### Thursday, February 17

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00 PM</td>
<td>11th Annual 24 Speed Filmmaking Contest</td>
</tr>
<tr>
<td></td>
<td>Screening &amp; Awards Ceremony</td>
</tr>
<tr>
<td>6:30 PM</td>
<td><strong>Kollywood's Super-Budget, Superhero Filmmaking</strong></td>
</tr>
<tr>
<td></td>
<td>Presented by Executive Producer Jack Rajasekar and other guests TBA</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>Superhero Soirée</td>
</tr>
<tr>
<td>10:30 PM</td>
<td><strong>Super Funny the World Over: Superhero Send-Ups</strong></td>
</tr>
<tr>
<td></td>
<td><em>Manual Practico del Amigo Imaginario</em> (Spain, 2010, Ciro Altabás)</td>
</tr>
</tbody>
</table>

### Friday, February 18

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:30 PM</td>
<td>W&amp;M Filmmaking Showcase</td>
</tr>
<tr>
<td>4:00 PM</td>
<td><strong>(VIP Pass required)</strong></td>
</tr>
<tr>
<td></td>
<td>VIP Reception: Global Filmmakers/Local Spirits</td>
</tr>
<tr>
<td>7:00 PM</td>
<td><strong>Our Global Home: A Major, French Motion Picture</strong></td>
</tr>
<tr>
<td></td>
<td><em>Home</em> (France, 2009, Yann Arthus-Bertrand) <em>VIRGINIA PREMIERE!</em></td>
</tr>
<tr>
<td></td>
<td>Co-sponsored by the Tournées Film Festival</td>
</tr>
<tr>
<td>9:30 PM</td>
<td>Reception: Homegrown &amp; Recycled, Naturally</td>
</tr>
<tr>
<td>10:30 PM</td>
<td><strong>SUPER/natural Cult Film Winner Double Feature!</strong></td>
</tr>
<tr>
<td></td>
<td><em>Best Worst Movie</em> (USA, 2009, Michael Stephenson)</td>
</tr>
<tr>
<td></td>
<td><em>Troll 2</em> (Italy, 1990, Claudio Fragasso)</td>
</tr>
</tbody>
</table>

### Saturday, February 19

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 AM</td>
<td><strong>Environmentalist Filmmaking</strong></td>
</tr>
<tr>
<td></td>
<td><em>Everything's Cool</em> (USA, 2007, Judith Helfand &amp; Daniel Gold)</td>
</tr>
<tr>
<td></td>
<td>Presented by special guest, Judith Helfand</td>
</tr>
<tr>
<td></td>
<td>Location: W&amp;M Campus, Andrews Hall 101</td>
</tr>
<tr>
<td>12:00 PM</td>
<td><strong>A SuperSurreal Family Matinee Free Light Rings for All Kids!!!</strong></td>
</tr>
<tr>
<td></td>
<td><em>Mashed</em> (USA, 2010, Adam Fisher)</td>
</tr>
<tr>
<td></td>
<td><em>Panique au village/A Town Called Panic</em> (Belgium, 2009, Stéphane Aubier &amp; Vincent Patar)</td>
</tr>
</tbody>
</table>
2:00 PM
Special Director's Sneak Peek!
   Cooked (USA, 2011, Judith Helfand)
   Location: W&M Campus, Andrews Hall 101

3:30 PM
Cinema's Surreal History with live musical accompaniment by RELÂCHE
   Dream of a Rarebit Fiend (USA, 1906, Edwin S. Porter)
   Entr'acte (France, 1924, René Clair)
   Beggar on Horseback (USA, 1925, James Cruz)
   At Land (USA, 1944, Maya Deren)
   The Very Eye of Night (USA, 1958, Maya Deren)

5:00 PM
"Horror Film as Performance Art": live performance by Clay McLeod Chapman

7:00 PM
The Japanese Art of Horror in the House
   Hausu/House (1977, Japan, Nobuhiko Obayashi) VIRGINIA PREMIERE!
   Presented by special guests, Nobuhiko and Chigumi Obayashi

9:00 PM Haunted House Party

10:00 PM
Vampire Origins & Alternatives
   Låt den rätte komma in/Let the Right One In (Sweden, 2008, Tomas Alfredson)

MIDNIGHT
W&M and Williamsburg Ghost Tour led by Adam Stackhouse

SUNDAY, FEBRUARY 20

11:00 AM
Climate Change & Making Change through Film
   A presentation by Judith Helfand
   Location: W&M Campus, Andrews Hall 101

Williamsburg Public Schools Spirit Days at the Movies
   Hauru no ugoku shiro/Howl's Moving Castle (Japan, 2004, Hayao Miyazaki)

1:30 PM
The Cinematic Art of SUPER/natural Recycling
   Plastic Bag (USA, 2009, Rhamin Bahrani)
   Waste Land (Brazil/UK, 2010, Lucy Walker, Karen Harley & Joao Jardim)

4:00 PM
Visions & Colors of Film as Natural Paradise
   Madame Tutli-Putli (Canada, 2007, Chris Lavis & Maciek Szczerbowski)
   Rang-e khoda/The Color of Paradise (Iran, 1999, Majid Majidi)

7:00 PM
Festival Closing Event: SUPER/natural Cinema Pops Concert
   featuring the William & Mary Wind Symphony
   Location: W&M Sadler Center, Commonwealth Auditorium
**Table of Contents**

2011 SUPER/natural Introduction ................................................................................................. 5
Superhero Overview .......................................................................................................................... 6
Natural Overview .............................................................................................................................. 7
 Supernatural Overview ....................................................................................................................... 8
24 Speed Student Filmmaking Contest ......................................................................................... 9
Endhiran/The Robot .......................................................................................................................... 10
S. Shankar and Jack Rajasekar ........................................................................................................ 11
Superhero Shorts .............................................................................................................................. 12
Superhero Me .................................................................................................................................. 13
W&M Student Filmmaking Showcase ............................................................................................... 14
Home ............................................................................................................................................... 16
Yann Arthus-Bertrand ....................................................................................................................... 17
Cult Film Winners: Troll 2 & Best Worst Movie ............................................................................ 18
Everything’s Cool .............................................................................................................................. 20
Judith Helfand & Daniel Gold .......................................................................................................... 21
Family Matinée: Mashed & Panique au village ................................................................................ 22
Cinema’s Surreal History: A Series of Shorts ................................................................................ 24
Entr’acte and Relâche ....................................................................................................................... 25
History of the Horror Genre ........................................................................................................... 26
“Horror Film as Performance Art” by Clay McLeod Chapman ..................................................... 27
Hausu/House ..................................................................................................................................... 28
Nobuhiko Obayashi & Chigumi Obayashi ....................................................................................... 29
Låt den rätte komma in/Let the Right One In ............................................................................... 30
W&M and Williamsburg Ghost Tour ............................................................................................... 31
Judith Helfand’s Making Change Through Film & Howl’s Moving Castle .................................. 32
Plastic Bag & Waste Land ................................................................................................................ 33
Madame Tutli-Putli & The Color of Paradise ................................................................................. 34
SUPER/natural POPS Concert ......................................................................................................... 35
Sponsors ........................................................................................................................................... 36
Credits .............................................................................................................................................. 38

“SOLD OUT” SHOWS – DON’T DESPAIR, JOIN THE RUSH LINE!
If a show “sells out” (i.e., all the free tickets get distributed ahead of time), it will still be possible to get a seat by using the “Rush Line.” In past years, there have ALWAYS been empty seats at “sold out” shows.” This year, we will have a first-come, first-seated “rush line” system to fill those seats. Ten minutes before a sold out show we will begin seating people from the rush line until all remaining seats are full. At five minutes before each show’s start time, we will also open any unclaimed VIP seats. The Rush Line will open one hour before each sold out show.
A Golden Age of the SUPER/natural, A Golden Age of Global Film

A.O. Scott, writing in the New York Times last month, suggested that we are currently living in a “Golden Age of Foreign Film.” His article, however, was not a celebration of this good news but rather a lament concerning “the peculiar and growing irrelevance of world cinema in American movie culture” even in the midst of an exceptionally robust production of powerful, beautiful, and inventive films the world over. We think that if Mr. Scott were to come to the Kimball Theatre this weekend, our community gathering of global home enthusiasts might be able to cheer him up a bit. We have a gold rush of world cinema prepared for this weekend, and our small piece of American movie culture will be poised with gold pans and bags of popcorn.

A consideration of contemporary American popular culture suggests that we are also currently living in other seeming “golden” ages of film. With the explosion of environmental filmmaking that has come with the popular rise of the environmentalist movement (which many trace back to Al Gore and Davis Guggenheim’s Academy Award-winning An Inconvenient Truth) we are inarguably in the midst of a green rather than golden age of both film and activism. Furthermore, when Guggenheim turned his filmmaker’s eye from climate change to the current U.S. public school crisis last year, his choice for his film’s title, Waiting for Superman, reflected a glimpse of yet another seeming golden cinematic age: that of the comic book superhero franchise. And finally, for those of you who have found yourselves waiting for the next installment of X-Men, Iron Man, or whatever will be next in the way of irreverent, everyman super(anti)hero send-ups like Kick-Ass and Scott Pilgrim vs. The World, you know that you’ve had plenty of choices for biding your time in the company of hot new vampires, lovable young wizards coming of age at Hogwarts School, and other paranormal individuals and activities. Whether chaste, nerdy, or over-sexed, it is clear that supernatural, vampire black is one of the new golds of the Hollywood Box Office (and cable television). Thus, we are living in a super, natural, and supernatural golden age of American filmmaking.

American film culture, even when it doesn’t know it, flows with and throughout the world...forming, dissipating, and reforming in a mingle with other floating, traveling film cultures; just like the clouds we can all picture in our heads thanks to the time lapse photography that has been a part of our cinematic upbringing. Superheroes are not the exclusive property of the “American Way.” Vampires are undoubtedly of American popular culture (and have been since before the earliest days of cinema), but we also know they are not from here (a key ingredient of what makes them so compelling and so frightening). And the world we live in, the place we call home, is not only our nation. It’s the orb floating in the spatial firmament, and we are all floating together, each us for only a temporary expanse of time, much like the cinematic simulacra both generated, shared, and received throughout our world. In the end, we are all as ephemeral as each still transparent ghost image that collectively contributes to the illusion of moving pictures. Like film, however, we can each make a difference in our world and for our world. One way we can do that this weekend is by, together, panning for the global film gold that is all around us and then sharing our riches with our friends, neighbors, and invited guests from all around our Home.

Tim Barnard, W&M Global Film Festival Director
One of my earliest experiences with superheroes came in the form of reruns for the 1960s Batman television series. Silly costumes and camp aside, I was hooked on the idea of caped-crusaders defending their city from evil-doers, and though I have been introduced to other characters and stories since, it is that central theme of Adam West’s *Batman* that continues to draw me to the superhero. Audiences around the world continue to be drawn to (predominantly) men in tights as filmed superheroes become all the more omnipresent (though not necessarily omnipotent) throughout the world. The current global acceleration of superhero film genre can be traced back to the turn of the millennium and the explosion of Hollywood superhero franchises starting with the *X-Men* (2000).

Though clearly tied to the medium of film, superheroes also owe their cultural capital to the panels of comic books. Influenced by the cowboy crime-fighters of Westerns and other more eccentric characters like Zorro and The Shadow, one of the most iconic comic book superheroes was born in 1938: Superman. The character spawned many others, and not only could he leap tall buildings in a single bound, he could—and did—launch an entire generation of superheroes: this, a job perhaps only for Superman. He also paved the way for the superhero to cross into other mediums, as he himself made the leap to radio, animated and live-action film serials, features, and eventually to television.

Though Superman fought for “truth, justice, and the American way,” and though superheroes, for many, are closely associated with the U.S., the recent proliferation of superheroes in the film medium has been a decidedly international phenomenon. As *X-Men* ushered in a promising new millennium for superhero films, film budgets became larger and so did box office receipts. *The Dark Knight* (2008) marked new heights for the genre as it stands as one of the highest grossing films of all time. Those box-office superheroics, however, were not achieved in a solely “American Way,” but rather in a decidedly transnational economic way; almost half of the film’s billion dollar earnings were made outside of the United States. While Hollywood superhero exports consistently do well overseas, more and more countries are making superhero films of their own. From Japan’s recent *Ultraman* (2004) and *Zebraman* (2004, with a sequel in 2010), to India’s *Krrish* (2006), and Thailand’s *The Red Eagle* (2010), superhero films are increasingly becoming a staple of national cinemas around the world.

This year our festival aims to expose audiences to a more global sense of cinematic superheroes as they crop up more and more all around the world. For our festival’s opening night, we are proud to present the Southern U.S. premier of *Endhiran/The Robot*, not only an unparalleled instance of superheroic Indian Filmmaking (as the subcontinent’s biggest budget, biggest box-office mega-film to date), but a possible harbinger of a new transnational era of superhero, super-budget film production. *Endhiran/The Robot* (with a production team that combined special effects experts from both the U.S. and India) may represent the forging of a “Fantastic Two”: the two largest film industries in the world, India and Hollywood, joining together their super-cinematic forces.

For me, no matter how international the superhero genre becomes, I personally always end up finding a connection back to that *Batman* TV show I watched as a kid, where, as I remember it, good was represented in the form of an individual working against evil for the sake of all people, and the world.

*Austin Journey, W&M Class of 2011*
Nothing More Natural: Film and the Environment

Cinema has a long and illustrious history with the environment. At the dawn of the 20th century audiences filled theaters in anticipation of a spectacle rather than an artistic exhibition. Early moviegoers marveled at the illusion of live action on the screen. In December of 1895, when the first film audience watched Auguste Lumiere feeding his baby daughter in his back yard, it was the leaves of the trees rustling in the wind rather than the infant’s meal in the foreground that captured their attention. They had seen actors grace the stage, but never before had “natural” backgrounds evolved into their own living and breathing things. Film more than any other medium promised to allow the viewer to experience the beauty and intricacy of the earth.

As the technology evolved, cinema quickly became a means of exploration and vicarious discovery. The travelogue of the 1910s and 1920s brought the wonders of the far corners of the world to the comfort of the local movie theatre. From the tops of mountains to the seas in far off exotics lands and to wherever a camera could be carried, audiences followed hungry for images of a world beyond their own grasp. As environmental films emerged as their own genre, they would do more than just entertain; they would educate. The films of the great French ecologist Jacques Cousteau were responsible for the way generations learned about the secrets of The Silent World under the ocean. To this day, most high school biology classes incorporate movies like Cousteau’s into their curriculum. Films like The Cane Toad: An Unnatural History (Australia 1988) and Darwin’s Nightmare (France-Belgium-Austria 2004) demonstrate the dangers of introducing a nonnative species into an ecosystem while Walking With the Dinosaurs (UK 1999) resurrects the long extinct species for a youth audience. Our festival this year features award-winning and up-and-coming work of Ivana Corsale from Italy and Judith Helfand from the U.S.: a rising star and current leader of an international environmental film movement; we are honored to count both of them as special guests of our festival.

With the environmental movement’s rapid acceleration in recent years, it has increasingly turned to film to present its story. Al Gore’s 2006 academy award winning film An Inconvenient Truth brought the green movement to the forefront of the American conscious, calling on the masses to do what they could to combat global warming. Narrative films like The Day After Tomorrow (USA 2004) and Children of Men (USA-UK 2006) foretell of a world where mankind’s mistreatment of the earth’s natural resources causes the decay or complete destruction of the modern way of life. Yann Arthus-Bertrand’s Home (which has its Virginia theatrical premier at our festival) investigates the ramifications of the world’s current environmental crisis while also delivers an empowering message about the means for positive change.

From epic Hollywood blockbuster to ground breaking documentaries, the environment’s relationship with film today transcends genre and national boundaries. At the same time, the message maintains ties with the flickering, rustling leaves in the Lumiere brothers’ backyard; the earth itself is the greatest work of art that we the audience need to preserve in a finite manor and not only as a simulacra on celluloid. The William and Mary Global Film Festival hopes it can play a part in such efforts.

Mary Grob, W&M Class of 2011
Film and the Supernatural…. Film IS the Supernatural

“There are mysteries which men can only guess at, which age by age they may solve only in part.” –Bram Stoker

If you read this while sitting in the Kimball Theatre, you are in a darkened place awaiting the appearance of a ghost. A projector will soon click to life and cast a series of still images upon the screen each of which hangs before you for less than a split second. Something is compellingly there, yet also immaterial. Each of the images depicts a bygone moment, frozen in time; collectively, they offer a bygone moment moving through time. For the images do not simply appear to the viewer as a series of still photographic projections, “film” as we call it creates the illusion of motion: the scenes and figures they depict appear to “come to life.” These figures of the past are called into being once again and made to walk and dance and speak. And yet, you are not really seeing those people or hearing their voices. What you are experiencing are apparitions, mere images of past people and places cast upon a sheet in the dark. You are looking at ghosts.

At its very core, film relies on a “supernatural” illusion to create its effect. Though scientists have attributed this illusion to a number of complicated neural phenomena like the “persistence of vision,” precisely how or why it occurs remains mysterious. And yet, in spite of its patently illusory nature, film, like other types of art, has a serious value, in that it allows both the artist and the spectator to confront and ponder the metaphysical quandaries of life, including what lies beyond the mundane, physical world of the everyday. Film seems a medium ideally suited to depicting, and confronting, what might “lie beyond.” The possibilities presented by editing and special effects allow for films to present “supernatural” images and scenes which would be impossible to witness in real life. The use of film to showcase such impossible scenarios is nothing new. Early “cinemagicians” pioneered the use of special effects to depict supernatural goings-on, as when, even as early as 1902, George Melies took viewers on “A Trip to the Moon,” demonstrating just how far beyond the “everyday” film can carry the viewer.

The almost boundless possibilities of film also make it an ideal medium through which to confront our fears. Many of the most popular and memorable “supernatural” films are those which incorporate elements of horror, and to showcase the global role of horror in cinema, we have programmed films ranging from a Swedish vampire coming-of-age romance to a surreal landmark of Japanese film that renders a child’s vision of a haunted house. In addition to this international sampling, many of the scares you will be experiencing are locally grown. Williamsburg is a venue uniquely suited to a festival focused on the supernatural, as the city has an especially long and distinguished “haunted” history. Many of the films in our “W&M Filmmaking Showcase” explore and allude to this history of local spirits, and we hope you will join us on Saturday’s midnight Ghost Tour with our local celebrity ghost tour guide Adam Stackhouse to witness the spooky sights, sounds, and stories taking place outside the theatre as well.

Now sit back and enjoy your film. Once again, in a darkened room, the spirits of the past are about to come to life.

Brian Terrill, W&M Class of 2012
THURSDAY, FEBRUARY 17, 5:00 PM
Student Filmmaking at the SUPER/natural Speed of 24!

Last weekend, in what has become an annual William & Mary tradition, teams of student filmmakers once again went without sleep while working frantically to write, shoot, and edit a film in only 24 hours. Such is the madness of the 24 Speed Competition. Sponsored by the Swem Media Center and the College’s Film Studies Program, the contest requires student production teams to make films that must include a predetermined line of dialogue and prop as well as a specific film genre drawn from a hat just before the contest starts.

24 Speed—the seven-year-old brain child and, ever since, organizational labor of love of Prof. Sharon Zuber and Adam Stackhouse—has consistently attracted the College’s most creative and ambitious young directors, actors, and editors. Beginning last year, the Global Film Festival teamed up with 24 Speed to bring the contest screening and award ceremony a wider audience at the Kimball Theatre. This year the genre choices and required prop and dialogue are inspired by the festival’s “SUPER/natural” theme. A special judging category, “adherence to the Global Film Festival,” was also added last year; this year, the winners in that category will receive the newly inaugurated “W&M Global/Local Film Can” recognition. Also this year, the festival and the 24 Speed Contest are honored to have Nobuhiko Obayashi and Chigumi Obayashi, our invited filmmakers from Japan, serve as guest judges for the contest.

The Obayashis will join W&M alum Liz Budrionis (Class of 2009 and another featured filmmaker in this year’s festival), Kimball Theatre Program Manager Clay Riley, and Global Film Festival Director Tim Barnard as the contest’s panel of judges. Eligible films can win awards for Cinematography, Editing, Best Use of Prop, Best Use of Line of Dialogue, and Best Use of Festival Theme and Selected Genre. Other awards include The Judge’s Award, the Chuck Smith “Excellence in Sound Achievement” Award, and the Audience Award, which will be determined by audience vote immediately following the screening.

Don’t miss this exciting showcase of student filmmaking and creativity, and to see what happens when our local film talent goes global and SUPER/natural at the speed of 24!

Mike Erickson and Tim Barnard
What would happen if some of the most brilliant minds from leading film industries in the world teamed up to make a big-budget, special effects, star-driven spectacle film that also made you think? The feature film opening the 2011 W&M Global Film Festival answers that question. Furthermore, we will have the international team of filmmakers here to tell us how they did it. *Endhiran* (translated as *The Robot*) comes from “Kollywood,” the nickname for India’s southern film production counterpart to the famous Bollywood production base in Mumbai. Since its release in India last September, *Endhiran* has become the highest grossing movie in Indian filmmaking history. As a joint Indian and Hollywood production, the film is also an unprecedented instance of transnational cinema super-production. Contributors to the film from India include director S. Shankar (recently awarded the subcontinent’s prestigious CNN-IBN Indian of the Year in Entertainment), Tamil mega-star Rajinikanth (recipient of the CNN-IBN Entertainer of the Year award), and the Oscar-winning Indian composer A.R. Rahman (*Slumdog Millionaire*). The film's Hollywood personnel include costume designer Mary Vogt (*Men In Black*) and members of the renowned special effects company, Stan Winston Studio (*Jurassic Park, Avatar, Edward Scissorhands*). Distributed in English, Tamil, Telugu, and Hindi, *Endhiran* is being referred to as the “*Avatar* of Kollywood” for its record-breaking budget and box office success worldwide.

*Endhiran* tells the story of a scientist who creates a super robot in his own likeness in order to help the Indian Army and to reduce casualties in war. The robot is also given the power to feel emotions so that he can make ethical decisions on the battlefield. The plan, however, backfires, for the robot falls in love with his creator’s girlfriend instead. An unusual love triangle is formed among the scientist, the scientist’s girlfriend, and the robot. Unable to handle rejection, the robot is driven to hate humans and commit evil acts. Hell hath no fury like a robot scorned...

The main draw for Indian audiences has been the immense star power that is present in this film. The film stars Bollywood bombshell Aishwarya Rai who won the “Miss World” prize and was voted by Time Magazine as one of the “100 Most Influential People.” Rai plays the love interest of the scientist in the film and is captivating enough to attract not only men but robots as well. She stars alongside the face of Kollywood cinema, Rajinikanth, who plays both the scientist and the robot that the scientist creates. Between his two roles, he plays both a hero and a villain. Rajinikanth has dominated Tamil cinema for the last four decades and has earned the distinction of being the highest paid actor in India. If there is one piece of Indian popular culture that American audiences should experience, *Endhiran* is it.

While the movie falls into the robot genre, it is also a Kollywood musical. American audiences will be able to see the influence of movies such as *Terminator, I, Robot* and *A.I., Artificial Intelligence*, not to mention the recent *Iron Man* franchise. They will also see the extravagant dance numbers that take place in some of the most beautiful places in the world, including Machu Picchu and Mount Kilimanjaro. At a running time of 165 minutes, *Endhiran* is full of the romance, comedy, drama, music, and choreography one expects from Indian cinema. At the same time, it delivers the special effects, thrills, action and plot twists of the best science-fiction films. As the film’s tagline declares, the film is “A Bollywood Film Made for the World Audience.”

*Pratyush Dubey, W&M Class of 2011*
As S. Shankar rose through the ranks of southern India’s Tamil film industry, moving from assistant director to heading his own series of award-winning, bigger budget films, he carried with him a dream project: rendering the novel En Iniya Iyandhiraa by Sujata in a larger-than-life, science fiction super(anti)hero robot film spectacle. While Shankar nurtured this filmmaking dream, Jack Rajasekar, an actor in Tamil film productions (who had also spent time working in Hollywood), was developing a filmmaking dream of his own: bringing the Indian and Hollywood film industries together to collaborate in new ways. Through the friendship of Shankar and Rajasekar, and the skills and dedication of some of the best filmmaking technicians in both India and the U.S., that pair of dreams came together in the form of one transnational cinematic “Robot” of unparalleled proportions.

In the making of Endhiran, the same special effects artists who have worked with Tim Burton, Steven Spielberg, and James Cameron, worked with Shankar and his top-flight Indian production team. Over the course of the film’s laborious pre-production, Shankar and his team generated scene by scene, shot-by-shot computer animated previsualizations of the entire film, a degree of preplanning that surprised even the Hollywood special effects team that would go on to transform the models into a groundbreaking sci-fi spectacle. With Rajasekar’s Fusion Edge Media company (based down the road in Virginia Beach) serving as the conduit of communication and collaboration between India and Hollywood, Shankar’s filmmakers (including renowned Tamil cinematographer R. Rathnavelu and visual effects supervisor Srinivas M. Mohan, both of whom we are honored to welcome as special guests of our festival) teamed up with the expert special effects, costume design, and makeup artists of the Hollywood household name Stan Winston Studios (responsible for such cinematic wonders as Jurassic Park and Avatar). Among the Winston team of artistic technicians were costume designer Mary Vogt (Batman Returns), Academy Award-winning special makeup effects artist Vance Hartwell (Lord of the Rings), and special effects leader Alan Scott (Terminator 2, A.I. Artificial Intelligence). Our festival is also honored to welcome the three of them as special guests.

Armed with a 35 million-dollar budget, Shankar finally began shooting Endhiran in early 2008. Rajasekar, Endhiran’s Executive Producer on the Hollywood side, describes Shankar as a man who “never compromises his artistic vision.” In the case of Endhiran, the result of that visionary commitment is a movie that not only defies many Kollywood musical conventions but robot film conventions as well. Shankar addresses themes and social issues that other Kollywood films are generally too conservative to explore.

In his role as the liaison between Hollywood and Indian cinema, Rajasekar shepherded the realization of Shankar’s dream project while also forwarding his own dreams of bridging continents through film production. Rajasekar has helped spread the innovation of Hollywood cinema to Tamil films with the belief that India should work with Hollywood to take cinema to new heights. Rajasekar also understands that innovation in film is a two-way street. The Indian film industry has many set design techniques that can be more cost-effective and can enable new and different filmmaking opportunities. For example, scenes in Endhiran were filmed on location at Machu Picchu, a place where Hollywood has long desired to film yet has never received permission. Rajasekar secured the shoot for Endhiran by promising that no light equipment would be used during filming. Rajasekar also acts in some Tamil films, so he knows the Kollywood and Hollywood industries better than nearly anyone else. In Williamsburg, we are lucky to have as a neighbor just down the tidewater such a global filmmaking visionary who represents the spirit and mission of our festival.

Pratyush Dubey, W&M Class of 2011
THURSDAY, FEBRUARY 17, 10:30 PM
Super Funny the World Over: Superhero Send-Ups

God of Love (2010, USA)
Nominated for the Academy Award for Best Live-Action Short, God of Love takes a comic look at the nature of romance and unrequited passion. Writer-director Luke Matheny stars as a lounge singer who is mysteriously given a box full of magical darts. These darts cause anyone pricked by them to fall madly in love with the first person they see in six hours. Combining mythology with a superhero origin story, God of Love follows the theme of the Spiderman universe: “With great power comes great responsibility.” God of Love was an early find by the film festival team when we caught it screening at the 2010 DC Shorts Film Festival, where it also won the Audience Choice Award.

Imaginary superhero friend Captain Kiloton is faced with his biggest challenge yet as his human friend falls for a girl. Faced with the possibility of losing his best friend and his job, Captain Kiloton imparts sage wisdom to all imaginary friends out there in a similar situation. Director Ciro Altabas’ original idea examines the true value of friendship in this pop culture saturated world of ours.

Thomas Schutt, W&M Class of 2011
Bruce Wayne is a billionaire by day and Batman by night. Clark Kent and Peter Parker’s day jobs are a reporter and photographer, respectively, until they secretly transform into Superman and Spiderman. But as every superhero knows: crime never sleeps. *Superhero Me*, dubbed “Kick-Ass—for REAL,” tracks music-producer turned documentary filmmaker-turned-superhero Steve Sale as he takes on the full-time job of becoming masked crime fighter SOS, protector of the English towns of Sutton and Epsom.

But what does it take to become a superhero? You need a cap, of course, and maybe a side-kick too. Do you just have to squeeze into spandex, wear underwear over your tights, and start fighting local crime? If the Green Hornet and Batman can do it without superhuman powers, what's to stop others from joining the fight as well? This highly entertaining documentary (which is having its U.S. premiere at our festival!) follows Sale's attempts to answer these questions. He conducts rigorous research, enlisting the help of various costume designers and the Internet to decide upon the right name and outfit. Sale's transformation into the superhero called SOS includes a hilarious scene in which he learns to “fly,” as well as fascinating encounters from he travels across the world—by plane—to meet other real-life superheroes, including Britain's own Justice Force 5, a Brighton-based crime-fighting unit. Even more amusing than Sale's bold forays into his local community in full superhero gear are the reactions of the people around him, especially the blank stares and shocked expression of the policemen when he asks if they need his assistance apprehending a criminal. SOS' daily encounters with crime, however, are not always so lively, as they more often than not entail picking up litter or escorting drunken people back to their homes. And yet *Superhero Me* is about so much more than a grown man prancing about in spandex and a cape, which adds to its surprising and intriguing depth.

*Superhero Me* examines the root of society’s superhero obsession. Like a superhero coming to the rescue in the city’s time of need, movies and stories of the fantasy genre often emerge when people are facing tumultuous times, reflecting the anxieties and desires of the public. The classic icon Superman, for example, initially swept the nation into superhero frenzy during the Great Depression, a time of economic distress and social anxiety. He served not only as an entertaining figure, but also a role model for children and an especially stalwart defender of justice when the U.S. was approaching WWII. Through these fantastical stories, adults as well as children feel secure in the reassurance that good will always triumph over evil. The genre shows humans overcoming obstacles, discovering courage and virtues they never knew they possessed, and achieving more than they ever thought possible. Superhero stories, as well as their origins in myths and legends, are widely popular because they promote humanity’s fundamental values that all people can emphasize with and aspire to uphold. Such values transcend cultural and national boundaries in a fantastical phenomenon that can only be described as truly supernatural.

Elyse Moy, We&M Class of 2014
Continuing from last year’s “Worlds of Music in Williamsburg” student-made documentary series, this year we kick off day two of the SUPER/natural festival with films by our very own. Williamsburg students and alumni have tapped into the magical, natural, and haunted aspects of Williamsburg, as well as their own imaginations. Their efforts vary from documentaries, television shows, to class projects, with the majority using parts of Williamsburg as their “backlot.” The number of short films to premier at this showcase is a testament to the unprecedented accessibility of filmmaking today (and the College’s Media Center). Catching something “on tape” has become a thing of the past, and recording the SUPER/natural is even easier. From professional to amateur, each perspective uniquely contributes to this year’s multi-faceted theme. Special thanks are extended to the coordinators of several of the student-based projects, Sharon Zuber and Jess Therkelsen of the College’s “Video Production” course. Additional training and equipment has been provided in conjunction with Swem Media Center (kept humming along by Director Troy Davis and Creative Media Specialist Randall Taylor), and William & Mary Television.

“Faucet” from Ghostburg, a WMTV series (Maria Moy, ~5m)
One of William & Mary Television’s first scripted comedies, Ghostburg tells the story of a fictional ghost hunting team investigating the real ghost stories of Williamsburg. The goal of the series is to bring Williamsburg ghost stories to light through laughter. This episode follows the Ghostburg team after they have officially been hired to look into the hauntingly true ghost story involving a leaky faucet at our very own Kimball Theatre.

Day Tripper (Alison Freedman, 4m, 30s)
Day Tripper is a less-than-stellar superheroine whose power is giving people kaleidoscope vision. In this short film, Clark Parker, the host of a “Behind the Mask”-esque show, interviews this rather unexciting superhero after having already interviewed all the good ones. The film takes a look at what it is like to be a not-so-super superhero.

The Rock Lover (Alanna Wildermuth, 4m, 42s)
A character profile of a student obsessed with rocks, The Rock Lover is a humorous exaggeration of an appreciation for the environment—through rocks. Though this love sets the protagonist apart from the crowd, there may just be a home for her where she is not the only one appreciative of her definition of the natural world.

Undead Presidents: No Damnation Without Representation (Brian Terrill, ~8m)
Zombieland meets the founding fathers is the premise of this humorous look at a zombie apocalypse by Brian Terrill. A pair of students must combat the patriotic ghouls of our founding fathers after tax prices get out of hand. But the real dilemma is not their own survival but the morality behind killing some of America’s greatest historical figures.

FRIDAY, FEBRUARY 18, 2:30 PM
William & Mary SUPER/natural Filmmaking Showcase
Unrest in Peace (Giedre Stankeviciute, ~15m)
The Prienai Military Camp, based in the city of Prienai, Lithuania, is a place with a tortured history. In 1944 the Red Army invaded the country and occupied Prienai, driving some Lithuanian patriots to barricade themselves inside the Camp, refusing to cede to the Russians. They were burned alive within its walls—and locals claim that the space has been haunted ever since. In 2011, a group of five has set out on a quest to uncover the secrets of the place, driven by the desire to see if the seemingly harmless abandoned building transforms into something otherworldly by night.

Harry Potter Documentary (Working Title) (Alanna Wildermuth, ~8m)
The phenomenon is serious business at William & Mary. Alanna Wildermuth, a junior at the College, explores the Harry Potter culture on campus from Wizards and Muggles club to Quidditch to the Harry Potter and the Deathly Hallows premiere this past November. Costumes, spells, and brooms are just the beginning as we look into the world of Harry Potter on campus.

The Peyton Randolph House: History and Legends (Liz Budrionis, 25m)
Liz Budrionis ’09 explored the cultural impact of local ghost stories with the help of a grant from the Christopher Wren Association’s Student Documentary Film Scholarship. She used the funds to create a documentary titled, “The Peyton Randolph House: History and Legends,” during the summer of 2006. The film premiered at the Kimball Theatre on Halloween night of that year.

Ghosts of Williamsburg (Caitlin Clements, ~8m)
A comprehensive look at the timeless ghost stories of Colonial Williamsburg and the William & Mary ancient campus, Ghosts of Williamsburg interviews several of the authorities and witnesses of the supernatural. Highlights from this short film include period reenactments, a game of Ouiji with the College’s president, Taylor Reveley, and a ghost tour led by Adam Stackhouse.

The Disappeared Girl (Kat Arcement, 2m,47s)
In this one-woman production (claymation, cinematography, editing, to self-whistled soundtrack…you name it, Kat Arcement did it all), a girl is “disappeared.” And yet, the hauntingly gentle, fragile film—the first in a planned self-portrait series titled “Percy Lives”—clearly makes the presence of its talented creator known, and in a moving way.

Greg Thompson, W&M Class of 2013

4pm VIP Party: Global Filmmakers/Local Spirits
VIP tickets required. Location: The Trellis.
From the silence of space, Earth, in shadow, rotates slowly as sunlight spills across its surface. A soft voice pleads with you—“Listen to me, please.” And so opens Home, the 2009 documentary directed by world-renowned French aerial photographer Yann Arthus-Bertrand in his feature filmmaking debut. Following in the environmentalist footsteps of Al Gore’s An Inconvenient Truth, Home presents breathtaking visuals of our planet from an aerial perspective. But this stunning footage comes with equal parts warning and entreaty: we are depleting the Earth’s natural resources at a record rate, leaving only ten years to change our ways before irreversible damage is done. What will you do?

Home differs stylistically from most documentaries, featuring no talking-head interviews, archived footage, or statistical graphs and charts. Accompanied by the simple but powerful narration of William & Mary alumnus Glenn Close, the film relies primarily on the emotional effect of its visuals to convey its message. Filmed over an 18-month span in 54 countries, Home consists entirely of aerial views shot in high-definition from a helicopter. The world’s naturally beautiful landscapes stretch out across the screen, allowing the juxtaposing shots of overpopulated, industrialized cities crawling with cars, skyscrapers, and pollution to deliver an even stronger impact.

At the core of these striking images lays a sobering message—the Earth relies on balance, but humans have destroyed this in a multitude of ways. We are presented with the extent of damage done by construction, drilling, deforestation, and a host of other ills. Arthus-Bertrand presents contrasting shots of teeming city streets, demolished rainforests, arid rivers, melting icecaps, and barren lands to drive the message to heart. Home forces us to confront the ugly truth that humanity might have set the stage for its own destruction.

Still, however disheartening the state of things may seem, the film reminds us that there is always hope. “It is too late to be pessimistic,” Close declares as we are shown the myriad ways people are combating climate change, ranging from the exploration of renewable energy sources like solar power and wind farms, to sustainable living and educational programs. The College of William & Mary has undertaken many sustainability initiatives on-campus in recent years, including further expanding energy reduction and recycling efforts, and launching the “Do One Thing” Campaign. We have only one Earth, so change must happen—and quickly—in order for humanity to make a substantial enough impression to salvage our future.

The goal of Home is to reach a wide range of people and mobilize them into action. To this end, the film made its world premiere on World Environment Day with simultaneous releases across five continents, shown in theaters and open-air screenings, as well as on television, DVD, and the Internet, all for free. The Sunday following its release, ecologist politicians made unprecedented gains in the European elections. Political commentators speculated that the mass multi-media distribution of Home contributed to this outcome. The film is entirely non-profit and remains available for high-def viewing on YouTube.

It is too late to be a pessimist, and too late to be a bystander. Let’s save the world.

Simone Peer, W&M Class of 2012
Yann Arthus-Bertrand: Bird’s Eye Visionary

If one were to imagine the ideal director to helm the first film ever made using only aerial footage, Yann Arthus-Bertrand would inevitably come to mind. As the world’s most renowned aerial still photographer, whose work spans several decades, Arthus-Bertrand is arguably the foremost expert on the subject.

Born in Paris in 1946, Arthus-Bertrand always had a great appreciation for nature. It wasn’t until the late 1970s, however, while studying a pride of lions in Kenya, that he believes he truly became a photographer. It was at this time that he first discovered the power of aerial photography while working as a hot air balloon pilot and experimenting with photographs of the world from above. Upon returning to his native France in 1981, he published his first photography book, *Lions*, and began a career in photojournalism, shooting for internationally renowned publications including *National Geographic Magazine, Life, Paris Match* and *Geo*.

In 1991, he founded Altitude, the world’s first photographic agency specializing in aerial photography. Inspired by the links he saw between humankind, wildlife and nature, he partnered with the United Nations Educational, Scientific and Cultural Organization (UNESCO) to begin working on several long-term documentary photography series including *The Earth From Above, Wild Animals, Horses, and 365 Days*. His goal was to produce an image bank (comprised of photographs of the world as seen from the air) that would continue to be updated by future generations of photographers, creating a record of the world’s environmental changes over time. Parts of this project were compiled into *The Earth From Above* in 1999 and published to worldwide acclaim, with over 3 million copies sold to date.

*Earth From Above*, a 4-episode series of 2-hour documentaries was launched in 2007 and renewed for 2008, prompting Arthus-Bertrand to begin work on his first feature-length documentary, *Home*, about the state of our planet and the challenges we face in protecting it. Arthus-Bertrand is a Knight of the Legion of Honor and the Order of Agricultural Merit, and was made an Officer of the National Order of Merit by President of France, Nicolas Sarkozy. On April 22, 2009, Arthus-Bertrand was selected as a United Nations Environment Program (UNEP) Goodwill Ambassador and received the “Earth Champion” Award for his commitment to the environment and his work in raising public environmental awareness.

Through his work, Arthus-Bertrand demonstrates the power of images to convey universal emotion and a shared appreciation for our planet and its inhabitants. For this reason, he is recognized worldwide as one of the most respected environmentalists and artists of our time.

Alison Freedman, We&M Class of 2011
This is the fourth consecutive year that the Global Film Festival has included a Cult Film Night among its festivities, and the second year where the choice of a film was put to the audience in the form of an election. Hundreds of votes were cast online and in ballot boxes located around the William & Mary campus, as well as in the Kimball Theatre. When the dust settled, the victor was clear: the people have voted, and they want Troll 2.

More than a movie, Troll 2 is an experience. It tells the story of a family that travels on vacation to a small town called Nilbog. Realizing that Nilbog is the kingdom of the goblins (note that Nilbog is Goblin spelled backward), young protagonist Joshua must follow the advice of his grandfather’s ghost to help protect his family from the vegetarian trolls (they eat a concoction which is “half man, half plant,” you see). Joshua won’t succeed, however, if Creedence Leonore Ghielgud, Druid Priestess and Goblin Queen, has anything to say about it.

Troll 2 is often considered one of the worst films of all time, and at one point held the #1 spot in IMDB’s “Bottom 100” list of cinematic atrocities. However, the film’s awful acting, nonsensical dialogue, and bizarre plot nevertheless combine to give Troll 2 a unique charm all its own. Its measures of quirk and oddity make it fitting for our 2011 SUPER/natural cult ballot winner. Love or hate the film, once you watch it you’ll never forget it. To echo the sentiment of Nilbog’s manic, wild-eyed shopkeeper, we invite you to try some Troll 2, and have your friends try some too.

Brian Terrill, W&M Class of 2012
THEN, stick around for the second half of our first-ever Cult Film Night double feature! If you’ve just watched Troll 2, you probably have a few questions. Never fear! A brand-new documentary is here to shine light on the film’s convoluted origins and recent rise from a forgotten flop to a cult phenomenon. Michael Stephenson, who played Joshua in Troll 2, makes his directing debut with Best Worst Movie, which details the growing hype surrounding Troll 2 as a cult hit and Stephenson’s quest to reunite the cast. He tracks down almost everyone associated with the movie, and tries to puzzle through just how a movie that is simultaneously so terrible, and yet so memorable, was even made in the first place.

Written and directed by an Italian crew far from fluent in English, and with a cast composed entirely of residents of a small town in Utah, Troll 2 was perhaps destined for failure from the outset. However, the actors and filmmakers involved in its creation were, if nothing else, sincere, and remain so in the wake of the film’s subsequent explosion in popularity two decades later. Their stories are at turns hilarious and heartrending, as well as providing some illuminating insight into what it is about truly great—or truly awful—films that keep us coming back for more.

So get ready to sit back, enjoy some suspiciously green popcorn, and experience what is certain to be your best worst evening at the Global Film Festival.

And remember: goblins don’t exist. …right?

Brian Terrill, W&M Class of 2012
The topic of global warming rarely elicits less than a vehement reaction. Skeptics claim that the increase in the earth’s temperature is due to the cyclical nature of the planet’s natural processes. Believers insist that the pollutants generated by humankind have resulted in the extreme temperatures we have experienced in recent years. Filmmakers Judith Helfand and Daniel Gold are of the latter persuasion. Their film, *Everything’s Cool*, works to spur on the debate about global warming, encouraging us to consider the way we interact with the environment. They aim to persuade people to make adjustments in their own lives by searching for sustainable energy alternatives. *Everything’s Cool* explores the views of activists, politicians, writers, and scientists who research the mechanisms of Earth in order to demonstrate the ill effects humans have had on our planet. Helfand and Gold have traveled across the country to broadcast their message that global warming is a problem that we cannot afford to ignore. By showing, not telling, they hope to turn skeptics into believers.

One montage illustrates the apathy people exhibit when considering the well-being of Earth. As expected, skeptics don’t adjust their behavior, but even believers shy away from taking action, sensing that their impact, either positive or negative, is inevitably negligible. And even those who see merit in addressing the issue of climate change often deprioritize it in favor of other large issues. According to the film, another problem facing the cause against global warming is the lack of support and action from the government. What little has been done has not had the necessary effect to initiate any large-scale changes, both procedurally and in the minds of citizens. With so much stacked against global warming activism, Helfand and Gold operate at the grass-roots level, utilizing players big and small within the movement to reveal a message they so wish everyone to see: that unless humans begin to seriously address the issue of global warming, at both the political and communal levels, then Earth risks the potentiality of being irrevocably damaged, with our only option then being to mitigate the consequences.

*Everything’s Cool* is fitting for the environmental aspect of our SUPER/natural festival, and we are pleased to share the film’s message with Williamsburg audiences, as well as to have Judith Helfand join us for a presentation on “Climate Change and Making Change Through Film.”

Alanna Wildermuth, W&M Class of 2012
Activist Filmmakers: Heating Things Up

*Everything’s Cool* is Judith Helfand’s and Daniel Gold’s second collaborative documentary. Both are award-winning writers, directors and producers focused on raising awareness about environmental issues. *Everything’s Cool* differs from their previous joint film, *Blue Vinyl*, which investigated the methods used to make vinyl and how it is harmful to people’s health. Rather than exploring a topic that was inspired by Judith Helfand’s personal experiences with DES(diethylstilbestrol)-related cancer, *Everything’s Cool* tackles a more controversial issue in the global consciousness—climate change.

Gold, the narrator and co-director of *Everything’s Cool*, has worked in both television and film for HBO, A&E, and PBS. His job as the director of photography won him the “Excellence in Cinematography Award” from the Sundance Festival in 2002 for his work with Helfand on *Blue Vinyl*. He teaches two classes at the New School in New York: documentary camerawork with Helfand, and Digital Cinematography. Together he and Helfand founded Toxic Comedy Pictures, a production company that focuses on making entertaining and humorous films that are also socially and environmentally conscious.

Helfand is a filmmaker whose documentaries investigate issues that are personally important to her and have also drastically affected others. One of her first films, *A Healthy Baby Girl*, follows her over a period of five years after her hysterectomy to treat DES-related cervical cancer. She was only twenty-five at the time of the surgery, and finds support from her parents, friends, and other victims of DES-related cancer as she deals with the life-changing consequences and tries to increase public awareness about effects of chemical exposure. In *Blue Vinyl*, the sequel to *A Healthy Baby Girl*, she researches the effects of the chemicals that are put in vinyl during the production process. Her third film, *EK Velt: At the End of the World*, was a follow-up epilogue to *Blue Vinyl* that followed her parents as they moved out of their wood-sided home to a vinyl-sided senior-living community, and how her message about chemicals has been received by her parents. Helfand explores difficult issues with determination to draw out the truth with humor. We are excited that she will be at the festival to share her experiences with documentary filmmaking and discuss the issues which she passionately advocates.

*Alanna Wildermuth, W&M Class of 2012*

---

**2pm Special Director’s Sneak Peek!**
A screening of *Cooked*, Judith Helfand’s latest work-in-progress film, presented by the director herself.

*Location: W&M Campus, Andrews Hall 101*
**Mashed Monsters & Killer Brussels Sprouts vs. Trevor & Capt. Harvey**

*Mashed* (2010, USA)

Depicting one of the most timeless conflicts of childhood, “Mashed” follows young Trevor as he is forced into battle against his mom’s dreaded vegetables. Trevor’s super-hero, Captain Harvey, comes to his aide as the youngster must devour an entire serving of mashed potatoes, Brussels sprouts, and asparagus. Writer-director Adam Fisher uses several types of animation, from CGI to stop motion, to lovingly depict an imaginatively heroic take on an episode that is guaranteed to bring back memories, good or bad.

*Thomas Schutt, W&M Class of 2010*

**Stop, Motion...Panic! A Super Film Called Panic**

*A Town Called Panic* is an absurdist-surreal French-Belgian stop motion animation film based on the series of shorts by the same name. Directed by Stephane Aubier and Vincent Patar the Oscar-nominated film is a shining example of what plain fun can be had with a ludicrous set of events and brilliantly crude animation.

The plot is absolutely bonkers and will leave your brain on a skillet if you even try to comprehend it: Horse, Cowboy, and Indian all live together in a small rural village. Cowboy and Indian forget Horse’s birthday and accidentally order 50,000,000 bricks to assemble a barbecue as a gift for Horse. This results in their house getting destroyed and stolen by underwater monsters leading them across frozen tundra, to the center of the Earth, and to the depths of the ocean. You get all that? But that’s what makes this film special. It holds absolutely no pretenses to making any sort of logical sense or character development. Well, besides Horse’s romantic interest and even that (watching two crudely shaped horses slow dance) is wonderfully absurd. The characters learn and change nothing by the end of the film and only serve as means to advance the story. Its runtime is a little short for a feature film, but its crazy surrealist plot ensures that it doesn’t overstay its welcome. It’s a film that doesn’t take itself seriously but rather, the opposite, embraces its silliness to superb effect.

Aubier and Patar claim to have been influenced by French director Jacques Tati, but also surprisingly enough by American *South Park*, *Gumby*, as well as the comics of Will Eisner. Still, it’s surprising just how well executed and funny the film is considering that before the film (and series) the only thing the filmmakers had under their belt was an English cow commercial. The film itself had a meager budget ($4.5 million), yet successfully embraces its minimalist and crude nature for maximum effect.
The film itself began as Aubier’s film school project before snowballing, thanks to Aardman Studios of Wallace and Gromit fame, into a French film short series and later this feature film. The filmmakers did not seek to embody the surrealism that seems to exude from the film nor to pay homage to old toys. They sought instead to use techniques as minimalist as possible to tell a story, and they were resoundingly successful. While their animation style is not unique to the film, Aubrier and Patar certainly strike gold with Panic; everything in the film is so well executed and comically timed that the absurdity of the film is put to the forefront on full display. “The film enabled us to tell a story with total freedom,” Patar explains, “using figurines that we found, without commercial constraints [and] the marriage of handmade and high technology is a kind of surreal poetry.”

A Town Called Panic embodies the spirit of our SUPER/natural festival. The painstaking effort it takes to make the animation is a “Super” feat in itself, as well as “Natural” in its simple minimalist clay and figurine animation. The film is an enjoyably unhinged, originally simple, surrealist delight, and it is a welcome piece of SUPER/natural cinematic invention we’re happy to be able to include in this year’s Global Film Festival.

Stephen Baqqi, W&M Class of 2012

Co-Sponsored by The Tournées Film Festival

Use the power of your light rings to help Cowboy return to his natural state!
Dream of a Rarebit Fiend (1906)
Based on Winsor McCay’s eponymous comic strip, this short was the Edison Company’s most popular film in 1906. Adhering to the general concept of the comic, “Dream” presents a drunkard who falls asleep after gorging himself on rarebit, or Welsh rabbit. The man then experiences graphic and surreal dreams, induced by the extravagant meal he has consumed.

Beggar on Horseback (1925)
Based on the play by George S. Kaufman and Marc Connelly, the film version of “Beggar” premiered in 1925. The story revolves around a poor composer named Neil McRae, who loves one woman but is engaged to another, wealthier lady. The primary action of the film takes place while Neil sleeps, when he experiences a nightmare about his future life with his rich fiancée. His guilt mounts as he considers the consequences of choosing money over love. Upon waking, Neil must decide which woman will ultimately make him happier.

At Land (1944)
Directed by and starring Maya Deren, “At Land” is a dream-like silent short. We follow a woman who travels fluidly through a series of settings, encountering various people, including different iterations of herself. The scenes change without explanation, lending it a surrealist quality, as a beach transforms into a dining room, which then leads to a forest and elsewhere. The film works to unsettle our notion of identity, as shown in the final scene in which the protagonist runs down the beach while other versions of herself watch.

The Very Eye of Night (1958)
The last completed film by Maya Deren, “The Very Eye of Night” was made in collaboration with noted British choreographer, Antony Tudor. The film is a study of movement as performed by ballet dancers, shot from overhead in a surreal style that makes the images appear like photographic negatives, complete with an overlaid starry sky. The atmosphere is dreamlike and enchanting, accompanied by the delicate music scored by Teiji Ito, an innovative Japanese composer and Deren’s husband.

Alix Kashdan, W&M Class of 2013
René Clair’s stunning *Entr’acte* is an early reference for later supernatural films around the world. Originally a product of the Dada and Surrealist movements, the film came as a contra to modernism even before Fritz Lang’s seminal German Expressionist piece *Metropolis* (1927). The surrealists did not apply an overtly supernatural theme, but they toyed with editing and social commentary to create a conscious atmosphere of fear. *Entr’acte* juxtaposes the natural world, the dizzying city, and versions of death to introduce a dialogue on the exchange between modernism and sanity. *Entr’acte* reflects on insanity as a product of the New World and the dissolution of traditional life.

Like all surrealist films of the decade, from *Un Chien Andalou* (1929) to *À propos de Nice* (1930), the message of *Entr’acte* is controversial and highly subjective. What defines the film is its ability to objectify images and shuffle them around to pervert expectations. It opened in 1924 at the Théâtre des Champs-Elysées in Paris as a feature short shown during the “entr’acte” (meaning “between the acts”) intermissions of Francis Picabia’s production of the ballet “Relâche.” The setting wanders terrifically from a rollercoaster to a funeral procession with connective traveling shots set in the French countryside. Adhering to the surrealist tradition, spatial constructs are obliterated and shot repetition grows increasingly oppositional until disorientation sets in.

*Entr’acte* has become a cinematic touchstone in the surrealist canon. For decades since the premiere of René Clair’s masterpiece debut, horror and suspense directors have mimicked the skill with which it compounds suspense through its editing, music, and cinematography. The Global Film Festival is pleased to present this innovative and celebrated silent classic with the dazzling live accompaniment of Philadelphia’s classical troupe, Relâche.

The musical feast that is Relâche is considered by one critic as “one of the great quality-of-life-enhancers in Philadelphia.” Comprised of Bob Butryn (clarinets and sax), Andrea Clearfield (piano and keyboards), Chris Hanning (percussion), Chuck Holdeman (bassoon), Michele Kelly (flutes), Douglass Mapp (bass), and Lloyd Shorter (oboe and en-horn), the band has been performing experimental, Dada-inspired music since 1979. Relâche has a gift for elevating classical music from purely beautiful notes to an all-encompassing physical experience that engulfs the listener in their trademark reverberating sound.

The moniker Relâche, a French term meaning “no performance” in the theatre world, has filmic roots within *Entr’acte*—the very cinematic treat they will accompany. The original score was written by the eccentric musician Erik Satie, who makes a cameo as the man in the hat instructing the cannon. Satie’s score appears to dictate the motion of the film—*Entr’acte* has been explicitly matched with Satie’s music since it first premiered. It is difficult to imagine the film without its moody but palpable backing, and hearing it performed live by such a gifted ensemble makes the experience all the more surreal.

Relâche and *Entr’acte* are sure to please, as well as whisk one away on a surreal, fantastic journey of sight and sound.

*Christina Trimarco, We-M Class of 2012*
Terrifying Cinema the World Over: From Silent-Era German Expressionism to Contemporary “J-Horror”

Few genres in the history of cinema have been as diverse as the horror film. Since the early days of cinema, the scope of horror films has ever increasingly expanded. Foci of the genre include ghosts, vampires, werewolves, zombies, the devil, murderous children, psychopaths, giant sharks, aliens, monsters, and crazed animals. Horror films are also interested in nightmares, the occult, magic and the unknown. The scope of a horror film is limited only to the scope of what human beings find terrifying.

Early influential horror films include The Cabinet of Dr. Calagari (Germany 1920) and Nosferatu (Germany 1922). Both of these films inspired many American directors in later decades, including Tim Burton and Orson Welles. Their unique use of set design and editing was also noticed by contemporary filmmakers who quickly adapted these techniques. In this way early horror films affected not only the future of the budding genre, but the entire industry as well.

Most early horror films were based on works of literature. The 1930s and 40s saw several adaptations of Frankenstein, Dracula, and Dr. Jekyll and Mr. Hyde. And yet the genre also featured original creations like The Wolf Man (1941), the most iconic werewolf film to date. Furthermore, producer Val Lewton would produce several films for RKO Pictures including Cat People (1942) and The Body Snatcher (1945), spurring the rise of the iconic B-movie.

Scary movies came into their own starting in the 1960s and going through to the 1980s. Legendary film directors like Alfred Hitchcock (Psycho, The Birds) and Roman Polanski (Rosemary’s Baby) came to the fore with films that were well received by critics and audiences alike. The 70s saw the rise of more demonic-themed films (The Omen, The Exorcist) and the birth of the slasher genre in ’78 with John Carpenter’s Halloween. The horror genre also received recognition from the Academy when Brian de Palma’s Carrie (1976) received two Academy Award nominations. The latter half of the 70s also saw the release of Steven Spielberg’s Jaws and Ridley Scott’s Alien, two blockbuster films that blended horror with drama and science fiction respectively.

The turn of the millennium saw in slowly rising interest in global horror films. Films like Audition (Japan, 1999), 28 Days Later (UK, 2002) and Wolf Creek (Australia, 2005) began receiving wider releases in America. The French film Brotherhood of the Wolf (2001) became the second-highest grossing foreign film in the U.S. American remakes of global films also became more and more common. The Ring (2002) and The Grudge (2004) enjoyed commercial success as more and more Americans became fans of ‘J-horror,’ or horror films from Japan. Our Festival is proud to feature global horror films from both earlier decades (House, Japan 1977) and contemporary times (Let the Right One In, Sweden 2008). Diverse as these films are, both are strong examples of the horror genre and help remind us that Hollywood has never been the sole source of cinematic horrors.

Thomas Schutt, W&M Class of 2011
We are thrilled to have the multi-talented, innovative, and unpredictable artist Clay McLeod Chapman with us from New York City for this year’s festival. To say Clay McLeod Chapman possesses a gift for supernatural storytelling would be a gross understatement of a man who thinks in the language of fringe. Most of his stories are woven with an appreciation for the bizarre, or sometimes just a heightened version of the real. Chapman’s performances with the Pumpkin Pie Show, his traveling theatre troupe, as well as individually, are wrought with an almost temperamental execution. Each enactment on the stage writhes with fresh blood as he works in the mercurial, each piece manifesting in two or three different mediums. Chapman has published a book of short stories and a novel, titled *rest area* and *miss corpus* respectively, the latter of which was highlighted by *The New Yorker’s* “Reading Glasses” series in 2003.

In many of Chapman’s stories, most of which fuel his performances, there is an almost poignant understanding of what drives personal madness. His characters are primarily solipsistic, self-entrapped victims of their own neuroses, their disillusionment in reality, and an overall miscommunication with the outside world. He has been published in (to name a few) *Void Magazine*, *Opium*, *Sraboni Magazine*, and wrote “the battle of belle isle” for one of Akashic Books’ regional-noir anthologies, *Richmond Noir*. Chapman also received great recognition for his short story, “late bloomer,” a tale that balances the comic with the surreal. “late bloomer” was then adapted into a film by director Craig Macneill and was chosen as an Official Selection at the 2005 Sundance Film Festival.

Ten years ago, Chapman founded the Pumpkin Pie Show, described as a “rigorous storytelling session.” The award-winning show has traveled to the Romanian Theatre Festival of Sibiu, the Edinburgh Fringe Festival, the New York International Fringe Festival, the Winnipeg Fringe Festival, and the Edmonton Fringe Festival, among others. The group’s initiative is truly global. Chapman has also toured as a contributing author with “The Rolling Darkness Revue,” a reading-series of horror writers that resulted in the publication of an anthology called *At The Sign of the Snowman’s Skull*.

Chapman, who grew up in Virginia and now lives in New York, joyfully continues to perpetuate a passion for the supernatural. The Global Film Festival looks forward to sharing in some of his most original and imaginative works.

*Christina Trimarco, W&M Class of 2013*
And then there was *Hausu*. Before the legendary, mind-blowing fantasy films like Sam Raimi’s *Evil Dead* (1981) and the *Attack of the Killer Tomatoes* (1978), Nobuhiko Ôbayashi’s Japanese cinematic chef-d’œuvre had shaken the Far East. With its story and techniques “screaming” with originality, *Hausu* hit the Asian box-office like a tsunami. For more than a decade, however, the film was not released outside of Asia. It was not until Janus Films purchased the distribution rights that it finally reached the U.S over 30 years later. *Hausu* had its US premier before a sold-out crowd at the 2009 New York Asian Film Festival and consequently started its journey throughout North America over the course of 2010. Now in early 2011, *Hausu* has its Virginia theatrical premier here at our festival.

This acid-trip-like “hallucina-story” was inspired by Ôbayashi’s daughter, an eleven-year-old Chigumi who was the muse for her father’s script. *Hausu* takes its viewers to the most bizarre corners of the human psyche. A ghost cat, a blood-thirsty piano, a killer-mattresses, a dancing corpse, and a flying melon-head all come together in the possessed mansion of a living-dead cannibal auntie as part of this dream-like, or rather nightmare-like, film that breathes “the supernatural” over the audience. Janus Films describes *Hausu* as “too absurd to be genuinely terrifying, yet too nightmarish to be merely comic […], like it was beamed to Earth from another planet.” Genre? *Hausu* is a genre in itself.

Nobuhiko Ôbayashi was running around with a camera since before he could reach a tabletop. He went on to become a sought-after international commercial director, earning his nickname “O.B.” (from OBayashi) from Kirk Douglas and Charles Bronson while working with them on Japanese television advertisements. Nagaharu Yodogawa once wrote in a magazine: “If Ôbayashi can make such TV commercials, he should be able to make Japanese films more exciting.” And indeed he did. When asked by Kenichiro Tsunoda, a producer for Toho Studios, if he could make a movie like *Jaws*, Ôbayashi replied: “I have the energy to make 10 or 20 *Jaws* […], I’ll come up with a proposal even more exciting than *Jaws*.” *Hausu* was the result, and his surreal visual style represented something purely novel to traditional Japanese cinema.

*Hausu* tells the story of a schoolgirl named Oshare (“Gorgeous/Angel”) who, instead of spending her summer vacation with her father and his new unusually serene wife-to-be, goes to her aunt’s house with her six girlfriends. Each girl’s name represents her personality: Prof is a nerd; Melody, a musician; Kung Fu, a fighter; Mac, a food lover; Sweet, a sweetheart; and Fantasy, a dreamer. Strange things are happening in the aunt’s house; things one has to see to believe. Beyond this wild psychedelic trip there is a more serious subtext of a confused teenage girl who does not yet want to become a woman. Maturing and leaving the nest may be one way to interpret this film. The strong father-daughter bond, both in the film and beyond the scenes, suggests Ôbayashi’s fear of letting his little girl go. With such a relevant message, no wonder *Hausu* was especially successful among younger audiences.

This cult-classic was shot with a crew of mostly non-professional actors and without a storyboard. As a result, the creative power of a genius flows organically. The film’s “quirkiness” and kitschy special effects deliberately close it off from reality. The whole nine yards—from a man turning into a pile of bananas to a flying head biting a girl’s fanny—reflect a child’s imagination at its best. Whether you like horror or comedy, one thing is for sure: *Hausu* is a singular, supernatural and unearthly entertainment experience.

Giedre Stankeviciute, W&M Class of 2012
Throughout his fifty-years of experience as a Japanese filmmaker, Nobuhiro Obayashi has shared with audiences playful extraordinary visions of adolescence, sex, Japanese literature, and human psychology. As a child in 1940s Hiroshima, the atomic bomb killed most of Obayashi’s childhood friends while his father fought in World War II—turning his familiar world upside-down. In the 1950s, Obayashi moved to Tokyo while his homeland healed. Growing up, he practiced writing, drawing, playing the piano as creative diversions from reality. As a student, he matriculated to Seijo University where he experimented with Super 8 and 16mm film formats. Obayashi was strongly influenced by the first films of the French New Wave, and the Canadian filmmaker Norman McLaren who combined hand-drawn and collage animation with live action.

As an emerging filmmaker, Obayashi encountered a transformation of film culture—when mainstream movies were in competition with the popularity of television. In the 1960s, Japanese audiences stayed home to watch TV and the movie theatre was a place to feature “the [film] art of young people.” Obayashi and his creative contemporaries in Tokyo increased their visibility through the movie theatres and art magazines, which dubbed their works the “new film art.” Television advertisers sought Obayashi for his innovative visual style and gave him big budgets to produce commercials for their products. After a string of commercial successes, production company Toho approached Obayashi to make a feature film of his own design.

Veering from the norms of filmmaking, he asked his eleven year-old daughter, Chigumi, what would make an entertaining movie: “I always discuss important matters with children. Adults can only think about things they understand; so everything stays on that boring human level. But children come up with things that can’t be explained. They like the strange and mysterious.” As his story collaborator, Chigumi considered how frightening it would be to be attacked by your own reflection in a mirror. She thought of her own experiences as a child taking piano lessons from a strict teacher, and how she found herself embattled with the piano keys, experiencing physical discomfort inflicted from practicing. Obayashi integrated Chigumi’s scenarios into the story and used her in House as the little girl who shines shoes.

Obayashi revitalized Japanese cinema with fresh young energy, despite House’s unfavorable reactions from parents and film critics. Since House, Obayashi has made almost forty feature films and several television movies. In 2009, the Order of the Rising Sun gave Obayashi an honorary badge, an imperial recognition in Japan. Now an adult, Chigumi continues to participate in Japan’s film culture. She considers herself a “film meditator” (eiga kansōka), and has served as a juror on many different film festivals in Japan. She is also an instructor of purotokōru or “cultural mannerism,” and cooks French cuisine. The 2011 Global Film Festival is honored to have both father and daughter in Williamsburg to present their ghost-fantasy House.
Before sparkling “vegetarian” vampires ever entered the world’s pop culture lexicon, Swedish readers were introduced to a very different kind of young human-vampire love. In 2004, author John Ajvide Lindqvist published the novel *Let the Right One In* (originally title *Låt den rätte komma in*), the tale of 12 year-old Oskar and centuries-old vampire child Eli. The novel was met with much critical acclaim, published in several languages, before being adapted into a wildly popular film in Sweden, which went on to find global success.

The original novel owed much of its success and popularity to the way in which it drew from traditional vampire folklore and oral storytelling traditions, a convention that the film stays faithful to. While the title comes from the longstanding legend that states vampires cannot enter a human home unless invited, director Tomas Alfredson adds a modern layer by portraying it as a coming-of-age story. When Oskar finally lets Eli in, it is a sign of acceptance that resonates with the audience.

The film is also lauded for bringing horror back to the vampire narrative, something that had gradually vanished during its appropriation by young adult readers and viewers. Roger Ebert gave the film a glowing review, as a work that takes horror “seriously,” noting similarities to early groundbreaking films such as *Nosferatu*. According to Variety’s review of *Let the Right One In*, the true horror comes from the “evocative school scenes” which “suggest a more everyday terror.”

Part of the Alfredson’s vision included cutting out sound effects and other “too American” elements in order to emphasize the unsettling visuals. Where there is tension-building sound there is a more predominant, eerie silence that accentuates the supernatural. While the film can be seen largely as a horror film, Alfredson maintains that he was relatively unfamiliar with the vampire and horror genres. Alfredson’s primary interest with the project was to focus on the relationship between the two lead characters, which he successfully manages in a spooky and imaginative way. The supernatural elements in the film blend seamlessly with the widely relatable tale of friendship, giving audiences a more complex, layered horror film.

The past few years have given us a plethora of vampire depictions that make the vampire sexier and more accessible. *Let the Right One In* takes the vampire story and re-injects it with that its been missing in the past few years—the ability to frighten the audience.

*Caitlin Clements, W&M Class of 2011, and Robyn Markarian*
Walk down the dusty cobblestone streets of Colonial Williamsburg on any given day and you’re likely to see a variety of people: uniformed members of the fife and drum core, costumed interpreters, practicing tradesmen, and masses of elementary school kids tumbling down the steps of Wythe’s Candy Shop with jellybeans falling out of their pockets. But within this idyllic time-capsule site awaits supernatural force, spoken of only after dark. Don’t tell the schoolchildren: Colonial Williamsburg is full of ghosts, and these ghosts all have stories.

It should come as no surprise that a town with so much history and tradition also contains unbelievable tales of scandal, madness and murder. There have been many accounts of paranormal activity throughout Colonial Williamsburg and the College of William & Mary over the years, ranging from scratching sounds in the Nicholson House to apparitions on the top floor of Tucker Hall. Perhaps the most famous haunted site in the area is the Peyton Randolph House, the site of several strange deaths and occurrences.

If you’ve visited any of these sites as a tourist or student, chances are you’ve had a close encounter with the supernatural. If not, the Williamsburg Ghost Tour has been designed specifically to assist, guide, and scare you through your first experience. Each group tour begins at the College and usually ends at Matthew Whaley Elementary School on Scotland Street, and includes stops at the Peyton-Randolph House and the Governor’s Mansion, among other historic sites. Of course, no ghost tour is effective unless it’s taken at night’s darkest hour, when the usually unassuming, tourist-filled buildings acquire a more sinister presence. Ghost stories thrive in this setting, just as horror movies do in dark theatres. Like films, these tours often take on a life of their own, offering unexpected twists and startling experiences.

What makes Williamsburg’s ghost tours the most memorable, however, are its guides. Here at the W&M Global Film Festival, our guide is the one and only Adam Stackhouse. As a guide, Stackhouse navigates his stories with insight, variety and a touch of humor. Just as he pushes you to the brink of fear, he pulls you back with enough calm to proceed to the next story. Whether you believe in ghosts or not, his stories are captivating and entertaining, and promise to leave you thoroughly spooked.

A 2004 alum of William & Mary, Adam is the owner and operator of 1693 Productions, a Williamsburg-based multimedia live event production house, as well as a team member of AVAdventure, an organization that utilizes social media and mobile technology to create unique digital stories. Adam began leading ghost tours while he was a student, combining his interests of theater and production to create exciting tours. With him, Saturday night promises to be the spookiest and most entertaining night of the festival. See you there!

Janaye Adkins, W&M Class of 2011
A witch, a fire demon, a super-magical hero, and a mechanical castle roving through a rustic panorama: *Howl’s Moving Castle* (2004) is the nexus of ourSUPER/natural theme. Directed and produced by Hayao Miyazaki, the film is loosely based on the novel of the same name by Diana Wynne Jones. In Miyazaki films, we find the main characters in liminal spaces where they have no home-base—they are displaced in the process of moving. In *Howl’s Moving Castle* we come face-to-face with an industrial contraption, which has chimneys that belch smoke and an entrance that opens like a jaw, creeping through the landscape on taloned feet. In perpetual motion, this machine is powered by a fire demon that has made a secret contract with the owner, the mysterious wizard Howl. Claiming no residency in a particular locale, Howl tries to evade the politics of his war-torn region. From the perspective of the transient Howl, Miyazaki shows the confusion of war, the senseless violence, and how it turns men into monsters.

Miyazaki’s main characters are typically adolescents who experience the changes of growing up. However, in this film, the characters physically transform through magic. After a brief flirtation with Howl, Sophie, a teenage girl working in a hat shop, is placed under a spell by the jealous Witch of the Waste, turning Sophie into an old woman. Under this guise, Sophie accepts employment as a housekeeper, or rather a “moving-castle keeper,” in Howl’s castle. We discover that Howl is also tortured by magic, but unlike its physical manifestation in Sophie, his transformations result in adolescent-like mood swings. Howl and Sophie become companions as they seek relief from their enchantments.

The story of the moving castle develops over the natural landscape. In Miyazaki environments, we see ruined or aged architecture as remnants of a once lively past, occasionally populated with ghosts or supernatural entities. Venturing from the city into the natural world, characters encounter magical creatures and hidden places where good and evil are not clearly defined. In the pastoral setting of Howl’s childhood, we find the origins of his heart and the secret behind his magical castle. The conclusion of Miyazaki’s film shows us the triumph of nature over industry. Nature, in *Howl’s Moving Castle*, is both nostalgic and haunting while also ultimately positioned as what will last.

The chugging, clanky castle will capture your heart and take you on a uniquely SUPER/natural adventure that can be enjoyed with your whole family.

*Lita Tirak and Arrianne Daniels, W&M Class of 2014*
**SUNDAY, FEBRUARY 18, 1:30 PM**

**The Cinematic Art of Recycling**

**Plastic Bag (2009, USA)**

Legendary German director Werner Herzog (*Grizzly Man*) lends his voice to Ramin Bahrani’s tale about the conscious life of a plastic grocery store bag. In turns environmentalist and existentialist, *Plastic Bag* sees its protagonist wafting through oceans, cities, and pastures while mourning the separation from the woman who purchased it. Unconscious of its status as litter, the bag wishes either for its master to return or to die, gradually becoming aware that neither wish will come true. An environmental film that waxes philosophic, *Plastic Bag* is a superb example of ironic tragedy.

_Thomas Schutt, W&M Class of 2010_

**Nothing Wasted: Art from Unlikely Places**

Filmed over a period of approximately three years, *Waste Land* is an extraordinary documentary that tells the story of renowned artist Vik Muniz and the journey he makes from his Brooklyn studio to the world’s largest landfill located just outside of Rio de Janeiro, Brazil. Muniz (born in São Paulo, Brazil) is known for photographing people using materials that have been found in the places where they live and work, often re-creating images from the canon of art history. His critically acclaimed “Sugar Children” series depicts the children of plantation workers in St. Kitts using only the sugar from their surroundings. His work has been exhibited in major galleries and museums all over the world.

In *Waste Land*, director Lucy Walker follows Muniz on his latest project, where he travels to the 321-acre landfill known as Jardim Gramacho to see a place in which 7,000 tons of garbage is deposited every day. Once there, the story is told through the eyes of the garbage pickers, or *catadores*, who live and work under brutal conditions to earn approximately US $20 a day. Thousands of *catadores* make a living by collecting recyclable materials. Muniz chooses a group of six *catadores* to pose for photographic portraits resembling art historical imagery such as “The Death of Marat” by Jacques-Louis David and “The Sower” by Jean-François Millet. Muniz uses the portraits to direct the composition of the finished art pieces, which are then constructed with garbage and re-photographed.

*Waste Land* is more than biographical film about an artist and his project; it depicts the artist within the context of a community and the people whose lives he affects. The documentary manages to expose the extraordinary spirit of the *catadores* in spite of their poverty and the poor environmental conditions where they work. It also tells the story of Muniz’s efforts to help them take control of their own lives, while giving the workers a new perspective on the world of art. When Muniz’s works from this series have been sold at auction, the proceeds are given to the workers at Jardim Gramacho and significant steps are taken to improve their lives.

Winner of the World Cinema Audience Award (Documentary) at the 2010 Sundance Film Festival, *Waste Land* is currently nominated for the 2011 Academy Award for Best Documentary Film, and we at the William & Mary Global Film Festival are excited to see how it progresses.

_A Alison Freedman, W&M Class of 2011_
Since its premiere in 1999, Majid Majidi’s *The Color of Paradise* has received wide critical acclaim and continues to impress global audiences. It effortlessly captures the full spectrum of human emotion and complexity, though at its heart it remains a simple story about family, love, and faith.

When young Mohammed goes home after school ends, he returns to a world of sights and sounds. Majidi captures the beauty of the Iranian countryside, and its scenes flow with visual poetry. Ironically, since he is blind, Mohammed himself is incapable of seeing the beauty surrounding him, yet it becomes apparent that Mohammed’s perception of the world is not limited in the least. Rather, he is able to embrace the world more fully, intensely, and vibrantly than others. He seems capable of feeling and reading nature: wind ripples like a shirt on his back, pebbles read as if the were Braille. He pulls you along, compelling you to open yourself to a vast, different world, and appreciate the natural environment.

The effectiveness of the film is largely dependent on the mastery with which Majidi constructs a frame. He frames scenes so simply in terms of imagery and sound that it is easy to color it with your own thoughts and experiences. Consequently, Mohammed’s story is all the more touching and meaningful. As the plotline develops, and Mohammed and his father’s relationship twists and turns, the viewer is able to connect to the commonality of the themes: family and familial ties, spirituality, and the main message of the film—that closing off your heart closes off your true vision. Though a potentially trite and overdone message, Majidi manages to circumvent unoriginality, creating a classic and timeless piece of cinema. *The Color of Paradise* transcends the boundaries of age and culture, and is sure to haunt you, as well as generations to come, with its pure simplicity and ease with which it touches hearts.

Anna Kim, Class of 2011

---

**Visions & Colors of Film as Natural Paradise**

Since its premiere in 1999, Majid Majidi’s *The Color of Paradise* has received wide critical acclaim and continues to impress global audiences. It effortlessly captures the full spectrum of human emotion and complexity, though at its heart it remains a simple story about family, love, and faith.

When young Mohammed goes home after school ends, he returns to a world of sights and sounds. Majidi captures the beauty of the Iranian countryside, and its scenes flow with visual poetry. Ironically, since he is blind, Mohammed himself is incapable of seeing the beauty surrounding him, yet it becomes apparent that Mohammed’s perception of the world is not limited in the least. Rather, he is able to embrace the world more fully, intensely, and vibrantly than others. He seems capable of feeling and reading nature: wind ripples like a shirt on his back, pebbles read as if the were Braille. He pulls you along, compelling you to open yourself to a vast, different world, and appreciate the natural environment.

The effectiveness of the film is largely dependent on the mastery with which Majidi constructs a frame. He frames scenes so simply in terms of imagery and sound that it is easy to color it with your own thoughts and experiences. Consequently, Mohammed’s story is all the more touching and meaningful. As the plotline develops, and Mohammed and his father’s relationship twists and turns, the viewer is able to connect to the commonality of the themes: family and familial ties, spirituality, and the main message of the film—that closing off your heart closes off your true vision. Though a potentially trite and overdone message, Majidi manages to circumvent unoriginality, creating a classic and timeless piece of cinema. *The Color of Paradise* transcends the boundaries of age and culture, and is sure to haunt you, as well as generations to come, with its pure simplicity and ease with which it touches hearts.

Anna Kim, Class of 2011
Some festivals may go out with a bang, but we’re wrapping up our SUPER/natural weekend with an entire evening of POPS! An annual tradition here at William & Mary, the POPS Concert is the W&M Wind Symphony’s yearly foray into the realm of popular music. During the concert, the ensemble performs a variety of well-known pieces, accompanied by video clips projected on a screen behind the ensemble. In past years, the group has performed everything from film scores to Broadway show-tunes to video game music. Some visitors may remember last year’s “Power of the Arts” concert, which featured music from West Side Story and Disney’s Epcot attraction “Reflections of Earth.”

A common trope in superhero comics is the “team-up,” where two superheroes combine forces to become more powerfully, and in the spirit of our “super” theme, we’re trying out a super team-up of our own. This year’s POPS Concert marks the first collaboration between the Wind Symphony and the Global Film Festival. This cooperation seems like a “natural” fit, and perhaps visitors who return next year will see the end-of-festival POPS Concert become a tradition.

The theme of this year’s concert is the same as our festival: SUPER/natural. Accordingly, the pieces the ensemble will perform draw on our three themes: superheroes, the environment, and the supernatural. Pieces will include John Williams’ “Superman March,” music from “The Incredibles” by Michael Giacchino, the folk tune “Shenandoah,” Mussorgsky’s “Night on Bald Mountain,” and more. In addition to this cavalcade of aural excitement, the concert serves up a visual adventure as well—montages of clips will accompany each piece, chosen from a variety of films adhering to our themes from around the world.

In addition to closing the Global Film Festival, this year’s POPS Concert represents another “final chapter” of sorts. This will be the last POPS Concert conducted by the Wind Symphony’s current director, Professor Angela Holt. At the end of the year, Prof. Holt will be leaving William & Mary. Though she will be missed, we wish her the best of luck as she continues her career in music education. Furthermore, we hope that Prof. Holt’s last POPS Concert will help her, along with the 2011 Global Film Festival, really go out with a bang…or a POPS!

Brian Terrill, W&M Class of 2012
FESTIVAL PATRONS

“Festival Superheroes”

[Logos and names of sponsor organizations]
“Festival Superheroes”

Fred and Donna Malvin

“Supernaturally Supportive Friends of the Festival”

Kimball Theatre
WILLIAMSBURG, VIRGINIA
CREDITS & THANKS

Festival Director: Tim Barnard
Assistant Director: Robyn Markarian
Executive Supervisor: Joel Schwartz
Graphic Design for Posters & Program: Simone Peer
Media Consultant: Troy Davis
Kimball Theatre Program Manager: Clay Riley
Kimball Theatre Production Manager: Todd Cooke
Williamsburg Regional Library Coordinator: Patrick Golden
Additional Graphic Design: Giedre Stankeviciute, Brian Terrill, Christina Trimarco,
& Hermilife!
Festival Consultants: Julia Kaziewicz, Lita Tirak, Jon Gann, Steve Otto
University Media Consultants: Erin Zagursky, Suzanne Seurattan, Jim Ducibella
24 Speed Administration: Sharon Zuber
Program Editor-in-Chief: Simone Peer
Program Editors: Lita Tirak, Tim Barnard, Robyn Markarian, Max Faubion
Web Developer & Graphic Designer: Simone Peer
Webmaster & Content Manager: Austin Journey
Web Content Writers: Austin Journey, Elyse Moy, Simone Peer
Special Events Coordinators: Mary Grob, Madeline Chessman
Marketing & Publicity Coordinator: Megan Hermida
Community & Campus Outreach Coordinator: Caitlin Clements
Media Relations Coordinator: Greg Thompson
VIP & Special Guest Relations Liaison: Alice Massie
Guest Filmmaker Liaisons: Hiroshi Kitamura, Anita Angelone, Arthur Knight, Christina Trimarco
Kimball Theatre Liaison: Megan Hermida
Social Media Coordinator: Caitlin Clements
Volunteer Coordinators: Mary Grob, Alanna Wildermuth
Official Festival Trailer: Austin Journey
Festival Teaser Trailers: Austin Journey, Greg Thompson, Pratyush Dubey
Photographers & Videographers: Greg Thompson, Austin Journey, Alison Freedman, Brian Terrill, Giedre Stankeviciute, Pratyush Dubey, Alanna Wildermuth, Marshall Raiskin, Arrianne Daniels, Tom Schutt, Caitlin Clements, Megan Hermida, Matt Sonnenfeld
Ghost Tour Guide: Adam Stackhouse
Festival Production Interns: Janaye Adkins, Girolama Bui, Madeline Chessman, Caitlin Clements, Arrianne Daniels, Pratyush Dubey, Alison Freedman, Mary Grob, Megan Hermida, Austin Journey, Alix Kashdan, Anna Kim, Alice Massie, Elyse Moy, Simone Peer, Marshall Raiskin, Tom Schutt, Matt Sonnenfeld, Giedre Stankeviciute, Brian Terrill, Greg Thompson, Christina Trimarco, Alanna Wildermuth
Documentary Project Participants: Amelia Bane, Caitlin Clements, Alison Freedman, Matthew Gattuso, Kaye Haley, Megan Hermida, Austin Journey, Jennie Joyce, Matthew Sonnenfeld, Alanna Wildermuth
FILM 351 Film Festival Production Students: Steve Baqqi, Madeline Chessman, Caitlin Clements, Alison Freedman, Mary Grob, Megan Hermida, Austin Journey, Doug Kerins, Simone Peer, Marshall Raiskin, Tom Schutt, Giedre Stankeviciute, Brian Terrill, Greg Thompson, Christina Trimarco, Alanna Wildermuth
FILM 351 Professors: Colleen Kennedy, John Riofrio, Hiroshi Kitamura, Julia Kaziewicz
Documentary Projects Faculty Advisor: Jes Therkelsen
William & Mary Faculty Presenters: Hiroshi Kitamura, Elena Prokhorova, Michael Cronin, Bill Fisher, Maryse Fauvel, Roy Chan

Special Thanks: Diana Morris and the Charles Center staff and student interns, CopyCo staff (Laurel Chapman, Beth Shanks, Amy Hall), Clay Riley, Todd Cooke, Arthur Knight, Troy Davis and the Swem Media Center staff (Randall Taylor), Evan Cordulack, the Williamsburg Regional Library Programming staff (Louis, Rob, Kate), Fred and Donna Malvin, Lita Tirak, Adam Stackhouse, Steve Otto, Jon Gann, Erin Zagursky, Suzanne Seurattan, Jim Ducibella, Hiroshi Kitamura, Williamsburg Graphix, the Kimball Theatre Staff, Hermlife!, Janus Films, Williamsburg Alewerks, Julia Kaziewicz, Magali Compan, Victoria Racimo, Anita Angelone, Adam Steely (Blue Talon Bistro), Louise Wood (The Trellis), Joanne Branson (Williamsburg Winery), Rachel Dinitto, Jack Rajasekar and Tim Blackwood (Fusion Edge Media), Susan Napier, Jean Brown, Steve Rose, Mickey Chohaney (Second St. Bistro), Monika Van Tassel, Melissa Pinard, Erick Eickoff, Pam Michaels, Angela Holt and The William & Mary Wind Symphony, Paula Simmons and The Williamsburg Public School PTAs, AND ALL OF OUR FESTIVAL VOLUNTEERS!!!

WILLIAM & MARY SPONSORS AND SUPPORTERS

The Film Studies Program, The American Studies Program, The Asian Studies Initiative-The Freedman Grant, Swem Library and the Media Center, The Tournees Film Festival

Other Public Sponsors: The W&M Alumni Association (Williamsburg Chapter), The Williamsburg Regional Library
BUY AN OFFICIAL W&M GLOBAL FILM FESTIVAL T-SHIRT!

Shown here in Vampire Black, but also available in Superhero Red and Environmental Green.

ON SALE IN THE FESTIVAL TENT
(after the festival e-mail tlbarn@wm.edu)