

MILWAUKEE  
LGBT 2004

OFFICIAL PROGRAM GUIDE

MILWAUKEE

LESBIAN

GAY

BISEXUAL

TRANSGENDER

FILM

& VIDEO

FESTIVAL

PECK SCHOOL OF  
THE ARTS



PECK SCHOOL OF  
THE ARTS

DEPARTMENT OF FILM

UWM LGBT RESOURCE CENTER

UWM UNION PROGRAMMING

PRESENT

MILWAUKEE  
LGBT 2004

FILM AND VIDEO FESTIVAL

SEPTEMBER 30 - OCTOBER 10

## VENUES

### OPENING NIGHT

Oriental Theatre, 2230 North Farwell Avenue

### ALL OTHER SCREENINGS

Union Theatre, located in the UWM Student Union,  
2200 East Kenwood Boulevard on the UWM campus

## TICKETS AND PASSES

**FESTIVAL PASS: \$100** (free admission to ALL screenings—thanks for supporting the Festival!)

**FIVER PASS: \$28** (any five shows excluding Opening Night)

**PASSES ARE AVAILABLE AT OUTWORDS, 2710 NORTH MURRAY STREET**

**OPENING NIGHT TICKETS: \$12** (includes post-screening reception)  
available from Outwords and the Oriental Theatre

**UNION THEATRE SCREENINGS** are \$7/\$5 for students, seniors, and members of the UWM campus community unless otherwise indicated. Please purchase these tickets at the Union Theatre box office (open one half hour prior to screening)

Program subject to change

## FOR UPDATES

[WWW.UWM.EDU/PSOA/LGBTFILM](http://WWW.UWM.EDU/PSOA/LGBTFILM)

[WWW.AUX.UWM.EDU/UNION THEATRE](http://WWW.AUX.UWM.EDU/UNION THEATRE)



## SEPTEMBER 30 - OPENING NIGHT!

THURSDAY, SEPTEMBER 30 > 7:30 PM

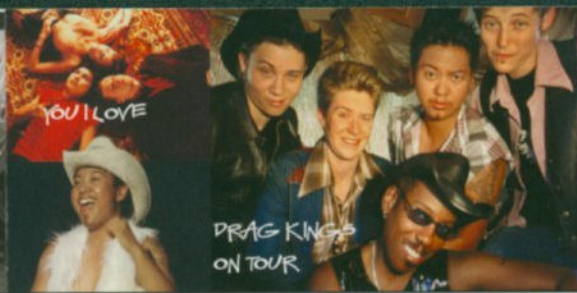
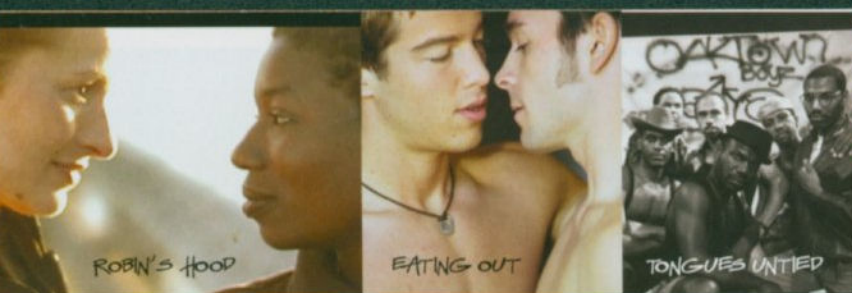
### D.E.B.S.

(Angela Robinson, USA, 35mm, 91 min., 2004)

Get this: within the S.A.T. is a secret test designed to pinpoint girl students who can lie, cheat, steal, and kill, young women then recruited as agents for the elite espionage squad dubbed *D.E.B.S.* (Discipline. Energy. Beauty. Strength.). So meet Amy, Dominique, Max, and Janet, the thusly enlisted plaid-skirted secret agents. When their arch nemesis, the sinister master criminal babe, Lucy in the Sky with Diamonds, abducts Amy, is their crime-fighting cohort in peril, or—jimmy!—is she pursuing a *liaison dangereuse* with this femme fatale??? Can the *D.E.B.S.* save her in time? Does she want them to?

Director Angela Robinson's smartly hilarious short films have graced two earlier Festivals with their fleet satire, casual sexiness, off-the-cuff sophistication, and ready laughs. It is a real thrill to welcome *D.E.B.S.*, her irreverent, giddy romp of a debut feature, an expansion of the award-winning short that played here in 2003. Having conquered every North American LGBT film festival this year, Robinson and the agents of *D.E.B.S.* have arrived in Milwaukee just in the nick of time!

JOIN US FOR A POST-SCREENING RECEPTION



## FRIDAY, OCTOBER 1

7:00 PM

### ROBIN'S HOOD

(Sara Millman, USA, video, 100 min., 2003)

Robin is an exasperated and soon-to-be unemployed social worker who can't marshal the state resources to help her impoverished inner-city Oakland community. Her girlfriend Brooklyn is a petty, perhaps reckless, thief with, nevertheless, a certain bravado and an intriguing idea. And soon philanthropy partners with larceny, seducing the two women into a crime spree of increasing hazard and risk. Threading suspense and social conscience with an engrossing interracial—and steamy—love story, the proudly independent *Robin's Hood* gamely takes lesbian film into new territory.

9:00 PM

### EATING OUT

(Q. Allan Brocka, USA, BetaSP, 90 min., 2004)

The first feature from Q. Allan Brocka, the director of *Rick and Steve: The Happiest Gay Couple in All the World* and other shorts featured in previous Festivals, *Eating Out* is the most lauded and out-and-out funny queer comedy in recent memory. Following a confused suggestion by his gay roommate and best friend Kyle (*American Idol*'s Jim Verraros!), sexually abject and haplessly hetero Caleb poses as gay to attract the attention of Gwen, a sexual whirligig set a-swirl by gay-acting men. Excited by the scenic possibilities, Gwen pairs her new gay friend Caleb with her all-interested and as-hunky roommate Mark (Caleb and Mark are pectoral bookends). To complete the farcically fraught game board, Mark is the object of desire of the too-shy-to-speak Kyle, who watches in anguish as his best friend dares boundary-crossing with his own secret crush. With hilariously zinging dialogue, warmly conceived characters whose hominess drives them to comically strenuous contrivance, and the most risibly intense, unintentional across-orientations three-way you've ever seen, *Eating Out* is understandably "Simply one of the funniest, sexiest gay films I've seen in a really long time" (*The Advocate*).

**WINNER: JURY PRIZE BEST FIRST FILM 2004 SAN FRANCISCO INTERNATIONAL LESBIAN AND GAY FILM FESTIVAL**

with **SUBTITLED**

(Benny Nemerofsky Ramsay, Canada, video, 2.5 min., 2004)

I just can't get you out of my head, boy, your lovin' is all I think about.

## SATURDAY, OCTOBER 2

2:00 PM

### LESBIAN CENTENNIAL PROJECT

(Kathryn L. Beranich, USA, BetaSP, 68 min., 2003)

**DIRECTOR IN ATTENDANCE!**

**COMMUNITY CO-PRESENTER: LESBIAN ALLIANCE OF METROPOLITAN MILWAUKEE**

An engaging quilt of women's voices, *Lesbian Centennial Project* preserves an oral history of the last century through the testimony of lesbians of a variety of ages (from 17 to 86), races, priorities, and backgrounds. Former Milwaukeean Kathryn Beranich started by asking 100 lesbians (including 10 Milwaukeeans—are you in it?) three questions: What event do you think had the most impact on lesbians in the last century? What was the most significant event in your life as a lesbian? and What is the most important issue facing lesbians today? The resulting chronicle—from World War II workplaces to McCarthy witch hunts to civil rights to womyn's music festivals to Ellen DeGeneres—is a compelling snapshot album of lesbian lives and a history of a diversity and complexity sure to prompt personal reveries and kindle communal memory.

5:00 PM

### TONGUES UNTIED

(Marlon Riggs, USA, BetaSP, 55 min., 1989)

**CAMPUS CO-PRESENTER: COMMUNITY MEDIA PROJECT**

A commemorative screening of this still-powerful seminal work of African American gay male identity by pioneering artist/scholar/activist Marlon Riggs, who died of AIDS-related illness ten years ago. Combining memoir, spoken word performance, dance, and manifesto, *Tongues Untied* expanded the form of personal documentary to incorporate a rich variety of voices, testifying to the hardships and joys of black gay male experience.

> **FREE!**

7:00 PM

### YOU I LOVE (JA LJUBLJU TEBJA)

(Olga Stolpovskaya & Dmitry Triotsky, Russia, in Russian with English subtitles, 35mm, 83 min., 2004)

**COMMUNITY CO-PRESENTER: WASHINGTON HEIGHTS RAINBOW ASSOCIATION**

An Almodovarean frolic similarly devoted to the imperatives of passion, *You I Love* dashes through a very contemporary and shimmering Moscow, happily consumerist and obsessed with surface. Meet Vera, a newscaster whose mandated image-consciousness only stimulates an affair with food. Timofey, her successful if unsettled boyfriend, is an advertising idea guy. But it all spills topsy turvy when new-to-Moscow (and maybe to this planet) Uloomji, a Kalmyk zoo worker and would-be circus performer, literally falls into their lives. It's a disruption by attraction as Timofey and Uloomji uncork a shared passion that upends furniture, catapults family members into drastic panic, and bewilders Vera, who accepts as a point of inspiration the fact that the man she loves, loves men. *You I Love* is an infectious delight whose spirit of affection and new possibility rides sidcar to a gamely careening, breezily digressive plot that includes childhood flashbacks, a faked death, Buddhist healers, a kidnapping, and a bathroom three-way—as Timofey and Uloomji and Vera inhabit an enviable design for living.

**WINNER: BEST FOREIGN FILM, 2004 NEW FEST**

with **MY GERMAN BOYFRIEND**

(Wayne Yung, Canada/Germany, in English and German with German subtitles, video, 19 min., 2004)

A gay Chinese-Canadian encounters ethnic stereotypes as he seeks his ideal boyfriend in Berlin. A comedy about mistaken cultural identities, a diary of immigrant isolation, and a love letter to a boyfriend who might have been.

9:00 PM

**TONIGHT'S SCREENING HOSTED BY THE MILTOWN KINGS**

### DRAG KINGS ON TOUR

(Sonia Slutsky, Canada/USA, video, 80 min., 2004)

Bending a trajectory of gender across North America, the "Kingdom Come" tour, documented here, propelled a motor home full of drag kings through the States (and Toronto), offering the most entertaining of challenges to conventional definitions of masculinity and femininity. In a strikingly varied program at a diverse range of clubs, conferences, and drinking halls, this company of six kings—Luster, Les Las Vegas, Johnny Kat, Christopher Noel, Milwaukee-born Pat Riarch, and Carlos Las Vegas—offer a politically charged burlesque with songs, spoken word, yuks, and general flirty play with the audiences. Traveling from the Deep South to Toronto—with a significant Milwaukee sequence—the Kings open all sorts of eyes, posing suggestions of regional tolerance, while coming upon family reunions—some loving, some fraught—of their own. An audience-pleasing sensation at festivals all summer, this behind-the-scenes road movie soars on the seriousness and dedication with which these performers take their craft, on the ambition and aim of their spirited gender play.

**WINNER: AUDIENCE AWARD FOR BEST DOCUMENTARY, 2004 SAN FRANCISCO INTERNATIONAL LESBIAN AND GAY FILM FESTIVAL AND OUTFEST 2004, LOS ANGELES GAY AND LESBIAN FILM FESTIVAL**

with **SHAKE THE RAIN**

(D. Robin Hammer, USA, video, 13 min., 2004)

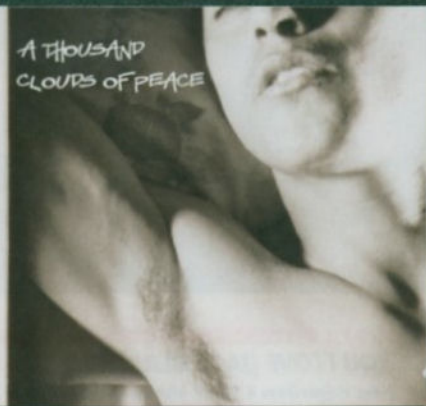
Transgendered author Tennessee Jones tells of a Southern childhood, in a compelling monologue "the men in my family are awful." From the maker of last year's powerhouse short, *Thorn Grass*.

11:00 PM

### THE ADVENTURES OF IRON PUSSY

(Michael Showwanasai & Apichatpong Weerasethakul, Thailand, in Thai with English subtitles, 35mm on BetaSP, 90 min., 2003)

A generously giddy, song-bedecked romp showcasing the showstopping heroic and glamorous costume-changing dexterity of Iron Pussy, male convenience store clerk by day/alluring secret agent-chanteuse as soon as it is called for. Enlisted by the Thai Government, Iron Pussy must don a maid's frock—no worries: she still looks fetching—to infiltrate the mansion of Madam Pomidoy to investigate the directional flow of some foreign funny money, trafficked—mayhap—by Madam's son Tang. But when Tang falls head-over-heels for I.P., embodying as she does all the ideals of Thai womanhood, will passion distract our hero/heroine from saving the world? Cue the musical number! Directed with a slyly playful sense of available movie-making artifice by rising international directing star Apichatpong Weerasethakul (see *Tropical Malady*) in collaboration with performance artist Michael Showwanasai, *The Adventures of Iron Pussy* is a Bond film for the rest of us, its camp silliness matched only by its knowing smarts.



## SUNDAY, OCTOBER 3

### 2:00 PM **FARM FAMILY: IN SEARCH OF GAY LIFE IN RURAL AMERICA**

(Tom Murray, USA, video, 74 min., 2004)

Poignant, funny, frightening and inspiring stories from the seldom heard voices of gay rural America. Raised on a dairy farm in Northern Illinois, filmmaker Tom Murray was prompted to consider the lives of gay men who, unlike him, stayed on or moved to the farm. Traveling to Wyoming, Michigan, Pennsylvania, New Mexico and, most prominently, Wisconsin, Murray met with a diverse lot—men raising children, dairy farmers, rodeo stars, radical fairies, and determined hermits—who all work the land. Most of the issues they discuss are familiar—relationships, dating, family, AIDS, homophobia, domestic life, the future—but are told from the perspective of an invisible part of gay culture.

**WINNER: BEST DOCUMENTARY, 2004 PHILADELPHIA INTERNATIONAL GAY AND LESBIAN FILM FESTIVAL**

### 5:00 PM **THE TIME WE KILLED** >FREE!

(Jennifer Reeves, USA, 16mm, b&w, 94 min., 2004)

A rivetingly textured experimental narrative that portrays the life and imaginings of a writer unable to leave her New York City apartment, *The Time We Killed* follows Robyn (embodied by poet Lisa Jarnat) as she tries to comprehend and fight her growing agoraphobia by summoning her own past—former lovers, her brittle mental state, haunting places, and pets she was devoted to—and by confronting the events of her day—a murder-suicide in her building, 9/11, the war in Iraq. Threatened into further isolation by her own obsessive ruminations, Robyn must find a footing in a world that only scars. An intensely expressive work—high contrast black-and-white 16mm film capturing Robyn's fragile inner world, DVICAM mapping the quotidian confinement of her life—*The Time We Killed* is always commandingly beautiful and at times harrowing, dense with self-exploration; it is a movie that is decidedly present tense.

**WINNER: FIPRESCI AWARD, INTERNATIONAL CRITICS PRIZE, 2004 BERLIN FILM FESTIVAL**

**WINNER: OUTSTANDING ARTISTIC ACHIEVEMENT, 2004 OUTFEST**

### 7:00 PM **A THOUSAND CLOUDS OF PEACE (MIL NUBES DE PAZ CERCAN EL CIELO)**

(Julian Hernandez, Mexico, in Spanish with English subtitles, 35mm, b&w, 80 min., 2003)

**CAMPUS CO-PRESENTER: CENTER FOR LATIN AMERICAN AND CARIBBEAN STUDIES**

A dramatically beautiful tone poem of the ache and melancholy of adolescent love. With a heightened stylization, director Hernandez unfurls the painful longing of 17-year-old Gerardo who pines for his Bruno, the boy who left him. Wandering the streets of Mexico City, disconsolate, bereft, Gerardo finds no solace in his own fantasies or in compensatory sexual encounters with strangers. Increasingly isolated, suffocated by his own loneliness, he succumbs to delusion. With tactile black-and-white photography given the scale of cinemascope, the film echoes the work of Pasolini—the film takes its title from one of his poems—and other masters of Italian neorealism who strove to find a felt film language both grand and direct enough to match the strife of their afflicted characters.

**WINNER: TEDDY AWARD FOR BEST GAY FILM, 2003 BERLIN INTERNATIONAL FILM FESTIVAL**

with **PANGAEA**

(Diego Costa, USA, in Swedish with English subtitles, 16mm, 10 min., 2004)

He asked his name twice. Not because he forgot it. But in an attempt to remind himself to feign un-emotion when fucking a stranger.

## MONDAY, OCTOBER 4

### 7:00 PM **A.K.A.** >FREE!

TONIGHT'S SCREENING PRESENTED BY THE SUNDANCE CHANNEL AND THE UWM UNION THEATRE

(Duncan Roy, United Kingdom, 35mm on BetaSP, 123 min., 2002)

A young gay man's search for love, status, and identity in late 1970s Britain. Trapped by his working-class roots, 18-year-old Dean assumes a false identity and insinuates himself into English high society. He soon meets, and closely identifies with, Benjamin, a young hustler from Texas who has also faked his way into the aristocracy. Can Dean find love while living a lie? Dividing the image into three simultaneous frames, director Duncan Roy allows for a deeper and more complex perspective on Dean's journey.

**WINNER: HBO OUTSTANDING FIRST NARRATIVE FEATURE AUDIENCE AWARD, OUTFEST 2002**

## TUESDAY, OCTOBER 5

### 7:00 PM **TROPICAL MALADY (SUD PRALAD)** >FREE!

(Apichatpong Weerasethakul, France/Thailand, in Thai with English subtitles, 35mm, 118 min., 2004)

"Something magical is in the air," writes director Apichatpong in describing the fable-like atmosphere of his latest challenging and hypnotic film, which won a Special Jury award at this year's Cannes Film Festival. The romantic idyll between country lad Tong and Keng, a young soldier, is interrupted by the disappearance of a villager and the onset of attacks on the village's cattle. The soldier goes into the heart of the jungle, alone, to hunt down the predator. Such a summary does scant justice to a film whose hallucinatory style and mythic suggestion seem "interested in developing a new film language," so celebrates J. Hobberman in *The Village Voice*. Writes the director: "I realized that through cinema I could express something that I cannot possibly through other means. *Tropical Malady* is a channel to present my attachments to untouched landscapes and mysteries. It is a memoir of love and darkness."

**WINNER: SPECIAL JURY AWARD, CANNES FILM FESTIVAL, 2004**

## WEDNESDAY, OCTOBER 6

### 7:00 PM **THERESE AND ISABELLE**

(Radley Metzger, USA, in French with English subtitles, 35mm, in widescreen Ultrascop, b&w, 118 min., 1967)

Helmed by late '60s/early '70s softcore "Euro erotica" pioneer Radley Metzger, who declared "Early on I felt that the love of one girl for another was a fertile field for erotic cinematic exploration," *Therese and Isabelle* has nevertheless become a lesbian cult classic. Therese and Isabelle were two young girls, outcasts in the same boarding school, until they discovered each other. Told through an infatuation-besotted reverie, the film revels in the passion of these two girls, unspooling their love in a lush black-and-white emblazoned across a cinemascope screen. The most exalted of purple prose (taken from the memoir of Violette Leduc that was the film's inspiration) accompanies their love-making. Not yet on DVD, here's a rare chance to see a love story told in all the passion Ultrascop affords.



## THURSDAY, OCTOBER 7 FESTIVAL CENTERPIECE

7:00 PM

TONIGHT'S SCREENING PRESENTED BY THE SUNDANCE CHANNEL  
**BROTHER TO BROTHER**

(Rodney Evans, USA, BetaSP, 90 min., 2004)

CAMPUS CO-PRESENTER: COMMUNITY MEDIA PROJECT

The Festival is proud to present as our centerpiece this landmark African American gay film and the most celebrated gay film of the year. Perry is an African American art student living in New York City, drift and alienated: thrown out of his parents' house for being gay, estranged from his homophobic African American classmates, indifferent to the mostly white art world, and annoyed by the stray objectification of his white sometimes lover. But when the seemingly insignificant old man in the neighborhood turns out to be Bruce Nugent—an active participant in the Harlem Renaissance—Perry rediscovers a world that offers a model of opposition, artistic practice, and community. Nugent regales Perry with tales of his collaborations with Langston Hughes, Zora Neale Hurston, and Wallace Thurman, taking him on a surreal journey back through this era. Recreating a distant time with considerable freshness and vitality, director Evans negotiates a weighty agenda—addressing concerns personal, sexual, social and historical—with a remarkable deftness and considerable impact. This heartfelt paean to the Harlem Renaissance and lesson in intergenerational exchange is also a deeply moving, exhilarating film.

**WINNER: BEST NARRATIVE FILM, 2004 SAN FRANCISCO INTERNATIONAL LESBIAN AND GAY FILM FESTIVAL, OFFFEST 2004, 2004 PHILADELPHIA LESBIAN AND GAY FILM FESTIVAL**

**WINNER: SPECIAL JURY PRIZE, 2004 SUNDANCE FILM FESTIVAL**

**WINNER: SHOWTIME VANGUARD AWARD, 2004 NEW FEST**

## FRIDAY, OCTOBER 8

7:00 PM

**CALAMITY DAMES: AN EVENING OF LESBIAN SHORTS**

How you gonna deal? Cruising without the nerve; the medical establishment intervening in your identity; mothers not listening (an animation); having to negotiate gay men on the dance floor; lesbians fakin' it (statistics supplied); courting a woman while dressed as a penguin; a girlfriend who just keeps humming along; coping with other natural disasters; and more! Titles to include: **Transit** (Kerry Weldon, USA, video, 3 min., 2003); **Tilted** (Kai Ling Xue, Canada, video, 5 min., 2003); **Listen** (Susan Justin, Canada, video, 3 min., 2004); **Booty Dance** (Paula Durette, USA, video, 4 min., 2003); **You Fake** (Maureen Bradley, Canada, video, 3 min., 2003); **The P-P-P-Pick Up** (Alexandra Czok, United Kingdom, video, 6 min., 2002); **Hummer** (Guinevere Turner, video, 9 min., 2003); and **The Nearly Unadventurous Life of Zoe Cadwalder** (Buboo Kakati, USA, video, 13 min., 2003).

9:00 PM

**IN YOUR FACE: AN EVENING OF BOYS' SHORTS**

On the only day of the year when we like 'em short, curator Diego Costa offers a tantalizing mix of films exploring the infinite gamut of gayness. From couples trying to bake babies to asses trying to get waxed, it will all seem *In Your Face* only because it hasn't yet been given a chance to become familiar. Titles to include: **Sweet Life** (Tom Keegan, USA, video, 5 min., 2001); **Asswax** (Dave Burns, Canada, DVD, 7 min., 2004); **Gay?** (Jean-Gabriel Periot, France, in French with English subtitles, DVD, 1 min., 2002); **Madonnalogue** (Mark McCormick, video, 5 min., 2001); **Bigger** (Alberto Ferreras, USA, DVD, 13 min., 2003); **Facts: Suck** (Charles Lum, USA, DVD, 14 min., 2003); **Gay By Dawn** (Jonathan London, USA, video, 10 min., 2003); **All Over Brazil** (David Andrew Ward, Scotland, 35mm on video, 10 min., 2003); **Far West** (Pascal Alex-Vincent, France, in French with English subtitles, 35mm on video, 17 min., 2003); and more!



## SATURDAY, OCTOBER 9

2:00 PM

**DON'T YOU WORRY, IT WILL PROBABLY PASS (DU SKA NOG SE ATT DET GAR OVER)**

(Cecilia Neant-Falk, Sweden, in Swedish with English subtitles, 35mm, 74 min., 2003)

COMMUNITY CO-PRESENTER: PROJECT Q

A new film from the maker of **Companions: Tales from the Closet**, the heartfelt doc about elderly lesbians of a few Festivals back. When filmmaker Cecilia Neant-Falk realized she liked girls at age 14, she placed an ad in a Swedish magazine that queried "Are you there? A girl attracted to both boys and girls?" Wanting to see how things were for girls now, she placed the same ad again, this time on the internet. She met My, Joppe, and Natalie and gave them each a video camera to record their thoughts, secrets, frustrations, joys, and wonderings over the course of four years. A remarkable collaboration, **Don't You Worry**... offers a peek into the diaries of young women growing into a sense of themselves.

4:00 PM

**VENUS OF MARS**

(Emily Goldberg, USA, video, 105 min., 2003)

COMMUNITY CO-PRESENTER: FORGE

On stage, wearing a vinyl corset and stiletto boots, s/he's Venus, lead singer of the glam rock band **All the Pretty Horses**. At home in Minneapolis with Lynette, her wife of twenty years, s/he's Steve. Born male, Venus is transgender. S/he's "in between"—taking female hormones, but not planning to have sexual reassignment surgery. To some s/he's a pioneer, courageously exploring a brave new world of gender identity, free of categorization. To some, including the band's drummer, a pre-op transsexual, Venus is a role model. But to others, Venus is a freak. **Venus of Mars** is both the unique coming out story of Venus's gender-redefining journey, and the truly contemporary love story of a couple redefining marriage while weathering dramatic changes in uncharted relationship territory. Emily Goldberg's first feature is a remarkably generous doc: the approach to the characters is respectfully casual as we get to hang out with the subjects in their milieu. An added bonus: in the film we get to see Venus and Company do their stuff both in the performances of **All the Pretty Horses** in a variety of venues (a resistant suburban Minneapolis, CBGB's) and in Venus's animations and experimental films.

with **MARTIN**

(Bill Basquin, 16mm, 5 min., 2004)

Former Milwaukeean Bill Basquin muses about masculine domesticity while documenting a moment in the life of a sheep-shearer.

7:00 PM

**GOLDFISH MEMORY**

(Liz Gill, Ireland, 35mm, 85 min., 2003)

COMMUNITY CO-PRESENTER: MILWAUKEE LGBT COMMUNITY CENTER

"You know goldfish have only a three-second memory. That means if it takes three seconds to swim around the bowl, everything is new. Each time two goldfish meet, it's like it's the first time." Such is the serial ache for love that dogs all of the characters—lesbian, bisexual, straight, gay—on winning display here, each of the charmingly vulnerable lot "fated to repeatedly swim the same troublesome currents of pain and delight" in their pursuit of a partner. Like Clara, who tires of the attention of her chronically romantic professor Tom to date Isolde, who swarms from one lover to the next, fore'er on the lookout for someone better. Or Angie who can't decide how much of a family she wants with her new girlfriend, until a drunken night of consolation with her gay roommate Red may force the issue. Red meanwhile has a passion for David, a straight waiter, whose girlfriend Rosie, oh well, you'll see... Effervescently crowd-pleasing, **Goldfish Memory** courses through contemporary Dublin to map a wittily engaging geography of coupling, presenting a panorama of relationship-odded women and men and the permutations of pairing that both contort and, ultimately, comfort them. Or, as Molly Bloom would say, Yes!

**WINNER: AUDIENCE AWARD: OUTSTANDING NARRATIVE FEATURE, OFFFEST 2004**

>FREE!

## SATURDAY, OCTOBER 9 (CONTINUED)

### 9:00 PM STRAIGHT-JACKET

(Richard Day, USA, 35mm, 96 min., 2004)  
COMMUNITY CO-PRESENTER: PRIDEFEST MILWAUKEE

A new cartoon-colored comedy from the director of *Girls Will Be Girls*. It's Hollywood in the 1950s, all tinkling with artifice and rife with suppression. Secretly gay screen idol Guy Stone's star is on the rise—he might have a shot at the lead in *Ben Hur!* But his recurring off-screen dalliances worry his handlers, fearful that the everywhere Red-hunting McCarthyite Feds will discover Guy's sexuality. So a sham studio marriage is arranged, but no one shares the closet subterfuge with Sally, his new, avidly devoted wife (studio secretary/would-be actress). Guy's life is further complicated, troublingly, by the machinations of Freddie, his slimy screen rival, determined to expose him and, wonderfully, with the appearance of Rick, the new screenwriter/fellow traveler, who hopes to re-write Guy's love life. Caught between his new love and the demands of the closet that his career dictates, will Guy do the right thing? Deploying the saucy hilarity of his last film, director Day also spikes this stylish cocktail of camp hijinks with a surprising and affecting undercurrent of seriousness.

## SUNDAY, OCTOBER 10

### 2:00 PM TYING THE KNOT

(Jim de Seve, USA, 35mm on DVD, 80 min., 2003)  
COMMUNITY CO-PRESENTER: LGBT CENTER ADVOCATES

There are 1,049 federal rights and protections afforded to those legally married, 1,049 rights therefore denied same-sex couples. The skillfully thorough *Tying the Knot* explores the ramifications of this discrimination through two deeply felt case histories: of a Tampa police officer denied the pension of her partner, a decorated police officer killed in the line of duty; of a widowed Oklahoma farmer evicted from the land he and his lover worked. Director Jim De Seve contextualizes these struggles, legally and historically, with discussion of the flux of the definition of marriage; with chronicles of the pursuit of union, in various countries and modes; and with comparison with overturned state laws against mixed race marriages. A vigorous intervention in the ever-shifting legal struggles for these unjustly denied rights.

### with HOWDY PARTNER

(Christie Herring, USA, video, 4 min., 2003)

The word "partner" can be liberating for some but remains frustrating for others. Some partnered folk weigh in.

### 5:00 PM ROUND TRIP (AL HA'KAV)

(Shahar Rozen, Israel, in Hebrew with English subtitles, video, 95 min., 2003)

An absorbing story of two women forced to negotiate their love against the pull of family and the blunt realities of economics and geopolitics. Nurit, a bus driver in a small northern Israeli town, leaves her stifling marriage and takes her two kids to start a new life in Tel Aviv. Struggling to cope with single parenthood, she takes in Mushi, an illegal immigrant from Ghana, who tends to the household in exchange for room and board. (Mushi already works a couple of jobs in the hopes of bringing her son over from Africa.) To Nurit's and Mushi's surprise, their friendship develops into something more. A compelling and strikingly observant film, laced with details of contemporary Israeli life, *Round Trip* details the heartaches, losses, and hard-won gains of self-discovery.

### 7:00 PM WILD SIDE

(Sebastien Lifshitz, France, in French with English subtitles, 35mm, 93 min., 2004)  
CAMPUS CO-PRESENTER: FRENCH AND FRANCOPHONE STUDIES

From the director of *Come Undone*, another sumptuously melancholy and erotic fugue on love, family, and other fragile connections. *Wild Side* shares the tender balance struck by three outsiders, each eking out a living in Paris—Stephanie, a transsexual prostitute; Jamel, an Arab immigrant also working the streets; and Mikhail, a deserter from the Russian army, living hand-to-mouth in a country where he doesn't even know the language. Each in exile from the dominant everyday, the three cohere in a loving and sexual union—call it a marriage, call it a family. Summoned by the illness of Stephanie's mother, the trio repair to the countryside, and the movie settles into its own atemporal reverie, director Lifshitz easing along a series of vignettes that unveil the familial scars that inform the bonds they have forged with each other. Like the films that concluded our last two Festivals—*By Hook or By Crook* and *Suddenly—Wild Side* suggests the possibility of a different kind of union and, perhaps, a different direction for LGBT film. And as photographed by celebrated cinematographer Agnes Godard, *Wild Side* arrives with an uncommon beauty, the most seductive color palette of this year's Festival.

WINNER: TEDDY AWARD FOR BEST GAY FILM, 2004 BERLIN INTERNATIONAL FILM FESTIVAL

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### FESTIVAL TEAM

Carl Bogner, Director

Production: Craig Kroeger, Polly Morris, Diego Costa, Sarah Buccheri, Michael Wautier, J. Pechman, Lucy Morris (intern) and (in absentia) Kelly Beisbier

Programming assistance: Jeff Kurz; Veronique Courtois, Strand Releasing; Orly Ravid, Wolfe Video; Lindsay Marsak, here!TV; Rachael Brister, Seattle LGBT Film/Video Festival; Ariella Ben-dov, MadCat International Women's Film Festival; Jeff Crawford, Canadian Filmmakers Distribution Center; Luke Sieczek, UWM Union Theatre; John Eklund; Stacy Szymaszek; and Thomas Schur.

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