

WISCONSIN FILM FESTIVAL

OFFICIAL FILM GUIDE

MARCH 30 - APRIL 6, 2017





movie
night



THE CENTURY HOUSE

Modern | Scandinavian Interiors

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SIGHT UNSEEN

Friday April 7 | 6:00 PM
Masonic Center Madison

Photography exhibit reexamining gender performance and LGBTQ sexual violence through the works of Natalie Kirk & Kyle Krueger.

Wine Reception | Artist Talk Back
Silent Auction Benefiting StageQ

Tickets \$30
www.stageq.com

Le Dame



StageQ Proudly Presents



Perfect Arrangement

By Topher Payne

Directed By John Siewert

April 21-May 06

The Bartell Theatre 113 E Mifflin St, Madison

Tickets - stageq.com or 608-661-9696

Movies are meant to be shared.

Gathering with your neighbors, laughing together, crying together, being frightened or outraged together—this is a communal catharsis you simply won't get on the couch. The best movies remind us of our humanity, or perhaps allow us to forget it for a couple hours of bliss. Communities gain strength by sharing experiences together as one, by creating mutual memories. In troubled times, art can be a salve.

Of course, art alone isn't going to change the world. But it can change your mind, by introducing you to unfamiliar perspectives. In the hush of a darkened theater, cinema beckons us into the lives of people of different classes, genders, orientations, ethnicities, politics, and eras than our own—and yet we recognize ourselves in these stories. Older films have another layer

to offer, with their prismatic ability to allow us to view the world as it was (or as it imagined it was). Cinema's history also reminds us that all the vibrant new films in this year's fest will one day gain an additional hue, as a documentary record of the moment we are in.

In *Norwegian Wood*, Haruki Murakami wrote, "If you only read the books that everyone else is reading, you can only think what everyone else is thinking." Surely the same goes for cinema, with its multiplex hegemony on one end and "content" oriented streaming services on the other, their reassuring algorithms primed to perpetually feed you more of what you already know. Here is a chance to step back and see what the rest of the planet is watching, and thinking. At the end of these 8 days, you might see things differently, too.

— **JIM HEALY** *Director of Programming*, **MIKE KING** *Senior Programmer*

ABOUT US

First launched in 1999, the Wisconsin Film Festival has brought more than 2,150 films to Madison audiences. The Festival presents the best new independent film (feature, documentary and experimental), world cinema and programming for children along with restorations and rediscoveries. The Festival also showcases the works of Wisconsin filmmakers through our Wisconsin's Own section.

CONTACT

WISCONSIN FILM FESTIVAL
1050 University Ave, Madison, WI 53706
608-262-9009 | 877-963-FILM (3456)
info@wifilmfest.org | wifilmfest.org
@wifilmfest (Facebook, Instagram, Twitter)

DURING THE FESTIVAL

SEE 2017.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 University of Wisconsin-Madison Arts Institute in association with the 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. 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.



Department of
Communication Arts

UW ARTS INSTITUTE STAFF

DIRECTOR'S OFFICE

John Baldacchino, Director
Sarah Chapeau, Assistant to the Director
Staci Francis, Associate Director of Administration
Kate Hewson, Assistant Director for Academic Programs
Christina Martin-Wright, Associate Director for External Relations



Arts on Campus
UNIVERSITY OF WISCONSIN-MADISON

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

arts.wisc.edu
@uwmadisonarts (Facebook, Instagram, Twitter)

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FESTIVAL STAFF

FILM PROGRAMMING (UW DEPARTMENT OF COMMUNICATION ARTS)

Professor JJ Murphy, Artistic Director
Jim Healy, Director of Programming
Mike King, Senior Programmer
Ben Reiser, Wisconsin's Own Programmer
Matt St. John, Wisconsin's Own Programmer & Print Traffic Coordinator
Kristen Johnson, Wisconsin's Own Programmer

ADMINISTRATION (UW ARTS INSTITUTE)

John Baldacchino, Executive Producer
Ben Reiser, Festival Coordinator
Staci Francis, Associate Director of Administration
Sarah Chapeau, Travel and Lodging Coordinator
Christina Martin-Wright, Associate Director for External Relations
Terry Kerr, Volunteer & Big Screens Little Folks Educational Coordinator
Cathy Sheets, Art Director
Kate Lochner, Digital Marketing Specialist
Heather Owens, Audience Development & Communications Specialist
Lisa Spierer, Assistant Director for Media & Technology
Mallory Murphy, Box Office Administration & Assistant Director for Outreach Programs
Adriane Melchert, Box Office Manager
Amy De Simone, Box Office Manager
Karin Kolb, Big Screens, Little Folks Programmer
Nancy Heingartner, World Cinema Day Coordinator
Aaron Granat, Festival Videographer
Aliza Rand, Festival Photographer
Ali Kloster, Editor

FILM PROGRAM DESCRIPTIONS

Jim Healy (JH), Kristen Johnson (KJ), Mike King (MK), Karin Kolb (KK), Vincent Mollica (VM), JJ Murphy (JM), Ben Reiser (BR), Matt St. John (MSJ) and Kyle Westphal (KW)

PROJECTIONISTS

Julian Antos, Travis Bird, Justin Dean, Tanner Engbretson, Roch Gersbach, Becca Hall and Monique Scheidler

COMMUNICATION ARTS SUPPORT STAFF

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

FESTIVAL TRAILER

Eric J Nelson (Heavy Visuals)
Music by Matt Sanborne

EVENT VIDEO STREAMING

Focal Flame

THE GREAT DANE PUB & BREWING CO. IS PROUD TO SUPPORT THE WISCONSIN FILM FESTIVAL



**Catching a Film
at Sundance Cinemas?
Stop in and Receive a Free Beer!**

Receive One FREE 12oz. Great Dane Tap Beer (Must be 21+ years of age) One per person/per visit/one time redemption. ***Ticket redeeming is valid at Madison Hilldale Great Dane location only.*** Digital movie ticket or ticket stub accepted after film showing only. Valid day of film viewing only.



greatdanepub.com



steepandbrewcoffee.com

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Environmentally Responsible:

Enjoy a greener cup of coffee! We've reduced our carbon footprint by converting our Madison roastery to solar for over 80% of our electricity.



Community Involved:

In addition to sponsoring the Wisconsin Film Festival, Steep & Brew is proud to assist organizations like the American Players Theater, the Arthritis Foundation Jingle Bell Run, Light the Night and Walk MS.

TICKET INFORMATION

HOW TO PURCHASE TICKETS

ORDER ONLINE: 2017.wifilmfest.org

Advance tickets will be available online beginning Saturday, March 11 at noon.

CALL: (608) 265-2933

Phone lines are open during Union South Ticket Booth hours (see hours of operation below).

STOP BY the official Wisconsin Film Festival box office at Union South beginning March 11 or the Sundance Cinemas box office beginning March 31.

See box office information for location and hours of operation.

EMAIL WITH INQUIRIES AT: boxoffice@wifilmfest.org



Returning ticket buyers will notice a few changes to online purchases, for instance, an account login is no longer required! We seek to provide the best possible ticket-buying experience for you, our valued patrons, and are delighted to partner with Vendini for the Festival's ticketing needs this year.

BOX OFFICE INFORMATION

1. UNION SOUTH TICKET BOOTH
(1308 West Dayton Street, Madison)

HOURS OF OPERATION:

**OPENING DAY
OF TICKET SALES**
(Sat, March 11):
NOON – 6 PM

**MARCH 13 –
MARCH 30:**
MON – SAT
NOON – 6 PM

MARCH 31 – APRIL 2:
1 hour before the **FIRST** film of
the day begins until ½ hour after
the **LAST** film of the day begins

APRIL 3 - 6: The Union South Ticket Booth will be closed for the remainder of the Festival.

Purchasing **ADVANCE TICKETS** (a day or more before your film) in person? Visit either of these two box office locations during their respective hours of operation.

Waiting until the **DAY OF** your film to get tickets? Any available tickets will only be available for purchase at the venue where the film is being shown.

NOTE: Online sales are available 24/7 until 5:00 PM the night before each screening. After that, any available tickets can be purchased at the venue door the day of your film.

**2. SUNDANCE
CINEMAS BOX OFFICE**
(Hilldale, 430 N Midvale
Boulevard, Madison)

HOURS OF OPERATION:

MARCH 31 – APRIL 6:
1 hour before the **FIRST** film of
the day begins until ½ hour after
the **LAST** film of the day begins

TICKET PRICES

FESTIVAL PASS:
\$325 SEE WEBSITE
FOR DETAILS

GENERAL:
\$10

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

**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.

ALL ONLINE AND PHONE TRANSACTIONS will have a **60¢ PER TICKET FEE** applied.

ALL TICKET SALES ARE FINAL. No refunds or returns for tickets or vouchers. No refunds or replacements for lost tickets. To guarantee admittance, ticket holders must arrive 15 minutes before the start of the film.

OPENING DAY OF TICKET SALES TIP

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.

ONLINE SALES TIP

This year, online ticket sales will work a little bit differently. If you'd like, use our online film guide found at 2017.wifilmfest.org to build a shopping list of films you'd like to buy tickets for. Then, reference that shopping list when purchasing tickets on our ticket vending website: go.wisc.edu/2017wff

OR skip the online guide and use the checklist at the back of this guide before heading to go.wisc.edu/2017wff

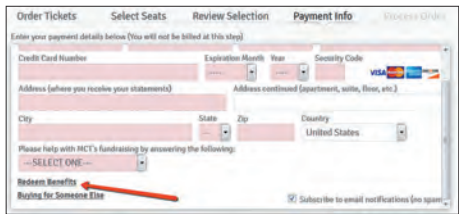
REDEEMING YOUR HOLIDAY 10-PACK CERTIFICATES

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 for which you will be using your code and follow the steps to check out. On the payment information screen, select "Redeem benefits." You will then be prompted to enter your first and last name as well as your alphanumeric comp code in the Patron ID box. If purchasing more tickets than the value of your code, you will then be prompted to enter additional payment at that time.

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 IN PERSON** 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 can be purchased with 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.

REFUNDS/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 2) or Sundance Cinemas (through the end of the Festival). No exchanges are possible at other venues.

TICKET DELIVERY OPTIONS

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 March 22 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:

After you print your tickets at home, they will 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!

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.

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

Concerned about mobility or accessibility issues within the theaters? Talk with a member of the box office staff at the time of purchase or send an email to boxoffice@wifilmfest.org

For many venues, ticket holder and ticket buyer lines will be outdoors. Please wear appropriate clothing and bring an umbrella if needed.

CHECK 2017.WIFILMFEST.ORG FOR NEWS AND UPDATES. FESTIVAL SCHEDULE IS SUBJECT TO CHANGE.



WISCONSIN FILM FESTIVAL

OPENING NIGHT

MARCH 30 . 2017

AT THE BARRYMORE THEATRE

5:30 pm – Reception with Hors d'oeuvres and a Champagne Toast

7:00 pm – Transmissions From The Heartland

Golden Badger Award Presentation

hosted by Pete Schwaba from WPT's *Director's Cut*

Wisconsin's Own Documentary Shorts:

A Place in the Garden | *The Dundee Project*

Whad'ya Do Now? | *Silently Steal Away*

9:00 pm – Q&A with filmmakers and *Whad'ya Know's* Michael Feldman!

9:30 pm – Afterglow at the Harmony Bar and Grill with V05!!

TICKETS

ALL INCLUSIVE Opening Night Celebration (includes films) – \$25

Transmissions From The Heartland (excludes Opening Night Reception) – \$15

2017.WIFILMFEST.ORG

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

FILM SERIES

AMERICAN VISIONS

The 60 Yard Line
Dark Night
Drifting Towards the Crescent
Fraud
Golden Exits
The Hero
Infinity Baby
Look and See: A Portrait of Wendell Berry
The Missing Sun
One Potato, Two Potato
Patti Cake\$
Person to Person
Quest
STEP
Sylvio
Whose Streets?

BIG SCREENS, LITTLE FOLKS

At Eye Level
Heidi
Mr. Frog
Short and Sweet
Shorter and Sweeter

GOLDEN BADGER AWARD WINNERS

Cliff, Superfan!
Daedelus and Icarus
Lingua Absentia

NEW INTERNATIONAL CINEMA

Afterimage
Alba
Clash
A Decent Woman
Dogs
The Donor

Frantz
Goldstone
The Happiest Day in the Life of Olli Mäki
I, Daniel Blake
Illegitimate
Indivisible
It's Not the Time of My Life
Kati Kati
Killing Ground
Little Wing
Lost in Paris
Maria (and Everybody Else)
Max & Leon
My Life as a Zucchini
Neruda
Nocturama
One Week and a Day
Paris 05:59: Théo & Hugo
Parting
Personal Shopper
A Quiet Passion
The Rehearsal
The Salesman
Sami Blood
Son of Joseph
The Student
Things to Come
Those Who Make Revolution Halfway
Only Dig Their Own Graves
Wet Woman in the Wind
Wigilia
Yourself and Yours

NEW INTERNATIONAL DOCUMENTARIES

Abacus: Small Enough to Jail
American Anarchist
Bugs
The Challenge



CONTEMPORARY COLOR

The Cinema Travellers
The Colorado
Contemporary Color
Dina
Forever Pure
The Freedom to Marry
Gulistan, Land of Roses
Machines
Obit
Stranger in Paradise

NEW WOMEN DIRECTORS

Alba
Forever Pure
Gulistan, Land of Roses
Little Wing
Maria (and Everybody Else)
Sami Blood
STEP
Whose Streets?
The Hero
Infinity Baby
Look and See: A Portrait of Wendell Berry
My Life as a Zucchini

RESTORATIONS AND REDISCOVERIES

Across the World and Back:
Aloha Wanderwell Baker
Broken Lullaby
Cock of the Air
The Crowd
The Crucible
Ernest Borgnine on the Bus + Marty
The Front Page
The Gold of Naples
The Incident
King Of Jazz
Ladies and Gentlemen, the Fabulous Stains
One Potato, Two Potato
Time to Die
Titicut Follies
The Traveler

SHORTS SERIES

Creepshow – Wisconsin's Own Spookiest
Portraits and Pictures from Wisconsin's Own
Transmissions from the Heartland –
Wisconsin's Own Short Documentaries
Short and Sweet
Shorter and Sweeter
Speaking in Tongues – Wisconsin's Own Shorts



NERUDA

WISCONSIN'S OWN

The 60 Yard Line
Almost Sunrise
Creepshow - Wisconsin's Own Spookiest
Divided We Fall
Drifting Towards the Crescent
Ernest Borgnine on the Bus
From Mass to the Mountain
The Missing Sun
Portraits and Pictures from Wisconsin's Own
Seeds and Cells - Milwaukee Stories
Speaking in Tongues - Wisconsin's Own Shorts
There Are Jews Here
Transmissions from the Heartland -
Wisconsin's Own Short Documentaries

CLOSING NIGHT

King of Jazz
The Lost City of Z
My Life as a Zucchini
Patti Cake\$
STEP

2017 WISCONSIN FILM FESTIVAL SNEAK PEEKS Free at Dane County Libraries

MADISON PUBLIC LIBRARY Beyond the Page willy street co-op Watch Film Trailers of 2017 Wisconsin Film Festival Selections plus Q&A with festival staff!

Fri. 3/10 6:30pm Madison Public Library Pinney
Tue. 3/14 6:30pm Middleton Public Library
Fri. 3/17 6:30pm Madison Public Library Alicia Ashman
Tue. 3/21 6:30pm Madison Public Library Central (Room 302)

5th Annual PINNEY MINI FILM FEST Sat. Mar 18 6:30pm Madison Public Library - Pinney
Featuring five shorts from the 2016 Wisconsin Film Festival and Q&A with the directors and festival staff
Refreshments donated by Willy Street Co-op



The 60 Yard Line

SUN, APR 2 • 7:00 PM
BARRYMORE THEATRE

RYAN CHURCHILL, NICK GRECO, LEIF GANTVOORT SCHEDULED TO APPEAR
WORLD PREMIERE • Narrative • USA • 2016 • DCP • 96 MIN

Director: Leif Gantvoort; Screenwriter: Ryan Churchill, Nick Greco; Producer: Alex McCullough; Editor: Andy Bates, Brody Gusar; Cast: Ryan Churchill, Nick Greco, Kimberly Crossman, Jacquelyn Zook, Dana Duarey, Leif Gantvoort, Mindy Sterling, Randall Park, Cedric Yarbrough, Chuck Liddell, Mark Tauscher, John Kuhn, Aman Green; Cinematographer: Cameron Schmucker

SECTION: AMERICAN VISIONS, WISCONSIN'S OWN

A romantic comedy, a heartwarming bromance, a dark exploration of the relationship between booze and Midwestern sports mania, a bawdy frat-boy fantasy come to life, a sly meditation on putting aside childish pursuits in favor of mature choices... *The 60 Yard Line* is all of these things and more, but who are we kidding? Most importantly it's the movie that's *sooooo* Wisconsin, it just *had* to have its world premiere here at the Wisconsin Film Festival - nothing else would have made sense. This Green Bay Packers obsessed tale of life, love, and Lombardi, written and performed with comic aplomb by Ryan Churchill and Nick, tells the story of a guy who takes his wedding fund money and buys a house next to Lambeau Field, where he can party hard, be a stone's throw from the team he loves, and compile stats 'til the cows (literally) come home. Filled to the brim with amusing 'Sconnie-centric one-liners, charming Packers cameos (including Mark Tauscher and John Kuhn) and shot on location in glorious Green Bay, *The 60 Yard Line* is a rowdy, raucous, crowd-pleasing romp that will leave football and film-loving cheeseheads shouting "Lights, Camera, Touchdown!" (BR)



Across the World and Back: Aloha Wanderwell Baker

SUN, APR 2 • 11:00 AM
UW CINEMATHEQUE

HEATHER LINVILLE SCHEDULED TO APPEAR

SPECIAL PRESENTATION • Other • USA • HD Projection • 60 MIN

SECTION: RESTORATIONS AND REDISCOVERIES

Aloha Wanderwell Baker (1906-1996) was the first woman to travel around the world by car and this special presentation of footage from her 16mm and 35mm film collection preserved by the Academy Film Archive reveals the story of Aloha's around-the-globe adventures that captured the people, cultures and historical landmarks of five continents from the 1920s and 1930s. Born in Canada as Idris Hall, Aloha was drawn to adventure and the thrill of traveling across uncharted roads in faraway lands very early in life. In 1922, with her mother's permission, the precocious 14-year-old left school in the south of France to answer a newspaper ad seeking a secretary for a round-the-world expedition. She joined the Work Around the World Educational Club, created by self-proclaimed "Captain" Walter Wanderwell in 1919, which served to promote the newly formed League of Nations. Idris Hall took the stage name Aloha Wanderwell and become known as "the world's most traveled girl." As Aloha crisscrossed 43 countries in a caravan of Ford Model Ts, her 6-foot-tall stature and commanding personality quickly elevated her role within the expedition to star and lead ambassador. Learning the film-making craft along the way, she served as camera assistant, cinematographer, editor, actress, screenwriter, interpreter, driver and negotiator. Aloha and the crew filmed on 35mm nitrate camera negative stock and documented such locales as Egypt's Valley of the Kings and the Taj Mahal, as well as such events as Polish army maneuvers and a funeral procession in Peking. There will be much more to see in this fun presentation, featuring live piano by David Drazin, and expert commentary from Heather Linville, UW Madison graduate and Film Preservationist at the Academy Film Archive. (JH)

KEY

Wisconsin's Own films

Big Screens, Little Folks films

2016 Golden Badger winners

Presented with support from
Open Doors for Refugees.



Afterimage

Powidoki

FRI, MAR 31 • 3:30 PM
UNION SOUTH MARQUEE

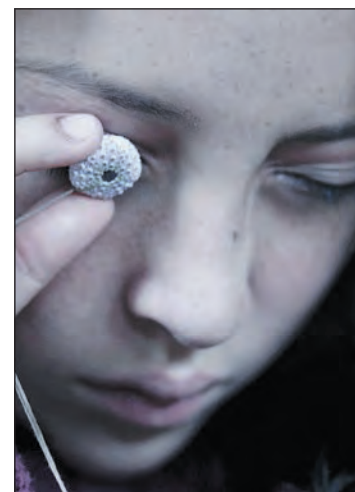
SAT, APR 1 • 3:45 PM
SUNDANCE CINEMA 6

Narrative • Poland • 2016 • DCP • Polish with English subtitles • 98 MIN

Director: Andrzej Wajda; Screenwriter: Andrzej Mularczyk; Producer: Michał Kwiecinski; Editor: Grazyna Gradon; Cast: Bogusław Linda, Bronisława Zamachowska, Zofia Wichłacz, Krzysztof Pieczyński, Maria Semotiuk; Cinematographer: Paweł Edelman

SECTION: NEW INTERNATIONAL CINEMA

The final film from Andrzej Wajda (1926-2016), the Godfather of contemporary Polish cinema, is a profoundly relevant dramatized biography of the avant garde artist and art instructor Władysław Strzemiński. Wajda introduces us to Strzemiński (Bogusław Linda) who lost an arm and a leg in WWI, as a charismatic and influential force on his students in the years following WWII. Soon, however, his revolutionary writings and ideas about art run afoul of the Soviet communist powers in Poland. Strzemiński's work has nothing to do with Stalin's favored social realism and superficial positivism and soon he finds himself blacklisted by galleries and as an instructor. Still idolized and supported by his long-suffering daughter and his former students, Strzemiński refuses to acquiesce to the party line, even when his health begins to seriously decline. The committed, transformative performance of Linda, star of many great Polish movies including Kieslowski's *Blind Chance*, is the embodiment of non-compromise. Wajda's *Afterimage*, completed when the director was 90, is a powerful, angry bookend to a major cinematic career that constantly examined the intersection of art and politics. (JH)



Alba

SAT, APR 1 • 11:30 AM
SUNDANCE CINEMA 6

MON, APR 3 • 6:30 PM
SUNDANCE CINEMA 1

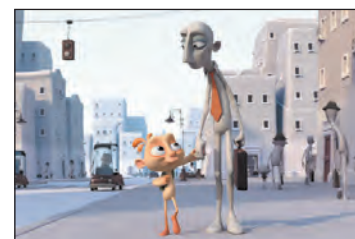
WISCONSIN PREMIERE • Narrative • Ecuador, Greece, Mexico • 2016 • DCP • Spanish with English subtitles • 98 MIN

Director: Ana Cristina Barragán; Screenwriter: Ana Cristina Barragán; Producer: Isabella Parra, Ramiro Ruiz, Konstantina Stavrianou, Rena Vougioukalou; Editor: Yibrán Asuad, Juan Daniel Molero, José María Avilés; Cast: Macarena Arias, Pablo Aguirre, Amaia Merino; Cinematographer: Simon Brauer

SECTION: NEW INTERNATIONAL CINEMA, NEW WOMEN DIRECTORS

Alba is a richly textured portrayal of the interior life of a sensitive 11 year-old girl in Ecuador. When Alba's mother is hospitalized, she is sent off to live with her father, a much older man who is all but a stranger to her. Though he is kind-hearted enough, his awkward eccentricities make Alba wary, and the two can barely forge a connection. At school, she turns inward, preferring to play imaginative games with insects than with her more well-off classmates. One day, an invitation to a party offers an opportunity for Alba to come out of her shell. *Alba* is the first feature by precocious writer/director Ana Cristina Barragán, who, though not yet 30, has spent the past 10 years honing her craft with acclaimed short films. Her practice pays off with this exceptionally detailed and empathetic view of adolescence. "An authentic coming-of-age film, truthful and subtle, heart-rending yet unsentimental" (*FIPRESCI*). Lions Award, Rotterdam Film Festival. Best First Film, Lima Film Festival. (MK)

Presented with support from LACIS.



Alike

SEE: *Shorter and Sweeter*



Abacus: Small Enough to Jail

FRI, MAR 31 • 3:45 PM
SUNDANCE CINEMA 1

SAT, APR 1 • 11:00 AM
SUNDANCE CINEMA 1

POST-SCREENINGS Q&A LED BY OPEN DOORS FOR REFUGEES

WISCONSIN PREMIERE • Documentary • USA • 2016 • DCP • 88 MIN

Director: Steve James; Producer: Mark Mitten, Julie Goldman, Gordon Quinn, Christopher Clements, Betsy Steinberg, Justine Nagan; Editor: David E. Simpson, John Farbrother; Cinematographer: Tom Bergmann; Music: Joshua Abrams

SECTION: NEW INTERNATIONAL DOCUMENTARIES

In the wake of the 2008 financial crisis, the only US bank to face criminal charges wasn't any of the Wall

Street institutions whose misdeeds made the headlines and sunk the economy. Instead, the district attorney's office set its sights on Abacus Federal Savings, a tiny, immigrant-run bank in based in New York's Chinatown that specialized in small loans within its community. With a total of six branches, Abacus was decidedly not "too big to fail" - in fact, it hadn't received any federal bailout money, and was only targeted after reporting on one of their own employees taking bribes. Master documentarian Steve James (*Hoop Dreams*, *Life Itself*) takes us through Abacus's fraud trial, a gripping, real-life David and Goliath saga that doubles as a resonant portrait of a hardworking immigrant family. Run by Shanghai-born founder Thomas Shun and his three lively daughters, Abacus boasts the most sympathetic and likeable movie bankers not played by Jimmy Stewart. Their dedication to helping fellow immigrants get started in America makes this one case you might be rooting for the bankers to win. 2016 New York Film Festival. (MK)

Presented with support from
Open Doors for Refugees.



🌅 Almost Sunrise

SAT, APR 1 • 4:30 PM
UNION SOUTH MARQUEE
SECTION: WISCONSIN'S OWN
103 MIN

Finding Home

MEGAN MONDAY, BRIJETTA HALL
SCHEDULED TO APPEAR

Documentary • USA • 2016 •
HD Projection • 5 MIN

Director: Megan Monday, Brijetta Hall
Waller; Producer: Megan Monday, Brijetta
Hall Waller; Editor: Megan Monday, Brijetta
Hall Waller; Cinematographer: Megan
Monday, Brijetta Hall Waller, Nelson Cho

After two deployments to Iraq, a young
female veteran struggles to discover
happiness, connection, and purpose in
her life. In this deeply personal, com-
pelling profile, she finds meaningful
work and a supportive community at a
veteran-run farm in Wisconsin. (MSJ)

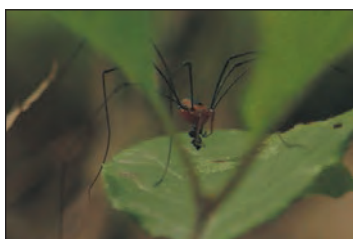
Almost Sunrise

ANTHONY ANDERSON SCHEDULED TO APPEAR
MADISON PREMIERE • Documentary •
USA • 2016 • HD Projection • 98 MIN

Director: Michael Collins; Producer: Marty
Syjuco; Editor: Eric Metzgar; Cinematographer:
Clarissa de los Reyes; Music: Adam Crystal

Two Iraq veterans returning home to
Milwaukee, Tom Voss and Anthony
Anderson, fight to recover from their
haunting wartime experiences. As
their intense struggles with moral
injuries and depression begin to seem
inescapable, even affecting their re-
lationships with friends and families,
they seek healing in a drastic way—by
beginning a 2,700-mile walk from Mil-
waukee to California. Along the way,
they encounter supporters who offer
advice and encouragement, yet Tom,
Anthony, and their families question
whether they can ever truly heal. This
documentary examines the complex
problems that face all veterans, but the
personal experiences of Tom and An-
thony provide intimate perspectives
on this pressing topic. *Almost Sunrise*
ultimately offers hope in the power of
honesty, reflection, and community,
through the touching stories of two
men learning to reconnect with them-
selves and their loved ones. (MSJ)

Presented with support from
Wisconsin Public Television.



🌅 Along the Steinke Basin

SEE: *Bugs*



American Anarchist

FRI, MAR 31 • 7:30 PM
UW CINEMATHEQUE

SUN, APR 2 • 1:00 PM
SUNDANCE CINEMA 5

WISCONSIN PREMIERE • Documentary
• USA • 2016 • DCP • 82 MIN

Director: Charlie Siskel; Producer:
Charlie Siskel; Editor: Chris McKinley;
Cinematographer: Nina Bernfeld

SECTION: NEW INTERNATIONAL
DOCUMENTARIES

William Powell was just 19 years old
when he wrote *The Anarchist Cook-
book* in 1971. Since the infamous book
instructs readers how to create explo-
sives and weapons (among other dan-
gerous methods of social disruption),
it is frequently cited in connection
with horrific incidents of mass vio-
lence in the United States. In an ex-
tended interview just months before
Powell's unexpected death in 2016,
Charlie Siskel (Academy Award nomi-
nated director of *Finding Vivian Ma-
ier*) uncovers the book's history and
urges its author to candidly reflect
on its impact. Powell initially resists
any revelation beyond his prior public
statements about the book, but this
interview, like his career and personal
life, require him to directly confront
his work and its effects. While Pow-
ell has moved on from his troubling
recommendations and philosophy,
the book may be inescapable, with
consequences that refuse to remain in
the past. Weaving the wide-ranging
interview footage with archival ma-
terial from Powell's life and the events
he might have influenced, Siskel's
stubborn pursuit of honesty produces
a riveting, thought-provoking reflec-
tion on how people attempt to justify,
rectify, or even deny personal (and
societal) mistakes. (MSJ)



🌅 American Zombies

SEE: *Creepshow*



At Eye Level

Auf Augenhöhe

FRI, MAR 31 • 1:00 PM
UNION SOUTH MARQUEE

102 MIN

🦋 Daedalus and Icarus

Animation • USA • 2016 • HD Projection • 5 MIN

Director: Crestwood Elementary School students; Screenwriter: Crestwood Elementary
School students; Editor: Luke Bassuener; Cast: Crestwood Elementary School
students; Music: Crestwood Elementary School students, Shawn Weber McMahon

The 4th grade classes of Madison's Crestwood Elementary School
teamed up to retell the classic Greek myth of Daedalus and Icarus,
using block-print, paper-cut animation and a fresh, charming per-
spective on a familiar tale. For their efforts, they've been awarded a
prestigious Golden Badger! (MSJ)

🦋 At Eye Level

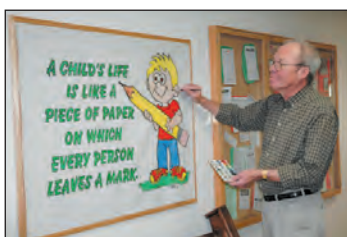
Narrative • Germany • 2016 • DCP • German with English subtitles • 98 MIN

Director: Joachim Dollhopf, Evi Goldbrunner; Screenwriter: Joachim Dollhopf,
Eva Goldbrauner, Nicole Armbruster; Producer: Christian Becker, Martin
Richter; Editor: Maja Stieghorst; Cast: Luis Vorbach, Jordan Prentice,
Ella Frey; Cinematographer: Jürgen Jürges; Music: David Ossa

SECTION: BIG SCREENS, LITTLE FOLKS, WISCONSIN'S OWN

Eleven-year-old Michi lives in a children's home, where he has to fight
for respect every day. His biggest dream, to find his father, seems to
come true when he discovers an unsent letter from his mother ad-
dressed to Tom. But then he meets Tom – who happens to be a dwarf
— and his fantasies turn into complex reality. When the kids find out,
Michi's life becomes hell and he runs away. With nowhere to go, he
moves in with Tom. As time passes, Tom and Michi discover they
have more in common than other sons and fathers and they form an
unlikely bond. *At Eye Level* teaches us about forgiveness, letting go of
friendships, and setting boundaries of trust and respect. Winner of
numerous European awards. (KK)

Presented with support from SSM Health



🌅 The Bear and the Owl

SEE: *Portraits and Pictures*
from Wisconsin's Own



🌅 Ben

SEE: *From Mass to the Mountain*



🌅 Breathe In Breathe Out

SEE: *Speaking in Tongues*



Broken Lullaby

SAT, APR 1 • 1:30 PM
CHAZEN MUSEUM OF ART

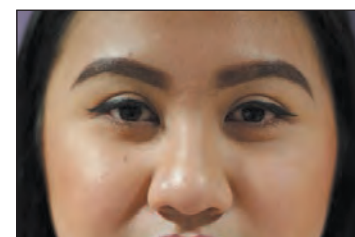
SUN, APR 2 • 5:00 PM
CHAZEN MUSEUM OF ART

SPECIAL PRESENTATION • Narrative
• USA • 1932 • 35mm • 75 MIN

Director: Ernst Lubitsch; Screenwriter: Samson
Raphaelson, Ernest Vajda, based on a play by
Maurice Rostand; Producer: Ernst Lubitsch;
Cast: Phillips Holmes, Nancy Carroll, Lionel
Barrymore, Zasu Pitts; Cinematographer:
Victor Milner; Music: W. Franke Harling

SECTION: RESTORATIONS
AND REDISCOVERIES

A rare departure into anti-war melo-
drama for the romantic comedy spe-
cialist Ernst Lubitsch, *Broken Lullaby*
(also known as *The Man I Killed*) is an
adaptation of a Maurice Rostand play,
which also served as the source materi-
al for another WFF selection this year,
François Ozon's *Frantz*. Haunted by the
memory of Walter Holderin, a German
soldier he killed during WWI, French
musician Paul (Phillips Holmes) trav-
els to Germany after the war to visit
Walter's family. Paul tells Walter's
father (Lionel Barrymore) that he was a
friend and fellow schoolmate of Wal-
ter's. As anti-French sentiment grows
in the German village, Paul becomes a
surrogate son of the Holderins and he
also finds himself falling in love with
Walter's former fiancée (Nancy Car-
roll). One of the most underrated of the
Austrian émigré Lubitsch's Hollywood
movies, *Broken Lullaby* is "sublime, one
of the most piercing and cinematically
supple of all of Lubitsch's films" (Dave
Kehr, *Chicago Reader*). (JH)



🌅 Brown Girl

SEE: *Portraits and Pictures*
from Wisconsin's Own



Bugs

SAT, APR 1 • 10:30 AM

BARRYMORE THEATRE

MON, APR 3 • 3:15 PM

SUNDANCE CINEMA 6

85 MIN

Along the Steinke Basin

SAM KIRCHOFF SCHEDULED TO ATTEND

WISCONSIN PREMIERE • Experimental • USA • 2016 • HD Projection • 11 MIN

Director: Sam Kirchoff; Cinematographer: Sam Kirchoff

SECTION: WISCONSIN'S OWN

The intricate beauty of the insect world is often overlooked when walking through Wisconsin forests admiring the colossal trees and the foliage. This precise elegance of the smaller world hidden in open view is present at all times while watching *Along the Steinke Basin*. Tiny creatures dominate the world of the miniature and captivate the frames of this experimental documentary. (KJ)

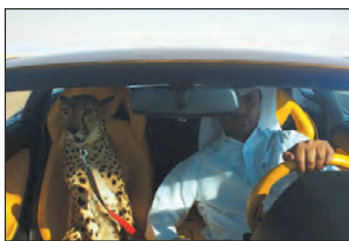
Bugs

WISCONSIN PREMIERE • Documentary • Denmark • 2016 • DCP • 74 MIN

Director: Andreas Johnsen; Producer: Sigrid Jonsson Dyekjær; Editor: Menno Boerema; Cinematographer: Andreas Johnsen

SECTION: NEW INTERNATIONAL DOCUMENTARIES

The foodie movie to end all foodie movies, this fantastically entertaining documentary serves up a delicacy not found on any local menus... yet. As the global population exponentially increases, experts have begun proposing insects as a miracle solution: an environmentally friendly protein source capable of feeding the world. Enter Ben Reade and Josh Evans. As Head Chef and Lead Researcher of iconic restaurant Noma's Nordic Food Lab, these two are on a crusade to make bugs not just edible and green, but delicious. Exploring where entomology meets gastronomy, the charismatic duo scours the globe for exotic invertebrates, buzzing between Mexico, Uganda, Japan, Peru, and many points between. The species they uncover are jaw-dropping to behold; in Reade's hands, they soon become mouth-watering, as well. Your stomach will growl for grasshopper ravioli, maggot cheese gelato, and bee larva ceviche. But as the concept of entomophagy inches towards the mainstream and insect-munching tradeshow begin to bloom, Ben and Josh's idealism faces the nagging question of who will ultimately profit off this new diet. (MK)



The Challenge

SAT, APR 1 • 7:15 PM

UW CINEMATHEQUE

WED, APR 5 • 4:30 PM

SUNDANCE CINEMA 1

WISCONSIN PREMIERE • Documentary • France, Italy • 2016 • DCP • Arabic with English subtitles • 70 MIN

Director: Yuri Ancarani; Producer: Christophe Gougeon, Fabrizio Polpettini, Pierre Malachin, Tommaso Bertani; Editor: Yuri Ancarani; Cinematographer: Yuri Ancarani, Luca Nervegna, Jonathan Ricquebourg; Music: Lorenzo Senni, Francesco Fantini

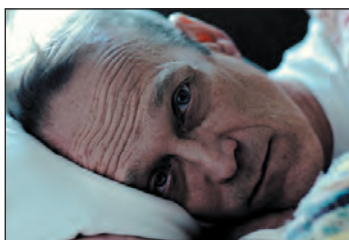
SECTION: NEW INTERNATIONAL DOCUMENTARIES

When it comes to surreal spectacle, there is no topping this stunningly photographed documentary on falconry obsessives in Qatar. This gilded world, where leashed cheetahs ride shotgun in luxury sports cars and a cast of falcons occupy every seat on a private jet, rivals anything dreamed up by Matthew Barney. These sheikhs and their prized birds are converging in the Arabian Desert for a falconry competition that is unlike any sporting event you've ever seen. Director Yuri Ancarani takes a non-judgmental, bird's-eye view of this 4,000 year-old sport, capturing its gold-plated pageantry in all its excess. The artisanal fashioning of hoods for the birds' heads is a motif that circles back for an astounding sequence taken from a camera placed on a falcon in flight. "A fascinating convergence between ethnography, style-magazine reportage and art-video surrealism, shot in opulent shades of desert gold" (*Film Comment*). Special Jury Prize, 2016 Locarno Film Festival. 2017 SXSW Film Festival. (MK)



Christina

SEE: *Speaking in Tongues*



Christmas Trees

SEE: *Wigilia*



The Cinema Travellers

SAT, APR 1 • 5:00 PM

UW CINEMATHEQUE

MON, APR 3 • 1:00 PM

SUNDANCE CINEMA 5

MIDWEST PREMIERE • Documentary • India • 2016 • DCP • Hindi, Marathi with English subtitles • 96 MIN

Director: Shirley Abraham, Amit Madheshiya; Producer: Shirley Abraham, Amit Madheshiya; Editor: Shirley Abraham, Amit Madheshiya; Cinematographer: Amit Madheshiya

SECTION: NEW INTERNATIONAL DOCUMENTARIES

The "cinema travellers" of the title are itinerant 35mm film projectionists who set up makeshift tent cinemas on a circuit of towns and villages in the most remote parts of India. For more than 70 years, the tent cinemas have brought the joy of movies to people of all ages, but for the group of showmen depicted here, the end of an era seems imminent: prints are getting harder to come by and the equipment they have, including their rusted out truck, might fail them at any moment. We watch in suspense as the projectionists, determined that the show must go on, find all sorts of miraculous ways to get their vehicle in gear and get the moving pictures on the screens inside the tents. Once that happens, the rapturous faces of the viewers (shown in lovely stills photographed by co-director Amit Madheshiya) let us know it's all been worth it. A gorgeous, beautifully photographed elegy for the death of traditional film projection, *The Cinema Travellers* is a perfect film festival movie in the simple way that it reminds you of the power of the medium, no matter where you are in the world. (JH)

Presented with support from The Center for South Asia



Clash

Eshtebak

SAT, APR 1 • 3:15 PM

SUNDANCE CINEMA 1

TUE, APR 4 • 8:45 PM

SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Narrative • Egypt, France, Germany • 2016 • DCP • Arabic with English subtitles • 97 MIN

Director: Mohamed Diab; Screenwriter: Khaled Diab, Mohamed Diab; Producer: Mohamed Hefzy, Eric Lagesse, Moez Masoud; Editor: Ahmed Hefez; Cast: Nelly Karim, Hany Adel, Tarek Abdel Aziz, Mai El Ghaity, Mohaem El Sebaey; Cinematographer: Ahmed Gabr

SECTION: NEW INTERNATIONAL CINEMA

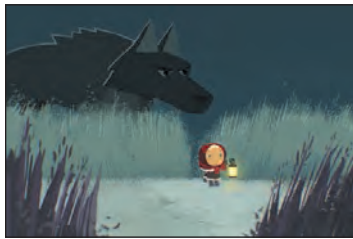
This exciting, smartly filmed drama is set in Cairo during the summer of 2013, two years after the Egyptian revolution and immediately after the ouster of Islamist President Morsi. A police truck full of detained demonstrators of various political and religious backgrounds makes its way through the city streets and a series of equally divergent and violent protests. Enduring one obstacle and trial after another, the detainees realize they must overcome their differences to stand a chance of survival. In what is only his second feature, director Mohammed Diab displays an inventive command of the medium by limiting the audience's perspective to that of the principal characters inside the police van. Through his claustrophobically rigorous technique and superb handling of actors, Diab expertly captures the chaos, as well as moments of humanity, in this look at the sometimes suffocating air of political upheaval. 2016 Cannes, London and Torino Film Festivals. (JH)

Presented with support from the African Studies Program.



Cliff, Superfan!

SEE: *Portraits and Pictures from Wisconsin's Own*



Cloudberry

SEE: *Shorter and Sweeter*



The Colorado

SUN, APR 2 • 4:00 PM
UNION SOUTH MARQUEE

Q&A WITH DIRECTOR MURAT EYUBOGLU AFTER THE SCREENING

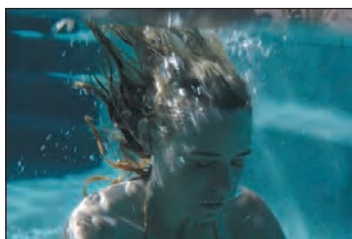
MIDWEST PREMIERE • Documentary
• USA • 2016 • DCP • 91 MIN

Director: Murat Eyuboglu; Screenwriter: Christa Sadler; Producer: Natalia Schwen; Editor: David Sarno; Cinematographer: Sylvestre Campe; Music: John Luther Adams, Roomful of Teeth, Paola Prestini, William Brittelle, Glenn Kotche, Shara Worden

SECTION: NEW INTERNATIONAL DOCUMENTARIES

Murat Eyuboglu's immersive environmental documentary examines the history and ecology of the magnificent Colorado River, unveiling its complex relationship with humankind. This tale of the persistent efforts to fight and control the Colorado involves European explorers' encounters with the river, more recent projects like the Hoover Dam, and pressing issues of agriculture, immigration, and climate change. With stunning footage of the landscapes the river has carved and the wildlife it supports, Eyuboglu traces the impacts of pollution and other modern activity on this vital natural wonder, an overused resource in crisis. Actor Mark Rylance's reflective narration introduces the various sections of this environmental study, but Eyuboglu allows the remarkable images to dominate the viewer's experience through extended sequences of the unique terrain around the river (and even beneath its surface). The innovative music, commissioned from five composers, guides us through this journey alongside the fascinating images, shifting and transforming as the story of the river is revealed. Elegiac, passionate, and beautiful, *The Colorado* is a stark reminder that our relationship with nature demands balance. (MSJ)

Presented with support from
Terra Incognita Art Series.



Cock of the Air

SUN, APR 2 • 1:00 PM
UW CINEMATHEQUE

ACADEMY FILM ARCHIVE FILM PRESERVATIONIST HEATHER LINVILLE WILL INTRODUCE THE SCREENING

SPECIAL PRESENTATION • Narrative
• USA • 1932 • DCP • 80 MIN

Director: Tom Buckingham; Screenwriter: Robert E. Sherwood, Charles Lederer; Producer: Howard Hughes; Editor: W. Duncan Mansfield; Cast: Chester Morris, Billie Dove, Matt Moore, Walter Catlett, Luis Alberni, Katya Sergeeva, Yola d'Avril; Cinematographer: Lucien N. Andriot; Music: Alfred Newman

SECTION: RESTORATIONS AND REDISCOVERIES

Producer Howard Hughes combined two of his principal interests—one of them was airplanes—for this amazingly raunchy comedy set in Europe during World War I, with Chester Morris as an American pilot with an international reputation as a womanizer and Billie Dove as a French actress determined to teach him a lesson. Upon the film's re-release, Hughes tried but failed to sneak the film past the censorship office and was forced to cut nearly two reels of footage; this restoration of the original release version from the Academy Film Archive includes much of the censored imagery and uses newly recorded dialogue to fill in lines removed from the surviving soundtrack. Academy Film Archive Film Preservationist and UW Madison graduate Heather Linville will discuss *Cock of the Air*'s restoration before the screening. (JH)



Contemporary Color

SAT, APR 1 • 2:45 PM
BARRYMORE THEATRE

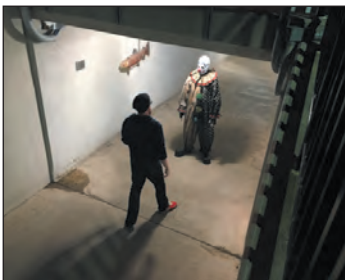
SUN, APR 2 • 8:15 PM
SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Documentary • USA • 2016 • DCP • 97 MIN

Director: Bill Ross IV, Turner Ross; Producer: Josh Penn, Michael Gottwald, Dan Janvey, David Byrne; Editor: Bill Ross IV; Cinematographer: Jarred Alterman; Music: David Byrne, Lucius, Nico Muhly, Ira Glass, Nelly Furtado, St. Vincent, Devonte Hynes, How to Dress Well, Zola Jesus, AD-Rock, Money Mark, tUnE-yArDs

SECTION: NEW INTERNATIONAL DOCUMENTARIES

Indie luminaries St. Vincent, David Byrne, tUnE-yArDs, Ad-Rock, Devonté Hynes, Zola Jesus, and more provide the music for this ecstatic concert film—the equally sensational visuals are courtesy of high-school color-guard troops from across the US. Anyone who's seen *Stop Making Sense* knows David Byrne has a genius for fusing live music with visual spectacle. *Contemporary Color* is his latest vision: a mega-concert at Brooklyn's Barclays Center that puts a who's who of avant-pop onstage, while giving the dance floor over to their teenaged costars. The kids go all out, waving brightly colored flags and strutting with impressive choreography. This joyous, eccentric celebration is vividly captured by documentary vanguards Bill and Turner Ross (*Western*, WFF 2015), who create a bedazzling cinematic experience that builds to psychedelic crescendos. Between acts, we're treated to charming mini-profiles of the color guard teams, and whisked backstage to witness everyone's awestruck wonder at the absurd beauty they are helping to create. An all-inclusive, arty ode to letting your freak flag fly, *Contemporary Color* is both danceable and inspirational. (MK)



WISCONSIN'S OWN SPOOKIEST

Creepshow

SAT, APR 1 • 9:30 PM
UNION SOUTH MARQUEE

FILMMAKERS SCHEDULED TO APPEAR
91 MIN

SECTION: WISCONSIN'S OWN, SHORTS SERIES

Come hide under your seat with us while we unspool seven shorts designed to make shivers run down your spine. Meet an incredibly unfriendly clown, try to avoid two serial-killing brothers, sidle up to a Wisconsin based alien, have dinner with a family of zombies, be a fly on the wall with the world's most star-crossed lovers, take a trip to the near future and sip from the fountain of youth, but whatever you do, Don't. Press. That. Button! (MSJ)

Gags

ADAM KRAUSE SCHEDULED TO APPEAR
MADISON PREMIERE • Narrative • USA
• 2016 • HD Projection • 16 MIN

Director: Adam Krause; Screenwriter: Adam Krause; Producer: Adam Krause; Editor: Adam Krause; Cast: Cory Estreen, Taylor Huff, Ashley Magnin, Heather Koehler, Eric Heuvelman; Cinematographer: DJ Kast

News reports of spooky, silent clowns haunting American streets have become familiar in the last year, but three friends in Green Bay finally find out what their resident creepy clown actually wants in this terrifying, inventive found-footage short. (MSJ)

Youth

BRETT MARTY SCHEDULED TO APPEAR
MIDWEST PREMIERE • Narrative • USA • 2016 • DCP • 16 MIN

Director: Brett Marty; Screenwriter: Brett Marty, Amelia Whitcomb, Josh Izenberg; Producer: Josh Izenberg; Cast: Jessica Stroup, George Maguire; Cinematographer: James Laxton

In the not too distant future, the cure for aging has been discovered... provided you have the money to spend on the procedure. When a couple begin the process of becoming young again, they face questions of mortality and love. Are we meant to stay with the same person forever? Does forever mean 50 years or 500 years? (KJ)

Last Chance

JOE CAHILL SCHEDULED TO APPEAR
WORLD PREMIERE • Narrative • USA
• 2016 • HD Projection • 15 MIN

Director: Oswaldo Martinez; Screenwriter: Joseph Cahill; Producer: Joseph Cahill, Robin Lin; Editor: Daniel Santana; Cast: Dylan Kleinschmidt, Joseph Cahill, Ceili Cordero, Olivia Marie, Craig Olson; Cinematographer: Oswaldo Martinez

Joe Cahill's dark tale about the bonds of brotherhood stretched to the limit will get under your skin. (BR)

American Zombies

JOE BOWES SCHEDULED TO APPEAR
MADISON PREMIERE • Narrative • USA
• 2016 • HD Projection • 9 MIN

Director: Joe Bowes; Cast: Eve Cusack, Jack Coakley, Todd Snethen, Lisa Kendall, Peter Murphy, Jake Viaene

A zombie dad just wants an elegant, healthy family dinner, but his zombie family can't seem to relax and enjoy the fresh humans. It's *Make Room for Daddy* meets *Dawn of the Dead*, as the zombies grunt and growl their way through a good old-fashioned family conflict. (MSJ)

Fate of Heart

JENNA WILCOX AND DANIEL KINNEY SCHEDULED TO APPEAR

WORLD PREMIERE • Narrative • USA
• 2016 • HD Projection • 17 MIN

Director: Daniel Kinney; Screenwriter: Daniel Kinney; Producer: Jenna Wilcox; Cast: Jake Penner, Angela Campbell

Star-crossed lovers reunite after years apart, but will they forge a new beginning or bring an end to all they know? (BR)

UFO Days

QUINN ELSE SCHEDULED TO APPEAR
Narrative • USA • 2016 • DCP • 8 MIN

Director: Quinn Else; Screenwriter: Quinn Else; Producer: JJ Murphy, Erik Gunneson, Eric Rhiel; Editor: Quinn Else; Cast: Eric Rhiel, Bill Johnson; Cinematographer: Nina Ham

An enigmatic, strangely familiar man attends the annual UFO Days celebration in a small Wisconsin town. The mysterious story combines impressive, otherworldly effects and the real-life atmosphere of Elmwood, WI (the UFO capital of the Midwest) for an eerie, regional spin on sci-fi storytelling. (MSJ)

Unbuttoned

MIDWEST PREMIERE • Narrative • USA
• 2016 • HD Projection • 8 MIN

Director: T.C. DeWitt; Screenwriter: T.C. De Witt; Producer: Chad Halvorsen, Cory Kaseman, Ali Bahr, T.C. De Witt; Editor: Chad Halvorsen; Cast: Marion Araujo, David Geisler, Chike Johnson, T.C. De Witt, Chad Halvorsen; Cinematographer: Jon Kline; Cinematographer: Jordan Post

A playful, perverse take on the old "press this button and you'll get a million dollars, but someone will die" scenario. (BR)





The Crowd

SUN, APR 2 • 3:00 PM

UW CINEMATHEQUE

SPECIAL PRESENTATION • Narrative • USA • 1928 • 35mm • **98 MIN**

Director: King Vidor; Screenwriter: King Vidor, John V.A. Weaver, Joe Farnham; Editor: Hugh Wynn; Cast: Eleanor Boardman, James Murray, Bert Roach, Estelle Clark; Cinematographer: Henry Sharp

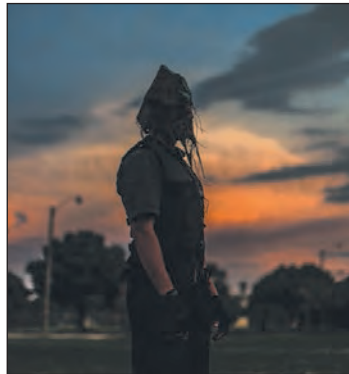
SECTION: RESTORATIONS AND REDISCOVERIES

Director King Vidor's supreme masterpiece is an Everyman tale of life and love in the big city among the faceless crowds. The protagonists are John (James Murray) and Mary (Eleanor Boardman) who fall in love on a blind date, immediately get married, and discover the heart-break and hardships, financial and otherwise, of trying to raise a family in New York City. Raised to believe that their big dreams of wealth and security would come true, John and Mary fight against being depersonalized by the rat race in the dizzying metropolis. With gliding camera movements, marvelous New York locations and impressive, stylized sets, Vidor's vision of one couple's struggle becomes a fully realized silent-era gem that belongs in the same class as Murnau's *Sunrise*. Originally conceived as a sequel to Vidor's 1925 war drama *The Big Parade*, the director continued John and Mary's story in his early talkie *Our Daily Bread*. Nominated for Best Picture and Best Director Oscars, *The Crowd* will be shown from a 35mm archival print courtesy Library of Congress. Live piano by David Drazin. (JH)



Daedelus and Icarus

SEE: *At Eye Level*



Dark Night

SAT, APR 1 • 9:00 PM

UW CINEMATHEQUE

MADISON PREMIERE • Narrative • USA • 2016 • DCP • **90 MIN**

Director: Tim Sutton; Screenwriter: Tim Sutton; Producer: Alexandra Byer; Editor: Jeanne Applegate; Cast: Robert Jumper, Anna Rose Hopkins, Rosie Rodriguez, Karina Macias, Aaron Purvis, Marilyn Purvis, Ciara Hampton, Andres Vega, Bryce Hampton, Eddie Cacciola; Cinematographer: Hélène Louvart; Music: Maica Armata

SECTION: AMERICAN VISIONS

With three highly acclaimed features in the past five years—*Pavilion*, *Memphis* (WFF 2014), and, now, *Dark Night* - UW alum Tim Sutton has established himself as one of the most rigorously formal American indie filmmakers working today. In all his films, Sutton employs an elliptical, understated style that deliberately eschews plot in favor of combining images, sounds, and music into a more purely cinematic experience. *Dark Night*, which references the Aurora, Colorado shooting, begins in the aftermath of an atrocity. Sutton creates snapshots of various characters in Sarasota, Florida on a single day prior to the event. The placidity of certain suburban scenes is punctuated by loud, unexpected shouts and screams—real and imaginary—that hint at a latent violence that hovers over the film at every turn. The haunting score by Canadian singer and musician Maica Armata adds to the sense of palpable dread, as the film builds ever so slowly toward its conclusion. Like Gus Van Sant's *Elephant* (2003), *Dark Night* never tries to explain the behavior of the characters we witness, but Sutton brilliantly manages to capture the texture of a culture obsessed with guns through meticulously observed details, shot by veteran cinematographer Hélène Louvart (Agnes Varda's *The Beaches of Agnès*). 2016 Sundance Film Festival. (JJM)



A Decent Woman

Los Decentes

FRI, MAR 31 • 1:30 PM

SUNDANCE CINEMA 1

SAT, APR 1 • 2:45 PM

UW CINEMATHEQUE

WISCONSIN PREMIERE • Narrative • Argentina, Austria, South Korea • 2016 • DCP • Spanish with English subtitles • **100 MIN**

Director: Lukas Valenta Rinner; Screenwriter: Lukas Valenta Rinner, Ana Godoy, Martin Shanly, Ariel Gurevich; Producer: Lukas Valenta Rinner, Ana Godoy; Editor: Ana Godoy; Cast: Martin Shanly, Iride Mockert, Andrea Strenitz, Mariano Sayavedra; Cinematographer: Roman Kasseroller

SECTION: NEW INTERNATIONAL CINEMA

A mild-mannered maid in an upper-class Buenos Aires suburb finds herself joining the nudist colony next door. Belén spends her days scrubbing down an already gleaming modernist house for owners who are rarely home. While pruning an immaculate wall-sized hedge, she peers over the top and discovers a bunch of naked people, idly hanging out in the sun. Before long, Belén is spending all her free time on the other side of the fence, in the buff with her new community of tantric new-agers. The tension between fastidious societal order and groovy naturalism becomes too much for a simple fence to bear, and things start getting a lot less neighborly. This dry satire is delivered with a deadpan precision that recalls the work of Yorgos Lanthimos (*The Lobster*). “Rinner has the timing and framing instincts of a widescreen cartoon gagman... a total blast” (*Filmmaker Magazine*). (MK)



Dina

FRI, MAR 31 • 4:30 PM

SUNDANCE CINEMA 6

MON, APR 3 • 5:45 PM

SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Documentary • USA • 2017 • DCP • **101 MIN**

Director: Dan Sickles, Antonio Santini; Producer: Dan Sickles, Antonio Santini; Editor: Sofia Subcaseaux; Cinematographer: Adam Uhl

SECTION: NEW INTERNATIONAL DOCUMENTARIES

The greatest love story to grace this year's festival is the true one found in this outstanding documentary, which won the Grand Jury Prize at the 2017 Sundance Film Festival. Dina is a

passionate, independent 49 year-old woman who knows what she wants. She met her fiancée Scott at a social group for neurologically diverse adults, and when she asks him to move into her apartment in suburban Philadelphia, there are certain expectations. The two are deeply infatuated with one another, but Dina craves affection Scott finds difficult to give. As their wedding approaches, they negotiate how to share their lives. Filmmakers Dan Sickles and Antonio Santini have crafted an unforgettably rich and understanding portrait of coupledom. Like any lasting relationship, this clear-eyed and candid film is often very funny and very serious within the same conversation. The filmmaking itself is wondrously elegant, each scene a lovingly composed single shot in which Dina, Scott, and their friends navigate the universal anxieties and elations of romance. (MK)



Divided We Fall

SUN, APR 2 • 11:00 AM

BARRYMORE THEATRE

KATHERINE ACOSTA SCHEDULED TO APPEAR
94 MIN

SECTION: WISCONSIN'S OWN

This is Happening Now

WORLD PREMIERE • Documentary • USA • 2016 • HD Projection • **4 MIN**

Director: Aaron Granat; Editor: Aaron Granat; Cinematographer: Aaron Granat; Music: Aaron Granat

Aaron Granat's Madison-based visual essay compares and contrasts the local reaction to Barack Obama's 2008 electoral victory with Donald Trump's 2016 win. (BR)

Divided We Fall

Documentary • USA • 2016 • DCP • **90 MIN**

Director: Katherine M Acosta; Screenwriter: Katherine M Acosta; Producer: Celso Acosta, Katherine M Acosta, Richard Acklin; Editor: Greta Wing Miller; Cast: Peter Barca, Marty Beil, Michael Billeaux, Katherine Cramer, Frank Emspak, Brett Hulsey, William P Jones, Matthew Kearney, Chris Larson, Rahul Mahajan, John Matthews, Phil Neuenfeldt, Matthew Rothschild, Harriet Rowan, Charity Schmidt, Barbara Vedder, Elizabeth Wrigley-Field; Music: Ida Jo

In 2011, Wisconsin's state Capitol in Madison was filled with people protesting the Act 10 bill. The Wisconsin Uprising made local and national news as concerned citizens - union members, students, and families - occupied the Capitol in the largest sustained protest in U.S. history. Katherine Acosta's captivating documentary knits together news reports, real-time amateur footage, and in-depth interviews with scholars, politicians, and protestors, presenting viewers with a clear-eyed investigation into the many factors behind the protest— what happened, what went wrong, and how revisiting these events matters in a post-2016 election America. (KJ)



The Crucible

Les sorcières de Salem

SUN, APR 2 • 7:30 PM

SUNDANCE CINEMA 5

TUE, APR 4 • 3:00 PM

SUNDANCE CINEMA 5

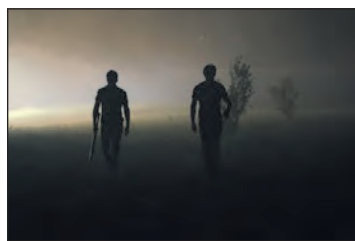
SPECIAL PRESENTATION • Narrative • France • 1957 • DCP • French with English subtitles • **146 MIN**

Director: Raymond Roleau; Screenwriter: Jean-Paul Sartre, based on the play by Arthur Miller; Producer: Raymond Borderie; Editor: Marguerite Renoir; Cast: Simone Signoret, Yves Montand, Mylène Demongeot, Jean Debucourt, Raymond Roleau, Michel Piccoli; Cinematographer: Claude Renoir; Music: Georges Auric

SECTION: RESTORATIONS AND REDISCOVERIES

The first big-screen version of Arthur Miller's play is an all-French production starring two of international cinemas biggest luminaries, Simone Signoret and Yves Montand. Set in Salem in 1692, the story begins at the farm home of John Proctor (Montand)

whose wife, Elisabeth (Signoret) learns of her husband's affair with Abigail, a 17-year-old working for the married couple. When Elisabeth expels Abigail from her home the young girl accuses Elisabeth of witchcraft and manipulates younger girls to support her claims of seeing spirits. The town's minister and politicians, looking to increase their power, support the accusations as well. Soon, Elisabeth and John are fighting for their lives and only a confession of guilt to the tribunal will save them. Miller, of course, wrote his play as a reaction to the anti-communist hysteria of the 1950s and the witch hunts of the House Un-American Activities Committee. Stars Signoret and Montand were married in real-life and members of the French communist party who participated in the efforts to save accused spies Julius and Ethel Rosenberg. They immediately began plans for a French film version of *The Crucible* after it opened on Broadway in 1953 and they hired Jean-Paul Sartre to translate Miller's dialogue and write the screenplay. Powerfully acted and vividly realized with spare, black and white cinematography by Claude Renoir, *The Crucible* was given a very limited release in the U.S. and has not been screened anywhere in nearly 60 years! It has now been given a digital restoration from Pathé and the Cineteca di Bologna. (JH)



Dogs

Câini

SAT, APR 1 • 5:45 PM
SUNDANCE CINEMA 1

MON, APR 3 • 1:30 PM
SUNDANCE CINEMA 1

MIDWEST PREMIERE • Narrative • Romania • 2016 • DCP • Romanian with English subtitles • 104 MIN

Director: Bogdan Mirica; Screenwriter: Bogdan Mirica; Producer: Elie Meirovitz, Marcela Ursu; Editor: Roxana Szel; Cast: Dragos Bucur, Gheorghe Visu, Vlad Ivanov, Costel Cascaval, Constantin Cojocaru; Cinematographer: Andrei Butica

SECTION: NEW INTERNATIONAL CINEMA

A simmering thriller, *Dogs* offers a sometimes nightmarish scenario for urban dwellers who prefer to avoid

country life. After inheriting a vast stretch of rural land on the border between Romania and Ukraine from a grandfather he hardly knew, city-living Roman goes to visit his new property. His plan is to sell the land but Hogas, the phlegmatic neighborhood policeman, reveals to Roman that Grandpa was a fearsome local boss and that control of the business is now in the hands of a dangerous man, Samir. As Roman finds his plans clashing with Samir's, the city lad becomes a witness to an endless feud between local gangsters and the police. Using a slow-burning style that borrows from classic crime movies and Westerns, director Bogdan Mirica has made a startling feature directorial debut that also employs a healthy dose of gallows humor. Ultimately, as Barbara Scharres writes at *RogerEbert.com*, "this is not a gangster film in the expected sense, but a waiting game that moves with deliberation to reveal the broader picture of a relentlessly cruel way of life." 2016 Cannes and Torino Film Festivals. 2017 International Film Festival Rotterdam and Film Comment Selects, Film Society of Lincoln Center. (JH)



The Donor

FRI, MAR 31 • 2:15 PM
SUNDANCE CINEMA 6

SUN, APR 2 • 1:30 PM
SUNDANCE CINEMA 6

NORTH AMERICAN PREMIERE • Narrative • China • 2016 • DCP • Mandarin with English subtitles • 105 MIN

Director: Zang Qiwu; Screenwriter: Qin Haiyan, Li Xiaobing; Producer: Geng Wang, Wang Ying; Editor: Liao Qingsong; Cast: Ni Dahong, Qi Dao, Li Zhen, Zhang Hang, Zhang Chen; Cinematographer: Dong Jingsong

SECTION: NEW INTERNATIONAL CINEMA

Yang Ba, a semi-retired man of modest means, is finding it increasingly difficult to keep his home from being demolished and to keep up with his son's school expenses. Desperate, Yang Ba agrees to sell one of his kidneys to the wealthy and gently persuasive Li Daguo, whose mortally-ill sister will benefit from the transaction. Yang Ba realizes he has made a Faustian bargain when the operation fails and Li Daguo tries to convince him to give up one of his son's kidneys. Soon, persuasion turns into open threats and Yang Ba finds himself defending his family any way he can. Deliberately, mesmerizingly paced, *The Donor* is a tense drama set in a world of economic uncertainty. Though it is told on a small scale, it nonetheless delivers an enormous emotional payoff. It marks the feature directorial debut of Zang Qiwu, former assistant to Zhang Yimou. Winner of the International Feature Competition at the 2016 Torino Film Festival, where the jury declared they had "found a new voice in Chinese cinema that we will all be enriched from." (JH)



Drifting Towards the Crescent

WED, APR 5 • 8:00 PM
SUNDANCE CINEMA 6

88 MIN

Ralph

WORLD PREMIERE • Experimental • USA • 2017 • HD Projection • 8 MIN

Director: Bill Bedford

SECTION: WISCONSIN'S OWN

Bill Bedford's experimental short (one of two in this year's Festival) explores the sensations of railroad travel with a hypnotic mix of sound, light, color, and rhythmic patterns. (BR)

Drifting Towards the Crescent

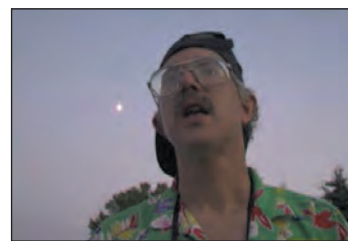
LAURA STEWART SCHEDULED TO APPEAR

WISCONSIN PREMIERE • Documentary • USA • 2017 • DCP • 80 MIN

Director: Laura Stewart; Producer: Laura Stewart, Zoe Sua Cho; Editor: Zoe Sua Cho; Cast: Amanda C. Pope, Elizabeth K. Campbell, Rick Smith, Joseph Le Jeune, Karen Ackerson; Cinematographer: Zoe Sua Cho, Carrie Graham; Music: Carolyn Stewart

SECTION: AMERICAN VISIONS, WISCONSIN'S OWN

Director and Wisconsin native Laura Stewart (*Shooter and Whitley*, WFF 2013) profiles a unique way of life in this fascinating documentary about people living in river towns on the Mississippi River. Marking its journey from the North to the South, the river passes through Hannibal, Missouri (childhood home of Mark Twain and inspiration for much of his fiction), where changing industries devitalized this town and many others in the time since they were on crucial shipping routes. From mushroom hunting to country music concerts, the locals reveal their daily lives to Stewart, in a setting full of distinctive attitudes and behaviors. As one man states under the dim lighting of a dive bar, where he claims every patron carries a gun: "Hunt, fish, drink, fight—it's a river town." The town's inhabitants offer nostalgic accounts of a more lawless past, guiding us through vacant buildings with tales of debauchery. *Drifting Towards the Crescent* weaves these stories of the river town's history and character with personal anecdotes from the people who take pride in caring about each other, their home, and their work. From bikers to nightclub owners, Stewart's subjects create a singular sense of place in this captivating portrait of a region holding tight to its identity. (MSJ)



The Dundee Project

SEE: *Transmissions from the Heartland*



Ernest Borgnine on the Bus + Marty

SAT, APR 1 • 8:15 PM
CHAZEN MUSEUM OF ART

Ernest Borgnine on the Bus

SPECIAL PRESENTATION • Documentary • USA • 1997 • HD Projection • 51 MIN

Director: Jeff Krulik

SECTION: RESTORATIONS AND REDISCOVERIES, WISCONSIN'S OWN

In honor of the centennial of the great character actor Ernest Borgnine (1917-2012), we present this charming and hilarious record of the Oscar-winning film and TV star's travels across the American Midwest during the summer of 1995. Piloting his own 500 horsepower, fully loaded RV bus christened "Sunbum," Borgnine, then 78-years-old, is shown visiting rest stops, breweries (including Milwaukee's Miller Inn) and shoe factories. Accompanied by his 26-year-old son Cris, Borgnine is captured in his element experiencing the "joy of travelling" and greeting the citizens of Iowa, Illinois, Nebraska and Wisconsin. As he does in his classic *Heavy Metal Parking Lot*, documentary director Jeff Krulik is capturing his subject simply as he is. What Borgnine has in common with the big-haired heroes of *HMPL* is his willingness to share his happiness and his philosophies for achieving that *joie de vivre*. Borgnine's voyages by bus, he believes, are largely responsible for his longevity, and he implores us to do the same: "You'll last longer!" He may be on to something, since the beer-bellied Borgnine lived to the mighty age of 95. (JH)

Marty

SPECIAL PRESENTATION • Narrative • USA • 1955 • 35mm • 91 MIN

Director: Delbert Mann; Screenwriter: Paddy Chayefsky; Producer: Harold Hecht; Cast: Ernest Borgnine, Betsy Blair, Karen Steele, Joe Mantell, Esther Minciotti, Jerry Paris; Cinematographer: Joseph LaShelle; Music: Roy Webb

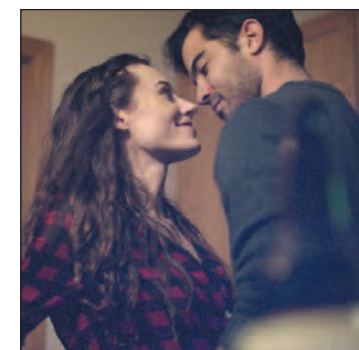
SECTION: RESTORATIONS AND REDISCOVERIES

"Whatever it is women like, I ain't got it." The usually gruff Ernest Borgnine, in his Academy Award-winning role, is cast against type as a sensitive and mild-mannered butcher in a decidedly unglamorous Bronx Italian neighborhood who finds a kindred soul in a bookish school teacher (Betsy Blair). Paddy Chayefsky's Oscar-winning screenplay, celebrated for its authentic portraits of working-class people, was an adaptation of Chayefsky's live play for television. In an era of extravagant Hollywood spectacles, this low-budget gem also won the Oscar for Best Picture. (JH)



Fake Jewels

SEE: *Speaking in Tongues*



Fate of Heart

SEE: *Creepshow*



Finding Home

SEE: *Almost Sunrise*



Forever Pure

Tehora la'ad

FRI, MAR 31 • 5:00 PM
SUNDANCE CINEMA 5

SUN, APR 2 • 11:00 AM
SUNDANCE CINEMA 5

WISCONSIN PREMIERE • Documentary • Ireland, Israel, Norway, UK • 2016 • DCP • Hebrew with English subtitles • **87 MIN**

Director: Maya Zinshtein; Producer: Geoff Arbourne, Maya Zinshtein; Editor: Justine Wright, Noam Amit; Cinematographer: Sergei Freedman, Yaniv Linton, Ross McDonnell

SECTION: NEW INTERNATIONAL DOCUMENTARIES, NEW WOMEN DIRECTORS

A riveting sports documentary that also charts the disturbing rise to power of a far-right nationalist organization in Israel, *Forever Pure* is first-rate filmmaking. First-time

director Maya Zinshtein was a fly on the wall inside Jerusalem's 80-year-old Beitar Football Club in 2012 when Arcadi Gaydamak, the billionaire Russian owner of the struggling team, made the provocative move of bringing in two Muslim players from Chechnya. Beitar's most extreme fan club, known as La Familia, take pride in supporting the only team in the Israeli Premier League that has never fielded an Arab player. The Chechen players receive death threats and Beitar's team captain is shut down when he calls for tolerance from the fans. Eventually, La Familia turns against their own team and leads a successful boycott of the live games. Israel's leaders have both ignored and supported the increasingly powerful La Familia, even when they adopt the slogan "Forever Pure" and spectators at the games joyously chant "we are the most racist team." *Forever Pure*, seemingly a movie about a soccer team, ultimately morphs into an urgent look at how oppression and a violent mob mentality can take root. (JH)

Presented with support from the Middle East Studies Program



Fraud

SUN, APR 2 • 8:30 PM
SUNDANCE CINEMA 1

WED, APR 5 • 8:45 PM
SUNDANCE CINEMA 1

67 MIN

I Turn to Jello

Narrative • USA • 2016 • DCP • **15 MIN**

Director: Andrew Betzer; Screenwriter: Andrew Betzer; Producer: Eric Nyari, Andrew Betzer; Editor: Andrew Betzer; Cast: Eleanore Pienta; Cinematographer: Daniel Houdin

SECTION: AMERICAN VISIONS

After botching her audition, a nervous cellist asks for another chance. And another. And another... 2016 New York Film Festival. (MK)

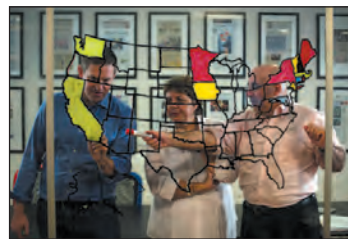
Fraud

MIDWEST PREMIERE • Narrative • USA • 2016 • DCP • **52 MIN**

Director: Dean Fleischer-Camp; Producer: Sebastian Pardo, Riel Roch-Decter, Dean Fleischer-Camp; Editor: Jonathan Rippon

SECTION: AMERICAN VISIONS

Without a doubt the year's wildest cinematic ride, *Fraud* is a blazing fast mindbender that forges its own new genre: the found footage crime thriller. Between 2008 and 2015, a real-life working class family uploaded over a hundred hours of their everyday lives to YouTube. Through some masterful sleight of hand in the editing room, director Dean Fleischer-Camp brilliantly weaves this banal footage into a pulp odyssey that plunges straight into capitalism's dark heart. Weekend getaways and endless trips to big box stores lead them to debt and desperation, exposing America's consumerist addictions and narcissist impulses from within. Before you know it, this normal family is on the run from the law. Exploding the rules of documentary, this exhilarating metafiction is an indisputable feat of editing. Appeared on Best of 2016 lists in *Sight & Sound*, *Filmmaker Magazine*, and *The Film Stage*. "Like nothing I've seen before. Impossible to believe but impossible to resist" (*Way Too Indie*). (MK)



The Freedom to Marry

SUN, APR 2 • 3:00 PM
SUNDANCE CINEMA 5

TUE, APR 4 • 1:00 PM
SUNDANCE CINEMA 5

MIDWEST PREMIERE • Documentary • USA • 2016 • DCP • **86 MIN**

Director: Eddie Rosenstein; Producer: Eddie Rosenstein, Jenni Olson, Amie Segal; Editor: Pilar Rico; Cinematographer: Bob Richman, Claudia Raschke

SECTION: NEW INTERNATIONAL DOCUMENTARIES

In his detailed look at the Supreme Court case that legalized same-sex marriage in all fifty states in June 2015, director Eddie Rosenstein uncovers the densely layered forces at work in this hard-fought victory, through the eyes of the activists, lawyers, and other dedicated people at the center of the historic lawsuit. This behind-the-scenes account of the 102 days preceding the Supreme Court hearing takes viewers from the busy New York offices of advocacy groups to the Michigan home of plaintiffs in the case, showing the variety of motivations, experiences, and responsibilities needed to mount a massive national campaign for policy change. Rosenstein's main subject, Evan Wolfson, worked toward marriage equality for over thirty years and founded the advocacy organization Freedom to Marry, allowing him to provide an intimate perspective on the history of the movement. His colleagues and other crucial figures in the fight like civil rights lawyer Mary Bonauto, who argued the plaintiffs' case in the Supreme Court, offer insight into their stress and fear leading to the culmination of their exhausting work, but they also demonstrate the inspiring tenacity they needed to win. Rosenstein blends in-depth interviews with observation of his subjects (and some of their opponents), as they frantically prepare for the final days in a decades-long effort. *The Freedom to Marry* examines a historic moment in its broad context, but with an essential focus on the individuals who often get lost in the story of a movement. (MSJ)



From Mass to the Mountain

SAT, APR 1 • 12:30 PM
UW CINEMATHEQUE

79 MIN

SECTION: WISCONSIN'S OWN

Ben

WISCONSIN PREMIERE • Documentary • USA • 2016 • HD Projection • **13 MIN**

Director: Zack Baddorf; Editor: Romeo D'Costa; Cast: Ben Ballweg

Ben is adrift in a rudderless life. He feels unappreciated training teachers in Haiti, work that should give him purpose and satisfaction. A modern tale of a life struggling for meaning, Ben chronicles the journey of a restless soul as he weaves in and out of careers, never settling, struggling to determine what comes next. (KJ)

From Mass to the Mountain

KURT SENSENBRENNER AND COLIN SYTSMA SCHEDULED TO APPEAR

MADISON PREMIERE • Documentary • USA • 2016 • HD Projection • Spanish with English subtitles • **66 MIN**

Director: Kurt Sensenbrenner, Colin Sytsma; Producer: Kurt Sensenbrenner; Cast: Father Wally "Padre Pablo" Kasuboski

For twenty-eight years, Ripon, Wisconsin Catholic priest, Wally Kasuboski, has lived in eastern Panama. His mission is to bring sustainable, safe drinking water to the impoverished community. Both uplifting and down-to-earth, this documentary follows Father Wally, aka Padre Pablo, as he organizes a team of Panamanian and imported-from-Wisconsin construction workers to painstakingly build a dam and provide water to the local population. Heart-warming, humorous, and beautifully filmed, Father Wally's story is an example of the Wisconsin Idea come to life. (KJ)



Frantz

SAT, APR 1 • 8:15 PM
SUNDANCE CINEMA 6

WED, APR 5 • 3:00 PM
SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Narrative • France, Germany • 2016 • DCP • French, German with English subtitles • **113 MIN**

Director: François Ozon; Screenwriter: François Ozon; Producer: Eric Altmayer, Nicolas Altmayer, Stefan Arndt, Uwe Schott; Editor: Laure Gardette; Cast: Paula Beer, Pierre Niney, Marie Gruber, Ernst Stötzner, Johann Von Bülow, Anton Von Lucke; Cinematographer: Pascal Marti

SECTION: NEW INTERNATIONAL CINEMA

This sumptuous forbidden romance is set in the shadow of World War I. It's 1919 in a German mountain town, where Anna is mourning her fiancé Frantz, who was killed in combat. One day, she encounters a Frenchman visiting his grave, who reveals that he and Frantz were friends in Paris before the war. Despite lingering hostility towards their recent foes, Frantz's parents come to embrace the stranger as he shares vivid recollections of his time with Frantz, while Anna feels drawn to him on a deeper level. But things are not exactly as they seem, and in its second half *Frantz* reckons with whether the truth is always preferable to lies. WFF regular François Ozon's resonant remake of Ernst Lubitsch's *Broken Lullaby* (screening at the Chazen on 35mm) was nominated for 11 César Awards (the French Oscar equivalent), including Best Film, Director, Actor, Adaptation, and Cinematography. 2017 Sundance Film Festival. "Astonishingly beautiful and inquisitive... a profound look at alienation and grief" (*Indiewire*). (MK)

BIG SCREENS FOR LITTLE FOLKS

STOP MOTION ANIMATION WORKSHOPS

Saturday April 1 | 9:30 am & 12:30 pm | Union South, Free!

THE BEAR AND THE OWL CARD MAKING WORKSHOP

Sunday April 2 | 3:30 pm | Union South, Free!

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

2017.WIFILMFEST.ORG/BSLF



The Front Page

SAT, APR 1 • 11:00 AM
CHAZEN MUSEUM OF ART

HEATHER LINVILLE WILL APPEAR

SPECIAL PRESENTATION • Narrative
• USA • 1931 • 35mm • **98 MIN**

Director: Lewis Milestone; Screenwriter: Ben Hecht, Charles MacArthur, based on their play; Producer: Howard Hughes; Editor: W. Duncan Mansfield; Cast: Adolphe Menjou, Pat O'Brien, Mary Brian, Edward Everett Horton, Walter L. Catlett, George E. Stone, Mae Clarke, Slim Summerville; Cinematographer: Glen MacWilliams

SECTION: RESTORATIONS AND REDISCOVERIES

Ben Hecht and Charles MacArthur's 1928 play is one of the most durable comedies in the American repertoire, and Lewis Milestone's brash and brisk screen adaptation deserves a place of pride alongside it. Set in Prohibition-era Chicago, this cynical valentine to the ink-stained wretches of the world chronicles ace reporter Hildy Johnson's fitful efforts to get married, settle down, and leave his yellow profession behind. But Hildy's hard-assed editor, Walter Burns, can't lose his best scrivener, especially when the imminent execution of a Red rabble-rouser is worth its weight in column inches. The play would be adapted for the screen another half-dozen times (including formidable efforts by Howard Hawks and Billy Wilder), but Milestone's 1931 version with Pat O'Brien and Adolphe Menjou comes closest to matching Hecht and MacArthur's devil-may-care immediacy; it's not a period piece, but a vulgar salute ripping through the air. Contemporary reviewers lavished *The Front Page* with superlatives: Pare Lorentz urged his readers to see this "extraordinary movie" before "Mr. Hays, Mr. Akerson, or the Republican Committee on Humor burn all the available prints." No prints were burned, but we've had to suffice with a toned-down version prepared for European audiences from alternate takes — until now. Finally restored to the original American release version for the first time in decades, *The Front Page* is a pre-Code marvel with a machine-gun stride. A 35mm print from the Academy Film Archive will be shown. Restored in 2016 by the Academy Film Archive and The Film Foundation. Restoration funding provided by the George Lucas Family Foundation. Elements for this restoration provided by The Howard Hughes Corporation, the University of Nevada, Las Vegas College of Fine Arts, Department of Film and its Howard Hughes Collection at the Academy Film Archive. (KW)



Gags

SEE: *Creepshow*



The Gold of Naples

L'oro di Napoli

FRI, MAR 31 • 11:00 AM
CHAZEN MUSEUM OF ART

SUN, APR 2 • 2:15 PM
CHAZEN MUSEUM OF ART

SPECIAL PRESENTATION • Narrative
• Italy • 1954 • 35mm • Italian with English subtitles • **138 MIN**

Director: Vittorio De Sica; Screenwriter: Vittorio De Sica, Cesare Zavattini, Giuseppe Marotta; Producer: Dino De Laurentiis, Carlo Ponti; Editor: Eraldo Da Roma; Cast: Sophia Loren, Silvana Mangano, Eduardo De Filippo, Paolo Stoppa, Totò, Vittorio De Sica; Cinematographer: Carlo Montuori; Music: Alessandro Cicognini

SECTION: RESTORATIONS AND REDISCOVERIES

After he revolutionized cinema with neorealist classics like *Bicycle Thieves* and *Umberto D.*, legendary director Vittorio De Sica returned to his Commedia dell'Arte roots for this sextet of humorous stories set in his beloved Naples, city of his youth. In one of her earliest film appearances, Sophia Loren plays the unfaithful wife of a pizza maker who searches, with her husband, for her missing emerald wedding ring. In another memorable episode De Sica himself plays an aristocrat and degenerate gambler reduced to playing a card game with a child. The other stories revolve around street clowns, prostitutes, and gangsters and feature such Italian cinema superstars as Silvana Mangano, Eduardo De Filippo and the great Totò. *The Gold of Naples* is a personal favorite of filmmaker Martin Scorsese who has commented on how the stories "move effortlessly between comedy and tragedy. As if laughing and crying were two sides of the same coin that you could flip at any moment." De Sica's omnibus classic set the standard for the many multi-storied Italian movies to come over the next decades. Originally released in the U.S. with only four of the six tales, our screenings will be from a 35mm subtitled archival print of the original, uncut Italian release version, courtesy Istituto Luce Cinecittà. 1955 Cannes Film Festival. (JH)

Presented with support from UW Cinematheque.



Golden Exits

FRI, MAR 31 • 6:00 PM
UNION SOUTH MARQUEE

MIDWEST PREMIERE • Narrative • USA • 2017 • DCP • **94 MIN**

Director: Alex Ross Perry; Screenwriter: Alex Ross Perry; Producer: Christos V. Konstantakopoulos, Alex Ross Perry, Adam Piotrowicz, Katie Stern, Joshua Blum; Editor: Robert Greene; Cast: Emily Browning, Adam Horowitz, Mary-Louise Parker, Lily Rabe, Jason Schwartzman, Chloë Sevigny; Cinematographer: Sean Price Williams; Music: Keegan DeWitt

SECTION: AMERICAN VISIONS

A first rate ensemble leads Alex Ross Perry's thorny New York story, hailed as "Brooklyn Bergman" in a glowing *New Yorker* review (Eric Rohmer is an equally applicable touchstone). Two established couples are upended with the arrival of twentysomething Australian Naomi (Emily Browning). Naomi's only New York connections are to her archivist boss, Nick (Beastie Boy Adam Horowitz), and Buddy, an old family friend she hasn't seen in years (Jason Schwartzman). Both men are contentedly married, but Naomi's sudden presence tests their inner commitments. An excellent Chloë Sevigny and Mary-Louise Parker play Nick's wife and sister in law, and also his quasi-employers, as it is their late father's papers he and Naomi are supposed to be cataloging. As in *The Color Wheel* (WFF 2011) and *Listen Up Philip*, Perry proves himself a master of acerbic dialogue, cutting to the core of his characters through their relationships and rivalries. With this witty and incisive network narrative, "Perry affirms that he's both one of the most talented younger filmmakers working in American movies, and a great writer of roles for women" (Manohla Dargis, *New York Times*). 2017 Sundance, Berlin Film Festivals. (MK)



Goldstone

TUE, APR 4 • 6:15 PM
SUNDANCE CINEMA 1

WED, APR 5 • 2:00 PM
SUNDANCE CINEMA 1

MIDWEST PREMIERE • Narrative • Australia • 2016 • DCP • **110 MIN**

Director: Ivan Sen; Screenwriter: Ivan Sen; Producer: David Jowsey, Greer Simpkin; Editor: Ivan Sen; Cast: Aaron Pedersen, Alex Russell, Pei Pei Cheng, David Gulpipli, David Wenham, Jacki Weaver; Cinematographer: Ivan Sen; Music: Ivan Sen

SECTION: NEW INTERNATIONAL CINEMA

A follow-up to the Australian Outback police noir *Mystery Road* (WFF 2014), *Goldstone* reunites director Ivan Sen

with Aaron Pedersen as the dogged Aboriginal detective Jay Swan. As the story begins, Jay, who continues to struggle with his drinking, has turned up in a dusty mining community — again in the middle-of-nowhere — looking into the disappearance of a Chinese migrant worker. Working with a young local cop (Alex Russell), Jay's investigation leads him to the shady head of the mining company (David Wenham) and the town's brassy, cake-baking mayor (Jacki Weaver). Eventually, Jay uncovers a messy plot of political kickbacks, swindled land deals and human trafficking. As in *Mystery Road*, Sen displays a patient, confident storytelling style that pays off with an exciting action conclusion. Visually, the director favors geometrically composed wide shots, revealing the vast emptiness of the sun-blasted landscape, but Sen tells much of his story through the magnetic, rugged face of Pedersen. The actor, who can also be seen this WFF in *Killing Ground*, is a genuine movie star. (JH)



Gulistan, Land of Roses

FRI, MAR 31 • 3:30 PM
UW CINEMATHEQUE

THU, APR 6 • 12:15 PM
SUNDANCE CINEMA 5

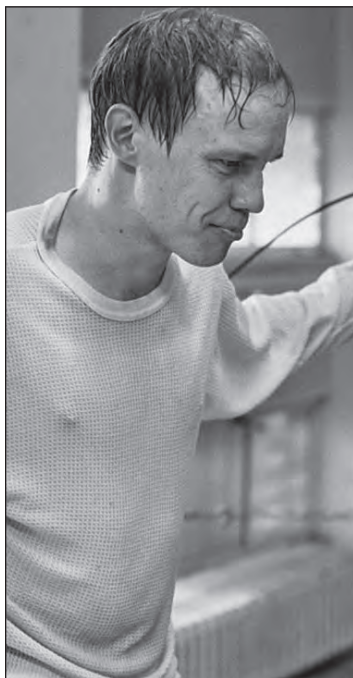
WISCONSIN PREMIERE • Documentary • Canada, Germany • 2016 • DCP • Kurdish with English subtitles • **86 MIN**

Director: Zaynê Akyol; Producer: Sarah Mannering, Fanny Drew, Yanick Létourneau, Mehmet Aktas, Nathalie Cloutier, Denis McCready; Editor: Mathieu Bouchard-Malo; Cinematographer: Étienne Roussy

SECTION: NEW INTERNATIONAL DOCUMENTARIES, NEW WOMEN DIRECTORS

In the Kurdish mountains, a band of female guerrillas is preparing for battle against Daesh (better known here as ISIS). Documentarian Zaynê Akyol embeds us within this fierce, feminist brigade as they prepare their bodies and minds for combat. In powerfully intimate interviews, the women discuss their philosophical reasons and motivations for fighting in unforgettable terms. Here among the Kurdistan Workers' Party militia, they are free from the constricting gender roles that pervade the rest of their society, where, as one puts it, "every woman left to the mercy of man is condemned to slavery." The battle will be dangerous for everyone, but female soldiers are perched at a unique precipice. On one hand, they pose an added psychological threat because Daesh believes that soldiers killed by women will never reach paradise. On the other, the rebel women have to fear being taken as spoils of war. Despite taking place in a war zone, *Gulistan* is a remarkably composed piece of filmmaking, etched with an artist's eye for detail and an intense devotion to its subjects. Winner, 2016 Doc Alliance Award. (MK)

Presented with support from the Middle East Studies Program.



The Happiest Day in the Life of Olli Mäki

Hymyilevä Mies

FRI, MAR 31 • 6:45 PM
SUNDANCE CINEMA 6

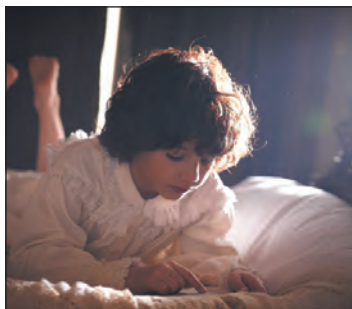
SAT, APR 1 • 1:45 PM
SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Narrative • Finland, Germany, Sweden • 2016 • DCP • Finnish with English subtitles • **92 MIN**

Director: Juho Kuosmanen; Screenwriter: Juho Kuosmanen, Mikko Myllylahti; Producer: Jussi Rantamäki; Editor: Jussi Rautaniemi; Cast: Jarkko Lahti, Oona Airola, Eero Milonoff; Cinematographer: J-P Passi

SECTION: NEW INTERNATIONAL CINEMA

Helsinki, 1962. Finland's unlikely featherweight champ is a small-town charmer named Olli Mäki. Olli gets an unexpected big break with the news that he'll be fighting in American Davey Jones in a World Championship bout, the biggest sporting event in Finnish history. There's just one problem: Olli's fallen in love. Anyone can see that Olli's going to get his clock cleaned, so he should be focusing on his training, but all he can think of is his new flame. He can't help it, much to the dismay of his showman manager, who is stuck trying to sell this besotted softie as a vicious pugilist (when a photographer asks him to shadowbox for the camera, Olli can't help but giggle). Based on a true story, *Olli Mäki* is hands-down the sweetest boxing film ever made. Shot handheld on shimmering black-and-white 16mm film stock, director Juho Kuosmanen's irresistible debut feels like an unearthed treasure from the European New Waves that were sprouting up just as Olli was entering the ring. "Marvelous, from its very first, perfectly composed frame" (*Variety*). Winner, Un Certain Regard, 2016 Cannes Film Festival. Winner, Gold Hugo, 2016 Chicago Film Festival. Discovery of the Year, 2016 European Film Awards. (MK)



Heidi

SUN, APR 2 • 11:00 AM
UNION SOUTH MARQUEE

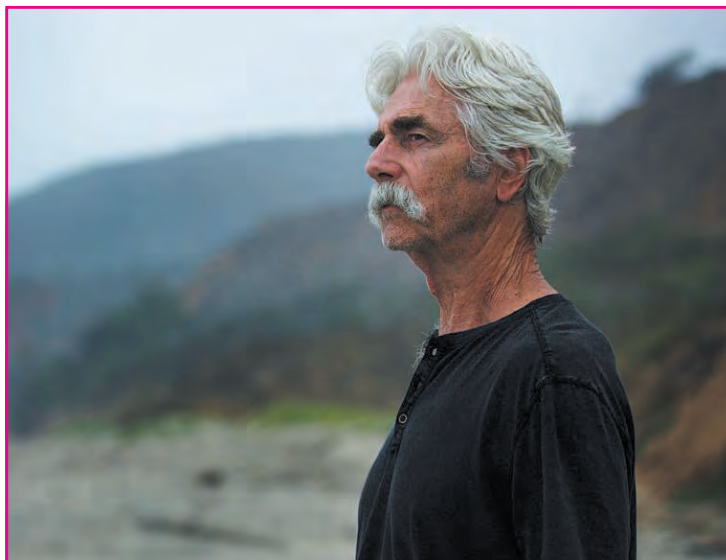
Narrative • Germany • 2015 • DCP • **111 MIN**

Director: Alain Gsponer; Screenwriter: Petra Biondina Volpe, Johanna Spyri; Producer: Jakob Claussen; Editor: Mike Schaerer; Cast: Anuk Steffen, Bruno Ganz, Quirin Agrippi; Cinematographer: Matthias Fleischer; Music: Niki Reiser

SECTION: BIG SCREENS, LITTLE FOLKS

A huge hit with European audiences, this new Swiss German adaptation of Johanna Spyri's classic children's book (published in 1881) puts the mud back into the Alpine pastures. After the death of her parents, our five-year-old heroine, Heidi, (down-to-earth newcomer Anuk Steffen) is sent to live with her grumpy grandfather (played by veteran Swiss actor Bruno Ganz) in the mountains of Switzerland. Her world is turned upside down again three years later when her aunt takes her away from her now beloved grandfather, her friend Peter and the mountains to flat Frankfurt. There she is a paid companion to Klara who is in wheelchair ever since her mother died. Will Heidi see her grandfather and her best friend Peter again? And if so, what about Klara? Winner of the 2016 German Film Award (Outstanding Children or Youth Film). (KK)

Presented with support from SSM Health.



The Hero

TUE, APR 4 • 6:30 PM
UNION SOUTH MARQUEE

WED, APR 5 • 12:15 PM
SUNDANCE CINEMA 6

NICK OFFERMAN & BRETT HALEY SCHEDULED TO APPEAR APRIL 4 ONLY

USA • 2017 • DCP • **96 MIN**

Director: Brett Haley; Screenwriter: Brett Haley, Marc Basch; Producer: Houston King, Sam Bisbee, Erik Rommesmo; Editor: Brett Haley; Cast: Sam Elliott, Laura Prepon, Krysten Ritter, Nick Offerman, Katharine Ross; Cinematographer: Rob Givens

SECTION: AMERICAN VISIONS, NICK OFFERMAN DAY

A 72-year-old veteran Hollywood actor with only a few credits he can feel proud of, Lee Hayden (Sam Elliott) now spends most of his time smoking pot with his pal and former co-star Jeremy (Nick Offerman) and occasionally recording a commercial voiceover for fast food chicken. When he's given a not-so-rosy health diagnosis, Lee decides to get his house in order by repairing the relationship with his estranged daughter (Krysten Ritter) and pursuing one last great movie role. Meanwhile, Lee becomes a viral internet sensation while accepting a career achievement award and he surprises himself by becoming closer to a much younger stand-up comedian (Laura Prepon). Writer/director Brett Haley's previous feature, *I'll See You in My Dreams*, was another meditation on aging and a starring vehicle for the underutilized actress Blythe Danner. Now, Haley has provided the same opportunity for Danner's *Dreams* co-star Elliott, who, with his unmistakable drawl and droopy moustache, has been charming audiences for decades. Funny and touching in equal measures, *The Hero* is also an honest look at show business and one performer's dreams and disappointments. 2017 Sundance Film Festival. (JH)



Hunter

SEE: *Speaking in Tongues*



I, Daniel Blake

SAT, APR 1 • 7:15 PM
UNION SOUTH MARQUEE

SUN, APR 2 • 11:15 AM
SUNDANCE CINEMA 6

MADISON PREMIERE • Narrative • Belgium, France, UK • 2016 • DCP • **100 MIN**

Director: Ken Loach; Screenwriter: Paul Laverty; Producer: Rebecca O'Brien; Editor: Jonathan Morris; Cast: Dave Johns, Hayley Squires, Dylan McKiernan, Briana Shann, Sharon Percy; Cinematographer: Robbie Ryan

SECTION: NEW INTERNATIONAL CINEMA

Winner of the coveted Palme d'Or at the 2016 Cannes Film Festival, veteran filmmaker Ken Loach's latest is a deeply empathetic portrait of an unemployed handyman and his struggles against a monolithic British bureaucracy. Sidelined after an illness, 59-year-old Newcastle resident Daniel Blake (Dave Johns) now spends his days looking for work and fighting to collect his Employment and Support allowance from a cruel network of red tape. When Daniel meets Katie (Hayley Squires), a young mother of two who has been relocated north with her kids after living in a London homeless shelter, the two form a supportive friendship that allows them both to steal a few moments of relief and happiness. Working again with his frequent collaborator, screenwriter Paul Laverty, Loach has crafted a naturalistic and seemingly effortless story of people in desperate situations. The vivid reality he creates comes from more than fifty years of filmmaking and a developed knack for casting that allows his actors to create instantly relatable characters. 2016 Cannes and Toronto Film Festivals. (JH)



Illegitimate

Illegitim

SUN, APR 2 • 4:00 PM
SUNDANCE CINEMA 1

TUE, APR 4 • 4:15 PM
SUNDANCE CINEMA 1

WISCONSIN PREMIERE • Narrative • France, Poland, Romania • 2016 • DCP • Romanian with English subtitles • **89 MIN**

Director: Adrian Sitaru; Screenwriter: Alina Grigore, Adrian Sitaru; Producer: Anamaria Antoci, Stanislaw Dziedzic, Klaudia Smieja, Yohann Cornu; Editor: Mircea Olteanu, Theo Lichtenberger; Cast: Alina Grigore, Robi Urs, Bogdan Albuлесcu, Adrian Titieni, Cristina Olteanu; Cinematographer: Adrian Silisteanu, Alexandru Lorian Timosca

SECTION: NEW INTERNATIONAL CINEMA

Victor is a retiree who lives with his four grown children, relishing his role as the patriarch. At the end of a typically lively family dinner, the topic turns to abortion. This unexpectedly loosens an avalanche of family secrets, both old and new. Broadly speaking, everyone holds more or less the same position, but fresh revelations cause each family member to reevaluate exactly where they stand. Director Adrian Sitaru's incisive moral tale examines the tight spot where people's ethical codes and personal lives intersect. The film's tense naturalism was achieved through unusual rigor: working from an idea by nervy lead actress Alina Grigore, the performers rehearsed for a year and a half. Finally, the still-scriptless film was improvised in front of cameras shooting documentary-style, usually in only a single take. The result is a rare find: a carefully thought out, intellectually stimulating film that is imbued with genuine spontaneity. International Confederation of Art Cinemas Award, Berlin Film Festival. Best Film, Odessa Film Festival. Best Narrative Feature, Philadelphia Film Festival. (MK)





The Incident

SAT, APR 1 • 3:15 PM

CHAZEN MUSEUM OF ART

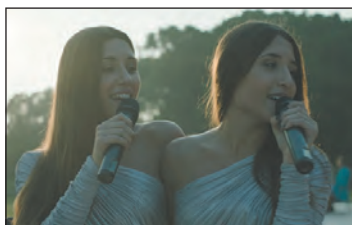
LARRY PEECE SCHEDULED TO APPEAR

SPECIAL PRESENTATION • Narrative
• USA • 1967 • 35mm • **107 MIN**

Director: Larry Peerce; Screenwriter: Nicholas E. Baehr; Producer: Edward Meadow, Monroe Sachson; Editor: Armond Lebowitz; Cast: Tony Musante, Martin Sheen, Beau Bridges, Brock Peters, Ruby Dee, Jack Gilford, Ed McMahon, Thelma Ritter, Jan Sterling, Donna Mills, Gary Merrill; Cinematographer: Gerald Hirschfeld; Music: Charles Fox, Terry Knight

**SECTION: RESTORATIONS
AND REDISCOVERIES**

One late night on a New York subway car, a pair of teenaged thugs terrorizes a group of passengers, virtually holding them hostage. Although outnumbered, the two teens take advantage of the passenger's passivity and unwillingness to act together. "What begins as a standard piece of inner city pulp," writes Film Programmer Julian Antos, "quickly spirals into a delicate microcosm of New York City under pressure." Released in 1967, *The Incident* is perhaps the first significant studio release to look unflinchingly at New York after the devastating murder of Kitty Genovese in 1964. It presaged a number of movies, from *Where's Poppa?* to *The Taking of Pelham One Two Three*, that examined the dark side of urban living during the era of "Fun City." Never released on DVD, this screening represents a rare opportunity to view an excellent 35mm archival print of this genuinely unnerving human drama. The superb cast includes Tony Musante and Martin Sheen (in his first big-screen role) as the two antagonists, plus Jack Gilford, Thelma Ritter, Ruby Dee, Jan Sterling, Ed McMahon, Brock Peters, Mike Kellin and Beau Bridges as the other riders. Director Larry Peerce (*One Potato, Two Potato*, *Goodbye, Columbus*) will join us in person to talk about his still powerfully relevant movie, now 50 years old. (JH)



Indivisible

Indivisibili

SAT, APR 1 • 8:00 PM

SUNDANCE CINEMA 1

SUN, APR 2 • 1:45 PM

SUNDANCE CINEMA 1

WISCONSIN PREMIERE • Narrative
• Italy • 2016 • DCP • Italian with English subtitles • **104 MIN**

SECTION: NEW INTERNATIONAL CINEMA

Director: Edoardo De Angelis; Screenwriter: Nicola Guaglianone, Barbara Petronio, Edoardo De Angelis; Producer: Attilio De Razza, Pierpaolo Verga; Editor: Chiara Grizzotti; Cast: Angela Fontana, Marianna Fontana, Antonia Truppo, Massimiliano Rossi, Tony Laudadio; Cinematographer: Ferran Paredes Rubio; Music: Enzo Avitabile

Evoking a modern-day Brothers Grimm, this bewitching fairy tale tells of 18 year-old conjoined twins with angelic voices. Stuck singing trite pop songs at run-down parties, Dasy and Viola are treated as little more than a meal ticket by their louse of a father, and a novelty act by everyone else. Everything changes when a visiting surgeon reveals what their parents have kept secret all these years: because they share no internal organs, the girls could be separated. Thunderstruck, they flee their tiny Neapolitan village and embark on a dreamlike odyssey to scrape together enough cash to afford the operation. Literally attached at the hip for their entire lives, Dasy and Viola nevertheless have very distinct worldviews, and nearly opposing reactions to the prospect of separation. This involving, Felliniesque fantasy reflects on the push-and-pull virtues of independence and companionship. Winner of 5 awards at the 2016 Venice Film Festival, including one honoring films dedicated to women. (MK)



Infinity Baby

TUE, APR 4 • 9:15 PM

UNION SOUTH MARQUEE

BOB BYINGTON & NICK OFFERMAN SCHEDULED TO APPEAR

MIDWEST PREMIERE • Narrative • USA • 2017 • DCP • **75 MIN**

Director: Bob Byington; Screenwriter: Onur Tukel; Producer: Barry Lacina, Christos Konstantakopoulos, Veronica Leon, Rebecca Eskreis, Megan Mullally, Nick Offerman; Editor: Kris Boustedt; Cast: Kieran Culkin, Trieste Kelly Dunn, Nick Offerman, Martin Starr, Kevin Corrigan, Megan Mullally, Noel Wells, Stephen Root; Cinematographer: Matthias Grunsky; Music: Aesop Rock

SECTION: AMERICAN VISIONS, NICK OFFERMAN DAY

Infinity Baby is another funny voyage into absurdville from director Bob Byington (*Harmony & Me*, WFF 2010, *Somebody Up There Likes Me*, WFF 2012). Ostensibly about the scientific "innovation" of a breed of babies that never age, the satirical premise is ultimately just an excuse for Byington to further explore the frequently dysfunctional dynamics of dating, parenting, corporate shenanigans, consumerism and work relationships. How were the eternal infants created? Good question! It has something to do with a stem cell research accident in the not-too-distant future that resulted in a batch of cuties who will never grow up to leave the nest or forget to call. A for-profit company has been set up to find homes for the ageless tykes and *Infinity Baby's* Founder, Neo Getwell (Nick Offerman) spends most of his time dealing with his barely competent staff. Neo's top salesman, commitment-phobe Ben (Kieran Culkin), is busy dating a series of women and breaking up with them by introducing them to his "mother" (Megan Mullally). Meanwhile, baby deliverymen Malcolm (Martin Starr) and Larry (Kevin Corrigan) are having trouble providing the correct dosage of medication that keeps the babies from pooping more than once a week. Loosely structured with snappy, playful dialogue, Byington's latest offers a view of a world where "making babies is easy, but taking care of them is punishment." (JH)



It's Not the Time of My Life

Ernellák Farkaséknál

TUE, APR 4 • 8:30 PM

SUNDANCE CINEMA 1

WED, APR 5 • 12:00 PM

SUNDANCE CINEMA 1

WISCONSIN PREMIERE • Narrative
• Hungary • 2016 • DCP • Hungarian with English subtitles • **81 MIN**

Director: Szabolcs Hajdu; Screenwriter: Szabolcs Hajdu; Producer: Dániel Herner, András Muhi, Ferenczy Gábor, Zsófia Muhi; Editor: Szilvia Papp; Cast: Szabolcs Hajdu, Orsolya Török-Illyés, Erika Tankó, Domokos Szabó, Lujza Hajdu; Cinematographer: Csaba Bántó, Flóra Chilton, Dávid Gajdics, Betti Hejűsz, Márton Kistelegi, Ákos K. Kovács, Péter Miskolczi, Péter Pásztor, Tamas Simon, Márk Szalai, Gábor Szilágyi, Gergely Tímár, Levente Tóth

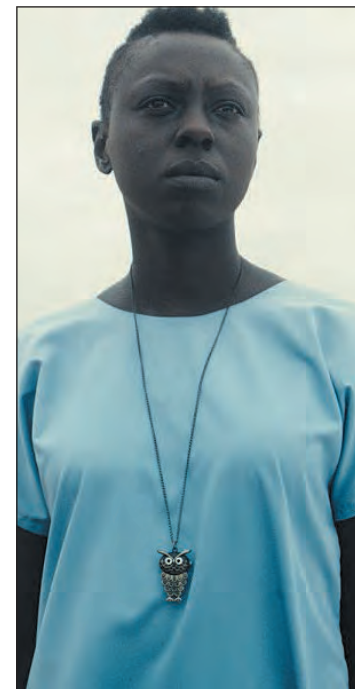
SECTION: NEW INTERNATIONAL CINEMA

"Why are we still together?" Just as Eszter and Farkas broach this midlife perennial, their in-laws arrive. Ernella and Albert need a place to crash, having abruptly (and ashamedly) returned to Hungary after an aborted attempt to live abroad. The ensuing 24 hours provide both couples with many opportunities to ponder marriage's inevitably recurring question, with evidence to support a verdict in either direction. Named Best Film at the prestigious Karlovy Vary Film Festival, this extraordinarily lifelike portrait of familial discord captures the tangle of conflicting emotions endemic to any long-term relationship, which tend to bubble over in close quarters. Some of the film's bracing authenticity can be chalked up to the intimacy of its production: director Szabolcs Hajdu stars with his real-life wife and son as the host family, and the film was shot entirely in their actual apartment. Hadju's home-grown techniques extend behind of the camera, too: *It's Not the Time of My Life* boasts 13 credited cinematographers, all film students of the director, who each took on a sequence while maintaining a cohesive look. "Engrossing, poignant, and often very funny... this chamber piece is as good as they come" (*CineVue*). (MK)



I Turn to Jello

SEE: *Fraud*



Kati Kati

FRI, MAR 31 • 8:45 PM

SUNDANCE CINEMA 5

THU, APR 6 • 2:15 PM

SUNDANCE CINEMA 5

**POST SCREENING DISCUSSION LED BY
AFRICAN STUDIES PROGRAM (4/6 ONLY)**

WISCONSIN PREMIERE • Narrative • Germany, Kenya • 2016 • DCP • English, Swahili with English subtitles • **75 MIN**

Director: Mbithi Masya; Screenwriter: Mbithi Masya, Mugambi Nthiga; Producer: Sarika Hemi Lakhani, Siobhain "Ginger" Wilson, Tom Tykwer, Katja Lebedjewa, Marie Steinmann-Tykwer; Editor: Louizah Wanjiku; Cast: Nyokabi Gethaiga, Elsaphan Njora; Cinematographer: Andrew "Dru" Mungai

SECTION: NEW INTERNATIONAL CINEMA

Kaleche wakes up in Kenya's grasslands with no memory of who she is, or how she got there. Dressed in a hospital gown, she stumbles upon a sun-dappled resort, where a group of strangers inform her that she has died. As Kaleche acclimates to the afterlife, she warms up to Thoma, a charismatic ringleader who helps her recall her earthly life. Their relationship triggers an ominous connection between their present and past lives, and *Kati Kati* begins to look more like purgatory than paradise. This thoughtful, poetic parable announces a major new voice in sub-Saharan African cinema with first-time director Mbithi Masya, whose previous career as a musician can be clearly felt in *Kati Kati's* lyrical beauty. Winner, FIPRESCI Discover Prize, 2016 Toronto Film Festival. "This streamlined, creative, gorgeously lensed feature resembles a sub-Saharan mashup of *Lost*, *28 Days Later*, and *The Leftovers*, and is as accessible as any of those three" (*Film Comment*). "A small movie about big ideas... an original, vibrant, and exciting statement from a talented filmmaker who clearly has much more to say" (*The Playlist*). (MK)

Presented with support from the African Studies Program.



Killing Ground

MON, APR 3 • 8:30 PM
SUNDANCE CINEMA 5

THU, APR 6 • 4:30 PM
SUNDANCE CINEMA 5

WISCONSIN PREMIERE • Narrative • Australia • 2016 • DCP • 89 MIN

Director: Damien Power; Screenwriter: Damien Power; Producer: Joe Weatherstone, Lisa Shaunessy; Editor: Katie Flaxman; Cast: Aaron Pedersen, Ian Meadows, Harriet Dyer, Aaron Glenane; Cinematographer: Simon Chapman

SECTION: NEW INTERNATIONAL CINEMA

One of the most frightening and well-crafted films of its kind since *Deliverance*, this nastily effective Australian thriller set in a remote camping site will make you think twice about where you take your next vacation. During the holiday season, city doctor Ian and his fiancée Sam arrive for a few days getaway at a campground miles from any civilization. What happens next is best left for the viewer to discover, but it is safe to say that in less than 24 hours Sam and Ian will be fighting for their lives. Director Damien Power, making his feature-length debut, is clearly a talent to keep an eye on. In a deliberately non-showy fashion, Power takes his time in setting up his story and introducing his principal characters who, at first, seemingly have little relationship to each other. When you realize his clever little storytelling trick, Power patiently holds back on the action, allowing your sense of dread to build up even more. Then, things go from bad to much, much worse. While decidedly violent, *Killing Ground* is never excessively so as *Variety* critic Dennis Harvey notes when he writes that the movie “might easily have turned into a sadistic wallow...But Power’s judicious control manages to sidestep those pitfalls in service of a white-knuckle thriller, whose deftly turned characters skirt caricature, and whose increasingly harrowing situations are pulled off with such skill that they never quite tip into lurid melodrama...The canny, quiet restraint at work here not only heightens the tension, but helps to make *Killing Ground* seem less a horror exercise than a straight-up, stripped-down suspenser.” 2017 Sundance Film Festival. (JH)



King Of Jazz

THU, APR 6 • 6:15 PM
SUNDANCE CINEMA 5

SPECIAL PRESENTATION • Other • USA • 1930 • DCP • 100 MIN

Director: John Murray Anderson; Screenwriter: Harry Ruskin; Producer: Carl Laemmle Jr.; Editor: Robert Carlisle; Cast: Paul Whiteman, John Boles, Laura La Plante, Slim Summerville, Walter Brennan, The Rhythm Boys (Bing Crosby, Al Rinker, Harry Barris), Glen Tryon; Cinematographer: Jerome Ash, Hal Mohr, Ray Rennahan

SECTION: RESTORATIONS AND REDISCOVERIES, CLOSING NIGHT

One of the most visually spectacular of all movie musicals, *King of Jazz* is a Technicolor all-singing, all dancing revue with a few comic sketches thrown in for good measure. It was originally conceived as a showcase for one of the most popular stars of his era, bandleader Paul Whiteman. Today, the portly Whiteman is remembered as the man who commissioned George Gershwin to write “Rhapsody in Blue,” one of the many show-stopping production numbers in this marvelous entertainment. Nothing if not ambitious, Universal Pictures spent a then-staggering amount of \$2 million for their first mega-production of the talkie era, sparing no expense on jaw-dropping sets and hiring veteran Broadway revue creator John Murray Anderson to direct when Florenz Ziegfeld proved unavailable. Because it was out of circulation and unseen for decades, *King of Jazz* became little more than a footnote in film history for introducing movie audiences to Bing Crosby, then a member of Whiteman’s singing trio The Rhythm Boys who here memorably perform the toe-tapping “Happy Feet” and a few other songs. After years of only being unavailable in incomplete, poor quality copies, *King of Jazz* has been lovingly restored to its original length and its lustrous early Technicolor palette by Universal. (JH)



King's Day

SEE: *Short and Sweet*



Konigiri-Kun Shopping

SEE: *Shorter and Sweeter*



Ladies and Gentlemen, the Fabulous Stains

FRI, MAR 31 • 8:30 PM
CHAZEN MUSEUM OF ART

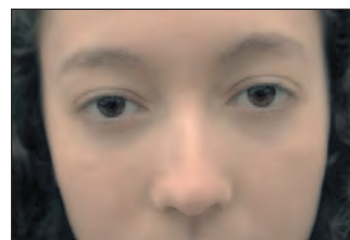
USA • 1982 • 35mm • 87 MIN

Director: Lou Adler; Screenwriter: Nancy Dowd; Producer: Joe Roth; Editor: Tom Benko; Cast: Diane Lane, Laura Dern, Marin Kanter, Ray Winstone; Cinematographer: Bruce Surtees

SECTION: RESTORATIONS AND REDISCOVERIES

“We’re the Stains, and we don’t put out.” A 16 year-old Diane Lane stars as the frontwoman of an all-girl punk band that rockets to cult infamy over the course of a rust belt tour. Their

confrontational gigs earn media notoriety and devoted disciples in equal measure, so it’s no surprise when the industry hacks start circling. With her iconic red eyeliner and skunk-stripe hairdo, Lane’s look served as a fashion template for a generation of riot-grrrrls—even now, 35 years later, she comes off as a total badass. Written pseudonymously by *Slap Shot* scribe Nancy Dowd and directed by music producer Lou Adler, this is a surprisingly honest film about the ultimate punk dilemma: selling out. A 15 year-old Laura Dern co-stars as the band’s bassist, and their tourmates include Sex Pistols Steve Jones and Paul Cook, and Paul Simonin of The Clash. Buried upon its initial release, *Ladies and Gentlemen, The Fabulous Stains* has amassed an obsessive fan base over the years. Join the club. “A cult classic whose time has come” (*AV Club*). (MK)



Last Chance

SEE: *Creepshow*



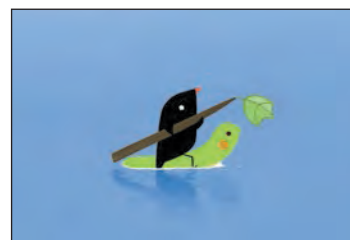
LI

SEE: *Speaking in Tongues*



Lingua Absentia

SEE: *Speaking in Tongues*



The Little Bird and the Caterpillar

SEE: *Shorter and Sweeter*



The Little Seed

SEE: *Shorter and Sweeter*



Little Wing

Tyttö nimeltä Varpu

FRI, MAR 31 • 11:00 AM
UW CINEMATHEQUE

SAT, APR 1 • 4:30 PM
SUNDANCE CINEMA 5

MIDWEST PREMIERE • Narrative • Denmark, Finland • 2016 • DCP • Finnish with English subtitles • 100 MIN

Director: Selma Vilhunen; Screenwriter: Selma Vilhunen; Producer: Kai Nordberg, Kaarle Aho; Editor: Samu Heikkilä; Cast: Linnea Skog, Paula Vesala, Lauri Majjala, Santtu Karvonen, Antti Luusuaniemi; Cinematographer: Tuomo Hutri

SECTION: NEW INTERNATIONAL CINEMA, NEW WOMEN DIRECTORS

An authentic depiction of a young girl on the verge of adolescence, *Little Wing* believably depicts what may end up being the most formative events in the life of its smart and strong heroine. Sensitively portrayed by Linnea Skog, 12-year-old Varpu lives with her needy, childlike mother Paula, who has never told Varpu about her father. Learning to ride horses with other girls her age, Varpu has begun to realize how un-normal her daily life has been. After a fight with Paula, who has a new man in her life, Varpu runs away to search for her mysterious biological father. Oscar nominated for her 2012 short *Do I Have to Take Care of Everything?*, Director Selma Vilhunen finds plenty of warm-hearted humor in Varpu’s story, which, true to its protagonist, is told with an open-minded clarity and optimism about people. *Little Wing* is a real winner. 2016 Toronto Film Festival. (JH)

Presented with support from the Department of German, Nordic and Slavic



**CONTINUED ON
PAGE 23**

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MARCH 30 - APRIL 6, 2017



WISCONSIN FILM FESTIVAL 2017

FILM GUIDE AT A GLANCE

THURSDAY, MARCH 30

	5PM	6PM	7PM	8PM	9PM	10PM	11PM
OPENING NIGHT							
Barrymore Theatre		Opening Night Celebration 5:30pm	Transmissions from the Heartland + Golden Badger Awards 7pm - 120 min				
Harmony Bar					Afterglow with VO5 9:30pm		

KEY

- Wisconsin's Own films
- Big Screens, Little Folks films
- Q&A/Panel

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

FRIDAY, MARCH 31

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
EAST														
Barrymore Theatre									Neruda 6:00pm - 108 min			Lost in Paris 8:30pm - 87 min		
CAMPUS UNIVERSITY OF MADISON-WISCONSIN														
Chazen Museum of Art		The Gold of Naples 11:00am - 138 min			The Traveler 1:45pm - 89 min		Titicut Follies 3:45pm - 84 min		One Potato, Two Potato 6:00pm - 83 min			Ladies and Gentlemen, the Fabulous Stains 8:30pm - 87 min		
UW Cinematheque		Little Wing 11:00am - 100 min			Sami Blood 1:15pm - 110 min		Gulistan, Land of Roses 3:30pm - 86 min		Yourself and Yours 5:30pm - 86 min		American Anarchist 7:30pm - 82 min		Sylvio 9:15pm - 80 min	
Union South Marquee		Short and Sweet 11:00am - 70 min			At Eye Level 1:00pm - 102 min		Afterimage 3:30pm - 98 min		Golden Exits 6:00pm - 94 min			The Rehearsal 8:15pm - 102 min		
WEST														
Sundance Cinema 1		Maria (and Everybody Else) 11:15am - 96 min			A Decent Woman 1:30pm - 100 min		Abacus: Small Enough to Jail 3:45pm - 88 min			Son of Joseph 6:30pm - 115 min			Paris 05:59: Théo & Hugo 9:15pm - 97 min	
Sundance Cinema 5		Those Who Make Revolution Halfway Only Dig Their Own Graves 11:00am - 183 min				Quest 2:30pm - 105 min		Forever Pure 5:00pm - 87 min		Wet Woman in the Wind 7:00pm - 77 min		Kati Kati 8:45pm - 75 min		
Sundance Cinema 6			One Week and a Day 12:00pm - 98 min			The Donor 2:15pm - 105 min		Dina 4:30pm - 101 min			The Happiest Day in the Life of Olli Mäki 6:45pm - 92 min		Personal Shopper 9:00pm - 105 min	

SATURDAY, APRIL 1

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
EAST														
Barrymore Theatre		Bugs 10:30am - 85 min		Obit 12:30pm - 96 min		Contemporary Color 2:45pm - 97 min		Whose Streets? 5:00pm - 103 min				The Salesman 8:00pm - 125 min		
CAMPUS UNIVERSITY OF MADISON-WISCONSIN														
Chazen Museum of Art		The Front Page 11:00am - 98 min			Broken Lullaby 1:30pm - 75 min		The Incident 3:15pm - 107 min			Titicut Follies 6:15pm - 84 min		Ernest Borgnine on the Bus + Marty 8:15pm - 142 min		
UW Cinematheque	Seeds and Cells: Milwaukee Stories 10:00am - 75 min			From Mass to the Mountain 12:30pm - 81 min		A Decent Woman 2:45pm - 100 min		The Cinema Travellers 5:00pm - 96 min		The Challenge 7:15pm - 70 min		Dark Night 9:00pm - 90 min		
Union South Marquee		Shorter and Sweeter 11:00am - 60 min		Mr. Frog 12:30pm - 90 min		Speaking in Tongues... 2:30pm - 81 min		Almost Sunrise 4:30pm - 103 min			I, Daniel Blake 7:15pm - 100 min		Creepshow: Wisconsin's Own Spookiest 9:30pm - 89 min	
WEST														
Sundance Cinema 1		Abacus: Small Enough to Jail 11:00am - 88 min			Parting 1:30pm - 78 min		Clash 3:15pm - 97 min		Dogs 5:45pm - 104 min		Indivisible 8:00pm - 104 min			
Sundance Cinema 5		The Rehearsal 11:15am - 102 min				Quest 2:00pm - 105 min		Little Wing 4:30pm - 100 min		Yourself and Yours 6:45pm - 86 min		Wet Woman in the Wind 8:30pm - 77 min		
Sundance Cinema 6		Alba 11:30am - 98 min			The Happiest Day in the Life of Olli Mäki 1:45pm - 92 min		Afterimage 3:45pm - 98 min		Max & Leon 6:00pm - 98 min			Frantz 8:15pm - 113 min		

SUNDAY, APRIL 2

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
EAST														
Barrymore Theatre		Divided We Fall 11:00am · 94 min			One Week and a Day 1:45pm · 98 min			Max & Leon 4:15pm · 98 min		60 Yard Line 7:00pm · 96 min				
CAMPUS UNIVERSITY OF MADISON-WISCONSIN														
Chazen Museum of Art			The Traveler 12:00pm · 89 min			The Gold of Naples 2:15pm · 138 min			Broken Lullaby 5:00pm · 75 min					
UW Cinematheque		Across the World and... 11:00am · 60 min		Cock of the Air 1:00pm · 80 min		The Crowd 3:00pm · 98 min			The Missing Sun 5:15pm · 78 min		Time to Die 7:30pm · 88 min			
Union South Marquee		Heidi 11:00am · 111 min		Portraits and Pictures from ... 1:30pm · 82 min			The Colorado 4:00pm · 91 min			A Quiet Passion 6:30pm · 125 min				
WEST														
Sundance Cinema 1		Maria (and Everybody Else) 11:30am · 96 min		Indivisible 1:45pm · 104 min			Illegitimate 4:00pm · 89 min		Sami Blood 6:00pm · 110 min		Fraud 8:30pm · 67 min			
Sundance Cinema 5		Forever Pure 11:00am · 87 min		American Anarchist 1:00pm · 82 min		The Freedom to Marry 3:00pm · 86 min		The Student 5:00pm · 118 min		The Crucible 7:30pm · 146 min				
Sundance Cinema 6		I, Daniel Blake 11:15am · 100 min		The Donor 1:30pm · 105 min		Things to Come 3:45pm · 102 min			Personal Shopper 6:00pm · 105 min		Contemporary Color 8:15pm · 97 min			

MONDAY, APRIL 3

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
WEST														
Sundance Cinema 1				Dogs 1:30pm · 104 min			Son of Joseph 3:45pm · 115 min			Alba 6:30pm · 98 min		Paris 05:59: Théo & Hugo 8:45pm · 97 min		
Sundance Cinema 5				The Cinema Travellers 1:00pm · 96 min			The Student 3:30pm · 118 min		Wigilia 6:00pm · 94 min			Killing Ground 8:30pm · 89 min		
Sundance Cinema 6				A Quiet Passion 12:30pm · 125 min			Bugs 3:15pm · 85 min		Dina 5:45pm · 101 min			Person to Person 8:00pm · 84 min		

TUESDAY, APRIL 4

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
CAMPUS UNIVERSITY OF MADISON-WISCONSIN														
Union South Marquee					Look & See 2:00pm · 82 min			My Life as a Zucchini 4:30pm · 70 min		The Hero 6:30pm · 96 min		Infinity Baby 9:15pm · 75 min		
WEST														
Sundance Cinema 1				Neruda 1:30pm · 108 min			Illegitimate 4:15pm · 89 min		Goldstone 6:15pm · 110 min		It's Not the Time of My Life 8:30pm · 81 min			
Sundance Cinema 5				The Freedom to Marry 1:00pm · 86 min			The Crucible 3:00pm · 146 min		Machines 6:00pm · 71 min		Nocturama 7:45pm · 130 min			
Sundance Cinema 6			Person to Person 12:00pm · 84 min			Obit 2:30pm · 96 min		Lost in Paris 4:30pm · 87 min		Stranger in Paradise 6:30pm · 72 min		Clash 8:45pm · 97 min		

WEDNESDAY, APRIL 5

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
WEST														
Sundance Cinema 1			It's Not the Time of My Life 12:00pm · 81 min		Goldstone 2:00pm · 110 min			The Challenge 4:30pm · 70 min		There Are Jews Here 6:15pm · 90 min		Fraud 8:45pm · 67 min		
Sundance Cinema 5			Nocturama 12:30pm · 130 min			Stranger in Paradise 3:15pm · 72 min			Machines 5:30pm · 71 min		Those Who Make Revolution Only Dig Their Own Graves 7:15pm · 183 min			
Sundance Cinema 6			The Hero 12:15pm · 96 min			Frantz 3:00pm · 113 min			Look & See 6:00pm · 82 min		Drifting Towards the Crescent 8:00pm · 88 min			

THURSDAY, APRIL 6

	10AM	11AM	12PM	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM
WEST														
Sundance Cinema 1			There Are Jews Here 12:00pm · 90 min			Time to Die 2:30pm · 88 min		Parting 4:30pm · 78 min		My Life as a Zucchini 6:30pm · 70 min		Patti Cake\$ 8:30pm · 108 min		
Sundance Cinema 5			Gulistan, Land of Roses 12:15pm · 86 min		Kati Kati 2:15pm · 75 min			Killing Ground 4:30pm · 89 min		King Of Jazz 6:15pm · 100 min		Patti Cake\$ 8:30pm · 108 min		
Sundance Cinema 6			The Salesman 12:30pm · 125 min			Things to Come 3:15pm · 102 min			STEP 6:00pm · 83 min		The Lost City of Z 8pm · 140 min			



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Look & See: A Portrait of Wendell Berry

TUE, APR 4 • 2:00 PM
UNION SOUTH MARQUEE

WED, APR 5 • 6:00 PM
SUNDANCE CINEMA 6

NICK OFFERMAN SCHEDULED TO APPEAR APRIL 4 ONLY.

MIDWEST PREMIERE • Documentary
• USA • 2016 • DCP • **82 MIN**

Director: Laura Dunn, Jef Sewell; Producer: Robert Redford, Terrence Malick, Owsley Brown, Nick Offerman, Elaine Musselman, Gill Holland, Brenda Mitchell; Editor: Laura Dunn; Cinematographer: Lee Daniel

SECTION: AMERICAN VISIONS, NICK OFFERMAN DAY

One of America's most celebrated and prolific essayists and poets, Wendell Berry has for more than fifty years reflected on the increasing replacement of agrarian values with urban-industrial values in American culture. Committed to farming and farm living since 1965, Berry has repeatedly used his literary voice to remind his readers of the benefits of living a life connected to the land. Eschewing traditional biographical techniques, co-directors Laura Dunn and Jef Sewell have created a movie that shares a kinship with Berry's writing – *Look & See* is more cinematic essay than documentary. Although he is shown in some archival footage, the camera shy Berry has only participated in new audio interviews, which are illustrated with photographs and on-camera interviews with Berry's family. Dunn and Sewell also talk with young, contemporary farmers who have applied Berry's philosophies and ideas into their daily work lives at a time when rural areas are being developed on a mass level. *Look & See* boasts impressive cinematography from Lee Daniels (*Boyhood*) and a powerhouse lineup of producers, including Robert Redford, Terrence Malick and Nick Offerman. Special Jury Award for Visual Design, 2016 SXSW Film Festival. 2017 Sundance Film Festival. (JH)

Presented with support from the Department of Community and Environmental Sociology and Wisconsin Public Radio



Lost in Paris

Paris Pieds Nus

FRI, MAR 31 • 8:30 PM
BARRYMORE THEATRE

TUE, APR 4 • 4:30 PM
SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Narrative • Belgium, France • 2016 • DCP • English, French with English subtitles • 87 MIN

Director: Fiona Gordon, Dominique Abel; Screenwriter: Dominique Abel, Fiona Gordon; Producer: Dominique Abel, Fiona Gordon, Charles Gillibert, Christie Molla; Editor: Sandrine Deegen; Cast: Fiona Gordon, Dominique Abel, Emmanuelle Riva, Pierre Richard; Cinematographer: Clair Childeric, Jean-Christophe Leforestier

SECTION: NEW INTERNATIONAL CINEMA

Need a laugh? Lose yourself in this buoyant comedy, which “does for slapstick what *La La Land* does for musicals” (*Indiewire*). Gawky, gangly librarian Fiona is summoned from the blustery Canadian hinterlands to the glamorous City of Lights by her senile aunt Martha. But when she arrives, her aunt is nowhere to be found. Instead, Fiona finds herself courted by a lovestruck Chaplinesque tramp, who goes to hilarious lengths to win her heart in a rush of gloriously elaborate comic setpieces. This effervescent confection comes from Fiona Gordon and Dominique Abel, the whimsical minds and bendy limbs behind WFF 2012 sensation *The Fairy*. With their exquisite sense of visual design and dancelike ability to make even the goofiest pratfall appear graceful, these rubbery Belgians are widely heralded as the heirs apparent to Jacques Tati and Buster Keaton. For the role of Martha, they've nabbed a sprightly final turn from French icon Emmanuelle Riva, whose storied career stretched from *Hiroshima, Mon Amour* to Michael Haneke's *Amour*, and died in January at 88. Winner, Audience Award, Mill Valley Film Festival. (MK)



The Lost City of Z

THU, APR 6 • 8:00 PM
SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Narrative
• USA • DCP • **140 MIN**

Director: James Gray; Screenwriter: James Gray, based on a book by David Grann; Cast: Charlie Hunnam, Tom Holland, Robert Pattinson, Siena Miller, Harry Melling, Angus Macfadyen; Producer: James Gray, Dede Gardner; Editor: John Axelrad, Lee Haugen; Cinematographer: Darius Khondji; Music: Christopher YOUNG

Based on the bestselling book by New Yorker writer David Grann, this majestic epic tells the astonishing true story of British explorer Percy Fawcett (Charlie Hunnam). At the dawn of the 20th century, Fawcett ventured into the Amazon in search of an advanced ancient city. His quest soon grew into an obsession. Over the course of decades, Fawcett returned time and again to the jungle, seeking out this lost civilization with maniacal fervor. American master James Gray (*The Immigrant*) delivers the kind of classic adventure that has all but vanished from modern cinema, overflowing with rapturous imagery. Closing Night, 2016 New York Film Festival. “A film as transporting, profound and staggering as anything I’ve seen in the cinema in years. An immediate classic, fit to stand beside the best of Werner Herzog and Stanley Kubrick” (*The Telegraph*). (MK)



Machines

TUE, APR 4 • 6:00 PM
SUNDANCE CINEMA 5

WED, APR 5 • 5:30 PM
SUNDANCE CINEMA 5

Documentary • Finland, Germany, India • 2016 • DCP • Hindi with English subtitles • 71 MIN

Director: Rahul Jain; Producer: Rahul Jain, Thanassis Karathanos, Iikka Vehkalahti; Editor: Yaël Bitton, Rahul Jain; Cinematographer: Rodrigo Trejo Villanueva

SECTION: NEW INTERNATIONAL DOCUMENTARIES

Enter the roiling maze of an Indian textile mill in Rahul Jain's immersive documentary, which won a Special Jury Prize for Excellence in Cinematography at the 2017 Sundance Film Festival. This churning labyrinth of ancient machinery is periodically interrupted by cascades of colorful fabric, endlessly unspooling like psychedelic waterfalls. Weaving between swampy dye baths and inferno-like furnaces, Jain's camera-eye absorbs the undeniable spectacle of this surreal netherworld, but his attention soon drifts to the migrant laborers running it. Working 12-hour shifts for dismal pay, they give powerful testimonials of the conditions that led them to the mill and keep them there. Without the power to unionize, some express a quiet fury, while others appear more worn down, but all are desperate for a better way. *Machines* is kinetic filmmaking with a strong social undercurrent. “A magnetic cinematic experience. This movie is more than politics, just as it is more than poetry” (*RogerEbert.com*). (MK)



Maria (and Everybody Else)

Maria (y los demás)

FRI, MAR 31 • 11:15 AM
SUNDANCE CINEMA 1

SUN, APR 2 • 11:30 AM
SUNDANCE CINEMA 1

MIDWEST PREMIERE • Narrative • Spain • 2016 • DCP • Spanish with English subtitles • 96 MIN

Director: Nely Reguera; Screenwriter: Nely Reguera; Producer: Luisa Romeo; Editor: Aina Calleja; Cast: Bárbara Lennie, José Ángel Egido, Rocío León, Pablo Derqui, Vito Sanz, Julián Villagrán, María Vázquez, Aixa Villagrán; Cinematographer: Aitor Echevarría

SECTION: NEW INTERNATIONAL CINEMA, NEW WOMEN DIRECTORS

Maria thought she had things under control. But when her elderly dad abruptly announces his engagement to one of his nurses, she starts to reconsider. His life has taken on a second act—has Maria even begun her first? She's 35 and in much the same place as when she was 25, with an unfinished novel she's been fiddling with since high school and a casual boyfriend who keeps her at arm's length. After years of being the glue that holds her family together, Maria lets go. First time director Nely Reguera's elegantly drawn portrait of modern womanhood is witty, perceptive, and relatable, earning critical comparisons to the films of Woody Allen, Eric Rohmer, and Noah Baumbach. Reguera threads the needle of crafting a compassionate film that retains an acerbic edge, much like its memorable heroine. Spanish star Bárbara Lennie is utterly luminous as Maria, and her captivating performance earned a Best Actress nomination at the 2017 Goya Awards (the Spanish Oscar equivalent). 2016 San Sebastian, Busan Film Festivals. (MK)

Presented with support from the Department of Spanish & Portuguese.



Marty

SEE: Ernest Borgnine on the Bus



Max & Leon

La folle histoire de Max et Léon

SAT, APR 1 • 6:00 PM
SUNDANCE CINEMA 6

SUN, APR 2 • 4:15 PM
BARRYMORE THEATRE

WISCONSIN PREMIERE • Narrative • Belgium, France • 2016 • DCP • French with English subtitles • **98 MIN**

Director: Jonathan Barré; Screenwriter: Jonathan Barré, Grégoire Ludig, David Marsais; Producer: Alain Goldman, Christopher Lambert; Cast: Grégoire Ludig, David Marsais; Cinematographer: Sascha Wernik

SECTION: NEW INTERNATIONAL CINEMA

In this mile-a-minute comedy, two French slackers are forced to fend for their lives as they navigate Nazi occupied France. Max and Leon are two brothers who live happily in the pre-World War II French countryside - avoiding real jobs, drinking, and harassing local children - until war is declared and they are forced to enroll. Quickly finding a way to escape, the two brothers accidentally get wrapped up in a globetrotting adventure where they become unlikely heroes for the resistance. With a cartoonish and transgressive sense of humor that recalls Michel Hazanavicius' two OSS 117 movies (both WFF favorites), *Max and Leon* assembles a series of bit characters and memorable set pieces, most notably a half-hallucinated chase scene through an outdoor market. The film's greatest assets, though, are leading men David Marsais and Grégoire Ludig, stars of the French TV Show *Palmashow*. Their chemistry as two brothers brings genuine warmth to the film and holds together a comedy that is otherwise interested first and foremost on smart, belly-laugh jokes, and a lot of them. (VM)

Presented with support from the Center for European Studies.



Milwaukee 53206

SEE: *Seeds and Cells*



The Missing Sun

SUN, APR 2 • 5:15 PM
UW CINEMATHEQUE

BRENNAN VANCE SCHEDULED TO APPEAR
WORLD PREMIERE • Narrative • USA • 2017 • DCP, HD Projection • **78 MIN**

Director: Brennan Vance; Screenwriter: Brennan Vance; Producer: Brennan Vance, James Christens; Editor: Brennan Vance; Cast: Gera Pobuda, Sally Wingert, Peter McLarnan, Lawrence Sutin; Cinematographer: Brennan Vance

SECTION: AMERICAN VISIONS, WISCONSIN'S OWN

A solar flare interrupts Alma's quiet life with her husband, Terry, leaving them without power. When she discovers that he is comatose, she determines to bring him back to his body

(and their life together). Alma seeks help from a new-age religious leader, known for expertise in light-wave travel, as well as Terry's estranged, drug-addicted son. *The Missing Sun* employs striking black-and-white cinematography focused on Wisconsin and Minnesota landscapes, while also featuring beautiful compositions created by smaller details from Alma's daily life. The film's careful pace gives added weight to the surprising turns of its story, as we follow Alma's attempts to restore Terry to reality in this singular, mysterious drama. (MSJ)



The Mole and the Earthworm

SEE: *Shorter and Sweeter*



Mr. Frog

Meester Kikker

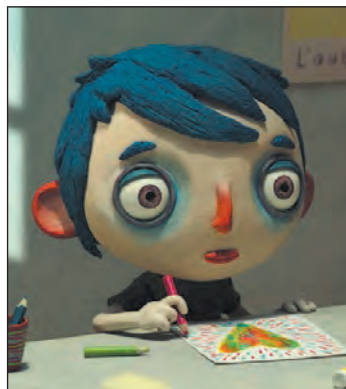
SAT, APR 1 • 12:30 PM
UNION SOUTH MARQUEE

Narrative • The Netherlands • 2016 • DCP • Dutch with English subtitles • **90 MIN**

Director: Anna van der Heide; Screenwriter: Mieke de Jong, Paul van Loon; Producer: Burny Bos; Editor: Michiel Reichwein; Cast: Yenthe Bos, Jeroen Spitzzenberger, Paul Kooij; Cinematographer: Mark van Aller; Music: Fons Merkies

SECTION: BIG SCREENS, LITTLE FOLKS

Frans, a beloved teacher has a secret. He turns into a frog whenever these green, croaking, slimy animals are mentioned. Luckily, Sita, one of his students loves amphibians and she will do everything to protect him, no matter in what form. But will she, with the help of her fellow students, be able to? Especially with the strict new principal whose name is Stork and who seems to monitor the unconventional teacher closely at all times? Don't miss this hilarious and heartwarming fantasy based on the bestselling novel by Dutch author Paul van Loon (*Alfie, the Werewolf*) (KK)



My Life as a Zucchini

Ma vie de Courgette

TUE, APR 4 • 4:30 PM
UNION SOUTH MARQUEE

THU, APR 6 • 6:30 PM
SUNDANCE CINEMA 1

NICK OFFERMAN SCHEDULED TO APPEAR APRIL 4 ONLY

France, Switzerland • 2016 • French with English subtitles • **70 MIN**

Director: Claude Barras; Screenwriter: Céline Sciamma; Producer: Marc Bonny, Armelle Glorennec, Pauline Gyga; Editor: Valentin Rotelli; Cast: French version: Gaspard Schlatter, Sixtine Murat, Paulin Jaccoud; English version: Nick Offerman, Will Forte, Ellen Page, Amy Sedaris; Cinematographer: David Toutevoix; Music: Sophie Hunger

SECTION: NEW INTERNATIONAL CINEMA, NICK OFFERMAN DAY

Nominated for the Best Animated Feature Oscar, this tender, funny and refreshing movie uses stop-motion techniques to explore the emotional tumult of childhood and pre-adolescence. After a tragic accident leaves him motherless, Young Icare finds himself placed in a group foster home with other neglected, abandoned or orphaned kids and pre-teens. Icare, given the not-so-endearing nickname of "Courgette" (or "Zucchini") by his late mother, faces some expected difficulties in transitioning to his new world. Soon, however, he finds the love, friendship and support he never knew before in his relationships with the group home staff, a kind-hearted policeman, and, above all, his fellow children. Avoiding cuteness and whimsy at every turn, director Claude Barras yields astounding emotional depths from his cast of wide-eyed figures with tiny frames and oversized heads. Barras' deft balancing act reveals a number of sometimes painful, sometimes liberating universal insights about the need to love and be loved and the solidarity of youth. The Cesar Award-winning screenplay, an adaptation of a novel by Gilles Paris, is by accomplished filmmaker Celine Sciamma, who has already moved WFF audiences with her own tales of adolescence like *Tomboy* (WFF 2012) and *Girlhood* (WFF 2015). *My Life as a Zucchini* will screen both in its original French language version (4/6) and in an English language version (4/4) that features the voices of Nick Offerman, Will Forte, Ellen Page and Amy Sedaris. 2016 Cannes & Toronto Film Festivals; 2017 Sundance Film Festival. (JH)



Neruda

FRI, MAR 31 • 6:00 PM
BARRYMORE THEATRE

TUE, APR 4 • 1:30 PM
SUNDANCE CINEMA 1

MADISON PREMIERE • Narrative • Argentina, Chile, France, Spain • 2016 • DCP • Spanish with English subtitles • **108 MIN**

Director: Pablo Larraín; Screenwriter: Guillermo Calderón; Producer: Juan de Dios Larraín; Editor: Hervé Schneid; Cast: Luis Gnecco, Gael García Bernal, Mercedes Morán; Cinematographer: Sergio Armstrong

SECTION: NEW INTERNATIONAL CINEMA

Gael García Bernal stars in *Jackie* director Pablo Larraín's second distinctive biopic of the year. They may have been made concurrently, but *Neruda* is a very different animal, a twisty thriller full of political intrigue that has received even higher levels of acclaim. Based on a stranger-than-fiction chapter of the great poet's novelistic life, the film opens in 1948, as communism is outlawed in Chile and Neruda is forced into hiding. As he is secreted across the snow-capped Andes, he is pursued by a dapper police inspector hoping to make a name for himself by capturing the celebrity fugitive. The places Larraín takes his twin protagonists are too delicious to hint at; suffice it to say his inspiration seems to have come as much from the writing of Jorge Luis Borges and Roberto Bolaño as his subject. This is masterful filmmaking, proof that literary cinema can be just as thrilling and alive as a great novel. Larraín's second triumph of the year received a Golden Globe nomination for Best Foreign Film, and appeared on Best of 2016 lists in *Slate*, *Film Comment*, and *Indiewire*. 2016 Cannes, Telluride, New York Film Festivals. (MK)

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Nocturama

TUE, APR 4 • 7:45 PM
SUNDANCE CINEMA 5

WED, APR 5 • 12:30 PM
SUNDANCE CINEMA 5

MIDWEST PREMIERE • Narrative • Belgium, France, Germany • 2016 • DCP • French with English subtitles • **130 MIN**

Director: Bertrand Bonello; Screenwriter: Bertrand Bonello; Producer: Edouard Weil, Alice Girard; Editor: Fabrice Rouaud; Cast: Finnegan Oldfield, Vincent Rottiers, Hamza Meziani, Manal Issa, Martin Guyot, Jamil Mc Craven, Rabah Nait Oufella, Laure Valentinelli, Ilias Le Doré, Robin Goldbronn, Luis Rego, Hermine Karagheuz, Adèle Haenel; Cinematographer: Léo Hinstin

SECTION: NEW INTERNATIONAL CINEMA

A master class in film style and an exemplar of radical cinema, this spellbinding provocation is a virtuosic fusion of sound and image. On the streets and subways of Paris, a group of attractive young people are up to something. Moving with exacting purpose, they glide through the city, communicating fervently on burner phones they discreetly dispose of. Leaping backward and forward in time, director Bertrand Bonello ratchets up the tension until it explodes at the film's midpoint, when the timelines converge and their plan is unleashed. In the film's second half, the group reconvenes at a department store after hours. Overnight, this decadent hideaway becomes a utopian playground, as the kids crank up the music and give themselves over to consumerist unreality. Outside these plate glass windows, they are notorious. Bonello is firing on all cylinders here, marrying dynamic Steadicam shots to an absolutely killer soundtrack. "In every respect, *Nocturama* is a bravura feat of filmmaking... a modern-day answer to *Weekend*" (Ignatiy Vishnevetsky, *The AV Club*). Best Undistributed Film of 2016, *Village Voice*. (MK)



Obit

SAT, APR 1 • 12:30 PM
BARRYMORE THEATRE

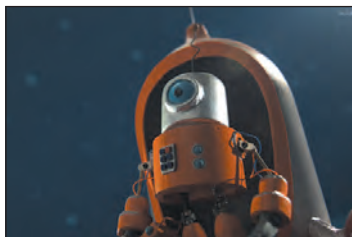
TUE, APR 4 • 2:30 PM
SUNDANCE CINEMA 6

MADISON PREMIERE • Documentary • USA • 2016 • DCP • **96 MIN**

Director: Vanessa Gould; Producer: Caitlin Mae Burke, Vanessa Gould; Editor: Kristin Bye; Cinematographer: Ben Wolf

SECTION: NEW INTERNATIONAL DOCUMENTARIES

The *New York Times* obituary writers come in for a welcome pre-mortem profile in this fascinating, surprisingly lively documentary. None deny it's a strange beat: as one puts it, "I show up in the morning and say, 'Who's dead?'" But as their writers will tell you, obituaries are much more focused on elucidating lives lived than wallowing in the final moments. As evidence, director Vanessa Gould (*Between the Folds*, WFF 2009) creates vivid miniature portraits that illustrate the breadth of obituaries the paper has run: the forgotten adventurer, the world-famous author, the campaign strategist, the sole plaintiff of Brown v. Board of Education. Through interviews with *Times* writers like Margalit Fox (who speaks with envy-inducing eloquence), we come away with better insight into the specifics of this odd profession, and a broader sense of how everyone's life can be measured and remembered. "One of the few great films I've seen about writing... celebrates human achievement and human strangeness. It effuses an obit writer's intellectual curiosity and itch for a good story. A handsome ode to life itself" (Soheil Rezayazdi, *Filmmaker Magazine*). (MK)



Once Upon a Blue Moon

SEE: *Shorter and Sweeter*



One Potato, Two Potato

FRI, MAR 31 • 6:00 PM
CHAZEN MUSEUM OF ART

LARRY PEECE SCHEDULED TO ATTEND

SPECIAL PRESENTATION • Narrative • USA • 1964 • 35mm • **83 MIN**

Director: Larry Peerce; Screenwriter: Orville H. Hampton, Raphael Hayes; Producer: Sam Weston; Editor: Robert Fritch; Cast: Barbara Barrie, Bernie Hamilton, Richard Mulligan, Robert Earl Jones, Marti Maricka; Cinematographer: Andrew Laszlo; Music: Gerald Fried

SECTION: AMERICAN VISIONS, RESTORATIONS AND REDISCOVERIES

A groundbreaking independent movie released the same year that

Congress passed the Civil Rights Act, *One Potato, Two Potato* bravely takes on the subject of an interracial marriage. Divorced mother Julie (Barbara Barrie) and her co-worker Frank (Frank Hamilton) slowly fall in love in a small northeastern Ohio town. Despite objections from friends and family, the couple get married and have a child of their own while Frank becomes a father to Ellen Mary, Julie's daughter from her previous marriage. When Julie's self-centered and deeply neurotic ex-husband Joe (Richard Mulligan) returns, he files for custody of Ellen Mary upon learning that Julie has married a "negro" and the case is brought before a judge. Cast with good, but unglamorous actors and filmed on location in Painesville, Ohio, *One Potato, Two Potato* is one of the most authentic films of its era. Director Larry Peerce, who will be with us for this special screening, earns our emotional response the hard way by never sentimentalizing the characters or the situation. (JH)



One Week and a Day

Shavua Ve Yom

FRI, MAR 31 • 12:00 PM
SUNDANCE CINEMA 6

SUN, APR 2 • 1:45 PM
BARRYMORE THEATRE

WISCONSIN PREMIERE • Narrative • Israel • 2016 • DCP • Hebrew with English subtitles • **98 MIN**

Director: Asaph Polonsky; Screenwriter: Asaph Polonsky; Producer: Saar Yogev, Naomi Levary; Editor: Tali Halter Shenkar; Cast: Shai Avivi, Evgenia Dodina, Tomer Kapon, Sharon Alexander, Uri Gvriel, Carmit Mesilati-Kaplan, Alona Shauloff; Cinematographer: Mosh Mishali; Music: Tamar Aphek, Ran Bagno

SECTION: NEW INTERNATIONAL CINEMA

A grieving dad takes refuge in his son's pot stash in this superb comedy, which matches big laughs with genuine pathos. It's the last day of his adult son's shiva, and Eyal (comedian Shai Avivi, known as "the Larry David of Israel") is all too ready to kick the mourners out of his house. Picking up around the hospice, he comes across a leftover bag of medical marijuana, and enlists his son's stoner friend to help him blaze up. His wife, Vicky, looks askance at their adolescent hijinks, and copes by attempting to get back to her normal life, with mixed results. Perfectly embodied by Avivi and actress Evgenia Dodina, Eyal and (especially) Vicky are such richly realized characters that it is a pleasure just to spend the film's single-day timespan in their company. Writer/director Asaph Polonsky has crafted a hangout movie that becomes sneakily moving, locating mordant humor in life and death. The soundtrack gets an extra boost from choice songs by Tel Aviv indie rocker Tamar Aphek. Winner, Best Israeli Feature, Best First Film, and Best Script, 2016 Jerusalem Film Festival. Audience Award, AFI Fest. (MK)

Presented with support from the Mosse/Weinstein Center for Jewish Studies.



Opening Night Celebration

THU, MAR 30 • 5:30 PM
BARRYMORE THEATRE

We are back at The Barrymore Theatre for the second year in a row, where we hope you will help us kick off the Festival in grand Wisco style. Our evening will start at 5:30pm with a reception in the Barrymore lobby featuring music, food, a champagne toast, and cash bar. At 7pm join us in the Theatre proper for our Golden Badger Awards ceremony, your first look at our Festival trailer, and our opening night program: *Transmissions From the Heartland* – Wisconsin's Own Short Documentaries. After the movies we will have a special Q&A session with filmmakers and Whad'ya Know?'s Michael Feldman. After that, take a walk on the wild side with us to the Harmony Bar and Grill for a disco dance party with local favorites, VO5. Purchase an all-inclusive ticket for \$25 or skip the reception and come for the Awards, Films, and Dance Party for \$15 (purchase this option under *Transmissions From the Heartland*). Let's get this Festival started right, right?





Paris 05:59: Théo & Hugo

FRI, MAR 31 • 9:15 PM
SUNDANCE CINEMA 1

MON, APR 3 • 8:45 PM
SUNDANCE CINEMA 1

WISCONSIN PREMIERE • Narrative • France • 2016 • DCP • French with English subtitles • **97 MIN**

Director: Olivier Ducastel, Jacques Martineau; Screenwriter: Olivier Ducastel, Jacques Martineau; Producer: Emmanuel Chaumet; Editor: Pierre Deschamps; Cast: Geoffrey Couët, François Nambot; Cinematographer: Manuel Marmier

SECTION: NEW INTERNATIONAL CINEMA

Before Sunset meets *Blue* in the *Warmest Color* in this steamy realtime romance. An attractive young couple falls for one another the course of a single night in the City of Lights. Théo and Hugo bike and stroll through the hushed, lamplit streets of predawn Paris, pausing every so often to make out. But what separates these two from your typical onscreen couple is that that, before even speaking to one another, they've already gone all the way. The film opens on Théo and Hugo's meeting at a sex club, and the first eighteen minutes are wordlessly (and explicitly) devoted to their erotic connection, a bravura sequence as sexy as anything you'll see onscreen this year. When they decide to leave together, the conversation starts flowing, and *Paris 05:59* expands to consider all manner of nascent coupledom, both universal and specific to the gay experience. "A remarkably empathetic, big-hearted and love-struck film... articulates the ability for sex to produce just a little more love in the world, for a moment or an eternity" (Katie Walsh, *Los Angeles Times*). Winner of the Audience Award at the 2016 Berlin Film Festival Teddy Awards for LGBTQ films. Viewer discretion advised. (MK)



Parting

SAT, APR 1 • 1:30 PM
SUNDANCE CINEMA 1

THU, APR 6 • 4:30 PM
SUNDANCE CINEMA 1

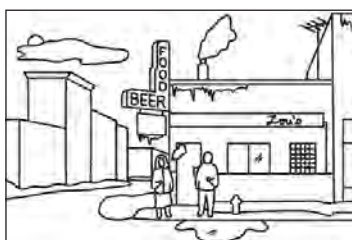
MIDWEST PREMIERE • Narrative • Afghanistan, Iran • 2016 • DCP • Dari, Persian with English subtitles • **78 MIN**

Director: Navid Mahmoudi; Screenwriter: Navid Mahmoudi; Producer: Jamshid Mahmoudi; Editor: Jamshid Mahmoudi; Cast: Reza Ahmadi, Fereshteh Hosseini, Behrang Alavi, Nazanin Bayati; Cinematographer: Koohyar Kalari

SECTION: NEW INTERNATIONAL CINEMA

Fereshteh and Nabi just want to be together. They've already been separated once, when Fereshteh's family fled Afghanistan to find refuge Tehran, leaving Nabi behind. Undeterred, Nabi illegally crosses into Iran, to find his love and migrate to Turkey for the promise of a better life in Europe. But as refugees, Fereshteh and Nabi know deep down that "running away is our fate till the end." Unfolding over the course of a single day, this gripping film illustrates the inconceivable difficulties of escape, bringing a human face to a vast humanitarian crisis. First-time director Navid Mahmoudi knows these tensions well—he was born in Afghanistan and grew up in Iran—and *Parting* is powered by an on-the-ground authenticity that extends to his cast. The two lead performers were recruited from refugee camps near Tehran; appearing in her feature film, Fereshteh Hosseini won the Best Actress award at the Marrakech Film Festival. *Parting* was Afghanistan's official submission for the 2017 Best Foreign Film Oscar, and won a Special Jury Prize at the Busan Film Festival. (MK)

World Cinema Day selection. Presented with support from the Institute for Regional and International Studies and the Center for South Asia.



Patti

SEE: *Speaking in Tongues*



Patti Cake\$

THU, APR 6 • 8:30 PM
SUNDANCE CINEMA 1 & 5

WISCONSIN PREMIERE • Narrative • USA • 2017 • DCP • **108 MIN**

Director: Jeremy Jasper; Screenwriter: Jeremy Jasper; Producer: Michael Gottwald, Noah Stahl, Dan Janvey, Rodrigo Teixeira, Daniela Taplin Lundberg, Chris Columbus; Editor: Brad Turner; Cast: Danielle Macdonald, Bridget Everett, Siddharth Dhananjay, Mamoudou Athie, Cathy Moriarty; Cinematographer: Federico Cesca

SECTION: AMERICAN VISIONS, CLOSING NIGHT

A warm-hearted crowd-pleaser at this year's Sundance Film Festival, *Patti Cake\$* follows Patti "Killa P" Dombrowski (Danielle MacDonald),

a part-time New Jersey barmaid who dreams of hip-hop superstardom. Living with her hard-drinking mother, Barb (Bridget Everett) and her foul-mouthed but loving Nana (*Raging Bull*'s Cathy Moriarty), Patti is hoping to break out of a cycle that makes it hard to keep up with Nana's medical bills. The un-encouraging Barb had her own musical aspirations crushed, which she reminds Patti of every time she shows up to sing (beautifully) at the bar's karaoke night. With her rap partner and best friend Jheri (Sid Dhananjay), Patti is looking for "fire beats" for their rhymes and when they meet a death speed metal musician named Basterd (Mamoudou Athie), the opportunity to make musical alchemy has arrived. *Part Hustle & Flow* and part *8 Mile*, *Patti Cake\$* finds its own voice through an authentic, vividly realized Jersey milieu and a host of unique characters and memorable performances. Writer-director Jeremy Jasper, making his first feature, has also written the hook-filled songs (JH)



Person to Person

MON, APR 3 • 8:00 PM
SUNDANCE CINEMA 6

TUE, APR 4 • 12:00 PM
SUNDANCE CINEMA 6

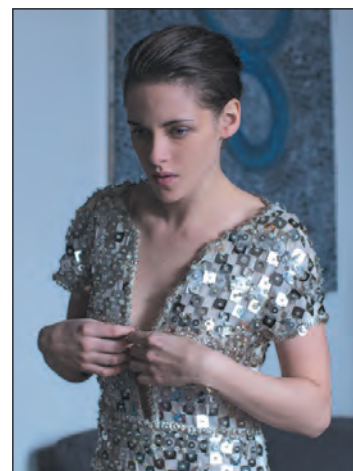
DIRECTOR DUSTIN GUY DEFA SCHEDULED TO APPEAR

MIDWEST PREMIERE • Narrative • USA • 2017 • DCP • **84 MIN**

Director: Dustin Guy Defa; Screenwriter: Dustin Guy Defa; Producer: Sara Murphy, Toby Halbrooks, James Johnston; Editor: Dustin Guy Defa; Cast: Abbi Jacobson, Michael Cera, Tavi Gevinson, Philip Baker Hall, Bene Coopersmith, George Sample III; Cinematographer: Ashley Connor

SECTION: AMERICAN VISIONS

A series of good-hearted New Yorkers attempt to make sense of their lives in this amiably loopy comedy. Tracing multiple characters over a single day, it unfurls with a breeziness akin to flipping through a short story collection. Two novice crime journalists (*Broad City*'s Abbi Jacobson and Michael Cera) get wrapped up in a murder mystery involving a gouchy clockmaker (Philip Baker Hall). Meanwhile, an outspoken young feminist (*Rookie Magazine* mogul Tavi Gevinson) tries to break out of her rut as a third wheel. Across town, an earnest record collector seeks justice after getting scammed, while his roommate tries to make amends after betraying the love of his life. Shot on beautiful 16mm film and set to a choice soundtrack of vintage Numero Group soul, *Person to Person* has an analog warmth that perfectly suits its loose groove. With its impeccable cast and refreshing, freeform energy, Dustin Guy Defa's feature-length expansion of his award winning short (which played WFF 2014) brings a welcome 1970s sensibility to today's independent film landscape. "An absolute triumph. There hasn't been a New York-set film this warm and fun since *Frances Ha*" (*Exclaim*). 2017 Sundance, SXSW Film Festivals. (MK)



Personal Shopper

FRI, MAR 31 • 9:00 PM
SUNDANCE CINEMA 6

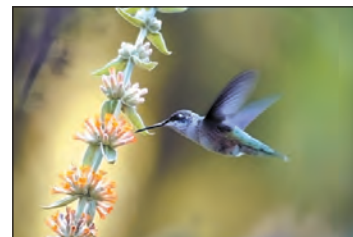
SUN, APR 2 • 6:00 PM
SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Narrative • France • 2016 • DCP • **105 MIN**

Director: Olivier Assayas; Screenwriter: Olivier Assayas; Producer: Charles Gillibert; Editor: Marion Monnier; Cast: Kristen Stewart, Lars Eidinger, Sigrid Bouaziz, Anders Danielsen Lie, Ty Olwin; Cinematographer: Yorick Le Saux

SECTION: NEW INTERNATIONAL CINEMA

Kristen Stewart gives her best performance yet in this mesmerizing Parisian ghost story. As a personal shopper, Maureen spends her days motoring between high-end boutiques on her scooter, expertly plucking gowns and baubles for her celebrity client. But the real reason she's haunting Paris is to search for a sign from her recently deceased twin brother. They shared extrasensory abilities, and pledged to send one another signals from the afterlife. Bringing Gothic horror into the smartphone era, director Olivier Assayas (*The Clouds of Sils Maria*) conjures an eerie new atmosphere: call it haute-couture haunted-house. In performance and direction, Stewart and Assayas sidestep paranormal conventions to arrive at something altogether more absorbing and scary. To wit: where most contemporary ghost stories take ridiculous pains to separate characters from their cell phones, *Personal Shopper*'s audacious centerpiece is an extended text message conversation that permanently raises the bar for depicting technology on screen. "Five stars. Captivating, edge-of-your seat strange... pure Hitchcockian brilliance" (*The Guardian*). Winner, Best Director, 2016 Cannes Film Festival. (MK)



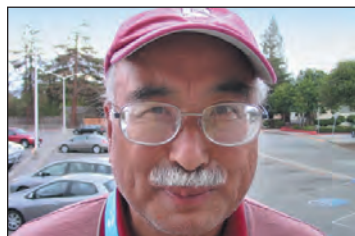
A Place in the Garden

SEE: *Transmissions from the Heartland*



Planting Seeds: Milwaukee's Young Farmers

SEE: *Seeds and Cells*



WISCONSIN'S OWN SHORT DOCUMENTARIES

Portraits and Pictures from Wisconsin's Own

SUN, APR 2 • 1:30 PM

UNION SOUTH MARQUEE

FILMMAKERS SCHEDULED TO APPEAR

82 MIN

SECTION: WISCONSIN'S OWN, SHORTS SERIES

If you need to have your heart warmed (and maybe even get in a good cry), this is the program for you. The subjects of these three inspiring documentaries use their strengths to encourage others in surprising, creative ways. You'll see one of the most committed fans you can imagine, a dedicated creator of elaborate greeting cards, and a multi-talented artist who bravely channels her struggles into gripping poetry. We dare you to leave the theater without a smile on your face.

Brown Girl

VIOLET JINQI WANG SCHEDULED TO APPEAR

USA • 2016 • HD Projection • 10 MIN

Director: Jinqi (Violet) Wang

This short documentary by Violet Wang (*Infarmacy*, WFF '16) focuses on Gretchen Carvajal, a Filipino-American artist and UW-Madison student. Through her spoken word poetry and printmaking, she examines questions of identity and belonging, confronting the past and present difficulties of feeling like an outsider in the country that she calls home. (MSJ)

Cliff, Superfan!

DIANE MOY QUON SCHEDULED TO APPEAR

MIDWEST PREMIERE • Documentary •

USA • 2016 • HD Projection • 26 MIN

Director: Diane Quon; Producer: Diane Quon; Editor: Katerina Simic; Cinematographer: Emily Fraser; Music: Enoch Kim

Clifford Hayashi is Stanford University's biggest sports fan. He's attended over 4,000 games in the past 22 years, cheering on the individual members of every Stanford team like they were his own children. But Cliff isn't just a super

fan. This Golden Badger-winning documentary reveals what Cliff does when he isn't dressed in cardinal and white. *Cliff*, *Superfan* is a charming doc with enormous heart. Viewers will be inspired to get up after the screening and drive to Stanford just to spend some time with Cliff in the bleachers. (KJ)

The Bear and the Owl

JAN JENSEN AND MARK DAVIS

SCHEDULED TO APPEAR

WORLD PREMIERE • Documentary •

USA • 2016 • HD Projection • 46 MIN

Director: Mark Davis; Cast: Joni Lillard, Debbie Fischer, Steve Vorass Sr, Steve Vorass Jr, Angie Kastenholz, Richard Lillard, Mackenna Lillard, Jeff Jensen, Jay Jensen, Jan Jensen, David Jensen, Linda Beals, Jean Schrader, Barbara Hillestad

This Clinton, Wisconsin documentary shines with pure Midwestern warmth as the central narrative about the relationship between an ailing young girl and a kindhearted stranger radiates out to tell not only their story, but the stories of an entire community affected by an extended act of kindness and empathy. *The Bear and the Owl* is a generous and thoughtful documentary about an exceedingly generous and thoughtful man and the lives he touched. (BR)



Quest

FRI, MAR 31 • 2:30 PM

SUNDANCE CINEMA 5

SAT, APR 1 • 2:00 PM

SUNDANCE CINEMA 5

WISCONSIN PREMIERE • Documentary •

USA • 2017 • DCP • 105 MIN

Director: Jonathan Olshefski; Producer: Sabrina Schmidt Gordon; Editor: Lindsay Utz; Cinematographer: Jonathan Olshefski

SECTION: AMERICAN VISIONS

This powerful documentary chronicles the Obama years as experienced by one black family in north Philadelphia. Like everyone else in their neighborhood, the Rainey's are scraping by. But in their basement is a passion project: an elaborate recording studio, where neighbors gather to flex their creativity and dream of rising up in America's class system. Director Jonathan Olshefski initially set out to document this unique community haven, but over nearly a decade of filming, his attention shifts to the Rainey's daughter PJ, who grows up right before our eyes. Culled from over 300 hours of footage, *Quest* is littered with the kind of unforgettable details that can only be captured with years-long dedication, earning critical comparisons to *Boyhood*. Bookended by the 2008 and 2016 elections, the Rainey's journey naturally reflects and reckons with many of America's most pressing social issues. Encapsulating the aspirations and frustrations of the Obama era, *Quest* provides a valuable missive from the intersection of hope and reality. "Incredibly timely and timeless." (*Non-fics*). 2017 Sundance Film Festival. (MK)



A Quiet Passion

SUN, APR 2 • 6:30 PM

UNION SOUTH MARQUEE

MON, APR 3 • 12:30 PM

SUNDANCE CINEMA 6

DIRECTOR TERENCE DAVIES SCHEDULED TO APPEAR APRIL 2 ONLY

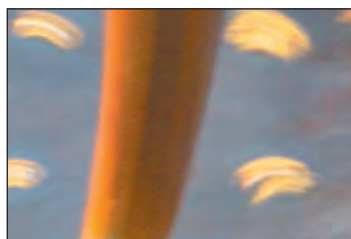
WISCONSIN PREMIERE • Narrative •

Belgium, UK • 2016 • DCP • 125 MIN

Director: Terence Davies; Screenwriter: Terence Davies; Producer: Roy Boulter, Sol Papadopoulos; Editor: Pia Di Ciaula; Cast: Cynthia Nixon, Jennifer Ehle, Keith Carradine, Jodhi May, Duncan Duff; Cinematographer: Florian Hoffmeister

SECTION: NEW INTERNATIONAL CINEMA

The life of Emily Dickinson is given an appropriately poetic and moving dramatization in the latest film by master filmmaker Terence Davies. As played by Cynthia Nixon, the reclusive Dickinson is shown as a ceaseless soul searcher who rarely left her family home and wrote nearly 1,800 poems, though only a dozen were published in her lifetime. While she led a deeply introverted existence, Dickinson's relationships with her family, particularly her father (Keith Carradine) and sister Lavinia (Jennifer Ehle), deeply informed her worldview and her work. The way families shape us is a subject that Davies has explored often from his 1988 feature debut *Distant Voices, Still Lives* to 2015's *Sunset Song* (WFF 2016). Davies' principal triumph in *A Quiet Passion*, however, is his exciting integration of Dickinson's written words into the story, which shows how she used language to transcend the often mundane details of her limited life. "No filmmaker can create a convincing portrait of an artist without being an artist of comparable imagination. Davies has been, for thirty years, among the world's best filmmakers, certainly not as concealed or unheralded in his time as Dickinson was in hers, but not nearly receiving the acclaim or the support that he has deserved. *A Quiet Passion* will take its place as one of his finest creations, as one of the great movies of the time" (Richard Brody, *The New Yorker*). (JH)



Ralph

SEE: *Drifting Towards the Crescent*



The Rehearsal

FRI, MAR 31 • 8:15 PM

UNION SOUTH MARQUEE

SAT, APR 1 • 11:15 AM

SUNDANCE CINEMA 5

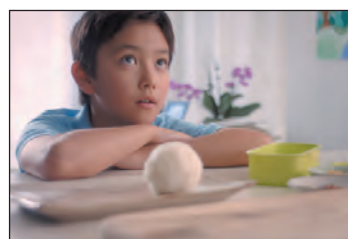
ALISON MACLEAN SCHEDULED TO APPEAR

MIDWEST PREMIERE • Narrative • New Zealand • 2016 • DCP • 102 MIN

Director: Alison Maclean; Screenwriter: Alison Maclean, Emily Perkins; Producer: Trevor Haysom, Bridget Ikin; Editor: Jonathan Woodford-Robinson; Cast: James Rolleston, Kerry Fox, Alice Englert, Ella Edward, Kieran Charnock; Cinematographer: Andrew Commis

SECTION: NEW INTERNATIONAL CINEMA

This original and frequently surprising drama set among a group of acting students is based on the first novel by Man Booker prize-winner Eleanor Catton (*The Luminaries*). Stanley (James Rolleston of 2011 WFF selection *Boy*), a talented and eager young student at a prestigious New Zealand drama school, is facing pressure from Hannah (Kerry Fox of *An Angel at My Table*) the demanding and sometimes cruel head of the school. Shy and self-doubting, Stanley proves to be the perfect victim/benefactor for Hannah's sometimes inspiring, sometimes devastating methods. As Stanley's confidence as an actor gains momentum, he also begins to fall for a local girl whose family is in the midst of a public scandal. When Stanley's classmates suggest dramatizing the scandal for their year-end performance, he is faced with a profound moral quandary. The newest feature from Alison Maclean (*Jesus' Son*, *Crush*), *The Rehearsal* finds a number of inventive ways to explore the intersections of art and community. While it asks difficult and resonant questions about the responsibility of the artist, Maclean provides a series of intriguingly conceived and edited sequences that inspire us to search for the answers. (JH)



Riceballs

SEE: *Short and Sweet*





GOLDEN BADGER AWARDS

— CEREMONY —

MARCH 30, 2017 2017.WIFILMFEST.ORG

STATEMENT FROM THE GOLDEN BADGER JURY

As always, this year's *Wisconsin's Own* selections comprise the best filmmaking from artists or films with Wisconsin ties. As always, these films featured distinguished voices and confident storytelling. And as always, nowhere is this better represented than in 2017's Golden Badger winners.

For 22 years, Clifford Hayashi has attended over 4,000 games at Stanford University, becoming, as **CLIFF, SUPERFAN!** so lovingly shows, a grassroots mascot along the way. Ripon College alum Diane Moy Quon's snapshot of fandom blossoms with her subject's enthusiasm, documenting Hayashi and his other passion as well. Regardless of what's at stake, **CLIFF, SUPERFAN!** is through and through an earnest exploration of the value of community.

Through the lens of paranoid schizophrenia, **LINGUA ABSENTIA** depicts the real-life plight of Abby, a teenager battling a cancer that will leave her unable to speak. Jeremy Bessoff and UW-Milwaukee graduate Kate Raney's animations tap into a downward spiral of anxiety and depression, showing firsthand the devastation of sickness and crushing isolation that follows. This is illness, illustrated.

The collective effort of 65 fourth-graders, **DAEDALUS AND ICARUS** recreates its titular myth with relief-print characters, hand-drawn construction paper sets, and a knack for comedic relief. The story of Daedalus and Icarus warns that we must understand our limits, and it is not without irony that this reimagining from Madison's Crestwood Elementary knows no bounds. With musical assistance from the school's fifth-grade class, **DAEDALUS AND ICARUS** is the greater sum of its parts and an inspiring testament to the power of imagination.

DAVID KLEIN
KRISTIN CATALANO
ERIC J. NELSON



The Salesman

Forushande

SAT, APR 1 • 8:00 PM

BARRYMORE THEATRE

THU, APR 6 • 12:30 PM

SUNDANCE CINEMA 6

MADISON PREMIERE • Narrative • France, Iran • 2016 • DCP • Persian with English subtitles • 125 MIN

Director: Asghar Farhadi; Screenwriter: Asghar Farhadi; Producer: Asghar Farhadi, Alexandre Mallet-Guy; Editor: Hayedeh Safiyari; Cast: Shahab Hosseini, Taraneh Alidoosti, Babak Karimi, Farid Sajjadi Hosseini, Mina Sadati; Cinematographer: Hossein Jafarian

SECTION: NEW INTERNATIONAL CINEMA

Winner of the Academy Award for Best Foreign Language Film, *The Salesman* is a powerful, suspenseful and troubling look at how a mysterious act of violence leads to a growing atmosphere of distrust and tension between a husband and wife. While in rehearsal for a theater production of Arthur Miller's *Death of a Salesman*, married actors Emad (Shahab Hosseini) and Rana (Taraneh Alidoosti) first have their lives upended when their Tehran apartment building almost collapses and they are forced to move to shabbier dwellings. While Emad is away, the arrival of an unknown intruder leaves Rana injured, shaken, and left with conflicting memories of the events. Emad, confused, angry and increasingly obsessed with what happened, independently begins to investigate the identity of the criminal. Meanwhile, the fracturing of the artistic couple's relationship seems to provide added resonance to their portrayals of Willy and Linda Loman. Internationally celebrated writer/director Asghar Farhadi once again employs the masterful storytelling techniques he put to use in his other unnerving tales of domestic disruption like *Fireworks Wednesday*, *About Elly* and his first Oscar winner, *A Separation*. Farhadi knows precisely where to put a camera and his innate sense of knowing what to show us and what *not* to show us keeps us on the edge of our seats. Best Screenplay & Best Actor, 2016 Cannes Film Festival. (JH)



Sami Blood

Sameblod

FRI, MAR 31 • 1:15 PM

UW CINEMATHEQUE

SUN, APR 2 • 6:00 PM

SUNDANCE CINEMA 1

WISCONSIN PREMIERE • Narrative • Denmark, Norway, Sweden • 2016 • DCP • Swedish with English subtitles • 110 MIN

Director: Amanda Kernell; Screenwriter: Amanda Kernell; Producer: Lars G Lindström; Editor: Anders Skov; Cast: Lene Cecilia Sparrok, Mia Erika Sparrok, Maj Doris Rimpä, Julius Fleischanderl, Olle Sarri, Hanna Alström, Malin Crépin, Andreas Kundler, Ylva Gustafsson; Cinematographer: Sophia Olsson, Petrus Sjövik

SECTION: NEW INTERNATIONAL CINEMA, NEW WOMEN DIRECTORS

In this compelling first feature from director Amanda Kernell set in the

1930s, an indigenous Sami girl from Northern Scandinavia is sent to a Swedish boarding school where she is expected to assimilate into "normal" Swedish society. Forcibly separated from her mother, teenage Elle Marja (Lene Cecilia Sparrok) and other Sami children are given traditional lessons, but they are also put through a series of racist and humiliating tests by pseudoscientific phrenologists who are attempting to identify which traits distinguish the Sami from "regular" Swedes. Unexpectedly, Elle Marja finds herself curious about and excited by her new surroundings. Soon though, her eagerness to please her teachers and her romantic interest in a local middle-class boy threaten to cut her off forever from her heritage and her family. Sensitive told and with a nice eye for period details, *Sami Blood* tells of a shameful chapter in Scandinavian history that serves as a reminder of the number of white cultures here in North America and on other continents who attempted to force assimilation of the land's indigenous people. 2016 Toronto Film Festival. 2017 Sundance Film Festival. (JH)



MILWAUKEE STORIES

Seeds and Cells

SAT, APR 1 • 10:00 AM

UW CINEMATHEQUE

75 MIN

SECTION: WISCONSIN'S OWN

Though they vary in tone and topic, these two Milwaukee documentaries share a tenacious sense of hope, even in difficult circumstances. The inner-city neighborhoods in these films face uniquely challenging, systemic roadblocks, yet the organizations and individuals in *Planting Seeds* and *Milwaukee 53206* fight hard for opportunity and change. After watching this powerful pair of films, you'll want to join them.

Planting Seeds: Milwaukee's Young Farmers

JOHN FLAIG SCHEDULED TO APPEAR

WORLD PREMIERE • Documentary • USA • 2016 • HD Projection • 23 MIN

Director: John Flaig

A struggling yet hopeful inner city Milwaukee neighborhood seeks to bond the community and plant the seeds of entrepreneurship in its youth through the use of an innovative urban gardening program. John Flaig's documentary chronicling this program, its young participants, and its architect, Nick DeMarsh (a UWM graduate student, Dept. of Urban Planning) is an entertaining, homespun delight. (BR)

Milwaukee 53206

MADISON PREMIERE • Documentary • USA • 2016 • HD Projection • 52 MIN

Director: Keith McQuirter; Producer: CarolAnne Dolan, Nick Stuart, Keith McQuirter, Adam Miller, Katie Taber; Editor: Paul Lovelace, Jason Pollard; Cast: Beverly Walker, Dennis Walton, Chad Wilson; Cinematographer: Derek Wiesehehn

Milwaukee 53206 examines the most incarcerated zip code in the country, through the stories of three people whose lives have been permanently changed by the U.S. penal system. Beverly Walker fiercely fights for the release of her husband who has been imprisoned for 21 years, while attempting to raise her children in a positive, hopeful environment. Dennis Walton advocates for families experiencing the effects of incarceration through the Milwaukee Fatherhood Initiative, and Chad Wilson, a graduate of the Milwaukee Fatherhood program, struggles to support his family and find employment after leaving the criminal justice system. The subjects of *Milwaukee 53206* face an often uncaring, unforgiving system, but they refuse to surrender hope. While confronting complex, interconnected societal issues like poverty, unemployment, and crime, this poignant, urgent film maintains its dedication to personal stories and the enormous impact they can achieve. (MSJ)



SHORT-FILM PROGRAM

Short and Sweet

FRI, MAR 31 • 11:00 AM
UNION SOUTH MARQUEE

70 MIN
SECTION: BIG SCREENS, LITTLE FOLKS, SHORTS SERIES

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. Together, we will learn what it takes to make stone soup, how riceballs can break the ice, what happens when you spend an afternoon with your dad in a Netherland Park or in a city in Slovenia. We will also get to meet a really inventive stag from New Zealand. Recommended for ages 8+ as some shorts are subtitled.

King's Day

Koningsdag

The Netherlands • 2016 • 24 MIN
Director: Steven Wouterlood

It's King's Day in the Netherlands and everyone goes to the park to have fun. Well, not everyone. Younes's dad is making him stay at their stall to sell car accessories, while Kelvin's aggressive dad makes him sing so he can sell CDs. Over the course of the afternoon, Younes and Kelvin discover they have a lot in common. (KK)

Riceballs

Australia • 2016 • 11 MIN

Director: Shingo Usami; Screenwriter: Shingo Usami; Producer: Hiroshi Kasuga, Shingo Usami; Editor: Romain Mongin; Cast: Shingo Usami, TATSUO, Cat Martin, Daniel Krige, Yoko Nishimura-Parke; Cinematographer: Ella Gibbins

Since the passing of his Australian wife, Kenji has been doing his best to bring up their only son, Josh. But without her, the father-son duo is not finding it easy to communicate. Should they stay in Australia or go back to Kenji's native country, Japan? To distract himself from having to make this decision, Kenji starts preparing Josh's lunchbox every day with the rice balls of his homeland and not the Australian OzEmite sandwiches they're used to. (KK)

Spring Jam

New Zealand • 2016 • No Dialogue • 5 MIN
Director: Ned Wenlock

A young stag, lacking impressive antlers, knows he needs to improvise sweet music if he wants to succeed in life. Don't miss what comes to the rescue in this great adventure from New Zealand. (KK)

Stone Soup

La Soupe au caillou

Belgium • 2016 • French • 10 MIN
Director: Clémentine Robach

Tummies start rumbling as evening falls. All villagers are glued to their TVs for the recipe of the day - Stone Soup. But then there is a power outage...Another adventure from the director of *The Mitten* (WFF 2016) (KK)

Way of Giants

Caminho dos Gigantes

Brazil • 2016 • DCP • No Dialogue • 12 MIN
Director: Alois Di Leo

In a forest of gigantic trees, Oquirá, a six-year old indigenous girl, will challenge her destiny and learn to understand the cycle of life. This poetic search for purpose and reason, comes to life not only through vivid animation, but also through the soundtrack provided by Tito la Rosa, a master of ancient Andean music. Winner of numerous awards, including Best Animated Short Film at the 2016 Chicago International Children's Film Festival. (KK)

A Well Spent Afternoon

Dobro novoceno popoldne

Slovenia • 2016 • 8 MIN
Director: Martin Turk; Cast: Primoz Pirnat, Julijan Weiss Turk

After failing yet another job interview, a father spends the afternoon with his young son. While walking around, they find a wallet full of money. The father teaches his son the right thing that afternoon, but also learns his own lesson. (KK)

Presented with support from SSM Health.

SHORT-FILM PROGRAM

Shorter and Sweeter

SAT, APR 1 • 11:00 AM
UNION SOUTH MARQUEE

64 MIN
SECTION: BIG SCREENS, LITTLE FOLKS, SHORTS SERIES

Join us for this inspiring family friendly program of award winning short films from all around the world. Introduce children to a variety of cinematic styles. Together on the big screen we meet a squirrel that discovers sledding, a lonely alien, a whale and mole, a leaning tower and a fish that must be rescued, a wolf that needs hiding, a girl that makes amazing dresses and a boy who enjoys music. You will also revisit two old friends from the past, the little rice ball and the little bird. We think viewers of all ages will enjoy this program but we recommend it for ages 5 to 8.

Alike

Spain • 2016 • HD Projection
• No Dialogue • 8 MIN
Director: Rafa Cano Méndez, Daniel Martínez Lara

Copi wants to teach his son, Paste, the right way in their busy life. But at what cost? When Paste loses his happiness, Copi realizes that his right way, may not be the right one for this son after all. Winner of 69 film festival awards including Spain's Goya Award for Best Animated Short Film. (KK)

Cloudberry

Moroshka

Russia • 2016 • HD Projection
• No Dialogue • 8 MIN
Director: Polina Minchenok

A whole village is scared of a big wolf, and while they search for him, a little girl is brave enough to help him. She hides him and cares for the wolf's wounded paw. While he devours her pancakes, he surprisingly leaves her sheep alone. (KK)

Konigiri-Kun Shopping

Japan • 2016 • No Dialogue • 5 MIN
Director: Mari Miyazawa

Konigiri-Kun, the small rice ball is back. This time he sets out to shop for sesame seeds and has many adventures along the way. Come for the story and stay for the amazing new sushi-animation from Mari Miyazawa (*Twins in Bakery*, WFF 2015 and *Konigiri-Kun*, WFF 2016) (KK)

The Little Bird and the Caterpillar
Der Kleine Vogel und die Raupe

Switzerland • 2017 • No Dialogue • 4 MIN
Director: Lena Von Döhren

While a little bird is resting high up in its tree an unexpected guest shows up. The brash caterpillar is keen on devouring the green leaves that the little bird has cared for so tenderly. While fighting, the two fail to notice that someone else follows them, and this character is not an herbivore. Lena von Döhren's chirping hero graces our Big Screens for the third time. (KK)

The Little Seed

La petit pousse

France • 2015 • No Dialogue • 10 MIN
Director: Chaïtane Conversat

To make her own pretty dresses, a young girl traps floral patterns with magical sheets. One day, a seed drops into her mouth and a whole new adventure begins. (KK)

The Mole and the Earthworm

Der Maulwurf und der Regenwurm

Germany • 2015 • DCP • No Dialogue • 3 MIN
Director: Johannes Schiehl

Everyone but little Mole has a friend to play with. That makes little Mole really sad. But there will be a happy ending under the molehill, and it starts with a fat worm or what looks like one. (KK)

Once Upon a Blue Moon

United Kingdom • 2015 • No Dialogue • 3 MIN
Director: Steve Boot

A comical stop motion animation about an isolated planet, a lonely blue creature and a robot on an important mission. (KK)

The Sled

Belchonok i sanki

Russia • 2016 • No Dialogue • 3 MIN
Director: Olesya Shchukina

A little squirrel finds something he has never seen before. Experience a wonderful new short film by the director of *The Elephant and The Bicycle* (WFF 2016). (KK)

Tower

Tornis

NORTH AMERICAN PREMIERE • Latvia
• 2014 • No Dialogue • 8 MIN
Director: Janis Cimmermanis

While tourists are viewing the Leaning Tower of Pisa, it suddenly begins to crumble. The tourists efforts to save the tower becomes a globalized television event. (KK)

Water Path for a Fish

Camino de agua para un pez

Spain • 2016 • DCP • No Dialogue • 8 MIN
Director: Mercedes Marro

Nine-year-old Oscar tries to save a goldfish through an adventure full of mysterious challenges. Two hungry cats prove formidable adversaries, but the main problem is that the city is suffering a drought! (KK)

Whale

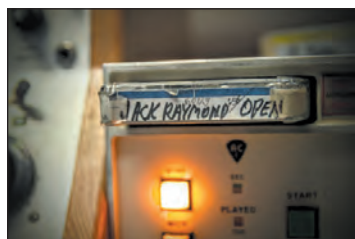
Wal

Germany • 2015 • DCP • No Dialogue • 4 MIN
Director: Maryna Shchipak

The huge whale is sad because everybody is scared of him. But then he has a brilliant idea... (KK)

Presented with support from SSM Health.





🍷 Silently Steal Away

SEE: *Transmissions from the Heartland*



🍷 The Sled

SEE: *Shorter and Sweeter*



The Son of Joseph

Le fils de Joseph

FRI, MAR 31 • 6:30 PM
SUNDANCE CINEMA 1

MON, APR 3 • 3:45 PM
SUNDANCE CINEMA 1

WISCONSIN PREMIERE • Belgium, France • 2016 • DCP
• French with English subtitles • **115 MIN**

Director: Eugène Green; Screenwriter: Eugène Green; Producer: Francine Jacob, Didier Jacob, Jean-Pierre Dardenne, Luc Dardenne; Editor: Valérie Loiseleux; Cast: Victor Ezenfis, Natacha Régnier, Fabrizio Rongione, Mathieu Amalric, Maria de Medeiros; Cinematographer: Raphaël O'Byrne

SECTION: NEW INTERNATIONAL CINEMA

A witty, rigorously stylish morality tale, *The Son of Joseph* tells of one teenage boy's search for a father. 15-year-old Vincent (Victor Ezenfis) is an angry young man. He lives with his mother Marie (Natacha Régnier) who has always kept the identity of his biological father a secret. With a little snooping, Vincent discovers his father is the famous Parisian editor Oscar Pormenor (the brilliantly snooty and sleazy Mathieu Amalric). Though he's profoundly disappointed, Vincent soon meets Joseph (Fabrizio Rongione), Oscar's good-for-nothing brother, who unexpectedly presents a much more gentle and supportive paternal option. The latest effort from American-born expatriate filmmaker Eugène Green (*La Sapienza*, WFF 2014), is, like much of his work, filled with references to classical art, music and literature. In one brilliant sequence, Vincent and Oscar act out an inverted version of Caravaggio's "The Sacrifice of Isaac", in which it is the son who raises the blade over the father's head. (JH)

WISCONSIN'S OWN SHORTS

🍷 Speaking in Tongues

SAT, APR 1 • 2:30 PM
UNION SOUTH MARQUEE

81 MIN

SECTION: WISCONSIN'S OWN

In 81 minutes jam-packed with excellent shorts, this eclectic program will take you to the wilds of West Texas, the streets of Paris, the dive bars of Wisconsin, and more. No matter where they are, whether they're hunting boars or time capsules, fighting cancer or coworkers, the characters in these 8 shorts struggle to communicate with others and sometimes themselves. With experimental reflections, paper-cut documentary, and captivating dramas, there's a little bit of everything in this block of Wisconsin's Own favorites.

LI

LAURA REICH AND WILLA SONG SCHEDULED TO APPEAR

MIDWEST PREMIERE • Experimental • USA • 2016 • HD Projection • **2 MIN**

Director: Laura Reich; Screenwriter: Paula Helmstedt; Cast: Ines Smudja, Lucile Lempérière; Cinematographer: Haley Christensen; Music: Halynn Batterman

Laura Reich (*Bear Story* WFF '15) makes her directorial debut with this playfully bizarre, delightfully colorful experimental short. (BR)

Patti

JAMES RUNDE AND CASEY LONG SCHEDULED TO APPEAR

WORLD PREMIERE • Animation • USA • 2016 • HD Projection • **3 MIN**

Director: James Runde, Casey Long

Patti is a bartender. Patti's boss tells her to train a new employee. Patti gets frustrated. Simply stylized black-and-white animation provides a brief, entertaining window into Patti's dive-bar world. (MSJ)

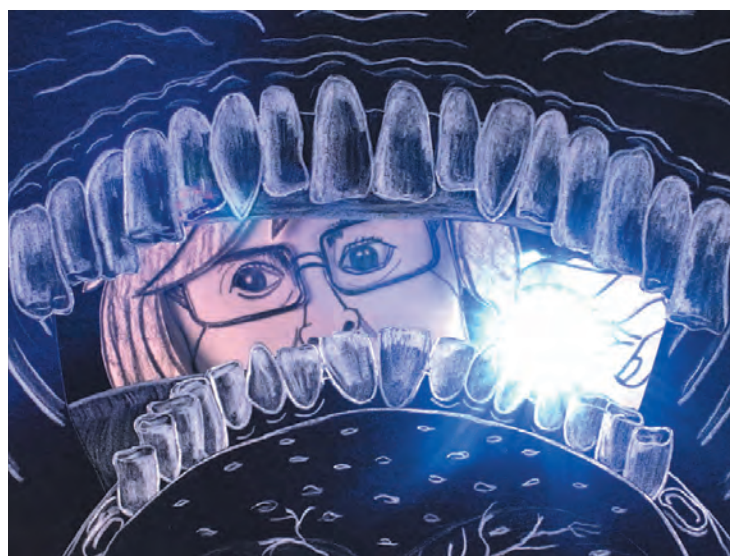
Fake Jewels

KATE FELDT AND WESLEY MORGAN SCHEDULED TO APPEAR

WORLD PREMIERE • Narrative • USA • 2016 • HD Projection • **6 MIN**

Director: Kate Feldt, Wesley Morgan; Screenwriter: Natalie Morgan, Wesley Morgan; Editor: Kate Feldt; Cast: Alyssa Beasley, Ruilin Huang; Music: Scott Franke

If you built a time capsule, would you remember where you buried it a decade later? Two girls find themselves in this predicament as they search for their box of past goodies while rekindling their long forgotten friendship. Comedic and nostalgic, *Fake Jewels* looks at how the sentimental attachment to objects is no match for the love of a friend. (KJ)



Breathe In Breathe Out

Inspirer Expirer

SACHIN DHARWADKER SCHEDULED TO APPEAR

MIDWEST PREMIERE • Narrative • USA • 2016 • HD Projection • French with English subtitles • **5 MIN**

Director: Sachin Dharwadker; Screenwriter: Sachin Dharwadker; Producer: Joshua Bogatin; Editor: Joan Marie Educate; Cast: Justine Mallier-Giraud, Florent Chako; Cinematographer: Peter Pascucci

In French, and shot on location in Paris, France, this most international of Wisconsin's Own shorts tells the darkly romantic tale of a young couple stuck at a crossroad in their relationship. (BR)

Christina

BILL BEDFORD SCHEDULED TO APPEAR

WORLD PREMIERE • Experimental • USA • 2017 • HD Projection • **6 MIN**

Director: Bill Bedford

Bill Bedford's experimental short is not only an exploration of light, colors and movement, but also a deeply personal meditation on grief and the loss of a friend. Tender, intimate, lovely, and haunting. (BR)

Connie

JOEL GARBER SCHEDULED TO APPEAR

WORLD PREMIERE • Narrative • USA • 2016 • HD Projection • **8 MIN**

Director: Joel Garber; Screenwriter: Joel Garber, Robin Hardy; Producer: Robin Hardy, Summre Garber, Tetra Balestri; Editor: Milenko Skoknic; Cast: Robin Hardy; Cinematographer: Travis Auclair

Connie and her partner are trying to recapture their connection while vacationing in the desert, but inner discord invades their best outer efforts. With a keen sense of character and place, Connie explores the thoughts

of a woman conflicted with the idea of motherhood and what to expect from the future. (KJ)

🍷 Lingua Absentia

KATE RANEY AND JEREMY BESSOFF SCHEDULED TO APPEAR

NORTH AMERICAN PREMIERE • Animation • USA • 2016 • HD Projection • **10 MIN**

Director: Kate Raney, Jeremy Bessoff; Music: Will Soderbergh

A young schizophrenic woman, Abby, struggles to accept her cancer diagnosis and grueling treatment. Paper-cut animation offers a subjective, imaginative format to interpret the voiceover from Abby's loving mother, who describes the difficulties of communicating with her daughter in this stylistically fascinating, emotionally challenging film. Winner of a 2017 Golden Badger award. (MSJ)

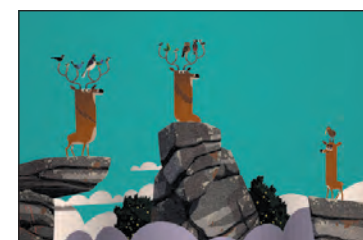
Hunter

XIA MAGNUS SCHEDULED TO ATTEND

WORLD PREMIERE • Narrative • USA • 2016 • DCP • **23 MIN**

Director: Xia Magnus, Nathan Hertz; Screenwriter: Xia Magnus; Producer: Alyssa Polk, Joshua Raymond Lee, Nathan Hertz; Editor: Joshua Raymond Lee; Cast: Benjamin Wadsworth, Eleanore Pienta

A group boar-hunting trip on Mother's Day weekend goes terribly wrong for teenage Hunter, who runs away from his young mother Teri and into the West Texas wilderness—a visually remarkable environment that is fully utilized by *Hunter's* cinematography. Excellent performances from Benjamin Wadsworth as Hunter and Eleanore Pienta as Teri anchor this story of a family straining to understand the past in order to connect in the present. (MSJ)



🍷 Spring Jam

SEE: *Short and Sweet*



STEP

THU, APR 6 • 6:00 PM
SUNDANCE CINEMA 6

WISCONSIN PREMIERE • Documentary • USA • 2017 • DCP • 83 MIN

Director: Amanda Lipitz; Producer: Steven Cantor, Amanda Lipitz;
Editor: Penelope Falk; Cinematographer: Casey Regan

SECTION: AMERICAN VISIONS, NEW WOMEN DIRECTORS, CLOSING NIGHT

First-time feature director Amanda Lipitz's exhilarating documentary focuses on three high-school seniors in the inaugural class at the Baltimore Leadership School for Young Women, as they balance academic pressure with their more exciting extracurricular efforts on the "Lethal Ladies" step dance team. This senior year is a complex challenge for the engaging protagonists. The girls strive to win the state competition for the first time, and the school's mission of sending every one of its low-income students to college adds even more anxiety to the application process. Charismatic, confident Blessin wants to move to New York, but she struggles with her grades and the difficulties of a mother with depression and anger issues. Cori is a smart, shy student who needs a scholarship to attend her prestigious dream school, and Tayla is the determined only child to a mother who tirelessly supports her. Lipitz's attention to these three members of the step team in particular, both at home and school, allows her to create touching depictions of mother-daughter relationships, while the girls also receive heartwarming support from tenacious mentors like their college counselor and the team's step coach. Such sensitive, emotional material is seamlessly integrated into an inspiring story about the art of step, from early rehearsals to the final competition. This infectious, joyful, and rousing film is not to be missed. *STEP* won the U.S. Documentary Special Jury Award for Inspirational Filmmaking at the 2017 Sundance Film Festival. (MSJ)



Europe's refugee crisis is confronted head-on in this daring conversation-starter. The film unfolds in three acts, each of which takes place in a classroom full of actual refugees. At the front is Valentin, a Dutch actor who embodies a different political stance in each act: he's a right-winger in the first iteration, liberal in the second, and finally, in the third, he represents the actual Dutch position on refugees. The blunt dialogues between Valentin's personae and the asylum seekers can be as enraging as they are illuminating, and are never less than riveting. These are difficult and necessary dialogues, and 28 year-old director Guido Hendriks rises to the level of fearless, challenging, and provocative filmmaking that this political firestorm requires. Accomplished with little more than a chalkboard and conversation, *Stranger in Paradise* is a brutal lesson for us all, not least in its damning epilogue. "If Lars Von Trier were to make a documentary about the current immigration crisis in Europe, it might very well turn out like *Stranger in Paradise*" (*Variety*). (MK)

Presented with support from Open Doors for Refugees and The Marie Christine Kohler Fellows @ WID.

Stranger in Paradise

TUE, APR 4 • 6:30 PM
SUNDANCE CINEMA 6

WED, APR 5 • 3:15 PM
SUNDANCE CINEMA 5

PANEL DISCUSSION WITH MARIE CHRISTINE KOHLER FELLOWS @ WID FOLLOWING 4/4 SCREENING

Q&A LED BY OPEN DOORS FOR REFUGEES FOLLOWING 4/5 SCREENING

WISCONSIN PREMIERE • Documentary • The Netherlands • 2016 • DCP • 72 MIN

Director: Guido Hendriks; Screenwriter: Guido Hendriks; Producer: Frank van den Engel; Cast: Valentijn Dhaenens; Cinematographer: Emo Weemhoff; Music: Ella van der Woude, Juho Nurmela

SECTION: NEW INTERNATIONAL DOCUMENTARIES



Stone Soup

SEE: *Short and Sweet*



The Student

(M)uchenik

SUN, APR 2 • 5:00 PM
SUNDANCE CINEMA 5

MON, APR 3 • 3:30 PM
SUNDANCE CINEMA 5

WISCONSIN PREMIERE • Narrative • Russia • 2016 • DCP • Russian with English subtitles • 118 MIN

Director: Kirill Serebrennikov; Screenwriter: Kirill Serebrennikov; Producer: Ilya Stewart, Diana Safarova, Yuriy Kozyrev; Editor: Yuriy Karikh; Cast: Petr Skvortsov, Victoria Isakova, Julia Aug, Alexandr Gorchilin; Cinematographer: Vladislav Opelyants

SECTION: NEW INTERNATIONAL CINEMA

A thrillingly shot yet disturbing study of religious fanaticism, Kirill Serebrennikov's *The Student* introduces us to a teenage rebel whose cause is Christianity. A handsome and energetic teenager, Venya (the impressively frightening Pyotr Skvortsov) obsessively quotes the bible to his mother and fellow classmates, but only to the degree that they support his intolerant stands on feminism, Judaism and homosexuality. So far, he has successfully advocated to ban two piece swimsuits from gym classes. He has also become a serious thorn in the side of his Jewish-born atheistic biology teacher, Elena (Victoria Isakova). When the instructor expresses her lack of spiritual views in the classroom during the teaching of evolutionary theory, the brooding Venya angrily protests by donning a gorilla suit. When Elena tells this to the conservative-leaning principal, she is told to consider incorporating creationism into her syllabus. A battle of wills breaks out between the increasingly unstable Venya and Elena, who struggles to maintain her own equilibrium in the face of so much absurdity. *The Student* is an urgent, often satirical response to the Russian bill enforcing mandatory religious education in state schools passed in 2013 by Russian President Putin, whose expressionless photograph hangs on the wall overlooking the classrooms in much of this film's drama. (JH)

Presented with support from CREECA.



Sylvio

FRI, MAR 31 • 9:15 PM

UW CINEMATHEQUE

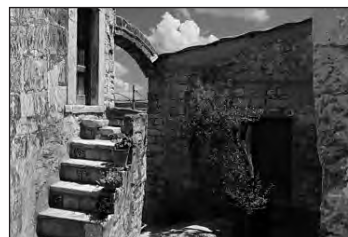
ALBERT BIRNEY SCHEDULED TO APPEAR

MIDWEST PREMIERE • Narrative • USA • 2017 • DCP • 80 MIN

Director: Albert Birney, Kentucker Audley; Screenwriter: Albert Birney, Kentucker Audley, Meghan Doherty; Producer: Meghan Doherty; Editor: Sylvio Bernardi, Kentucker Audley; Cast: Sylvio Bernardi, Kentucker Audley, Tallie Medel, Meghan Doherty; Cinematographer: Eric Laplante

SECTION: AMERICAN VISIONS

As if he didn't have enough problems being a gorilla, Sylvio (Sylvio Bernardi, as himself) is finding it hard to be a success as a collections agent. In the midst of his existential crisis, the sunglasses-wearing ape takes on the assignment of collecting from the deadbeat local TV host Al Reynolds (Kentucker Audley), whose studio is in the basement of his house. Stumbling onto Al's set, Sylvio quickly becomes a media star whose fans encourage him to smash things with a baseball bat by shouting "what's the ape gonna break?" But the inwardly sensitive Sylvio would rather express himself and explore life's more quiet details through the bald-headed mustachioed puppet he calls Herbert Herpels. This is the central conflict at the heart of this whimsical, delightfully odd fairy tale, a feature-length extension of a series of popular Vine videos created by Albert Birney (*The Beast Pageant*) who co-wrote and co-directed with microcinema mainstay Audley (*Bad Fever*, *Sabbatical*, WFF 2014). (JH)



Take Me Home

SEE: *The Traveler*



There Are Jews Here

WED, APR 5 • 6:15 PM
SUNDANCE CINEMA 1

THU, APR 6 • 12:00 PM
SUNDANCE CINEMA 1

TOBEY LIBBER, BRAD LICHTENSTEIN, MORGAN JOHNSON SCHEDULED TO APPEAR

USA • DCP • 90 MIN

Director: Brad Lichtenstein, Morgan Elise Johnson; Producer: Brad Lichtenstein, Morgan Elise Johnson; Editor: Matt Lauterbach; Cinematographer: Jason Longo; Music: Vernon Reid

SECTION: WISCONSIN'S OWN

Milwaukee-based filmmaker Brad Lichtenstein (along with co-director Morgan Johnson) tell the stories of four once thriving American Jewish communities as they struggle to survive. In Laredo, Texas we follow a young, interfaith couple trying to reignite their community's Jewish life amid a dominant Catholic culture. In Montana we are immersed in the beauty of the mountains where a spiritually committed woman lay leader tries to keep her community afloat, even as she struggles with personal health. We go to Latrobe, Pennsylvania where the synagogue's leaders hold on to keep their doors open just long enough to host the bat mitzvah of the congregation's oldest member's granddaughter. Finally, we follow a family's move from Los Angeles to Dothan, Alabama where we discover the bold relocation project that community's undertaken, offering financial support to Jews who move to their town. Full of vivid portraits and surprising developments, *There Are Jews Here* is a heartfelt, moving examination of what it means to be Jewish in modern day America, where the passing on of cultural and religious traditions has become a hard-fought struggle. (BR)

Presented with support from Wisconsin Public Television and The Mosse/Weinstein Center for Jewish Studies.



Things to Come

L'avenir

SUN APR 2 • 3:45 PM
SUNDANCE CINEMA 6

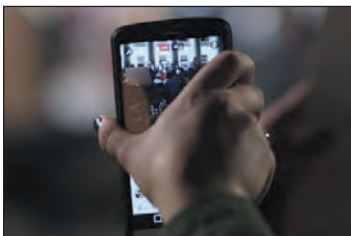
THU, APR 6 • 3:15 PM
SUNDANCE CINEMA 6

MADISON PREMIERE • Narrative • France • 2016 • DCP • French with English subtitles • **102 MIN**

Director: Mia Hansen-Løve; Screenwriter: Mia Hansen-Løve; Producer: Charles Gillibert; Editor: Marion Monnier; Cast: Isabelle Huppert, André Marcon, Roman Kolinka, Édith Scob, Sarah Le Picard; Cinematographer: Denis Lenoir

SECTION: NEW INTERNATIONAL CINEMA

2017 Best Actress contender Isabelle Huppert could just as easily have been nominated for her superlative performance as Nathalie, a strong-willed philosophy professor whose husband suddenly leaves her for another woman. Starting over in late middle age, she gravitates towards the radical politics of her youth, as embodied by one of her protégés. As in *Elle*, Huppert inhabits her character with matchless autonomy and elegance. Among its many rewards, *Things to Come* is a chance to witness one of the world's greatest actresses at the top of her game. Writer/director Mia Hansen-Løve (*Goodbye First Love*, WFF 2012) is fast becoming one of cinema's great intuitive poets of time and memory, crafting extraordinarily lifelike films that are rich with novelistic detail. Named one of the year's ten best films by *New York Times* chief film critic A.O. Scott, and ranked on countless more Best of 2016 lists, including at *Film Comment*, *Village Voice*, *LA Times*, and *Sight & Sound*. Winner, Best Director, 2016 Berlin Film Festival. (MK)



This is Happening Now

32 SEE: *Divided We Fall*



Those Who Make Revolution Halfway Only Dig Their Own Graves

Ceux qui font les révolutions à moitié n'ont fait que se creuser un tombeau

FRI, MAR 31 • 11:00 AM
SUNDANCE CINEMA 5

WED, APR 5 • 7:15 PM
SUNDANCE CINEMA 5

MIDWEST PREMIERE • Narrative • Canada • 2016 • DCP • English, French with English subtitles • **183 MIN**

Director: Mathieu Denis, Simon Lavoie; Screenwriter: Mathieu Denis, Simon Lavoie; Producer: Hany Ouichou; Editor: Mathieu Denis; Cast: Charlotte Aubin, Laurent Bélanger, Emmanuelle Lussier-Martinez, Gabrielle Tremblay; Cinematographer: Nicolas Cannicioni

SECTION: NEW INTERNATIONAL CINEMA

This enthralling political epic follows four young radicals from Quebec who are driven, at first, to acts of vandalism and gradually move closer to terrorism. The four protagonists have adopted the aliases Klas Batalo (Gabrielle Tremblay), Ordinne Nuovo (Emmanuelle Lussier-Martinez), Tumulto (Laurent Belanger) and Guitizia (Charlotte Aubin). Partly disillusioned because the 2012 "Maple Spring" protest movement of their student days in Montreal did not lead to sweeping societal changes, they have rejected the world in which they live and are holed up in a shabby house. Though they are all from relatively privileged backgrounds, they lead an austere lifestyle in their underground commune, living off the money Batalo makes as a transgender prostitute. The writer-directors Mathieu Denis and Simon Lavoie have, in the spirit of movies like Godard's *La Chinoise*, adopt a radical style to tell this story. Their techniques include a significant amount of contemporary news footage, multiple aspect ratios, copious nudity and, in the outdated Hollywood epic tradition, a musical overture and interlude! "A tense, mournful, and profoundly ambivalent portrait of radicalism...[the movie] pulses with the vitality of four young people who, however flawed or foolhardy, sincerely want to change the world" (Scott Tobias, *Variety*). Winner, Best Canadian Feature, 2016 Toronto Film Festival. Special Mention, Berlinale Generation, 2017 Berlin Film Festival. (JH)



Time to Die

Tiempo de morir

SUN, APR 2 • 7:30 PM
UW CINEMATHEQUE

THU, APR 6 • 2:30 PM
SUNDANCE CINEMA 1

SPECIAL PRESENTATION • Narrative • Mexico • 1966 • DCP • Spanish with English subtitles • **88 MIN**

Director: Arturo Ripstein; Screenwriter: Carlos Fuentes, Gabriel García Márquez; Producer: Arturo Ripstein, Sr., César Santos Galindo; Editor: Carlos Savage; Cast: Jorge Martínez de Hoyos, Marga López, Enrique Rocha, Alfredo Leal, Bianca Sánchez; Cinematographer: Alex Phillips; Music: Carlos Jiménez Mabarak

SECTION: RESTORATIONS AND REDISCOVERIES

This simple but effective Western parable marked the feature debut of the internationally acclaimed Mexican director Arturo Ripstein and boasts a script by literary giants Carlos Fuentes and Gabriel García Márquez! The story tells of former gunman Juan Sayago (Jorge Martínez de Hoyos), who, after serving 30 years in jail for murder, returns to his small town where his past has become the stuff of legend. Sayago assumes he will live the rest of his life in peace, but Pedro Trueba (Enrique Rocha) the hot-headed son of the man Sayago killed, has other plans. Though Pedro's more moderate brother Julian (Alfredo Leal) might be willing to forget the past, it seems there will be blood. Although it was released widely to great critical and audience acclaim throughout Mexico in 1966, *Tiempo de Morir* was almost never shown in the U.S. until now. Filmed in austere black and white, the movie has a simple, poetic power courtesy of scripters Márquez and Fuentes, two writers who, like Juan Sayago, would eventually achieve near mythical status. (JH)



Titicut Follies

FRI, MAR 31 • 3:45 PM
CHAZEN MUSEUM OF ART

SAT, APR 1 • 6:15 PM
CHAZEN MUSEUM OF ART

SPECIAL PRESENTATION • Documentary • USA • 1967 • 35mm • **84 MINUTES**

Director: Frederick Wiseman; Producer: Frederick Wiseman; Editor: Frederick Wiseman; Cinematographer: John Marshall

SECTIONS: RESTORATIONS AND REDISCOVERIES

Launching a career marked by unflinching portrayals of American institutions, renowned documentarian Frederick Wiseman's controversial first film takes a close look at Massachusetts's Bridgewater State Hospital for the Criminally Insane. During a 29-day period, Wiseman's camera investigates all aspects of

this correctional facility, observing the patients' interactions with the guards, doctors, and social workers who monitor their behavior and even determine their fates. The frequently inhumane conduct of these guards and other officials transforms daily activities like counseling and medical procedures into troubling scenes, and bizarre events like the talent show that prompted the film's title make the entire setting even more shocking. The cruel conditions and treatment endured by the patients, as well as ethical questions about patients' rights, led to a 25-year ban of the film beginning with its initial release, yet its reputation as one of the most significant documentaries ever made has persisted. 50 years after it was produced, *Titicut Follies* remains engrossing, graphic, and disturbing, a testament to the importance of honest and unhampered documentation of social institutions. Wiseman's film is a masterful work of non-fiction observation, a prime example of the unobtrusive, unfiltered American Direct Cinema style that he helped establish. A 35mm restoration, produced by Wiseman's Zipporah Films and the Library of Congress, will be screened. (MSJ)



Tower

SEE: *Shorter and Sweeter*



WISCONSIN'S OWN SHORT DOCUMENTARIES

Transmissions from the Heartland

THU, MAR 30 • 7:00 PM
BARRYMORE THEATRE

85 MIN

SECTION: WISCONSIN'S OWN, SHORTS SECTION

Four short documentaries from our Wisconsin's Own section of the Festival that will remind you why we're here. These are four glimpses into the lives and times of the eccentric, singular inhabitants of our fair state as they strive to communicate, person to person, over the airwaves, and under the radar. Together these subjects blend to paint a picture of our particularly Midwestern state-of-being. Filled with humor, mystery, and a sense of wonder, we invite you to come spend an evening with us here in the heartland.

The screenings will be preceded by our Golden Badger Awards presentation.

A Place in the Garden

CHRISTINA CIANO AND JEFF BUSS SCHEDULED TO APPEAR

WORLD PREMIERE • Documentary • USA • 2016 • HD Projection • **15 MIN**

Director: Jeff Buss, Christina Ciano; Producer: Jeff Buss, Christina Ciano; Editor: Jeff Buss, Christina Ciano; Cast: Kathi Rock, Michael Rock, Emily Scheunemann, Larry Scheunemann, Mickey O'Connor; Cinematographer: Jeff Buss, Christina Ciano

Two Wisconsin couples moonlight as experts on the rare, beautiful hummingbird. With infectious enthusiasm they build oases in their yards and educate friends about the importance of this species. Showing fascinating footage of hummingbirds in flight and exhibiting a singular love for its subject, this film just might convince you to make room in your garden, too. (MSJ)

The Dundee Project

MARK BORCHARDT SCHEDULED TO APPEAR
MADISON PREMIERE • Documentary •
 USA • 2016 • HD Projection • **20 MIN**
 Director: Mark Borchardt; Producer: Joe Pickett, Nick Prueher, Andrew Swant

Seen any UFOs in Wisconsin lately? No? Then you haven't been to Dundee in Fond Du Lac County. Hang out with Wisconsin's (in)famous cult film hero, Mark Borchardt, and Dundee locals as they drink and talk and drink some more while revisiting their experiences not only seeing alien crafts but getting abducted by them. *The Dundee Project* is the cinematic equivalent of unwinding on a warm Wisconsin summer night, watching the skies, and sipping on a cool one. (KJ)

Whad'Ya Do Now?

MARC KORNBLOTT AND MICHAEL FELDMAN SCHEDULED TO APPEAR
WORLD PREMIERE • Documentary •
 USA • 2016 • HD Projection • **30 MIN**

Director: Marc Kornblatt; Producer: Marc Kornblatt; Editor: Marc Kornblatt; Cast: Michael Feldman; Cinematographer: Marc Kornblatt

After 31 years on the air, the powers that be pull the plug on Michael Feldman's comedic radio talk/game show, *Whad'Ya Know?*, but Feldman isn't quite ready to retire. Marc Kornblatt's intimate documentary finds a wounded Feldman struggling to remain positive and end the show's run with dignity and his signature comedic aplomb. *Whad'Ya Do Now?* is both a

captivating look at the private side of a longtime Wisconsin radio icon, and a fascinating, fly-on-the-wall glimpse of the end of an era. (BR)

Silently Steal Away

ANDREW SWANT AND MARK BORCHARDT SCHEDULED TO APPEAR

MADISON PREMIERE • Documentary •
 USA • 2016 • HD Projection • **20 MIN**

Director: Andrew Swant; Producer: Chris James Thompson; Editor: Andrew Swant; Cast: Justin Vernon, Mark Borchardt

Every night the *Jack Raymond Show* lights up the airwaves around Chippewa Falls, Wisconsin and for 48 years, fans have tuned in. But who is Jack Raymond? Who is running the eccentric Chippewa Falls radio station and why has the show endured these many years? *Silently Steal Away*, narrated by Mark Borchardt (*Coven*) and featuring appearances by Justin Vernon (Bon Iver) and others, is a delightfully entertaining investigation of the mysteries of *The Jack Raymond Show*. (KJ)



The Traveler

FRI, MAR 31 • 1:45 PM
 CHAZEN MUSEUM OF ART

SUN, APR 2 • 12:00 PM
 CHAZEN MUSEUM OF ART

In memory of one of international cinema's greatest filmmakers, Abbas Kiarostami (1940-2016), we proudly present this soccer-themed program consisting of his first full-length feature *The Traveler* (1974) and his final work, the experimental short film *Take Me Home* (2016).

Take Me Home

WISCONSIN PREMIERE • Experimental •
 Iran • 2016 • HD Projection • **16 MIN**

Director: Abbas Kiarostami; Editor: Adel Yaraghi; Cast: Biagio di Tonno

SECTION: NEW INTERNATIONAL CINEMA

The final work by Iranian master Abbas Kiarostami (*Taste of Cherry*, *Certified Copy*) is a characteristically playful tour

of the alleys and stairways of southern Italy, with a soccer ball as our guide. Kiarostami's gentle finale recalls an iconic shot from his 1990 masterpiece *Close-Up*. 2016 Venice Film Festival. (MK)

The Traveler

Mossafer

SPECIAL PRESENTATION • Narrative
 • Iran • 1974 • 35mm • Farsi with English subtitles • **73 MIN**

Director: Abbas Kiarostami; Editor: Amir Hossein Hami; Cast: Hassan Darabi, Masud Zandbegleh, Mostafa Tari; Cinematographer: Firooz Malekzadeh; Music: Kambiz Roshanravan

SECTION: RESTORATIONS AND REDISCOVERIES

Qassem (the charismatic Hassan Darabi) is a school age boy who, neglected by his parents and abused by his teachers, has poured all of his love and attention into one pursuit: soccer. Desperate to attend his first professional match, Qassem does everything in his power, honest and otherwise, to raise the money for a ticket. Writer-director Abbas Kiarostami considered *The Traveler* his first feature film and its story is told in the same neorealist style that informed his later movies about children like *Where is the Friend's Home* (1987) and *The White Balloon* (1995), which Kiarostami wrote for director Jafar Panahi. A work of direct simplicity, humor and suspense, 35mm print courtesy of the Los Angeles County Museum of Art Collection at the Academy Film Archive. (JH)



UFO Days

SEE: *Creepshow*



Unbuttoned

SEE: *Creepshow*



Water Path for a Fish

SEE: *Shorter and Sweeter*

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DIRECTOR'S CUT WISCONSIN FILM FESTIVAL EDITION



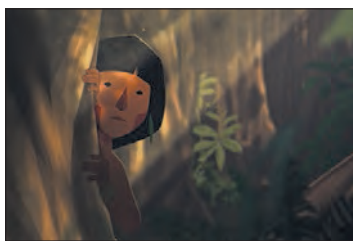
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Way of Giants

SEE: *Short and Sweet*



A Well Spent Afternoon

SEE: *Short and Sweet*



Wet Woman in the Wind

Kaze ni nureta onna

FRI, MAR 31 • 7:00 PM
SUNDANCE CINEMA 5

SAT, APR 1 • 8:30 PM
SUNDANCE CINEMA 5

WISCONSIN PREMIERE • Narrative
• Japan • 2016 • DCP • Japanese
with English subtitles • 77 MIN

Director: Akihiko Shiota; Screenwriter: Akihiko Shiota; Producer: Naoko Komuro, Shinichiro Masuda, Masahiko Takahashi; Editor: Takashi Sato; Cast: Yuki Mamiya, Tasuku Nagaoka, Ryushin Tei, Michiko Suzuki, Hitomi Nakatani, Takahiro Kato; Cinematographer: Hidetoshi Shinomiya

SECTION: NEW INTERNATIONAL CINEMA

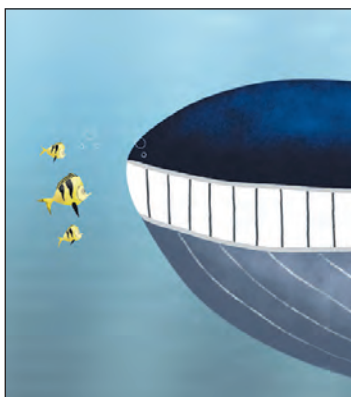
Hang on tight for this whacked-out skin flick, made in giddy homage to the Japanese pink films of the 1970s. A recluse living in a mountain shack, Kosuke craves peace and quiet. That goes out the window when Shiori careens into his life, propositioning him out of the blue on the beach. A self-described “love hunter,” Shiori won’t take no for an answer—but she won’t seem to take yes either—and traps Kosuke in a bizarre psychosexual fight club. A truly anarchic character, Shiori is a whirlwind of base impulses: violent, amorous, and, like the film itself, totally unpredictable. It’s the increasingly acrobatic sex scenes that bring down the house (sometimes literally), blurring the line between fight choreography and carnality. “One of the jolliest and most pugnacious erotic films ever made. The sheer energy of the performers, especially the exuberantly funny Mamiya, and the slapstick goofiness of the whole make this an eccentric, huge-

ly enjoyable film—and often, partly because of its relative demureness, a fairly arousing one, with female pleasure and male discomfiture foremost on the menu” (*Screen Daily*). (MK)



Whad'Ya Do Now?

SEE: *Transmissions from the Heartland*



Whale

SEE: *Shorter and Sweeter*



Whose Streets?

SAT, APR 1 • 5:00 PM
BARRYMORE THEATRE

PRODUCER JENNIFER MACARTHUR SCHEDULED TO APPEAR

WISCONSIN PREMIERE • Documentary • USA • 2017 • DCP • 103 MIN

Director: Sabaah Folyan, Damon Davis; Producer: Jennifer MacArthur, Sabaah Folyan, Damon Davis, Flannery Miller; Editor: Christopher McNabb; Cinematographer: Lucas Alvarado-Farrar

SECTION: AMERICAN VISIONS, NEW WOMEN DIRECTORS

Standing firmly alongside *The 13th* and *I Am Not Your Negro*, this galvanizing documentary provides an essential living history of the Black Lives Matter movement in Ferguson, Missouri. Utilizing cell phone footage of the 2014 uprising, activist-turned-director Sabaah Folyan brings us a street-level view of protests usually seen from news helicopters, showing us firsthand just how quickly American streets can come to resemble an occupied state. Times are bad, and *Whose Streets?* shows resistance as a way forward, finding strength in community and looking towards the future with energy and passion. With its panoply of voices and searing clarity, *Whose Streets?* is the autobiography of a movement. “When people ask about the Black Lives Matter movement, whether it’s a year or 50 from now, I will tell them to see *Whose Streets?* This documentary is extremely potent. The anger is so visceral, and so goddamn tragic. Just the same, its images of love and pride will fill your soul” (*RogerEbert.com*). “Electrifying. A documentary in the truest sense of the word: an actual moving document of events fresh in the country’s memory, but never before laid as bare as they are here. It is a vital tribute to the activists who continue to fight every day in America’s unrelenting war on black folks, and it couldn’t have come soon enough” (*Indiewire*). Opening Night, 2017 Sundance Film Festival. (MK)



Wigilia

MON, APR 3 • 6:00 PM
SUNDANCE CINEMA 5
94 MIN

Christmas Trees

JACK WHALEY SCHEDULED TO ATTEND

MADISON PREMIERE • Narrative • USA
• 2016 • DCP, HD Projection • 24 MIN

Director: Michael Whaley, Jack Whaley; Screenwriter: Michael Whaley; Producer: Jack Whaley, Michael Whaley, Hunter Connors Herm; Cast: James Ridge, Brian Mani, Colleen Madden; Cinematographer: Jack Whaley

SECTION: WISCONSIN'S OWN

Christmas Trees follows a man dealing with deep sadness after tragedy strikes. While still mourning a loss, he is confronted with an offer to sell his fir trees for the upcoming Christmas season. Boasting exquisite performances by core members of American Players Theater and beautiful cinematography that exhibits the haunting nature of the Wisconsin winter, this breathtaking short analyzes loss, the ability to move on, and man’s connection with nature. (KJ)

Wigilia

DIRECTOR GRAHAM DRYSDALE SCHEDULED TO APPEAR

NORTH AMERICAN PREMIERE • Narrative • UK • 2016 • DCP • 70 MIN

Director: Graham Drysdale; Screenwriter: Graham Drysdale, Iwona Glowinska, Douglas T Stewart; Producer: Grant McPhee, Steven Moore, Graham Drysdale; Editor: Shaun Glowa; Cast: Iwona Glowinska, Douglas T Stewart, Simon Weir, Elek Kish, Rony Bridges, Hey Morrison, Fergus Cook, Daniel Reid; Music: Jim Harbourn

SECTION: NEW INTERNATIONAL CINEMA

This charming and touching two-hander brings together two lonely souls in surprising ways on a Christmas Eve in Glasgow. Alone in Scotland for the holidays, Polish cleaner Agata (Iwona Glowinska) is trying to celebrate Wigilia, her country’s traditional Christmas feast, in an apartment whose owner is away. Before it can get started, she’s alarmed to be joined by Robbie (Douglas T. Stewart), the ne’er-do-well brother of the apartment’s owner. Since she’s made plenty of food and *Wigilia* always allows a spot for a wandering pilgrim to arrive, Agata and Robbie spend some time getting to know each other. A movie about two people who help each other in unexpected ways, *Wigilia* was written by director Graham Drysdale and his two enormously appealing main actors. It marks the feature debut for Drysdale, whose 1998 short film *Lovely* was a prizewinning hit at several festivals in Europe and North America. (JH)



Yourself and Yours

Dangsinjasingwa dangsinui geot

FRI, MAR 31 • 5:30 PM
UW CINEMATHEQUE

SAT, APR 1 • 6:45 PM
SUNDANCE CINEMA 5

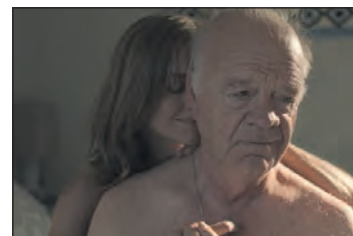
MIDWEST PREMIERE • Narrative • South Korea • 2016 • DCP • Korean with English subtitles • 86 MIN

Director: Hong Sang-Soo; Screenwriter: Hong Sang-Soo; Producer: Kang Taeu; Editor: Hahm Sungwon; Cast: Kim Joo-hyuck, Lee Youyoung; Cinematographer: Park Hongyeol

SECTION: NEW INTERNATIONAL CINEMA

A romance grows more beguiling after it ends, when one of the partners seems to slip between identities. It begins when Youngsoo breaks up with Minjung after hearing she’s betrayed him by getting drunk with another man (she’d promised to cut down to 5 drinks per day). The next day, Youngsoo cannot find her, though a mysterious woman who looks just like her is meeting his friends all over town, claiming to be her own twin. Does Minjung really have a twin, or is she putting these personae on? In its enchanting ambiguity, *Yourself and Yours* brilliantly teases out the communication breakdowns, insecurities, and obsessions that characterize our relationships. This cinematic puzzle is, like romance itself, great fun—and perfectly unsolvable. Currently riding one of world cinema’s longest running hot streaks, Korean master Hong Sang-soo’s latest is a clever riff on fellow trickster auteur Luis Buñuel’s *That Obscure Object of Desire*. “An excellent film, at once harsh and hilarious, that squirms with delightful discomfort around a wonderfully perverse premise” (*Mubi*). (MK)

Presented with support from the Department of Asian Languages and Cultures.



Youth

SEE: *Creepshow*





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FILM CHECKLIST



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, MARCH 30

- ☐ 5:30 PM **Opening Night Celebration**
Barrymore Theatre
- ☐ 7:00 PM **Transmissions from the...**
Barrymore Theatre
- ☐ 9:30 PM **V05 Disco Dance Party**
Harmony Bar - No ticket required!

FRIDAY, MARCH 31

- ☐ 11:00 AM **The Gold of Naples**
Chazen Museum of Art
- ☐ 11:00 AM **Little Wing**
UW Cinematheque
- ☐ 11:00 AM **Short and Sweet**
Union South Marquee
- ☐ 11:00 AM **Those Who Make...**
Sundance Cinema 5
- ☐ 11:15 AM **Maria (and Everybody...**
Sundance Cinema 1
- ☐ 12:00 PM **One Week and a Day**
Sundance Cinema 6
- ☐ 1:00 PM **At Eye Level**
Union South Marquee
- ☐ 1:15 PM **Sami Blood**
UW Cinematheque
- ☐ 1:30 PM **A Decent Woman**
Sundance Cinema 1
- ☐ 1:45 PM **The Traveler**
Chazen Museum of Art
- ☐ 2:15 PM **The Donor**
Sundance Cinema 6
- ☐ 2:30 PM **Quest**
Sundance Cinema 5
- ☐ 3:30 PM **Afterimage**
Union South Marquee
- ☐ 3:30 PM **Gulistan, Land of Roses**
UW Cinematheque
- ☐ 3:45 PM **Titicut Follies**
Chazen Museum of Art
- ☐ 3:45 PM **Abacus: Small Enough...**
Sundance Cinema 1
- ☐ 4:30 PM **Dina**
Sundance Cinema 6
- ☐ 5:00 PM **Forever Pure**
Sundance Cinema 5
- ☐ 5:30 PM **Yourself and Yours**
UW Cinematheque
- ☐ 6:00 PM **Golden Exits**
Union South Marquee
- ☐ 6:00 PM **Neruda**
Barrymore Theatre
- ☐ 6:00 PM **One Potato, Two Potato**
Chazen Museum of Art
- ☐ 6:30 PM **The Son of Joseph**
Sundance Cinema 1
- ☐ 6:45 PM **The Happiest Day in the...**
Sundance Cinema 6
- ☐ 7:00 PM **Wet Woman in the Wind**
Sundance Cinema 5
- ☐ 7:30 PM **American Anarchist**
UW Cinematheque
- ☐ 8:15 PM **The Rehearsal**
Union South Marquee
- ☐ 8:30 PM **Ladies and Gentlemen...**
Chazen Museum of Art
- ☐ 8:30 PM **Lost in Paris**
Barrymore Theatre

- ☐ 8:45 PM **Kati Kati**
Sundance Cinema 5
- ☐ 9:00 PM **Personal Shopper**
Sundance Cinema 6
- ☐ 9:15 PM **Paris 05:59: Théo & Hugo**
Sundance Cinema 1
- ☐ 9:15 PM **Sylvio**
UW Cinematheque

SATURDAY, APRIL 1

- ☐ 10:00 AM **Seeds and Cells...**
UW Cinematheque
- ☐ 10:30 AM **Bugs**
Barrymore Theatre
- ☐ 11:00 AM **The Front Page**
Chazen Museum of Art
- ☐ 11:00 AM **Shorter and Sweeter**
Union South Marquee
- ☐ 11:00 AM **Abacus: Small Enough...**
Sundance Cinema 1
- ☐ 11:15 AM **The Rehearsal**
Sundance Cinema 5
- ☐ 11:30 AM **Alba**
Sundance Cinema 6
- ☐ 12:30 PM **From Mass to the...**
UW Cinematheque
- ☐ 12:30 PM **Mr. Frog**
Union South Marquee
- ☐ 12:30 PM **Obit**
Barrymore Theatre
- ☐ 1:30 PM **Broken Lullaby**
Chazen Museum of Art
- ☐ 1:30 PM **Parting**
Sundance Cinema 1
- ☐ 1:45 PM **The Happiest Day in the...**
Sundance Cinema 6
- ☐ 2:00 PM **Quest**
Sundance Cinema 5
- ☐ 2:30 PM **Speaking in Tongues...**
Union South Marquee
- ☐ 2:45 PM **Contemporary Color**
Barrymore Theatre
- ☐ 2:45 PM **A Decent Woman**
UW Cinematheque
- ☐ 3:15 PM **Clash**
Sundance Cinema 1
- ☐ 3:15 PM **The Incident**
Chazen Museum of Art
- ☐ 3:45 PM **Afterimage**
Sundance Cinema 6
- ☐ 4:30 PM **Little Wing**
Sundance Cinema 5
- ☐ 4:30 PM **Almost Sunrise**
Union South Marquee
- ☐ 5:00 PM **The Cinema Travellers**
UW Cinematheque
- ☐ 5:00 PM **Whose Streets?**
Barrymore Theatre
- ☐ 5:45 PM **Dogs**
Sundance Cinema 1
- ☐ 6:00 PM **Max & Leon**
Sundance Cinema 6
- ☐ 6:15 PM **Titicut Follies**
Chazen Museum of Art
- ☐ 6:45 PM **Yourself and Yours**
Sundance Cinema 5

- ☐ 7:15 PM **The Challenge**
UW Cinematheque
- ☐ 7:15 PM **I, Daniel Blake**
Union South Marquee
- ☐ 8:00 PM **Indivisible**
Sundance Cinema 1
- ☐ 8:00 PM **The Salesman**
Barrymore Theatre
- ☐ 8:15 PM **Ernest Borgnine on the...**
Chazen Museum of Art
- ☐ 8:15 PM **Frantz**
Sundance Cinema 6
- ☐ 8:30 PM **Wet Woman in the Wind**
Sundance Cinema 5
- ☐ 9:00 PM **Dark Night**
UW Cinematheque
- ☐ 9:30 PM **Creepshow: Wisconsin's...**
Union South Marquee

SUNDAY, APRIL 2

- ☐ 11:00 AM **Across the World and...**
UW Cinematheque
- ☐ 11:00 AM **Divided We Fall**
Barrymore Theatre
- ☐ 11:00 AM **Forever Pure**
Sundance Cinema 5
- ☐ 11:00 AM **Heidi**
Union South Marquee
- ☐ 11:15 AM **I, Daniel Blake**
Sundance Cinema 6
- ☐ 11:30 AM **Maria (and Everybody...**
Sundance Cinema 1
- ☐ 12:00 PM **The Traveler**
Chazen Museum of Art
- ☐ 1:00 PM **American Anarchist**
Sundance Cinema 5
- ☐ 1:00 PM **Cock of the Air**
UW Cinematheque
- ☐ 1:30 PM **The Donor**
Sundance Cinema 6
- ☐ 1:30 PM **Portraits and Pictures...**
Union South Marquee
- ☐ 1:45 PM **Indivisible**
Sundance Cinema 1
- ☐ 1:45 PM **One Week and a Day**
Barrymore Theatre
- ☐ 2:15 PM **The Gold of Naples**
Chazen Museum of Art
- ☐ 3:00 PM **The Crowd**
UW Cinematheque
- ☐ 3:00 PM **The Freedom to Marry**
Sundance Cinema 5
- ☐ 3:45 PM **Things to Come**
Sundance Cinema 6
- ☐ 4:00 PM **The Colorado**
Union South Marquee
- ☐ 4:00 PM **Illegitimate**
Sundance Cinema 1
- ☐ 4:15 PM **Max & Leon**
Barrymore Theatre
- ☐ 5:00 PM **Broken Lullaby**
Chazen Museum of Art
- ☐ 5:00 PM **The Student**
Sundance Cinema 5
- ☐ 5:15 PM **The Missing Sun**
UW Cinematheque
- ☐ 6:00 PM **Personal Shopper**
Sundance Cinema 6

- ☐ 6:00 PM **Sami Blood**
Sundance Cinema 1
- ☐ 6:30 PM **A Quiet Passion**
Union South Marquee
- ☐ 7:00 PM **60 Yard Line**
Barrymore Theatre
- ☐ 7:30 PM **The Crucible**
Sundance Cinema 5
- ☐ 7:30 PM **Time to Die**
UW Cinematheque
- ☐ 8:15 PM **Contemporary Color**
Sundance Cinema 6
- ☐ 8:30 PM **Fraud**
Sundance Cinema 1

MONDAY, APRIL 3

- ☐ 12:30 PM **A Quiet Passion**
Sundance Cinema 6
- ☐ 1:00 PM **The Cinema Travellers**
Sundance Cinema 5
- ☐ 1:30 PM **Dogs**
Sundance Cinema 1
- ☐ 3:15 PM **Bugs**
Sundance Cinema 6
- ☐ 3:30 PM **The Student**
Sundance Cinema 5
- ☐ 3:45 PM **Son of Joseph**
Sundance Cinema 1
- ☐ 5:45 PM **Dina**
Sundance Cinema 6
- ☐ 6:00 PM **Wigilia**
Sundance Cinema 5
- ☐ 6:30 PM **Alba**
Sundance Cinema 1
- ☐ 8:00 PM **Person to Person**
Sundance Cinema 6
- ☐ 8:30 PM **Killing Ground**
Sundance Cinema 5
- ☐ 8:45 PM **Paris 05:59: Théo & Hugo**
Sundance Cinema 1

TUESDAY, APRIL 4

- ☐ 12:00 PM **Person to Person**
Sundance Cinema 6
- ☐ 1:00 PM **The Freedom to Marry**
Sundance Cinema 5
- ☐ 1:30 PM **Neruda**
Sundance Cinema 1
- ☐ 2:00 PM **Look & See**
Union South Marquee
- ☐ 2:30 PM **Obit**
Sundance Cinema 6
- ☐ 3:00 PM **The Crucible**
Sundance Cinema 5
- ☐ 4:15 PM **Illegitimate**
Sundance Cinema 1
- ☐ 4:30 PM **Lost in Paris**
Sundance Cinema 6
- ☐ 4:30 PM **My Life as a Zucchini**
Union South Marquee
- ☐ 6:00 PM **Machines**
Sundance Cinema 5
- ☐ 6:15 PM **Goldstone**
Sundance Cinema 1
- ☐ 6:30 PM **The Hero**
Union South Marquee
- ☐ 6:30 PM **Stranger in Paradise**
Sundance Cinema 6

- ☐ 7:45 PM **Nocturama**
Sundance Cinema 5
- ☐ 8:30 PM **It's Not the Time of My Life**
Sundance Cinema 1
- ☐ 8:45 PM **Clash**
Sundance Cinema 6
- ☐ 9:15 PM **Infinity Baby**
Union South Marquee

WEDNESDAY, APRIL 5

- ☐ 12:00 PM **It's Not the Time of My Life**
Sundance Cinema 1
- ☐ 12:15 PM **The Hero**
Sundance Cinema 6
- ☐ 12:30 PM **Nocturama**
Sundance Cinema 5
- ☐ 2:00 PM **Goldstone**
Sundance Cinema 1
- ☐ 3:00 PM **Frantz**
Sundance Cinema 6
- ☐ 3:15 PM **Stranger in Paradise**
Sundance Cinema 5
- ☐ 4:30 PM **The Challenge**
Sundance Cinema 1
- ☐ 5:30 PM **Machines**
Sundance Cinema 5
- ☐ 6:00 PM **Look & See**
Sundance Cinema 6
- ☐ 6:15 PM **There Are Jews Here**
Sundance Cinema 1
- ☐ 7:15 PM **Those Who Make...**
Sundance Cinema 5
- ☐ 8:00 PM **Drifting Towards the...**
Sundance Cinema 6
- ☐ 8:45 PM **Fraud**
Sundance Cinema 1

THURSDAY, APRIL 6

- ☐ 12:00 PM **There Are Jews Here**
Sundance Cinema 1
- ☐ 12:15 PM **Gulistan, Land of Roses**
Sundance Cinema 5
- ☐ 12:30 PM **The Salesman**
Sundance Cinema 6
- ☐ 2:15 PM **Kati Kati**
Sundance Cinema 5
- ☐ 2:30 PM **Time to Die**
Sundance Cinema 1
- ☐ 3:15 PM **Things to Come**
Sundance Cinema 6
- ☐ 4:30 PM **Killing Ground**
Sundance Cinema 5
- ☐ 4:30 PM **Parting**
Sundance Cinema 1
- ☐ 6:00 PM **STEP**
Sundance Cinema 6
- ☐ 6:15 PM **King Of Jazz**
Sundance Cinema 5
- ☐ 6:30 PM **My Life as a Zucchini**
Sundance Cinema 1
- ☐ 8:00 PM **The Lost City of Z**
Sundance Cinema 6
- ☐ 8:30 PM **Patti Cake\$**
Sundance Cinema 1 & 5

TOTAL:

MADISON PUBLIC SCHOOLS ARE CLOSED FRIDAY, MARCH 31 !?!

What the heck am I gonna do with the kids?

TAKE US

TO THE

MOVIES!

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Big Screens, Little Folks (BSLF) films will be shown Friday, March 31 starting at 11 am and throughout the weekend at The Marquee at Union South.

ALL BSLF TICKETS ONLY \$5

FOR COMPLETE BIG SCREENS, LITTLE FOLKS LISTINGS, CHECK OUT THE HANDY DANDY GUIDE IN YOUR HANDS, OR VISIT US AT

2017.WIFILMFEST.ORG/BSLF

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

THEATERS & TRANSPORTATION

Many Festival admission lines form outside the theater, including those at Sundance Cinemas. Please dress appropriately and bring an umbrella if there's a chance of precipitation.

Bus routes listed below stop within a few blocks of each venue. To plan your trip and confirm routes, visit cityofmadison.com/metro/

For accessibility/mobility-related questions see p. 5 of this guide or visit the venue websites listed below.

Wisconsin Film Festival box office phone number for all ticketing needs/questions is 608-265-2933.

Individual venues will not have ticketing information.

BARRYMORE THEATRE

2090 Atwood Avenue
608-241-8864
Website: barrymorelive.com

HANDICAP ACCESSIBLE

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

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

BCYCLE LOCATIONS: Eastwood & Division (2048 Eastwood Drive)

SUNDANCE CINEMAS

HILLDALE
430 North Midvale Boulevard
608-316-6900
Website: sundancecinemas.com

HANDICAP ACCESSIBLE

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

SUNDANCE BUS ROUTES: 2, 8, 11, W3 (8 is a weekend bus) – right outside the cinema complex.

HILLDALE BUS ROUTES: 2, 10, 11, 12, 15, 28, 56, 57, 70, 71, 72

BCYCLE LOCATIONS: Hilldale North (726 N. Midvale Boulevard)

UW CHAZEN MUSEUM OF ART

AUDITORIUM
750 University Avenue
608-263-2246
Website: chazen.wisc.edu

HANDICAP ACCESSIBLE

BUS ROUTES: 1, 2, 3, 7, 8, 10, 12, 14, 15, 19, 29, 37, 38, 48, 56, 57, 58, 70, 71, 72, 80, 82.

BCYCLE LOCATIONS: Hawthorne Court & 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.

UW CINEMATHEQUE

Room 4070, Vilas Hall
821 University Avenue
Website: cinema.wisc.edu

HANDICAP ACCESSIBLE

BUS ROUTES: 1, 2, 3, 7, 8, 10, 12, 14, 15, 19, 29, 37, 38, 48, 56, 57, 58, 70, 71, 72, 80, 82.

BCYCLE LOCATIONS: Hawthorne Court & State Street (619 State Street)
N. Lake Street @ University Avenue (381 N. Lake Street)

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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.

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.

UW UNION SOUTH MARQUEE

Second Floor, Union South
1308 West Dayton Street
608-890-3000
Website: union.wisc.edu/visit/union-south/the-marquee/

HANDICAP ACCESSIBLE

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

BCYCLE 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)

ADDITIONAL PARKING & TRANSPORTATION INFORMATION

UW-MADISON CAMPUS

Find parking on campus - map.wisc.edu

Number of parking stalls available in real time – transportation.wisc.edu/parking/lotinfo_occupancy.aspx

CITY RAMPS

City Operated Parking Availability
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/

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/

UNION CAB

Union Cab is a Worker Cooperative in Madison. You can find out the estimated rate for your ride or order your taxi via phone or online.

608-242-2000 | unioncab.com



FREE ADMISSION.
LIMITED SEATING.

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For a complete list of the many local businesses and
organizations who have contributed to the 2017 festival,
please visit 2017.WIFILMFEST.ORG. THANK YOU!