Producer: Richelle Fatherree; Additional Cinematography: Holden Fatherree; Composer: Graham Reynolds

Over the past decade, America has witnessed systematic attempts to defund its public research universities. Armed with buzzwords like “strategic dynamism” and influenced by conservative think tanks, billionaires like the Koch Brothers, and organizations like Grover Norquist’s Americans for Tax Reform, politicians and their appointed officials have sought to dismantle these institutions and re-shape them according to free market principles. In trying to make universities more like businesses, they are also challenging the very role that public higher education plays in American society. Should tax money be funding classes on American literature or the Renaissance? Can the value of education be quantified in terms of gains and losses? To whom should higher education be accessible? Are universities training students for careers or creating future citizens of the world? Focusing on events that have transpired at the University of Texas, Texas A&M, Louisiana State University, the University of Virginia, the University of North Carolina, and the University of Wisconsin, this documentary unpacks these complicated issues in sobering detail. Dense and gripping, *Starving the Beast* is vital viewing for those worried about the future of public higher education in America. (AM)



STILL 60

SEE: Archie’s Betty



SUNSET SONG

WED, APR 20 • 6:15 PM

Sundance Cinema 6

THU, APR 21 • 12:00 PM

Sundance Cinema 6

MIDWEST PREMIERE • Narrative • Luxembourg, UK, 2015, DCP • 135 MIN

Director: Terence Davies; Screenwriter: Lewis Grassic Gibbon, Terence Davies; Producer: Roy Boulter, Victoria Dabbs, Alice de Sousa, Bob Last, Sol Papadopoulos, Shail Shah, Nicolas Steil; Editor: David Charap, Ruy Diaz; Cast: Agyness Deyn, Peter Mullan, Kevin Guthrie, Jamie Michie, Daniela Nardini, Jack Greenlees, Ian Pirie, Niall Greig Fulton, Hugh Ross, Douglas Rankine, Jim Sweeney, Ken Blackburn, Julian Nest, Linda Duncan McLaughlin, Trish Mullin, David Ganly, Tom Duncan, Callum Adams, James A. Adamson; Cinematographer: Michael McDonough

SECTION: NEW INTERNATIONAL CINEMA

For his first feature since 2011’s *The Deep Blue Sea* (WFF 2012), masterful English filmmaker Terence Davies (*Distant Voices, Still Lives, The House of Mirth*) has taken on a long-in-gestation dream project: an epic, yet intimate, adaptation of Scottish author Lewis Grassic Gibbon’s celebrated 1932 novel. Gibbon’s work is a working-class *Gone with the Wind* that spans from around 1910 to the end of the First World War. In a remarkable, breakthrough role, model and actress Agyness Deyn stars as Gibbon’s heroine, the indefatigable Chris Guthrie. Living under the tyrannical rule of their frequently violent father (Peter Mullan), Chris and her siblings manage to make a living out of farming the family-owned land. Devoted to her work and to her homestead, Chris nevertheless dreams of finding love. When the handsome Ewan Tavendale (Kevin Guthrie) enters her world, Chris finds happiness, only for it to be interrupted by the Great War. While being faithful to the novel, Davies’ interpretation includes many of his signature touches: a strong feminine protagonist; impeccable attention to period detail; and elegant, sublime framing and camera work. The breathtakingly sensual cinematography by Michael McDonough was captured on high-resolution 65mm film, a choice that adds immeasurably to the movie’s luster. *Sunset Song* is a deeply personal, emotional, and lyrical piece of dramatic storytelling. “A grand-scale melodrama compressed into the quietly burning point of a single soul” (Richard Brody, *The New Yorker*). (JH)



THE SUN OF BAGNOLET STREET

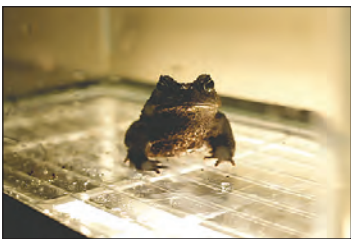
Couplet de la rue de Bagnolet

SEE: Short and Sweet



SUPER TOY RUN

SEE: Beyond the Pale



SYNTHASE

SEE: Tim Horton’s Head Meets the Killer, Wisconsin’s Own Experimental Shorts



TALE OF TALES

Il racconto dei racconti

SAT, APR 16 • 6:15 PM

Sundance Cinema 6

SUN, APR 17 • 1:00 PM

UW Union South Marquee

MIDWEST PREMIERE • Narrative • France, Italy, UK, 2015, DCP • 135 MIN

Director: Matteo Garrone; Screenwriter: Giambattista Basile, Edoardo Albinati, Ugo Chiti, Matteo Garrone, Massimo Gaudioso; Producer: Sheryl Crown, Matteo Garrone, Nicki Hattling, Justin Kelly, Alainée Kent, Anne Labadie, Jean Labadie, Alessio Lazzareschi, Anne Sheehan, Jeremy Thomas, Peter Watson, Andrea Zoso; Editor: Marco Spoleтини; Cast: Salma Hayek, Vincent Cassel, Toby Jones, John C. Reilly; Cinematographer: Peter Suschitzky; Music: Alexandre Desplat

SECTION: NEW INTERNATIONAL CINEMA

Matteo Garrone, whose *Gomorrah* was one of the most celebrated Italian films of the last decade, has returned with his first film in English: a fanciful adaptation of three dark fairy tales by the Neapolitan Giovanni Batiste Basile, whose writing inspired the Brothers Grimm. The mesmerizing stories unfold in three neighboring kingdoms and each feature royalty as prominent, if not central, characters: a king (John C. Reilly) and queen (Salma Hayek) take instructions from a sorcerer and make great sacrifices to have a child; another regal ruler (Toby Jones) becomes obsessed with a pet flea, neglecting his devoted daughter in the process; and two elderly sisters use a magic spell to please their fornicating, libertine king (Vincent Cassel). As in the Naples-set *Gomorrah*, Garrone cleverly interweaves his loosely connected tales, often leaving us at cliffhanger moments to return to another story. Garrone has successfully removed anything that might be mistaken for a Disney-esque polish by employing grimy sets and costumes and shadowy locations. Ultimately, the decidedly not-for-children *Tale of Tales* lives up to its title and its literary inspiration as a magisterial work of grand, classical storytelling. Official selection, 2015 Cannes Film Festival. (JH)





## THARLO

Ta luu

**FRI, APR 15 • 7:00 PM**  
Sundance Cinema 5

**MON, APR 18 • 12:30 PM**  
Sundance Cinema 5

Narrative • 2015, B&W, DCP • **123 MIN**  
IN TIBETAN WITH ENGLISH SUBTITLES

Director: Pema Tsenden; Screenwriter: Pema Tsenden; Producer: Wu Leilei, Wang Xuebo, Zhang Xianmin; Editor: Song Bing; Cast: Shide Nyima, Yangshik Tso; Cinematographer: Lu Songye

**SECTION: NEW INTERNATIONAL CINEMA**

A Tibetan shepherd is ordered to acquire an ID card and loses his identity in the process in emerging Tibetan master Pema Tsenden's deeply felt fable. "I know who I am, isn't that enough?" asks Tharlo when confronted with this nonsensical request, and given that his daily interactions are limited almost exclusively to his flock of sheep, it's hard to disagree. But of course knowing thyself is never enough, and so the bewildered shepherd motorcycles to a distant town with an adorable baby lamb tucked under his arm. Known as "Ponytail" for the straggly long braid that dangles down his back, Tharlo is sent by the bureaucrats to a nearby barber to get tidied up for his all-important ID photo. There he meets and falls for Yangtso, a younger woman whose modernity Tharlo is both shocked by and drawn to. After a gloriously awkward evening at a karaoke joint, Yangtso beckons Tharlo to elope with her to Beijing. As he strays farther from his flock, the question becomes whether Tharlo is being stripped of his identity or finding it. Filmed in lustrous black-and-white tableaux, Tharlo is a supremely artful and perceptive vision of a changing Tibet. Official Selection, 2015 Venice, Busan Film Festivals. **(MK)**



## THEATRE 4

**SEE: *Just Be Yourself - Wisconsin's Own Narrative Shorts***



## TICKLED

**FRI, APR 15 • 9:00 PM**  
Barrymore Theatre

**SUN, APR 17 • 8:30 PM**  
Sundance Cinema 6

2016, Color • **92 MIN**

Director: David Farrier, Dylan Reeve; Producer: Stephen Fry, Richard Ivey, Carthew Neal, Justin Pemberton; Editor: Simon Coldrick; Cast: David Farrier, Hal Karp, Dylan Reeve, David Starr, David Starr; Cinematographer: Dominic Fryer; Music: Rodi Kirkcaldy, Florian Zwiethnig

When a U.S. public relations firm sends out a worldwide release about "competitive endurance tickling," it piques the interest of New Zealand blogger and journalist David Farrier, who asks for more information about these "athletic events." The homophobic reply that the openly gay Farrier receives temporarily stuns him, especially since "endurance tickling" seems to be little more than online fetish videos of fit, shirtless college-age men being put in restraints and forced to squirm and giggle. Anything but rebuffed, he perseveres and announces his plan to make a documentary film on the subject. The bullying PR firm then sends a team of high-priced American lawyers to New Zealand to ask Farrier to cease and desist, which, of course, only prompts Farrier and his co-director to jump on a plane to the U.S. and find out the secrets behind this bizarre soft-core empire. Their fascinating and creepy journey uncovers an increasingly weird and noir-ish netherworld of blackmail and harassment aimed at anyone who participates in the videos or anyone who would dare ask questions about them. Enormously suspenseful and compelling, as well as a celebration of the spirit of investigative journalism, *Tickled* was one of the breakout documentary smashes at this year's Sundance Film Festival. Sort-of like being tickled, this movie will take your breath away. **(JH)**



## TIKKUN

**FRI, APR 15 • 2:00 PM**  
Sundance Cinema 5

**SUN, APR 17 • 5:45 PM**  
UW Cinematheque

**WISCONSIN PREMIERE** • Narrative • Israel, 2015, B&W, DCP • **120 MIN**  
IN HEBREW, YIDDISH WITH ENGLISH SUBTITLES

Director: Avishai Sivan; Screenwriter: Avishai Sivan; Producer: Ronen Ben Tal, Leon Edery, Moshe Edery, Uri Kedem, Avishai Sivan; Editor: Nili Feller, Avishai Sivan; Cast: Aharon Traitel, Khalifa Natour, Riki Blich, Gur Sheinberg, Omri Fuhrer, David Ben-Avraham; Cinematographer: Shai Goldman

**SECTION: NEW INTERNATIONAL CINEMA**

Director Avishai Sivan incorporates shocking imagery with dreamlike black and white cinematography to deliver this intense and provocative look at an ultra-Orthodox Yeshiva student who begins to break with tradition in several severe ways. When Haim-Aaron (former Hasidic Jew Aharon Traitel) is brought to the brink of death and then resuscitated by his father, he begins to experience hallucinatory visions. Soon, the tortured Haim-Aaron wonders if his "tikkun" (healing, or, literally translated "repair of the world") has violated God's plan...or is it a way towards spiritual enlightenment. Filled with deadpan humor and several breathtaking sequences, *Tikkun* takes us into a famously private religious world and then beyond, turning the personal story of a crisis of faith into one of the most visually compelling movies in recent memory. (For a feminine perspective on the same subject, check out the equally audacious *Mountain*, also screening in this year's WFF.) Best Israeli Feature, 2015 Jerusalem Film Festival. Special Jury Prize, 2015 Locarno Film Festival. Official selection, 2015 Telluride Film Festival, 2016 New Directors/New Films. **(JH)** *Presented with support from the Mosse/Weinstein Center for Jewish Studies.*



## TILT-A-WHIRLS, COWBELLS AND BEER

**SEE: *Cowbells and Cowboys: American Snapshots***



## SHORTS PROGRAM

## TIM HORTON'S HEAD MEETS THE KILLER, WISCONSIN'S OWN EXPERIMENTAL SHORTS

**SUN, APR 17 • 3:15 PM**  
UW Cinematheque

**FILMMAKERS SCHEDULED TO APPEAR**  
**84 MIN**

**SECTION: WISCONSIN'S OWN**

How do this year's Wisconsin's Own Experimental Shorts stack up against the latest from Guy Maddin? Only one way to find out, but here's a hint... this year's experimental shorts are a feast for the eyes and ears. **(BR)**

### • TRACES/LEGACY

2015, 35mm • **9 MIN**

Director: Scott Stark; Editor: Scott Stark; Cinematographer: Scott Stark

Mesmerizing, abstract patterns of light and noise are created by printing digital still images of discarded and overlooked cultural artifacts onto 35mm film. **(AM)**

### • ALBERT

**EXPERIMENTAL** • USA, 2015, HD Projection • **7 MIN**

Director: Bill Bedford; Cast: Bill Bedford

Bill Bedford (*Jerry WFF* 2015) is back with another hypnotic exercise in sound and texture. **(BR)**

### • HOW MY COUSIN ACCIDENTALLY CREATED THE UNIVERSE

Animation • USA, 2015, HD Projection • **8 MIN**

Director: Stan Fuka

A computer animated theory of the universe that centers around a spinning top. **(BR)**

### • THE HOUSE YOU WERE BORN IN

Experimental • 2015, DCP, HD Projection • **10 MIN**

Director: John Powers; editor: John Powers

John Powers (*The Somber Vault WFF '15*) returns to the Festival with this exploration of the meaning of home. Images accompanying the familiar sound of a slide carousel evoke feelings of nostalgia on the highest plane. **(BR)**

### • SYNTHASE

Experimental • USA, 2015, HD Projection • **7 MIN**

Director: Samuel Kirchoff; Cast: Jake Marin, Kevin Smock, Mathew Simonis, Nathanael Stevenson, Stewart Griesse

This experimental narrative explores the processes behind genetic mutation in fascinatingly microscopic detail. **(AM)**

### • HUNGARS BEACH

Experimental • South Korea, USA, 2015, HD Projection • **3 MIN**

Director: Kate Corby; Producer: GoEun Kim; Editor: MinSeung Chang, Kate Corby, Elizabeth Wadium; Cast: Jessie Young, Josh Anderson, Lucy Watkins, Liam Flynn; cinematographer: MinSeung Chang, SeEum Jung

Kate Corby's experimental short combines her distinctive choreography with a series of arresting, disconcerting images. Energetic, tense, and gorgeous to look at. **(BR)**

### • TO THE INLAND OCEAN

Experimental • USA, 2014, HD Projection • **5 MIN**

Director: David Witzling; Editor: David Witzling; Cinematographer: David Witzling

A combination of time-lapse color cinematography and grainy black-and-white footage produces a bifurcated cinematic study of light and shadow. **(AM)**

### • MEINHARDT

2015, HD Projection • **7 MIN**

Director: Bill Bedford

A quest to find the grave of actor Meinhardt Raabe motivates this patterned exploration of movement and texture. **(AM)**

### • BRING ME THE HEAD OF TIM HORTON

Canada, 2015, HD Projection • **31 MIN**

Director: Guy Maddin, Evan Johnson, Galen Johnson

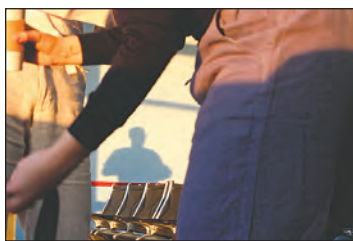
A mind-blowing detonation of the typical making-of bonus feature, Guy Maddin's newest short was shot on the Jordanian set of Canadian prestige war film *Hyena Road*. We'll never know for sure what mad genius thought it'd be a good idea to hire the director of *My Winnipeg* to document *Hyena Road*'s production (much less if they kept their job). But after seeing Maddin lying in the desert, hilariously ruminating on the state of his career while doing double duty as a background extra portraying the palest Taliban casualty of all time, you will feel forever in their debt. Mark our words: you'll never see war movies the same way again. **(MK)**



## TO THE INLAND OCEAN

**SEE: *Tim Horton's Head Meets the Killer, Wisconsin's Own Experimental Shorts***





## TRACES/LEGACY

SEE: *Tim Horton's Head Meets the Killer, Wisconsin's Own Experimental Shorts*



## TRUE STORIES

FRI, APR 15 • 8:00 PM

UW Chazen Museum of Art

SUN, APR 17 • 11:00 AM

UW Chazen Museum of Art

SPECIAL PRESENTATION • Narrative • USA, 1986, 35mm • 90 MIN

Director: David Byrne; Screenwriter: Stephen Tobolowsky, Beth Henley, David Byrne; Producer: Gary Kurfurst; Editor: Caroline Biggerstaff; Cast: David Byrne, John Goodman, Annie McEnroe, Swoosie Kurtz, Spalding Gray, Pop Staples, Tito Larriva; Cinematographer: Ed Lachman; Music: Talking Heads

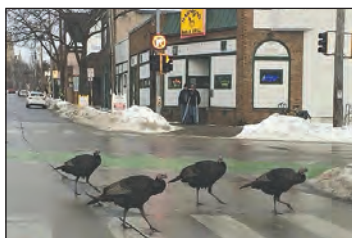
SECTION: ONE AND DONE, RESTORATIONS AND REDISCOVERIES

At the height of Talking Heads's mainstream success, David Byrne headed down to Texas to bring his singular musical vision to the silver screen. Decked out in a wide-brimmed Stetson and bolo tie, Byrne himself is our guide through the fictional town of Virgil, TX, a land of surreal mall fashion shows, conspiracy theorist churches, and mega corporations. In his first major role (and utterly nailing it), John Goodman co-stars as Louis Fyne, a lonely-hearted computer technician so sweetly desperate he takes out personal ads on television. *True Stories* is Byrne's sole narrative feature, and 30 years later, it's safe to say no other film has this sensibility—its cockeyed, gee-whiz optimism towards literally everything can at times make it feel like the most affectionate satire ever made. The music, of course, is fantastic—good luck staying in your seat during the giddy lip-syncing dance-off accompanying “Wild Wild Life.” A true cult classic, the film's admirers range from Radiohead, who took their band name from one of the film's songs, to Roger Ebert, who wrote in his review: “There is hardly a moment in *True Stories* that doesn't seem everyday to anyone who has grown up in Middle America, and not a moment that doesn't seem haunted with secrets, evasions, loneliness, depravity, or hidden joy—sometimes all at once.” (MK)



## TUNNEL VISION

SEE: *Four Stories from Wisconsin's Own*



## THE TURKEYS OF ATWOOD AVENUE

SEE: *Mad about Madison*



## UGLY, DIRTY AND BAD

Brutti, sporchi e cattivi

TUE, APR 19 • 6:00 PM

Sundance Cinema 5

WED, APR 20 • 1:00 PM

Sundance Cinema 5

SPECIAL PRESENTATION • Narrative • Italy • 1976 • DCP • Italian • 115 MIN

Director: Ettore Scola; Screenwriter: Ruggero Maccari, Ettore Scola; Producer: Romano Dandì, Carlo Ponti; Editor: Raimondo Crociani; Cast: Nino Manfredi, Maria Luisa Santella, Francesco Anniballi; Cinematographer: Dario Di Palma; Music: Armando Trovajoli

As a tribute to the late Italian screenwriter and director Ettore Scola (1931–2016), we proudly present a new restoration of the darkly funny movie that won him the Best Director prize at the 1976 Cannes Film Festival. In *Ugly, Dirty and Bad*, Scola offers a satirical and decidedly unsentimental look at the scheming and dreaming citizens of one of Rome's many shantytowns. Focusing on an overflowing brood living in one undersized shack, Scola introduces us to a wild cast of characters all living under the dominating rule of the nasty and paranoid patriarch, Giacinto Mazzatella (the great actor Nino Manfredi, star of *Bread and Chocolate*). The squinting, greedy and unemployed Giacinto has lost one eye in an industrial accident and he spends his days jealously guarding his insurance benefits from the rest of his sprawling family. Giacinto's descendants, a motley assortment of motorcyclists, prostitutes, thieves and killers, concoct a number

of hilarious hare-brained plans to separate their leader from his riches. By examining this community, which Scola sees as the inevitable product of a capitalist system, the director also offers a parody of one of Italian cinema's key neo-realist works, De Sica's *Miracle in Milan*. Scola turns De Sica's happy-go-lucky image of the poor upside down, revealing a world devoid of culture and ruled by the most base human impulses. Represented at the 2015 WFF by his final feature, *How Strange to Be Named Federico* and another of his dark 70s satires, *The Most Wonderful Evening of My Life*, Scola is at the peak of his talents with this caustic and sometimes side-splitting societal attack. (JH)



## UNDER THE SUN

V paprscích slunce

SUN, APR 17 • 1:00 PM

UW Cinematheque

WED, APR 20 • 3:15 PM

Sundance Cinema 5

MIDWEST PREMIERE • Documentary • Czech Republic, Germany, Latvia, North Korea, Russia, 2015, DCP • 86 MIN

IN KOREAN WITH ENGLISH SUBTITLES

Director: Vitaliy Manskij; Screenwriter: Vitaliy Manskij

SECTION: NEW INTERNATIONAL DOCUMENTARIES

“Revealing” is a word that only begins to describe the eye-opening moments and images captured in this truly captivating documentary that takes you beyond the Bamboo Curtain and into the homes, schools, and factories of the Democratic People's Republic of Korea. Invited to make a documentary in Pyongyang, North Korea that would ostensibly capture the typical life of an average family, Russian filmmaker Vitaly Manskij turns his camera on eight-year-old schoolgirl Zin-mi and her mother and father. But as Zin-mi prepares to join the Korean Children's Union and participate in a salute to Kim Jong-Il known as the “Day of the Shining Star,” Manskij lets his camera record many moments that the North Korean official handlers would prefer to leave unseen: children struggling to stay awake during an official speech by a high-level military officer; Zin-mi and her family being coached on what to say to each other at a “typical” family dinner; Zin-mi's tears as she endures a particularly grueling dance lesson; and the girl's parents receiving instructions on what to say at their “jobs” – occupations that are completely foreign to them, but are more appropriate for this increasingly staged portrait of the “ideal patriots.” Official selection, 2016 SXSW Film Festival. (JH)

# GOLDEN BADGER AWARDS APRIL 14, 2016

2016.WIFILMFEST.ORG

STATEMENT FROM THE GOLDEN BADGER JURY:

This year's three Golden Badger winners, **ROUND RIVER**, **LAMERICA** and **JAZZY@32**, reflect the excellence and variety in Wisconsin filmmaking.

Written and directed by Madison-native Xia Magnus, **ROUND RIVER** is a narrative short that displays a command of cinematography and performance, as well as a knack for precise, revealing details. Gorgeous lighting, patient editing, and emotional subtlety make this short especially absorbing. Shot in Mazomanee, the film also conveys a strong sense of place, which grounds its story of family and maturation.

**LAMERICA**, the film debut of photographer Stefano Galli, is a portrait of America sketched through a series of beautifully-shot, humorous, and transporting documentary vignettes. Galli, an Italian transplant, travelled across the country filming interesting folks in dozens of small towns, from Florida to California, Texas to Wisconsin. What results is a vision of flyover state life, rendered fresh and unique by foreign eyes.

Milwaukee filmmaker Kara Mulrooney explores the anxieties of motherhood and feminine conformity in her experimental documentary short, **JAZZY@32**. Mulrooney's funny, unique approach sees her interacting with real online psychics and card readers as she attempts to understand a bizarre dream. Mulrooney deftly brings out the odd charisma of the psychics, while her own performance imbues the film with singular pathos.

The jury would like to make special mention of a few Wisconsin's Own films that were not selected for Golden Badgers, but still excited us.

**HONEY AND THE HIVE** impressed us with its imaginative visuals and whimsical energy. **JADA** enthralled us thanks to a remarkably complex and emotionally nuanced performance from young Kaycie Bowens.

**REVZA** presented us with a family portrait of deep intimacy and poignant moments. **NIGGA: A MONOLOGUE** struck us as a bold, powerful, and poetic student project. Finally, **FOREST PRODUCTS** delighted us with its beautiful, handcrafted animation and wry environmental commentary.

BRANDON COLVIN

Frames, WFF '12, Sabbatical, WFF '14

HOLLY DERUYTER

Old Fashioned: The Story of the Wisconsin Supper Club, WFF '15

KURT RAETHER

Little America, Golden Badger winner, WFF '15







## UNLOCKING THE CAGE

**SAT, APR 16 • 9:00 PM**  
Sundance Cinema 6

**SUN, APR 17 • 12:30 PM**  
Barrymore Theatre

Documentary • 2016, DCP • **91 MIN**

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

Director: Chris Hegedus, D.A. Pennebaker; Producer: Chris Hegedus, Frazer Pennebaker, Rosadel Varela; Cinematographer: Chris Hegedus, Jojo Pennebaker; Editor: Pax Wasserman

What makes a person? If corporations are now legally considered people, why not chimpanzees? Do intelligent animals have rights? Take a deep dive into one of the most fascinating legal cases and philosophical questions of our time with visionary animal rights lawyer Steven Wise. Leader of the Nonhuman Rights Project, Wise wants to break down the legal barriers separating man from beast, and give chimpanzees and other cognitively complex creatures the same limited rights we afford our children. His plaintiffs are Tommy and Kiko, a pair of former showbiz chimps now living behind bars, who Wise wants relocated to a haven in Florida. Primatologists help make his case with compelling evidence of the animals' truly amazing mental capacities, and Wise takes his battle all the way to New York's Supreme Court. Is he on the cusp of reshaping the fundamentals of our judicial system, or is this just too much of a stretch? The most unlikely and engrossing courtroom drama of the year, *Unlocking the Cage* presents both sides of this transformative argument with great eloquence and clarity. Between them, co-directors D.A. Pennebaker and Chris Hegedus have authored the definitive cinematic portrait of Bob Dylan (*Don't Look Back*) and the definitive campaign documentary (*The War Room*). 2016 Sundance Film Festival. **(MK)**



## VIVA

**FRI, APR 15 • 8:45 PM**  
Sundance Cinema 6

**SUN, APR 17 • 6:15 PM**  
Sundance Cinema 6

**WISCONSIN PREMIERE** • Narrative • Cuba, Ireland, 2015, DCP • **100 MIN**

IN SPANISH WITH ENGLISH SUBTITLES

Director: Paddy Breathnach; Screenwriter: Mark O'Halloran; Producer: Rebecca O'Flanagan, Robert Walpole, Cathleen Dore, Nelson Navarro; Editor: Stephen O'Connell; Cast: Hector Medina, Jorge Perugorria, Luis Alberto Garcia, Laura Aleman, Luis Manuel Alvarez; Cinematographer: Cathal Watters

**SECTION: NEW INTERNATIONAL CINEMA**

Be transported to the vibrant streets of Havana in this passionate tale of a young hairdresser working behind the scenes at a drag show. Jesus longs to move from the dressing rooms to center stage, but when he finally gets his chance, his estranged father abruptly returns. Within a vivacious fantasy world of nightclubs and new identities lies a heartfelt story of fathers and sons reconciling their expectations of each other. As Jesus's drag queen mentor puts it, "why is everyone on this f-ing island so addicted to drama?" Brimming with life, this detailed window into contemporary Cuba abounds with impassioned performances and emotional musical numbers. Executive produced by Benicio del Toro, *Viva* made the Oscar shortlist for Best Foreign Film. "Packs an emotional wallop. An audience favorite at the Telluride Film Festival. The fresh settings and superb performances validate the audience's rapture" (*The Hollywood Reporter*). "You root for this Jesus, from the moment he applies his first lipstick and then gazes into a mirror with wonderment at his transformation—and he keeps you enthralled" (*The Huffington Post*). 2016 Sundance Film Festival **(MK)**



**SPECIAL EVENT**

## V05 FOR FIVE

SEE: *Opening Night Celebration*



## THE WELL

**FRI, APR 15 • 6:00 PM**  
UW Chazen Museum of Art

**SPECIAL PRESENTATION** • Narrative • USA, 1951, B&W, 16mm • **86 MIN**

Director: Leo Popkin, Russell Rouse; Screenwriter: Russell Rouse, Clarence Greene; Producer: Clarence Greene, Harry M. Popkin, Leo Popkin; Editor: Chester W. Schaeffer; Cast: Harry Morgan, Gwendolyn Laster, Richard Rober, Maidie Norman, George Hamilton, Ernest Anderson; Cinematographer: Ernest Laszlo; Music: Dimitri Tiomkin

**SECTION: RESTORATIONS AND REDISCOVERIES**

In a brief moment unseen by anyone, a five year-old black girl in a small racially mixed American city falls into a well in an abandoned field. When the girl's parents ask the police for help in finding their daughter, a quick investigation leads to Claude Packard (character actor extraordinaire Harry Morgan in one of his very finest performances), the last person to be seen talking to the girl. Since Packard is related to one of the town's leaders of industry, the girl's family and other black citizens demand action from the white police when he is released after questioning. False accusations begin to fly and small acts of violence break out and spread like a gasoline fire. In a short time, the town commences a full-fledged race riot. Before things reach a tipping point, however, the girl is discovered in the well. After demonstrating their most impulsive and violent sides, the riot's key participants, white and black, are confronted with the challenge of working together through the night to rescue the child. Suspenseful from its opening moments to its powerful conclusion, *The Well* is the greatest collaboration of independent producer Leo Popkin and screenwriter Russell Rouse. The two Hollywood veterans co-directed this taut tale of racial tension that mixes the visual language of film noir and the 40s and 50s social problem picture. While the racial aspects were the invention of the filmmakers, the movie's story was inspired by the real-life tragedy of three-year old Kathy Fiscus, who disappeared into an oil-well pipe in 1949. A real gem from 1951 that belongs in the canon of American classics, *The Well* remains compelling and relevant viewing in 2016. **(JH)**



## WHITE AND LAZY

SEE: *Just Be Yourselves - Wisconsin's Own Narrative Shorts*



## THE WITNESS

**MON, APR 18 • 6:00 PM**  
Sundance Cinema 5

**TUE, APR 19 • 1:30 PM**  
Sundance Cinema 5

**DIRECTOR JAMES SOLOMON IS SCHEDULED TO APPEAR**

**WISCONSIN PREMIERE** • Documentary • USA, 2015, DCP • **86 MIN**

Director: James D. Solomon; Screenwriter: William Genovese, Russell Greene, Gabriel Rhodes, James D. Solomon; Producer: Chris Ciliadakis, William Genovese, Holly Grace, Melissa Jacobson, James D. Solomon, Maria Valva; Editor: Russell Greene, Gabriel Rhodes; Cinematographer: Trish Govoni; Music: Nathan Halpern

**SECTION: NEW INTERNATIONAL DOCUMENTARIES**

On March 13, 1964, Kitty Genovese was stabbed to death outside the apartment building where she lived in Kew Gardens, Queens. Two weeks later, *The New York Times* published a shocking investigative report that said 38 eyewitnesses to the crime watched the attack and would not even bother to pick up a phone. New York City became an internationally recognized symbol of selfish urban apathy. Another *New York Times* report, 40 years later, determined that most of the police's interview subjects were, at best, "earwitnesses" to the crime. These discrepancies are part of the reason why Kitty's brother Bill, 16 at the time of her murder, remains obsessively devoted to examining the many aspects of the crime. Bill Genovese is our guide in filmmaker James Solomon's powerful film, *The Witness*. While Kitty's other siblings try to move on with their lives, Bill continues to seek out Kitty's friends and neighbors to try and make sense of the devastating moment that changed his life forever. As in movies like *JFK* and *Zodiac* and even recent true-crime television programs like *Making a Murderer*, watching *The Witness* is like diving into a file cabinet filled with numerous odd, disturbing and fascinating facts about the Kitty Genovese case. The documentary also offers seemingly endless examples of the repercussions and after-effects of Kitty's murder, including Bill's disfiguring tour of duty in Vietnam, and the shocking prison escape and subsequent rampage of her convicted killer, Winston Moseley. A heartbreaking meeting between Bill Genovese and Moseley's grown son, filmed for this movie, perfectly encapsulates the sad, sickening legacy of this particular crime, and offers at least one reason why the healing process may be a much longer one for the crime's many victims. Official selection, 2015 New York Film Festival. **(JH)**



## VALLEY OF LOVE

**SAT, APR 16 • 11:30 AM**  
UW Union South Marquee

**WED, APR 20 • 12:30 PM**  
Sundance Cinema 6

**WISCONSIN PREMIERE** • Narrative • Belgium, France, 2015, DCP • **91 MIN**  
IN ENGLISH, FRENCH WITH ENGLISH SUBTITLES

Director: Guillaume Nicloux; Screenwriter: Guillaume Nicloux, David H. Pickering; Producer: Patrick Batteux, Cyril Colbeau-Justin, Jean-Baptiste Dupont, Genevieve Lemal, Sylvie Pialat, Benoît Quainon, Catalina Restrepo; Editor: Guy Lecorne; Cast: Isabelle Huppert, Gérard Depardieu, Dan Warner, Aurélia Thiérree, Dionne Houle; Cinematographer: Christophe Offenstein

**SECTION: NEW INTERNATIONAL CINEMA**

Gérard Depardieu and Isabelle Huppert deliver major star power to this mysterious and offbeat meta-drama in which the legendary French stars

portray fictionalized versions of themselves. Recognizable actors Isabelle (Huppert) and Gérard (Depardieu) meet up in Death Valley to fulfill the wishes of their late son Michael. After he committed suicide in San Francisco, Michael left behind a set of instructions for his movie star parents, whom he felt had neglected him as a child. Following Michael's orders, Isabelle and Gérard visit a number of desert locations, unclear as to what they are supposed to observe or discover. Perhaps influenced by the overpowering heat, their grief, or their own unresolved tensions, Isabelle and Gérard gradually experience a kind of ghostly visitation. Though they were never married or had any children together in real life, Huppert and Depardieu did appear together on screen twice before. In *Valley of Love*, the Gallic superstars are reunited onscreen for the first time since Maurice Pialat's *Loulou* (they also appeared in Bertrand Blier's *Going Places* in 1974). Both performers are moving and convincing, but Depardieu is unusually vulnerable, both physically and emotionally. The actor "gives a sweetly tender and understated performance, his best for some years" (*The Guardian*). **(JH)**



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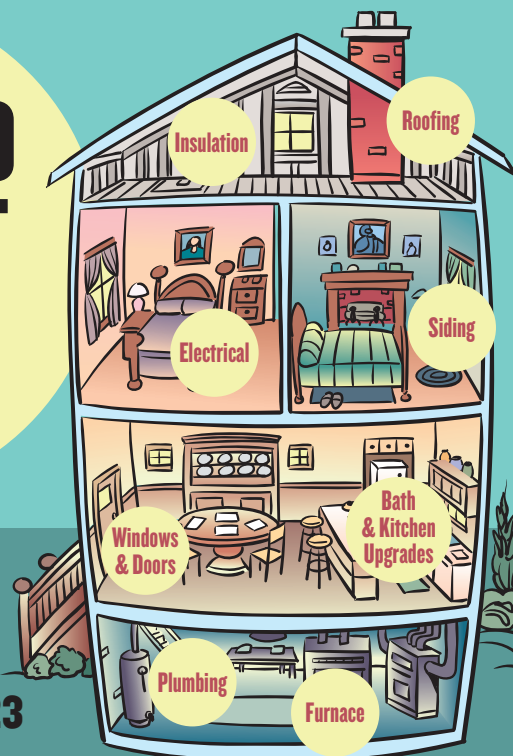
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# FILM CHECKLIST BY DATE & TIME

Use this chronological checklist by filling in number of tickets in each box. Plan your fest your way. Take it to the Box Office for a speedier transaction or just fold it up and keep it in your pocket.

NAME

ADDRESS

PHONE

EMAIL

## THURSDAY APRIL 14

- ☐ 5:30 PM **Opening Night Celebration**  
Barrymore Theatre  
*Includes reception, film and dance party*
- ☐ 5:30 PM **Opening Night Reception**  
Barrymore Theatre
- ☐ 7:00 PM **Hunt for the Wilderpeople**  
Barrymore Theatre  
*Film + awards ceremony only*

## FRIDAY APRIL 15

- ☐ 10:00 AM **Short and Sweet**  
Madison Museum of Contemporary Art
- ☐ 11:00 AM **Sonita**  
Sundance Cinema 6
- ☐ 11:00 AM **Remember My Name**  
UW Chazen Museum of Art
- ☐ 11:00 AM **Louder Than Words**  
UW Union South Marquee
- ☐ 11:15 AM **Cosmos**  
UW Cinematheque
- ☐ 11:30 AM **My Love, Don't Cross That...**  
Sundance Cinema 1
- ☐ 12:00 PM **Oddball**  
Madison Museum of Contemporary Art
- ☐ 12:00 PM **The Fits**  
Sundance Cinema 5
- ☐ 1:00 PM **Serial Killer 1**  
Sundance Cinema 6
- ☐ 1:15 PM **California Split**  
UW Chazen Museum of Art
- ☐ 1:30 PM **Sparrows**  
Sundance Cinema 1
- ☐ 1:30 PM **The Boy on the Train**  
UW Cinematheque
- ☐ 1:45 PM **Phantom Boy**  
UW Union South Marquee
- ☐ 2:00 PM **Birds of Passage**  
Barrymore Theatre
- ☐ 2:00 PM **Tikkun**  
Sundance Cinema 5
- ☐ 2:15 PM **Shorter and Sweeter**  
Madison Museum of Contemporary Art
- ☐ 3:30 PM **Paths of the Soul**  
Sundance Cinema 6
- ☐ 3:30 PM **Health**  
UW Chazen Museum of Art
- ☐ 3:45 PM **Love & Peace**  
UW Union South Marquee
- ☐ 4:00 PM **The Crow's Egg**  
Madison Museum of Contemporary Art
- ☐ 4:00 PM **Age of Cannibals**  
Sundance Cinema 1
- ☐ 4:00 PM **John From**  
UW Cinematheque
- ☐ 4:30 PM **Norman Lear: Just Another...**  
Barrymore Theatre
- ☐ 4:30 PM **Above and Below**  
Sundance Cinema 5
- ☐ 6:00 PM **Marguerite**  
Sundance Cinema 6
- ☐ 6:00 PM **The Well**  
UW Chazen Museum of Art
- ☐ 6:30 PM **Archie's Betty**  
Madison Museum of Contemporary Art
- ☐ 6:30 PM **Kill Me Please**  
Sundance Cinema 1
- ☐ 6:30 PM **Henry Gamble's Birthday...**  
UW Cinematheque
- ☐ 6:30 PM **Cameraperson**  
UW Union South Marquee
- ☐ 6:45 PM **Morris from America**  
Barrymore Theatre

- ☐ 7:00 PM **Tharlo**  
Sundance Cinema 5
- ☐ 8:00 PM **True Stories**  
UW Chazen Museum of Art
- ☐ 8:45 PM **Viva**  
Sundance Cinema 6
- ☐ 8:45 PM **The Blackcoat's Daughter**  
UW Cinematheque
- ☐ 8:45 PM **My Big Night**  
UW Union South Marquee
- ☐ 9:00 PM **Tickled**  
Barrymore Theatre
- ☐ 9:00 PM **Beyond the Pale**  
Madison Museum of Contemporary Art
- ☐ 9:00 PM **In Transit**  
Sundance Cinema 1
- ☐ 9:30 PM **I Promise You Anarchy**  
Sundance Cinema 5

## SATURDAY APRIL 16

- ☐ 10:00 AM **Shorter and Sweeter**  
Madison Museum of Contemporary Art
- ☐ 11:00 AM **Mad about Madison**  
Barrymore Theatre
- ☐ 11:00 AM **Louder Than Bombs**  
Sundance Cinema 6
- ☐ 11:30 AM **Nahid**  
Sundance Cinema 1
- ☐ 11:30 AM **If I Had a Million**  
UW Chazen Museum of Art
- ☐ 11:30 AM **The Apostate**  
UW Cinematheque
- ☐ 11:30 AM **Valley of Love**  
UW Union South Marquee
- ☐ 11:45 AM **The Crow's Egg**  
Madison Museum of Contemporary Art
- ☐ 12:00 PM **Henry Gamble's Birthday...**  
Sundance Cinema 5
- ☐ 1:15 PM **Louder Than Words**  
Sundance Cinema 6
- ☐ 1:30 PM **Rwanda & Juliet**  
Barrymore Theatre
- ☐ 1:30 PM **The Cantor of Swabia**  
UW Chazen Museum of Art
- ☐ 1:30 PM **Behemoth**  
UW Cinematheque
- ☐ 1:45 PM **Short and Sweet**  
Madison Museum of Contemporary Art
- ☐ 2:00 PM **Age of Cannibals**  
Sundance Cinema 1
- ☐ 2:00 PM **Nothing Lasts Forever**  
UW Union South Marquee
- ☐ 2:30 PM **John From**  
Sundance Cinema 5
- ☐ 3:30 PM **Chevalier**  
UW Cinematheque
- ☐ 3:45 PM **Good Ol' Boy**  
Madison Museum of Contemporary Art
- ☐ 3:45 PM **Frank and the Wondercat**  
Sundance Cinema 6
- ☐ 4:15 PM **Little Men**  
Barrymore Theatre
- ☐ 4:15 PM **Kill Me Please**  
Sundance Cinema 1
- ☐ 4:30 PM **Remember My Name**  
UW Chazen Museum of Art
- ☐ 5:15 PM **In the Shadow of Women**  
Sundance Cinema 5
- ☐ 5:00 PM **600 Miles**  
UW Union South Marquee
- ☐ 6:15 PM **Tale of Tales**  
Sundance Cinema 6
- ☐ 6:15 PM **The Exchange**  
UW Cinematheque

- ☐ 6:30 PM **Lo and Behold: Reveries of...**  
Barrymore Theatre
- ☐ 6:30 PM **Four Stories from...**  
Madison Museum of Contemporary Art
- ☐ 6:30 PM **The Club**  
Sundance Cinema 1
- ☐ 6:45 PM **Corn's-A-Poppin'**  
UW Chazen Museum of Art
- ☐ 7:00 PM **Peter and the Farm**  
Sundance Cinema 5
- ☐ 7:00 PM **June Falling Down**  
UW Union South Marquee
- ☐ 8:45 PM **Men & Chicken**  
Barrymore Theatre
- ☐ 8:45 PM **The Boy on the Train**  
Sundance Cinema 1
- ☐ 8:45 PM **Death Wish Club**  
UW Cinematheque
- ☐ 9:00 PM **Cowbells and Cowboys...**  
Madison Museum of Contemporary Art
- ☐ 9:00 PM **California Split**  
UW Chazen Museum of Art
- ☐ 9:00 PM **Unlocking the Cage**  
Sundance Cinema 6
- ☐ 9:15 PM **Above and Below**  
Sundance Cinema 5
- ☐ 10:00 PM **Aaaaaaaah!**  
UW Union South Marquee

## SUNDAY APRIL 17

- ☐ 10:30 AM **Phantom Boy**  
Barrymore Theatre
- ☐ 11:00 AM **Just Be Yourselfes...**  
Madison Museum of Contemporary Art
- ☐ 11:00 AM **Chevalier**  
Sundance Cinema 1
- ☐ 11:00 AM **True Stories**  
UW Chazen Museum of Art
- ☐ 11:00 AM **The Lovers and the Despot**  
UW Cinematheque
- ☐ 11:00 AM **Presenting Princess Shaw**  
UW Union South Marquee
- ☐ 11:30 AM **Cameraperson**  
Sundance Cinema 5
- ☐ 12:00 PM **Rwanda & Juliet**  
Sundance Cinema 6
- ☐ 12:30 PM **Unlocking the Cage**  
Barrymore Theatre
- ☐ 1:00 PM **Health**  
UW Chazen Museum of Art
- ☐ 1:00 PM **Under the Sun**  
UW Cinematheque
- ☐ 1:00 PM **Tale of Tales**  
UW Union South Marquee
- ☐ 1:15 PM **Good Ol' Boy**  
Madison Museum of Contemporary Art
- ☐ 1:30 PM **I Promise You Anarchy**  
Sundance Cinema 5
- ☐ 2:00 PM **Peter and the Farm**  
Sundance Cinema 1
- ☐ 2:30 PM **Frank and the Wondercat**  
Barrymore Theatre
- ☐ 2:30 PM **Sonita**  
Sundance Cinema 6
- ☐ 3:15 PM **Merry Christmas Mr...**  
UW Chazen Museum of Art
- ☐ 3:15 PM **Tim Horton's Head Meets...**  
UW Cinematheque
- ☐ 3:45 PM **Love & Peace**  
Sundance Cinema 5
- ☐ 3:45 PM **The Fits**  
UW Union South Marquee

- ☐ 4:00 PM **Barn Burners, Psychic Cats...**  
Madison Museum of Contemporary Art
- ☐ 4:15 PM **The Fear of 13**  
Sundance Cinema 6
- ☐ 4:45 PM **Our Last Tango**  
Sundance Cinema 1
- ☐ 5:00 PM **The Smart Studios Story**  
Barrymore Theatre
- ☐ 5:30 PM **First Girl I Loved**  
UW Union South Marquee
- ☐ 5:45 PM **Tikkun**  
UW Cinematheque
- ☐ 5:45 PM **Archie's Betty**  
UW Chazen Museum of Art
- ☐ 6:00 PM **Best of the British Arrows**  
Madison Museum of Contemporary Art
- ☐ 6:15 PM **Viva**  
Sundance Cinema 6
- ☐ 6:30 PM **In the Shadow of Women**  
Sundance Cinema 5
- ☐ 6:45 PM **Sparrows**  
Sundance Cinema 1
- ☐ 8:15 PM **The Exchange**  
Sundance Cinema 5
- ☐ 8:30 PM **Tickled**  
Sundance Cinema 6
- ☐ 9:00 PM **The Apostate**  
Sundance Cinema 1

## MONDAY APRIL 18

- ☐ 12:00 PM **Marguerite**  
Sundance Cinema 6
- ☐ 12:30 PM **Tharlo**  
Sundance Cinema 5
- ☐ 1:00 PM **Nahid**  
Sundance Cinema 1
- ☐ 2:45 PM **Norman Lear: Just Another...**  
Sundance Cinema 6
- ☐ 3:15 PM **My Love, Don't Cross That...**  
Sundance Cinema 1
- ☐ 3:45 PM **The Club**  
Sundance Cinema 5
- ☐ 6:00 PM **Lolo**  
Barrymore Theatre
- ☐ 6:00 PM **The Witness**  
Sundance Cinema 5
- ☐ 6:30 PM **First Girl I Loved**  
Sundance Cinema 1
- ☐ 7:00 PM **Men & Chicken**  
Sundance Cinema 6
- ☐ 8:15 PM **The Fear of 13**  
Barrymore Theatre
- ☐ 8:30 PM **Mountain**  
Sundance Cinema 5
- ☐ 9:00 PM **The Blackcoat's Daughter**  
Sundance Cinema 1
- ☐ 9:15 PM **600 Miles**  
Sundance Cinema 6

## TUESDAY APRIL 19

- ☐ 1:30 PM **The Lovers and the Despot**  
Sundance Cinema 1
- ☐ 1:30 PM **The Witness**  
Sundance Cinema 5
- ☐ 2:00 PM **Best of the British Arrows**  
Sundance Cinema 6
- ☐ 3:15 PM **Road to La Paz**  
Sundance Cinema 1
- ☐ 3:45 PM **Little Men**  
Sundance Cinema 6
- ☐ 4:15 PM **Mountain**  
Sundance Cinema 5

- ☐ 6:00 PM **Medal of Victory**  
Barrymore Theatre
- ☐ 6:00 PM **Ugly, Dirty and Bad**  
Sundance Cinema 5
- ☐ 6:30 PM **Lo and Behold: Reveries of...**  
Sundance Cinema 6
- ☐ 7:00 PM **My Big Night**  
Sundance Cinema 1
- ☐ 8:15 PM **Louder Than Bombs**  
Barrymore Theatre
- ☐ 8:30 PM **Cosmos**  
Sundance Cinema 5
- ☐ 9:15 PM **The Smart Studios Story**  
Sundance Cinema 6
- ☐ 9:00 PM **Aaaaaaaah!**  
Sundance Cinema 1

## WEDNESDAY APRIL 20

- ☐ 12:30 PM **Valley of Love**  
Sundance Cinema 6
- ☐ 1:00 PM **Ugly, Dirty and Bad**  
Sundance Cinema 5
- ☐ 2:00 PM **Road to La Paz**  
Sundance Cinema 1
- ☐ 3:00 PM **Paths of the Soul**  
Sundance Cinema 6
- ☐ 3:15 PM **Under the Sun**  
Sundance Cinema 5
- ☐ 4:00 PM **Our Last Tango**  
Sundance Cinema 1
- ☐ 6:00 PM **Starving the Beast**  
Barrymore Theatre
- ☐ 6:00 PM **Ingrid Bergman in Her Own...**  
Sundance Cinema 5
- ☐ 6:15 PM **Sunset Song**  
Sundance Cinema 6
- ☐ 6:45 PM **The Academy of Muses**  
Sundance Cinema 1
- ☐ 8:30 PM **Europe '51**  
Sundance Cinema 5
- ☐ 8:45 PM **Sergio Herman: Fucking...**  
Barrymore Theatre
- ☐ 8:45 PM **Serial Killer 1**  
Sundance Cinema 1
- ☐ 9:00 PM **Lolo**  
Sundance Cinema 6

## THURSDAY APRIL 21

- ☐ 12:00 PM **Sunset Song**  
Sundance Cinema 6
- ☐ 12:30 PM **Europe '51**  
Sundance Cinema 5
- ☐ 1:00 PM **The Academy of Muses**  
Sundance Cinema 1
- ☐ 2:45 PM **Starving the Beast**  
Sundance Cinema 6
- ☐ 3:15 PM **Ingrid Bergman in Her Own...**  
Sundance Cinema 5
- ☐ 3:45 PM **In Transit**  
Sundance Cinema 1
- ☐ 6:15 PM **Presenting Princess Shaw**  
Sundance Cinema 1
- ☐ 6:30 PM **Sing Street**  
Sundance Cinema 6
- ☐ 6:00 PM **Sergio Herman: Fucking...**  
Sundance Cinema 5
- ☐ 8:15 PM **The Love Witch**  
Sundance Cinema 1
- ☐ 8:30 PM **Operation Avalanche**  
Sundance Cinema 5
- ☐ 8:45 PM **Love & Friendship**  
Sundance Cinema 6

TOTAL: \_\_\_\_\_





Todd Dacquisto

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# THEATERS AND TRANSPORTATION

## BARRYMORE THEATRE

2090 Atwood Avenue

Parking: Barrymore offers a limited space parking lot. There are a number of non-metered street parking options available in the Atwood area. United Way of Dane County (2059 Atwood Ave) near Barrymore, offers patrons parking on Saturday and Sunday, and after 4:30 Monday-Friday.

**BUS ROUTES:** 3, 4, 7, 10, 37, 38

### B-CYCLE LOCATIONS

Eastwood & Division (2048 Eastwood Drive)

**WEBSITE:** [barrymorelive.com](http://barrymorelive.com)

## MADISON MUSEUM OF CONTEMPORARY ART (MMoCA)

227 State Street

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**BUS ROUTES:** 2, 3, 4, 6, 7, 8, 11, 12, 14, 15, 29, 37, 47, 56, 57, 58, 70, 71, 72

### B-CYCLE LOCATIONS

W. Gilman @ Peace Park (229 W. Gilman Street)

W. Mifflin @ Central Library (126 W. Mifflin Street)

**WEBSITE:** [mmoca.org](http://mmoca.org)

## SUNDANCE CINEMAS

### HILLDALE SHOPPING CENTER

430 North Midvale Boulevard

Festival films will be on screens 1, 5, and 6

Parking: Hilldale offers numerous free parking options: a ramp, stalls in front of shops, and two large lots (one by Sundance Cinemas and the other behind Macy's).

**BUS ROUTES:** 2, 8, 10, 11, 12, 15, 28, 37, 56, 57, 70, 71, 72

### B-CYCLE LOCATIONS

Hilldale North (726 N. Midvale Boulevard)

**WEBSITE:** [sundancecinemas.com](http://sundancecinemas.com)

## UW CHAZEN MUSEUM OF ART

Auditorium, 750 University Avenue

**BUS ROUTES:** 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 14, 15, 19, 27, 28, 29, 37, 38, 56, 57, 58, 70, 71, 72, 82

East-bound City of Madison buses stop at the corner of Johnson and Park Streets, one block to the south of the museum. West-bound buses top on University Avenue at University and Lake. The UW-Madison campus bus stop on Park Street just north of University Avenue.

### B-CYCLE LOCATIONS

Hawthorne Ct & State Street (619 State Street)

N. Lake Street @ University Avenue (381 N. Lake Street)

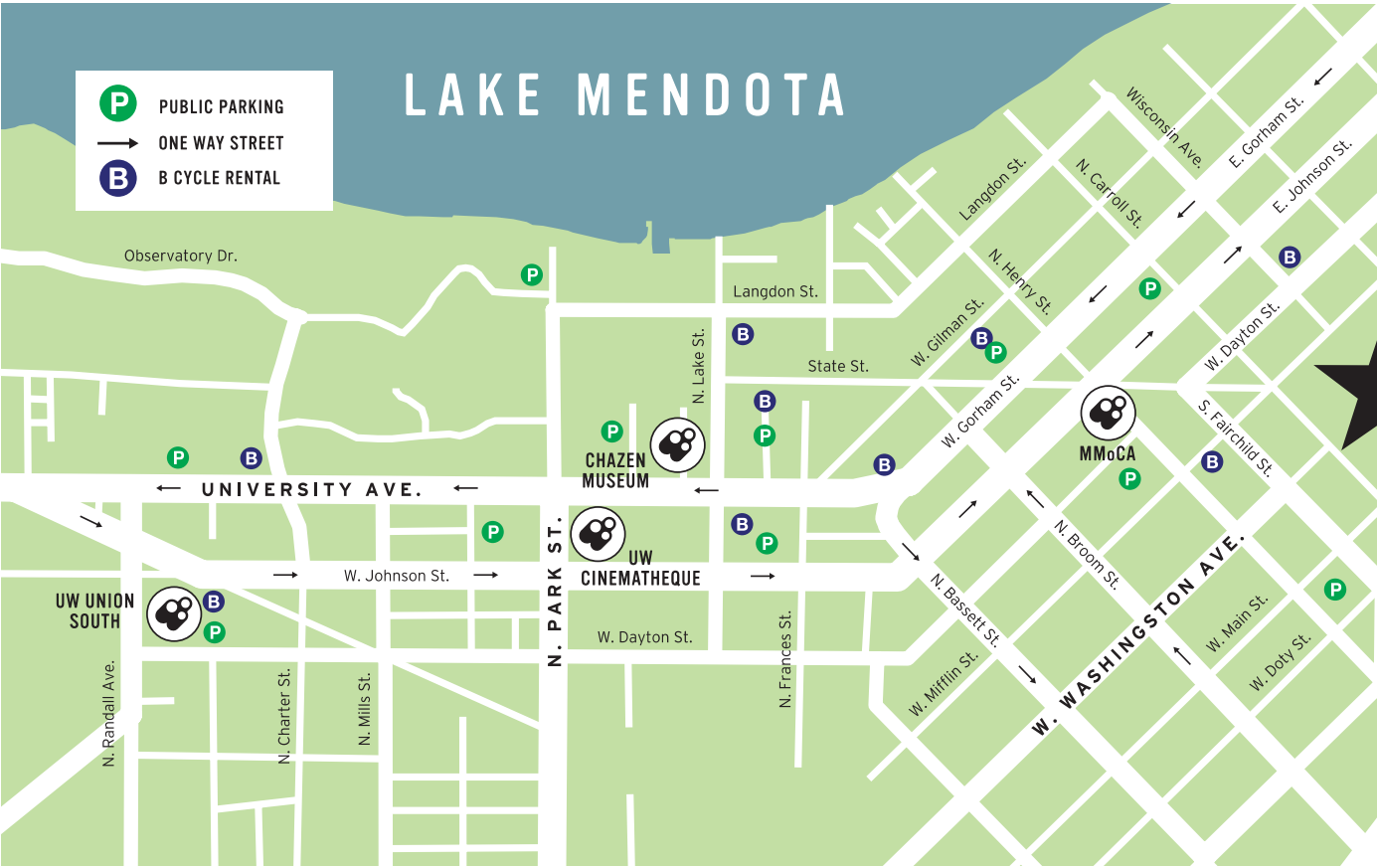
### SUGGESTED CAMPUS PARKING:

UW Lots 7, 46, 83

Weekend and evening (after 4:30pm) parking also available in UW Lots 55, 56, and 61

A city ramp parking option is The State Street Campus Garage at Lake Street (415 N. Lake Street) and Frances Street (430 N. Frances Street). This ramp is open and enforced 24/7.

**WEBSITE:** [chazen.wisc.edu](http://chazen.wisc.edu)



## UW CINEMATHEQUE

Room 4070, Vilas Hall

821 University Avenue

**BUS ROUTES:** 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 19, 27, 28, 29, 38, 80, 82.

**MORE AT:** [cityofmadison.com/metro/schedules](http://cityofmadison.com/metro/schedules)

### B-CYCLE LOCATIONS

Hawthorne Ct & State Street (619 State Street)

N. Lake Street @ University Avenue (381 N. Lake Street)

### SUGGESTED CAMPUS PARKING:

UW Lots 7, 46, 83

Weekend and evening (after 4:30pm) parking also available in UW Lots 55, 56, and 61

A city ramp parking option is The State Street Campus Garage at Lake Street (415 N. Lake Street) and Frances Street (430 N. Frances Street). This ramp is open and enforced 24/7.

The Cinematheque is located at 4070 Vilas Hall, immediately South and East of the intersection of Park Street and University Avenue. Room 4070, also known as the Parliamentary Room, is in the center of the open fourth-floor plaza of Vilas Hall and is accessible from the Park Street stairs and elevator, and the stairs on University Avenue and the stairs facing University Square and the Lucky Building. For further information, including handicap accessibility, please see [cinema.wisc.edu](http://cinema.wisc.edu)

## UW UNION SOUTH MARQUEE

Second Floor, Union South

1308 West Dayton Street

**BUS ROUTES:** 1, 2, 3, 7, 8, 10, 12, 14, 15, 19, 27, 29, 37, 48, 56, 57, 58, 70, 71, 72, 80, 82

**MORE AT:** [cityofmadison.com/metro/schedules](http://cityofmadison.com/metro/schedules)

### B-CYCLE LOCATIONS

Union South

### SUGGESTED CAMPUS PARKING

UW Lots 17, 20, and 80

Weekend and evening (After 4:30pm) parking also available in UW Lots 16, 54, 55, 56)

**WEBSITE:** [union.wisc.edu/visit/union-south/the-marquee](http://union.wisc.edu/visit/union-south/the-marquee)



## ADDITIONAL PARKING & TRANSPORTATION INFORMATION

### UW-MADISON CAMPUS

Find parking on campus – [map.wisc.edu](http://map.wisc.edu)

Number of parking stalls available in real time – [transportation.wisc.edu/parking/lotinfo\\_occupancy.aspx](http://transportation.wisc.edu/parking/lotinfo_occupancy.aspx)

### CITY RAMPS

City Operated Parking Availability

[cityofmadison.com/parkingUtility/garagesLots/availability](http://cityofmadison.com/parkingUtility/garagesLots/availability)

### MADISON METRO BUS SERVICE

You can take a number of buses to our venues. For more information and planning your trip (including apps that track the Madison Metro Buses), please see: [cityofmadison.com/metro](http://cityofmadison.com/metro)

### BCYCLE

BCycle is a next-gen bike sharing system. Just swipe your card, grab a bike, and get to where you're going. For more information, include a map of BCycles around Madison: [madison.bcycle.com](http://madison.bcycle.com)

### UNION CAB

Union Cab is a Worker Cooperative in Madison. You can find out the exact rate for your ride or order your taxi via phone or online. 608.242.2000 | [unioncab.com](http://unioncab.com)



18<sup>TH</sup> ANNUAL



APRIL 14-21, 2016

# WISCONSIN FILM FESTIVAL

## PRESENTED BY



**Arts Institute**  
UNIVERSITY OF WISCONSIN-MADISON

## IN PARTNERSHIP WITH



Department of  
Communication Arts

## PROMOTIONAL SUPPORT



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## HOSPITALITY SUPPORT



## TRANSPORTATION

## ADDITIONAL PROGRAM SUPPORT

Brittany House Pictures  
Children's Film Festival Seattle  
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## COMMUNITY PARTNERS



## FOUNDATION AND INDIVIDUAL SUPPORT



Anonymous Fund

John J. Frautschi  
Family Foundation

Terry Haller Fund,  
a component fund of the  
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Foundation

For a complete list of the many local businesses  
and organizations who have contributed to the  
2016 festival, please visit [2016.WIFILMFEST.ORG](http://2016.WIFILMFEST.ORG).  
**THANK YOU!**