



32A

WISCONSIN FILM FESTIVAL

2009

MADISON • APRIL 2-5, 2009
www.wifilmfest.org



24 City (*Er shi si cheng ji*)



500 Days of Summer

#1 (Fall, Winter 08)
SEE: Shorts: Sunday @ Bartell

24 City (*Er shi si cheng ji*)

THU, APR 2 • 9:15 PM

MMOCA ORDER CODE: 24CIT02

SAT, APR 4 • 4:15 PM

MMOCA ORDER CODE: 24CIT04

WISCONSIN PREMIERE • Documentary • China, 2008, color, 35mm • 112 MIN

Director: Jia Zhang-Ke

Writer: Zhai Yongming, Signe Baumane, Jia Zhang-ke; director of photography: Yu Lik-wai, Wang Yu; editor: Lin xudong, Kong Jinlei; music: Lim Giong; sound design: Zhang Yang; production design: Liu Qiang; executive producers: Chow Keung, Ren Zhonglun, Tang Yong; producers: Jia Zhang-ke, Shozo Ichiyama, Wang Hong; cast: Joan Chen, Zhao Tao, Chen Jianbin, Lu Liping

IN MANDARIN WITH ENGLISH SUBTITLES

In the Chengdu province of China, massive munitions plant Factory 420 is being reduced to rubble, making way for a luxury apartment complex called 24 City. Thousands of Chinese were displaced to work at Factory 420, and the de facto community that arose around it is 24 City's unsung casualty. This ground-level oral history catalogues the

transition with the human intimacy, social scope, and tragicomic candor of a Studs Terkel project. Jia Zhang-ke (*The World*, WFF05; *Still Life*, WFF08), filmmaker laureate of China's ever-shifting economic landscape, weaves documentary and narrative techniques to create a multifaceted portrait of a population in flux. Fictional monologues delivered by actresses Joan Chen (*The Last Emperor*, *Twin Peaks*) and Zhao Tao share screen time with genuine testimonials from factory employees, implying, as in Guy Maddin's *My Winnipeg*, that the fictions a location inspires are as valuable as its truth. At once an idiosyncratic eulogy for China's past and a skeptical forecast of its future, *24 City* powerfully illustrates that even as the game shifts from communism to capitalism, the pawns remain the same. 2008 Cannes; Toronto; New York Film Festival.

32A

FRI, APR 3 • 7:30 PM

Orpheum Main ORDER CODE: 32AAA03

Narrative • Ireland, 2007, color, 35mm • 89 MIN
Director: Marian Quinn

Writer: Marian Quinn; director of photography: PJ Dillon; editor: Rune Schweitzer; sound designer: Lars Ginzler; composer: Gerry Leonard; production designer: Paki Smith; costume designer: Driscoll Calder; executive producer: James Flynn, Line Producer Adrian Devane; producer: Tommy Weir; co-producer: Roshanak Behesht Nedjad; production company: Janey Pictures / Flying Moon Production, Broadcasting Commission of Ireland, Medienboard Berlin-Brandenburg, Mitteldeutsche Medienförderung, RTE, Media Programme of the European Union, Bord Scannán na hÉireann/Irish Film Board; cast: Ailish McCarthy, Sophie Jo Wasson, Orla Long, Riona Smith, with Aidan Quinn, Orla Brady, Jared Harris

Presented with UW Center for European Studies

If you have ever been a 13-year-old girl, you may find something familiar about Maeve. No matter that this is 1979 Dublin — everything at this age is equal parts brave adventure and agonizing frustration. Maeve and her three best pals are inseparable, until a hunky older (16!) boy warms up to Maeve and invites her to parties at the Grove disco where the kids drink beer and listen to Elvis Costello. Brian is the spitting image of a young Roger Daltry and has the cool to go along with it. No question that Maeve, possibly a little baffled by the attention, wants to grow a little, but this means pulling away from the tight-knit friendships she shares with Ruth, Orla, and Claire. These girls are coping with their own agonizing changes, and begin to bristle at Maeve's distractions. Fine authentic details of dialogue, costume,

and music are woven throughout this accomplished first feature from director Marian Quinn, winner of the Best First Film at the Galway Film Fleadh. In addition to established actors Aidan Quinn (the director's brother) and Orla Brady, "the young cast give lively, unaffected performances taken, no doubt, from their own recent experiences. As Maeve, newcomer Ailish McCarthy is a real find; beautifully expressing the excitement of discovery through a big pair of blue eyes and later, nimbly finding the faces required to express frustration and disappointment without letting anyone other than the camera know." — John Maguire, *Confessions of a Film Critic*.

500 Days of Summer

THU, APR 2 • 6:00 PM

Orpheum Main ORDER CODE: 500DA02

WISCONSIN PREMIERE • Narrative • USA, 2009, color, 35mm • 95 MIN + POST-FILM Q&A

Director: Marc Webb

Writer: Scott Neustadter & Michael Weber; director of photography: Eric Steelberg; editor: Alan Edward Bell; music: Mychael Danna, Rob Simonsen; production designer: Laura Fox; costume designer: Hope Hanafin; producer: Mark Waters, Jessica Tuchinsky, Mason Novick, Steven J. Wolfe; cast: Zoëy Deschanel, Joseph Gordon-Levitt, Clark Gregg, Minka Kelly, Matthew Gray Gubler, Rachel Boston, Geoffrey Arend, Chloe Moritz

Filmmaker(s) scheduled to attend.

"If you want to be whacked around the head by whimsy then this is certainly the film for you." — Amber Wilkinson, *eyeforfilm.co.uk*. Summer (Zoey Deschanel) and Tom (Joseph Gordon-Levitt) chart the course of their relationship in the feature film debut of Marc Webb, who grew up in Madison. This post-modern love story is never what we expect it to be — it's thorny yet exhilarating, funny and sad, a twisted journey of highs and lows that doesn't quite go where we think it will. When Tom, a greeting-card copywriter and hopeless romantic, is blindsided after his girlfriend Summer dumps him, he shifts back and forth through various periods of their 500 days "together" to try to figure out where things went wrong. His reflections ultimately lead him to finally rediscover his true passions in life. "Levitt is utterly brilliant at Tom, a hopeless romantic who believes he has at long last found the perfect girl. We're with him as he struggles to get up the nerve to ask her out, makes a fool of himself at karaoke, and gets punched in the nose defending her honor.... Tom is awkward and frustrated, often unable to express



Afterschool

his emotions. He's also loyal and brash and all the things women are so often drawn to in the midst of young love. Zoëy is a natural as the object of his affection. Tom sees in her only the perfect girl, but Deschanel does an amazing job of projecting something hidden underneath what he sees.... 500 Days of Summer is unlikely to reinvent the romance genre, in fact it's not even interested in being that kind of film. If it's romantic (and it is), it achieves that as only a byproduct of something else, something deeper, something bigger, something even more beautiful than the standard boy meets girl tale. It's creative, surprising, insightful, and a must see for any lover of great film." — Josh Tyler, *cinemablend.com*. 2009 Sundance, South by Southwest Film Festival.

76% Chance

SEE: Shorts: Sunday @ Chazen

Absurdistan

THU, APR 2 • 9:30 PM

Chazen Museum ORDER CODE: ABSUR02

WISCONSIN PREMIERE • Narrative • Germany, 2007, color, digital video • 88 MIN

Director: Veit Helmer

Writer: Gordan Mihic, Zaza Buadze, Ahmet Golbol, Veit Helmer; director of photography: George Beridze; editor: Vincent Assmann; sound mix: Robert Jäger; sound design: Martin Frühmorgen, Immo Trümpelmann; music: Shigeru Umebayashi; production design: Erwin Prib, Vaja Djalaghania; costume design: Mehriban Efendiyeva, Serap Bahadır; make up: Madona Chanturia; producer: Linda Kornemann; cast: Kristyna Malérová, Maximilian Mauff, Nino Chkheidze, Ivane Ivtanbelidze, Ani Amiridze, Iko Stefanovski, Assun Planas

IN RUSSIAN WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies.

Inspired by a real-life event in a small Turkish village, director Veit Helmer (*Tuvalu*) creates a truly whimsical world where the laws of gravity have been bent. Aya and Temelko were predestined to share their childhoods, their hearts, and once the stars align perfectly, their first night of passion. Aya insists that she must take a ritual bath before consummating their love. And in this dusty, obscure mountain town, the central water pipe has fallen into disrepair, now only a trickle. Fed up with the laziness of the village men and led by Aya, the women strike — no sex until the water supply returns. Frankly, most of the men take this in boorish, slapstick stride, but Temelko, with the fire of youth burning inside him and with six days to go before the constellations change, sets out to fix the pipe, restore peace, and

embrace his true love. *Absurdistan* is nearly wordless, but is rich in comic escapades. 2008 Sundance Film Festival; winner, Best Production Design, 2008 German Film Awards.

Afterschool

FRI, APR 3 • 10:00 PM

UW Cinematheque ORDER CODE: AFTERO3

SAT, APR 4 • 11:00 PM

UW Cinematheque ORDER CODE: AFTERO4

WISCONSIN PREMIERE • Narrative • USA, 2008, color, 35mm • 106 MIN

Director: Antonio Campos

Director of photography: Jody Lee Lipes; editor: Antonio Campos; production sound: Micah Bloomberg; production designer: Kris Moran; costume designer: Catherine Akana; executive producer: Andrew Renzi, Victor Aaron, Susan Shopmaker, Rose Ganguzza; producer: Josh Mond And Sean Durkin; co-producer: Jesse Ozeri; associate producer: Andrew Corkin; production company: Borderline Films, Hidden St. Productions; production company: Borderline Films; cast: Ezra Miller, Jeremy White, Emory Cohen, Michael Stuhlbarg, Addison Timlin, Rosemarie Dewitt, Lee Wilkof, Paul Sparks, Bill Raymond, Gary Wilmes, Christopher McCann

At a New England boarding school, Rob passes the time obsessively watching viral videos, downing prescription medication, and quietly avoiding his guidance counselor. Too withdrawn to even qualify as a nerd, he winds up in the AV club, where he can explore his fledgling fascination with video. It is an exploration of teenage angst in the YouTube generation, isolated from their distant families but routinely witnessing moments of intense violence or intimacy by total strangers online. This film captures the queasy awkwardness of high school with excruciating accuracy — you won't find *The Breakfast Club* roaming these halls. This is the first feature-length film from wunderkind Antonio Campos, who is already a three time Cannes veteran at 25. With the slow-burn pacing of Gus Van Sant, pointed social critique of Michael Haneke, and confident widescreen framing, this remarkably assured debut establishes Campos as a director to watch. "Combines the timeless bewilderment of adolescence with a very contemporary recognition that for many of us — not least adolescents — reality is now largely a virtual experience." — Dennis Lim, *New York Times*. No ordinary coming-of-age film, *Afterschool* demonstrates with disturbing clarity that the kids aren't alright. Nominated for the 2009 Independent Spirit Award for Best First Feature. 2008 Cannes and New York Film Festivals. Viewer discretion advised.



All That Jazz



MADISON • APRIL 2-5, 2009
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Anvil! The Story of Anvil

All That Jazz
FRI, APR 3 • 7:30 PM

MMOCA ORDER CODE: ALLTH03
Narrative • USA, 1979, color, 35mm • 122 MIN

Director: Bob Fosse

Writer: Robert Alan Aurthur, Bob Fosse; executive producer: Daniel Melnick; producer: Robert Alan Aurthur; associate producer: Wolfgang Glattes; associate producer: Kenneth Utt; cast: Roy Scheider, Jessica Lange, Leland Palmer, Ann Reinking, Cliff Gorman, Ben Vereen

SERIES: Restorations and Revivals

In 1980, *All That Jazz* tied with Kurosawa's *Kagemusha* (also playing at this year's festival) for the Palm d'Or. Eric Henderson of *Slant* describes the film: "There's something a little perverse about a director who models his own ego trip completely after someone else's movie. Such is the case with Bob Fosse's *8 1/2*, more popularly known as *All That Jazz*. In it, Fosse's alter ego Joe Gideon (Roy Scheider) juggles simultaneous film and stage productions, as well as his broken home life, multiple affairs, and his own failing health (one of *Jazz*'s many parallels to real life is how it eerily predicted Fosse's own death by heart attack). Gideon's newest film, *The Comedian* (obviously a riff on Fosse's own *Lenny*) has been in the editing suite for months past its original deadline. Meanwhile, he's helming a vanity project for his ex-wife, to make amends of a sort. Neither project is passing his own ridicu-

lously high standards of excellence and he plunges into a crisis in which he finds himself playing psychological case study with the Angel of Death (Jessica Lange). Fosse might owe a lot to Fellini's plunge into self-obsession, but the pungent texture of showbiz grime and sweaty, thrusting body geometry are completely his own. In powerhouse numbers like "Take Off With Us" and the infamous "Bye-Bye Love" (easily the longest on-screen death rattle of all time), Fosse brings his own unique style of rhythmic, dance-like film editing that he initiated with *Cabaret* to its apotheosis. Never content to cut on a beat, instead he makes razor-sharp edits at the change of a dancer's direction, or as an extension of his combination moves. In essence, he turns the art of the edit into its own form of choreography. *All That Jazz* may be Fosse's finest cinematic achievement." Also nominated for nine Oscars, winner of four.

Annie Lloyd

SEE: Shorts: Sat @ Monona Terrace

Anvil!
The Story of Anvil

THU, APR 2 • 8:45 PM

Orpheum Main ORDER CODE: ANVIL02

WISCONSIN PREMIERE • Documentary • USA, 2008, color, 35mm • 80 MIN

Director: Sascha Gervasi

Cinematographer: Christopher Soos; editor: Jeff Renfroe, Andrew Dickler; music: David Torn; producer: Rebecca Yeldham

More real than what it first seems, it's hard to shake the feeling that this true story of an aging Canadian heavy-metal band is another faux documentary in the style of Christopher Guest. Is it the pantheon of demi-god rockers like Slash, Lemmy, and Lars testifying about the greatness of Anvil? Is it the goofy friendliness of leader "Lips" Kudlow, struggling for success and now working in a school-lunch distribution center? Is it the improbable ancient footage of Anvil performing at a 1980s Japanese rock festival which looks totally CGI'ed — but wait, that really is a much-younger Lips and his pal Robb Reiner, laced with leather harnesses strutting on the stage for a cheering crowd of headbangers. The directing debut of Sascha Gervasi, a former teen Anvil roadie now a Hollywood screenwriter, *Anvil!* follows the band as they continue their quest for respect, gigs, honest metal, and their next album, *This is Thirteen*. "For such



Atelier K

an amusing — often hilarious — movie, *Anvil!* can also be surprisingly touching. Even audiences who know little about heavy-metal and care less may find themselves engaged and engrossed. All the way, indeed, up to a genuinely suspenseful climax involving an unlikely return to something approaching the big-time....An affectionate paean to the persistence and commitment of a couple of old-school blokes who refuse to accept that their time has passed and the world has moved on." — Neil Young, jigsawlounge.co.uk. Nominated, Truer Than Fiction Award, 2009 Independent Spirit Awards; winner, Best Film, 2008 Chicago; winner, Audience Award, 2008 Los Angeles Film Festival.

Aprop

SEE: Dancescapes



Art & Copy

Art & Copy

THU, APR 2 • 6:45 PM

Wis Union Theatre ORDER CODE: ARTCO02

MIDWEST PREMIERE • Documentary • USA, 2009, color, digital video • 88 MIN + POST-FILM Q&A

Director: Doug Pray

Original concept: Gregory Beauchamp, Kirk Souder; director of photography: Peter Nelson; editor: Philip Owens; original music: Jeff Martin; executive producer: David Baldwin, Mary Warlick, Gregory Beauchamp, Kirk Souder; producer: Jimmy Greenway, Michael Nadeau

Filmmaker(s) scheduled to attend.

Art & Copy reveals the stories behind and the personal odysseys of some of the most influential advertising visionaries of our time and their campaigns, including Lee Clow (Apple Computer 1984, and iPod); Dan Wieden ("Just Do It"); Phyllis K. Robinson (who invented the "me generation" with Clairrol); Hal Riney (who helped President Reagan get re-elected); and George Lois (who saved MTV and launched Tommy Hilfinger overnight). Directed by former Madisonian Doug Pray (*Scratch, Big Rig, Surfwise*), *Art & Copy* captures the creative energy and passion behind the iconic campaigns that have had a profound impact on American culture. Fea-

turing rare interviews with the aforementioned industry legends, the film seeks to identify the elements that transform a slogan into a pop culture catch phrases. 2009 Sundance, Cleveland, AFI Dallas Film Festivals.

Atelier K

SAT, APR 4 • 6:00 PM

Play Circle ORDER CODE: ATELIO4

SUN, APR 5 • 3:45 PM

Play Circle ORDER CODE: ATELIO5

TOTAL RUNNING TIME: 120 MIN + POST-FILM Q&A

Filmmaker(s) scheduled to attend.

Atelier K (literally: The K Workshop) is the first collaborative production effort put into motion by Kino. Kino, you say? Kino is a filmmaking movement born in Montreal in 1999, created with the intent to promote, encourage and distribute independent, creative and low-cost films made possible by the advent of digital video. 10 years later, the concept has spread its wings throughout the globe, with the Kino name spanning over 50 cities in 14 countries — there's even a Kino chapter in Madison, Wisconsin, called Wis-Kino! With *Atelier K*, Kino takes its first step toward professional film production. Over the course of 9 months, six members of Kino Montreal (or kinoïtes, as we call them) worked closely together to write and direct one short film each, with the crucial help of local partners who contributed high-tech filming equipment, professional sound design, and coloring services. The result? Six wildly different short films who do have one thing in common: they come from the guts and the hard work of six young aspiring filmmakers, who couldn't have pulled it off without the support of their teams — all of them volunteers.

Temps Plein (Full Time)

U.S. PREMIERE • Narrative • Canada, 2008, color, digital video • 21 MIN

Director: Jéricho Jeudy

Producer, writer: Jéricho Jeudy; director of photography: Philippe Roy, Thomas Sicotte; sound engineer: Kyle Stanfield, Julia Innes, Felipe Cordova; music: Simon Bellefleur; production designer: Sophie Arshoun, Anabelle Gosselin; producer: François Toussaint; line producer: Karine Dubois; first assistant director: Simon Saber; cast: Martin Laroche, Isabelle A. Dupont

IN FRENCH WITH ENGLISH SUBTITLES

Etienne is a life coach, intent on shaving away the wasted minutes of people's lives. So when his birthday party is celebrating a year too old, he tries to understand what happened to all those forgotten memories.

Montréal, le Lendemain

U.S. PREMIERE • Narrative • Canada, 2008, color, digital video • 17 MIN + POST-FILM Q&A

Director: Jules Saulnier

Writer, editor: Jules Saulnier; director of photography: Sébastien Trahan; sound design: Mathieu Morin; soundman: Marc-Philippe Desaulniers; original music: Pierre Bundock; production design: Justine Tourville-Blanchet; first assistant-director: Sophie Goyette; cast: Jean-Robert Quirion, Charles-Olivier Bleau, Marie-Claude Saint-Laurent

IN FRENCH WITH ENGLISH SUBTITLES

Dominic and his buddy Félix spend their slacker time zipping through a parallel dimension of Montreal, in a game they call "Intervalle." As they map the entry points for the complex metaphysical network, Dominic also starts to realize that the time come for him to clean up the empty beer bottles and the pizza boxes and dedicate more attention to his girlfriend. This highly inventive story (keep an eye on the arrows!) comes from Jules Saulnier, whose film *Kompetenz* played at the 2007 Wisconsin Film Festival.

Le Long Week-end

(*The Long Weekend*)

U.S. PREMIERE • Narrative • Canada, 2008, color, digital video • 12 MIN + POST-FILM Q&A

Director: Kim St-Pierre

Writer: Kim St-Pierre; director of photography: François Delagrave; editor: Guillaume Marin-Lafond; sound: Hugo Gauvreau, Jean-Sébastien Beaudoin-Gagnon; composer: Louis Asselin; art director: Maude-Éloïse Furness; cast: Mathieu Dufresne, Monelle Guertin, André Matteau, Michèle Sirrois

IN FRENCH WITH ENGLISH SUBTITLES

At first it seems like quite a tempting offer: dinner at the boss's posh country house. Benoit is eager to take advantage of this opportunity to climb the ladder a bit. Pregnant Judith is tolerant, but before long gets the itch to leave. Why does it seem, then, that the boss and his wife aren't going to let that happen?

L'Entrevue (The Job Interview)

U.S. PREMIERE • Narrative • Canada, 2008, color, digital video • 14 MIN + POST-FILM Q&A

Director: Jean-François Robichaud

Writer, editor: Jean-François Robichaud; director of photography: Marco Bentz; music: Maxime Dupuis; producer: François Toussaint; cast: Robert Voyer, Joseph Bellerose, Elisabeth Locas, Hélène Roy

IN FRENCH WITH ENGLISH SUBTITLES

Martin Simard is both divorced and unemployed. Summoning all his courage, he applies for a new job. Excruciating in its surreal discomfort, Martin's job interview is led by a machiavelian boss and transforms into a real nightmare. Simard must not only defend his competence, but also his value as a human being.



The Betrayal (Nerakhoon)

L'Éblouissement

U.S. PREMIERE • Narrative • Canada, 2008, color, digital video • **23 MIN**

Director: Olivier Gilbert

Assistant director: Kim St-Pierre; writer: Olivier Gilbert; director of photography: Gabriele Kislat; sound: Christophe Motte; music: Geneviève Levasseur; art direction: Martine Asselin; producer: François Toussaint; cast: Vincent Bilodeau, Héliène Bourgeois-Leclerc

IN FRENCH WITH ENGLISH SUBTITLES

Detective Sergeant Claude is investigating a disappearance. Aging and heavy-set, he spends a lot of time in his car nipping a little brandy between interviews. And then the trail of clues leads to Nina, a torch singer in the local nightclub.

La Queue du Train

(The Train Goes By)

U.S. PREMIERE • Narrative • Canada, 2008, color, digital video • **23 MIN**

Director: François Jacob

Writer: François Jacob; cinematographer: Marco Bentz; editor: Cyril Locho; sound design: Héliène Magne, Luc Préfontaine; music: Klezory; executive producer: François Toussaint; producer: Microstellae Films, Kino'00; production manager: Jean-Sébastien Lalumière; cast: Julien Elia, Marina Eva, Sasha Samar

IN FRENCH, ENGLISH, RUSSIAN WITH ENGLISH SUBTITLES

Xavier Mainville lives a dull office executive life, in contrast with his recent past. When he learns about the death of former roommate Yurri Chiterian, he undertakes a nostalgic journey into his memory to rekindle his appetite for life.

Atlantis Unbound

SEE: Shorts: Animations

Audience Award Winner

SEE: Shorts: Saturday @ Chazen

Avocat Dos

SEE: Shorts: Sunday @ Chazen

Ballerina

FRI, APR 3 • 5:00 PM

Chazen Museum ORDER CODE: BALLE03

WISCONSIN PREMIERE • Documentary • Russia, 2006, color, digital video • **80 MIN**

Director: Bertrand Normand

Camera: Bertrand Normand, Franck Laniel, Isabelle Saunois, Edward Oleschak, Igor Yurov, Alexandre Filipov, Frédéric Podetti, Dominique Collin, Thierry Maisonnave; editor: Antonela Bevenja; sound editor: Sandrine Henchoz; producer: Frédéric Podetti, Yann Brolli; production company: Les Films du Tamarin / Adésif Productions; voice over: Alain Ghazal; cast: Ulyana Lopatkina, Diana Vishneva, Evgenia Obraztsova, Alina Somova, Svetlana Zakharova

IN RUSSIAN, ENGLISH, FRENCH WITH ENGLISH SUBTITLES

In the grand tradition of the Ballets Russes comes Bertrand Normand's portrait of five Russian ballerinas from the



The Beetle (Hachipusheet)

The Beast That Swallows Its Young

SEE: Shorts: Animations

Beauty of the Fight

SAT, APR 4 • 6:00 PM

Wis Union Theatre ORDER CODE: BEAUTO4

MIDWEST PREMIERE • Documentary • USA, 2008, color, b&w, digital video • **70 MIN + POST-FILM Q&A**

Director: John Urbano

Script consultant: Rick Clark; camera: John Urbano; consulting editor: Reynaldo Herrera; music consultant: Mike Brewer; original music: Matt Morton; production manager: Jefferson Winkler; first assistant: Thanis Maretis

IN ENGLISH, SPANISH WITH ENGLISH SUBTITLES

Filmmaker(s) scheduled to attend.

When John Urbano, a photographer for Abercrombie & Fitch, traveled to Panama for the first time, he discovered neighborhoods struggling to survive after the U.S. military invasion in 1989. Now, gang wars and encroaching gentrification threaten the life of these communities.

John says: "As I spent more time in Barraza and El Chorrillo, I started to see things I hadn't noticed at first. I walked past a building many times before I realized that it was a boxing gym and that it stood next to the church and that, next to the church, stood the cock fighting sheds. Slowly, I began to see the fight in Barraza: The boxer's fight to become world champion. The cock fighter's fight to train a match-winning rooster. The gang banger's fight to survive the streets and feed his family. The family's fight to hang on to their home." Through gorgeous images that express more than words ever could, *The Beauty of the Fight* is a luminous memoir.

Beelin'

SEE: Shorts: Sunday @ Chazen

The Beetle (Hachipusheet)

THU, APR 2 • 5:15 PM

Play Circle ORDER CODE: BEETL02

SUN, APR 5 • 6:30 PM

Play Circle ORDER CODE: BEETL05

MIDWEST PREMIERE • Documentary • Israel, 2008, color, digital video • **70 MIN**

Director: Yishai Orian

Writer, producer: Yishai Orian; cinematographer: Yair Sagi; editor: Shiri Brchard; original score: Tal Yardeni

IN HEBREW, ARABIC WITH ENGLISH SUBTITLES

There's just no way Yishai is going to be able to keep his beloved Volkswagen Beetle, now that his wife is pregnant. It's a 40-year-old piece of junk, really. Totally unsafe to drive around the streets of Tel Aviv, even without a baby seat. It's



Beauty of the Fight

got to go. So when Yishai decides to send off his car by interviewing the previous owners, things get complicated. He learns of the loves and lives that this little Beetle has seen — perhaps these are paternal rustlings growing a little more intense now that he's anticipating his own child. Try as he must, and as his wife demands, he cannot get bear to part with his wheels. The only way to save this car — which stalls out even on its emissions test — is a complete overhaul. Winner, Audience Award, 2008 Hot Docs; IDFA, Big Sky film festivals.



Being Bucky

Being Bucky

SAT, APR 4 • 6:15 PM

Monona Terrace ORDER CODE: BEING04

WORLD PREMIERE • Documentary • USA, 2008, color, digital video • **80 MIN + POST-FILM Q&A**

Director: Scott Smith

Director of photography: John Fromstein; additional photography: Lisa Clauson, Filip Dvorak, Jason Koehl, Brad Johnson.; editor: Sara Evans; executive producer: John Fromstein; producer: Sophia Sheikh

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

When you are Bucky, you are forbidden to tell anyone. You do not get paid. You do it for the privilege of upholding a time-honored tradition. The time commitment is grueling enough. The smell of the head is worse. You never know when you'll get to use a bathroom, but it doesn't matter because you sweat so much. You can't talk and you can barely see. When you are Bucky, everyone wants to shake your hand. All the girls want to hug you, and children are in awe. When you are being Bucky for the first time, you're confused and disoriented and wondering why you ever got yourself into this. By the time you're done, you don't ever want to stop. Being Bucky changes you forever. Meet the seven students who play Bucky Badger, the mascot at the University of Wisconsin-

Madison during the 2007-2008 school year. Director Scott Smith grew up in Madison.

The Betrayal (Nerakhoon)

SAT, APR 4 • 11:30 AM

Majestic Theatre ORDER CODE: BETRA04

SUN, APR 5 • 6:00 PM

Majestic Theatre ORDER CODE: BETRA05

WISCONSIN PREMIERE • Documentary • USA, 2008, color, 35mm • **96 MIN**

Director: Ellen Kuras, Thavisouk Phrasavath

Co-director: Thavisouk Phrasavath; writer: Ellen Kuras, Thavisouk Phrasavath; cinematographer: Ellen Kuras; editor: Thavisouk Phrasavath; music composed and conducted: Howard Shore; executive producer: Cara Mertes; producer: Ellen Kuras, Flora Fernandez-Marengo; co-producer: Wilder W. Knight II, Gini Reticker, Chiemi Karasawa

IN ENGLISH, LAO WITH ENGLISH SUBTITLES

SERIES: Disparate Voices: Asian American Film Presented with the UW Asian American Studies Program.

Ellen Kuras and Thavisouk Phrasavath's debut film tells the story of a family's epic journey from war-torn Laos to the mean streets of New York. Filmed over the course of 23 years, *The Betrayal* chronicles the family's struggle to understand what was left behind while forging a new and difficult life in a foreign land. Thavisouk gives a first-hand account of his own boyhood survival of war, his later escape from persecution and arrest in Laos, his miraculous reunion with his family and their journey to America, and the second war they had to fight on the streets of New York City. Thavisouk's mother also gives powerful testimony of her unflinching efforts to single-handedly raise and shepherd a family of ten amidst almost constant danger. Director Kuras, a cinematographer known for her work with Michel Gondry, Jonathan Demme, Harold Ramis, Spike Lee, and more, says: "I've been working on *The Betrayal* longer, in fact, than I've been a cinematographer.... From the beginning, I envisioned [it] as a combination of cinema verité, rephotographed archival footage and other elements that could enable me to get closer to the idea of a very personal point of view of memory. I tried to imagine that the point of view of the film would be as if I was shooting from the perspective of a character, and then that character walks into their own point of view. The film could then be told in a very personal voice and, at the same time, be observant of that person in the world around." Nominated, 2008 Independent Spirit and Academy Awards; winner, Spectrum Award, 2008 Full Frame Documentary film festival.



Between the Folds



MADISON • APRIL 2-5, 2009
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Between the Folds

Between the Folds is followed by *Insight*, then *Papiroflexia*

SAT, APR 4 • 4:30 PM

Chazen Museum ORDER CODE: BETWE04

SUN, APR 5 • 11:00 AM

Chazen Museum ORDER CODE: BETWE05

TOTAL RUNNING TIME: 70 MIN + POST-FILM Q&A

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 56 MIN

Director: Vanessa Gould

Writer, producer, narrator: Vanessa Gould; cinematographer: Melissa R. Donovan, Philippe Belliache; editor: Kristin Barlow; composer: Gil Talmi; animation: Todd Sines; associate producer: Ariel Friedman

Presented with the 'What Is Human?' Initiative of the UW Center for the Humanities.

Filmmaker(s) scheduled to attend.

Between The Folds chronicles the stories of 10 fine artists, theoretical mathematicians, and intrepid scientists who have abandoned conventional jobs and scoffed at hard-earned graduate degrees — all to forge lives as modern-day paperfolders. As these offbeat and varied characters converge on the unusual medium of origami, they reinvent an ancient art, and illustrate the innumerable ways that creativity and ingenuity come to bear in the age-old effort to understand and honor the world around us. With beautiful cinematography, animation and an original score featuring the Budapest Symphony Orchestra, the film paints an arresting portrait of the mysterious artistic and scientific threads that fuel these remarkable minds, bringing forth a rich mix of sensibilities towards art, abstraction, science, creativity, and meaning. A open, hands-on origami workshop with director Vanessa Gould and WPR's Ruthanne Bessman will be held at the Steep & Brew coffee shop (544 State St.) on Sunday, April 5 at 2 pm.

Insight

WISCONSIN PREMIERE • Animated • Spain, 2006, color, digital video • 7 MIN

Director: Salvador Simó Busom

Writer, editor, animator, sound: Salvador Simó Busom; producer: The Animation Workshop; music: Frederic Chopin; layout: Bahadır Tosun, Ferran Casas and Laia Alomar

Presented with UW Center for the Humanities. A homeless old woman lives in a cardboard box in a small alley of a big city,

being unnoticed by the busy people living in that city. Her only friends are the cats who, like her, live on the street. One day a small girl notices her, and the old woman creates folded paper animals for the young girl.

Papiroflexia

WISCONSIN PREMIERE • Animated • USA, 2007, color, digital video • 3 MIN

Director: Joaquin Baldwin

Presented with UW Center for the Humanities. *Papiroflexia* (Spanish for "origami") is the animated tale of Fred, a skilful paper folder who could shape the world with his hands. Created at the UCLA Animation Workshop, with music by Nick Fevola.

Bill and Art

SEE: Shorts: Sat @ Monona Terrace

Birthdate

SEE: Shorts: Sunday @ Chazen

Black and White Trypps

Number Three

SEE: Jim's Experimental Shorts

Blind Loves (*Slepé Lásky*)

SAT, APR 4 • 1:45 PM

Majestic Theatre ORDER CODE: BLIND04

SUN, APR 5 • 4:00 PM

Majestic Theatre ORDER CODE: BLIND05

WISCONSIN PREMIERE • Documentary • Slovakia, 2008, color, 35mm • 77 MIN

Director: Juraj Lehotský

Writer: Marek Lešák, Juraj Lehotský; cinematographer: Juraj Chlipík; editor: František Kráhenbiel; producer: Marko Škop, Ján Meliš, František Kráhenbiel, Juraj Chlipík, Juraj Lehotský; cast: Peter Kolesár, Iveta Koprdová, Moro Daniel, Monika Brabcová, Jolana Danielová, Anna Brabcová, Zuzana Pohánková, Radoslava Badinková, Elena, Laco, Gabika

IN SLOVAKIAN WITH ENGLISH SUBTITLES

SERIES: Film-Able: Disabilities on Screen

Presented with UW Department of Rehabilitation Psychology and Special Education; UW Center for European Studies.

"When they see a blind person, everybody thinks it's just darkness, obscurity.... But many people don't realize one thing: blind people can hear, can touch and have other senses to perceive this world through." So says Peter, a music teacher at a school for the blind, in the segment that opens this truly cinematic documentary debut by Juraj Lehotský. Peter and his wife, also blind, let the camera into their home to observe their domestic routine: she knits away at Peter's Christmas sweater while he narrates a sea-going musical adventure played out on his portable piano keyboard. Each of the four stories portrays



Chef's Special

blind people and their need for love. Elena and her husband are expecting a child, and she admits that sometimes she hopes that the baby might also be born blind. Zuzana is a teenager who paints her nails and works the online chats with her friends — in short, not unlike most teenage girls. But perhaps the most memorable and affecting are Miro and Monika. Miro is a Roma, and Monika's parents (for both sweethearts still live at home) disapprove of his ethnicity. But big, rangy (and randy) Miro is not so easily dissuaded, and dedicates himself to winning Monika's hand. 2008 Cannes, Karlovy Vary, Toronto, Rotterdam festivals.



The Book of Caleb

The Book of Caleb

FRI, APR 3 • 9:30 PM

Monona Terrace ORDER CODE: BOOKC03

WORLD PREMIERE • Narrative • USA, 2008, color, digital video • 108 MIN + POST-FILM Q&A

Director: Matthew Von Manahan

Writer: Matthew Von Manahan; director of photography: Michael Gioulakis; editor: Adele Romanski; production designer: Morgan Hanner; producer: Grant Fenster; line producer: John Taylor Feltner; cast: Jeremy Luno, Mackenzie Firgens, Michael Hampton, Nikitas Manikatos, Jeff Berg, Paul Gleason

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

A bittersweet fairytale "hangover of the coming of age" story, *The Book of Caleb* plays as a quirky and tender study of the quarter-life crisis. When unfocused wanderer Caleb Callahan returns home to suburban Bucks County, Pennsylvania and reunites with childhood friends Montag and Swank, he finds himself swept into a dangerous anti-adulthood highlighted with overblown enemies and high concept pranks. Love interest Cole somewhat grounds Caleb, but as



Bunnyland

the stakes get higher for the man-boy to stand up for his beliefs against the comic tyranny of real estate mogul James Paddington and off-kilter Officer Scar, Caleb finds all his stability pulled out from under him, the questions of his existence diminished to those of friendship, loyalty and righteousness.

Brent Coughenour Live

Video Performance

SEE: Visible Forces

British Television Advertising Awards

SAT, APR 4 • 1:15 PM

Monona Terrace ORDER CODE: BTAAA04

SUN, APR 5 • 7:45 PM

Monona Terrace ORDER CODE: BTAAA05

WISCONSIN PREMIERE • Narrative • United Kingdom, 2008, color, b&w, digibeta • 98 MIN

For the third year, we present the winning commercials, er, short films, from the 2008 British Television Advertising Awards (or, outtakes from the Queen's Tivo). Some ads are straight-forward, some enigmatic, some deathly hilarious. Pair up a ticket to the BTAA show with one of two other festival films about the people who create the most successful advertising concepts: *Art & Copy* and *Milton Glaser: To Inform and Delight*. Special thanks to: Peter Bigg, British Television Advertising Association; Dean Otto, Walker Art Center; Joe Beres, Walker Art Center.

Bunnyland

SAT, APR 4 • 3:30 PM

Play Circle Theatre ORDER CODE: BUNNY04

SUN, APR 5 • 1:15PM

Play Circle Theatre ORDER CODE: BUNNY05

MIDWEST PREMIERE • Documentary • USA, 2008, color, digibeta • 87 MIN + POST-FILM Q&A

Director: Brett Hanover

Assistant directors: Morgan Jon Fox, Katherine Dohan; production company: Sawed-Off Collaboratory Pictures

Filmmaker(s) scheduled to attend.

"Of course it makes sense to start from the beginning.... I always picture myself as actually the last Indian, that got put on the Trail of Tears, 'cause that's what it was.... I had a great life. As a matter of fact, I used to say 'Why is my life so good?' And then it changed, literally, changed. I should've never said that." Thus begins Johnny Tesar's — call him Johnny Rock — "road through life, take one." Pigeon Forge is a Tennessee mountain resort town, one that most of us would ever know through a visit to

nearby Dollywood. But deep in the heart of the Ozarks we get to know Johnny, an avid rock collector who has plenty of stories to share. When he insists that a handful of minerals were carved by members of an ancient civilization, you might think that this is one of *those* documentaries: a tame story of a quirky fella and his obsessions. But then there's the story of the mini-golf course that he co-owned with a friend. (Bunnyland was named for the dozens of rabbits that hopped and pooped on the plastic turf.) Things took a macabre turn, and the friends had a falling out. Most of Johnny's one-time friends, it seems, have had legal battles and other entanglements with him, and he presents his side of the story with a memorable flair.

Casse Tête

SEE: Shorts: Sunday @ Bartell

Check Date: An Underdog Love Story

SEE: Shorts: Sunday @ Chazen

Cheese Wars

SEE: Shorts: Saturday @ Bartell

Chef's Special

(*Fuerta de Carta*)

SAT, APR 4 • 10:15 PM

Bartell Theatre ORDER CODE: CHEFS04

SUN, APR 5 • 6:30 PM

Chazen Museum ORDER CODE: CHEFS05

WISCONSIN PREMIERE • Narrative • Spain, 2008, color, digital video • 111 MIN

Director: Nacho G. Velilla

Writer: Nacho G. Velilla, Oriol Capel, Antonio Sánchez, David Sánchez; cinematographer: David Omedes; editor: Angel Hernández Zoido; music: Juanjo Javierre; producer: Nacho Velilla; cast: Javier Cámara, Lola Dueñas, Fernando Tejero, Benjamin Vicuña

IN SPANISH WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies.

This festival, it must be acknowledged, has been neglectful of one the great cinema genres of all time: the Spanish sex comedy. Making up for lost time is *Chef's Special*, a gay cooking romantic comedy starring the sublimely hilarious Javier Cámara (*Talk to Her*), winner of the Best Actor honors at the Málaga Spanish Film Festival (where the film also won the Audience Award). It all starts at Xantarella, a top restaurant in the gay-friendly neighborhood of Chueca. Owner and chef Maxi is aided by a kitchen full of over-the-top characters, including Alex the maitre d', and sous-chef Ramiro. The madcap action begins when Maxi's kids from an earlier



The Country Teacher (Venkovský Uèitel)

marriage arrive unexpectedly after their mother dies, and Maxi is left to cope with parenthood and a surly teen son who wants nothing to do with his gay dad. A hunky young Argentinian soccer star moves into the next-door flat, and sexy Alex thinks she's finally found the man of her dreams. Heating up this boiling pot is Maxi's quest for a Michelin star: rumors fly that the reviewer will be dining at Xantarella soon, so everyone needs to be on their best behavior...

Cherry Blossoms

(*Kirschbluten: Hanami*)

SAT, APR 4 • 7:30 PM

Bartell Theatre

ORDER CODE:
CHERR04

WISCONSIN PREMIERE • Narrative • Germany, France, 2008, color, digital video • 127 MIN

Director: Doris Dörrie

Writer: Doris Dörrie; producer: David Groenewold, Harald Kugler, Molly von Furstenberg, Patrick Zorer; cast: Elmar Wepper, Hannelore Elsner, Aya Irizuki, Maximilian Brückner, Nadja Uhl

IN GERMAN, ENGLISH, JAPANESE WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies.

Cherry Blossoms is a movie that unfolds in two parts. To begin, Trudi and Rudi are a long-married couple who may be no longer really listening to each other. Their habits get disrupted with Trudi learns that her husband has a life-threatening condition. This is kept a secret from the frumpy Rudi, who establishes himself as someone who likes his German sausage and doesn't like anything new. They travel to Berlin to visit some of their children, who are too impatiently wrapped up in kids and careers, in their own things, to extend much of a welcome to their parents. It's at this point that the film is transformed: it's Trudy who dies, leaving Rudi surprisingly bewildered. Comprehending what a loss this is, Rudi vows to honor her long-standing desire to travel to Japan to see their expatriate son. It is revealed that Trudi admired Butoh, a kind of modern expressionist dance movement. Rudi takes the trip to Japan, during Hanami ("cherry blossom watching"). Under the pink blossoms, with the lingering grief and disconnection of the foreign place, he discovers Butoh. Culminating with a pilgrimage to the iconic fog-shrouded Mount Fuji, *Cherry Blossoms* is a poignant celebration of beauty, new beginnings, and the ultimate metaphor for the impermanence of life. Winner, Best Film, 2008 Seattle Film Festival; Outstanding Feature Film and Best Actor, 2008 German Film Awards.



Dancescapes: A Landscape of Movement

Chicken of God

SEE: Shorts: Animations

Chuck Close

SAT, APR 4 • 1:00 PM

Wis Union Theatre ORDER CODE: CHUCK04

WISCONSIN PREMIERE • Documentary • USA, 2007, color, digital video • 116 MIN

Director: Marion Cajori

Cinematographer: Mead Hunt, Ken Kobland, David Leitner; editor: Marion Cajori; fine cut editor: Ken Kobland; producer: Marion Cajori; associate producer: Kipjaz Savoie; production company: The Art Kaleidoscope Foundation; cast: Leslie Close, Janet Fish, Mark Greenwald, Phillip Glass, Arne Glimcher, Alex Katz, Klaus Kertess, Brice Marden, Elizabeth Murray Robert Rauschenberg, Dorothea Rockburne, Lucas Samara, Kiki Smith, Robert Storr, Kirk Varnedoe, Joe Zucker

SERIES: Film-Able: Disabilities on Screen

Presented with UW Department of Rehabilitation Psychology and Special Education.

The details of creating a massive portrait painting are exquisitely rendered on screen in this documentary of famed painter Chuck Close. His best-known works are very technique-driven, and this film captures the process very effectively. First is the photo session of his subject. Then a grid of squares is laid over the photo, each square to be transferred to the full-size canvas. But Close, who relies on aides since a spinal injury 20 years ago, resists a strict realism in recreating the photographic images. As his brush hits the canvas he fills each square with odd colored marks: utterly mystifying close up; brilliantly forming a recognizable face from a distance. "[Director] Cajori signally refuses to ascribe to a one-way artistic progression in Close's career output — often revis-

iting his disturbing early pieces. A still shot of Close lounging between two gray-toned paintings, which creepily mime the uber-realism of photography, brings home the visceral shockwaves these works must have sent through the art world of the time. Cajori also eschews any *My Left Foot* vision of the artist as heroic survivor: Whatever the method, from airbrushing to meticulous thumb-printing, Close's vision remains remarkably, inventively consistent, in and out of a wheelchair." — Ronnie Scheib, *Variety*.

The Country Teacher

(*Venkovský Uèitel*)

SUN, APR 5 • 11:00 AM

Orpheum Main ORDER CODE: COUNT05

WISCONSIN PREMIERE • Narrative • Czech Republic, France, Germany, 2008, color, 35mm • 113 MIN

Director: Bohdan Sláma

Writer: Bohdan Sláma; director of photography: Diviř Marek; cinematographer: Martin Špelda; editor: Jan Danhel; music composer: Vladimír Godár; production designer: Václav Novák, Petr Piřtek; costume designer: Zuzana Krejzková; makeup artist: Veronika Riehs; producer: Pavel Šmad, Petr Oukropec, Karl Baumgartner, Thanassis Karathanos; production manager: Pavel Cechák; cast: Pavel Liřka, Zuzana Bydžovská, Ladislav Šedivý, Marek Daniel, Tereza Voriřková, Miloř Cernoušek, Zuzana Kronerová, Miroslav Krobot, Zdena Kucerová, Miloslav Vokatý, Jaroslav Vlcek, František Prošek, Josef Prošek, Anna Vladyková, Pavel Vladyka

IN CZECH WITH ENGLISH SUBTITLES

SERIES: The Cream and the Crop: Farming and the Land on Film

Presented with UW Center for European Studies.

"Looking for love is a never-ending battle which defines and forms man, an essence within every story, and unre-



Cherry Blossoms

quited love hurts no matter where you live, whatever your geographical location, it hurts the same everywhere. In this story, there are three main characters, each of whom has a fissure in their lives, a fissure to do with love." — director Bohdan Sláma. A gifted young man (known only as Teacher) takes a job teaching natural sciences at a grammar school in the country. Here he makes the acquaintance of a woman and her troubled 17-year old son. The teacher has no romantic interest in the woman but they quickly form a strong friendship, each recognizing the other's uncertainties, hopes, and longing for love. When the ex-boyfriend of the teacher comes to visit from the city, he quickly realizes that nobody in the village knows that the teacher is gay, and sets events in motion by his jealous actions. Set in a bucolic village, with an outdoor festival, Marie's rambling ancient barn by the river, and towering haystacks just perfect for an afternoon nap, *The Country Teacher* is a beautifully shot, powerfully acted, profoundly moving story of desire, responsibility, forgiveness and the need to belong, from the director of *Something Like Happiness* (WFF07) and *Wild Bees*. 2008 Venice, Toronto festivals' Winner, Audience Award, 2008 Cottbus Film Festival.

Dancescapes: A Landscape of Movement

SAT, APR 4 • 11:00 AM (100 MIN)

Play Circle

ORDER CODE: DANCE04

TOTAL RUNNING TIME: 100 MIN

Award-winning dance films from around the world, use gesture, movement and rhythm to create narrative. This program of films was selected for the Festival by UW-Milwaukee MFA student Jessica Vokoun.

Mysteries of Nature

WISCONSIN PREMIERE • Experimental • South Korea, 2008, color, digital video • 10 MIN

Director: Dahci Ma

"Torn into bits and gone with the wind." 2009 Jury Prize Winner, Dance on Camera Festival.

Horizon of Exile

WISCONSIN PREMIERE • Experimental • United Kingdom, Spain, 2007, color, digital video • 22 MIN

Director: Isabel Rocamora

Presented with UW Center for European Studies.

A journey of two women across timeless desert landscapes is punctuated by voice testimonies of Iraqi exiles. Set to

a soundtrack by Jivan Gasparyan with the hypnotic voice of Surma Hamid, an Iraqi exile now living in London, the bodies betray a serene violence, traveling as though released from consciousness or gravity, falling and recuperating, haunted by an irrepressible past.

Aprop

WISCONSIN PREMIERE • Experimental • Spain, 2007, color, digital video • 6 MIN

Director: Aitor Echeverria

Sleep interrupted by the brush of a familiar touch. The sigh of that voice inviting you to play. The most everyday gestures become, at close range, an extraordinary dance.

Terrain

WISCONSIN PREMIERE • Experimental • USA, 2006, color, digital video • 20 MIN

Director: Douglas Rosenberg and Allen Kaeja

Terrain is a site-specific dance film shot on location in rural Wisconsin. Each vignette is created in and of the landscape and speaks to metaphors of the senses, relationships, and the changing of the seasons. *Terrain* features choreography and performances by acclaimed contemporary dance artists including Karen Kaeja, Li Chiao-Ping, David Dorfman, and Heidi Latsky.

La Vie Est Belle

WISCONSIN PREMIERE • Experimental • France, 2004, color, digital video • 3 MIN

Director: Tristan Duhamel

A character of street-art painted by Jérôme Mesnager is dancing and running on the walls of Paris.

Nora

WISCONSIN PREMIERE • Experimental • USA, United Kingdom, Mozambique, 2008, color, digital video • 35 MIN

Director: Alla Kovgan, David Hinton

Writer: Alla Kovgan, David Hinton, Nora Chipaumire; cinematographer: Mkrthich Malkhasyan; editor: Alla Kovgan; original score: Thomas Mapfumo; choreographer: Nora Chipaumire; producer: Joan Frosch; production company: Movement Revolution Productions; performers: Nora Chipaumire, Souleymane Badolo

Nora is based on true stories of the dancer Nora Chipaumire, who was born in Zimbabwe in 1965. In the film, Nora returns to the landscape of her childhood and takes a journey through some vivid memories of her youth. Using performance and dance, she brings her history to life in a swiftly-moving poem of sound and image. Shot entirely on location in Southern Africa, *Nora* includes a multitude of local performers and dancers of all ages, from young schoolchildren to ancient grandmothers, and much of the music is specially composed by a legend of Zimbabwean music, Thomas Mapfumo.



Daytime Drinking (Not Sool)



Eldorado



Darius Goes West



MADISON • APRIL 2-5, 2009
www.wifilmfest.org

Darius Goes West

THU, APR 2 • 5:00 PM

Monona Terrace ORDER CODE: DARIU02

WISCONSIN PREMIERE • Documentary • USA, 2007, color, digital video • 92 MIN

Director: Logan Smalley

Cinematographer: John Hadden, Dylan Wilson; still photography: Kevin Wier; sound: Jason Hees

SERIES: Film-Able: Disabilities on Screen

Presented with UW Department of Rehabilitation Psychology and Special Education.

Meet 15-year-old Darius Weems from Athens, Ga. He was born with Duchenne Muscular Dystrophy (DMD), the most common fatal genetic disorder to affect children worldwide. His older brother Mario passed away from the same disease at age 19. Soon after, Darius lost use of the muscles in his legs and had to begin using a wheelchair. A group of Darius's friends decided there was no need for his quality of life to disintegrate along with his muscles. In the summer of 2005, they rented a wheelchair-accessible RV and took Darius, who had never seen mountains, the ocean, or even crossed the Georgia state line, on the adventure of a lifetime. The ultimate goal of their 7,000-mile cross-country journey was to reach Los Angeles and convince MTV's hit show "Pimp My Ride" to customize Darius's wheelchair. Along the way, they evaluated wheelchair accessibility in America, celebrated the 15th anniversary of the Americans With Disabilities Act and raised awareness of DMD. They also found joy, brotherhood and the knowledge that life, even

when imperfect, is always worth the ride. Winner of more than 12 Audience Choice awards at film festivals.

Daytime Drinking

(Not Sool)

SUN, APR 5 • 3:15 PM

Wis Union Theatre ORDER CODE: DAYT105

MIDWEST PREMIERE • Narrative • South Korea, 2008, color, 35mm • 116 MIN

Director: Young-Seok Noh

Writer, producer, music, cinematographer, film editor: Young-Seok Noh; producer: Moon Hay-sook; cast: Sam-dong Song, Sang-yeup Yuk, Kang-hee Kim, Sueng-jun Tak, Lan-hee Lee, Un-seop Sin, Soo-an Yoon, Seung-yeon Lee

IN KOREAN WITH ENGLISH SUBTITLES

SERIES: Focus on South Korea

Presented with UW Center for East Asian Studies.

This debut film introduces a filmmaker with a natural, impeccable sense of comic timing. Okay, maybe not every scene is in focus, but let's forgive: filmmaker Young-seok Noh wrote, filmed, editing, and directed the entire film. And wrote the music. After breaking up with his girlfriend, Hyuk-jin hits a bar in Seoul with his friends. They decide to take a trip to a festival in the Korean countryside to console Hyuk-jin's broken heart. Totally drunk, they plan to rendezvous at the village the next day. However, when Hyuk-Jin gets off the bus in Jeongseon, he finds out he's the only one that made the trip. Over the next few days, Hyuk-jin finds himself in a series of increasingly bizarre and hilarious situations, most of them aided by the fact that, due to his respect for the etiquette of Korean drinking culture, Hyuk-jin finds it difficult to refuse a drink when someone offers him one. With his friends still saying they'll come, but not showing up, and his wallet gone, Hyuk-jin has to figure out how get out of what must surely be the world's worst



Eleven Minutes

hangover, get back to Seoul, and end his drunken odyssey. 2008 Toronto Film Festival.

Dirty Pictures

SEE: Jim's Experimental Shorts

Dolls / Damascus + Jumate / Jumate

FRI, APR 3 • 7:00 PM

Bartell Theatre ORDER CODE: DOLLS03

TOTAL RUNNING TIME: 90 MIN

Dolls: A Woman From Damascus

NORTH AMERICAN PREMIERE • Documentary • Syria, Denmark, 2008, color, digital video • 53 MIN

Director: Diana El Jeiroudi

Production company: Proaction Film and Final Cut Film Productions

IN ARABIC WITH ENGLISH SUBTITLES

SERIES: Inside Islam

Presented with the UW Inside Islam Project.

In a traditional Damascus household, Manal is expected to cherish her excellence as a housewife. Still, she holds a personal goal of returning to work full-time in an office. Her two precocious daughters are filling her time for now, and both of them are absorbed by the constant advertising images of Fulla on children's TV. Fulla is the ideal Arab Muslim 'Barbie' doll, a virgin, decent, covered, who is raised up to become a respectful, obedient wife, and to live the grace of family's and society's approval. Plus, she gets to carry her prayer rug in a hot-pink sparkly bag. The complexity of Damascene society traditions are revealed as Manal's family discourages her from pursuing her dream.

Jumate / Jumate

NORTH AMERICAN PREMIERE • Documentary • Spain, 2007, color, digital video • 35 MIN

Director: Diogo Costa Amarante

Director of photography: Rinio Dragasaki, Diogo Costa Amarante; editor: Diogo Costa Amarante; music: Amad Araújo; sound: Paloma García; production company: Esac; producer: Dalia Reyes, Rinio Dragasaki, Paloma García; cast: Camelia Virginia Miron, Andrea Nikolai Alexandra

IN SPANISH, ROMANIAN WITH ENGLISH SUBTITLES

SERIES: Film-Able: Disabilities on Screen

Presented with UW Department of Rehabilitation Psychology and Special Education.

Camelia grew up in her father's traveling circus, back in Romania. Now she works as a street busker in Barcelona, having been indentured to bosses that traffick in such things. Camelia is a little person, dressed as the Queen from *Alice in Wonderland*, flipping cards from her sidewalk perch to get a few coins from the tourists. She and her grown



Empty Nest (El Nido Vacio)

daughter live in a shack that barely has a roof, struggling to get by. Camelia is a tough cookie, and is determined to persevere. But Andrea is tired of being poor, and longs for some independence. She must be there to push her mother in the child's stroller, to fix her hair, even carry her up the steep rock path that leads to their hut. This extraordinary story combines the exotic theatricality of Barcelona's street scene with the difficulties of being immigrants.

dot com

SEE: Shorts: Animations

Dry Rain

SEE: Shorts: Sun @ Cinematheque



Earth Days

Earth Days

THU, APR 2 • 9:15 PM

Wis Union Theatre ORDER CODE: EARTH02

MIDWEST PREMIERE • Documentary • USA, 2009, color, digital video • 100 MIN + POST-FILM Q&A

Director: Robert Stone

Writer, producer: Robert Stone; cinematographer: Howard Shack; editor: Don Kleszy; sound design: Coll Anderson; music: Michael Giacchino; executive producer: Mark Samels; line producer: Hazel Gurland

SERIES: The Cream and the Crop: Farming and the Land on Film

Presented with the *Tales from Planet Earth*, a program of The Nelson Institute Center for Culture, History, and Environment.

Filmmaker(s) scheduled to attend.

Acclaimed director (and UW-Madison graduate) Robert Stone traces the origins of the modern environmental movement through the eyes of nine Americans who propelled the movement from its beginnings in the 1950s to its moment of triumph in 1970 with the original

Earth Day, and to its status as a major political force in America. Drawing heavily on eyewitness testimony and a wealth of never-before-seen archival footage, Stone examines the revolutionary achievements — and missed opportunities — of a decade of groundbreaking activism. The result is both a poetic meditation on man's complex relationship with nature and a probing analysis of past responses to environmental crisis. The interviewees represent a diverse cross section of American life and politics. Among them are former Secretary of the Interior Stewart Udall, renewable energy pioneer Hunter Lovins, biologist Paul Ehrlich, former Republican congressman Pete McCloskey, Earth Day organizer Denis Hayes, and Apollo Nine astronaut Rusty Schweickart. Each reflects on their personal awakening to an environmental crisis, and the unprecedented movement that grew out of their response to that crisis. Mark Samels, executive producer for this film for PBS' "American Experience," is also a UW-Madison graduate.

The Earth's Extent and the Sky's Depth

SEE: Shorts: Sunday @ Bartell

L'Éblouissement

SEE: Atelier K

Ecstatic Vessels

SEE: Shorts: Sat @ Cinematheque

Eldorado

SAT, APR 4 • 11:00 AM

Orpheum Main ORDER CODE: ELDOR04

WISCONSIN PREMIERE • Narrative • Belgium, France, 2008, color, 35mm • 80 MIN

Director: Bouli Lanners

Writer: Bouli Lanners; cinematographer: Jean-Paul De Zaeytijd; editor: Ewin Ryckaert; sound engineer: Olivier Hespel; set designer: Paul Rouschop; costumes: Elise Ancion; producer: Jacques-Henri; co-producer: Jérôme Vidal, Lazennec & Associates; production manager: Philippe Groff; cast: Bouli Lanners, Fabrice Adde, Philippe Nahon, Didier Toupy, Françoise Chichery, Stefan Liberski, Baptiste Isaïa, Jean-Jacques Rausin, Renaud Rutten, Jean-Luc Meekers

IN FRENCH WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies.

"Small but damn-near perfectly formed," (*Variety*), this road trip through the flat Walloonian countryside mismatches two unlikely travelers. Yvan is a quick-tempered rotund, 40-year-old dealer in vintage cars. He comes home to find a burglar hiding under his bed, too scared to come out. After a comically absurd conversation with Yvan guarding the door and the plainly ineffectual Elie still cow-



Food, Inc.

ering under the bed, they strike a deal. Yvan doesn't call the cops, and agrees to drive Elie back to his parents place, on the French border. Thus begins the journey (rather short, by American roadtrip standards) that unspools a series of odd-ball events where the flat Walloonian landscape and the beat-up Chevy are always key. Ranging from clever to melancholy, *Eldorado* bears similarities to *Aaltra* (WFF06), another mismatched Belgian road trip where the directors played the lead characters. Winner, Best European Film, Director's Fortnight, 2008 Cannes Film Festival; 2008 Warsaw, London, Thessaloniki film festivals.

Eleven Minutes

THU, APR 2 • 9:15 PM

Monona Terrace ORDER CODE: ELEVE02

SUN, APR 5 • 5:30 PM

Monona Terrace ORDER CODE: ELEVE05

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 103 MIN

Director: Michael Selditch, Robert Tate

Camera: Alex Wolfe, Rob Tate, Michael Selditch; editor: Rob Tate; producer: Michael Selditch, Rob Tate; field producer: Alex Wolfe; production company: Maximum Vacuum, Ostrow & Company, Zero Point Zero Productions; cast: Jay McCarroll, Kelly Cutrone, Nancy Kane, Carson Kressley, Jason Low, Omahyra, Michael Rucker, Eve Salvai, Michael Selditch, George Whipple III

Designer Jay McCarroll is creating his first collection, destined as an independent runway show at New York's Fashion Week in Bryant Park. The goal of this documentary was to focus on the work — the daily trials of designing a line of clothing, putting together a fashion show, and selling the line to stores. All this is told through the eyes of the articulate and entertaining Jay McCarroll, whose experience exposes us not only to the inner workings of the fashion industry and his love/hate relationship to it, but the creative process in general. It's also a study in reality television, where Jay's fame began as a winner on "Project Runway." Much of the filmmaking team first worked on an hour-long piece about Jay, after he won. In *Eleven Minutes*, Jay works to convert his TV successes into real credibility in the fashion industry — not surprisingly, a hard thing to do. "Evincing a likeable mix of nervous vulnerability and youthful arrogance, the designer proves to be a compelling guide for this frank, funny tour of the fashion world." — Jason Anderson, *Eye Weekly*.

Emanations

SEE: Shorts: Sunday @ Bartell



Jumate / Jumate

Empty Nest (El Nido Vacío)

SAT, APR 4 • 6:00 PM

Majestic Theatre ORDER CODE: EMPTYO4

MIDWEST PREMIERE • Narrative • Argentina, Spain, France, Italy, 2008, color, 35mm • 91 MIN

Director: Daniel Burman

Writer: Daniel Burman; cinematography: Hugo Colace; editor: Alejandro Brodersohn; music: Nico Cota, Santiago Rios; costumes: Roberta Pesci; producer: Daniel Burman, Diego Dubcovsky; co-producer: José María Morales, Marc Sillam, Arnadeo Pagani; production company: BD Cine, Wanda Vision, Classic, Paradis; cast: Oscar Martínez, Cecilia Roth, Arturo Goetz, Inés Efron, Eugenia Capizzano, Osmar Nuñez, Ron Ritcher, Carlos Bermejo, Jean Pierre Noher

IN SPANISH WITH ENGLISH SUBTITLES

Cultured, prosperous, blessed with three children and many friends, Leonardo and Martha are a truly enviable example of a married couple. Leonardo is an author of considerable repute; Martha, an energetic housewife with academic interests. But they both begin to question their happiness when Julia, their youngest, marries and leaves Buenos Aires. The house is empty, the children scattered all over the world. For Leonardo and Martha, there are no more excuses for not addressing all those little grievances and annoyances that have piled up over the years. Martha seeks release by going back to the university and surrounding herself with people. Leonardo takes refuge in fantasies touched with magic realism — not everything he sees is real. With strong performances from Cecilia Roth (*All About My Mother*) and Oscar Martínez and directed by Daniel Burman (*Family Law*, WFF07; *Lost Embrace*, WFF05), "Empty Nest" is a very mature, intensely emotional and heartfelt story about any parents or fathers who project themselves into the time after the children are gone... In its intelligent, witty, and profound dialogue, it clearly resembles the best work of Woody Allen, but it is an absolutely accomplished and unique work and a masterpiece in its own right." — Bavaria Film International. 2008 Toronto, Rio de Janeiro, San Sebastián, São Paulo festivals.

The English Surgeon

FRI, APR 3 • 9:30 PM

Stage Door Theatre ORDER CODE: ENGLI03

SUN, APR 5 • 7:45 PM

Stage Door Theatre ORDER CODE: ENGLI05

MIDWEST PREMIERE • Documentary • United Kingdom, 2008, color, 35mm • 93 MIN

Director: Geoffrey Smith

Director of photography: Graham Day; editor: Kathy O'Shea; executive producer: Greg Sanderson, Nick Fraser, Sally Jo Fifer; producer: Geoffrey Smith; co-producer: Rachel Wexler; production company: Eyaline Films, Bungalow Town



Fear Me Not (Den du Frygter)

Henry is one of London's foremost brain surgeons, but despite being a pioneer in his field he stills rides an old pushbike to work and worries about the damage he can inflict on his patients. "When push comes to shove we can afford to lose an arm or a leg, but I am operating on people's thoughts and feelings...and if something goes wrong I can destroy that person's character... forever." Driven by the need to help others where he can, Henry has been going out to Kiev for over 15 years to help improve upon the medieval brain surgery he witnessed there during his first visit in 1992. Today the patients see him as the great savior from the West, desperate parents want him to save their child, and his Ukrainian colleague Igor Kurilets sees him as a guru and a benefactor. But for all the direct satisfaction he gets from going, Henry also sees grossly misdiagnosed patients, children who he can't save, and a lack of equipment and trained supporting staff. It is this dilemma however, a dilemma of his own making that is what's so interesting about Henry, what lets his troubled and compassionate humanity through, and what is the universal theme at the centre of the film; the struggle to do good things in a selfish and flawed world. Winner, Best International Feature Documentary, 2008 HotDocs and SilverDocs festivals.

L'Entrevue (*The Job Interview*)
SEE: Atelier K

The Farmhouse
SEE: The Lie of the Land

Fate Scores
SEE: Shorts: Sunday @ Chazen

Fear Me Not (Den du Frygter)

SUN, APR 5 • 6:00 PM

Wis Union Theatre ORDER CODE: FEARM05

WISCONSIN PREMIERE • Narrative • Denmark, 2008, color, digital video • 95 MIN

Director: Kristian Levring

Writer: Kristian Levring, Anders Thomas Jensen; director of photography: Jens Schlosser; editor: Pernille Bech Christensen; sound engineer: Mick Raaschou; production designer: Jette Lehmann; producer: Sisse Graum Jørgensen; production company: Zentropa Productions; cast: Ulrich Thomsen, Lars Brygmann, Bjarne Henriksen, Emma Sehested Høeg, Paprika Steen, Stine Stengade, Bodil Udsen

IN DANISH WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies. Mikael and Sigrid are a successful married couple, with a fantastic house on a lake and a lovely teenage daughter. Mikael's a tightly wound workaholic, and can't quite figure out how to relax. He takes up rowing on the lake with his

brother-in-law Frederik a doctor managing the trials of a new experimental drug. Mikael signs up to participate in the trial, and the results are soon evident. He feels terrific. He also withdraws a little, confusing his family who don't quite recognize him. Escalating the psychological tension is the uncertainty about whether the drugs are causing changes in Mikael's behavior, or whether he just *thinks* that they are having an effect on him. Either way, it's maddening. *Fear Me Not* marks the sixth year in a row that the Wisconsin Film Festival has presented a film written by Danish screenwriter/director Anders Thomas Jensen. Starting with *The Green Butchers* in 2004, with Anders himself attended the Festival, audiences have enjoyed his dark stories. *Fear Me Not* stars Ulrich Thompson, a remarkable and versatile actor who also starred in two of our Audience Award-winning films, *Brothers* and *Adam's Apples* (both also written by Jensen). It's a small country, but they make big movies.

Fishin' for Tradition: The Lutefisk Saga

SEE: Shorts: Fri @ Monona Terrace

Food, Inc.

FRI, APR 3 • 9:45 PM

Orpheum Main ORDER CODE: FOODI03

WISCONSIN PREMIERE • Documentary • USA, 2008, color, 35mm • 93 MIN

Director: Robert Kenner

Cinematographer: Richard Pearce; editors: Kim Roberts; music: Mark Adler; executive producer: William Pohlad, Robin Schorr, Jeff Skoll, Diane Weyermann; producer: Robert Kenner, Elise Pearlstein; co-producer: Eric Schlosser, Richard Pearce, Melissa Robledo; cast: Michael Pollan, Eric Schlosser, Gary Hirshberg, Joel Salatin

SERIES: The Cream and the Crop: Farming and the Land on Film.

Presented with the UW Center for Integrated Agricultural Systems; *Tales from Planet Earth*, a program of The Nelson Institute Center for Culture, History, and Environment.

In *Food, Inc.*, filmmaker Robert Kenner lifts the veil on our nation's food industry, exposing the highly mechanized underbelly that's been hidden from the American consumer with the consent of our government's regulatory agencies, USDA and FDA. Our nation's food supply is now controlled by a handful of corporations that often put profit ahead of consumer health, the livelihood of the American farmer, the safety of workers and our own environment. We have bigger-breasted chickens, the perfect pork chop, insecticide-resistant soybean seeds, even tomatoes that won't go bad, but we also have new strains of *e. coli*, the harm-

ful bacteria that causes illness for an estimated 73,000 Americans annually. We are riddled with widespread obesity, particularly among children, and an epidemic level of diabetes among adults. Featuring interviews with such experts as Eric Schlosser (*Fast Food Nation*), Michael Pollan (*The Omnivore's Dilemma*) along with forward thinking social entrepreneurs like Stonyfield Farms' Gary Hirschberg and Polyface Farms' Joe Salatin, *Food, Inc.* reveals surprising truths about what we eat, how it's produced, who we have become as a nation, and where we are going from here.

Football Under Cover

FRI, APR 3 • 5:00 PM

Orpheum Main ORDER CODE: FOOTB03

WISCONSIN PREMIERE • Documentary • Germany, 2008, color, 35mm • 86 MIN + POST-FILM Q&A

Director: Ayat Najafi, David Assmann

Director of photography: Anne Misselwitz, Niclas Reed Middleton; editor: Sylke Rohrlach; commissioning editor: Dagmar Mielke, Jens Stubenrauch; sound: Hanna Weißgerber; sound, 2nd unit: Antje Volkmann; art design: Valerie Assmann; producer: Patrick Merkle, Roshanak Behesht Nedjad, Helge Albers; co-producer: Corinna and Marlene Assmann

IN GERMAN, ENGLISH, FARSI WITH ENGLISH SUBTITLES

SERIES: Inside Islam. Presented with the UW Inside Islam Project; UW Language Institute; UW Center for European Studies.

Filmmaker(s) scheduled to attend.

A German young women's club soccer team learns that the Iranian National Women's Team (yes, there is one) has never played against another team, that it is only permitted for them to train indoors, and that even women are not allowed to watch them in the stadium. Many of the women on BSV AL-Dersimpor in Kreuzberg, Germany, are themselves Muslim, but they still can't imagine what it is like to play soccer wearing a headscarf. They dedicate themselves to getting to Iran to play a friendly match. In a film as much about red-tape bureaucracies both East and West as it is about the sport — long-sleeved shirts are required, but since it is summer in Iran none of the shops have them — we learn the stories of several of the players. Culminating at the stadium filled with cheering women while the male German coaches, not allowed inside, pace outside like expectant fathers, *Football Under Cover* shows us that the desire for self-determination and equality is here, and that change is possible. Winner, Teddy and Audience Award, Berlin Film Festival; winner, Freedom Award, L.A. Outfest; 2008 Tribeca, Silverdocs festivals.



Goodbye Solo


WISCONSIN FILM FESTIVAL
 2009
MADISON • APRIL 2-5, 2009
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Ghajini

Free Lunch

SEE: Shorts: Sun @ Cinematheque

Frownland

THU, APR 2 • 8:30 PM

UW Cinematheque ORDER CODE: FROWN02

WISCONSIN PREMIERE • Narrative • USA, 2007, color, 35mm • 106 MIN

Director: Ronald Bronstein

Writer, editor: Ronald Bronstein; producer: Marc Raybin; camera: Sean Williams; sound: Ignacio Carballo; art direction: Mary Bronstein; cast: Dore Mann, Mary Wall, Paul Grimstad, David Sandholm, Carmine Marino, Paul Grant

Filmmaker(s) scheduled to attend.

One of the most idiosyncratic American indie films of the past year, Ronald Bronstein's *Frownland* — the title comes from a Captain Beefheart song — is a disturbing character study of a dysfunctional young man named Keith Sontag (Dore Mann), who just happens to resemble David Berkowitz, the notorious Son of Sam. Keith is more or less harmless, but with his overly baggy clothes, grimacing facial tics, and obsessive-compulsive gestures, he seems to be a walking time bomb. Shot on 16mm, *Frownland* has the overall feel and texture of an underground comic — dark and

extremely hellish. There's a grittiness and deliberate artlessness to the film reminiscent of the DIY look and style and skewed world view of early punk films. Rather than an industry calling card, the film really feels like a highly eccentric labor of love. Bronstein has described *Frownland* as "an overripe tomato lobbed with spazmo inaccuracy at the spotless surface of the silver screen and a mad valentine to the craggy tradition of unadulterated cheapo-independent expression." *The New York Times* calls *Frownland* "personal cinema at its most uncompromising and fierce." Winner of a Special Jury Award at 2007 SXSW Film Festival.

Full Battle Rattle

SAT, APR 4 • 11:00 AM

Wis Union Theatre ORDER CODE: FULLB04

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 85 MIN

Director: Tony Gerber, Jesse Moss

Cinematography: Tony Gerber and Jesse Moss; editor: Alex Hall, Pax Wassermann; original music: Paul Brill; executive producer: Britton Fisher, Pascal Demko; producer: Tony Gerber and Jesse Moss; co-producer: Tamas Bojtor; associate producer: Natalie Chavoya

IN ENGLISH, ARABIC WITH ENGLISH SUBTITLES

SERIES: Inside Islam

Presented with the UW Inside Islam Project.

Plagued by political assassinations and an organized insurgency, the U.S. Army's occupation of tiny Iraqi village Medina Wasl is a borderline disaster. Fortunately, these soldiers will get a second chance at bringing the peace: Median Wasl is part of a military training compound located deep in the Mojave Desert. Designed to give cadets an immersive preview of the war experience, the base is a functional model of an Iraqi town, and employs refugee Iraqis to portray its citizens with Method-like dedication. Like a massive role-playing game, it's all heavily orchestrated, with elaborate backstories and shocking plot twists, but the specter of deployment looms large. At once a front-line combat doc and behind-the-scenes glimpse at one of the oddest theatrical productions going, *Full Battle Rattle* portrays a "big expensive Laser Tag game" with impossibly high stakes. "An indelible vision of modern war... freaky, amusing and sickening in equal measures." — David Edelstein, *New York*. Special Jury Award, 2008 SXSW Film Festival.

The Garden

SEE: Shorts: Sunday @ Bartell

Ghajini

SAT, APR 4 • 10:30 PM

Orpheum Main ORDER CODE: GHAIJ04

Narrative • India, 2008, color, 35mm • 183 MIN

Director: A.R. Murugadoss

Writer: A.R. Murugadoss; cinematographers: Ravi K. Chandran; editors: Anthony; original music: A.R. Rahman; art directors: Samir Chanda; costume designers: Arjun Bhasin; producer; producer: Allu Aravind, Madhu B, Madhu Mantena Varma; co-producer: Allu Sirish; line producer: Harish Amin; cast: Aamir Khan, Asin, Tinnu Anand, Vibha Chhibber, Sunil Grover, Jiah Khan, Riyaz Khan, Anjum Rajabali

IN HINDI WITH ENGLISH SUBTITLES

Presented with the UW Center for South Asia

"For those who thought *Memento* would have been a better movie with a few more songs and a lot more ass-kicking, writer-director A.R. Murugadoss offers *Ghajini*, an exuberantly excessive and unreasonably entertaining mash-up of musical-comedy romance, action-movie mayhem and psycho-thriller suspense. Even auds accustomed to the anything-goes outrageousness of many Bollywood multi-genre masalas may be left slack-jawed and breathless after experiencing this singularly wild ride." — Joe Leydon, *Variety*. Aamir Khan (*Rang de Basanti*, WFF07) stars as Sanjay, the rich and popular owner of a telecommunications company. With storylines layered over each other, the story unfolds. With a shaved head and notes scrawled across his very, very buff six-pack, Sanjay has lost his memory and is desperately trying to piece things together: all he knows is that he wants to kill someone named Ghajini. A young medical student learns of Sanjay's case, and tries to intervene to help him regain his memory. Flashback to Sanjay falling for Kalpana, the snappy working-class actress. They meet cute when Kalpana doesn't realize he's a billionaire business tycoon and mistakes him for a wannabe actor. Ricocheting between this ultra-syrupy, stylish romance and Sanjay's deeply disturbing quest for revenge, this film is indeed a wild ride. The perfect date movie! Includes short intermission.

Ghost Conversations

SEE: Shorts: Animations

The Good Soldier

FRI, APR 3 • 9:00 PM

Bartell Theatre ORDER CODE: GOODS03

SPECIAL PRESENTATION PREMIERE • Documentary • USA, 2008, color, digital video • 80 MIN

Director: Lexy Lovell, Michael Uys

Director of photography: Sam Henriques; editor: Sikay Tang; producer: Lexy Lovell, Michael Uys;



The Greening of Southie

advisor: Howard Zinn; archival researcher: Polly Pettit, Lewanne Jones

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

The Good Soldier follows the lives of five men of different generations, from enlistment to combat to the aftermath of war. The passage from civilian to soldier goes quickly as the men undergo basic training and march off to war, whether it is 1944, 1966, 1991, or 2003. Once in country, the veterans tell of their alien surroundings, their connection to their comrades, and the ghostliness of their reality. Some were wounded, some lost their buddies, some lost their sanity as they tried to quench their intense thirst for revenge by killing the enemy and killing civilians. Smartly edited by Sikay Tang, these stories are accessible, engaging, and honest. One of the main soldiers interviewed is Staff Sergeant Will Williams, a 2nd Battalion vet of Vietnam, who lives in De Forest, Wis. and is now active in the Madison Area Peace Coalition. Williams says: "Peace is the only thing that will save this earth. Peace and justice. The 'greatest generation' is yet to come. It won't be the World War II vets, but it'll be the people who take away all the reasons behind us going to war."

Goodbye Solo

THU, APR 2 • 9:45 PM

Stage Door ORDER CODE: GOODB02

FRI, APR 3 • 5:15 PM

Stage Door ORDER CODE: GOODB03

WISCONSIN PREMIERE • Narrative • USA, 2008, color, 35mm • 91 MIN

Director: Ramin Bahrani

Writer: Bahareh Azimi, Ramin Bahrani; director of photography: Michael Simmonds; sound supervisor: Tom Efinger; production designer: Chad Keith; co-executive producer: Stephen Bannatyne; executive producer: Brian Devine, Brooke Devine; executive producer: Sally Jo Fifer; producer: Jason Orans, Ramin Bahrani; cast: Souleymane Sy Savané, Red West, Diana Franco Galindo, Lane 'Roc' Williams, Mamadou Lam, Darmen Leyva; director of photography: Taylor Gentry

Solo is a Senegalese taxi driver in Winston-Salem, N.C. One day he picks up a fare: a tough old codger who also hires Solo for a specific trip happening in two weeks. Gregarious, generous, and hard to ignore, Solo tries to get the prickly William to open up. He's worried that something is wrong, for it seems like Williams has no friends or family. He takes William home to meet his wife and daughter, but after an argument at home Solo moves into William's motel room, and the two men continue their unlikely friendship. Bahrani has made beautiful films (*Chop Shop*, WFF08; *Man Push Cart*, WFF07)

with nonprofessional actors. Played by Souleymane Sy Savané, Solo is based on a cab driver that Bahrani met in his home town of Winston-Salem. Savané, who is from Senegal, says: "In my country, there is an old saying: 'an elder that dies is like a library that burns.' When I moved to America I was always shocked by Western culture's lack of interest in the elderly. In Africa, we would never abandon an elder like William, stranger or not." "Bahrani is a filmmaker with a specific vision for the kinds of films he wants to create, and he excels at making deceptively minimalist, character-focused films; he's a firm believer in simplicity in filmmaking, and doesn't rely on tricky conceits, convoluted plots, or funky camera angles to make his point.... the emotions he evokes with his latest effort are stronger and more compelling, and this is my favorite of his films to date." — Kim Vonnar, *Cinematical*. Winner, FIPRESCI Prize, Venice Film Festival.

Grain in Ear (Mang Zhong)

SUN, APR 5 • 1:30 PM

Majestic Theatre ORDER CODE: GRAIN05

Narrative • China, South Korea, 2005, color, 35mm • 110 MIN

Director: Zhang Lu

Writer: Zhang Lu; editor: Kim Sun-Min; cinematographer: Liu Yong Hong; producer: Choi Doo-Young, Guan Qin, Liu Yonghong, Gao Hongnu; Cast: Liu Lian Ji, Jin Bo, Zhu Guangxuan, Wang Tong-Hui

IN KOREAN WITH ENGLISH SUBTITLES

SERIES: Focus on South Korea

Presented with UW Center for East Asian Studies.

Cui sells homemade kimchee from an illegal food cart in a northern Chinese industrial town. Like many working outside the official system (she's of Korean ethnicity, and her husband is out of the picture in jail), she barely scrapes by to create a home for herself and her son, on a concrete hut by the railroad tracks. The local policeman takes a fancy to her, as do other men who stop to buy her pickled vegetables. "Director Zhang Lu uses all the tools of minimalist filmmaking — long, static scenes alternated with occasional, lyrical tracking shots, little dialogue, allusive storytelling — and adds welcome humor. The characters are clearly defined by their actions, and it's difficult not to fall in love with Cui and her little boy. Cui is struggling to maintain her ethnic identity. She is presented as a woman with a past, but her personal history is only hinted at.... Other characters are sharply drawn, either with sympathy — as with the prostitutes next door, who range from petty selfish-



Harvard Beats Yale 29-29

ness to wistful desperation — or scorn — as with the hen-pecked Korean husband or the Chinese policeman resisting the limitations of his impending marriage. The picture never wallows in pity. It's filled with disarming warmth toward Cui and her son, and even acknowledges the pressures that fall upon those heinous men who makes their lives so difficult. Highly recommended." — Peter Martin, *Twitich*.



Idiots and Angels

The Greening of Southie

SUN, APR 5 • 1:30 PM

Monona Terrace ORDER CODE: GREEN05

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 73 MIN + Q&A

Director: Ian Cheney and Curt Ellis

Editor: Ian Cheney; music: Force Theory; producer: Curt Ellis; animation: Claire Cheney

SERIES: The Cream and the Crop: Farming and the Land on Film.

Presented with the *Tales from Planet Earth*, a program of The Nelson Institute Center for Culture, History, and Environment.

Filmmaker(s) scheduled to attend.

Ian Cheney and Curt Ellis, who knocked one out of the park with *King Corn* (WFF07) are back with *The Greening of Southie*, the story of a LEED-certified, environmentally sensitive condominium built in South Boston. Just as they did in their earlier film, they succeed at explaining the techie stuff behind what it means to be a Green building: essentially a points system where certain components — getting materials from nearby sources; using recycled parts; minimizing waste — all get scored. But the real center of this film are the construction workers on the site, all proud Union members who scratch their heads at this fancy-pants system. The cabinetry made of pressed wheat stalks absorbs too much moisture and swells. They have to replant the succulents on the roof. The two-button toilets? One for rinse and one for, well, it's all rather comic. The Macallen Building was filmed over a two-year period, and there's plenty of really quite exquisite time-lapse photography.



Handmade Nation

Handmade Nation

FRI, APR 3 • 5:00 PM

Play Circle ORDER CODE: HANDM03

SAT, APR 4 • 8:45 PM

Play Circle ORDER CODE: HANDM04

MADISON PREMIERE • Documentary • USA, 2009, color, digital video • 65 MIN

Director: Faythe Levine

Director of photography: Micaela O'Herlihy; additional camera & sound: Andrew Rosas; editor: Cris Siqueira; assistant editor: Joe Wong, Billy Terrill, Chris Thompson; producer: Faythe Levine; assistant producer: Pat Buckley, Cortney Heimerl Today's crafters are a completely new breed. Not content to merely cross-stitch sofa pillows (although that's still fun), they are embracing new media, new inventiveness, and new markets. The DIY movement has been chronicled by Milwaukeeans Faythe Levine and Cortney Heimerl in a book called *Handmade Nation*, and their new documentary brings us into the workshops of crafters across the country. First-time director Levine (crafters are *always* willing to try something new) documents a movement of artists with a punk aesthetic, combining traditional techniques with bold, modern twists. Aided in large part by the Internet, with sales sites like etsy.com and buyolympia.com, and by community-building sites like ravelry.com, crafters are finding new ways to reach out to customers. Boutiques, gallery, craft fairs, and conferences are strengthening awareness, promoting feminism, and developing their art. Featuring Jenny Hart, The Little Friends of Printmaking, The Dirt Palace, Susan Beal, Nikki McClure, Deb Dormondy, Mandy Greer, Stephanie Syjuco, and more.

Today's crafters are a completely new breed. Not content to merely cross-stitch sofa pillows (although that's still fun), they are embracing new media, new inventiveness, and new markets. The DIY movement has been chronicled by Milwaukeeans Faythe Levine and Cortney Heimerl in a book called *Handmade Nation*, and their new documentary brings us into the workshops of crafters across the country. First-time director Levine (crafters are *always* willing to try something new) documents a movement of artists with a punk aesthetic, combining traditional techniques with bold, modern twists. Aided in large part by the Internet, with sales sites like etsy.com and buyolympia.com, and by community-building sites like ravelry.com, crafters are finding new ways to reach out to customers. Boutiques, gallery, craft fairs, and conferences are strengthening awareness, promoting feminism, and developing their art. Featuring Jenny Hart, The Little Friends of Printmaking, The Dirt Palace, Susan Beal, Nikki McClure, Deb Dormondy, Mandy Greer, Stephanie Syjuco, and more.

Harvard Beats Yale 29-29

FRI, APR 3 • 9:00 PM

Wis Union Theatre ORDER CODE: HARVA03

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 105 MIN

Director: Kevin Rafferty

Producer, cinematographer, film editor: Kevin Rafferty

Four decades after the game was decided, members of Yale University's 1968 football team continue to express disbelief at the outcome of the season-ending November 22, 1968 contest between archrivals the Yale Bulldogs and Harvard Crimson. The Vietnam War was raging. Nixon was in the White House, both Bobby Kennedy and Martin Luther King, Jr. have been assassinated, and a new sexual permissiveness

threatens the old moral order. On the campus of America's oldest private college, a '68 Harvard Crimson football team that had been written off by its own coaches in the preseason has gone undefeated. Player interviews reveal the Harvard team's unique combination of working and middle-class athletes, vehemently antiwar SDS members, ROTC candidates, and a decorated young Marine Corps combat hero all setting aside politics and ideology to triumph on the gridiron. On Yale's serene New Haven campus, the athletically impeccable, socially elite Yale team enjoyed a parallel undefeated season. Quarterback Brian Dowling's (BD) campus-wide celebrity was targeted in Garry Trudeau's cartoons. A Yale fullback recalls dating a shy Vassar undergrad named Meryl Streep. His teammate remembers roomie George W. Bush, while Harvard lineman and future Oscar winner Tommy Lee Jones talks about his campus roommate Al Gore. Yale was heavily favored in the match, and the players recount play-for-play that amazing game. "Preposterously entertaining.... pulses with the artful, exciting beats of a thriller. What's most surprising about this consistently surprising movie is how forcefully those beats resonate, even though you know how the story ends from the start." — Manohla Dargis, *New York Times*.

Horizon of Exile

SEE: Dancescapes

Horizontal Boundaries

SEE: Jim's Experimental Shorts

Ichthyopolis

SEE: Jim's Experimental Shorts

Idiots and Angels

SAT, APR 4 • 10:15 PM

Wis Union Theatre ORDER CODE: IDIOT04

WISCONSIN PREMIERE • Animated • USA, 2008, color, digital video • 78 MIN

Director: Bill Plympton

Editor: Kevin Palmer; sound designer: Greg Sextro; musician: Nicole Renaud, Corey Allen Jackson, Rachelle Garniez, Hank Bones, Didier Carmier; producer, writer, animator: Bill Plympton; producer, artist: Biljana Labovic; artist: Lisa LaBraccio, Kerri Allegretta

A bawdy, twisted fable about good and evil (but mostly evil), Bill Plympton's new animated feature imagines what happens when a pair of wings unexpectedly (obviously) on the back of a not-very-nice man. At first he tries to hack off the freakish things, but then fantasizes about the power, fame, and money that must



In A Dream

surely be possible with such a unique feature. Although physiologically it doesn't feel right to say these wings have a mind of their own, they do cause the man to do good acts against his will. Mostly set in the dank saloon where he spends his time lusting after the barkeeper's wife, the film assuredly keeps an arm's length from any whiff of redemption or salvation. Plympton draws each animation cell by hand and had set up a webcam over his desk during production so viewers around the world could watch him sketch. Winner, Best Feature Film, 2008 Cinanima; 2008 Tribeca, Athens, Mar del Plata film festivals.

Illegal Use of Joe Zopp

FRI, APR 3 • 10:15 PM

Play Circle ORDER CODE: ILLEGA03

MADISON PREMIERE • Narrative • USA, 2008, color, digital video • 110 MIN + POST-FILM Q&A

Director: Sarah Rykal

Writer: Sarah Rykal; writer, editor, producer: Nick Holle; cinematographer: Colleen Lindl, Ian Lindl; executive producer: Paul Hogseth, Emery Skolfield; assistant director, producer, writer: Scott Brown; producer: Seth Hedrington; co-producer: Joe Ott; cast: Nick Holle, Andre Egli, Corey Walton, Chris Schutz, Matthew Glover, Mike Cook, Donna Davidson, Emerson Connelly, Lorna Anderson, Rod Brunzlick, Haley Chamberlain, Daniel Fredric, Terry Hedrington, Emery Rallond Skolfield, Jr, A. Jaeb, Tim Foley, Matt Tinberg, Eric Bertrand, Jaime Helgeson

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

A team of filmmakers from Chippewa Falls and Eau Claire bring life into *Illegal Use of Joe Zopp*, a boisterous, foul-mouthed comedy. The convoluted plot involves young Zopp getting fed up with his parents, quitting town, then meeting a high-school classmate who reveals that in the five years since he left, everyone thinks he's dead. Really. Funeral and everything. Zopp can't resist going home to Plainwater to find out what really happened. Laced with racy jokes, sight gags, and just plain goofiness, *Zopp* shows off the skills of a huge number of contributors to this film.

Immortal Cupboard: In Search of Lorine Niedecker

SAT, APR 4 • 6:30 PM

Chazen Museum ORDER CODE: IMMOR04

MADISON PREMIERE • Documentary • USA, 2009, color, b&w, digital video • 76 MIN + POST-FILM Q&A

Director: Cathy C. Cook

Editor, cinematographer: Cathy Cook; assistant editorial director: Stefanie Koseff; cast: Julie Lindemann, Arthur Techlow III

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

On the shores of Lake Koshkonong, near Fort Atkinson, lived Lorine Niedecker a poet who wrote concise, economical verses about nature. Already the subject of a film (*My Life By Water*, WFF04), Niedecker's life and work is explored in this inventive documentary. The birds in the marshes, the wind in the trees are the material from which she drew inspiration, producing her best work in the 1960s. The natural world also forms these film, in which Wisconsin native (now living in Maryland) Cathy Cook combines sounds, archival footage, poetry on screen, and other impressionistic touches. Winner, 2009 Wisconsin's Own Jury Award.

In A Dream

FRI, APR 3 • 5:00 PM

Wis Union Theatre ORDER CODE: INADR03

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 78 MIN

Director: Jeremiah Zagar

Editor: Keiko Deguchi & Jeremiah Zagar; executive producer: Ross Kauffman; executive producer: GERALYN WHITE DREYFOUS, PAMELA TANNER BOLL; producer: Jeremy Yaches

SERIES: Film-Able: Disabilities on Screen.

Presented with the UW Department of Rehabilitation Psychology and Special Education.

In the vibrant, bohemian neighborhood of South Philadelphia, 50,000-square feet of concrete are covered with tile and mirrors — mosaics that were created by Isaiah Zagar, an eccentric, tormented artist. These are sparking, gorgeous walls, rich with biographical details as Isiah chronicles his love for his wife, Julia, and subtly hint at the darker corners of an extraordinary imagination. Where Isiah is obsessive and narcissistic — a former Peace Corps volunteer who has become an icon in South Philly's art community — Julia is gracious and warm. For decades, their opposing natures complemented one another perfectly. But then: a few hours before picking up his oldest son from a rehabilitation center, Isiah declares to the camera, "As people get older they have less and less passion." He then spirals into a debilitating, suicidal depression. A fascinating portrait of love and betrayal, family bonds, and the intimacy of dysfunction. Winner, Artistic Vision, 2009 Big Sky Documentary; winner, Charles E. Guggenheim Emerging Artist Award, 2008 Full Frame; winner, Audience Award and Emerging Visions, 2008 SXSW; Best Documentary Feature, 2008 Woodstock Film Festival, and more.



The Last Lullaby



MADISON • APRIL 2-5, 2009
www.wifilmfest.org



JCVD

Insight

SEE: *Between the Folds*

It Takes a Cult

SAT, APR 4 • 5:15 PM

Bartell Theatre ORDER CODE: ITTAKO4
SPECIAL PRESENTATION PREMIERE • Documentary • USA, 2008, color, digital video • 80 MIN + POST-FILM Q&A

Director: Eric Johanssen

Producer: Eric Johanssen; editor: Kamila
Filmmaker(s) scheduled to attend.

Director Eric Johanssen was born in Wisconsin but grew up as part of the Love Family, a communal tribe of as many as 300 people based in Washington State. Combining wonderful home movie footage (much of it shot by his father, filmmaker Charles Johanssen, whose film *Bill and Art* is also playing at this year's Festival) with modern conversations about what it was like to raise kids, and to be raised, in a family arrangement like no other. Members were given names that represented admirable qualities (Humility, Noble, Consolation, etc.) and shared the same surname: Israel. This film isn't a repudiation of the Love Family, but an insider's view of what drew the clan together. The charismatic leader, Love Israel, may have had some financial and

relationship problems that in a more conventional documentary would have been the focus. Here, Johanssen helps the rest of us get a better sense of the powerful commitment to beauty and openness that defined the Family.

It Will Die Out in the Mind
SEE: *Visible Forces*

JCVD

FRI, APR 3 • 11:59 PM

Orpheum Main ORDER CODE: JCVD003
Narrative • France, Luxembourg, Belgium, 2008, color, 35mm • 93 MIN

Director: Mabrouk El Mechri

Writer: Mabrouk El Mechri, Frederic Benudis; cinematographer: Pierre-Yves Bastard; editor: Kako Kelber; sound: Philippe Kohn, Patrice Grisolet, Thomas Gauder; music: Gast Waltzing; production designer: François Dicks; executive producer: Marc Fiszman, Jani Thiltgespatrick Quinet, Arlette Zylberberg; producer: Sidonie Dumas; production company: Gaumont / Samsa Films / Artemis Productions / RTBF; cast: Jean-Claude Van Damme, François Damiens, Zinedine Soualem, Karim Belkhadra

IN FRENCH, ENGLISH WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies.

An action-hero actor, now just tipping past his prime, has gone home to Europe. He's been working in Los Angeles for a while now, but losing a bruising custody battle to his ex has demoralized him. Time to return to the quiet, cultured life in Brussels, and nurse his emotional wounds. In the city he stops at a bank to get some cash, and BANG — A shot is fired, the hostages are taken, the cops are called, and everyone thinks that he, Jean-Claude Van Damme, did it. (WWJCVD?) Yes, the real Jean-Claude plays this too-close-to-be-coincidence character, directed by a very talented newcomer, Mabrouk El Mechri. In Brussels, Van Damme is a national hero. Elsewhere, he is a bit of a joke, making genre pictures that are all muscle. The real burglars are flustered when they realize who he is. Everyone wants his autograph, or to see him do a round-house kick — probably just what the real Van Damme gets all the time. For there boils up complications inside the bank as the noose tightens. Flashbacks to Van Damme's time in California make liberal use of real-life problems that the star had, including money trouble and drug abuse. "That *JCVD* is able to show you a new face to its star and subject at all makes it a major accomplishment. That it does so with such an incredible sense of style, insight, and pure entertainment value makes it a revelation. Ladies and gentlemen, after spending decades turning out lowest-common-



Jerichow

denominator action pictures Jean Claude Van Damme has just made a truly great film. No matter what criteria you may use to judge it — scripting, cinematography, humour, action, even dramatic performance — *JCVD* is one remarkable piece of work. Yes, I flat out love this film.... Funny without relying on punchlines, clever, insightful, neatly balancing action with drama, impeccably crafted and blessed with a charismatic star willing to simply lay it all out there and let things fall where they may, *JCVD* is a revelation." — Todd Brown, *Twitch*. 2008 Toronto, Fantastic Fest, Rotterdam, Mar del Plata festivals.

Jerichow

THU, APR 2 • 7:15 PM

MMOCA ORDER CODE: JERIC02

SUN, APR 5 • 11:00 AM

MMOCA ORDER CODE: JERIC05

WISCONSIN PREMIERE • Narrative • Germany, 2008, color, 35mm • 93 MIN

Director: Christian Petzold

Writer: Christian Petzold; cinematographer: Hans Fromm; editor: Bettina Böhrer; sound: Dirk Jacob; music: Stefan Will; production designer: Kade Gruber; production company: Scharmm Film Koerner & Weber/BR/ARTE; producer: Florian Koerner von Gustorf, Michael Weber; cast: Benno Fürmann, Nina Hoss, Hilmi Sözer

IN GERMAN WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies.

A handsome, cash-strapped drifter, a bored housewife, and a jealous husband, all working together in the close quarters. It doesn't take a crystal ball to see where this backwoods noir is headed, but the pleasure lies in watching it unfold so expertly. Thomas is unemployed with few prospects, but a chance meeting with well-to-do Ali, a Turkish immigrant and owner of a fleet of snack bars, opens up possibilities for the future. Ali hires Thomas to be his driver and they begin to find each other useful. Transplanting the setup of James M. Cain's hardboiled *The Postman Always Rings Twice* to rural Germany, writer/director Christian Petzold (*Yella*, WFF08, and this film also stars Nina Hoss from *Yella*) detonates several clever updates, while keeping the original's smoldering tension firmly intact. A harrowing commentary on the extent to which jealousy, economics, and circumstance guide our romantic relationships, *Jerichow* might make you a little uneasy around your date — or hold a little tighter. Named best film of 2008 by the German Film Critics Association. 2008 Venice and Toronto Film Festivals.



The Jester (Der Purimspiler)

The Jester (Der Purimspiler)

SUN, APR 5 • 1:15 PM

UW Cinematheque ORDER CODE: JESTE05

WISCONSIN PREMIERE • Narrative • Poland, 1937, b&w with tint, 35mm • 90 MIN + POST-FILM Q&A

Director: Joseph Green & Jan Nowina-Przybylski

Writer: Joseph Green & Chaver-Paver (Gershon Einbinder); dialogue & lyrics: Itzik Manger; music: Nicholas Brodsky; cast: Miriam Kressyn, Hymie Jacobson, Zygmunt Turkow, Isaac Samberg, Max Bozyk; 2008 film restoration & new English subtitles: The National Center for Jewish Film

IN YIDDISH WITH ENGLISH SUBTITLES

Presented with the UW Arts Institute.

Set in a Galician shtetl before World War I, this musical comedy is rich with itinerant performers and starcrossed lovers. Negotiating the romantic rapids are a lonely jester, a circus performer, and Esther, the shoemaker's daughter, whose poor father tries to marry her into a prominent family. The intrigue climaxes with a Purim shpil (Purim play) and its parade of costumes, buffoonery, and music. *The Jester* was co-directed by Joseph Green and Jan Nowina-Przybylski in 1937, following the great success of their film *Yiddle with His Fiddle* the previous year. Green who had emigrated from Poland to the United States in 1924, returned to Poland with the American Yiddish theater stars (and then married couple) Miriam Kressyn and Hymie Jacobson for the production. The Jester's lively circus and vaudeville music and set pieces provide a glimpse of Warsaw's then-thriving Yiddish revues and cabarets, which were destroyed soon after. Many of the film's Polish-Jewish crew and actors were killed during the Holocaust, giving the film's touches of melancholy an even more profound reading for today's audiences. The film has been restored by The National Center for Jewish Film, which has generously provided this print. Henry Sapoznik, klezmer musician and UW Artist in Residence, will introduce the film. *The film has been restored by The National Center for Jewish Film.*

Jim's Experimental Shorts

SUN, APR 5 • 3:45 PM

UW Cinematheque ORDER CODE: JIMEX05

TOTAL RUNNING TIME: 100 MIN

These recent experimental films and videos utilize a wide range of subjects and techniques, transforming everyday simplicity into sublime complexity and forcing the viewer to reevaluate his or her own assumptions and viewpoints. Familiar images ranging from natural landscapes to hotel rooms to television sitcoms to the geography of the human body provide the means for aesthetic contemplation, social and political analysis, and formal exploration. Curated by James Kreul, PhD graduate of the UW-Madison Department of Communication Arts. Viewer discretion advised.

Ichthyopolis

WISCONSIN PREMIERE • Experimental • USA, 2008, digital video • 10 MIN

Director: Andre Silva

A very fishy short film combining a wide range of live-action and animation techniques, set in a realm where high camp, the absurd, and the esoteric interact.

Dirty Pictures

WISCONSIN PREMIERE • Experimental • United Kingdom, 2007, digital video • 14 MIN

Director: John Smith

As part of his on-going project recording hotel rooms around the world, Smith moves from one in Bethlehem to another in East Jerusalem. He encounters problems involving a ceiling, a video camera and the Israeli occupation of Palestine.

She Used to See Him Most Weekends

WISCONSIN PREMIERE • Experimental • USA, 2007, color, digital video • 4 MIN

Director: Penny Lane

Picture book simplicity conveys emotional complexity as a memories of childhood are scrambled by time and loss.

When Worlds Collude

MIDWEST PREMIERE • Experimental • USA, 2008, color, digital video • 13 MIN

Director: Fred Worden

A montage of seemingly banal material tries to escape its representational duties, but can it escape the idiom of popular culture? "When worlds collude, something outside of description is always just about to happen." — Fred Worden.

Light is Waiting

Experimental • USA, 2007, color, digital video • 11 MIN

Director: Michael Robinson

The girls think that carrying the living



Kagemusha

room television up to their room is a good idea, but once they drop it off of the stairs all bets are off. A very special episode of television's "Full House" devours itself from the inside out, excavating a hypnotic nightmare of a culture lost at sea.

Speechless

WISCONSIN PREMIERE • Experimental • USA, 2008, color, 16mm • **13 MIN**

Director: Scott Stark

Following up on his interest in 3D photography (*Angel Beach*, WFF 02), Stark contrasts various surfaces and textures with clinical images of human vulvae taken from a Viewmaster reel that accompanied a medical textbook entitled *The Clitoris*. Viewer discretion advised.

Black and White Trypps Number Three

WISCONSIN PREMIERE • Experimental • USA, 2007, color, 35mm • **12 MIN**

Director: Ben Russell

A collective freak-out at a performance by noise band Lightning Bolt is transformed into a trance ritual of the highest spiritual order.

Horizontal Boundaries

WISCONSIN PREMIERE • Experimental • USA, 2008, 35mm • **23 MIN**

Director: Pat O'Neill

Legendary experimental filmmaker Pat O'Neill (whose feature *The Decay of Fiction* was featured at WFF2003) explores the formal properties of California geography and the compositional properties of the frameline.

Jon Wos: Evolution of an Artist

SEE: Shorts: Sat @ Monona Terrace

Jumate / Jumate

SEE: Dolls / Damascus

Kagemusha

THU, APR 2 • 5:00 PM

UW Cinematheque **ORDER CODE:** KAGEMO2

Narrative • Japan, 1980, color, 35mm • **180 MIN**

Director: Akira Kurosawa

Writer: Masato Ide, Akira Kurosawa; executive producer: Francis Ford Coppola, George Lucas, Tomoyuki Tanaka; assistant producer: Audie Bock; cast: Tatsuya Nakadai, Tsutomu Yamazaki, Kenichi Hagiwara, Jinpachi Nezu, Hideji Otaki

IN JAPANESE WITH ENGLISH SUBTITLES

SERIES: Restorations and Revivals

An epic like no other, Akira Kurosawa's *Kagemusha* is as much a story of identity and longing as it is a tale of war. But there is plenty of battle. Set during Japan's Warring States era, Shingen the warlord is dying. A two-bit criminal who bears a strong resemblance to the leader



Lads and Jockeys



Jim's Experimental Shorts: Light is Waiting

is forced to impersonate Shingen to convince both his own troops and his enemies that all is well. This is far more complicated than anyone imagined, as destinies begin to change once the illusion takes hold. Shingen's double (*kagemusha*) has respect and power as long as he stays masked; on his own he's useless. He must continue to pretend to keep the clan together, even if it means never being himself. "There are great images in this film: of a breathless courier clattering down countless steps, of men passing in front of a blood-red sunset, of a dying horse on a battlefield. But Kurosawa's last image — of the dying kagemusha floating in the sea, swept by tidal currents past the fallen standard of the Takeda clan — summarizes everything: ideas and men are carried along heedlessly by the currents of time, and historical meaning seems to emerge when both happen to be swept in the same way at the same time." — Roger Ebert, *Chicago Sun-Times*. Shared the Palm d'Or at the 1980 Cannes Film Festival with *All That Jazz*, also playing at this festival. Nominated for two Oscars and winner of the BAFTA, César, David, Hochi film awards.

Kai's Place

SEE: Shorts: Sun @ Cinematheque

Kinnunen

THU, APR 2 • 5:15 PM

Bartell Theatre **ORDER CODE:** KINNUO2

SAT, APR 4 • 11:00 AM

Bartell Theatre **ORDER CODE:** KINNUO4

NORTH AMERICAN PREMIERE • Narrative • Estonia, 2008, color, digital video • **85 MIN**

Director: Andri Luup

Writer: Andri Luup; director of photography: Meelis Veeremets; editor: Margo Siimon; sound: Mario Narbekov; composer: Tõnis Leemets; art director/production designer: Laura Pählapuu; costume designer: Laura Pählapuu; producer: Artur Talvik; production company: Eetriüksus; cast: Sesa-Petteri Lehto, Maria Peterson

IN ESTONIAN WITH ENGLISH SUBTITLES

Presented with the UW Center for the Study of Upper Midwestern Cultures.

Kinnunen is a Finnish man who arrives in Estonia by falling off the ferry. (You might think that the Estonians have a somewhat dim view of the Finns.) Tall, blond, and daffy, he's here to find a wife, although he's coy about admitting for whom he's looking. It's clear his Estonian language could use some improvement, so he signs up for a night class to practice his conversational skills. Good thing his instructor, a sweet-natured young woman named Õie, is willing to help him with his search. In the world of romantic comedies, there's no mystery how things will end up — the fun part is going along for the ride. Õie patiently explains to him the important parts of Estonian culture, like kama (a hot drink made with roasted grain and curdled milk), and the music of composer Arvo Pärt. The cross-cultural gags are droll and charming, as Õie and Kinnunen gradually come to know each other.

Ladies of the Land

SEE: Shorts: Fri @ Monona Terrace

Lads and Jockeys

THU, APR 2 • 5:00 PM

Stage Door Theatre **ORDER CODE:** LADSAO2

SAT, APR 4 • 1:15 PM

Stage Door Theatre **ORDER CODE:** LADSAO4

MIDWEST PREMIERE • Documentary • France, 2008, color, 35mm • **100 MIN**

Director: Benjamin Marquet

Cinematographer: Sébastien Buchmann, Laurent Chalet, Benjamin Marquet; editor: Isabelle Devinck, Emmanuelle Joly; sound: Benjamin Laurent; producer: Daniel Marquet; associate producer: Monika Weibel, Daniel Treichler, Jay Kim; production company: Léo Vision Jean-Louis Burgat, Sofica Uni Étoile 4

IN FRENCH WITH ENGLISH SUBTITLES

As schoolchildren return to classes in September, a select group of 14-year-olds is passing through the doors of Le



Lake Tahoe

Moulin à Vent in Chantilly, the boarding school and training center for future stable-lads and jockeys. For these young pupils, the shock is often intense. They leave their family cocoon for the hard reality of a world of long hours and where the comfort of the horse is more important than their own. The film follows three boys in the class of first year: Steve, Flavien, and Florian. In the dorm rooms they have posters of famous jockeys on the wall instead of rock stars. They hang out at the bookies' in town, placing bets on the horses that they know will win. Completely submerged in the world of racing, the film at times reaches the kind of quiet contemplation shown in *Into Great Silence* (WFF07), an insider's view of the routines of a place not normally open. The most moving scenes are those on the gallops. With cameras set on speed rigs that keep up with the racehorses, the footage is exhilarating. These tiny boys hurtle along on these massive beasts, unable to rein them in. Coming to terms with the skills need to be a jockey is only part of the story. These teens flirt and toy with budding romances, contending with the usual difficulties that come at this age.

Lake Tahoe

(¿Te Acuerdas de Lake Tahoe?)

SAT, APR 4 • 1:00 PM

Orpheum Main **ORDER CODE:** LAKETO4

WISCONSIN PREMIERE • Narrative • Mexico, 2008, color, 35mm • **81 MIN**

Director: Fernando Eimbcke

Writer: Fernando Eimbcke, Paula Markovitch; director of photography: Alexis Zabé; editor: Mariana Rodríguez; sound designer: Lena Esquenazi; sound mixer: Antonio Diego; art director: Diana Quiroz; costume design and make up: Mariana Watson; executive producer: Jaime Bernardo Ramos; producer: Christian Valdelièvre; cast: Diego Cataño, Hector Herrera, Daniela Valentine, Juan Carlos Lara, Yemil Sefami

IN SPANISH WITH ENGLISH SUBTITLES

An understated comic vision runs through this story set in a dusty Mexican town, bearing a kinship to *Daytime Drinking*, also at this festival. It's the tiny things that people say and do, the pauses between sentences, the timing of reactions, that make both films so satisfying. Juan has crashed this family's car into a pole just outside of town, and is on the hunt for a repairman. It's sort of a mini-road trip, as his quest keeps him on the move as he tries to get the right parts. He meets Don Heber, an old paranoid mechanic whose only companion is Sica, his beloved boxer dog. Lucía is a teenage mother who works at an

auto parts shop and wants to be lead singer in a punk band. And then there's the teenage mechanic obsessed with martial arts and Kung Fu philosophy. The absurd and bewildering worlds of these characters drag Juan into a one-day journey in which he will come to accept what he was escaping from in the first place. Starring Diego Cataño, who was also in Eimbcke's perfect and witty debut feature, *Duck Season*. 2008 Berlin, San Sebastian, Karlovy Vary, Helsinki, and Tokyo film festivals.

The Last Lullaby

FRI, APR 3 • 10:00 PM

MMOCA **ORDER CODE:** LASTLO3

MIDWEST PREMIERE • Narrative • USA, 2008, color, 35mm • **93 MIN**

Director: Jeffrey Goodman

Writer: Max Allan Collins and Peter Biegen; director of photography: Richard Rutkowski; editor: Phillip Harrison; music supervisor: Linda Cohen; music: Ben Lovett; production designer: Elizabeth Mickle; producer: David Koplan; co-producer: Matthew Leonetti, Jr.; associate producer: Josh Beane; assistant director: Yann Sobezynski, Emily Sullivan; cast: Tom Sizemore, Kenneth Wayne Bradley, Paul Rae, Jacob Wood, Edrick Browne, Sprague Grayden, Bill Smitrovich, Omid Abtahi, Mary Thoma, Jason Konopisos, Ray McKinnon, Ritchie Montgomery, Sasha Alexander, Smith Cho, Randall Batinkoff, Steve Krieger, Jerry Hardin

Tom Sizemore (*Saving Private Ryan*, *Black Hawk Down*) presents a remarkably nuanced portrait of a man weighed down by the choices he's made. It's comes with the territory, since he was a gun for hire (his name is Price), someone who had made a living being paid to make other people's problems go away. His problem now is that he can't sleep, he's restless, and uneasy about what to do next. When some thugs cross his path in a convenience store, it turns out that being a killer comes back just like riding a bicycle. The events bring him to the attention of a wealthy businessman named Lennox who needs his services. Apparently there's someone who holds some evidence that doesn't make Lennox look so good, evidence of a personal nature. Price takes the job, but isn't prepared for what happens when he meets his target: a librarian named Sarah. Written by Max Allan Collins (*Road to Perdition*) and directed by newcomer Jeffrey Goodman, the story maintains a balance between a gripping thriller that employs some of the best traits of the genre, and a reflection of a weary, gruff man who has seen and done it all. Winner, Best Actress and Audience Award, 2008 San Diego; Special Jury Prize, 2008 Temecula Valley.



The Lie of the Land



Lion's Den (Leonera)



Made in China



MADISON • APRIL 2-5, 2009
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The Last Page

SEE: Shorts: Saturday @ Chazen

The Lie of the Land

The Farmhouse precedes
The Lie of the Land

THU, APR 2 • 9:15 PM

Bartell Theatre ORDER CODE: LIEOF02

TOTAL RUNNING TIME: 85 MIN

MIDWEST PREMIERE • Documentary • United Kingdom, 2007, digital video • 75 MIN

Director: Molly Dineen

Editor: Justin Krish; original music: Charlie Mole, Eliza Thompson; producer: Molly Dineen; associate producer: Catherine Bailey, Mark Frith

SERIES: *The Cream and the Crop: Farming and the Land on Film.*

Presented with the UW Center for Integrated Agricultural Systems

It started with the fox hunts. Or, rather, the protesters gathered in London demanding an end to this country tradition. Documentary filmmaker Molly Dineen takes her camera out to a kennel where the hunt dogs are raised, to learn more about how a hunting ban could affect the livelihood of the people who support these events. But the picture is far more complicated, and Dineen is introduced to the farmers who supply the large quantities of meat needed to feed the dog packs. It turns out that there's a regular trade in calf carcasses: young male offspring of cows bred specifically for milking. There's no commercial use for them, so they are put down and hauled off to the kennel. Raising them to full size just wouldn't justify the cost given the demand for inexpensive consumer beef. The global economic pressure of imported meat, especially in the wake of the mad cow issues, has made the hard job of being an English farmer even harder. At first it's somewhat shocking to see what happens on the farm, in the sense of the frankness with which the farmers have had to deal with life and death. These are dedicated families who have been farming for generations, and it's part of their daily routine. In fact, the documentary raises the question of how easy it is for city folk to pass judgment and pass laws protecting wildlife (like foxes) but not changing the food regulations to make it better for the traditional farmers.

The Farmhouse

NORTH AMERICAN PREMIERE • Documentary • United Kingdom, 2008, digital video • 8 MIN

Director: Danny Lomax

Radio travel presenter: Mike Henfield; music composition: Mike Glenister; camera: Yingyue Wang; editor, sound: Sarah Glenister; production coordinator: Dave Rigby; executive producer: Erik Knudsen; producer: Shahid Khan Khatak

SERIES: *The Cream and the Crop: Farming and the Land on Film*

Stott Hall Farm is nestled on a patch of land between the two lanes of the M62 motorway on Rishworth Moor, near Manchester, England. Director Danny Lomax interviewed the resident farmer, Paul Thorp, and made this lovely film as a student at the University of Salford.

Light is Waiting

SEE: Jim's Experimental Shorts

Lightbulb

SAT, APR 4 • 8:15 PM

Wis Union Theatre ORDER CODE: LIGHT04

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 88 MIN

Director: Jeff Balsmeyer

Writer, producer: Mike Cram; cinematographer: Geoffrey Hall; film editor: Suresh Ayyar, Marcus D'Arcy; executive producer: Gregory Goodell; line producer: Michael Bederman; cast: Dallas Roberts, Jeremy Renner, Ayelet Zurer

Two best friends, Matt and Sam, are creators of novelty gift items like the wrist-watch that spins random lottery numbers. Their company isn't exactly successful, and the financial strain is being felt in Matt's marriage to Gina (who has been remarkably tolerant of Sam's get-rich-quick schemes, but has a limit.) Written by Mike Cram, an inventor who lived the life that provides the loose inspiration for the story, *Lightbulb* is a richly atmospheric comedy that absorbs the color and character of Tucson. The three-member central cast is succeeds in a balance of the bittersweet frustration of delayed dreams, and the effervescent hopefulness that ultimately drives each of them forward. "A terrific little yarn about pluck, perseverance and friendship overcoming the odds, *Lightbulb* is exactly what's needed in these troubled times.... What sets [it] apart, and what keeps it aloft, is its tone, which privileges populist wit and wisdom over sappy self-indulgence. It's a seriocomic story in which ill-advised actions can and do have dire consequences, but persistence, humility and good humor ultimately find their own reward; a lean, economical indie film that, in the end, is its own best example." — Lael Lowenstein, *Variety*.



Lightbulb

Lion's Den (Leonera)

SAT, APR 4 • 3:00 PM

Orpheum Main ORDER CODE: LIONS04

WISCONSIN PREMIERE • Narrative • Argentina, Korea, Brazil, 2008, color, 35mm • 113 MIN

Director: Pablo Trapero

Writer: Alejandro Fadel, Martín Mauregui, Santiago Mitre, Pablo Trapero; cinematographer and camera: Guillermo Nieto; editor: Ezequiel Borovinsky, Pablo Trapero; sound: Federico Esquero; art direction: Coca Oderigo; production director: Agustina Llambi Campbell; costume design: Marisa Urruti; executive producer: Martina Gusman; producer: Pablo Trapero, Youngjoo Suh; coproducer: Walter Salles; associate producer: Juan Pablo Galli, Alejandro Cacetta, Juan Vera

IN SPANISH WITH ENGLISH SUBTITLES

Julia wakes up in her Buenos Aires apartment, blood on her hands. Oblivious to the significance, she showers and heads out to work. When she returns she finally notices the bodies of two men crumpled on the floor. One of her flatmates is dead; both were her lovers. Strung out and trashy, she doesn't at first seem like the kind of feminist hero that viewers side with. But as she strips for the cops when she's charged with murder, we see she's pregnant. Sent to the special cellblock for mothers, she turns to Marta, a fellow inmate who has raised two children in prison. Marta takes Julia under her wing, helping her find ways to cope. Tomás is born, and Julia realizes that for her there is no future life beyond her son, and becomes completely dedicated to him. Her feelings are compounded by her strained relationship with her own mother; she wants to do better. But her time with Tomás is limited, for he'll be removed from the prison when he turns four. Played with ferocity by Martina Gus-

man (married to director Trapero), Julia is constantly surprising: beautiful, brutal, and determined to come out of this and give Tomás a future. 2008 Cannes, Karlovy Vary, Toronto festivals.

Live from New York... 1950s Television from the Wisconsin Center for Film and Theater Research

FRI, APR 3 • 5:00 PM

Bartell Theatre ORDER CODE: LIVEF03

TOTAL RUNNING TIME: 90 MIN

SERIES: Restorations and Revivals

In the beginning, there was live television. From the first major broadcasts in 1948 into the 1960s, most shows were telecast live from New York City. Never filmed in the proper sense of the word, many episodes from the 1950s have been lost to posterity. Those that have survived document a forgotten art. These three treasures from the collections of the Wisconsin Center for Film and Theater Research are theatrical in the best possible way — and still feature their original commercials! *Program curated by Heather Heckman (UW Cinematheque)*. *Special thanks to Maxine Ducey and Dorinda Hartmann (both WCFTTR)*.

Danger | "Death and the Family Jewels"

USA, 1953 • 30 MIN • Director: Sidney Lumet

Gary Merrill stars as wise-cracking detective alongside a young Cloris Leachman in this episode of the anthology crime-drama *Danger*. The real star, though, is Lumet's camera, which runs circles around the live performers.

Mr. Peepers | Episode 18

USA, 1952 • 30 MIN • Director: Hal Keith

Wally Cox positively *incarnates* meek in this early sitcom about a junior high school science teacher. In episode 18, he meets his girlfriend's parents for the first time and weighs advice from the Don Juan of the history department, played by a surprisingly butch Tony Randall.

E.S.P. | Pilot

USA, 1958 • 30 MIN • Director: Lou Sposa

Vincent Price hosts this short-lived game show. Cancelled after just two episodes, *E.S.P.* was known for its painfully rigorous protections against contestant fraud. Vincent Price does his best to keep the ball rolling, but unfortunately, no one seems to actually *have* extra-sensory perception.

Le Long Week-end

(*The Long Weekend*)

SEE: Atelier K

Lost World (*Letúnt világ*)

SEE: Shorts: Sat @ Cinematheque

Made in China

THU, APR 2 • 7:15 PM

Bartell Theatre ORDER CODE: MADEI02

MIDWEST PREMIERE • Documentary • USA, 2007, color, b/w, digital video • 70 MIN

Director: John Helde

Writer, editor, producer: John Helde; director of photography: Joseph Hudson, Tanya Hughes; sound design and mix: Dave Howe; production sound: Adam Singer, Paul Rusnak, Tom Helde, Jr.; original music: Erik Aho; co-producer: Adam Singer, Karen Helde; associate producer: AJ Epstein

IN MANDARIN WITH ENGLISH SUBTITLES

SERIES: *Disparate Voices: Asian American Film* Presented with UW Asian American Studies Program.

When director John Helde opened a book from his parents' bookshelf and found a heart-wrenching description of his father's birth in the summer of 1920 on a beautiful Sichuan mountaintop called Behludin, he didn't realize he was beginning a new film — and a five-year journey bridging continents and family silences. His father, Tom Helde, grew up in China for most of the first 15 years of his life, the son of YMCA missionaries. It was this part of his life that John realized he knew the least about — and now, as his dad entered his eighties, it was also the part that John most wanted to understand. Eventually John discovered the network of Americans who grew up in China — a community of thousands, it turned out. John journeys to China, to find Bailingud mountain where his father was born.

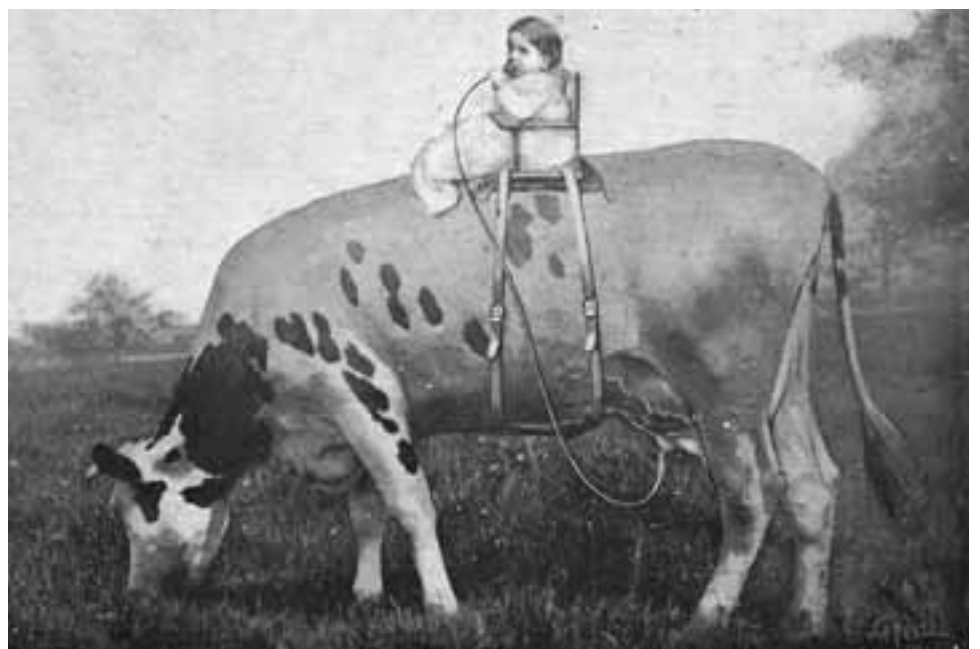
CONTINUED ON PAGE 21



Milton Glaser: To Inform and Delight



Mermaid (Rusalka)



Milk in the Land: Ballad of an American Drink

WISCONSIN FILM FESTIVAL

2009

MADISON • APRIL 2-5, 2009

www.wifilmfest.org

CONTINUED FROM PAGE 16

Magnetic Movie

SEE: Visible Forces

Mermaid (Rusalka)

SUN, APR 5 • 3:30 PM

Orpheum Main ORDER CODE: MERMA05

WISCONSIN PREMIERE • Narrative • Russia, 2008, color, 35mm • 114 MIN

Director: Anna Melikian

Writer: Anna Melikian ; director of photography: Oleg Kirichenko ; artistic director: Ulyana Ryabova; composer: Igor Vdovin; producer: Ruben Dishdashian; production company: Magnum Studios, Central Partnership; cast: Masha Shalayaeva, Yevgeniy Tsyganov, Maria Sokova, Nastya Dontsova, Irina Skrinichenko, Veronika Skugina

IN RUSSIAN WITH ENGLISH SUBTITLES

Written especially for young Russian actress Masha Shalayeva, *Mermaid* conjures up a seaside fairy tale mixed with the darker elements of an unrequited urban romance. The story starts with Alisa as a small tot, growing up on the shores of the Black Sea. With only her raunchy, man-chasing mother and her feeble grandma for companions, she grows up adventurous and independent, but stubborn to the point of refusing to speak for a decade after her mother denied her ballet lessons. She discovers, however, the possibility that she can make her wishes come true with a kind of telekinesis. Finally fed up with her mother, she causes their beachfront shack to blow down in a storm, and the family moves from the picturesque fantasy of the sea to the dreariness of a concrete high-rise in the city. It is there that the teenager meets a young, stylish businessman (he sells, or tries to sell, plots on the moon) whose own despair and loneliness proves compelling to Alisa. Laced with magical realism and "a wonderfully oddball sensibility, happily lost in reverie, faultlessly embodied by an outstanding *mise-en-scene*, and of course by the luminous Masha Shalayeva.... Certainly a level of tenable comparison can — and has to — be made to *Amélie*; however, make no mistake: here Melikian carves a darker tale of whimsy, rippled by a distinct undercurrent of melancholy not seen in its French counterpart. The results are



My Marlon and Brando

beautiful and resonant in every way." — Edinburgh Film Festival. Winner, 2008 FIPRESCI Prize, Berlin; 2008 Independent Camera, Karlovy Vary; 2008 World Cinema Dramatic Directing Award, Sundance Film Festival.

Michael Schmidt: Organic Hero or Bioterrorist?

SEE: Shorts: Saturday @ Bartell

Milk in the Land: Ballad of an American Drink

THU, APR 2 • 7:00 PM

Play Circle ORDER CODE: MILK102

FRI, APR 3 • 6:30 PM

Play Circle ORDER CODE: MILK103

WISCONSIN PREMIERE • Documentary • USA, 2008, color, b&w, digital video • 75 MIN

Director: Ariana Gerstein, Monteith McCollum

Writer: Ariana Gerstein; cinematographer: Monteith McCollum; additional cinematography: Ariana Gerstein, Christian Carson, Mike Jarmon.; editor: Ariana Gerstein; original music soundtrack: Monteith McCollum, select songs with Marc Hadsell; producer: Ariana Gerstein and Monteith McCollum; animation (film): Monteith McCollum; animation (digital): Ariana Gerstein; cast: Rozz Bertram, Daniel R. Block, Jinny Brodesky, Melanie Dupuis, Ron Schmid N.D., Rob and Pam Moore, Noelle Foster Feliciano, Jim Sheppard, Robert Cohen, John Powers

SERIES: The Cream and the Crop: Farming and the Land on Film

Milk in the Land is no ordinary contemplation of Wisconsin's favorite (non-alcoholic) beverage. A curious alchemy of stop-motion animation, vintage commercials, contemporary interviews, and lots and lots of cows, this experimental documentary traces milk's surprisingly odd cultural history. Once a 19th century wonder drug, then a post-WWII symbol of American heroism ("The more milk you put into a soldier, the more

fight you get out of him," one bit of propaganda promises), milk has long shouldered heavy social responsibilities. Along the way, detours are allotted for plastic nipple collectors, raw-milk diehards, and cow beauty pageants, bookended by milk-centric quotes from everyone from Groucho Marx to Richard Nixon. Co-directors Monteith McCollum (*Hybrid*) and Ariana Gerstein's wonderfully tactile sensibility infuses every frame, uncovering beautiful imagery in everything from grazing to pasteurization.

Milton Glaser: To Inform and Delight

SUN, APR 5 • 3:45 PM

Monona Terrace ORDER CODE: MILTO05

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 73 MIN

Director: Wendy Keys

Cinematographer: David W. Leitner; editor: Tom Piper; original music: Hayes Greenfield; executive producer: Edgar B. Howard; producer: Wendy Keys; associate producer: Muffie Dunn

For many, Milton Glaser is the personification of American graphic design. Best known for co-founding *New York Magazine* and creating the enduring I♥NY campaign, the full breadth of Glaser's remarkable artistic output is revealed in this documentary portrait. From newspapers and magazine designs, to interior spaces, logos, and brand identities, to his celebrated prints, drawings, posters and paintings, the documentary offers audiences a much richer appreciation for one of the great modern renaissance men. Artfully directed by first-time filmmaker Wendy Keys, the film glances into everyday moments of Glaser's personal life and captures his immense warmth and humanity, and the boundless depth of his intelligence and creativity.

Mite (Milbe)

SEE: Shorts: Animations

Momma's Man

SAT, APR 4 • 8:15 PM

Majestic Theatre ORDER CODE: MOMMA04

SUN, APR 5 • 11:15 AM

Majestic Theatre ORDER CODE: MOMMA05

WISCONSIN PREMIERE • Narrative • USA, 2008, color, 35mm • 94 MIN

Director: Azazel Jacobs

Writer: Azazel Jacobs; cinematographer: Tobias Datum; editor: Darrin Navarro; composer: Mandy Hoffman; music supervisor: Joe Rudge; executive producer: Paul Mezey; producer: Hunter Gray, Alex Orlovsky; cast: Matt Boren, Flo Jacobs, Ken Jacobs, Richard Edson, Dana Varon, Nan Arcilesi, Eleanor Hutchins, Piero Arcilesi

They say you can never go home again, but for thirtysomething Mikey (Matt Boren), it's not for lack of trying. After a canceled flight forces Mikey to extend his stay at his bohemian parents' New York loft, and he finds himself in less and less of a hurry to get back to his wife and son in Los Angeles. Cloistered among his childhood effects, Mikey recedes into adolescence. He spends his days idly perusing long-lost love letters and comic books, reconnecting with old friends, mouthing off to his parents, and avoiding his adult responsibilities at all costs. A midlife crisis film that acknowledges the more legitimate crisis of old age, this is a funny, awkward dispatch from the precipice of adulthood. For maximum catharsis, writer/director Azazel Jacobs cast his real-life parents and shot the film in their labyrinthine loft, a humungous space overcrowded with toys, books, and who knows what else. The extratextual wrinkle is nepotism: Azazel is the son of experimental film legend Ken Jacobs (whose new film *Razzle Dazzle: The Lost World* also plays this year's WFF), who gives a remarkably nuanced performance despite having devoted his career to defying conventional cinema. But if Azazel is taking over the family business, he's taking it in a new, more classical direction. Rounding out the great performances is an appearance by 1980s indie favorite Richard Edson (*Stranger Than Paradise, Do The Right Thing*). "Cluttered with beautiful junk and crammed to the rafters with feeling, *Momma's Man* is a touchingly true film, part weepie, part comedy, about the agonies of navigating that slippery slope called adulthood. This is independent cinema defined." — Manohla Dargis, *New York Times*. 2008 Sundance Film Festival.

Montréal, le Lendemain

SEE: Atelier K

Muto

SEE: Visible Forces

My Marlon and Brando

SAT, APR 4 • 3:45 PM

Majestic Theatre ORDER CODE: MYMAR04

SUN, APR 5 • 8:00 PM

Majestic Theatre ORDER CODE: MYMAR05

WISCONSIN PREMIERE • Narrative • United Kingdom, Netherlands, Turkey, 2008, color, 35mm • 92 MIN

Director: Hüseyin Karabay

Writer: Ayca Damgaci, Hüseyin Karabay; cinematographer: Emre Tanyildiz; editor: Mary Stephen; production company: A-si Film Yapim, Motel Films, Spier Films, Merchant Loup; cast: Ayca Damgaci, Hama Ali Kahn, Nesrin Cavadzade, Emrah Ozdemir, Cengiz Bozkurt, Mahir Gunsiray

IN TURKISH, ENGLISH, KURDISH WITH ENGLISH SUBTITLES

SERIES: Inside Islam

Presented with the UW Inside Islam Project.

Several superb films at the festival blur the lines between reality and fiction. *Our Beloved Month of August* and *24 City* stand out, joined by *My Marlon and Brando*. In real life, Hama Ali, a larger-than-life Kurdish actor from Iraq famous locally for his performance as Iraq's version of Superman, met Ayca on a film set. He and Ayca, a fiery young actress from Turkey, had a brief but passionate love affair before returning to their respective homes in Istanbul and Northern Iraq. Hama Ali sent Ayca charming video love letters, which describe the hellish violence engulfing his country as well as his tender affection towards her. He also sends her clips from comedy films in which he has starred. Increasingly lonely in her own city and misunderstood by those around her, Ayca sets off on a harrowing trip as troops are gathering on the Iraqi border. Playing herself and using material from the real video letters, Ayca is unique and memorable as she makes the journey from cosmopolitan Istanbul, where she smokes and drinks and spends her time at the community theater, to the increasingly more conservative and rural parts of Turkey. At a time when many people were fleeing from East to West in search of safety, Ayca makes the opposite journey, in search of love. The journey takes her through breathtaking landscapes, strange encounters and traumatic times. Winner, FIPRESCI Prize, 2008 Jerusalem; winner, Best Actress, 2008 Sarajevo; winner, Best New Narrative Filmmaker, 2008 Tribeca Film Festival.



The New Year Parade



Night Tide



Not Quite Hollywood



MADISON • APRIL 2-5, 2009

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Mysteries of Nature

SEE: Dancescapes

Naomi & Irving

SEE: Shorts: Sat @ Monona Terrace

Nazuna

SAT, APR 4 • 6:15 PM

UW Cinematheque ORDER CODE: NAZUN04

WISCONSIN PREMIERE • Experimental • USA, 2007, color, 35mm slides • 90 MIN + POST-FILM Q&A

Director: Hitoshi Toyoda

SERIES: Disparate Voices: Asian American Film Presented with the UW Asian American Studies Program.

Filmmaker(s) scheduled to attend.

A special live presentation of Hitoshi Toyoda's 580-piece slideshow. His photographic works reflect the details of everyday life, arranged in sequences that suggest music or poetry (although the show itself is silent). The result is both invigorating and beautifully meditative. The artist says: "It begins with my backyard garden in Brooklyn / one early summer day / Tokyo in the fall after eleven years / visiting a Japanese Amish village / bombing over Afghanistan continues / it was just a mirror / days in a Buddhist monastery deep in the mountains / spring has come / like a thin razor blade / that invisible sound / time at home / Tokyo / once / things I photographed, the things I did not, the things I could not." Presented by the Media Embassy.

The New Year Parade

SAT, APR 4 • 3:45 PM

Wis Union Theatre ORDER CODE: NEWYE04

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 85 MIN

Director: Tom Quinn

Writer, producer, dp, editor: Tom Quinn; assistant editor, gaffer, audio: Mark Doyle; producer: Steve Beal; cast: Andrew Conway, Irene Longshore, Greg Lyons, Maryann McDonald, Tobias Segal, Jennifer Welsh, South Philadelphia String Band

The New Year Parade follows Jack and Kat McMonogul over the course of a year as their parents separate and struggle with their decisions as past indiscretions are exposed. The family breakdown is set against the backdrop of Philadelphia's Mummers, one of the oldest American folk traditions. Since pre-revolutionary times, the working class

of South Philadelphia have paraded on New Year's Day. Jack is a banjo player in the South Philadelphia String Band, where his dad is captain. After a crushing defeat in the New Year parade, the stress wears everyone thin with Jack trying to look after his younger sister. Just as fidelity is central issue in their divorce, Jack contemplates an almost greater transgression: moving to another club. Written with great tenderness and sensitivity and cast with a combination of professional and first-time actors (including the majority of the actual South Philadelphia String Band), this film authentically captures the heritage of the Irish and Italian neighborhoods where fathers and sons pass on the traditions that define their culture. Winner, Best Narrative Grand Jury Prize, 2008 Slamdance; 2008 South by Southwest; Philadelphia film festivals.

Night Tide

SUN, APR 5 • 7:30 PM

UW Cinematheque ORDER CODE: NIGHT05

Narrative • USA, 1961, b&w, 35mm • 84 MIN

Director: Curtis Harrington

Writer: Curtis Harrington; cinematographer: Vilis Lapenieks; editor: Jodie Copelan; composer: David Raksin; choreography: Benjamin Zemach; executive producer: Jules Schwartz; producer: Aram Kantarian; associate producer: H. Duane Weaver; cast: Dennis Hopper, Linda Lawson, Luana Anders, Gavin Muir

SERIES: Restorations and Revivals

The late Curtis Harrington started out after graduating from UCLA film school as one of the best of the avant-garde filmmakers of the 1950s. His short films were original, inventive and highly emotive of the Los Angeles of his youth. With *Night Tide*, he combined his experimental background with a love for the horror/mystery genre of his youth exemplified by the films of the great Val Lewton. Dennis Hopper, in his first starring role, proves himself to be years ahead of his contemporary actors with this subtle, cool performance with an edgy sense of danger. Johnny Drake, a young sailor on leave and at loose ends, wanders the ramshackle amusement piers of a seaside community. Shyly, he strikes up a conversation with a dark-haired girl listening to jazz at the local coffee shop. This is Mora, a lovely, ethereal young woman who turns out to be one of the piers' prize exhibits — a living mermaid! Naturally, Johnny doesn't buy the old fish tale that this troubled girl is a true denizen of the deep, but disturbing and tantalizing clues start to hint at a supernatural explanation for her otherworldly

behavior. Who is the strange Woman in Black who mutters in an indecipherable tongue and seems to taunt Mora with memories of an earlier aquatic existence? Why does Mora share such an affinity with the local, what really happened between Mora and her two previous boyfriends, the ones whose drowned bodies wash up on a lonely stretch of beach? Will Johnny find out the answers before it's too late, or will the siren song of an ancient race lure him into the sea and the night tide of a watery death? *Night Tide* was restored in 2008 by the Academy Film Archive with support from The Film Foundation and Curtis Harrington.

Nora

SEE: Dancescapes

Not Quite Hollywood

THU, APR 2 • 11:00 PM

Orpheum Main ORDER CODE: NOTQU02

WISCONSIN PREMIERE • Documentary • Australia, 2008, color, 35mm • 100 MIN

Director: Mark Hartley

Writer: Mark Hartley; cinematographer: Karl von Moller; editor: Jamie Blanks, Sara Edwards, Mark Hartley; composer: Stephen Cummings and Billy Miller; executive producer: Bruno Charlesworth, Jonathan Shteinman, Paul Weigard and Nick Batzias; producer: Michael Lynch and Craig Griffin; line producer: Roslyn Walker

Free-wheelin' sex romps! Blood-soaked terror tales! High-octane action extravaganzas! They're the main ingredients of *Not Quite Hollywood*, the first and only detailed examination and celebration of Australian genre cinema of the 70s and 80s. With interviews of Barry Humphries (Dame Edna); stuntman Grant Page; Susanna York; Dennis Hopper; George Lazenby; Jamie Lee Curtis; dozens of directors, cinematographers, and writers; and the biggest genre-film geek of them all, Quentin Tarantino (who explains how he borrowed scenes from Aussie films for *Death Proof* and *Kill Bill*). In 1971, with the introduction of the R-certificate, Australia's censorship regime went from repressive to progressive virtually overnight. This cultural explosion gave birth to arthouse classics, such as *Picnic At Hanging Rock* and *My Brilliant Career*, but also spawned a group of demon-children: maverick filmmakers who braved assault from all quarters to bring films like *Alvin Purple*, *The Man From Hong Kong*, *Patrick*, *Turkey Shoot*, and *Mad Max* to the big screen. As explicit, violent, and energetic as those from the U.S., Aussie genre movies presented a unique take on established con-



On a Tightrope

ventions. Audiences applauded the homegrown marauding revheads in brutish cars, spunky well-stacked heroines, and the amazing stunts, unparalleled in their quality and extreme danger! Viewer discretion advised.

Nyab Siab Zoo

(*The Good-Hearted Daughter*)

SAT, APR 4 • 1:15 PM

Play Circle ORDER CODE: NYABS04

SUN, APR 5 • 11:00 AM

Play Circle ORDER CODE: NYABS05

MIDWEST PREMIERE • Narrative • Thailand, USA, 2008, color, digital video • 75 MIN + POST-FILM Q&A

Director: Abel Vang

Writer: Mee Y. Vang; story: Mee Y. Vang, Naoshoua Vang, Burlee Vang; director of photography: Abel Vang; editor: Abel Vang, Mee Y. Vang; sound editors: Abel Vang, Mee Y. Vang; music: Ko Yang; producer: Brenda Thao, Albert Thao; first assistant director: Khoua Zheng Yang; voice overs: Mary Yang, Mee Y. Vang; cast: Ia Lee, Mee Her, Pha Thao, Ha Vang, Chue Vang, Mee Vang, Ma Yang

IN HMONG WITH ENGLISH SUBTITLES

SERIES: Disparate Voices: Asian American Film Presented with the UW Asian American Studies Program.

Filmmaker(s) scheduled to attend.

Lady Va Cha returns to the northern lands of her husband's clan, after the death of him and their two sons. Traveling with her is her daughter-in-law (*nyab*), now also a widow who has made the decision to look after the elderly Lady Va Cha even though it means going to a village that is not her own. With great tenderness, the nyab cares for the aging woman, spending the days working in the rice fields of the other villages, for they have no fields of their own. As a young, dutiful woman she eventually

draws the eye of both the handsome Pao Choua and an older village elder, who decides to marry the nyab himself. Lady Va Cha must intervene into the patriarchal village politics to determine the fate of her daughter-in-law. Working with what must be assumed to be first-time actors, director Abel Vang presents an assured and nuanced story of Hmong culture, set in the recent past. Director Abel Vang is a Hmong-American currently earning his MFA at USC's School of Cinematic Arts.

The Odyssey of the Average American in the Last Half-Century

SEE: Shorts: Sunday @ Bartell

Of Time and the City

FRI, APR 3 • 7:30 PM

Stage Door Theatre ORDER CODE: OFTIM03

SUN, APR 5 • 3:45 PM

Stage Door Theatre ORDER CODE: OFTIM05

WISCONSIN PREMIERE • Documentary • United Kingdom, 2008, color, b&w, 35mm • 74 MIN

Director: Terence Davies

Writer: Terence Davies; director of photography: Tim Pollard; editor: Liza Ryan-Carter; executive producer: Christopher Moll and Lisa Marie Russo; producer: Solon Papadopoulos and Roy Boulter; archive producer: Jim Anderson

Presented with UW Center for European Studies. Acclaimed director Terence Davies (*Long Day Closes*) guides this deeply personal tour of his native Liverpool. Comprised mostly of vintage found footage and poetically narrated by Davies himself, this evocation of a lost time is refracted through two deep-seated influences of the director's youth: his burgeoning homosexuality and the Church. But this



Nyab Siab Zoo (*The Good-Hearted Daughter*)



Pachamama

is no “good ol’ days” reminiscence — Davies’s love of Liverpool is too profound to be blind, and his nostalgia is laced with dry humor and crackling observations. Extinct landmarks are lovingly catalogued, memories are vividly relayed, and particular scorn is reserved for the opulent coronation of Queen Elizabeth II and the town’s most famous export, the Beatles (in Davies’s Liverpool, the teenyboppers shimmy to Mahler). Throughout it all, Davies flexes his uncanny ability to squeeze transcendental power from milquetoast pop: you’ve never heard “He Aint Heavy, He’s My Brother” quite like this. Even if you haven’t been to Liverpool, by the time *Of Time and the City* draws to a close you’ll feel the pang of homesickness. 2008 Cannes, Karlovy Vary, Toronto, Mar de Plata Film Festival.

On a Tightrope

THU, APR 2 • 5:00 PM

Wis Union Theatre ORDER CODE: ONATI02

WISCONSIN PREMIERE • Documentary • Norway, Canada, 2007, color, digital video • 70 MIN

Director: Petr Lom

Coproducer, camera, editor: Petr Lom; music: Reshida Dawut; executive producer: Anna Contomitos, Torstein Grude, Therese Jebesen, Jan Rofekamp, Jan Ramstad; producer: Torstein Grude; associate producer: Bjarte Mørner Tveit

IN UYGHUR, MANDARIN WITH ENGLISH SUBTITLES
SERIES: Inside Islam

Presented with the UW Inside Islam Project.

There’s an orphanage in the Chinese province of Xinjiang where the children study tightrope walking along with their math and reading. The region is home to ethnic Uyghurs, the largest Muslim minority in China, and tightrope walking (dawaz) is a very old tradition here. Continuing this tradition is a way to maintain their identity in a nation where their quest for religious and political autonomy is crushed by the government. But for the kids, four of whom are featured, the tightrope is an exciting challenge and a reason to hope for something good in the future. They all know the fame of Adil, the greatest tightrope

walker ever. Maybe some day they can be as good as Adil? For now, just getting the courage walk the rope is enough. Some of them have been abandoned by their families who have too many mouths to feed, and with the tightrope these youngsters are learning confidence, independence, and accomplishment.

One Last Time

SEE: Shorts: Sunday @ Chazen

Our Beloved Month of August

(*Aquele Querido Mês de Agosto*)

SAT, APR 4 • 11:00 AM

MMOCA ORDER CODE: OURBE04

SUN, APR 5 • 6:15 PM

MMOCA ORDER CODE: OURBE05

WISCONSIN PREMIERE • Narrative • Portugal, 2008, color, 35mm • 147 MIN

Director: Miguel Gomes

Writer: Miguel Gomes, Mariana Ricardo; cinematographer: Rui Poças; editor: Miguel Gomes, Churro, Miguel Gomes; art director: Bruno Duarte; costume designer: Mariana Ricardo; producer: Sandro Aguilar, Luis Urbano; production company: O Som E A Fúria, Shellac; cast: Sónia Bandeira, Fábio Oliveira, Joaquim Carvalho

IN PORTUGUESE WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies.

In a remote Portuguese mountain town, a music festival is under way. Karaoke-sounding bands play to nearly empty fields, village elders swap tall tales, teens sunbathe and flirt, and a procrastinating film crew lazes about, collecting documentary footage with no clear end in sight. But as the film edges along, a narrative slowly blossoms, and the puzzle pieces begin falling into place. Locations, songs, and characters from the documentary are recast as echoes of their former selves: townspeople are reincarnated as members of a family band, incestuous subplots emerge. Was the first half research for the second half? Is truth a rehearsal for fiction — or is it the other way around? This one-of-a-kind diptych probes the intersection of documentary and narrative, suggesting that story and reality are actually parallel echoes of one another. Ravishingly photographed and brilliantly assembled, *Our Beloved Month of August* is a travelogue to get lost in, an indigenous film created by tourists. It’s also a fascinating window into the filmmaking process that you’ll continue to unlock long after the credits roll. “Absolutely the best film of 2008” — Adrian Martin, *Rouge*. 2008 Cannes; winner, Critics Award, 2008 São Paulo; winner, Critics Award and Best Film, Valdivia International Film Festival.



Of Time and the City

Pachamama

(*El Regalo de la Pachamama*)

FRI, APR 3 • 6:45 PM

Wis Union Theatre ORDER CODE: PACHA03

MIDWEST PREMIERE • Narrative • Bolivia, Japan, USA, 2008, color, digital video • 104 MIN

Director: Toshifumi Matsushita

Producer, writer, editor: Toshifumi Matsushita; camera: Gustavo Soto Nuñez, Guillermo Ruiz, Carlos Crespo, César Pérez Hurtado; music: Luzmila Carpio; executive producer: Keiko Komori; cast: Christian Huaygua, Luis Mamani, Fanyí Mosques, Francisco Gutiérrez, Hilaria Cabrera

IN QUECHUA WITH ENGLISH SUBTITLES

At Bolivia’s Salar de Uyuni (salt lake), where many families work to cut salt blocks, a 13-year-old boy named Kunturi lives a traditional Quechua life with his family. One spring he joins his father on the grueling but life-changing caravan journey that for many months will bring salt to villages in the mountains. They wrap salt blocks in straw and strap them onto the backs of llamas, who wear bright pink and green tassels in their ears. On the Ruta de la Sal (salt road), the good-natured and inquisitive Kunturi discovers many new things, including his first armadillo. Salt is traded for other goods which will come home with them when their journey is done. Kunturi discovers what it means to be Quechua when he is visited by spirits from the natural world during the Tinku Festival in the town of Macha. The “Pachamama” is a universal mother goddess of the Incas, and this film indeed absorbs its strength from the stunning landscape. “Portrays a vanishing way of life yet emerges as a delightful celebration of it....director Toshifumi Matsushita’s feature debut merges documentary know-how with a charmingly loose road odyssey....Unpretentious and warm.” — Dennis Harvey, *Variety*. 2008 Montreal, Vancouver, Cleveland festivals.

Paper or Plastic?

SUN, APR 5 • 11:00 AM

Wis Union Theatre ORDER CODE: PAPER05

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 80 MIN + POST-FILM Q&A

Director: Alex D. da Silva, Justine Jacob

Cinematographer: Alex D. da Silva; editor: Andrew Gersh, Garret Savage; original music: Marco D’Ambrosio; executive producer: Oren Jacob, Graham Walters; producer: Justine Jacob

Filmmaker(s) scheduled to attend.

When politicians in national campaigns talk about the “real America,” this is who they mean. Men and women who earn their living as grocery-store cashiers and baggers. Sure, some are teenagers just earning some supplemental cash, but for others it’s how they support their

family. It’s not surprising that they take pride in their work, even if that’s simply packing the bag so that the eggs don’t get crushed. What is surprising is that the National Grocers Association’s Best Bagger competition turns out to be a thoroughly entertaining subject for a documentary. The free trip to Las Vegas for the finals is certainly motivation for some state champs, as Vegas remains a kind of Mecca for America’s working class. The rules are very specific: a fixed assortment of grocery products is assembled and weighed. Contestants are scored on speed and technique, meaning how securely and safely all the pieces are packed (bread on top!). The teams cheering on their representatives also show how grocery store culture has changed: the ladies from the small-town IGA who know everyone in their town, pitted against the youthful clerks from the high-end, organic superstore.

Papiroflexia

SEE: Between the Folds

Paradoxes and Oxymorons

SEE: Shorts: Sunday @ Chazen

Passage

SEE: Shorts: Sat @ Cinematheque

Pink Dot

SEE: Visible Forces

Prince of Broadway

SUN, APR 5 • 3:30 PM

Bartell Theatre ORDER CODE: PRINC05

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 102 MIN

Director: Sean Baker

Writer: Sean Baker, Darren Dean; cinematographer: Sean Baker; editor: Sean Baker; producer: Darren Dean; cast: Prince Adu, Karren Karagulian, Aiden Noesi, Keyali Mayaga, Kat Sanchez, Victoria Tate

On the streets of New York it’s easy to buy knock-off Louis Vuitton bags or Nike shoes. Just find Lucky, an immigrant from Ghana who can show you where to find the best. He works for Levon, who runs a shop with a room in back filled with jackets and other counterfeit gear. Lucky is cool, not quite a hustler but certainly an outgoing, friendly kind of guy. One day his cool gets ruffled when one of his former girlfriends shows up with a toddler in tow, claiming he’s Lucky’s son. She’s at the end of her tether, needs a few weeks to chill out. Lucky is left holding the bag; the diaper bag. He’s got to figure out how to take care of baby Prince (who really is the star of this film), track down the mother who has disappeared, and he’s not even sure

this baby is his. Levon is supportive but is coping with his own domestic turmoil. Filmed in the seedy warehouse district, the film is a collaborative project that involved a lot of improvisation, in part to get the right street feel and to let Prince be a real presence in the film. Nominated, John Cassavetes Award, 2009 Independent Spirit Awards; winner, Best Dramatic Feature, 2008 Los Angeles; Best Feature Film, 2008 Woodstock festival.

La Queue du Train

(*The Train Goes By*)

SEE: Atelier K

Rare Chicken Rescue

SEE: Shorts: Fri @ Monona Terrace

Rawhide!

SEE: Visible Forces

Razzle Dazzle: The Lost World

THU, APR 2 • 8:45 PM

Play Circle ORDER CODE: RAZZLO2

WISCONSIN PREMIERE • Experimental • USA, 2006, color, digital video • 92 MIN

Director: Ken Jacobs

Cinematographer: A.C. Abadie (8 July 1903); assistance: Erik Nelson, Flo Jacobs

Ken Jacobs writes: “*Razzle Dazzle* is an early Edison shot cut off at its head and tail and along its four sides from the continuity of events like any camera-shot from a bygone day; no, like any camera-shot, immediately producing an abstraction. This abstraction pictures a great spinning maypole-like device lined with young passengers dipping and lifting as it circles through space. They look out — from their place at the start of the 20th century — with a remarkable variety of expressions, giddy to pensive. We observe them but of course they see nothing of this, our America, hopelessly gone to rot, its mountaintops leveled for extraction of coal, rivers and air polluted, crisscrossed everywhere with property-lines; they don’t see its prisons or the corporations leaning in from their off-shore tax-bases to see what more they can take. Early stereopticon images also appear, digitally manipulated to reveal their depths. A digital shadow falls upon the scene and yet, grim as things get, as our crimes and failures then and now commingle, the movie proceeds with a cubist/abstract-expressionist zest.”

Return of the Black Tower

SEE: Visible Forces



Serbis



RR



WISCONSIN FILM FESTIVAL

2009

MADISON • APRIL 2-5, 2009
www.wifilmfest.org

Revanche

SAT, APR 4 • 9:45 PM

Stage Door Theatre ORDER CODE: REVAN04

SUN, APR 5 • 11:15 AM

Stage Door ORDER CODE: REVAN05

WISCONSIN PREMIERE • Narrative • Austria, 2008, color, 35mm • 121 MIN

Director: Götz Spielmann

Writer: Götz Spielmann; cinematographer: Martin Gschlacht; editor: Karina Ressler; sound: Heinz Ebner; sound editor: Bernhard Bamberger; costumes: Monika Buttinger; producer: Mathias Forberg, Heinz Stussak, Götz Spielmann, Sandra Bohle; line producer: Stephanie Wagner; cast: Johannes Krisch, Ursula Strauss, Andreas Lust, Irina Potapenko, Hannes Thanheiser, Hanno Pöschl

IN GERMAN WITH ENGLISH SUBTITLES

Presented with UW Center for European Studies. Nominated for the 2009 Academy Award for Best Foreign Film, this Austrian thriller is divided between chaotic infinity of the city and the deceptive tranquility of the woods. Reduced to prostitution in a seedy Vienna brothel, Ukrainian immigrant Tamara isn't a woman with loads of options. So when hired helper Alex offers to rescue her and flee together to a better (or at least different) life, she's inclined to take him up on it, no matter how farfetched his plan might seem. Yes, it involves a bank robbery, but this is no simple genre picture: Tamara doesn't have a heart of gold, and their lovers-on-the-run saga gets derailed well before she and Alex can become Austria's answer to Bonnie and Clyde. Their fates are intertwined with a parallel couple, a policeman and housewife living on the outskirts of town. As the setting moves from Vienna's red light district to Austria's sparsely populated countryside, the characters trade the anonymity of urban crime for the deep-seated motivations of revenge. Brilliantly constructed and exactly lensed, this is one of the boldest Oscar nominees in any category to come along in

quite some time. And if you need another endorsement, know this: *Revanche* is the first film to receive theatrical distribution by tastemaking DVD boutique The Criterion Collection, in conjunction with old-school titans Janus Films. "Spielman has achieved a major artistic breakthrough...it's clear that *Revanche* marks something crucial to European film at this time." — *Cinema Scope*. Winner, Best European Film, 2008 Berlin Film Festival; Best Foreign Language Film, 2009 Palm Springs Film Festival. Viewer discretion advised.

Rhythmic Uprising

(*Insurreição Rítmica*)

FRI, APR 3 • 8:15 PM

Play Circle ORDER CODE: RHYTH03

U.S. PREMIERE • Documentary • USA, Brazil, 2008, color, digital video • 65 MIN + POST-FILM Q&A

Director: Benjamin Watkins

Art director: Andy Taray; executive producer: Gregory Swingle; co-producer: Eliciana Nascimento, Paulo Rogério Nunes; research coordinator: Keiko Tamura

IN PORTUGUESE WITH ENGLISH SUBTITLES

Filmmaker(s) scheduled to attend.

The celebrated Afro-Brazilian region of Bahia is known for its vibrant dance and music groups. This film is a look behind the scenes of those carnival spectacles to see how local cultural leaders utilize these arts to change lives. Bahia is home to the largest concentration of African descendants outside of Africa. Brazil's blacks have used Afro-Brazilian cultural conventions to maintain their African heritage and to resolve poverty, racism, and oppression over the last four centuries. As freed-slave communities called *quilombos* did during the time of slavery, cultural leaders featured in the film are rejecting the racist, unbalanced power structures of modern Brazilian society by organizing their own communities. They cultivate social institutions based on equality and African heritage that function as a refuge for at-risk black youth. In contrast to larger Brazilian society, these groups empower and encourage their youth to pursue brighter futures. Featured in this film are a female drum corps named DiDá, a circus troupe heavily rooted in Afro-Brazilian expres-



Revanche



Rhythmic Uprising (*Insurreição Rítmica*)



Secret Sunshine (*Miryang*)

sions named Circo Picolino, a theater group that portrays African myths named Bejé Eró, and a Capoeira Angola association named ACANNE. Historical Afro-Brazilian cultural conventions featured in the film include capoeira, candomblé, quilombos, afoxês, and blocos afros.

River Lines

SEE: Shorts: Sunday @ Bartell

The Rock-afire Explosion

THU, APR 2 • 11:15 PM

Bartell Theatre ORDER CODE: ROCKA02

SUN, APR 5 • 5:30 PM

Bartell Theatre ORDER CODE: ROCKA05

WISCONSIN PREMIERE • Documentary • USA, 2009, color, digital video • 71 MIN

Director: Brett Whitcomb

Writer: Brad Thomason; producer: Brett Whitcomb

The world can be divided into two kinds of people: those for whom animatronic musical bands are a source of great satisfaction and delight, and everyone else. With *The Rock-afire Explosion*, we can all come together and either indulge our secret passion, or see how the other half lives. At the high point, Showbiz Pizza restaurants had almost 200 installations of this cartoon animal band of Fats Geronimo, Mitzi Mozzarella, Dook Larue, Beach Bear, and more. A spectacular corporate demise during changing times (the Showbiz restaurants got converted into Chuck E. Cheese) threatened the memory of the motley musical crew that brought joy to the hearts of so many pizza-eating kids. And then

came YouTube. A small but persistent fan group has been restoring the good name of the Rock-afire Explosion, salvaging parts and rebuilding complete band installations. The animals are reprogrammed to sing along to contemporary songs, and these have become online hits. At the heart of this effort is Chris Thrash, a car salesman from Phenix City, Alabama who purchased a Rock-afire Explosion, which is now housed in its own air-conditioned trailer in his back yard. In this film, you'll also meet Aaron Fechter, the inventor who created the animatronics and once had over 300 employees making rubber molds, airbrushing faces, and soldering the electronics that keep these animals singing. Go ahead, check out the YouTube clips and you too might be converted.

RR

FRI, APR 3 • 5:00 PM

UW Cinematheque ORDER CODE: RRRRR03

WISCONSIN PREMIERE • Experimental • USA, 2007, color, 16mm • 117 MIN

Director: James Benning

Cinematographer, editor, sound, producer: James Benning; production company: James Benning / Westdeutscher Rundfunk

Milwaukee native James Benning brought several of his landscape films to WFF05. This recent work assembles 43 shots of trains sliding across the American landscape. Andréa Picard of the Toronto Film Festival described the film beautifully: "The near-classically composed shots in *RR* are determined by the length and speed of the trains that he observes with his mathematician's

eye. This variation on a thematic structure, a hallmark of Benning's most recent films, enlivens the senses as we eagerly await the next train, each building a successive rhythm, pictorial depth and sense of vibrating illusionism. Filmed in sixteen states — through the sun-soaked, arid fields of Caliente, California, the panoramic salt flats in Utah, the luscious greens of the kudzu in Mississippi, and then over the Hudson River — *RR* reveals the astonishing diversity of the land. The American pastoral tradition contains its own fabled history. Benning peppers his synch-sound recording with excerpts and songs that provide a clever counterpoint to the images, obliquely invoking past events including the Vietnam War... *RR* can be seen as a meditation on nostalgia, the unadulterated joys of waiting, Western over-consumption, and the cinema itself. Train-spotting has never been so rewarding."

Sapsucker

SEE: Shorts: Sunday @ Chazen

Sebastian's Voodoo

SEE: Shorts: Animations

Secret Sunshine (*Miryang*)

SAT, APR 4 • 5:30 PM

Orpheum Main ORDER CODE: SECRE04

WISCONSIN PREMIERE • Narrative • South Korea, 2007, color, 35mm • 142 MIN

Director: Lee Chang-dong

Executive producer: Kim In-Soo, Lee Chang-Dong; producer: Hanna Lee; writer: Lee Chang-Dong; original story: Yi Chong-Jun; cinematographer: Cho Yong-Kyu; editor: Kim Hyun; lighting: Chu In-Sik; recording: Yoon Hai-Jin; sound: Steve R. Seo; art: Sihm Jeom-Hui; costumes: Cha Sun-Young; make-up: Song Jong-Hee; cast: Jeon Do-Yeon, Song Kang-Ho, Seon Jung-yeop

IN KOREAN WITH ENGLISH SUBTITLES

SERIES: Focus on South Korea

Presented with UW Center for East Asian Studies.

While driving to her dead husband's hometown of Miryang, Shin-ae and her young son Jun have broken down on the side of a road. It's not clear to us, and maybe not even to Shin-ae, why she wants to move to this provincial backwater. A stage of grief, perhaps. Jong-chan, the guy from the local car repair place, gives her a tow. Being the kind of good-natured fellow who likes to help people, he offers to help her get settled into the community. Shin-ae opens a piano school, and gradually tries to make a home here for herself and Jun. Sweet, clueless Jong-chan persists in tagging along after her, attention she's not encouraging. Things start to go wrong for Shin-ae as an indirect



Rare Chicken Rescue

result of her trying to fit in; she portrays herself as someone she's not, and this gets rumors circulating that lead to a terrible, terrible tragedy. Shin-ae is unable to cope until she accepts the invitation of the pharmacist's wife to come to church and come to Jesus. Shin-ae throws herself into conversion with zealotry, seeking relief from the burdens of loss and loneliness and anger. (Jeon Do-yeon earned the Best Actress honors at the 2007 Cannes Film Festival). Complex, riveting, patient, and intense. 2007 Cannes, New York, Telluride, London film festivals. Print courtesy of the Korean Film Council. *Print courtesy of the Korean Film Council.*

Serbis

FRI, APR 3 • 11:15 PM

Bartell Theatre ORDER CODE: SERBIO3

SUN, APR 5 • 7:30 PM

Bartell Theatre ORDER CODE: SERBIO5

WISCONSIN PREMIERE • Narrative • Philippines, 2008, color, digital video • 93 MIN

Director: Brillante Ma. Mendoza

Writer: Armando Lao, Boots Agbayani Pastor; director of photography: Odyssey Flores; editor: Claire Villa-Real; sound: Emmanuel Nolet Clemente; music: Gian Gianan; production design: Benjamin Padero, Carlo Tabije; art direction: Harley Alcasid, Deans Habal; executive producer: Didier Costet; producer: Ferdinand Lapuz; associate producer: Renato Esguerra; supervising producer: Antonio Del Rosario, JC Nigado; cast: Gina Pareño, Jaclyn Jose, Julio Diaz, Coco Martin, Kristofer King, Dan Alvaro, Mercedes Cabral, Roxanne Jordan

IN TAGALOG WITH ENGLISH SUBTITLES

Welcome to a warm and sunny day in the life of a dilapidated adult movie theater in the bustling Filipino Angeles City, former home to a US Air Force base whose cadets once made up its clientele. Incongruously named the Family, the theater is operated by a large extended family whose matriarch maintains a tenuous control over their future. While the Family teems with illicit behavior — thieves are on the prowl, transsexual hustlers populate its corridors, and even the projectionist gets some action — the family running it deals with far less exotic troubles: unwanted pregnancies, bills, estrangements, court cases. The connections between the family members are almost as labyrinthine as the movie house itself, which is riddled with hideaways for quickie hookups and massive stairwells for chaotic chase sequences. The place rivals Tsai Ming-Liang's theater in *Goodbye Dragon Inn* (WFF04) as an embodiment of the evocative memories of cinemas that turn young viewers into innovative filmmakers. Graphic and frank but never tawdry, *Serbis* defies categorization at every turn — it's a skin flick with a brain.



Sebastian's Voodoo

"Superb... teems with vitality, humor, and anguish." — Los Angeles Times. Winner, Golden Kinnaree Award, 2008 Bangkok; 2008 Cannes, Toronto, and New York Film Festivals. Viewer discretion advised.

She Used to See Him Most Weekends

SEE: Jim's Experimental Shorts

Shorts: Friday @ Monona Terrace

FRI, APR 3 • 7:00 PM

Monona Terrace ORDER CODE: SFRM003

TOTAL RUNNING TIME: 85 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

Rare Chicken Rescue

MIDWEST PREMIERE • Documentary • Australia, 2008, color, digital video • 26 MIN

Director: Randall Wood

Writer: Randall Wood; cinematographer: Randall Wood; editor: Scott Walton; sound: Greg Docwra; composer: Brett Aplin; executive producer: Trish Lake, Mark Hamlyn; producer: Vickie Gest

SERIES: Film-Able: Disabilities on Screen; The Cream and the Crop: Farming and the Land on Film. Presented with the UW Department of Rehabilitation Psychology and Special Education; Center for Integrated Agricultural Systems.

Queensland rare-chicken breeder Mark Tully is now on a mission to protect heritage poultry breeds before they are gone forever. In Australia, chicken species such as the Sumatran, the Phoenix, the Transylvanian Naked Neck, the Spanish, the Azeel and even the humble Leghorn are just some of the breeds under threat. One of Australia's many "poultry fanciers," Tully embarks on a "chicken chase" that covers 10,000 kilometres and spans five Australian states as he tracks down rare heritage breeds and meets others who share his passion. While Tully spends his days rescuing poultry, he reveals that the unconditional love of his large collection of turkeys, chooks and other birds — and the serenity he finds in their company — has helped save his own life after a long battle with mental illness.

Ladies of the Land

WISCONSIN PREMIERE • Documentary • USA, 2007, color, digital video • 29 MIN

Director: Megan Thompson

Cast: Lyn Garling, Kim Tait, Elly Hushour, Suzy Chavie, Rebecca Claypool, Amy Trauger, Carolyn Sachs

SERIES: The Cream and the Crop: Farming and the Land on Film.

Presented with the UW Center for Integrated Agricultural Systems.

As small, family farms disappear, and large, mechanized farms dominate American agriculture, a new kind of farmer is sprouting up across the land:



Yard Work is Hard Work

women. Although women have always been involved in farming, it has long been thought of as a "man's job." Traditionally, farm women have often identified themselves as something other than the "farmer." That's all changing. This film introduces us to several women who running their own agricultural enterprises, ranging from modest gardens to CSA farms to organic pastured beef herds. Included in the interviews is Rebecca Claypool, a student in the UW-Madison Agroecology program.

Fishin' for Tradition:

The Lutefisk Saga

WORLD PREMIERE • Documentary • USA, 2009, color, digital video • 30 MIN

Director: Eric J. Nelson

Cinematographer: Eric J. Nelson; editor/producer: Kipp Norman; animator/producer: K.C. Norman; producer: Kristin Larson

SERIES: Wisconsin's Own

The joy of lutefisk, the Norwegian cod treated preserved with caustic soda, is captured here, through interviews with dozens of diners at Sons of Norway lodges, church suppers, and other gatherings. Madison, Minn., the lutefisk capital of the U.S. (the mayor says that no one else was challenging for that title so they just took it), holds a lutefisk-eating contest each year. You know you're in the heart of the Lutheran Upper Midwest when squeezable bottles of "I Can't Believe It's Not Butter" are the official condiment. The history of this noble fish is told with animation, music and enthusiasm. Director Eric J. Nelson is a Madison resident, a frequent collaborator with Kipp and KC Norman, and has worked on several films shown at past Wisconsin Film Festivals.

Shorts: Animations

SAT, APR 4 • 11:00 AM

UW Cinematheque ORDER CODE: SANIMO4

TOTAL RUNNING TIME: 100 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

Chicken of God

MIDWEST PREMIERE • Australia, 2008, digital video • 9 MIN

Director: Frank Woodley



Ladies of the Land

Writer: Frank Woodley, Clem Stamation; animation: Clem Stamation; music: Mal Webb; sound design: Erin McKimm; sound mixer: Brian Laurence; producer: Jodi Satya, Frank Woodley; consultant producer: Philippa Campey; cast: Frank Woodley, Irene Guzowski

When the last chicken on the farm appears to have miraculous powers, the farmer and his wife bet their lucky stars that he'll bring them good fortune.

The Beast That Swallows Its Young

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 5 MIN

Director: Matt Kresling

The director of *The Milk Can* (WFF06), returns with a witty musical number about the burden of student loans.

dot com

NORTH AMERICAN PREMIERE • Animated • Australia, 2008, color, digital video • 7 MIN + POST-FILM Q&A

Director: Magda Matwiejew

Live footage: Nick Black; sound design, assistant editor: Paul Fletcher; dot com song: lemonade Lamarr; producer, animation: Magda Matwiejew; cast: Lemonade Lamarr, Angelo Ainalidis; voice over: Lyn McLeod

Filmmaker(s) scheduled to attend.

This short film is an experimental animation exploring the use of modern technology to create new persona. An agoraphobic young woman descends into a fragile inner world. To encourage her confidence, she visits an online matchmaking site where she starts a cyber-romance, and she can imagine herself as anyone she wants to be. Matwiejew's film *Insect* played at the 2007 Wisconsin Film Festival.

The Song of the Mermaid

WORLD PREMIERE • Animated • USA, 2009, color, digital video • 12 MIN

Director: Troy Morgan

Writer: Troy Morgan, Jason Adair; music: Dean Harada; producer: Troy Morgan; cast: Jason Adair, Heather Bursch

In one of the most richly fantastic settings of any film in this festival, *Song of the Mermaid* tells the haunting tale of a lighthouse keeper and his sweetheart, who is drawn to the sound of the sea. Troy Morgan's film *Dragon* played at the 2006 Wisconsin Film Festival.

Sebastian's Voodoo

WISCONSIN PREMIERE • Animated • USA, 2008, color, digital video • 4 MIN

Director: Joaquin Baldwin

A voodoo doll must find the courage to save his friends from being pinned to death. Created at the UCLA Animation Workshop, with music by Nick Fevola.

Ghost Conversations

WORLD PREMIERE • Animated • USA, 2008, color, digital video • 9 MIN

Director: Jeremy Bessoff

Puppeteers: Lynn Kuhlman, Bonie Montgomery; music: Aziola Cry; additional sounds and audio mastering: Jeff Konrad

SERIES: Wisconsin's Own

Heartbreak and loss becomes a character itself as a woman pines for the return of her husband lost somewhere in World War II. This dream conjures the ghost of a Flying Ace and traps him between two inescapable landscapes: the desolation of war and the safety of domesticity. Puppeteers Lynn Kuhlman and Bonie Blachley live in Milwaukee, where the film was shot.

Yard Work is Hard Work

WISCONSIN PREMIERE • Animated • USA, 2008, color, 16mm • 29 MIN

Director: Jodie Mack

Almost certainly the only stop-motion musical about the housing crisis, Jodie Mack's handcrafted animation will speak to anyone who's ever tried to get their feet on the ground. Young newlyweds pour their heart and souls into their starter home, but find the cold reality of bills interfering with their nascent domestic bliss. A welcome respite from the computer animated monotony clotting our multiplexes, Mack's vision of suburbia as stop-motion wonderland is utterly unique. If only real-life problems were so charming. Jodie Mack is a Chicago-based artist working in various forms of cut-out and stop-motion animation.

Atlantis Unbound

MADISON PREMIERE • Animated • USA, 2007, b&w, 16mm • 14 MIN

Director: Lori Hiris

Animation: Lori Hiris; music: Natalie Farr
Loosely inspired by the utopian novel *The New Atlantis*, written by Sir Francis Bacon in 1627. Bacon, the philosopher of the new science of progress and technology, sets the stage for the main character Francis Galton to ponder the secrets of heredity. Myth and history are interwoven in the act of drawing and erasing and the metamorphosis of images.

Mite (Milbe)

MIDWEST PREMIERE • Animated • Germany, 2008, color, 35mm • 6 MIN

Director: Karl Tebbe

Writer: Karl Tebbe; cinematographer: Jaime Barrios; editor: Ivan Morales, Jr.; sound design: Florian Essig; music: Boris Joens, Ole Wulfers; set and puppet design: Frances Soeder, Miriam Gröber; producer: Marjorie Bendeck; animation: Marjorie Bendeck; cast: Helga Uthmann, Alexander Maria Schmidt

IN GERMAN WITH ENGLISH SUBTITLES

The dust mites are taking over his grandmother's house, and all she can say is "Wa wa wa." Karl Tebbe's film *Infinite Justice* played at the 2008 Wisconsin Film Festival.



Audience Award Winner



Michael Schmidt: Organic Hero or Bioterrorist?



Naomi & Irving



Cheese Wars



The Last Page



Bill and Art



MADISON • APRIL 2-5, 2009
www.wifilmfest.org

Shorts: Saturday @ Bartell

SAT, APR 4 • 3:00 PM

Bartell Theatre ORDER CODE: SSABA04
TOTAL RUNNING TIME: 70 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

Cheese Wars

WORLD PREMIERE • Documentary • USA, 2008, color, digital video • 24 MIN

Director: Taylor Pipes

Director of photography: Duane Moles; editor, producer, sound: Taylor Pipes; music: Roy A. Baril

SERIES: The Cream and the Crop: Farming and the Land on Film; Wisconsin's Own

As California's milk and cheese production has skyrocketed, it has changed Wisconsin's position as America's Dairyland. This documentary compares the standard dairies out west (5000-cow operations milked on metal carousels) with our own local farms (small herds with more pasture). Both claim advantages that the other doesn't have — so which is better? Higher yields per cow, or better tasting cheese made with tradition? Go Wisconsin! Director Taylor Pipes, a broadcast journalism graduate from UW-Milwaukee, now lives in San Francisco.

Michael Schmidt: Organic Hero or Bioterrorist?

U.S. PREMIERE • Documentary • Canada, 2008, color, digital video • 45 MIN

Director: Norman Lofts

Writer, narrator: Lisa Wood; camera: Adam Finley, Norman Lofts, Paul Vaculik; editor: Adam Finley, Norman Lofts; production company: Snowy Owl Productions

SERIES: The Cream and the Crop: Farming and the Land on Film

The Milk Act of 1938 made it illegal to sell raw (unpasteurized) milk in Canada. In November 2006, twenty-five armed officers staged a raid at Michael Schmidt's farm, confiscating milk, equipment, computers and files. This film follows an activist farmer as he struggles to continue providing his "farm fresh milk" while battling authorities, preparing for his trial, and attempting to find a political solution to legally provide raw milk in Canada.

Shorts: Saturday @ Chazen

SAT, APR 4 • 1:45 PM

Chazen Museum ORDER CODE: SSACH04
TOTAL RUNNING TIME: 80 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

Audience Award Winner

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 15 MIN

Director: KC Norman, Kipp Norman

Writer, producer, editor: KC & Kipp Norman; sound editor: Maya Kuper; sound recordist: Jesse McAlpin; composer: Ryan O'Coimor; music: Las Malas Amistades & Crispus Attucks; art director: Ryan Van Ert; cast: Katie Enright, Brendan Donaldson, Anne Jaques, Tom Bateman

SERIES: Wisconsin's Own

Morgan was an actor in her friend's short film, now showing at a local film festival. A comical dispute erupts when her boyfriend, who thinks the film's director is an idiot, doesn't want to go to the screening. The *real* filmmakers, Wisconsin brothers Kipp and KC Norman, now work in Chicago.

A Song Without a Name

MIDWEST PREMIERE • Narrative • USA, 2008, color, digital video • 17 MIN

Director: Chris Newberry

Camera, editor: Chris Newberry; grip, electric, sound: Mike Forstein; cast: Kimberly Joy Morgan, Kermit Carter

Two friends spend a night camping in the woods. The actors perfectly capture the sweet humor and awkwardness of two friends who know each through a larger social circle, and are now hanging out together, just the two of them. Director Chris Newberry is from Minneapolis.

Una y Otra Vez (Time and Again)

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 27 MIN

Director: Antonio Mendez

IN SPANISH WITH ENGLISH SUBTITLES

Pedro works in a wire basket factory, where someone else is always ready to take his job. He meets a girl, falls in love, and follows his dreams.

The Last Page

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 22 MIN

Director: Kevin Acevedo

Writer: Kevin Acevedo; cinematographer: Yash Bhatt; producer, writer: Matt Akey; cast: Andrew Burlinson, Mekenna Melvin, Megan Cavanagh, Mark Decarlo, Emily Rose, Wilton Godfrey, Michael Rivkin

Writer's block is hitting hard. Jason is

searching for the brilliant final line that will sum up everything noble in his novel. Stepping out for a coffee to clear his head, he gets swept up in a bizarre series of events that make for one of the funniest films in this festival. Showing off a cast of superb character actors, director Kevin Acevedo made this film as his MFA thesis project for Chapman University. With his collaborators Matt Akey and Yash Bhatt, he's someone to watch.

Shorts: Saturday @ Cinematheque

SAT, APR 4 • 1:30 PM

UW Cinematheque ORDER CODE: SSACI03
TOTAL RUNNING TIME: 85 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

Somewhere Between Here and There

MIDWEST PREMIERE • Experimental • Canada, USA, 2008, color, b&w, digital video • 11 MIN

Director: Liss Platt

Writer, editor, camera: Liss Platt; additional camera: Kyle Kuchmey, Emile Devereaux; sound design: Mary Feaster

Comprised of images of Brooklyn, N.Y., Hamilton, Ont., and the roadways that connect these cities, *Somewhere Between Here and There* is a rumination on places we call home. It explores the complexities of coming and going, and how you lose a new place when you return to the old.

Passage

Experimental • Germany, 2008, b&w, 16mm • 28 MIN

Director: Telemach Wiesinger

Camera, editor, producer: Telemach Wiesinger; music: Tobias Schwab; production company: MfG Filmförderung Baden-Württemberg; cast: Elke Baur, Félix Csajka, Markus Dörner, Marina & Steven Foxley, Andreas Gogol, Georgios Kokolatos, Dieter Krauss, Wolfgang Lehmann, Robert Messner, Barbara Müller-Wiesinger, Gabriele Röthemeyer, Ben Russel, Tobias Schwab, Christoph Stierle, Michael Wiesinger, Ulrich Zaiser

Presented with the UW Department of German; Madison-Freiburg Sister City Committee.

Passage is both a subjective report of a journey and a film about movable bridges. Telemach Wiesinger visited waterfronts in France, Germany, England, Belgium, Italy, the Netherlands and the United States to record moving images of historic swing- and lift bridges, the last hovercrafts, and gigantic ship hoists. Many masterpieces of bridge construction from the heyday of ship and railway constructions are nowadays dismantled or fall into ruins.

These technical dinosaurs become a document and an allegory of Wiesinger's timeless imagination of travel.

Ecstatic Vessels

WISCONSIN PREMIERE • Experimental • USA, 2007, color, 16mm • 21 MIN

Director: Diane Kitchen

SERIES: Wisconsin's Own

Light and color shake and stream through the Wisconsin woods. Diane Kitchen is a professor of film at UW-Milwaukee.

Lost World (Letúnt világ)

WISCONSIN PREMIERE • Documentary • Hungary, Finland, 2008, color, b&w, 35mm • 22 MIN

Director: Nemes Gyula

Director of photography: Dobóci Balázs; editor: Martin Blažiček; producer: Nemes Gyula, Sari Volanen; production company: Absolut Film Studio, YLE

In his latest film, director Gyula Nemes follows on from his previous visual study *The Dike of Transience* with a film of related theme and form. In raw black-and-white images, we encounter the inhabitants of the houseboats and tin shacks close to Budapest's Kopaszi dam. Eventually, all is pushed aside to make way for modern new riverfront homes. The fading melancholic ambience and the specific poetic quality of the location are intensified by the soundtrack performed by members of Dunakeszi Railway Band. Winner, Best Short Film, 2008 Karlovy Vary, Navarre festivals.

Shorts: Saturday @ Monona Terrace

SAT, APR 4 • 11:00 AM

Monona Terrace ORDER CODE: SSAM004
TOTAL RUNNING TIME: 75 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

Jon Wos: Evolution of an Artist

WORLD PREMIERE • Documentary • USA, 2008, color, digital video • 6 MIN

Director: Mark Röethke

Director: Mark Röethke; subject: Jon Wos

SERIES: Film-Able: Disabilities on Screen; Wisconsin's Own

Presented with the UW Department of Rehabilitation Psychology and Special Education.

"People need to have more pride. Nothing's going to change until people feel better about themselves." In one compact film, painter Jon Wos explains his transformation as he came to understand the value of art. Born in Dodgeville and now living in Oskosh, director Mark Röethke is also a gradu-

ate of the UW-Oshkosh Radio/TV/Film program.

Naomi & Irving

WISCONSIN PREMIERE • Documentary • USA, 2007, b&w, digital video • 4 MIN

Director: Laura Bouza

In Boyton Beach, Fla., Naomi (age 80) and Irving (90) share the exercise routines that keep them mobile and energetic. Director Laura Bouza is a recent graduate of the California Institute of the Arts Program in Film/Video.

Annie Lloyd

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 18 MIN

Director: Cecelia Condit

Cinematographer, producer, screenwriter, performer: Cecelia Condit; music: Christopher Burns

SERIES: Wisconsin's Own

Annie Lloyd is an unflinching valentine to Condit's mother in her last years. Focusing on a very sturdy present tense and a past that is forgiving, mother and daughter come together to form a new relationship that may only have been possible during her mother's final years. Director Cecilia Condit is a film professor at UW-Milwaukee.

Bill and Art

WORLD PREMIERE • Documentary • USA, 2008, color, digital video • 23 MIN

Director: Chuck Johannsen, Dal Lazlo

On-screen artist: Dal Lazlo; editor assistant: Bill Bedford; producer, camera operator, editor: Chuck Johannsen; crew: Jack Sweeney; cast: Bill Sweeney

SERIES: Film-Able: Disabilities on Screen; Wisconsin's Own.

Presented with UW Department of Rehabilitation Psychology & Special Education.

Bill Sweeney was paralyzed in a car accident. The only movement he has below the neck is a little control of one hand, enough to operate a computer mouse. After his accident, two of his old friends, the artist Dal Lazlo and filmmaker Chuck Johannsen, made two videos with Bill, one about how a paralyzed guy improves his life and happiness by his interest in art. After that film, Bill started doing his own art with Photoshop, reinventing himself by placing his image in the art masterworks of western civilization.

Thos Spake John

WORLD PREMIERE • Documentary • USA, 2008, color, digital video • 23 MIN

Director: Andreas Burgess

Camera: Andreas Burgess, Jim Isler; editor, producer: Andreas Burgess; post-production audio: Austin Storms; composer: Marla Hansen; performer: John Basinger

SERIES: Wisconsin's Own

In 1993, a retired theatre professor, sto-



Birthdate



Fate Scores



Beelin'



Sapsucker



76% Chance

ryteller, and sign language actor in Connecticut named John Basinger started memorizing all 12 books of John Milton's *Paradise Lost* to memory. Eight and half years later, he performed the entire poem in a fully staged one-man show. Using interviews, verité rehearsal and preparation footage, and notes and text from Basinger's dog-eared copy of the epic, *Thus Spake John* tells the story of how and why this unique man took on and executed this unique feat. Filmmaker Andreas Burgess is originally from Madison.

Shorts: Sunday @ Bartell

SUN, APR 5 • 1:00 PM

Bartell Theatre ORDER CODE: SSUBA05
TOTAL RUNNING TIME: 85 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

#1 (Fall, Winter 08)

WORLD PREMIERE • Narrative • USA, 2008, color, digital video • 2 MIN

Director: Dannon Raith

SERIES: Wisconsin's Own

Crisp editing of rapidly shot still photos of leaves, pears, hornets, fish, waves, and snow suggest the changing of the seasons and small-scale wonders. Dannon is originally from Rhinelander, Wis., and is a student at UW-Milwaukee.

The Earth's Extent and the Sky's Depth

MADISON PREMIERE • Experimental • USA, 2008, b&w, digital video • 11 MIN

Director: Evan Hanson

Producer: Evan Hanson; cast: Jack Schnable

SERIES: Wisconsin's Own

Evocative mood piece shot in black and white, capturing the night sounds of water and wind. Inspired by Henry David Thoreau's essay "Walking," Director Evan Hanson is a recent graduate of the UW-Milwaukee film production program.

Emanations

MIDWEST PREMIERE • Experimental • USA, 2008, color, digital video • 10 MIN

Director: Brian DeLevie, Isshaela Ingham

Cinematography, editor, producer: Brian DeLevie and Isshaela Ingham

SERIES: Wisconsin's Own

Emanations is a collaborative experimental video with a delicately layered sea-like atmosphere analogous to the fluid and fluctuating state of memory. This film uses footage from three UNESCO World Heritage sites: the

Dorset and East Devon coasts, U.K.; the New Forest, U.K.; and Yellowstone National Park. Brian (UW-Madison BFA grad) and Isshaela live in Denver, Colo.

The Garden

WISCONSIN PREMIERE • Narrative • USA, 2009, color, digital video • 40 MIN

Director: Ryan Philippi

Video, sound, editor: Ryan Philippi; cast: Brian Flavin, Theresa & Ralph Bernardi

SERIES: Wisconsin's Own

In the vast inland wasteland surrounding Los Angeles, at a point where the accelerating expanse of suburban sprawl meets the Mojave Desert, *The Garden* observes the inner life of a young man as he labors anonymously in tract housing developments. With slow and sensuous precision, the evolution of the landscape is played out upon the face of this young worker — a face arrested by loneliness and apprehension. In the mundane and in fleeting glimpses of radiant beauty, we witness this man and the world he creates bind together, each half-formed and resting upon the Earth. Filmmaker Ryan Philippi was born in Madison and now lives in Minnesota.

River Lines

WISCONSIN PREMIERE • Experimental • United Kingdom, 2007, color, digital video • 4 MIN

Director: Andrew Payne

River Lines is a video comprised of views of the surface of the River Great Ouse as it flows through the town of Bedford, England. The water's movement is slowed down but the speed of the soundtrack, remains the same, producing a dislocation between the ambient sounds from the landscape adjacent to the river, and the images of the river itself.

The Odyssey of the Average American in the Last Half-Century

Experimental • USA, 2008, color, digital video • 15 MIN

Director: Chele Isaac

Cast: BA Harrington, Bri Deyo

SERIES: Wisconsin's Own

Originally created as a two-channel (two different screens) piece, *Odyssey* illustrates ideas of displacement and identity through a rich landscape of pink blossoms, a moss-filled house, and tinted snow boulders. Director Chele Isaac created this piece as her MFA thesis in the UW-Madison Department of Art.

Shorts: Sunday @ Chazen

SUN, APR 5 • 1:00 PM

Chazen Museum ORDER CODE: SSUCH05

TOTAL RUNNING TIME: 80 MIN + POST-FILM Q&A

Filmmaker(s) scheduled to attend.

Small Comforts

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 10 MIN

Director: Hannah Dallman

Writer, producer: Hannah Dallman; composer, original score, executive producer: Matthew Dallman; producer: Luz Agudelo; production manager: Nassoma Vernon; assistant director: Ryan Longfellow; cast: Emma Chanen, Kim Dildine, Luke Renn, Marrakesh Glasspool-Frugia

SERIES: Wisconsin's Own

Moira's mom works at a local pizza restaurant, scraping together enough change to pay the bills. When Moira starts to feel the loss of some attention, due to both her mom's job and her new boyfriend, she dreams of a way to bring coziness back into their lives. Combining live action filmed in Chicago with clever animated sequences, Dallman creates a story of childhood resourcefulness and love. Hannah Dallman, a Wisconsin native and a new mom, is an MFA candidate at Columbia College, Chicago.

Birthdate

MIDWEST PREMIERE • Narrative • USA, 2008, color, digital video • 11 MIN

Director: Jeremy Brunjes

Director of photography: Michael Reyes; editor: Josiah Signor; cast: Jennifer Mercein, Christ Wendelken

SERIES: Wisconsin's Own

A mother searches for the son she never knew, given up for adoption a long time ago. When she finds him, the complexities of her emotions are explored here with great sensitivity and bravery. Director Jeremy Brunjes is in the MFA film program at NYU-Tisch, and producer Douglas Choi is formerly from Neenah, Wis.

One Last Time

MADISON PREMIERE • Narrative • USA, 2007, color, digital video • 5 MIN

Director: Kelly Bronikowski

Editor: Kelly Bronikowski

SERIES: Wisconsin's Own

The childhood longing for siblings to play with is elegantly captured in this black-and-white film. Can't we just play one more game together? Director Kelly Bronikowski, a student in UW-Milwaukee's film department, shot this film in her own home.

#1 (Fall, Winter 08)

Fate Scores

WORLD PREMIERE • Narrative • USA, 2008, color, digital video • 12 MIN

Director: Albert M. Chan

Assistant directors: Alecia Batson, Richard Possemato; writer, producer: Albert M. Chan; director of photography: Aaron Howland; editor: Aaron Howland; associate producer: Aaron Howland, Seth Howland; cast: Albert M. Chan, Heidi Rhodes, Mary Niederhorn, Jonathan Vittum, Angela Gunn, Brian D. Evans, Ben Katz, Kandace Cummings, Katrina Morhacova, Roxanne Y. Morse

SERIES: Disparate Voices: Asian American Film Presented with the UW Asian American Studies Program.

A city park bench becomes a place where strangers sit, react to each other, and find humor and harmony in every day situations. An experienced actor, this is Albert's first film as director.

Avocat Dos

U.S. PREMIERE • Narrative • Canada, 2008, color, digital video • 5 MIN

Director: Jules Saulnier

Cinematographer: Lawrence Côté-Collins; sound mix: François Lafrenière; cast: Jules Saulnier

IN FRENCH WITH ENGLISH SUBTITLES

In a clever homage to existentialist French cinema, the narrator explores the inner life of the humble avocado. "He stops the intrusion, using his heart as a shield." Director Jules Saulnier also created *Montréal, le Lendemain*, a short film in the *Atelier K* program playing at this year's festival.

Paradoxes and Oxymorons

MADISON PREMIERE • Experimental • USA, 2008, color, digital video • 2 MIN

Director: Kate Raney

Animator: Kate Raney; poet: John Ashbery; narrator: DJ Spooky; cellist: Ray Chi

SERIES: Wisconsin's Own

An animated version of John Ashbery's poem "Paradoxes and Oxymorons," featuring narration by DJ Spooky. Kate Raney received her MFA from UW-Milwaukee.

Check Date: An Underdog Love Story

MIDWEST PREMIERE • Animated • USA, 2008, color, digital video • 5 MIN

Director: Esther Casas

Writer: Juan Bissone; editor: Christian Palma; original music and sound effects: Casa Nova studios; intro and closing credits animation: Aardvark Brigade studios; producer, animator, character and set design: Esther Casas

In this charming animation, a lowly pawn finds a way to get the queen of his dreams.

Sapsucker

MIDWEST PREMIERE • Narrative • USA, 2008, color, digital video • 12 MIN

Small Comforts

Director: Christopher Holmes

Producer, writer, cinematographer, editor: Christopher Holmes; composer: Benjamin Kamen; cast: Phillip Ward

One man's determination to track down a woodpecker which has been wreaking havoc on his house puts him on the warpath. What he discovers in his pursuit is an ecology of sight and sound that is far more surreal than he'd bargained for. *Sapsucker* uses footage from the University of Cornell's Lab of Ornithology to forge a delirious vision of ultimate justice.

76% Chance

WORLD PREMIERE • Experimental • USA, 2008, color, digital video • 4 MIN

Director: Sally Velleux, Nick Meyer

Editor, producer: Sally Velleux; editor, director of photography: Nick Meyer; crew: Bob Grady, Tom Meyer, John Meyer, Shawna Pratt, Gil Pratt

SERIES: Wisconsin's Own

A bathtub. In a field. Birds chirping. Sun shining. Along comes...well, see this eccentric delight for yourself. Sally Velleux was born in Ladysmith, Wis., and is a recent graduate of UW-Stout. Nick Meyer is a graduate of UW-Eau Claire and is the editor and publisher of Eau Claire's *Volume One Magazine*.

This is Umberto.

MADISON PREMIERE • Narrative • USA, 2008, color, digital video • 6 MIN

Director: Anna Krutzik

SERIES: Wisconsin's Own

We learn much about Umberto, the plastic doll. Krutzik's distinctive and humorous style combines an oddball narration and curiously positioned found objects and plastic zoo creatures — plus a guest appearance by Paprika the cat. Krutzik, a graduate of UW-Milwaukee's film program, has also shown her films *This is Paprika* and *Me and Jean-Pierre* (winner of a Wisconsin's Own Special Jury Prize) at past Wisconsin Film Festivals.

Beelin'

WISCONSIN PREMIERE • Narrative • USA, 2008, color, digital video • 4 MIN

Director: Dan WiersGalla

Crew: Sunshine Day, Joe Evans, Elizabeth Day Michelle Wiersgalla; cast: Becky Olson, Molly Jeatran, Jelena Tosovic, Jason Misik, Andrew Toutant, Joe Song

SERIES: Wisconsin's Own

Choreographed snowmobilers break it down on frozen Little Lac Courte Oreilles. Director Dan WiersGalla, originally from Burlington, Wis., now lives in Minneapolis. Winner, 2009 Wisconsin's Own Jury Prize.



Silent Light (Stellet Licht)



Somers Town



Sita Sings the Blues



MADISON • APRIL 2-5, 2009
www.wifilmfest.org



Dry Rain

Shorts: Sunday @ Cinematheque

SUN, APR 5 • 11:00 AM

UW Cinematheque ORDER CODE: SSUCIO5
TOTAL RUNNING TIME: 80 MIN + POST-FILM Q&A
Filmmaker(s) scheduled to attend.

Kai's Place

MIDWEST PREMIERE • Narrative • Canada/ South Korea, 2008, color, 35mm • 17 MIN
Director: Albert Shin

Writer: Albert Shin; director of photography: Roland Echavarría; editor: Pearl Ball-Harding; sound design and mix: Donald Quan, Steve Cupani, Gary Honess; music: Paul Carroll; songs: Jeffrey Blankenship; producer: Hyun Chan Yoon; cast: Ryan Krickow, Ji-Soo

IN ENGLISH, KOREAN WITH ENGLISH SUBTITLES
SERIES: Focus on South Korea; Disparate Voices: Asian American Film

Presented with the UW Center for East Asian Studies; UW Asian American Studies Program.
Kai, a young Westerner teaching English in Korea finds himself feeling lost and isolated in his urban surroundings. He reaches out to a girl in his class, who shows him a special place in the country.

Casse Tête

U.S. PREMIERE • Experimental • USA, 2007, color, digital video • 4 MIN

Director: Kate Sprecher, Filip Piskorzynski
Writer, director, sound: Kate Sprecher, Filip Piskorzynski; camera, editor: Filip Piskorzynski; cast: Carol Courchesne, Valerie Labbe, Marina Eva, Benedicte Leclerc

SERIES: Wisconsin's Own
The directors describe their film succinctly: "Unlucky in love, a man tries to

make sense of the world." Their own story is quite the opposite. *Casse Tête* is a project made by German, Canadian, and Ukrainian filmmakers who came together for the Off-Courts Film Festival in Trouville, France. Filip lives in Germany. While Kate was living in Australia, she met and married a Wisconsin member of the Kino group, and now lives in Madison.

Free Lunch

MIDWEST PREMIERE • Narrative • USA, 2008, color, digital video • 35 MIN

Director: Rick Curnutt

Writer, producer: Rick Curnutt; writer: Bubba Murray; cinematographer: John Honore; editor: Bettina Zachariah; sound designer: Sean Oakley; producer: Xavier O'Ryan; associate producer: Josh Virnick; cast: Joe Hendrix, Charlie Pecoraro, Brooke Stone, Kikey Castillo, Ricardo de Castro, Frantz Delsoin, Mike Cavalero, Katherine M O'Connor, Ryan Keating

Running a taco lunch cart is tough, even for a privileged young man who is trying to make it on his own. Walter and his friend Casey set up business serving lunch to the workers of Los Angeles, but have a hard time fitting in. Walter's idealistic "going green" approach doesn't pay the bills, and he lacks the street-cred of the experienced hash-slingers. Keeping a business together is hard on his friendship with Casey, played with scene-stealing flair by Charlie Pecoraro. Will Walter succeed at the American Dream?

Dry Rain

MIDWEST PREMIERE • Narrative • USA, 2008, color, 35mm • 23 MIN

Director: Matthew J. Clark

Writer: Pete Fromm; cinematographer: Doug Hostetter; editor: Lee Gardner; composer: Chris White; production designer: Jason Pucinelli; costume design: Christine McBride; producer: Brian Homman; cast: James Le Gros, Nathan Gamble

On the high plains of Montana, a man and his son are driving across the Canadian border. He's crossing a line of another kind, for his ex-wife doesn't yet know that he's taking their son out of the country. Played with roguish scruffiness by James Le Gros (*Vantage Point*), with veteran 11-year-old actor Nathan Gamble (*The Dark Knight*, *Marley & Me*), Stil gradually finds a way to reconnect with his son.

The Show Must Go On (Woochan segye)

SAT, APR 4 • 9:00 PM

MMOCA ORDER CODE: SHOWM04
Narrative • South Korea, 2007, color, 35mm • 110 MIN

Director: Han Jae-rim

Writer: Han Jae-rim; camera: Park Yong-soo; editor: Kim Sun-min; music: Kanno Yoko; production designer: Lee Min-bok; art director: Kim Gu-mi; sound: Lee Sang-wook; cast: Song Kang-ho, Park Ji-young, Oh Dal-su, Yoon Jae-moon, Choi Il-hwa, Kim

So-eun, Min Do-kee, Lee Jong-kwan, Lee Jang-hun
IN KOREAN WITH ENGLISH SUBTITLES
SERIES: Focus on South Korea
Presented with UW Center for East Asian Studies.

There are certain actors on the international stage whose work is so consistently superb, we want to see everything they do. Among them are Ulrich Thomsen (*Fear Me Not*), Robert Carlyle (*Summer*), Simon Yam (*Sparrow*), and Song Kang-ho. Song was in Korean hits like *The Host*, *Memories of Murder*, *The Foul King* (WFF01), and this year appears in two films at this festival: *Secret Sunshine* and *The Show Must Go On*. Gangster life is not easy. When you're middle management, you have to keep everyone in line and sometimes that means winding up in the emergency room. He's a caring father and wants to do right by his family (think Soprano) but the job messes with your family life. The upside? In-gu gets along pretty well with a leader of a rival gang, as they've been best friends since school. And it's a profession where he may be able to make enough money to buy a nice house. "Much of the drama and humor in [Song's] performance comes from the way he exposes his character's underlying vulnerability and incompetence, all the while covering it up with macho bluster.... The jokes and quips have a pathos which sticks in the memory.... another memorable effort by an intriguing young director and one of Korean cinema's very top actors." — Darcy Paquet, *koreanfilm.org*. Print courtesy of the Korean Film Council.

Silent Light (Stellet Licht)

SAT, APR 4 • 11:00 AM

Chazen Museum ORDER CODE: SILEN04

SUN, APR 5 • 3:30 PM

Chazen Museum ORDER CODE: SILEN05

WISCONSIN PREMIERE • Narrative • Mexico, France, The Netherlands, 2007, color, digital video • 136 MIN

Director: Carlos Reygadas

Writer: Carlos Reygadas; director of photography: Alexis Zabé; assistant director of photography: Daniel Valdés; editor: Natalia López; sound: Raúl Locatelli; production designer: Gerardo Tagle; producer: Jaime Romandia, Carlos Reygadas; production: Luisa Blanco, Fernando de la Peza, Marcia Seeman; associate producer: Jean Labadie; assistant director: Alex Ezpeleta; production coordinator: Fiorella Moretti; production company: Nodream Cinema, Mantarraya Productions, Bac Films; cast: Cornelio Wall Fehr, Miriam Toews, Maria Pankratz, Peter Wall, Elisabeth Fehr, Jacobo Klassen, Irma Thiessen, Alfredo Thiessen, Daniel Thiessen, Autghe Loewen, Jackob Loewen, Elisabeth Fehr, Gerardo Thiessen, Alex Thiessen

IN PLAUTDIETSCH WITH ENGLISH SUBTITLES
Set in a Mennonite community in rural

Mexico, *Silent Light* is the first film to be shot in the ancient language of Plautdietsch. Fittingly, its premise turns on that simplest and most timeless of premises, the love triangle. Father to a platoon of blonde farm kids, Johan loves his wife Esther dearly, yet is helplessly drawn to Marianne. Is his marriage a mistake, and, worse, is it the kind of mistake one can conceivably correct? Despite the familiarity of the dilemma, this is no shopworn melodrama of scorned lovers and slamming doors. Beholden to a problem that is both deeply personal and hopelessly ordinary, these are characters too pious for vengeance, and from their travails director Carlos Reygadas extrapolates a profound meditation on destiny. Complementing the complex characterizations, Reygadas's direction is austere yet sensitive — expansive wide shots emphasize both the characters' relationships to each other as well as God and the natural world. Brilliantly photographed and exquisitely paced, *Silent Light* tackles spiritual issues with arresting humanity. "I was amazed by *Silent Light* — the setting, the language, the delicacy of the interactions between the people on screen, the drama of redemption. And most of all by Carlos Reygadas's extraordinarily rich sense of cinema, evident in every frame. A surprising picture, and a very moving one as well." — Martin Scorsese. Winner, Jury Prize, 2007 Cannes Film Festival. Named one of the top ten films of 2008 by J. Hoberman (*Village Voice*), Scott Foundas (*L.A. Weekly*), and A.O. Scott and Manohla Dargis (*New York Times*).

Sita Sings the Blues

SUN, APR 5 • 8:15 PM

Orpheum Main ORDER CODE: SITAS05

WISCONSIN PREMIERE • Animated • USA, 2008, color, 35mm • 82 MIN

Director: Nina Paley

Sound design and audio engineering: Greg Sextro; cast: Reena Shah, Manish Acharya, Nina Paley, Debaro Sanyal, Aseem Chhabra, Deepthi Gupta, Sanjiv Jhaveri, Pooja Kumar, Bhavana Nagulapally, Aladdin Ullah, Nitya Vidyasagar

SERIES: Disparate Voices: Asian American Film
Presented with the UW Asian American Studies Program; UW Center for South Asia.

"A delightfully subversive feminist musical version of the *Ramayana*, spans continents and millennia in parallel stories of two wives being unfairly dumped, one in the American autobiographical present, the other in the mythical Indian past." It starts with Nina, an artist in San Francisco, drawn in a squiggly modern

style. Nina's husband has temporary moved to India for a work project, but the distance becomes permanent when he extends his assignment for a year and then dumps her via email. Roger Ebert says: "No ex-husband has inspired a greater cultural contribution since Michael Huffington." For in Nina's despair, she picks up a copy of the *Ramayana* and reads about Sita, a Hindu goddess who is put through many tests of fidelity to her husband Rama. Paley tells Sita's story through three strands, the main adventure unfolding as Sita dutifully follows Rama on a 14-year exile to a forest. As Sita laments her fate, the animation style shifts and Sita becomes a brightly rounded Betty Boop, singing with the voice of 1920s jazz singer Annette Hanshaw (songs like "What Wouldn't I Do For My Man," "Why Are You So Mean To Me?"). Most hilarious is a third, no, fourth strand: a Greek chorus of three witty Indonesian shadow puppets who narrate the storyline of Sita, forgetting parts, disagreeing about what happens next. Paley, a native of Urbana, Ill., wrote and drew the entire film herself. Debuting at the Berlin Film Festival last year, *Sita* is a brilliant adventure, an astonishing technical achievement, and evidence that 2D animation is robust, energetic, and satisfying when drawn with enough heartache.

Small Comforts

SEE: Shorts: Sunday @ Chazen

Somers Town

SAT, APR 4 • 3:30 PM

Stage Door ORDER CODE: SOMER04

SUN, APR 5 • 2:00 PM

Stage Door ORDER CODE: SOMER05

WISCONSIN PREMIERE • Narrative • United Kingdom, 2008, b&w, 35mm • 70 MIN

Director: Shane Meadows

Writer: Paul Fraser; director of photography: Natasha Braier; editor: Richard Graham; production designer: Lisa Marie Hall; costume: Designer Jo Thompson; producer: Barnaby Spurrier; cast: Thomas Turgoose, Piotr Jagiello, Elisa Lasowski, Kate Dickie, Ireneusz Czop, Perry Benson

IN ENGLISH, POLISH WITH ENGLISH SUBTITLES
Presented with UW Center for European Studies.

Two teenagers, both newcomers to London, forge an unlikely friendship over the course of a hot summer. Tomo is a runaway from Nottingham; Marek, a Polish immigrant, lives in the district of Somers Town, between King's Cross and Euston stations, where his dad is working on a new rail link. When Marek agrees to let homeless Tomo move into his room, unbeknownst to his father,



The Song of Sparrows (Avaze gonjeshk-ha)

the pair forms a strong bond, as they work odd jobs for an eccentric neighbor and compete for the attention of Maria, a beautiful young French waitress. "There have been very few more moving films from any director since Meadows' own *Dead Man's Shoes* — though in this instance it's very much a case of joyful rather than sorrowful tears. This is a delightful, quietly topical, deceptively slight miniature about teenage friendship and first love — scarcely new subjects for cinema, but handled with sufficient sensitivity, humour and spirit to emphatically justify such a choice of material. Meadows and his scriptwriter Paul Fraser, meanwhile, deserve particular credit for so deftly maintaining such a delicate balance between the bouncily engaging story and its sad, even tragic subtexts." — Neil Young, *jigsawlounge.co.uk*. 2008 Berlin, Karlovy Vary, Tribeca, Helsinki festivals.

Somewhere Between Here and There

SEE: Shorts: Sat @ Cinematheque

The Song of Sparrows (Avaze gonjeshk-ha)

THU, APR 2 • 7:30 PM

Chazen Museum ORDER CODE: SONG002

SAT, APR 4 • 9:30 PM

Chazen Museum ORDER CODE: SONG004

WISCONSIN PREMIERE • Narrative • Iran, 2008, color, digital video • 96 MIN

Director: Majid Majidi

Writer: Majid Majidi, Mehran Kashani; cinematographer: Tooraj Mansoori; editor: Hassan Hassandoost; sound: Yadollah Najafi; music: Hossein Alizadeh; costumes/production designer: Asghar Nezhad-Imani; executive producer: Javad Norouzbeigi; producer: Majid Majidi; production company: Majidi Film Production; cast: Reza Naji, Maryam Akbari, Kamran Dehghan, Hamed Aghazi, Shabnam Aklaghi, Neshat Nazari

IN FARSI WITH ENGLISH SUBTITLES

SERIES: Inside Islam

Presented with the UW Inside Islam Project.

The gently comic film opens in simple but stunning pastoral Iran, where an unassuming ostrich farmer, Karim (Berlin Film Festival Best Actor Winner Reza Naji), struggles to support his family, leading a simple and contented life in a small house. In a string of bad luck, Karim's daughter loses her expensive hearing aid, and an ostrich runs away from the farm, which causes Karim to be fired. However, his financial woes are short-lived when Karim, who had traveled to Teheran in order to repair his daughter's hearing aid, stumbles upon an easy way to make money

quickly in the bustling city: he inadvertently gives a man a ride on the back of his motorbike in return for a fee, a relatively good sum which prompts him to continue his taxi service on a regular basis. Every day Karim rides into town, bringing back home all kinds of rummage — old furniture, car parts, etc. — and soon finds himself entangled in a world of hustle, materialism, and greed. The people and material goods start to transform Karim's generous and honest nature, much to the distress of his wife and children. It is up to those closest to him to restore the values that he had once cherished, and Karim must find a way to reconcile his new life with the old. But director Majid Majidi never strays far from appreciating the humor in Karim's situation, and the film maintains a buoyant sense of hope. This comes in large part from Karim's son, who is determined to muck out the old covered well and raise fish for sale. And there's still an ostrich on the loose...

The Song of the Mermaid

SEE: Shorts: Animations

A Song Without a Name

SEE: Shorts: Saturday @ Chazen

Sonic Youth: Sleeping Nights Awake

THU, APR 2 • 10:45 PM

Play Circle ORDER CODE: SONIC02

WISCONSIN PREMIERE • Documentary • USA, 2008, b&w, digital video • 84 MIN

Director: Michael Albright

Director of photography: Project Moonshine; cast: Sonic Youth

Avant-rock pioneers Sonic Youth finally receive a concert film worthy of their incendiary live shows, courtesy of seven high school students working with Reno nonprofit Project Moonshine. It may be shot by teenagers, but this is far from an amateur production — in crisp black and white, *Sleeping Nights Awake* captures the raw energy of a Sonic Youth show with you-are-there immediacy. Off-the-cuff backstage interviews find the teens getting closer to Thurston, Kim, Lee, and Steve than countless "professional" hagiographers ever have. For their part, the band burns through a career-spanning setlist ranging from highlights off the recent *Rather Ripped* to fan favorites like "Tom Violence." "This is one of the most engaging and single-minded film studies of a band since *Instrument*, Jem Cohen's 1999 film on Fugazi... The music is uncompromised,



Sonic Youth: Sleeping Nights Awake

full-bore Sonic Youth, a band distinguished by a rare gift for blending pop attitude with avant-garde taste and daring. Albright, having trained under Albert Maysles, shows that he's learned (and imparted to his talented students) Maysles' central documaking lesson, which is to always be ready to cover the moment with one's camera and to do so without visual or narrative trickery." — Robert Koehler, *Variety*.

Sons of Sakhnin United

SUN, APR 5 • 8:15 PM

Wis Union Theatre ORDER CODE: SONS005

WISCONSIN PREMIERE • Documentary • USA, 2007, color, digital video • 84 MIN

Director: Christopher Browne, Alexander H. Browne

Co-director, Alexander H. Browne; camera: Eitan Riklis; editor: Patrick Gambuti Jr.; co-editor: Rachel Shuman; sound: Dan Shaiovich, Shimshon Yanai; sound editor: Andrew Netboy; music: Pier Bucci; music supervisor: Damian Lazarus; executive producer: Barry Tatelman, Danzansky Investment Partners; producer: Roger Bennett, Alexander H. Browne, Michael Cohen; co-producer: Patrick Gambuti Jr.; associate producer: Nir Weiss, Dan Shaiovich; production company: Deaf, Dumb + Blind, Dionysian Films, Reboot Films

IN ENGLISH, HEBREW, ARABIC WITH ENGLISH SUBTITLES

SERIES: Inside Islam

Presented with the UW Inside Islam Project.

A sporting moment only to be found in the Middle East: soccer fans chanting "Allah Akhbar" in Palestinian Arabic when their star scored the against-the-odds winning goal in the Israeli Cup final — and the goal scorer was an Israeli Jew. *Sons of Sakhnin* United covers the journey of B'Nai Sakhnin, the first mostly Arab soccer team to become champions of Israel, in the year after they win the Cup. Now they have to prove that wasn't a fluke, but more importantly it's the year where attention is focused on them, and they can use that position to speak about peace and unity. As the Arab Israeli conflict swirls around them, as Israel discusses plans to withdraw from Gaza, and Palestinians come to terms with the death of Yasir Arafat, this mixed team from a small, poor town in the Galilee plays on with the weight of symbolism and expectation on their shoulders. Can the team stand together under the spotlight of the world's media? Can their captain play for the Israeli national team without being heckled by the team's right-wing Jewish fans? Can a team playing a game with no more actual consequence than an ending with one winner and one loser, bring people together for 90 minutes and suspend the hatred and ani-



Sparrow (Man jeuk)



Special People

mosity that has become a daily feature of their lives? Director Christopher Browne's first film, *A League of Ordinary Gentlemen* played at the 2005 Wisconsin Film Festival.

Sparrow (Man jeuk)

SAT, APR 4 • 8:30 PM

Orpheum Main ORDER CODE: SPAR04

WISCONSIN PREMIERE • Narrative • Hong Kong, 2008, color, 35mm • 87 MIN

Director: Johnnie To

Camera: Cheng Siu-keung; editor: David Richardson; sound: Martin Chappell; music: Xavier Jammaux, Fred Avril; art director: Tony Yu; costume designer: Stanley Cheung; cast: Simon Yam, Kelly Lin, Lam Ka-Tung, Lam Suet, Kate Tsui

IN CANTONESE WITH ENGLISH SUBTITLES

In *Exiled* (WFF07), director Johnnie To focused on an ex-gangster, backed by two groups of hitmen pitted against each other, using the distinct rhythms of each squad to create a stylish, dark thriller. *Sparrow* now moves a foursome pick-pockets front and center. Led by the charismatic Kei (Simon Yam), they make a comfortable living in the streets of Hong Kong. Each heist is a delicate choreography of theft, transfer, and disappearance. Each day begins with breakfast at the little diner with birdcages hanging from the ceiling. A mysterious woman crosses their path, literally, as she flees down an alleyway dressed in stylish clothes. The brothers become entranced by this femme fatale, apparently under the control of an aging mob boss, and the jazzy, joyful game is afoot. Sublime in its setting of the old streets of Hong Kong, this is a fascinating story where everything — wallets, hearts — can be stolen by sleight-of-hand.

Special People

SUN, APR 5 • 1:30 PM

Orpheum Main ORDER CODE: SPEC105

MIDWEST PREMIERE • Narrative • United Kingdom, 2007, color, 35mm • 80 MIN

Director: Justin Edgar

Writer: Kielder Kids, Justin Edgar; cinematographer: Zac Nicholson; editor: Mark Burgess, Jamie McKay; music: Kim Humphrey; producer: Kielder Kids, Justin Edgar; cast: Dominic Coleman, Robyn Frampton, Jamie McKay, Tally Annie Pears

SERIES: Film-Able: Disabilities on Screen.

Presented with the UW Department of Rehabilitation Psychology and Special Education

Special People follows the struggles of a filmmaker who hopes the film he is making with a group of disabled teenagers will bring him stardom. Dominic Coleman stars as Jasper, a pretentious, patronizing filmmaker with his heart in the right place. Proud of his social-realist short *Koncrete Dreamz*, he eagerly accepts the challenge of helping a group of three disabled teenagers to make their own film. Surly Jess, aspiring auteur Scott, and curmudgeonly delinquent Dave regard Jasper with a mixture of pity and resentment, especially when it becomes clear that the project is more about furthering his ambitions than serving their needs. Events come to a head during a chaotic trip to the countryside to shoot their mini-masterpiece. *Special People* is based on Edgar's short of the same name and is the first British film in which every disabled character is played by a disabled actor. There are strong elements of true-life experiences, attitudes and prejudices (also satirizing the self-important film industry) incorporated into a very funny film.

Speechless

SEE: Jim's Experimental Shorts



Stand-Up: Muslim American Comics



Tokyo Sonata



Tracks



Summer

Stand-Up: Muslim American Comics Come of Age

FRI, APR 3 • 5:30 PM

Monona Terrace ORDER CODE: STAND03
Documentary • USA, 2007, color, digital video • 54 MIN

Director: Glenn Baker, Omar Naim

Co-director: Omar Naim; director of photography: Neil Barrett; editor: Sam Green; music: Lenny Williams; executive producer: Sally Jo Fifer; producer: Glenn Baker; co-producer: Lauren Cardillo; associate producer: Sujata Thomas; cast: Ahmed Ahmed, Tissa Hami, Dean Obeidallah, Azhar Usman, Maysoon Zayid

SERIES: Inside Islam

Presented with the UW Inside Islam Project.

Stand Up: Muslim American Comics Come of Age explores the emergence of five comedians in the wake of 9/11, showing how they use humor to take on stereotypes about Muslims and terrorism. At a time when people of Middle Eastern origin were advised to lay low, they all chose to stand up and crack jokes. From false arrests to death threats, the comics face challenges from both majority America and within the Muslim community. Loaded with provocative performance footage, *Stand Up* provides an inspiring chronicle of these artists' struggle to enter the American comic mainstream. Director Glenn Baker says: "Ranging from devout Muslims to secular provocateurs, these comics embody the diversity of America's large Middle Eastern population. Following in the footsteps of Lenny Bruce, Richard Pryor, George Lopez, and Margaret Cho, they are using stand-up comedy to make a case

for their inclusion in the American public square. Their stories offer unique insights into an alternate take on the American Dream; but mostly they'll make you laugh."

Stranger Comes to Town
SEE: Visible Forces

Stroszek

SAT, APR 4 • 6:45 PM

MMOCA ORDER CODE: STROS04

SUN, APR 5 • 3:30 PM

MMOCA ORDER CODE: STROS05

Narrative • Germany, 1977, color, 35mm • 108 MIN

Director: Werner Herzog

Writer: Werner Herzog; cinematographer: Thomas Mauch; editor: Beate Mainka-Jellinghaus; original music: Chet Atkins, Sonny Terry; sound: Haymo Heyder, Peter van Anit; production manager: Walter Saxer; producer: Willi Segler; cast: Bruno S., Eva Mattes, Clemens Scheitz, Clayton Szalpinski, Ely Rodriguez, Alfred Edel, Scott McKain, Ralph Wade, Michael Gahr

IN GERMAN, ENGLISH WITH ENGLISH SUBTITLES
SERIES: Restorations and Revivals

Presented with UW Center for European Studies.

Bruno S., newly released from German prison, seeks out his friend Eva, a curvy and earnest prostitute who keeps getting in trouble with her handlers. Bruno is unlike anyone you've seen on screen before: a genuinely complex and curious street musician cast by Herzog in his earlier film *The Enigma of Kaspar Hauser*. Eva's pimps keep hassling the defenseless Bruno, until he and his elderly neighbor, Mr. Scheitz, decide that the trio (plus Bruno's mynah bird, Beo) should look for, well, not quite the American dream but at least a little peace. Scheitz's nephew, is turns out, is living in a place called Wisconsin: they need to look it up in the atlas. Roger Ebert wrote about *Stroszek* in 2002: "Who else but Werner Herzog would make a film about a retarded expatriate, a little old man and a prostitute, who leave Germany to begin a new life in a house trailer in Wisconsin? Who else would shoot the film in the hometown of Ed Gein, the murderer who inspired *Psycho*? Who else would cast all the local roles with locals? Who else would end the movie with a policeman radioing, 'We've got a truck on fire, can't find the switch to turn the ski lift off, and can't stop the dancing chicken. Send an electrician.' *Stroszek* is one of the oddest films ever made. It is impossible for the audience to anticipate a single shot or devel-

opment. We watch with a kind of fascination, because Herzog cuts loose from narrative and follows his characters through the relentless logic of their adventure. Then there is the haunting impact of the performance by Bruno S., who is at every moment playing himself." With music by Chet Atkins and Sonny Terry. Winner, Best Film, 1978 German Film Critics Award. Thank you to Werner Herzog Films for providing this print.

Summer

FRI, APR 3 • 11:45 PM

Stage Door Theatre ORDER CODE: SUMME03

SAT, APR 4 • 11:15 AM

Stage Door ORDER CODE: SUMME04

MIDWEST PREMIERE • Narrative • United Kingdom, 2008, 35mm • 80 MIN

Director: Kenny Glanaan

Writer: Hugh Ellis; cinematographer: Tony Slater-Ling; editor: Kristina Hetherington; composer: Stephen McKeon; production designer: Jane Levick; producer: Camilla Bray

SERIES: Film-Able: Disabilities on Screen
Presented with the UW Department of Rehabilitation Psychology and Special Education

Shaun and Darren are have been best friends since they were kids. Indeed, through layered flashbacks the story is told of how the two boys tore up the town, hung out on the lake pier (with Shaun's best girl friend Katy) and generally misspent their youth. But Darren has been in a wheelchair for years, and is disintegrating into an alcoholic fog. Shaun has been his caregiver for years, sticking by his friend and doing his best to keep themselves glued together. "It's a simple tale of loss and regret for a life that's been frittered away, but is filled with excellent natural performances from all the leads, especially from Carlyle who gives his best performance since *Trainspotting*.... The true reason for the strength of the bonds between the central characters remains hidden until near the end, a secret that makes the film exceptionally compelling. It also allows plenty of time for the characters' relationships past and present to be fully examined and understood — making the conclusion's emotional payload all the more affecting.... This film further cements Kenny Glanaan as one of the best young British directors working today. *Summer* is sublime. Winner, Best Director and Best Feature, 2008 BAFTA Scotland Awards.

The Taking of Pelham One Two Three

SAT, APR 4 • 8:45 PM

UW Cinematheque ORDER CODE: TAKINO4

Narrative • USA, 1974, color, 35mm • 104 MIN

Director: Joseph Sargent

Writer: Peter Stone; cinematographers: Owen Roizman; editors: Gerald Greenberg, Robert Q. Lovett; music: David Shire; art directors: Gene Rudolf; set decorators: Herb Mulligan; costume designers: Anna Hill Johnstone; make-up: Irving Buchman; producer: Gabriel Katzka, Stephen F. Kesten, Edgar J. Scherick; cast: Walter Matthau, Robert Shaw, Martin Balsam, Hector Elizondo, Earl Hindman, James Broderick, Dick O'neill, Lee Wallace

SERIES: Restorations and Revivals

Now destined for a summer remake starring John Travolta, Denzel Washington, and half the cast of *The Sopranos*, *Pelham* also inspired the color-coded nicknames in Tarentino's *Reservoir Dogs*. In 1974, Nora Sayre of the New York Times wrote: "Four highly efficient hoods hijack an IRT subway car and hold eighteen people hostage for a million dollars; if the city doesn't pay within an hour, one hostage will be shot a minute. The Transit Authority, the Police Department, the Mayor and his colleagues all go into frenzied but coordinated action, while the film cuts most expertly between the stalled car and its passengers, the T.A. Command Center, Gracie Mansion, and the city streets. Of course the subway system is soon backed up to the Bronx. Walter Matthau's best caustic energies erupt as a Transit Authority lieutenant, and Peter Stone's script abounds with dialogue that's just right for this actor's benign bad temper. (Surely no one can say 'Gesundheit!' to a sneezer quite so aggressively as Mr. Matthau.) Martin Balsam and Robert Shaw — one glazed with a sleazy regret, the other endowed with a calm brutality — are all too likely as your typical rush-hour hijackers.... Throughout, there's a skillful balance between the vulnerability of New Yorkers and the drastic, provocative sense of comedy that thrives all over our sidewalks. And the hijacking seems like a perfectly probable event for this town. (Perhaps the only element of fantasy is the implication that the city's departments could function so smoothly together.)"

Temps Plein (Full Time)

SEE: Atelier K

Terrain

SEE: Dancescapes

This is Umberto.

SEE: Shorts: Sunday @ Chazen

Three Monkeys

(Üç maymun)

THU, APR 2 • 11:00 PM

UW Cinematheque ORDER CODE: THREE02

FRI, APR 3 • 7:30 PM

UW Cinematheque ORDER CODE: THREE03

Narrative • Turkey, 2008, color, 35mm • 105 MIN

Director: Nuri Bilge Ceylan

Writer: Ebru Ceylan, Ercan Kesal, Nuri Bilge Ceylan; director of photography: Gökhan Tiryaki; editors: Ayhan Ergürel, Bora Gök ingöl, Nuri Bilge Ceylan; art director: Ebru Ceylan; sound engineer: Murat enürkmez; producer: Zeynep Özbatur; coproducers: Fabienne Vonier, Valerio De Paolis, Cemal Noyan, Nuri Bilge Ceylan; cast: Yavuz Bingöl, Hatice Aslan, Ahmet Rıfat ungar, Ercan Kesal, Cafer Köse, Gürkan Aydın

IN TURKISH WITH ENGLISH SUBTITLES

Several films at this year's festival are laced with the noir themes of guilt, entrapment, and sacrifice. *Revanche*, from Austria, follows a pair of lovers after they rob a bank and have to deal with the unexpected consequences. Serbia's *The Trap* explores the inner struggle of a man who must commit an unspeakable crime to pay his son's hospital bills. And in *Jerichow*, an already rocky marriage is threatened by a drifter who grows close to the couple. Nuri Bilge Ceylan (*Climates*, *WWF07*) contributes this film named for the monkeys who know no evil. After an ambitious politician's hit-and-run accident, he asks his driver to take the blame. Eyüp (played by Yavuz Bingöl, a well-known Turkish singer) agrees to go to prison in exchange for a little financial security for his family. But Eyüp's teenage son, defiant and sulky, is getting roughed up by the local gangs. Trying to hold everything together is Hacer, the wife who desperately wants to protect her family. "Throughout, Ceylan and his co-writers — his wife Ebru Ceylan and actor Kesal — systematically withhold key information, keeping us as much out of the loop as his characters often are. Much of the film, crucially, revolves round the suspicions and anxieties of both father and son. Like previous Ceylan films, this one looks long and hard into the mysteries and self-destructive contradictions of the human heart, but the film's sombre, arguably pessimistic bent also finds room for Ceylan's blackly sardonic humour, embodied here by a running gag about an unintentionally eloquent cellphone ringtone." — Jonathan Romney, *Screen Interna-*



The Trap (Klopka)

tional. Winner, Best Director, 2008 Cannes Film Festival.

Thus Spake John
SEE: Shorts: Sat @ Monona Terrace

Tokyo Sonata

THU, APR 2 • 5:00 PM

Chazen Museum ORDER CODE: TOKY002

FRI, APR 3 • 7:00 PM

Chazen Museum ORDER CODE: TOKY003

WISCONSIN PREMIERE • Narrative • Japan, 2008, color, digital video • 119 MIN

Director: Kiyoshi Kurosawa

Writer: Max Mannix, Kiyoshi Kurosawa & Sachiko Tanaka; cinematographer: Akiko Ashizawa; lighting designer: Tokujin Ichikawa; editor: Koichi Takahashi; sound mixer: Masayuki Iwakura; music: Kazumasa Hashimoto; production designers: Tomoyuki Maruo & Tomoe Matsumoto; visual effects supervisor: Shuji Asano; executive producer: Yasushi Kotani & Michael J. Werner; producer: Yuki Kito & Wouter Barendrecht; co-producer: Hirohisa Mukuju; associate producer: Raymond Phathanavirangoon; cast: Teruyuki Kagawa, Kyoko Koizumi, Yu Koyanagi, Kai Inowaki, Haruka Igawa, Kanji Tsuda, Koji Yakusho

IN JAPANESE WITH ENGLISH SUBTITLES

Tokyo Sonata is a story of an ordinary Japanese family of four. The father, Ryuhei Sasaki, like any other Japanese businessman, is faithfully devoted to his work. His wife Megumi manages the house and struggles to retain a bond with Takashi, her oldest son who is in college, and the youngest, Kenji, a sensitive boy in elementary school. The quiet unraveling of the family begins when Ryuhei unexpectedly loses his job. Facing completely unfamiliar circumstances, he decides not to tell his family and begins his lonely sojourn into the world of the secretly unemployed. Along with many other businessmen that save face by concealing their shameful reality from family and friends, Ryuhei pretends to go to work each day, when, in fact, he kills time in libraries and parks. His lies and torment go unnoticed by Takashi, who becomes increasingly despondent and alienated from his family, and Megumi, who can no longer summon the will to keep her family together. Meanwhile, Kenji's journey begins to mirror his father's solitary plight. Although his father vehemently refuses to allow Kenji to play the piano, the boy uses his school lunch money to pay for clandestine lessons. What began as lies created as means to survive, gradually leads the family into unforeseeable destruction. In the hands of director Kiyoshi Kurosawa, renowned for his suspenseful films (*Retribution*, WFF07),

this story probes the dark side of human nature and the social problems that confront contemporary Japan. Kurosawa's portrayal of the breakdown and redemption of Japan's "ordinary family" is every bit as gripping as his previous works. Winner, Un Certain Regard Jury Prize, 2008 Cannes; Best Director, 2008 Mar del Plata festival.

Tracks

SUN, APR 05 • 11:15 AM

Monona Terrace ORDER CODE: TRACK05

WORLD PREMIERE • Narrative • USA, 2008, color, digital video • 78 MIN + POST-FILM Q&A

Director: Josh Rosenberg

Writer: Josh Rosenberg; director of photography: Scott Foley; editor: Josh Rosenberg, Scott Foley; sound: Jonah Whipp, Tophar Farrell; original music: Doveman; production design: Billie Harrison; executive producer: Mark Beiri; producer: Kurt Mueller, Niels Mueller, Josh Rosenberg; co-producer: Scott Foley, Kevin Kennedy; associate producer: Michael Cotey, Laura Lynn MacDonald; assistant director: Kaija Rayne; cast: Amanda J. Hull, Rebecca Rose Phillips, Evelyn Kelly, Sam Kieffer, Katie Whittaker, Sarah Stashek, Laura Lynn MacDonald, Jim Tasse, Alex Grindelund, John Filmanowicz, Lee E. Ernst, Jenny Wanasek, Angela Ianone, Kathy Taxis, Raeleen McMillion, Laura Gordon, Michael Cotey, Kevin Kennedy, Michael Stewart, Lisa Ring, Lindsey Gagliano, Kaija Rayne, Laura Ring, David Bohn

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

Cat's a fairly average student at Milwaukee's Shorewood High School. Her family is a typical suburban one: no hardships, but there is a lack of vitality and real understanding. She's a little innocent, and when an older student reaches out to befriend her, she jumps at the chance to experiment with something new. Claire is much more of a free spirit, left to fend for herself most days. She's daring and confident and a getting a bit of a raunchy reputation at school. She sets the bar pretty high with her independence, and it leads Cat into some precarious territory. There may be no one as lonely as a teenager, and this film explores many of the issues that high school students grapple with: drugs, sex, self-injury, family violence. A thoroughly Milwaukee production, *Tracks* relies on the talents of many local actors and crew, including UW-Milwaukee professor Scott Foley as director of photography, and producer Niels Mueller (*The Assassination of Richard Nixon*). Director and writer Josh Rosenberg is a 2006 graduate of UW-Milwaukee. Winner, 2009 Wisconsin's Own Jury Prize.

Tractors! International Harvester Sponsored Films from the Wisconsin Historical Society

SUN, APR 5 • 6:00 PM

UW Cinematheque ORDER CODE: TRACT05

TOTAL RUNNING TIME: 56 MIN

SERIES: Revivals and Restorations; *The Cream and the Crop: Farming and the Land on Film* Presented with the Wisconsin Historical Society; UW Center for Integrated Agricultural Systems

Last year, we brought a program of sponsored films to the Festival from the Prelinger Archives. This year, we're staying local — and what could be more "Wisconsin" than tractors? Created to promote the products of the International Harvester Company, these films from the vaults of the Wisconsin Historical Society feature gorgeous color photography, delightfully wooden performances, unlikely narrative frameworks, and lots of farm machinery. In short, they are industrial filmmaking at its best. *Program curated by Heather Heckman (UW Cinematheque) and Kris Bronstad (WHS). Special thanks to Lee Grady (WHS) and Jeff Calfa (Navistar).*

IH at the Century of Progress

USA, 1934, b&w, digital video • 12 MIN

Shot at the International Harvester pavilion at Chicago's Century of Progress exhibition, this short captures the wonders of the early 20th century World's Fair, from mechanical cows to remote-controlled tractors.

Honeymoon for Harriet

USA, 1949, color, digital video • 22 MIN

Poor Harriet — she wants a honeymoon, but her husband always blows their savings on the latest farm equipment...or so the local mailman tells us, in this early effort by Robert Altman.

Frozen Treasure

USA, 1950, color, digital video • 22 MIN

Though it's kept in a cold storage vault rather than a true freezer, this film is certainly a treasure. When the money from a bank robbery finds its way into a farm family's freezer and then gets delivered all over town with Ma's famous fruit, it's up to the high school marching band to save the day — atop tractors, of course.

The Trap (Klopka)

FRI, APR 3 • 11:15 PM

Wis Union Theatre ORDER CODE: TRAPPO3

WISCONSIN PREMIERE • Narrative • Serbia, Germany, Hungary, 2007, color, digital video • 115 MIN



Treeless Mountain

Director: Srđan Golubovic

Writer: Srđan Koljevic, Melina Pota Koljevic; based on the novel by: Nenad Teofilovic; director of photography: Aleksandar Ilic; editor: Marko Glušac, Dejan Urošević; producer: Jelena Mitrovic, Nataša Ninkovic, Alexander Ris, Jörg Rothe, Laslo Kantor; costume designer: Ljiljana Petrovic; music by: Mario Schneider; sound designer: Sebastian Schmidt, Erik Mischijew; sound recordist: Branko Dordevic; executive producer: Igor Kecman; production designer: Goran Joksimovic; cast: Nebojša Glogovac, Nataša Ninkovic, Anica Dobra, Miki Manojlovic, Marko Durovic

IN SERBO-CROATIAN WITH ENGLISH SUBTITLES
Presented with UW Center for European Studies.

What who you do to save your child's life? In this Serb thriller, Mladen gets pushed to the limit to get the money needed to provide medical care for his son. Mladen and his wife Marija are live in grey Belgrade, which looks eternally grey and damp as photographed by cinematographer Aleksandar Ilić. When the only procedure that can cure their son costs far more than their modest salaries can handle, they follow a not-uncommon path of placing an ad in the paper, a call for contributions to help someone in need. A mysterious caller responds to the ad, and offers the full sum needed in exchange for, well, in exchange for a little service that Mladen can provide. He can't accept, but can't refuse either, and gets trapped in a series of escalating plot twists that tear apart his marriage and his self-control. Set within a framework where Mladen is confessing something to an unseen person, it is a Balkan *Crime and Punishment*. "Touches highlight the bizarre social universe of Belgrade, where expensive SUVs roam the streets beside rusty tin cans from the Socialist era, and where one little boy begs his parents for a mobile phone on his way to school, while a child his age begs for money at traffic lights. These acutely observed details beam a sharp image of life in today's Serbia." — Deborah Young, *Variety*.

Treeless Mountain

FRI, APR 3 • 5:15 PM

MMOCA ORDER CODE: TREELO3

SAT, APR 4 • 2:00 PM

MMOCA ORDER CODE: TREELO4

MIDWEST PREMIERE • Narrative • USA, South Korea, 2008, color, 35mm • 89 MIN

Director: So Young Kim

Writer: So Young Kim; director of photography: Anne Misawa; editors: So Young Kim, Bradley Rust Gray; sound: Eric Offin/Tandem Sound; composer: Asobi Seksu; production designer: See Hee Kim; executive producer: Ian McGloin, Jamie Mai, Charlie Ledley; producer: Bradley Rust Gray, Ben Howe, Lars

Knudsen, Jay Van Hoy, So Yong Kim; cast: Hee-Yeon Kim, Song-Hee Kim, Soo-Ah Lee, Mi-Hyang Kim, Boon-Tak Park

IN KOREAN WITH ENGLISH SUBTITLES

SERIES: Focus on South Korea; Disparate Voices: Asian American Film.

Presented with the UW Center for East Asian Studies; UW Asian American Studies Program.

A latchkey kid in a Seoul tenement, Jin is already remarkably self-reliant for a six-year-old. When a sudden eviction forces her mother to go off in search of their absent father, Jin and her younger sister Bin are shunted into the negligent care of a distant aunt. With no guardians to count on, the girls must fend for themselves: they explore the neighborhood, catch and sell grasshoppers, and patiently wait for their mother to return. So Yong Kim, an American who grew up in South Korea, has described her semiautobiographical second feature as "a letter to my mother." But *Treeless Mountain* is no vindictive memoir, à la Augusten Burroughs — Kim is after the more elusive goal of understanding, and her depiction of emotional abandonment is uncommonly quiet, observational, and understated. Many films have attempted a child's eye perspective, but Kim achieves it — the camera rarely elevates above the heads of the young protagonists, and the motives defining the plot shifts are as enigmatic to the audience as to the kids. In Jin and Bin's world, adults are a spectral presence, disembodied voices and limbs whose mysterious whims dictate the girls' future with indisputable authority. The child stars give incredibly naturalistic performances, perhaps because Kim kept them as much in the dark about the plot as the characters — amazingly, the two young actors didn't read the script, or even know much about the story. Exploring the connection between rural and urban environments with a childlike naiveté, Kim's keenly felt memories have earned critical comparisons to Terence Malick. "Her camera hovering gently and unobtrusively around the girls as they play, quarrel and daydream, (Kim) turns their intimate moments into a quiet, poignant drama of abandonment and resilience. Her lens seems to be absorbing life rather than just recording it." — A.O. Scott, *New York Times*. 2008 Toronto Film Festival; winner, 2008 Prize of the Ecumenical Jury, Berlin; nominated 2009 Independent Spirit Awards.



Who is KK Downey?



Tulpan



Vogelfrei



Visual Acoustics: Modernism of Julius Shulman



MADISON • APRIL 2-5, 2009
www.wifilmfest.org

Tulpan

THU, APR 2 • 7:15 PM

Stage Door ORDER CODE: TULPA02

SAT, APR 4 • 7:30 PM

Stage Door ORDER CODE: TULPA04

WISCONSIN PREMIERE • Narrative • Kazakhstan, 2008, color, 35mm • 100 MIN

Director: Sergey Dvortsevov

Writer: Sergey Dvortsevov, Gennady Ostrovskiy; director of photography: Jola Dylewska; editor: Isabel Meier, Petar Markovic; production designer: Roger Martin; producer: Pandora Film, Karl Baumgartner; cast: Askhat Kuchinchirekov, Samal Yeslyamova, Ondasyn Besikbasov, Tulepbergen Baisakalov, Bereke Turganbayev, Nurzhigit Zhapabayev, Mahabbat Turganbayeva, Amangeldi Nurzhanbayev, Tazhyban Khalykulova, Zhappas Zhaillaubaev, Esental Tulendiev

IN KAZAKH, RUSSIAN WITH ENGLISH SUBTITLES
Winner of the Prix Un Certain Regard at the 2008 Cannes Film Festival, acclaimed Kazakh documentary filmmaker Sergey Dvortsevov's first narrative feature is a gorgeous mélange of tender comedy, ethnographic drama and wildlife extravaganza. Following his Russian naval service, young dreamer Asa returns to his sister's nomadic brood on the desolate Hunger Steppe to begin a hardscrabble career as a shepherd. But before he can tend a flock of his own, Asa must win the hand of the only eligible bachelorette for miles — his alluringly mysterious neighbor Tulpan. Accompanied by his girlie mag-reading sidekick Boni (and a menagerie of adorable lambs, stampeding camels, mewling kittens and mischievous children), Asa will stop at nothing to prove he is a worthy husband and herder. In the tradition of such travelogues as *The Story of the Weeping Camel* (WFF04), *Tulpan's* gentle humor and stunning photography transport audiences to this singular, harshly beautiful region and its rapidly vanishing way of life. 2008 Cannes, Karlovy Vary, Toronto, New York, and London film festivals.

Una y Otra Vez
(*Time and Again*)

SEE: Shorts: Saturday @ Chazen

La Vie Est Belle
SEE: Dancescapes

Vincent: A Life in Color

SAT, APR 4 • 3:30 PM

Monona Terrace ORDER CODE: VINCE04

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 96 MIN + POST-FILM Q&A

Director: Jennifer Burns

Director of photography: Patrick Russo; visual effects: Sarah Cortese; editor: Christine Gilliland; online editor: Danielle Woods; post production sound: John Binder, Another Country; score: Craig Calvert; producer: Jennifer Burns

SERIES: Film-Able: Disabilities on Screen; Wisconsin's Own.

Presented with the UW Department of Rehabilitation Psychology and Special Education

Filmmaker(s) scheduled to attend.

Vincent is a man who has chosen to make Chicago's famous bridges his own personal stage. Throughout boat season, Vincent can be seen, in his bright technicolor suits, on the various bridges around town waving, spinning and twirling his jacket over his head to the delight and confusion of the tour boats that cruise the Chicago River. He's an icon, a regular in the audience crowd outside the TV news studios, a figure instantly recognizable to those who live in the city. Vincent was also born legally blind, and has spent a rich life finding his way in the world. As a computer programmer, as a disco DJ, and as Fashion Man, Vincent reminds us that everyone has a story to tell. This playful documentary matches Vincent's humor and delightfulness. Director Jennifer Burns is a graduate of the UW-Madison Political Science and Latin American departments.

Visible Forces: Dispatches from the Media Embassy

SAT, APR 4 • 3:45 PM

UW Cinematheque ORDER CODE: VISIB04

TOTAL RUNNING TIME: 90 MIN + POST-FILM Q&A

Filmmaker(s) scheduled to attend.

Pink Dot

WISCONSIN PREMIERE • Experimental • 2006, digital video • 5 MIN

Director: Takeshi Murata

In *Untitled (Pink Dot)*, Murata transforms footage from the 1982 Sylvester Stallone film *Rambo: First Blood* into a morass of seething electronic abstraction. Subjected to Murata's meticulous digital reprocessing, the action scenes decompose and are subsumed into an almost palpable, cascading digital sludge, presided over by a hypnotically pulsating pink dot.

Magnetic Movie

WISCONSIN PREMIERE • Experimental • United Kingdom, 2007, digital video • 5 MIN

Director: Semiconductor

The secret lives of invisible magnetic fields are revealed as chaotic ever-changing geometries by the UK new media duo Semiconductor. All action takes place around NASA's Space Sciences Laboratories at UC Berkeley.

Rawhide!

WISCONSIN PREMIERE • Experimental • USA, 2008, digital video • 2 MIN

Director: Sabine Gruffat, Bill Brown

An experimental karaoke hoedown!

Muto

Animated • Argentina, 2008, digital video • 8 MIN

Director: Blu

Argentine street artist Blu uses the city's sidewalks and walls as a vast outdoor canvas for an animated film.

It Will Die Out in the Mind

WISCONSIN PREMIERE • Experimental • USA, 2006, digital video • 4 MIN

Director: Deborah Stratman

A short inquisition of science by the paranormal. On-screen texts are lifted from Tarkovsky's film "Stalker" in which something more expansive and less explicable than logic or technology is offered as the conceptual pillar of the human spirit.

Stranger Comes to Town

WISCONSIN PREMIERE • Experimental • USA, 2007, digital video • 28 MIN

Director: Jacqueline Gross

Stranger Comes to Town re-works animations from the Department of Homeland Security — combining them with stories from the border, impressions from the on-line game "World of Warcraft," and journeys via Google Earth to tell a tale of bodies moving through lands familiar and strange.

Return of the Black Tower

WISCONSIN PREMIERE • Experimental • United Kingdom, 2008, digital video • 15 MIN

Director: Jennet Thomas

Return of the Black Tower was conceived as a 'response' film to John Smith's 1987 classic short experimental film, *The Black Tower*.

Brent Coughenour Live Video Performance

Experimental • USA, 2009, digital video • 15 MIN

Director: Brent Coughenour

Brent, director of *I Pity the Fool* (WFF08), caps off the Visual Forces program with a live video performance.

Visual Acoustics: The Modernism of Julius Shulman

SUN, APR 5 • 1:15 PM

Wis Union Theatre ORDER CODE: VISUA05

WISCONSIN PREMIERE • Documentary • USA, 2008, color, b&w, digital video • 83 MIN

Director: Eric Bricker

Writer: Eric Bricker, Phil Ethington, Jessica Hundley; cinematographer: Aiken Weiss, Dante Spinotti; editor: Charlton McMillan; composer: Charlie Campagna; executive producer: Lisa Hughes, Michelle Oliver; producer: Eric Bricker, Babette Zilch; co-producer: Will Paice, Frederic Liebert; associate producer: Rose Nielsen; production consultant: Karen Lee Arbeeny; design and animation: Trollback + Company

Narrated by Dustin Hoffman, *Visual Acoustics* explores the monumental career of 98-year-old architectural photographer, Julius Shulman. Populating his photos with human models and striking landscapes, Shulman combined the organic with the synthetic, melding nature with revolutionary urban design. The resulting images helped to shape the careers of some of the greatest architects of the 20th Century, with Shulman documenting the work of Richard Neutra, Rudolph Schindler, Pierre Koenig, John Lautner, and many others. Taking its aesthetic cues from Shulman's own sensual and nuanced photography, the film's narrative is built from a blend of Shulman's images as well as in-depth interviews with architect Frank Gehry, designer Tom Ford, artist Ed Ruscha, actress Kelly Lynch and writer Mitch Glazer, publisher Benedikt Taschen, Academy Award-nominated cinematographer Dante Spinotti, and a host of others. By offering unprecedented and exclusive access to his amazing photographic archive and his day-to-day life, Shulman's dedicated involvement in the process afforded an incalculable benefit to the film. Through the exploration of both Shulman's art and uniquely individualistic life, *Visual Acoustics* offers an unforgettable portrait of Modernism's most eloquent ambassador. Winner, Audience Award, 2008 Austin, Palm Springs festivals.

Vogelfrei

SAT, APR 4 • 5:15 PM

Stage Door Theatre ORDER CODE: VOGEL04

SUN, APR 5 • 5:30 PM

Stage Door Theatre ORDER CODE: VOGEL05

WISCONSIN PREMIERE • Narrative • Latvia, 2007, color, 35mm • 95 MIN

Director: Janis Kalejs, Gatis Smits, Janis Putnins, Anna Viduleja

Writer: Janis Kalejs, Gatis Smits, Janis Putnins, Anna Viduleja; cinematographer: Anrijs Parekh, Sam Moon, Gints Berzins; editor: Armands Blumbergs, Liene Balina, Jekabs Dimeters; sound design: Aleksandrs Vaicahovskis, Petr Kapeller; producer: Sergejs Berdicevskis, Kaspars Rolsteins, Jurgis Liepnieks, Alise Gelze; cast: Igoris Suhoverhovs, Karlis Spravniks, Ints Teterovskis, Liubomiras Laucivicius, Emilija Leiskalne, Irena Tjunina, Tatjana Jansone-Nazarova, Armands Reinfelds, Girts Krumins

IN LATVIAN WITH ENGLISH SUBTITLES

Presented with the UW Center for the Study of Upper Midwestern Cultures.

Divided into four parts, with different directors and actors, four days in the life of Teodors are illuminated in this remarkable Latvian film. It can be seen as four connected parts that inform the evolving character of this introspective man, or as four more allegorical films that define the ages of man. "The film succeeds in allowing each director their own voice too, no small feat, and in the process, demonstrates that there is some very promising talent coming out of Latvia.... The film plays with dichotomies — rural/urban (the first and last scenes are pastoral, while the middle two scenes are coldly alienating in its cityscapes), young/old (the children play as adults, the adults play as children) and loneliness/human communication.... *Vogelfrei* is beautiful filmmaking, each story told with a compelling visual and narrative sense, and ultimately achieves that rare thing: a multi-directed film coalescing together well." — Brannavan Gnanalingam, *The Lumiere Reader*.

The Way We Get By

SAT, APR 4 • 1:00 PM

Bartell Theatre ORDER CODE: WAYWE04

WISCONSIN PREMIERE • Documentary • USA, 2009, color, digital video • 85 MIN

Director: Aron Gaudet

Director of photography: Aron Gaudet, Dan Ferrigan; editor: Aron Gaudet; executive producer: Warren Cook; producer, interviewer: Gita Pullapilly; associate producer: Jessica Barnhouse

At an airport in Maine, thousands of U.S. military troops board planes for deployment overseas. For some, it's the last time they'll see America. For those who return through this airport's doors, it's marks a grateful and safe return to their families and their non-service lives. And in this Maine community, a handful of local senior citizens have given themselves the assignment of staffing the welcome center and greeting these returning soldiers. Bill, Joan, and Jerry don't live easy lives themselves. Money is tight, the joints are getting stiff. Loneliness is always near. But they overcome



A Wink and a Smile



Youssou Ndour: I Bring What I Love



Wings of Defeat

their personal battles to find camaraderie and a sense of purpose in being there for the soldiers.

When Worlds Collude

SEE: Jim's Experimental Shorts

Who is KK Downey?

SAT, APR 4 • 10:30 PM

Play Circle ORDER CODE: WHOIS04

SUN, APR 5 • 8:15 PM

Play Circle ORDER CODE: WHOIS05

WISCONSIN PREMIERE • Narrative • Canada, 2008, digital video • 87 MIN

Director: Darren Curtis, Pat Kiely

Writer: Darren Curtis, Pat Kiely, Matt Silver; cinematographer: Bobby Shore; editor: Jared Curtis; executive producer: Paul Renaud, Jade Healy, John Lameray, David Fruchter, Charles D'Angelo, John Webb, Katye Stevens, Trevor Barnes; producer: Kieran Crilly, Brandi-Ann Milbradt, Darren Curtis, Pat Kiely; cast: Darren Curtis, Kristin Adams, Matt Silver, Pat Kiely, Dan Haber

This riotous first feature by Montreal's Kidnapper comedy troupe spoofs literary fakers JT LeRoy and James Frey, as well as the public who bought into their lowlife chic. When Theo's sordid novel *Truck Stop Hustler* is deemed unpublishable, he decides to bring his drug-addled fictional protagonist KK Downey to life in the form of his bandmate Terrance (played with gusto by co-director Darren Curtis, channeling a bit of Alan Cumming here). Repitched as KK's sleazy autobiography, the book is a massive hit, its author is a *cause célèbre*, and things get very out of hand very, very quickly. Ridiculing the literary world's creepy infatuation with junkie

tell-alls, this hysterical comedy is loaded with gleeful one-liners and ridiculous twists. Silly and smart, *Who is KK Downey?* positions the Kidnapper gang as the heirs apparent to Canadian sketch legends The Kids in the Hall. "Touching, hilarious, and vulgar." — *Film Threat*. Audience Award, 2008 Boston Underground; New Vision Award, 2008 Cinequest Film Festival.

Win or Lose: A Summer Camp Story

THU, APR 2 • 7:15 PM

Monona Terrace ORDER CODE: WINOR02

WORLD PREMIERE • Documentary • USA, 2009, color, digital video • 58 MIN + POST-FILM Q&A

Director: Louis Lapat

Producer, writer, editor, camera: Louis Lapat; assistant writer: Eric Taylor; supervising editor: Flavia Fontes; consultation: Eric Mendelsohn, Christopher White, Kurt Engfer

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

The last week at Camp Ojibwa, in Eagle River, Wis., is Collegiate Week. The kids — all boys — divide into teams named after colleges, and compete in an extravaganza that includes almost anything that can be reduced to a contest: basketball, hockey, playwriting. It is intense, obsessive, and challenging, and starts with a draft pick of the campers. The ultra-competitive coach Andrew Robinson ("A-rob") gets the worst number in the draft: the 12. No one in the history of Camp Ojibwa was ever won with the 12. Nobody wants to be on his team. Adam Korn isn't the most popular counselor, but puts some effort into draft strategy to build a contending team. And thus embarks the saga of another Collegiate Week in Northern Wisconsin, where scrawny kids and gangly teens, with testosterone fairly dripping off their shoes, discovers what it means to win, and to lose. Director Louis Lapat attended Beloit College and now lives in New York City. Winner, 2009 Wisconsin's Own Jury Prize.

Wings of Defeat

SUN, APR 5 • 11:00 AM

Bartell Theatre ORDER CODE: WINGS05

WISCONSIN PREMIERE • Documentary • USA, 2007, color, b&w, digital video • 89 MIN

Director: Risa Morimoto

Cinematographer: Francisco Aliwalas; additional camera: Tetsuhiro Kato, Eric Lin, Risa Morimoto; editor: Maya Stark; rough cut editor: Nicholas Rucka; assistant editor: Masako Tsumura; assistant sound editor: Hekiro Matsuoka; sound design: Tom Lino; consultant: Bill Gordon; composer: Hekiro Matsuoka; art director: Jef Castro; producer: Risa Morimoto; producer: Linda Hoaglund; associate producer:

Fumiko Hattori, Terao/Levine Family Fund

IN JAPANESE, ENGLISH WITH ENGLISH SUBTITLES

SERIES: Disparate Voices: Asian American Film Presented with the UW Asian American Studies Program.

What could be a better example of a strongly entrenched stereotype than that of a kamikaze pilot? Single-minded assassins, right? Fanatics. When Risa Morimoto discovered that her mild-mannered Japanese uncle had trained as a kamikaze pilot, she retraced his footsteps, asking surviving pilots about their provocative experiences. In Japan, they are largely revered for their selfless sacrifice. Yet few outside Japan know that hundreds of kamikaze pilots survived the war. Through rare interviews with surviving kamikaze pilots, we learn that the military demanded pilots "volunteer" to give up their lives. The Emperor's ordered this to be so, and becoming a tokkotai (an abbreviation of "Tokubetsu Kogeki-tai" or Special Attack Squadron) meant being venerated as a god. Retracing their journeys from teenagers to doomed pilots, a complex history of brutal training and ambivalent sacrifice is revealed. These elderly gentlemen are all speak with wit and humor, making a thoroughly entertaining if bittersweet documentary. Winner, Audience Award, 2008 Asian American Film Festival.

A Wink and a Smile

FRI, APR 3 • 9:30 PM

Chazen Museum ORDER CODE: WINKAO3

WISCONSIN PREMIERE • Documentary • USA, 2008, color, digital video • 91 MIN

Director: Dierdre Timmons

Director of photography: Peter Waweru, Marie Joëlle Rizk; editors: Deirdre Allen Timmons, Peter Waweru; producer: Jack Timmons, Deirdre Allen Timmons; associate producer: Abigail Carter; cast: The Shanghai Pearl, Diane Bruch, Casey Ellison, Janie Hanson, Megan Keller, Amy Klar, Vicky R. Moczi, Christi Jo Petrucci, Sara Robinson, Rachel Shimp, Tami Verallund

An intoxicating mix of private thoughts and public behavior, *A Wink and a Smile* exposes more than the human body by putting gender, power, sexuality, and social identity under the glittery spotlight, as it follows the lives of ten ordinary women who do something extraordinary — learn the art of burlesque dancing and striptease. This isn't pole-dancing, it's theater like that practiced by Madison's Cherry Pop Burlesque. We see how a homemaker, a reporter, a doctor, an opera singer, a taxidermist and a college student, join the American cultural revival of burlesque, as it moves from fringe fascination to mainstream obsession, engaging a world where per-



Winter of Frozen Dreams



Win or Lose: A Summer Camp Story

formance art and showgirl spectacle, music, theater and sensuality crash into over-the-top glamour. Like last year's *Naked on the Inside* and *Pageant*, this film is a very personal revelation about self-discovery and accepting our bodies, and a very impressive debut feature.

Winter of Frozen Dreams

SAT, APR 4 • 8:45 PM

Monona Terrace ORDER CODE: WINTE04

WORLD PREMIERE • Narrative • USA, 2008, color, digital video • 92 MIN + POST-FILM Q&A

Director: Eric Mandelbaum

Writer: Michael Caughill, Michael Graf, John Besmer, Eric Mandelbaum; based on the book by: Karl Harter; director of photography: Brian O'Carroll; editor: Egon Kirincic; sound design: John D'Aquino; music: Kenneth Lampl; production design: Mary Frederickson; costume design: Lisa Padovani; executive producer: Omar Peraza; producer: Milka Stanic, Anthony J. Vorhies, Millie Stanic; cast: Thora Birch, Keith Carradine, Brendan Sexton III, Leo Fitzpatrick, Dean Winters, Dan Moran

SERIES: Wisconsin's Own

Filmmaker(s) scheduled to attend.

A movie based on a novel based on a true crime tale, which happened right here in Madison. On a frigid Christmas morning in 1977, Barbara Hoffman's distraught young fiancé, Jerry Davies, led police investigators to a corpse, which only hours before he had buried in a snow bank. Detective Lulling (Keith Carradine) and the police investigators uncover the naked and brutally bludgeoned body of Harry Berge. Turns out that Harry was a customer of Barbara's at the massage parlor where she worked, and that Barbara (Thora Birch) was leading a double life. As investigators get closer to solving the crime, Jerry Davies is found dead, but it is murder or suicide? In 1980, young Jim Doyle (now governor) prosecuted Hoffman in the first televised trial in U.S. history. Ten years after that, Karl Harter, the owner of Movin' Shoes on Park Street, wrote the novel that this film is based on. (Although some of the names are familiar, the film was actually shot in Schenectady, so don't be surprised if Madison circa 1977 looks a little different than you remember).

Yard Work is Hard Work

SEE: Shorts: Animations

Youssou Ndour: I Bring What I Love

SUN, APR 5 • 6:00 PM

Orpheum Main ORDER CODE: YOUSS05

WISCONSIN PREMIERE • Documentary • USA, 2008, color, 35mm • 102 MIN

Director: Elizabeth Chai Vasarhelyi

Cinematographer: Nick Doob, JoJo Pennebaker; cinematographer/co-producer: Scott Duncan, Hugo Berkeley; editors: Jonathan Oppenheim, Fernando Villena; editor consultant/mentor: Craig McKay; original score composers: James Newton Howard, Martin Davich; original score instrumentals: Jean-Philippe Rykiel; executive producer: Edward Tyler Nahem, Patrick Morris, Jennifer Millstone, Jack Turner, Kathryn Tucker, Miklos C. Vasarhelyi; producer: Elizabeth Chai Vasarhelyi; co-producer: Sarah Price; production company: 57th & Irving Productions; cast: Youssou Ndour, Fathy Salama, Kabou Gueye, Le Super Etoile de Dakar, The Fathy Salama Cairo Orchestra, Moustapha Mbaye, Peter Gabriel, Neneh Chery

IN ENGLISH, FRENCH, WOLOF, ARABIC WITH ENGLISH SUBTITLES

SERIES: Inside Islam

Presented with the UW Inside Islam Project.

Senegalese pop sensation Youssou Ndour has spent the last 20 years in the spotlight as a world-renowned musician and iconic "voice of Africa." At the height of his career, Youssou became frustrated by the negative perception of his Muslim faith and composed *Egypt*, a deeply spiritual album dedicated to a more tolerant view of Islam. It was a critical and career-defining moment. Ndour's brave musical message was wholeheartedly embraced by Western audiences but ignited serious religious controversy in his homeland of Senegal. Combining unprecedented images of Senegal's most sacred Muslim rituals, vibrant concert performances filmed around the world and intimate access to Ndour and his family, *I Bring What I Love* chronicles the difficult journey Youssou must undertake to assume his true calling. Youssou Ndour is a voice of hope and tolerance, a modern day moral and political leader whose message transcends music but remains grounded in the universality of faith. Co-produced by Milwaukee filmmaker Sarah Price (*American Movie*). 33