

PECK SCHOOL OF  
THE ARTS

SEPTEMBER 29 - OCTOBER 9

2005 MILWAUKEE LGBT  
FILM / VIDEO FESTIVAL

PROGRAM



[ARTS.UWM.EDU/LGBTFILM](http://ARTS.UWM.EDU/LGBTFILM)

PECK SCHOOL OF  
**THE ARTS**  
DEPARTMENT OF FILM  
UWM LGBT RESOURCE CENTER  
UWM UNION PROGRAMMING  
MILWAUKEE LGBT COMMUNITY CENTER  
PRESENT



# 2005 MILWAUKEE LGBT FILM / VIDEO FESTIVAL

SEPTEMBER 29  
- OCTOBER 9



ARTS.UWM.EDU/LGBTFILM

## VENUES

Pre-Festival screening  
Milwaukee Gay Arts Center, 703 S. 2nd St.

Opening Night  
Oriental Theatre, 2230 N. Farwell Ave.

All Other Screenings  
Union Theatre, located in the UWM Union  
2200 E. Kenwood Blvd., 2nd floor, on the UWM campus

## TICKETS AND PASSES

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

**FIVER PASS: \$28/GENERAL & \$20/STUDENTS**  
Five shows for the price of four:  
good for any five shows excluding Opening Night

**OPENING NIGHT TICKETS: \$15/\$10 STUDENTS & SENIORS**  
Includes post-screening reception

Festival & Fiver Passes and Opening Night tickets  
are available at Outwards, 2710 N. Murray St.  
Opening Night tickets also available from the Oriental Theatre.

Union Theatre Screenings: \$7/\$5 for students, seniors, and members of the UWM  
campus community unless otherwise indicated. These tickets may be purchased  
at the Union Theatre box office, open one half hour prior to screenings.

## SCHEDULE SUBJECT TO CHANGE

For updates & additional festival events: [arts.uwm.edu/lgbtfilm](http://arts.uwm.edu/lgbtfilm)

## PRE- AND POST-FESTIVAL SCREENINGS

### PRE-FESTIVAL SCREENINGS

**SATURDAY, SEPTEMBER 10 7 PM \$5**  
Milwaukee Gay Arts Center

### TRANSGENERATION

(Jeremy Simmons, USA, video, 80 min., 2005)

The Festival previews a feature-length cut (warmly received at LGBT film festivals all summer) of this original, eight-episode series, set to launch on the Sundance Channel on September 20th. *TransGeneration* follows four college students from across the country, all in pursuit of gender reassignment, as they negotiate campus life, family, and issues of their own gender and sexual identity over the course of a year. All confront resistance and obstacles—including housing, dormitory bathrooms, sports teams, medical services—as they inspire their universities and their classmates to shuck discrimination and change the way they address gender.

### POST-FESTIVAL SCREENINGS

All screenings take place in the UWM Union Theatre

**TUESDAY, OCTOBER 11 1 PM FREE**  
A NATIONAL COMING OUT WEEK PRESENTATION  
WITH THE UWM LGBT RESOURCE CENTER

### THE EDUCATION OF SHELBY KNOX

(Marion Lipschutz & Rose Rosenblatt, USA, video, 74 min., 2004)

Filmmakers Marion Lipschutz and Rose Rosenblatt document three years in the life of teenager Shelby Knox, devoted Southern Baptist, aspiring opera singer and blossoming activist. In her crusade to bring comprehensive sex education to the schools in her home of Lubbock, Texas (host to some of the country's highest teen pregnancy and STD rates), our tenacious protagonist, along with her conservative parents, undergo a transformation that Susan Reimer of the Baltimore Sun terms "what growing up should look like."

WINNER, AUDIENCE AWARD, BEST DOCUMENTARY  
MIAMI GAY AND LESBIAN FILM FESTIVAL  
WINNER, BEST CINEMATOGRAPHY, 2005 SUNDANCE FILM FESTIVAL

**FRIDAY - SUNDAY, OCTOBER 15-17**  
A PRESENTATION OF THE UWM UNION THEATRE

**ANOTHER GREEN WORLD:  
TWO FILMS BY SÉBASTIEN LIFSHITZ:  
WILD SIDE & COME UNDONE**

**TUESDAY, NOVEMBER 1 7 PM FREE**  
**THE FACE OF EVERYTHING**  
a "live animation" originated and to be  
performed by visiting artist Daniel Barrow.

For more information see: [www.aux.uwm.edu/uniontheatre](http://www.aux.uwm.edu/uniontheatre)



OPENING NIGHT

THURSDAY  
SEPTEMBER 29 7:30 PM

ORIENTAL THEATRE  
200 N. FORTKES PK.

ADAM & STEVE



THURSDAY, SEPTEMBER 29

7:30 PM

ADAM & STEVE

(Craig Chester, USA, 35mm, 100 min., 2005)

The year's funniest gay dating comedy chronicles the relationship two-step of thirty-something New Yorkers Adam and Steve. Adam (Craig Chester) and Steve (Malcolm Gets) first met in the late '80's at NYC's Danceteria but neither can quite remember the encounter. It's just as well: Adam, a.k.a. Rex Havoc, was in his Goth mode and Steve, with aspirations towards hitting the boards as a Broadway dancer and looking like that guy in the a-ha video, was performing as a Solid-Goldy Dazzle Dancer. And the evening's hook-up ended disastrously (in an explosive introduction to the movie's occasional reflex for outré hilarity). Warmly sensitive to the distance between young adulthood and the dictates of a new maturity, *Adam & Steve* offers a very effective and very pleasurable comedic melange of smarts, humor and poignancy. The film sparkles with jokes and with just-aces comic contributions from Parker Posey, Chris Kattan, Julie Haggerty, Paul Sand, Melinda Dillon, and Sally Kirkland. But, as impressively, *Adam & Steve* is never so knowingly funny that it doesn't allow for the most touching sort of sentiment, the ending completely and sweetly winning. From the production team that brought you *Letter Days*.

Director/Actor/Writer Craig Chester - something of an icon of the New Queer Cinema for his performances in films of the 1990's, and of independent film in general - will be on hand to introduce this, his directorial debut.

JOIN US FOR A POST-SCREENING RECEPTION

BEANS & BARLEY

1901 E. NORTH AVE.

WHEN I'M 64



LEFT LANE



FRIDAY, SEPTEMBER 30

5 PM

WHEN I'M 64

(Jon Jones, UK, video, 87 min., 2004)

A YEAR  
WITHOUT  
LOVE

An extremely touching love story about two men, in or near their retiring years, whose developing attraction surprises and challenges them both. Retiring as a Latin instructor from the private academy where he has spent his entire life, Jim sets himself two goals: 1) to see the world; 2) to fall in love. Ray, a widower, drives a cab and drinks with his up-to-no-good buddies at the bar, while his children seem to be negotiating his departure. When the two meet—Jim gets into Ray's cab—a friendship develops and the two discover an intensity in their companionship that they hadn't sensed they were missing. Confronting family needs, class differences, and their own resistances and habits, the two hesitantly edge toward an unexpected happiness.

7 PM

LEFT LANE: ON THE ROAD  
WITH FOLK POET ALIX OLSON

(Samantha Farinella, USA, video, 94 min., 2004)

COMMUNITY CO-PRESENTERS: BROAD VOCABULARY & LESBIAN ALLIANCE

*LEFT LANE* unleashes spoken word poet Alix Olson whose stylish word slinging represents the best kind—and most entertaining—of political and social engagement. A touring folk poet and progressive queer-artist activist, Olson is also "patriarchy's worst nightmare" and one of the ten most dangerous women in the country, per the conservative group Concerned Women of America. One part peace vigil, one part protest rally, and one part joyful raucous concert, Olson's shows sell out venues across the country and around the world. (The UWM LGBT Resource Center hosted a very popular event with her just last year) A year in the making, *LEFT LANE* observes Olson's life on the road as she tours the country, energizing audiences from a Lincoln, Nebraska high school, to a New York City CD release party. Showcasing a bonanza of spoken word performances, *LEFT LANE* offers a plethora of behind-the-scenes glimpses at the search for independent thought, grassroots defiance, passionate connection, organic food, and clean laundry. Pamela Means is one of the film's featured musicians.

WINNER, AUDIENCE AWARD, BEST FEATURE 2005 NEW FESTIVAL  
NEW YORK CITY'S LGBT FILM FESTIVAL

Alix Olson and Director Samantha Farinella will be in attendance at the screening. Join us afterwards as our visit with Alix and Samantha continues at Broad Vocabulary at 2241 S. Kinnickinnic Ave. See [www.broadvocabulary.com](http://www.broadvocabulary.com)

9 PM

A YEAR WITHOUT LOVE  
(UN AND SIN AMOR)

(Anahi Berneri, Argentina, in Spanish with English subtitles, 35mm, 95 min., 2005)  
CAMPUS CO-SPONSOR: CENTER FOR LATIN AMERICAN AND CARIBBEAN STUDIES

When *A Year Without Love* won the Teddy Award for Best Gay Film at this year's Berlin International Film Festival—the first of the many awards that would make it the most heralded LGBT narrative film of the year—it was praised for "its uncompromising, densely textured portrayal of one man dealing with loneliness and AIDS," a portrayal "that will challenge audiences." So meet Pablo, a writer in Buenos Aires, passing his days teaching French as he is increasingly overcome with worry about the effectiveness of the then-new—it's 1996—antiretroviral cocktail therapy that he is undergoing. In search of some kind of human contact—as a distraction, consolation, or even, so he thinks, some kind of "cure"—he sets off on a quest for a last great love, cruising bars and porn theaters, eventually placing personal ads seeking someone to take him on as slave or master. Only when he falls in with a group of men into bondage does Pablo find a way to deal with the pain of his disease, a way that transforms that pain into an extreme form of pleasure.

WINNER, TEDDY AWARD FOR BEST GAY FILM, 2005 BERLIN FILM FESTIVAL  
OUTSTANDING FOREIGN FILM, OUTFEST 2005, LA'S LGBT FILM FESTIVAL  
BEST FOREIGN FILM, NEW FESTIVAL 2005, NYC'S LGBT FILM FESTIVAL



BASED ON  
A TRUE  
STORY

SATURDAY, OCTOBER 1

1 PM

## LITTLE MAN

(Nicole Conn, USA, video, 112 min., 2005)  
COMMUNITY CO-PRESENTER: CENTER ADVOCATES

The diary of a lesbian's couple's ordeal with their premature baby is the most compelling portrait of parenting—of any kind—in recent memory. Director Nicole Conn, best known for her comparatively mellow lesbian romance, *Clare of the Moon*, offers something unexpected: a strikingly frank and confessional film, of a mother obsessed with her son's survival and of a relationship stretched to the breaking point. *little man* shares the harrowing first two years in the life of Nicholas, a baby born 100 days early, entering the world weighing less than a pound, and almost no chance of surviving. The film doesn't shy away from showing parents Nicole and Gwen disagreeing on treatment and the future of their second child; and with Nicole at Nicholas's side at the hospital and Gwen keeping up the home, the two gradually grow apart, the relationship unraveling. An intense medical documentary—please note that the film begins with a warning about the graphic nature of the medical material—and also a powerful portrait of a family in extremis.

WINNER: BEST DOCUMENTARY NEW YORK CITY'S NEWFEST 2005  
BEST DOCUMENTARY, PHILADELPHIA INT'L LESBIAN & GAY FILM FESTIVAL AUDIENCE AWARD, BEST DOCUMENTARY, DUFFEST 2005 AUDIENCE AWARD, HQD BEST FEATURE AUDIENCE AWARD, 2005 MIAMI LESBIAN AND GAY FILM FESTIVAL

3 PM

## HAROLD'S HOME MOVIES

(Jason Plourde & Sean David West, USA, Super8 on video, 63 min., 2005)

Offering some 60+ years of gay and lesbian history, *Harold's Home Movies* is just that: a collection of the 16mm and Super8 home movies that Harold (Hal) O'Neal made from 1939 onward, documenting occasions, public and private, in and around San Francisco. The riches within these personal documentations are in the inadvertent historical detail that these fleeting glimpses into the past provide: the clothes, the dancing, and the interactions at a gay men's cocktail party; a visit to the drag show at the Beige Room; the remarkable breadth of coalitions evident in 1970's gay pride parades. Showcasing the inevitable intersection of the private and the public, the films also include the effects of global war on the home front, including the internment of Japanese Americans during World War II. With narration by O'Neal and his partner of over 50 years, George Torgerson.

WITH SMALL TOWN SECRETS  
(Katharine Leggett, USA, video, 8 min., 2004)

A highly textured film that travels back to the early 1980s when the filmmaker was growing up with closeted gay parents in a small Wisconsin town.

WINNER: BEST DOCUMENTARY SHORT, 2005 WISCONSIN FILM FESTIVAL

€ YOU WASH MY SKIN WITH SUNSHINE  
(Kathleen Mullen, USA, 6 min., 2005)

The filmmaker, looking back at some Super-8 images, reflects on her relationship with her mother.

5 PM

## BASED ON A TRUE STORY

(Walter Stokman, the Netherlands, video, 75 min., 2004)

One of the best documentaries of the year, *Based on a True Story* shines a fading spotlight on John Wojtowicz, who, on a hot August afternoon in 1972 attempted to rob a bank in Brooklyn in order to secure the funds necessary for his boyfriend's sex change operation, a robbery that would become the subject for the 1975 film *Dog Day Afternoon*. Detailing all of this story's manifold and odd inflections, filmmaker Stokman contends with a bitter, paranoid, and conniving subject to offer a fascinating portrait of Wojtowicz and the world spinning around him.

WINNER: BEST DOCUMENTARY, GRAND JURY PRIZE,  
SEATTLE INTERNATIONAL FILM FESTIVAL

WITH DRIVE THRU  
(Jed Bell, USA, video on 35mm, 4 min., 2004)

America's first FTM Drive Thru surgical center is open for business and ready to take your order!



LOGGERHEADS



BEAUTIFUL WOMEN

7 PM

## LOGGERHEADS

(Tim Kirkman, USA, 35mm, 101 min., 2004)  
COMMUNITY CO-PRESENTER: PFLAG

*Loggerheads* is the quietly moving story of four people adrift from a set idea of family, all in search of some hopeful mooring: Mark (Kip Pardue), a twenty-something gay man, a runaway-long-since-turned-drifter, who tends to the endangered loggerhead turtles on a strip of the North Carolina coast; Grace (Bonnie Hunt), a woman looking for the son she gave up for adoption long ago; George (Michael Kelly), a motel manager, hiding out from the world at the seaside inn that he tends to; and Elizabeth (Tess Harper), a minister's wife wondering after the child she chased away. With solid performances throughout, Tim Kirkman (director of the documentary *Dear Jesse* which played at the Festival five years ago) deftly weaves together these stories into a genuinely effecting film about, ultimately, parents and children, connections lost and gained. The title refers to the turtles but also to a kind of impasse—familial, cultural—that stumps these characters and the achievement of their dreams. Set in three distinct regions of North Carolina, the movie also essays a cultural snapshot of a particular moment as it subtly maps the fault lines in a conservative America.

WINNER: OUTSTANDING AMERICAN NARRATIVE FEATURE, DUFFEST 2005  
AUDIENCE AWARD, BEST FEATURE FILM, 2005 FLORIDA FILM FESTIVAL  
AUDIENCE AWARD, BEST FEATURE FILM, 2005 NASHVILLE FILM FESTIVAL

9 PM

## BEAUTIFUL WOMEN (SCHOENE FRAUEN) COMMUNITY CO-PRESENTER: LESBIAN ALLIANCE

(Sathyan Ramesh, Germany, in German with English subtitles, 35mm, 86 min., 2003)

A 21st-century *Stage Door*, this overdue update on the women's picture reclaims the domain of *The L Word* and *Sex in the City* for the big screen with entertaining results. A road movie that remains in drive throughout, *Beautiful Women* goes like this: five actresses gather for an audition for a part on a cop show. Strangers—and rivals—when they meet in the producer's waiting room—where they size each other up and stare each other down—they soon decide to abandon their pursuit of a questionable role and head out for a collegial drink. The one drink becomes a weekend-long bender—of confession, confrontation, and discovery—as the women unload on their own loves and lives and unpack baggage, some of it, as it turns out, shared. Rather breezily, *Beautiful Women* is something of a treatise on women's empowerment and collectivity. An extremely satisfying and smartly sustained comic and emotional ride, it is also mostly a blast.

WITH TWO FACES IN THE CROWD  
(Fatime Kahveci, Germany, in German with English subtitles, video, 8.5 min., 2001)  
An altercation in a Berlin subway prompts a sudden alliance between two women.

11 PM FREE

## SCREAM TEEN SCREAM!

(Joshua Rosenzweig, USA, 16mm on betaSP, 38 min., 1996)  
CAMPUS CO-PRESENTER: THE UWM LGBT RESOURCE CENTER

"Terror has a new face and it's wearing way too much make-up!" in this pre-*Scream*, drag send-up of the endangered teen slasher genre. Jacky De Palma (Jackie Beat), Jennie Lee Curtis (Alexis Arquette), and Lisa Blair (Robert Ring) were all set for an innocent-enough slumber party full of bong hits, pizza pockets, girl talk, and ouija board games (they summon a cranky Karen Carpenter) when the soiree is terrorized by a chubbie-chasing serial killer! What will the girls do?

## ELEVATOR GIRLS IN BONDAGE (Michael Kalman/ the Cockettes, USA, video, 56 min., 1972)

Another film featuring the Cockettes, the legendary San Francisco hippie drag performance troupe with a generous irreverence and an unstoppable let's-put-on-a-show aesthetic, who were last seen at this Festival with their 1971 film *Tricia's Wedding*, a LSD-laced Presidential send-up. *Elevator Girls in Bondage* is an as-uproarious revue, here offering their own pageant of labor politics and activism in-general. Unleashing their version of folk songs and Marxism and the, er, body politic, four elevator girls at a seedy hotel revolt against their boss Bald-Headed Sally.



UNVEILED

SUNDAY, OCTOBER 2

2 PM

## MRS. STEVENS HEARS THE MERMAIDS SINGING

(Linda Thornburg, USA, video, 120 min., 2005)

This vivid adaptation of May Sarton's 1965 landmark novel is an epic quietly rendered, a tale of one woman's experience that offers both a personal and public history of the 20th century. On her 70th birthday, poet Hilary Stevens, a stand-in for Sarton, allows two reporters an interview that summons forth, via flashbacks, a panorama of women's history, a consideration of the varieties of women's work, and an appreciative understanding of a creative process rooted in quotidian pleasures and relationships with other women. "Love opens the door into everything, as far as I can see," claims Sarton's heroine, "including, and perhaps most of all, the door into one's secret, real self." As Stevens recounts the inspirational encounters she had with, among others, a nurse who tends to her after her husband's death, a Gertrude Stein-literary salon hostess/critic, a Paris Jazz club singer, and a prominent sociologist, Thornburg's film details the ever-changing fortunes of lesbians, lending the film the richness of a novel.

5 PM

## THE RECEPTION

(John G. Young, USA, video, 76 min., 2005)

Martin, a gay African American artist, living in seemingly self-imposed isolation, and Jeannette, a would-be writer and mercurial alcoholic, have fashioned something of a marriage in a remote corner of rural New York. Their household may be more of a hide-out, however, a retreat rather than a home. The arrival of Jeannette's estranged daughter Sierra—and her new husband, Andrew, a cocksure lawyer—upends their domestic pretense, the two interracial couples sparking a series of confrontations, revelations, and destinies altered. (Andrew, in particular, tempts Martin from his solitude.) This impressively artful, independently made film—Young filmed this all around his own house for a spiffy \$5000—offers an exceptional and ultimately transporting drama of self-deception and self-declaration. The New York Times writes, "...[W]ith its direct and nuanced treatment of the complexities of racial prejudice, sexual orientation, and addiction, *The Reception* is a quietly ambitious and memorable film."

WINNER: BEST ACTOR (DARRIAN SILLS-EVANS, ANDREW) OUTFEST 2005

WITH THE LAST NIGHT (L'ULTIMA NOTTE)

(Mathieu Guez, Canada, in French with English subtitles, beta SP, 19 min., 2003)

A man and woman bring a gay hustler into their bedroom, with unexpected results.

7 PM

## UNVEILED (FREMDE HAUT)

(Angelina Maccarone, Germany, in German and Farsi with English subtitles, 35mm, 97 min., 2005)

From director Angelina Maccarone, whose last Festival film was the effervescent romantic adult coming out comedy, *Everything Will Be Fine*, *Unveiled* portrays the harrowing and even surreal plight of refugees with the suspense of a thriller. Fariba, a woman who leaves Iran to escape punishment for being a lesbian, heads to Germany. Denied asylum, she is forced to adopt desperate measures, specifically a disguise, in order to gain some footing in the new world. Living in the cramped quarters of a refugee camp, working illegally in a sauerkraut factory, Fariba lives in constant fear that her true identity as an exile will be discovered. But she nevertheless risks the comfort a developing friendship with a female coworker provides. Maccarone's accomplished new film—with muted yet vibrant colors, it is the best looking film in the festival—re-introduces a versatile, serious director, and Jasmin Tabatabai as Fariba offers a compelling and haunting performance.

WITH LONG DISTANCE

(Shu-Ling Hsieh, Taiwan/USA, 16mm on video, 8 min., 2005)

Long distance calls from a mother wondering what her daughter is doing over there, in that other country. She also asks about marriage. A new film from a recent graduate of the UWM Film Department's MFA program.



LAST FULL SHOW

MONDAY, OCTOBER 3

7 PM

## THE ELUSIVE EMBRACE: A (BLUE) MONDAY PRESENTATION OF MEN'S SHORTS

Well, because aspirations not reached are just as important; relationships not realized the ones we remember longer. Tonight's program, of perhaps more rueful shorts, are artfully attuned—and at least one is tunelessly artful!—to the ache of the not-quite fulfilling encounter: with boys, generational divides, even pop cultural fantasies. Featuring two early shorts from Gus Van Sant, a master at etching such longing, this program offers the marriage of regret and consolation, sort of like the kind Mondays have. Or: "What is proposed then is a portrait, but not a psychological portrait. Instead a structural one, which offers the reader, the viewer, a discursive site, the site of someone speaking within himself, amorously, confronting the other, the loved object, who does not speak." (Roland Barthes, *A Lover's Discourse*) To screen: *Brothers* (Deniz Buga, Turkey, in Turkish with English subtitles, 7 min., 2003); *My Friend* (Gus Van Sant, USA, 16mm, 3 min., 1983) *TV Dream Homes: The Drawings of Mark Bennett* (Pamela Ezell, USA, video, 15 min., 2001); *A Miracle* (Daniel Barrow, Canada, video, 3 min., 2003); *Room Service* (Daniel Reitz, USA, video, 20 min., 2005); *To Hold a Heart* (Michael Wallin, USA, video, 13 min., 2005); *My New Friend* (Gus Van Sant, USA, 16mm, 2.5 min., 1985); *Transient* (Craig Boreham, Australia, 35mm on video, 10 min., 2004); *Bitter Drink (Trago Amargo)* (Sion Fullana Jaime, Cuba, 35mm, 11 min., 2004); *Last Full Show* (Mark Reyes, Philippines, in Tagalog with English subtitles, 35mm on betaSP, 19 min., 2004)

TUESDAY, OCTOBER 4

7 PM

## THE JOURNEY (SANCHARRAM)

(Ligy Pullappally, India, in Malayalam with English subtitles, 35mm, 107 min., 2004)

CAMPUS CO-PRESENTERS:

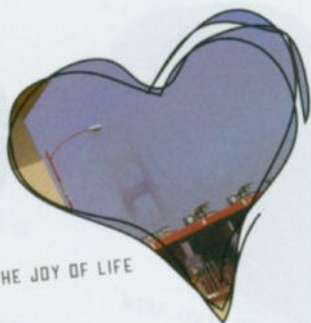
WOMEN WITHOUT BORDERS FILM FESTIVAL • UWM WOMEN'S RESOURCE CENTER  
As Kiran and her friend Delilah grow from neighbor kids into young adults, their friendship tentatively develops into an attraction, then a passion, that they must keep secret from their families and their community. (Arranged marriage is the only acceptable form of coupling.) But when their relationship is eventually discovered, their parents and the two girls all respond in different but equally extreme ways. An engaging melodrama of desperate measures unfolding among lush, idyllic surroundings, as well as a fierce depiction of the struggles for freedoms for women in this region, *The Journey* is an impressive debut for filmmaker Pullappally. Her film has the directness of a fable and it graces its drama with touches of the magical. The story behind the film is as compelling as the tale that unfolds on screen: hearing of the suicide of a college-age lesbian in her native Kerala, director Ligy Pullappally, then a lawyer in Chicago, was inspired to return to India to learn filmmaking and subsequently make this tale of women confronting limited options and, more lethally, intolerance in her homeland.

WINNER: CHICAGO AWARD FOR BEST FILM, 2004 CHICAGO INT'L FILM FESTIVAL  
WINNER: INDIA'S BEST DIRECTOR, THE LANKESH AWARD 2005, BANGALORE, INDIA

Director Ligy Pullappally will be on hand to introduce the film and discuss it afterwards.



MYSTERIOUS SKIN



THE JOY OF LIFE

FESTIVAL CENTERPIECE

WEDNESDAY, OCTOBER 5

7 PM

### MYSTERIOUS SKIN

(Gregg Araki, USA, 35mm, 99 min., 2004)

Brian and Neil grew up near each other in small towns in Kansas. Shy, dorky Brian is trying to account for five hours of lost time that he experienced when he was eight years old. As he enters his teens, the only explanation that makes sense to him is that he was abducted by aliens. Living just 'cross town, Neil is from another planet altogether: everyone's object of desire, charismatically selffish and sexually avid, he gets his kicks—and some pocket money—by scoring tricks with older men. Both boys, however, bear scars they can't acknowledge, either through denial or defiance. The mysterious skin of the title cloaks bodies containing damaged souls, offering, whatever its allure, the flimsiest of protection for individuals fiercely alienated from themselves, from the touch of others, from any sensible place in the world. Adapted from Scott Heim's lyrical soul-ache of a novel, Gregg Araki's *Mysterious Skin* is a daring, unsettling, and deeply tender exploration of the agency of youth as these two teenagers—articulated with stand out performances by Brady Corbet and Joseph Gordon-Levitt (yes, of *Third Rock from the Sun*)—discover that only through the help of the other will they be able to confront the events of their past. Already acclaimed as one of the best of the year, this film—disturbing, intoxicating, consoling—is Araki's strongest to date.

THURSDAY, OCTOBER 6

7 PM

### THE JOY OF LIFE

(Jenni Olson, USA, video, 65 min., 2004)

A film about landscapes, both physical and emotional, Jenni Olson's mesmerizing contemplation of life and death in San Francisco offers something of an alternative city symphony. Accompanying a contemplatively paced series of static camera urban views, Olson marries two different stories, presented in succession, from the vast array of tales that map that city. Voiced by Harriet "Harry" Dodge, of *By Hook or By Crook*, the narration first shares a tale of lesbian heartache. Something of a flaneur, the film's butch heroine, per Olson is "Grappling with gender identity issues and the occasional episode of depression....pinball[ing] from sexual conquest to neurotic despair, manic romance to pathetic solitude." After an interlude provided by poet and essential San Francisco figure Lawrence Ferlinghetti, the film moves from personal history to a tragically public one, that of the Golden Gate Bridge's status as the number one suicide landmark in the world. While the original design was described as "suicide-proof," the design implemented has facilitated over 1300 deaths, including that of Olson's dear friend Mark Finch, one-time artistic director of the San Francisco Lesbian and Gay Film Festival. Initially curious, the film's two seemingly disparate halves—one of desire, the other of loss—grow in conviction as a pairing as they settle under the same emotional umbrella. The film shares Jack Kerouac's ode, "O Frisco, with end-of-land sadness," and is a paean to a life at an edge, to a city still perched on an emotional frontier.

WINNER: OUTSTANDING ARTISTIC ACHIEVEMENT, OUTFEST 2005  
WINNER: BEST US NARRATIVE SCREENPLAY, 2005 NEWFEST



JUST THE TWO OF US

THURSDAY, OCTOBER 6

9 PM

### GUYS AND BALLS (MAENNER WIE WIR)

(Sherry Hormann, Germany, in German with English subtitles, 35mm, 105 min., 2004)

Why, our hero Eckki is a regular German lad: a goalie for the boisterously supported local football team, he also helps out making pretzels at the family bakery. But after letting in a game-losing goal—the opposing player faked an injury! honest!—Eckki is in the hund haus. Tippy a bit at the post-game commiseration, he is caught kissing a male teammate, prompting his one-time buddies, all-of-a-sudden the worst sort of bullies, to kick him off the team. And Eckki, understandably provoked, challenges his now-former teammates to a match against an all-gay team, one he now has to recruit in just four weeks' time. With the help of his sister and a cranky former soccer coach, Eckki corra's a veritable rainbow coalition of unlikely footballers and readies them for this grudge match. Maybe they'll just beat those phobes and Eckki may just find romance along the way! Who knew that the gay sports comedy, a combination of let's-put-on-a-show desperation with celebratory politics of tolerance, was a genre let loose internationally, football substituting for volleyball in this German *Iron Ladies*, a box office hit its homeland. Who do you think will win the final match? Why, you, dear audience: unabashedly committed to its formula, the film is irresistible. Take a look:

WINNER: AUDIENCE AWARD, BEST NARRATIVE FILM, OUTFEST 2005  
WINNER: AUDIENCE AWARD, BEST NARRATIVE FILM, 2005  
PHILADELPHIA INT'L GAY AND LESBIAN FILM FESTIVAL

FRIDAY, OCTOBER 7

7 PM

### JUST THE TWO OF US

(Barbara Peeters and Jacque Beerson, USA, 35mm on betaSP, 82 min., 1975)

Check out these Desperate Housewives in this fascinating and endlessly entertaining foray into dykesploitation film, 1970's-style! Denise and Adria are married to the aerospace industry, their husbands always away on important business. One fateful day they decide to stop at a new coffee shop on the Strip where, over their sizeable fruit salads, they spy an *actual lesbian couple*, holding hands even. For Denise, it is a shattering moment of recognition; for Adria, it stirs a desire to live, in the parlance of the day, "free." With a courtship that includes carousel rides and miniature golf, the two daringly enter into an affair, but will this new and secret love last? Adria's experiment with being "free" has her swinging loosely, hooking up with some hack actor beefcake. (The 70's for her are a *particular* crisis in taste.) Bereft, heartbroken, Denise seeks consolation by accompanying the original lesbians to a happening art party, complete with go-go dancers, pot, and a vampish photo editor who tries to lure Denise across her pool table. A must-see artifact for sure startling in its updated B-movie stylistics and period bric-a-brac—including lingo, shag carpeting, and regularly inserted cameos from bands of yesteryear (the line-up includes The Friends, London Dri, and the Queen Mary Dancers). But the film is also remarkable in its unexpected sympathies—sympathies found nowhere else on American screens mid-1970's—for the two women as they tentatively reunite. Bravo to screenwriter and co-director Barbara Peeters, feminist exploitation film pioneer/Roger Corman cohort who also directed the women's biker revenge potboiler *Bury Me an Angel* (1972), *Summer School Teachers* (1974), and the mutant thriller *Humanoids of the Deep* (1980).

9 PM

### COMRADES IN ARMS: AN EVENING OF MEN'S SHORTS

Once more into the breach, my brothers, as these boys join arms, or try to, and soldier forward in the name of defiance, self-declaration, a night out, international stardom, their unborn pony and, courtesy of Guy Maddin, slapped-silly ecstasy. The skirmishes erupt across a diverse array of theatres: the bedroom, the Israeli frontline, an African American high school, London's nightlife, a darkly sinister Old West, and a shirtless sailors' bacchanal. To screen: *A Different War* (Milhama A'heret) (Nadav Gal, Israel, 16mm, 15min., 2003); *On the Low* (Luther M Mace, USA, video, 16min., 2004); *Seafood* (Robin Baker, UK, video, 10 min., 2004); *Hollywood By Accident* (Pascale-Alex Vincent, France, in French with English subtitles, 35mm, 10 min., 2005); *The Sadness of Johnson Joe Jangles* (Jeffrey St. Jules, Canada, 35mm, 19 min., 2004); *Sissy Boy Slap Party* (Guy Maddin, Canada, video, 5 min., 2004)



ART  
FAITH  
SOCIAL  
JUSTICE

IN GOOD  
CONSCIENCE

SATURDAY, OCTOBER 8

1 PM

## IN GOOD CONSCIENCE: SISTER JEANNINE GRAMICK'S JOURNEY OF FAITH

(Barbara Rick with Albert Mayles as cinematographer, betaSP, 82 min., 2004)

COMMUNITY CO-PRESENTER: FAITH CAUCUS  
OF THE "NO ON AMENDMENT" COALITION

Meet your new hero Sister Jeannine Gramick—and get a chilling forecast of the attitudes of the freshly minted Pope—in this celebrated documentary about an American nun-turned-unlikely rebel for challenging the Vatican's policy toward lesbians and gays. Having devoted her vocation to the establishment of a ministry for lesbian and gay Catholics, Gramick faced extreme censure from the Vatican—contending with, in particular, Cardinal Joseph Ratzinger, then prefect of the Congregation for the Doctrine of the Faith, now known as Pope Benedict XVI—for insufficiently emphasizing the Church teaching that denounces homosexuality as "intrinsically evil." The Vatican demanded that she publicly condemn homosexuality or face serious consequences. Refusing, she was summarily stripped of her pastoral ministry and commanded to be forever silent, never to speak or write about homosexuality, never to criticize the Vatican publicly or privately, and never to speak or write about the ecclesiastical processes that led to her silencing. Her courageous response to this censure sparked the making of this film, a remarkable portrait that tracks this gentle revolutionary as she takes on the Vatican with humility and humor.

WINNER: AUDIENCE AWARD, BEST DOCUMENTARY, 2004  
PHILADELPHIA INT'L GAY AND LESBIAN FILM FESTIVAL

3 PM

## 100% WOMAN

(Karen Duthie, Canada, video, 59 min., 2004)

COMMUNITY CO-PRESENTER: FORGE

This engaging documentary—which, like all good sports movies, has a certain amount of suspense—traverses the peaks and valleys of Canadian sports heroine Michelle Dumaresq's climb to the top as a national mountain bike racing champion, and as the first trans person on a national sports team. Though International Olympic Committee rules and national legislation in Canada support her participation on women's teams, Dumaresq faces opposition from her competitors, and teammates, who oppose having a male-to-female transsexual among their ranks. While Dumaresq remains a model of sports-personlike behavior—she is one of the most likeable people to be met in this year's festival—her naysayers offer an anthology of the resistance met by the trans community.

WITH MIND IF I CALL YOU SIR?  
(Mary Guzmán, USA, video, 28 min., 2004)

Latina butches and FTM Latinos meet to discuss the places where they can come together.

WINNER: BEST SHORT, 2004 SAN FRANCISCO LESBIAN AND GAY FILM FESTIVAL

5 PM

## EL FAVOR

(Pablo Sofovich, Argentina, in Spanish with English subtitles, 90 min., 2004)

CAMPUS CO-SPONSOR: CENTER FOR LATIN AMERICAN AND CARIBBEAN STUDIES

In an alternative universe—let's call it Argentina—where insemination options seemingly don't exist, Mora and Roberta conjure a drastic plot to get pregnant. Like, now, Roberta is ovulating, and Mora's brother Felipe is coming over for dinner. Bingo! Will Felipe cooperate? All the scheming ladies need to do is set the trap, er, enticements: music, skimpy clothing, oysters, and a margarita mix excessively laced with a presumed aphrodisiac. Let the games begin! Hijinks—of all sorts of extremity—ensue, with a ceaseless spill of door-slamming complications, improvised deceptions, unexpected guests (Felipe's wife, his boss, an unanticipated corpse), and the occasional bonking on the head. Brightly colored like a birthday cake or a Pedro Almodovar movie, *El Favor* ignites a kindred screwball farce as the antics to get pregnant bring all involved to the verge of a nervous breakdown. What's surprising about *El Favor* is the core sweetness underlining all the silliness: a sweetheart of a film, touchingly committed to the pleasures of family.

WITH GIRL CLEANS SINK  
(Sook-Yin Lee, Canada, video, 10 min., 2004)

On the brink of suicide, our heroine notices a stain on her dress. Darn the luck. At the laundromat, she notices a fella. A dialogue of unconsidered options, some involving a gun, follows.



WHO'S  
THE TOP?

7 PM

## SUMMER STORM (SOMMERSTURM)

(Marco Kreuzpainter, Germany, in German with English subtitles, 35mm, 98 min., 2004)

COMMUNITY CO-PRESENTER: MILWAUKEE INTERNATIONAL FILM FESTIVAL

Oars up! The teenage coming-out movie of the year centers on a high school rowing team from rural Bavaria. Tobi is a star oarsman who harbors a crush on Achim, his best friend, teammate, and constant companion. But Achim is spending more time these days with his girlfriend Sandra, and this drift-to-girl prompts Tobi to make some anguished, awkward, and desperate moves, all during the summer's crucial annual all-Germany rowing competition. Tobi's no saint as he hurtles in and out of the closet, his undeclared desires decidedly rocking the boat. Adding to Tobi's vexation is the unexpected arrival of a new team—a rather distracting all-gay male crew from Berlin—that challenges the entire squad, on the water, and in their attitudes. What distinguishes this coming-of-age-and-identity story—aside from being fetchingly photographed—is the recognizable and all-too-real emotional messiness that troubles the waters along the way to its winning conclusion.

WINNER: AUDIENCE AWARD, 2004 MUNICH FILM FESTIVAL

WITH DARE

(Adam Salky, USA, video, 17 min, 2005)

Ben does the lights at the high school play. Shy, he stays behind the scenes. Johnny is the lead in the play. Cocky, he can't be bothered to learn his lines. Daring to take the plunge, Ben helps Johnny learn the script, but after a dip in the pool, all sorts of lines get crossed.

WINNER: BEST DRAMATIC SHORT, PLANETOUT SHORT MOVIE AWARDS

9 PM

## POSITIONS ON LOVE: AN EVENING OF WOMEN'S SHORTS

COMMUNITY CO-PRESENTER: LESBIAN ALLIANCE

After a helpful safe sex video, one you can dance to, we offer a shimmering cascade of love as the women here all take a plunge of some sort and reposition their approach to love. They tell their mothers, leave home, solicit unexpected partners, go on line, get their hair done, and fantasize differently, more largely. A winning collection featuring the new film from Paris is Burning director Jennie Livingston! To screen: *wrap! rap! - 10cs3* (woolala satoko, Japan, in Japanese with English subtitles, video 5 min., 2004); *Sushi* (Rebecca Heller, USA, video, 9 min., 2004); *Everything Good* (Elizabeth McCarthy, USA, video, 17 min., 2004); *I Love You* (Haruko Tanaka, USA, 16mm, 2.5 min., 2002); *The Drive North* (Tess Ernst, USA, Super8/video on video, 13 min., 2003); *Getting to Know You* (Liz Lachman, USA, video, 20 min., 2004); *Hi Maya* (Claudia Lorenz, Switzerland, 35mm on video, 12 min., 2004) *Who's the Top* (Jennie Livingston, USA, 35mm, 22 min., 2005)

WINNER: BEST SHORT, WHO'S THE TOP,  
2005 PHILADELPHIA INT'L GAY AND LESBIAN FILM FESTIVAL

11 PM

## THREE BEWILDERED PEOPLE IN THE NIGHT

(Gregg Araki, USA, 16mm, 92 min., 1987)

COMMUNITY CO-PRESENTER: QUEER ZINE ARCHIVE PROJECT

With the release of *Mysterious Skin*, perennial outsider filmmaker Gregg Araki's career is again ascendant, with the *Bad Boy* of the Queer New Wave of the 90's now garnering the strongest reviews of his career. With this, his very first feature, we look back to his more extreme indie days when efforts like this attempted to jump start a So Cal punky new wave. As in his other early films, the three bewildered people in this night are passably hipster denizens of a then-emerging Araki milieu, polymorphously posturing, flippantly existential, sexually this-and-that, alternatively giving a finger, a shrug, or their heart. An insider to said milieu, Araki treated his characters with a mixture of bluntness and humor, exposing them ceaselessly but with affection. This suitably gritty, low-budget, black-and-white and funny freshman effort describes a bisexual love triangle explored within a twenty-something Boho set. Point A: David, a gay performance artist; Point B: Alicia, his best friend and a film student; Point C: Craig, the cute boyfriend.



FINGERSMITH

SUNDAY, OCTOBER 9

3 PM

## FINGERSMITH

(BBC Productions, UK, video, 180 min., 2004)

COMMUNITY CO-PRESENTER MILWAUKEE LGBT COMMUNITY CENTER

Offering a twist on and of Dickens, *Fingersmith* unfolds in a Victorian England circa 1862, a time rife with plotting, scoundrels, unexpected alliances, and unpredictable downfalls and upswings of fortune. Sue Trinder, a young orphan, finds shelter with Mrs. Sucksby, a queen bee to a family of thieves, i.e., fingersmiths. Forced to serve Richard Rivers, a confederate of Mrs. S, Sue is sent to work as a maid for the wealthy young Maud Lilly, the better to convince her to marry Rivers, who, the cad, schemes to defraud her. The complications start when Sue falls for the young Maud, but schemes already set in motion prove hard to undo. *Fingersmith* does elegant justice to Waters's dexterity at crafting an engaging and suspenseful web of sustained plot gyrations and romance, and this three-part series, the best sort of TV, presented here in its entirety, is sure to have you hooked. Two years ago we presented *Tipping the Velvet*, a BBC adaptation of another Waters novel, and it proved to be the most crowd-pleasing screening of that festival.

Please join us in the Union Art Gallery, on the western end of the first floor, after *Fingersmith* and before *Cote d'Azur* for a reception toasting the end of the festival and the commencement of National Coming Out week. And learn more about the LGBT Community Center's annual Big Night Out to be held the following weekend. Thanks to Union Programming for co-hosting this event.

**CLOSING NIGHT!**

7 PM

## COTE D'AZUR (COQUILLAGES ET CRUSTACES)

(Olivier Ducastel & Jacques Martineau, France, in French with English subtitles, 35mm, 91 min., 2005)

COMMUNITY CO-PRESENTER MILWAUKEE LGBT COMMUNITY CENTER

Our Festival closes with the sunniest LGBT film frolic of the year, a breezy comedy about romantic secrets, problematic plumbing, and the possibilities of family. Marc and Beatrix take their two children to his childhood home for their summer vacation and, soon—is it the balmy summer wind? is it the shellfish?—the very manor bursts into a hothouse of blossoming and barely contained sexual desire. Daughter Laura disappears with her biker boyfriend, and isn't their son Charly spending an awful lot of time in the shower? Visiting paramours—some anticipated, some discovered—help to stir the amorous pot, including: Martin, Charly's best friend, who is in love with him (Beatrix is pretty sure her son prefers other men); and Mathieu, Beatrix's lover (Mathieu is pretty sure that Beatrix prefers him). Soon, secrets and misapprehensions farcically collide with wrongly directed disclosure and covers blown. Abetted by a casually logical musical number or two, the movie glides to its joyous conclusion, with all the characters destined for some kind of sexual resolution—everybody, it appears, gets their pipes fixed—and an idea of family emerges—utopian, perhaps, or maybe just French—that suggests that a household is better without closets, that the boundaries of the best families stretch to include all of its members. Directors Olivier Ducastel and Jacques Martineau have helmed some of the most buoyant pictures of festivals past—*Adventures of Felix* and *My Life on Ice*—but in *Cote D'Azur* they have offered their fizziest and frothiest concoction yet, a delight with a genial and contagious tolerance and understanding towards all of its characters and all of their pleasures.

WITH BIKINI

(Lasse Persson, Sweden, 35mm, 7 min., 2004)

Another family trip to the beach that you can sing—and swing—along to!

€ MOUSTACHE

(Vicki Sugars, Australia, 35mm on beta, 13 min., 2004)

The best LGBT film of the year revels in the joys of not denying one's nature.

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