



CINEMATHEQUE PRESS RELEASE -- FOR IMMEDIATE RELEASE

DECEMBER 16, 2011

UW CINEMATHEQUE ANNOUNCES SPRING 2012 SCREENING CALENDAR

**LINEUP INCLUDES FILMS BY JOSEF VON STERNBERG, JOHNNIE TO,
TRUFFAUT & ROHMER,
CATALAN CINEMA, NEW RESTORATIONS FROM FOX, PREMIERES OF
NEW FILMS & MUCH MORE!**

Following up record-breaking attendance for fall and summer 2011 programming, the UW Cinematheque has announced a jam-packed calendar for spring 2012 with screenings that begin January 20 and extend to May 13, 2012 at our regular venue, 4070 Vilas Hall, as well as the Chazen Museum of Art's newly opened auditorium and the Marquee Theater at Union South. As usual, all screenings are free and open to the public. Please see below for a complete listing of programs and series descriptions.

Friday and Saturday programs screen at:

**4070 Vilas Hall
821 University Ave
Madison, WI 53706**

Sunday programs screen at:

**Chazen Museum of Art
750 University Avenue
Madison, WI 53706**

Marquee Monday programs screen at:

**Marquee Theater at Union South
1308 W. Dayton Street
Madison, WI 53715**

Admission free for all screenings, seating limited.

Our website: <http://cinema.wisc.edu>

For photos, visit:

<https://mywebspace.wisc.edu/kfkolb/web/CINEMATHEQUE%20PHOTOS%20SPRING%202012/>

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SERIES AT-A-GLANCE:

Josef Von Sternberg: The Exotic and the Decadent

One of cinema's singular visionaries, Josef von Sternberg masterminded some of the most idiosyncratic Hollywood entertainments of the 1920s and 30s. Famous for meticulously concocting exotic locales on Paramount's back lot, Sternberg used breathtaking imagery to tell wry, knowing tales of doomed love. The director pursued total control over his projects, often acting as uncredited writer, cinematographer, and editor, ensuring that each frame bore his unmistakable personal stamp. Although justly celebrated for his visual style, Sternberg was also among the first directors to fully grasp the power of sound, as exemplified in the proto-noir talkie *Thunderbolt*. This retrospective also contains one of Sternberg's great silent films (*The Docks of New York*) six of his canonical, matchless collaborations with Marlene Dietrich, and two adaptations of literary classics (*Crime and Punishment* and *An American Tragedy*).

LACIS Festival de Cine: 21st Century Catalan

Although the language is spoken by only a fraction of Spain's population, Catalonia is home to many of the country's (and planet's) most ambitious filmmakers. This is a particularly fervent moment for Catalan cinema, with *Black Bread* sweeping the Spain's Goya awards and becoming the first Catalan submission for the Academy Awards, as José Luis Guerín and Albert Serra win equivalent laurels on the festival circuit. Our series spotlights recent developments in Catalonia, and although the films are aesthetically varied, their directors share a deep interest in history, ranging from Agustí Villaronga's post-civil war drama to Serra's medieval mediation. Pere Portabella (whose most recent feature investigates the life of Bach) and Guerín are masters of the essay film, expanding on the restless formal experiments of stalwarts like Chris Marker and Harun Farocki, while infusing their work with intellectual spontaneity. Arthouse filmmakers don't come much more unique than Serra, whose two minimalist adaptations of canonical texts herald the arrival of an emerging master, and Ramon Tèrmens, whose one-man omnibus weaves a complex portrait of Catalan politics. None of the films in our series have U.S. distribution, so take advantage of this rare opportunity for immersion in one of Europe's most

adventurous filmmaking scenes. *Supported in part by the Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities and by UW's Latin American, Caribbean and Iberian Studies program (LACIS). Special thanks to Patricia Bonet Ibeas and Cata Massana i Salvat (Catalan Film & TV), Esther López (TV Ovideo), Ramon Térmens (Segarra Films), Delphine Eon (Beta Cinema), Juan Egea (Department of Spanish and Portuguese), Ellen Sapega (CES) and Alberto Vargas (LACIS)*

Sunday Screenings at the Chazen: Projecting the Cinema

Sunday Screenings at the Chazen Museum of Art begin again on January 29 and in recognition of the newly opened auditorium and cinema space, we have curated a selection of feature and short films that explore, from an international perspective, the significance of the movie theater throughout film history. The stories in these selections unfold primarily within the confines of cinemas: movie palaces, grindhouses, and even museum cinemathèques! The series contains several titles that demonstrate how movie houses functioned in past decades, but it gives equal consideration to the contemporary moviegoing experience, and offers an elegy of sorts to the vanishing single-screen movie house and the disappearing art of 35mm projection.

Two by Two: Rohmer & Truffaut

Thanks to the efforts of two distributors – The Film Desk and Janus Films – the Cinematheque is pleased to present four newly struck prints of features by French *Nouvelle Vague* contemporaries Eric Rohmer and François Truffaut, both of whom helped to change the face of cinema when they moved from writing film criticism to directing films in the late 1950s and early 1960s. The two Rohmer selections on offer – *Summer* and *Four Adventures of Reinette and Mirabelle* – come from the director's mid-career period of the 1980s and variously display his steady, unaffected style, as well as an interest in experimentation. Truffaut is represented by two thrillers from the 1960s: *The Soft Skin* and *The Bride Wore Black*. Both films – each, in their own way, studies of bourgeois marriages – take partial inspiration from Truffaut's mentor Alfred Hitchcock, but they ultimately emerge as personal filmmaking of the highest order.

Johnnie To: Hong Kong Action Master

For 30 years, Johnnie To has directed genre films that succeed both at the box office and with critics. To's hard-boiled cinema frequently delineates the overlapping worlds of cops and gangsters, reveling in their shared endurance of tedious stakeouts, corrupt political machinations, and existential crises. A master of collapsing wildly disparate tones into a coherent vision, To can seamlessly veer from widescreen visual comedy to shocking violence over the span of a single, well-timed edit. The most eccentric and formally ambitious of the filmmakers to emerge from Hong Kong cinema in recent decades, To's style is on full display in the three fresh and unpredictable action films chosen for this series.

20th Century Fox Restorations

The Cinematheque frequently puts a spotlight on major cinematic archival undertakings and this spring we will present a sampling of six preserved features from the vaults of 20th Century Fox, all screened in lovely, recently struck 35mm prints. The selections range from a pair of pre-code comedies from legendary auteur Raoul Walsh (*Sailor's Luck* and *Me and My Gal*) to a slick international heist thriller (*The Sicilian Clan*). The series begins on March 30 when Fox VP Schawn Belston will present the film noir classic *Night and the City* and explain the differences in the American and British release versions.

Premiere Showcase

The Cinematheque's effort to bring the boldest and most exciting new arthouse cinema to Madison continues with four of the year's most acclaimed releases. This spring brings the local premieres of *The Turin Horse*, the latest (and purportedly last) film by master Béla Tarr (*Satantango*); *Gerhard Richter Painting*, an intimate portrait of the iconic artist; plus, you'll also want to check in for the haunted hotel movie *The Innkeepers*; and visit the 19th-century brothel of *House of Pleasures*.

WUD Film Committee and Cinematheque present Marquee Mondays

Once a month from January through April, the Cinematheque, in conjunction with the Wisconsin Union Directorate Film Committee, present Marquee Mondays at the Marquee Theater in Union South. These screenings explore the fun but lesser-traveled paths of film history like exploitation and genre cinema. Best of all, each feature is preceded by bonus treats like short films and vintage trailer reels. So grab some popcorn or a beer from The Sett and enjoy the show. This season's offbeat offerings include the ultra stylish 70s chase film (and *Drive* inspiration) *The Driver*; the Madison premiere of Calvin Lee Reeder's creepy road movie, *The Oregonian*; Johnnie To and Tsui Hark's martial arts mayhem classic *The Heroic Trio*; and the hilarious 80s music comedy *Get Crazy*.

Special Presentations

This season's Special Presentations include an evening with prolific and influential indie director Joe Swanberg who will present the first local screening of his deconstructionist horror movie, *Silver Bullets*; and *Pioneers of Animation*, an evening of marvelous cartoons from the silent era preserved by George Eastman House and featuring musical accompaniment from Dreamland Faces. Plus, Kon Ichikawa's acclaimed masterwork, *The Makioka Sisters*, which will screen in a recently struck 35mm print.

SCREENINGS AT-A-GLANCE:

Friday, January 20, 7 p.m.

Premiere Showcase

THE TURIN HORSE (A TORINÓI LÓ)

Hungary, 2011, 35mm, 146 min., subtitled

Directed by Béla Tarr

With Erika Bók, János Derzki, Mihály Vig

Following our revelatory 2006 retrospective, enigmatic Hungarian master Tarr returns to the Cinematheque with his self-proclaimed final film. In 1889, the philosopher Friedrich Nietzsche witnessed the merciless beating of a horse by a handsome cab driver, an event that is credited with triggering the philosopher's final descent into madness. Reunited with his regular collaborators, including writer Laszlo Krasznahorkai, composer Mihály Vig, and actress Erika Bok, (*Satantango* veterans all), Tarr frames the aftermath of these events in his trademark extra-long takes and high-contrast black-and-white, conjuring a spellbinding ambience at once majestic and austere.

Saturday, January 21, 7 p.m.

Josef von Sternberg

SHANGHAI EXPRESS

US, 1932, 35mm, 84 min.

Directed by Josef von Sternberg

With Marlene Dietrich, Clive Brook, Anna May Wong

Among the passengers on a train headed to Shanghai are a British Army Captain (Brook) and his former lover, fallen woman Shanghai Lily (Dietrich). The two attempt to rekindle their romance while fighting off revolutionaries led by a powerful warlord (Warner Oland). Bursting with delirious Oriental imagery, this is also perhaps the most briskly-paced of the Sternberg-Dietrich collaborations, thanks partly to the witty crackerjack script by Jules Furthman (and an uncredited Howard Hawks!).

Saturday, January 21, 8:30 p.m.

Josef von Sternberg

THE DEVIL IS A WOMAN

US, 1935, 35mm, 93 min.

Directed by Josef von Sternberg

With Marlene Dietrich, Lionel Atwill, Cesar Romero

The last and one of the finest of the Dietrich-Sternberg vehicles finds the leading lady as the mysterious and seductive Concha Perez, who, in early 20th century Spain, frustrates any man who tries to possess her. The script (co-written by John Dos Passos) was based on the same novel (by Pierre Louys) that later inspired Buñuel's *That Obscure Object of Desire*. "One of the most coldly beautiful films ever made. Sternberg's universe is a realm of textures, shadows, and surfaces, which merge and separate in an erotic dance." (Dave Kehr, *Chicago Reader*)

Friday, January 27, 7 p.m.

21st Century Catalan

BLACK BREAD (PA NEGRE)

Spain, 2010, 35mm, 108 min., subtitled

Directed by Agustí Villaronga

With Nora Navas, Francesc Colomer, Marina Comas

11-year-old Andreu, who belongs to the losing side in the post Spanish Civil

War era, finds the bodies of a man and his son in the forest. When the local police suspect Andreu's father, Andreu decides to find the real killer. Veteran director Villaronga's drama has been decorated with 9 Goya awards (including Best Picture and Best Director), 13 Gaudí awards (including Best Picture and Best Director) and is the official Spanish Entry for Best Foreign Language Film for the 2012 Academy Awards. Print provided by Beta Cinema. Preceded by NO AL NO (Directed by Pere Portabella, Spain, 2006, Digital Projection, 3 min.) Valencian Composer Carles Santos plays one of his pieces on the piano. Portabella's film was made for the exhibit on Carles Santos, *iVisca el piano!*, held at the Miró Foundation in summer of 2006.

Friday, January 27, 9 p.m.

21st Century Catalan

CATALUNYA ÜBER ALLES!

Spain, 2011, HD Projection, 101 min., subtitled

Directed by Ramon Térmens

With Jordi Dauder, Tony Corvillo, Babou Cham

With plenty of intelligence, wit and compassion, director Térmens explores Catalan's current attitudes toward immigration. In his three part film we first witness that there is no chance of rehabilitation for an ex-convict returning home after serving time for rape. The second story follows a Senegalese immigrant whose first task as a debt collector is to make sure that a rightwing, anti-immigrant politician pays up. In the final part, a businessman becomes a media celebrity after killing an immigrant he caught burglarizing his home.

Saturday, January 28, 7 p.m.

21st Century Catalan

HONOR OF THE KNIGHTS (HONOR DE CAVALLERIA)

Spain, 2006, 35mm, 95 min., subtitled

Directed by Albert Serra

With Lluís Carbó, Lluís Serrat, Jaume Badia

Named one of the top ten films of 2007 by *Cahiers du Cinema*, Albert Serra's adaptation of *Don Quixote* is appropriately quixotic. Faithful to the mad spirit of Cervantes rather than the specifics of the novel, Serra perfectly cast a retired tennis coach and a construction worker as Quixote and Sancho Panza, (both of whom give performances at once haunting and hilarious) and shifts the focus towards the interstitial moments shared by the idling adventurers. No one tilts at windmills in this rich, painterly film; instead, the quiet succession of pastoral scenes becomes a transcendent reverie for a literary legend. "One of those films that periodically appears in a hostile, conformist environment – like a UFO landing – that causes viewers and critics to ponder the place of a movie theater, or how films operate on spectators. It has a kind of alchemic, transformative power, creating the type of displacement that is normally used to describe the effect of Hollywood blockbusters." (Mark Peranson, *FIPRESCI*) Preceded by LA TEMPESTA (Directed by Pere Portabella, Spain, 2003, Digital Projection, 6 min.) Naked bodies are buffeted by water accompanied by music from the

opera *La Cenerentola* and the overture to *Il Barbiere di Siviglia*, both by Gioacchino Rossini.

Saturday, January 28, 8:45 p.m.

21st Century Catalan

EN CONSTRUCCIÓN

Spain, 2001, 35mm, 125 min., subtitled

Directed by José Luis Guerín

With Juana Rodríguez Molina, Iván Guzmán Jiménez, Juan López López Guerín, one of Europe's most influential and innovative non-fiction filmmakers, purposefully confounds narrative and documentary traditions in *En Construcción*. While the film's subject seems to be the building of an apartment block in the city's rough *Barrio Chino*, Guerín discovers rich narrative threads woven into the tapestries of his real life subjects: workers, immigrants, prostitutes and drug dealers. Shot over 18 months and edited from 120 hours of footage, the film is made up of staged and semi-staged episodes featuring neighborhood residents and workers at the construction site.

Sunday, January 29, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

MATINEE

US, 1993, 35mm, 98 min.

Directed by Joe Dante

With John Goodman, Cathy Moriarty, Simon Fenton

In a role inspired by legendary movie-gimmick king William Castle, Goodman plays exploitation producer/director Lawrence Woolsey. Arriving in Key West, FL to premiere his latest horror opus, *Mant* ("Half Man, Half Ant, All Terror!"), Woolsey doesn't expect the Cuban missile crisis to happen, but he finds it's not bad for business. Director Dante's affectionate farce warmly evokes a moviegoing era now long gone. Preceded by SHE WAS AN ACROBAT'S DAUGHTER (Directed by Friz Freleng, US, 1937, Digital Projection, 8 min.)

Monday, January 30, 7 p.m. - At Union South

Marquee Mondays

THE DRIVER

US, 1978, 35mm, 91 min.

Directed by Walter Hill

With Ryan O'Neal, Bruce Dern, Isabelle Adjani

Director Hill's action masterpiece, itself an homage to *film noir* and the heist thrillers of Jean-Pierre Melville, served as partial inspiration for the recent cult hit *Drive*. O'Neal stars as a supercool getaway driver who seeks help from Adjani while playing cat and mouse with determined cop Dern. The driving stuntwork will take your breath away. Preceded by a bang-up reel of car crash and car chase trailers!

Friday, February 3, 7 p.m.

Two by Rohmer

SUMMER (LE RAYON VERT)

France, 1986, 35mm, 98 min., subtitled

Directed by Eric Rohmer

With Marie Rivière, Vincent Gauthier, Amira Chemakhi

A recently jilted young Parisian woman (Rohmer's co-writer Rivière) takes a solo vacation but is frustrated in every attempt at human connection. The fifth of Rohmer's "Comedies and Proverbs" cycle is a brilliant and witty character study of an independent but insecure heroine. "The best film of the year [1986]. A singularly ennobling episode in the history of cinema." (Andrew Sarris, *Village Voice*)

Saturday, February 4, 7 p.m.

Josef von Sternberg

CRIME AND PUNISHMENT

US, 1935, 35mm, 89 min.

Directed by Josef von Sternberg

With Peter Lorre, Edward Arnold, Marian Marsh

Sternberg's adaptation of Dostoevsky's canonized novel features Lorre in the pivotal role of Raskolnikov, guilt-ridden thief and killer of a pawnshop proprietor, and Arnold as the sly police inspector Porfiry. Saddled with a limited budget after his more lavish Paramount productions, Sternberg turned toward Columbia Pictures to make this scaled-down - but frequently stunning and evocative - movie.

Sunday, February 5, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

A USEFUL LIFE (LA VIDA ÚTIL)

Uruguay, 2010, 35mm, 63 min., subtitled

Directed by Federico Veiroj

With Jorge Jelinek, Manuel Martinez Carril, Paola Venditto

In beautiful black and white images, director Veiroj lovingly details the daily life of devoted Cinemateca Uruguaya employee Jorge (played by real-life film critic Jelinek). When faced with the prospect of his beloved repertory cinema closing, Jorge must take the first tentative steps towards finding new passions. A love letter to movies and movie theaters, this charmer is directed by one of the most talented artists in Uruguay's emerging national cinema. Preceded by FOR THE FIRST TIME (Directed by Octavio Cortázar, Cuba, 1967, Digital Projection, 9 min., subtitled)

Friday, February 10, 7 p.m.

Two by Rohmer

FOUR ADVENTURES OF REINETTE & MIRABELLE (4 AVENTURES DE REINETTE ET MIRABELLE)

France, 1987, 35mm, 95 min. subtitled

Directed by Eric Rohmer

With Joëlle Miquel, Jessica Forde, Fabrice Luchini

In four episodes, Rohmer tells of a young woman from the country, who

befriends a city girl and moves in with her in Paris. Eschewing plot and allowing his talented and charming cast to improvise, Rohmer nonetheless makes a strong impression with his attention to detail and characters. *Four Adventures* was made "while waiting to finish his masterpiece *Le Rayon Vert*. And guess what – it's just as great." (*Time Out New York*)

Saturday, February 11, 7 p.m.

Josef von Sternberg

THE DOCKS OF NEW YORK

US, 1928, 35mm, 75 min.

Directed by Josef von Sternberg

With George Bancroft, Betty Compson, Olga Baclanova

A tough guy stoker on a steamship, Bill (Bancroft) takes a brief shore leave and falls hard for sexy and street smart dance-hall girl Mae (Compson).

Their rough-and-tumble love story unfolds against the backdrop of the fog-covered title location. Sensual, richly atmospheric, and deeply romantic, this is quite simply one of the finest films of the silent era. The marvelous cinematography is by Harold Rosson, who also shot *The Wizard of Oz*. Live accompaniment by David Drazin.

Saturday, February 11, 8:30 p.m.

Josef von Sternberg

THUNDERBOLT

US, 1929, 35mm, 85 min.

Directed by Josef von Sternberg

With George Bancroft, Fay Wray, Richard Arlen

In Sternberg's fatalistic first talkie, Bancroft is the title character, a doomed gangster awaiting execution in prison. The story revolves around the love triangle between Thunderbolt, his girl (Fay Wray), and the innocent man (Arlen) placed in the cell next to him. "This 1929 release is probably the most underrated of Josef von Sternberg's sound pictures, and it's underrated for the same reason: Sternberg is known almost exclusively as a visual stylist, but the most exciting thing here is the highly creative sound track." (Jonathan Rosenbaum, *Chicago Reader*)

Sunday, February 12, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

SHERLOCK JR.

US, 1924, 35mm, 45 min., silent

Directed by Buster Keaton

With Buster Keaton, Kathryn McGuire, Joe Keaton

In one of the most inventive of his silent features, Keaton is a projectionist who falls asleep on the job and dreams that he's become the detective in the mystery film on screen. "Keaton's appreciation of the formal paradoxes of the medium is astounding; his observations on the relationship between film and the subconscious are groundbreaking and profound. And it's a laugh riot, too." (Dave Kehr, *Chicago Reader*). Preceded by THE PLAYHOUSE (Directed by Buster Keaton, US, 1921, 35m, 22 min., silent), one of

Keaton's finest short films, in which he portrays every member of a vaudeville theater company, as well as every member of the audience! Live accompaniment by David Drazin.

Friday, February 17, 7 p.m.

Premiere Showcase

THE INNKEEPERS

US, 2011, 35mm, 100 min.

Directed by Ti West

With Sara Paxton, Pat Healy, Kelly McGillis

On the heels of his instant classic *The House of the Devil*, director West is back with another single-set haunting. Stuck covering a decrepit hotel's final weekend with round-the-clock shifts, a pair of misfit concierges kill time by idly hunting the hotel's legendary ghost. But the arrival of increasingly mysterious guests (including a psychic played by *Top Gun* pinup McGillis) suggests that the duo is in danger of becoming ghosts themselves.

Anchored by fine lead performances, West plays this modern ghost story as much for laughs as scares. (MK)

Saturday, February 18, 7 p.m.

Josef von Sternberg

THE BLUE ANGEL (DER BLAUE ENGEL)

Germany, 1930, 35mm, 106 min., subtitled

Directed by Josef von Sternberg

With Marlene Dietrich, Emil Jannings, Kurt Gerron

Professor Rath (Jannings) learns of his students' infatuation with nightclub singer Lola-Lola (Dietrich). Determined to stop her indecency, the repressed, self-righteous teacher is instead fatally seduced the moment the songstress belts out "Falling in Love Again." The first of the legendary Dietrich-Sternberg collaborations, *The Blue Angel* is one of the screen's most iconic stories of romantic obsession.

Sunday, February 19, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

ANGUISH (ANGUSTIA)

Spain, 1987, 35mm, 89 min.

Directed by Bigas Luna

With Zeld Rubinstein, Michael Lerner, Talia Paul

As the psycho-thriller *The Mommy* unspools at a seedy Los Angeles grindhouse, two teenage girls in the audience become aware that a very real maniac is sitting amongst them. Often gruesomely violent and always clever, this meta-suspense film makes the most of its movie-within-a-movie premise. It marked the English language debut of Almodóvar's talented contemporary Luna (*Jamon, Jamon*). Preceded by OCCUPATIONS (Directed by Lars von Trier, 2007, Digital Projection, 5 min.).

Friday, February 24, 7 p.m.

Special Presentation - Joe Swanberg in person!

SILVER BULLETS

US, 2011, HD projection, 70 min.

Directed by Joe Swanberg

With Katie Lyn Sheil, Ti West, Joe Swanberg

This haunting, meditative indie feature explores the intersection of the personal and artistic lives of its main characters. Claire (Sheil), an actress, is cast in a high-profile horror film while her filmmaker boyfriend, Ethan (Swanberg), casts Claire's best friend Charlie (Amy Seimetz) as his girlfriend in his own low-budget autobiographical project. The prolific and multi-talented Swanberg wrote, produced, shot, edited, and stars. He will be on hand to introduce and answer questions following the screening.

Saturday, February 25, 7 p.m.

Josef von Sternberg

MOROCCO

US, 1930, 35mm, 90 min.

Directed by Josef von Sternberg

With Marlene Dietrich, Gary Cooper, Adolphe Menjou

After the success of *The Blue Angel*, director von Sternberg brought his leading lady Dietrich back from Germany to make their first Paramount production together, this languorously romantic drama set in North Africa. In the story, a French Legionnaire (Cooper) fights with a wealthy roué (Menjou) for the love of cabaret performer Amy Jolly (Dietrich). In her inimitable style, Dietrich sings three numbers for this visually exotic masterwork.

Sunday, February 26, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

THE LONG DAY CLOSES

UK, 1992, 35mm, 83 min.

Directed by Terence Davies

With Leigh McCormack, Marjorie Yates, Anthony Watson

Celebrated filmmaker Davies continues the autobiographical examination of life in working class Liverpool begun in *Distant Voices, Still Lives* (1988).

More poetic reverie than narrative storytelling, Davies gracefully, artfully uses sound and image to evoke and explore the most common territories of his youth in the 1950s: home, church, school, and in particular, the cinema.

Preceded by HAPPY ENDING (Directed by Ken Loach, 2007, Digital Projection, 5 min.)

Monday, February 27, 7 p.m. - At Union South

Marquee Mondays

THE OREGONIAN

US, 2011, HD Projection, 81 min.

Directed by Calvin Lee Reeder

With Lindsay Pulsipher, Robert Longstreet, Matt Olsen

In the Pacific Northwest, a young woman (*True Blood's* Pulsipher) awakens after crashing her car and heads off on foot toward an unknown destination. The sights and sounds she encounters along her route lead our heroine on a

disturbing journey of self discovery. One of the most creepily effective films in recent memory, this 81-minute nightmare thriller combines the best elements of filmmakers like Lynch, Roeg, and Tarkovsky, and recalls Herk Harvey's indie horror classic *Carnival of Souls*, but inventive director Reeder's resulting film is like none other you've seen before. *The Oregonian* has been unnerving audiences on the festival circuit since its Sundance premiere. Don't miss your chance to see the only area theatrical screening. Preceded by PILEDRIVER (Directed by Calvin Lee Reeder, US, 35mm, 2005, 14 min.)

Friday, March 2, 7 p.m.

Special Presentation

PIONEERS OF ANIMATION

(program running time: approx. 90 min.)

This delightfully entertaining and specially curated collection of cartoons from George Eastman House's motion picture collection places the spotlight on the most important innovators in silent era animation. Artists featured in the program, which takes us from 1914 to 1929, include Dave and Max Fleischer, Walt Disney, Paul Terry, Gregory LaCava, Lotte Reiniger, and Friz Freleng. The animated stars on screen include Oswald the Rabbit, Mutt and Jeff, Koko the Clown, and the irrepressible Felix the Cat. The musical duo Dreamland Faces will provide live accompaniment on piano, accordion, and musical saw. Films to be screened are DOMESTIC DIFFICULTIES (1916), TRAPPED (1923), FELIX TRIFLES WITH TIME (1925), FELIX THE CAT KEPT ON WALKING (1925), SCALING THE ALPS (1928), SKY SCRAPPERS (1928), WEARY WILLIES (1929), THE BREATH OF A NATION (1919), COLONEL HEEZA LIAR, NATURALIST (1914), BOBBY BUMPS' DISAPPEARING GUN (1918), BOBBY BUMPS AND HIS GOATMOBILE (1916), FALSE ALARM (1923), THE ORNAMENT OF THE LOVESTRUCK HEART (1919).

Saturday, March 3, 7 p.m.

Josef von Sternberg

AN AMERICAN TRAGEDY

US, 1931, 35mm, 96 min.

Directed by Josef von Sternberg

With Phillips Holmes, Sylvia Sidney, Frances Dee

Tragedy ensues when socially ambitious Clyde (Holmes) is tempted by the rich, alluring Sondra (Dee), but frustrated by the helpless vulnerability of his factory girlfriend Roberta (Sidney). Two decades before George Stevens' *A Place in the Sun*, Sternberg delivered his own big-screen version of Dreiser's classic novel. Made before the enforcement of the censorship code, it is the more frank of the two films.

Sunday, March 4, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

SHIRIN

Iran, 2008, Digital Projection, 92 min., subtitled

Directed by Abbas Kiarostami

With Mahnaz Afsahr, Pegah Ahangarani, Juliette Binoche
In a darkened cinema, the expressive faces of 112 women are illuminated by the screen during the projection of a lush, historical epic adapted from a medieval Persian poem. For his radical and often deeply moving experiment, acclaimed filmmaker Kiarostami first photographed his actresses and allowed their reactions to inspire him when he created the elaborate soundtrack. Preceded by *WHERE IS MY ROMEO?* (Directed by Abbas Kiarostami, 2007, Digital Projection, 5 min., subtitled)

Friday, March 9, 7 p.m.

Johnnie To

LIFELINE (SAP MAAN FO GAP)

Hong Kong, 1997, 35mm, 108 min., subtitled

Directed by Johnnie To

With Ching Wan Lau, Alex Fong, Carman Lee

This fast-paced action spectacle follows a company of Hong Kong firefighters rescuing people from car crashes, talking suicidal doctors off of skyscraper ledges, and hosing down enough pyrotechnics to put *Backdraft* to shame. As the suspense culminates in a bravura 45-minute firefight that sees the team trapped inside a burning factory, To capitalizes on the surfeit of smoke, fire, and water to indulge in some of the most breathtaking imagery of his career. (MK)

Saturday, March 10, 7 p.m.

Josef von Sternberg

THE SCARLET EMPRESS

US, 1934, 35mm, 104 min.

Directed by Josef von Sternberg

With Marlene Dietrich, John Lodge, Sam Jaffe

Sternberg's historical drama about Catherine the Great and her rise to power has been described by Leonard Maltin as a "visual orgy." While far from historically accurate, the film shows off the director's fascination with décor, while his costume designer Travis Banton created some of his most lavish costumes for Dietrich's Catherine. Sexually frank and audacious, *The Scarlet Empress* was rejected by Depression-era audiences, but eventually found a devoted following who appreciate its over-the-top qualities. (KK)

Sunday, March 11, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

CINEMA PARADISO (NUOVO CINEMA PARADISO)

Italy, 1988, 35mm, 170 min, subtitled

Directed by Giuseppe Tornatore

With Jacques Perrin, Philippe Noiret, Enzo Cannavale

An adult filmmaker (played by *Winged Migration* director Perrin) recalls his provincial Italian childhood and his friendship with a gruff-but-loveable projectionist (Noiret). One of the most beloved of Italian movies, this sentimental and endearing classic is being presented in its original Italian release version. Ennio Morricone's score received an Academy Award

nomination, and *Cinema Paradiso* took home the Oscar for Best Foreign Language Film. Preceded by DIARO DI UNO SPETTATORE (Directed by Nanni Moretti, 2007, Digital Projection, 5 min., subtitled)

Friday, March 16, 7 p.m.

Johnnie To

A HERO NEVER DIES (CHAN SAM YING HUNG)

Hong Kong, 1998, 35mm, 86 min., subtitled

Directed by Johnnie To

With Leon Lai, Ching Wan Lau, Fiona Leung

An unlikely alliance between rival assassins forms the basis for this uncharacteristically baroque shoot-em-up by director To. The first Milkyway film for which To took a directing credit, *A Hero Never Dies* both parodies and revels in the hard-boiled operatics of Hong Kong's previous action master, John Woo (especially *A Better Tomorrow*). "Milkyway's finest achievement... madly walks the tightrope between ridiculous bathos and a soaring romanticism that transcends all notions of genre." – *Senses of Cinema* (MK)

Saturday, March 17, 7 p.m.

Josef von Sternberg

BLONDE VENUS

US, 1932, 35mm, 93 min.

Directed by Josef von Sternberg

With Marlene Dietrich, Cary Grant, Herbert Marshall

Nightclub entertainer Dietrich dresses up in full gorilla regalia and sings "Hot Voodoo," all in an attempt to raise money to cure her ailing husband (Marshall). Looking for cash in a hurry, she becomes the kept woman of millionaire Grant. Sternberg's patented chiaroscuro lighting is on full display in this marvelous melodrama, his fifth film starring Dietrich.

Saturday, March 17, 8:45 p.m.

Josef von Sternberg

THE KING STEPS OUT

US, 1936, 35mm, 85 min.

Directed by Josef von Sternberg

With Grace Moore, Franchot Tone, Walter Connolly

In 19th century Vienna, a sprightly young lady (opera star Moore) wishes to rescue her sister from marrying their cousin, Emperor Franz Josef (Tone). Disguised as a dressmaker, the girl instantly falls in love with the young monarch herself, and sings her way into his heart. Sternberg's penchant for visual exotica is relatively subdued for this, his first full-fledged movie musical.

Sunday, March 18, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

THE PURPLE ROSE OF CAIRO

US, 1985, 35mm, 82 min.

Directed by Woody Allen

With Mia Farrow, Jeff Daniels, Danny Aiello

In Allen's lovely, bittersweet fantasy set during the Depression, Farrow plays a lonely waitress in a small town who is hopelessly addicted to visiting her neighborhood movie house. Daniels plays the dual role of the fictional character who magically walks off the screen to meet her and the Hollywood actor sent to talk his creation back into the film. Preceded by CINÉMA DE BOULEVARD (Directed by Claude Lelouch, 2007, Digital Projection, 5 min., subtitled)

Friday, March 23, 7 p.m.

Johnnie To

THE MISSION (CHEUNG FO)

Hong Kong, 1999, 35mm, 81 min., subtitled

Directed by Johnnie To

With Anthony Wong Chau-Sang, Francis Ng, Jackie Lui Chung-yin

Johnnie To's eccentric style came into full flower with this spare masterpiece.

After a triad boss narrowly escapes an assassination attempt, his brother hires a motley group of thugs as amateur bodyguards. The clan works with efficient ruthlessness, until one of them starts sleeping with the boss's wife.

In a virtuosic series of minimalist set pieces, To flexes his knack for dwelling on incidental moments without stalling the action, creating a gangster film that privileges precision over bombast. (MK)

Saturday, March 24, 7 p.m.

Premiere Showcase

GERHARD RICHTER PAINTING

Germany, 2011, HD Projection, 97 min., subtitled

Directed by Corinna Belz

With Gerhard Richter, Norbert Arns, Hubert Becker

An invaluable window into the artistic process of a world-class painter, *Gerhard Richter Painting* delivers on the enticing promise of its title. We are privileged to watch as the master painstakingly creates large abstract paintings from start-to-finish, frequently squeegeeing over the previous day's work in pursuit of his elusive vision. Equally amazing are the insightful interviews that documentarian Belz is able to elicit from this legendarily thorny personality, who nevertheless turns on the camera and more than once questions the effect it is having on his work. (MK)

Sunday, March 25, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

THE SMALLEST SHOW ON EARTH

UK, 1957, 35mm, 80 min.

Directed by Basil Dearden

With Bill Travers, Peter Sellers, Margaret Rutherford

A cute young couple inherits a ramshackle silent movie-house and pledge to restore it to its former glory in this nostalgic gem of an English comedy. In

one of his finest and funniest early film performances, Sellers plays the theater's boozy old projectionist. Preceded by LA FONDERIE (Directed by Aki Kaurismäki, 2007, Digital Projection, 5 min., subtitled)

Monday, March 26, 7 p.m.

Marquee Mondays

THE HEROIC TRIO (DUNG FONG SAAM HAP)

Hong Kong, 1993, 35mm, 88 min., subtitled

Directed by Johnnie To

With Michelle Yeoh, Maggie Cheung, Anita Mui

Initially on opposing sides, Wonder Woman (Mui), Thief Catcher (Cheung), and Invisible Girl (Yeoh) unite their ass-kicking special skills to defeat a creepy eunuch and his plan to bring back the Ming Dynasty. The dizzying action in this Hong Kong classic is the trademark of both director To and producer Tsui Hark.

Friday, March 30, 7 p.m.

Fox Restorations - Schawn Belston in person!

NIGHT AND THE CITY

UK, 1950, 35mm, 101 min.

Directed by Jules Dassin

With Richard Widmark, Gene Tierney, Herbert Lom

In what may be his greatest role, Widmark is Harry Fabian, an American loser hustling a living in London as a con-man and nightclub tout. When Harry gets the opportunity to make a fortune as a promoter in the crooked world of wrestling, he risks losing his girl (Tierney) and his life. Director and *film noir* master Dassin, makes brilliant use of numerous shadowy and sleazy locations in England's capital. 20th Century Fox VP of Library and Technical Services Schawn Belston will introduce and discuss differences in the film's UK and US release versions in a post-screening discussion.

Saturday, March 31, 7 p.m.

Two by Truffaut

THE SOFT SKIN (LA PEAU DOUCE)

France, 1964, 35mm, 113 min., subtitled

Directed by François Truffaut

With Jean Desailly, Françoise Dorléac, Nelly Benedetti

What starts as an intense one night stand turns into a passionate and tragic love affair between middle-aged publisher Pierre (a fascinating Desailly) and Stewardess Nicole (Catherine Deneuve's real-life sister Dorléac). Truffaut's smooth direction turns the basic plot into a moving, brilliantly acted adultery drama with Hitchcockian suspense. Poorly received when it premiered at Cannes in 1964 (it was deemed Truffaut's bid for commercial success), it is time for this unjustly neglected, lesser-known New Wave work to finally get the praise it deserves. "One of his best." (J.Hoberman, *The Village Voice*).
(KK)

Friday, April 13, 7 p.m.

Fox Restorations

CHAD HANNA

US, 1940, 35mm, 86 min.

Directed by Henry King

With Henry Fonda, Dorothy Lamour, Linda Darnell

This charming period piece from 20th Century Fox shows off the considerable storytelling talents of veteran director Henry King, as well as the lustrous Technicolor process. Fonda is the title character, a country boy who joins a circus in Central Western New York of the 1840s and falls for two brunettes, fellow big top performers Lamour and Darnell. The script is based on a novel by Walter D. Edmonds, whose *Drums Along the Mohawk* was also turned into a Technicolor Fox feature the year prior, 1939.

Saturday, April 14, 7 p.m.

Two by Truffaut

THE BRIDE WORE BLACK (LE MARIEE ETAIT EN NOIR)

France, 1968, 35mm, 107 min., subtitled

Directed by François Truffaut

With Jeanne Moreau, Jean-Claude Brialy, Michel Bouquet

Moreau tracks down and kills the quintet of men who accidentally killed her husband on their wedding day. This thriller with comic elements has been described by Truffaut himself as his homage to Hitchcock - it even has a great Bernard Hermann score. But as Renata Adler from the *New York Times* puts it "Truffaut is such a poetic filmmaker that the film turns around and becomes, not at all Hitchcockian, but a gentle comedy and one of the few plausible and strange love stories in a long time." (KK)

Sunday, April 15, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

GOODBYE, DRAGON INN (BU SAN)

Taiwan, 2003, 35mm, 82 min., subtitled

Directed by Tsai Ming-liang

With Lee Kang-sheng, Miao Tien, Chen Shiang-chyi

In a decaying Taipei movie theater with several hundred seats, a handful of viewers turn up to see a screening of King Hu's martial arts spectacular, *Dragon Inn*. The motley denizens of the cinema include senior citizens, pickup artists on the prowl, a lonely ticket clerk and a young projectionist. Luxuriously paced like most of director Tsai's films, this tribute to the faded glories of moviegoing has atmosphere to spare. Preceded by IT'S A DREAM (Directed by Tsai Ming-Liang, 2007, 5 min., Digital Projection, subtitled)

Wednesday, April 18-Sunday, April 22

2012 Wisconsin Film Festival

The state's most anticipated annual cinema event takes place over five days and in several venues on campus and in downtown Madison, including 4070 Vilas Hall, the Marquee Theater at Union South and the new auditorium at the Chazen Museum of Art. For more detailed information, visit <http://www.wifilmfest.org/>

Friday, April 27, 7 p.m.

Fox Restorations

SAILOR'S LUCK

US, 1933, 35mm, 64 min.

Directed by Raoul Walsh

With James Dunn, Victor Jory, Sammy Cohen

Looking for love and laughs, three sailors on shore leave pull into port in San Pedro, California. Their picaresque adventures include a dance marathon which ultimately culminates in a massive brawl. A bawdy romp that displays veteran director Walsh's talents for mixing comedy with action, *Sailor's Luck* is, in the words of critic Dave Kehr, the "pre-codiest of pre-code movies."

Friday, April 27, 8:15 p.m.

Fox Restorations

ME AND MY GAL

US, 1932, 35mm, 78 min.

Directed by Raoul Walsh

With Spencer Tracy, Joan Bennett, Marion Burns

Bennett is a spunky waitress looking for romance with Tracy's tough guy cop. In a screwball subplot, the two eventually team up to foil a bank robbery, along with the help of a disabled vet who can only communicate in Morse code by blinking. With more pop than a firecracker, this sexy pre-code gem is bursting with working class flavor and wit.

Saturday, April 28, 7 p.m.

Special Presentations

THE MAKIOKA SISTERS (SASAME-YUKI)

Japan, 1983, 35mm, 140 min. subtitled

Directed by Kon Ichikawa

With Keiko Kishi, Yoshiko Sakuma, Sayuri Yoshinaga

Ichikawa's great adaptation of Junichiro Tanazaki's celebrated novel tells of four sisters in 1920s Japan who have taken over their family's kimono manufacturing business. The two eldest women remain loyal to traditions while the younger two drift toward western lifestyles. Structured around the changing of the seasons, *The Makioka Sisters* depicts a major turning point in history through poignant storytelling and vibrant color cinematography, best experienced in the new 35mm print that will be shown.

Sunday, April 29, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

PORN THEATER (LA CHATTE À DEUX TÊTES)

France, 2002, 35mm, 90 min., subtitled

Directed by Jacques Nolot

With Jacques Nolot, Sébastien Viala, Vittoria Scognamiglio

Set within the confines of a sleazy adult movie theater in Paris, *Porn Theater* depicts the frequent clandestine affairs that occur amongst the cinema's gay clientele. While it contains explicit sex scenes, the film is more focused on

the nature of human desires and the need to make connections, however fleeting. Preceded by CINÉMA ÉROTIQUE (Directed by Roman Polanski, 2007, Digital Projection, 5 min., subtitled)

Monday, April 30, 7 p.m. - At Union South

Marquee Mondays

GET CRAZY

US, 1983, 35mm, 92 min.

Directed by Allan Arkush

With Daniel Stern, Malcolm McDowell, Allen Garfield

Director Arkush called upon his many years working for legendary New York rock club Fillmore East for this spoof that's every bit as funny and inspired as his *Rock 'n' Roll High School*. The rapid fire gags support a loosely structured, multi-character story about a trouble-plagued New Year's Eve concert at a Fillmore-like venue. The standouts in the great cast include Stern as one of the organizers, McDowell as a Mick Jagger-type and, in a devastating send-up of Bob Dylan, none other than Lou Reed! Never released on DVD, don't miss this rare opportunity to *Get Crazy*.

Friday, May 4, 7 p. m.

Fox Restorations

RIO CONCHOS

US, 1964, 35mm, 107 min.

Directed by Gordon Douglas

With Richard Boone, Jim Brown, Edmond O'Brien

An Indian-hating former confederate soldier (Boone) is recruited on an army mission to stop his Colonel (O'Brien, as a Kurtz-like madman) from selling a cache of guns to the Apaches. Shot in breathtaking CinemaScope and color, and featuring a terrific score by Jerry Goldsmith, this sturdy and dramatically complex action picture from veteran director Douglas anticipates the violent revisionist westerns of the early 1970s.

Saturday, May 5, 7 p.m.

Premiere Showcase

HOUSE OF PLEASURES (L'APOLLONIDE)

France, 2011, 35mm, 125 min., subtitled

Directed by Bertrand Bonello

With Noémie Lvovsky, Hafsia Herzi, Jasmine Trinca

Set almost entirely within the perfumed walls of an upscale brothel in turn-of-the-century Paris, Bertrand Bonello's smoky elegy for civilized prostitution defies categorization. Don't be fooled by *L'Apollonide's* sleazy American retitling: the opium haze and fin de siècle languor carries an undercurrent of Lynchian dread. Under the tutelage of a debt-addled madam, a troupe of elegant courtesans entertains dapper johns, as the specter of career-killing STDs and life-threatening violence looms in the background. As a cineaste inside joke, the clientele include slyly cast Francophone directors, including Xavier Beauvois (*I Killed My Mother*) and Jacques Nolot, whose own sex-for-hire lament *Porn Theatre* screens in our Projecting the Cinema series at the

Chazen on April 29. Named one of the top ten films of 2011 by *Cahiers du Cinema*. (MK)

Sunday, May 6, 2 p.m. - At Chazen Museum of Art
Projecting the Cinema

INGLOURIOUS BASTERDS

US, 2009, 35mm, 153 min.

Directed by Quentin Tarantino

With Brad Pitt, Christoph Waltz, Melanie Laurent

After her family is massacred in a raid led by the ruthless SS Colonel Hans Landa (Waltz, in an Oscar-winning performance), the Jewish Shosanna (Laurent) takes on the identity of a movie theater proprietress in Paris. Her plot to destroy the Nazi high command through the power of cinema converges with another mission to bring down Hitler led by renegade American Army Lieutenant Aldo Raine (Pitt).

Friday, May 11, 7 p.m.

Fox Restorations

THE SICILIAN CLAN (LE CLAN DE SICILIENS)

France, 1969, 35mm, 122 min.

Directed by Henri Verneuil

With Jean Gabin, Alain Delon, Lino Ventura

This criminally under-seen caper from crime film specialist Verneuil (*The Burglars*) brings together three top heavyweights of French tough-guy cinema. Gabin stars as a Sicilian hood orchestrating an elaborate jewel heist while stalked two steps behind by his nemesis (Ventura). Between the two, Delon is a young cop-killing grifter that escapes from jail and inadvertently places the fatalistic elements of thievery and illicit sex in play. The marvelous soundtrack features one of Ennio Morricone's finest scores.

Saturday, May 12, 7 p.m.

Communication Arts Showcase

Highlighting works produced in Communication Arts Media Production courses at UW Madison, this 90-minute program is curated by the instructors of film, video and animation courses and gives new filmmakers the opportunity to present their films on screen for the first time.

Sunday, May 13, 2 p.m. - At Chazen Museum of Art

Projecting the Cinema

PEEPING TOM

UK, 1960, 35mm, 101 min.

Directed by Michael Powell

With Carl Boehm, Anna Massey, Moira Shearer

Viewed as reprehensible in its day (while the simultaneously released *Psycho* enjoyed widespread acclaim), this psychological thriller from director Powell (*The Red Shoes*, *Stairway to Heaven*) is today universally seen as a masterpiece. Boehm plays a driven young man who seeks out Lower-London prostitutes; armed with a 16mm camera that kills, his aim is to capture the

ultimate expression of fear on film. Remarkable in its complex dealings with voyeurism and culpability, *Peeping Tom* remains one of the most modern texts yet made on the manipulative power of the moving image. Preceded by AT THE SUICIDE OF THE LAST JEW IN THE WORLD IN THE LAST CINEMA IN THE WORLD (Directed by David Cronenberg, 2007, Digital Projection, 5 min.)

See you at the Movies!

Jim Healy, Director of Programming