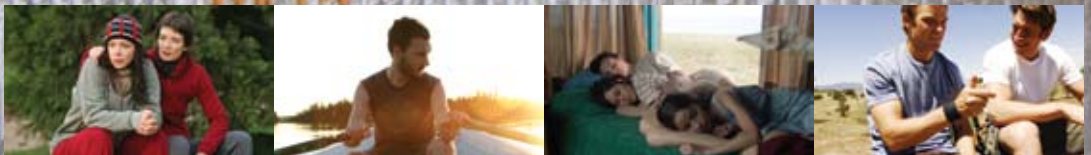
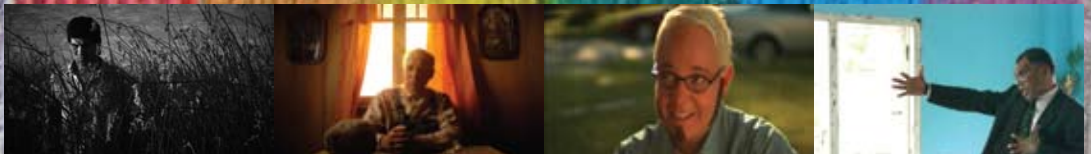


# MILWAUKEE LGBT FILM/VIDEO FESTIVAL

SEPTEMBER 4-14, 2008

[arts.uwm.edu/lgbtfilm](http://arts.uwm.edu/lgbtfilm)



PECKSCHOOL  
OF THE ARTS  
DEPARTMENT OF FILM

UNIVERSITY of WISCONSIN  
UWMILWAUKEE

# Festival Information

## VENUES

Opening Night (Thursday, September 4)  
Centerpiece Night (Wednesday, September 10)  
**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 & PASSES

**Festival Pass: \$125**  
Free admission to ALL screenings—no waiting in line at the Union Theatre, invitations to special events!

**Fiver Pass: \$35/general & \$25/students & seniors**  
Five shows for the price of four:  
good for any five shows at the Union Theatre.

**Opening Night Tickets: \$15/\$10 students & seniors**  
Includes post-screening reception

**Centerpiece Night Tickets: \$12/\$8 students & seniors**  
Includes post-screening reception

**Late Night Screenings: \$5**  
Saturdays at 11pm

**Union Theatre Screenings: \$9/\$7 for students, seniors, and members of the UWM campus community unless otherwise indicated.**

These tickets may be purchased in advance from the Peck School box office or at the Union Theatre box office, open one half hour prior to screenings.

## ADVANCE PURCHASE

UWM Peck School of the Arts Box Office  
All tickets & passes  
Call: **(414) 229-4308**

Stop in:  
**Helene Zelazo Center for the Performing Arts, 2419 E. Kenwood Blvd.**  
(free short term parking outside box office entrance at the south side of the building)  
Hours: M-F, 12 10 am-4 pm (through August 29)  
T-F, 10 am-5 pm (beginning September 2)

**Outwards, 2710 N. Murray St., (414) 963-9089**  
Festival & Fiver passes and Opening Night & Centerpiece tickets

**Oriental Theatre, 2230 N. Farwell Ave.**  
Opening Night & Centerpiece tickets

SCHEDULE SUBJECT TO CHANGE

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

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PRESENTED BY

Peck School of the Arts  
Department of Film

Greater Milwaukee Foundation's  
Johnson & Pabst LGBT Humanity Fund  
Cream City Foundation's  
Joseph R. Pabst LGBT Infrastructure Fund

Jack H. Smith of Shorewest Realtors

UWM Union Programming

UWM LGBT Resource Center  
UWM Women's Resource Center



OPENING NIGHT – Oriental Theatre



7:30 pm **Were the World Mine**

(Tom Gustafson, USA, video, 95min., 2008)

Opening Night Sponsor: Jack H. Smith of Shorewest Realtors  
 Co-Sponsors: Bronze Optical, The St. Andrew & St. Mark Charitable Gift Trust  
 Community Co-Sponsors: Greater Milwaukee Foundation's Johnson & Pabst LGBT Humanity Fund, Parents, Family & Friends of Lesbians and Gays-Milwaukee (PFLAG)  
 Campus Co-Sponsor: UWM LGBT Resource Center  
 Community Co-Presenters: Project Q, Milwaukee GAMMA

**A boys' high school production of A Midsummer's Night Dream turns a whole town gay in this comic, musically adorned fantasia!** Timothy can barely endure the heterodrugery of high school life—put upon by the jocks, laid low by an unrequited crush on rugby team star Jonathon, and generally isolated as the private school's resident fairy. But suddenly he is beset, as if spellbound, by intrusive fantasies, all (quite lovely) musical numbers wherein taunting dudes become beefcake chorus boys. When the drama teacher (played by Wendy Robie, *Twin Peaks'* eye-patched Nadine in a Glinda the Good Witch turn) casts him as Puck in the school's musical version of *A Midsummer's Night Dream*, Timothy discovers that he has the power to make the world his. It goes like this: as Puck, he conjures a love potion, directions courtesy of Shakespeare, and finds that—WTF!—it actually works! like a charm! Dispensed with an ejaculatory squirt, this potion allows Timothy to, uh, re-orient the world. How far will he go, and can a spell so sweet be sustained? **Were the World Mine** is a similarly fantastical conjuring—a concoction mixing gay longing, antic comedic complications, romantic fantasy, and a certain John Waters naughtiness. Director Tom Gustafson bedecks the film with witty and stylish musical sequences, one part Busby Berkeley, one part homespun let's-put-on-a-show resourcefulness, and one part pop dreaminess. Casting a genuine spell, **Were the World Mine** proves that fairies can rule the world!

Outstanding U.S. Dramatic Feature, **OUTFEST 2008**  
 Audience Award, Best LGBT Narrative Feature, Turin LGBT Film Festival  
 Audience Award, Best Feature, InsideOut, Toronto's LGBT Film/Video Festival  
 Best First Time Director, 2008 Philadelphia International Lesbian and Gay Film Festival

JOIN US FOR A POST-SCREENING RECEPTION

Beans & Barley  
 1901 E. North Ave.

*It Is Not the Homosexual...*



*The New World*



*For a Relationship*



5 pm **FREE** **It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives** (*Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt*)

(Rosa von Praunheim, West Germany, dubbed into English, 35mm on video, 67min., 1971)

Community Co-Presenter: Boulevard Theatre

Campus Co-Presenters: UWM Center for 21st Century Studies, Experimental Tuesdays at the Union Theatre

**The landmark 1971 "educational" film about contemporary German gay life, a slyly activist gesture and first feature from trailblazer Rosa von Praunheim.** The story of Daniel, the shy country boy who comes to Berlin for romance but who sabotages his chances by succumbing to the avid gay scene, is a self-conscious pastiche of clichés and assumptions about a monolithic "gay lifestyle": from gay bars and promiscuity to tea rooms and mustaches (it's 1971). With characters dubbed into English and the men and décor looking like they are from, well, 1971, the movie has the authenticity of another planet. But the film's Fassbinderean bluntness is tempered by a countercultural sense of possibility. As the marathon talk session that concludes the film—a group of men, sitting around naked, smoking, rapping about their lives—makes evident, von Praunheim wanted to open up and generate discussion about gay life in a bourgeois society. Denounced from all corners of the political spectrum for its explicitness and perceived sensationalism, the film nevertheless inspired the formation of gay collectives and gay activism across Germany.

with

**MANSFIELD 1962** (William E. Jones, USA, video, 9min., 2006 )

In the summer of 1962, the Mansfield, Ohio Police Department used a hidden camera to film men having sex in a public restroom. This surveillance footage—which was used to convict over 30 men—was later made into an instructional film called *Camera Surveillance*. Jones re-edited a found version of that film, and **Mansfield 1962** is his haunting, silent act of historiography.

7 pm **The New World (La Nouveau Monde)**

(Etienne Dhaene, France, in French with English subtitles, video, 90min., 2007)

Community Co-Sponsor: Washington Heights Rainbow Association

Campus Co-Sponsors: UWM Women's Resource Center, Festival of Films in French

Community Co-Presenter: Lesbian Alliance

**A universal and modern family story, *The New World* is a poignant, charming and funny account of one lesbian couple's struggle to invent a new model of parenthood.** Lucie and Marion are a happy couple. When Lucie proposes that they have a baby, unintentionally broadcasting the question over a karaoke bar's microphone, a new phase of their long-term relationship begins. There are strong emotions to navigate and many big decisions to make. When the search for a donor ensues, including hilarious formal interviews and inappropriate sexual propositions, they realize this might not be as easy as they had hoped. Their friends' opinions make their heads spin, and the unexpected reactions of their relatives—Marion's relentlessly homophobic mother (who doesn't believe she can be a mother if she doesn't carry the child); Lucie's neurotic, ex-hippie parents (worried that the couple's desire to have a child is a sign of incipient normality)—hurt. Just this side of overwhelmed, what are Lucie and Marion to do when the baby's biological father arrives with over-sized teddy bears and his own set of intentions?

9 pm **YOU & HIM: AN EVENING OF MEN'S SHORTS**

Co-Sponsor: Art Bar-Riverwest

**Ever dream of walking hand-in-back-pocket with your rocker boyfriend at the county fair?** How about tango dancing at the local pub? This program of wistful, celebratory, amorous and poignant short films finds men falling in and out of love, applying for marriage licenses, and coming out by the pool. To screen: **Dish** (David Quantic, USA, 8min., 2007), **For a Relationship** (Jim Verburg, Canada, 4min., 2007), **El Primo (The Cousin)** (Nick Oceano, USA, 16min., 2008), **Tango Finlandia** (Hannu Lajunen and Tomi Riionheimo, Finland, 6min., 2006), **Asian Boyfriend** (Wayne Yung, Canada, 1min., 2006), **Rock Pockets** (Trevor Anderson, Canada, 5min., 2007), **Functional Design** (Christian Robinson, USA, 4min., 2007), **Uropop** (Benny Nemerofsky Ramsay, Canada, 1min., 2006) and more! **AND AN AFTER PARTY**

Co-sponsor Art Bar-Riverwest, 722 E. Burleigh St., welcomes you for an after party. Festive drink specials!

*She's a Boy I Knew*



*An Island Calling*



*La León*



## 1 pm *She's a Boy I Knew*

(Gwen Haworth, Canada, video, 70min., 2007)

Community Co-Sponsors: Cream City Foundation, Parents, Family & Friends of Lesbians and Gays - Milwaukee (PFLAG)

Campus Co-Sponsor: UWM Women's Resource Center

Community Co-Presenters: FORGE, Milwaukee LGBT Community Center

**A fresh new film about the family-sized project of transitioning.** Films about gender transition, like other coming out stories, now, wonderfully, comprise a genre: it's a form of story we think we know. Which is why *She's a Boy I Knew* feels so great: this documentary of Steven Haworth's transition from biological male to female feels remarkably fresh. Maybe it helps that Gwen made the movie herself. This auto-ethnographer is often listening to those around her, filling the film with the thoughts, feelings, resistances and developing understandings of her parents, her two sisters, a long time best friend and, most compelling, Malgosia, her wife. It also helps that Gwen has a (one-time) film student's magpie resourcefulness, her video nicely textured with home movies, black-and-white student films, and sly, hand drawn animations. Or maybe it is just the community-sized scale of the project; as with Steven's transition, this effort also benefits from supportive energies and investments. Whatever the causes, Gwen's film about coming out and negotiating a new self—as a trans, as a relative to a trans—is, like the best acts of self-declaration, a victory over expectations, a winningly original experience.

Audience Award, Best Documentary, 2008 InsideOut, Toronto's LGBT Film Festival

with

*S/he* (Gina Pei Chi Chen, Taiwan, video, 12min., 2007) *S/he* deftly illuminates the struggle of one 12-year-old girl to follow her expected gender and cultural roles while exploring an emerging masculine nature.

## 3 pm *An Island Calling*

(Annie Goldson, New Zealand, in English & Fijian with English subtitles, video, 75min., 2008)

Campus Co-Sponsor: UWM Center for International Education

**A riveting documentary about a horrifying hate crime in Fiji, and the histories of colonialism and white privilege, political unrest and intolerance, that it lays bare.** On July 1, 2001, John Scott and his partner Greg Scrivener were brutally murdered in their home in Fiji. *An Island Calling* follows John's brother Owen as he returns to Fiji to explore the myriad circumstances behind these awful deaths. The Scotts were long time Fijians, devoted to the island but also enjoying the relatively opulent life afforded whites there. John remained in Fiji, working as the director-general of the Fiji Red Cross, and witnessed the political crises that marked the end of colonial rule and the ongoing struggle for Fijian independence. Crimes are always manifestations of intersecting circumstances, and the stories Goldson reveals in this compelling, intriguing film have a restless, troubling complexity—involving the campaigns for post-colonial power, the influence of evangelical Christianity, family intrigue, and the challenges that contemporary LGBT Fijians face.

## 5 pm *La León*

(Santiago Otheguy, Argentina, in Spanish with English subtitles, 35mm, 78min., 2007)

Campus Co-Sponsor: UWM Center for Latin American and Caribbean Studies

**A mesmerizing and troubling film about the isolation one gay man endures and cultivates living in the remote Argentine wild.** A labyrinth of waterways defines the Parana Delta in northeastern Argentina: it is the source of industry for many and the main route of travel. A world of men distant from conventional civilization, the region follows a kind of frontier justice, and all communication, including desire, is expressed bluntly. Here we find Alvaro, who lives quietly, fishing, harvesting reeds, once in a while traveling to the city to retrieve books he is hired to re-bind. Upon occasion, he hooks up with men from elsewhere traveling through. All the while he must endure the brutish El Turu, the captain of "La León," the water-taxi that connects the river dwellers to the city. Sensing someone different, El Turu taunts Alvaro, his harassment masking perhaps a different kind of interest. With the exquisite gloom of his black-and-white widescreen imagery, his landscape here endowed with a grave, overwhelming authority, director Otheguy conjures a variation on Melville's *Billy Budd*, the eventual collision of the characters predestined manifestations of an isolation so imposing.

Jury Award, Best Film, 2008 Turin LGBT Film Festival

Special Mention, Cinematography, 2007 Berlin International Film Festival

*Butch Jamie*



*Save Me*



*The Lollipop Generation*



## 7 pm *Butch Jamie*

(Michelle Ehlen, USA, video, 86min., 2007)

Campus Co-Sponsor: UWM Women's Resource Center

Community Co-Presenters: Lesbian Alliance, FORGE, Project Q's Ladies Lounge

**The festival's funniest film—and the cat film of the year—shares the travails of a butch dyke and struggling actress who dares to be herself when cast as a man.** Actress Jamie Klein masks her butch self in femme disguise whenever she goes on acting auditions. To no avail: she can't get a part whatever the drag. Even her arch nemesis Harold—her bi roommate's cat, also an actor—gets cast more often than she does. But on the day when she dares to read for a part as her bad butch self, she gets cast—as a dude! Named Steve! After initial outrage, the actress in her accepts. Complications ensue when the film's costume mistress, herself a lapsed lesbian, falls for him/her, believing him/her to be a man. Writer, director, editor, soundtrack artist, and star Michelle Ehlen has perfected a low-key, slowly simmering mode of story telling, unfurling a deadpan manner that tickles the film's absurdities into erupting hilariously. And the movie is a stealth romantic comedy—in screwball drag—with the longings of the heart introducing and resolving themselves with an unanticipated sweetness.

Jury Award, Best Narrative Feature, 2007 Chicago Reeling Film Festival

Best Actress, 2007 OUTFEST, Los Angeles LGBT Film/Video Festival

## 9 pm *Save Me*

(Robert Cary, USA, video, 96min., 2007)

Community Co-Presenters: Metropolitan Community Church, Milwaukee LGBT Community Center Spiritual Wellness, Milwaukee GAMMA

**A star-studded romantic drama about a troubled gay man sent to a Christian retreat to be "cured."** After yet another binge, Mark, troubles manifesting as addictions, is checked into Genesis House by an at-wit's-end brother. Run by Gayle and Ted, a married couple of a determined, ideological compassion, Genesis House works to "cure" young men of the "gay affliction" through spiritual guidance and behavior control. Mark is not immune to the camaraderie among his new companions: he overcomes his initial resistance, bonding with his fellow residents—Scott, his mentor, in particular. As the two grow closer, however, their developing relationship unmoors the stability of Genesis House and threatens the tenets of Gayle and Jim's teaching. With the ready warmth of the engaging Chad Allen and Robert Gant as the easygoing leads and with Judith Light in a compelling performance, *Save Me* is a most watchable, compelling drama, its adherence to formula both effective and satisfying. Interested in generating dialogue, the film offers no villains: each character, gay man or missionary, irresolute or misguided, stumbles in their hope for some form of solace.

## 11 pm *The Lollipop Generation*

(G.B. Jones, Canada, video, 80min., 2008)

Campus Co-Sponsor: UWM Women's Resource Center

Community Co-Presenter: Queer Zine Archive Project

**A DIY and punk lolapalooza featuring kids on the lam by legendary artist, filmmaker, zine pioneer, and musician G. B. Jones (who helped start the Queercore movement in Toronto in the 1980s).** *The Lollipop Generation* was shot and edited on Super-8 over a period of 15 years. The result is an image both beat-up and marvelous, mirroring the lives of the film's characters. It stars a gang of under-age porn stars and hustlers, all refugees from phobic parents. The juvenile delinquents shoplift, get busy in public places, and search for their faces on milk cartons, all the while armed with lollipops of various sizes and shapes. The "Dick and Jane" dialogue and candy-sweet delivery belies the undercurrent of hostility towards adult hypocrisy. The kids are pursued by "playground pervs" and guys with video cameras claiming to be artists. One of their exploiters, who meets a boy outside a Catholic school, is played memorably by Vaginal Crème Davis.



Call Me Troy



Affinity



A Horse Is Not a Metaphor



## 1 pm Call Me Troy

(Scott Bloom, USA, video, 100min., 2007)

Community Co-Sponsor: Cream City Foundation

Community Co-Presenter: Metropolitan Community Church

Campus Co-Presenter: UWM Center for 21st Century Studies

**A stirring profile of the Reverend Troy Perry, the founder of the Metropolitan Community Church and pioneering activist for LGBT civil rights.** Meet Troy Perry, the inspiring, folksy, passionate and impressively frank preacher whose landmark efforts in the fight for civil rights for the LGBT community are too numerous to list here. But, for starters: he founded the Metropolitan Community Church, the first church to recognize the spiritual needs of the gay community; he performed the first public same-sex marriage (in 1969) and filed the first ever lawsuit seeking marriage equality; he was central to mounting the first West Hollywood Pride parade and led a cross-country whistle stop trip to the 1979 March on Washington. Activism—testifying, preaching, marching, going on hunger strikes—on behalf of his congregation and the entire LGBT community, defines the life of Troy Perry, and *Call Me Troy* makes the case that Perry was and remains a pivotal figure in the history of West Coast LGBT activism. This is an edifying, engrossing, decades-spanning film, enlivened by strikingly vivid archival footage and by the lively, funny, charismatic Perry himself, who talks openly of his personal tragedies and of his passions.

Audience Award: Best Film, 2007 Austin Gay and Lesbian Film Festival

## 3 pm FREE Affinity

(Tim Fywell, UK, video, 94min., 2008)

Community Co-Sponsors: Cream City Foundation, Outwords Books

Campus Co-Sponsor: UWM Women's Resource Center

Community Co-Presenters: Broad Vocabulary, Lesbian Alliance

**The latest adaptation of a novel by Sarah Waters (*Tippling the Velvet*, *Fingersmith*), *Affinity* reveals the passion confined within a women's prison.** After the death of her father, grieving Margaret is under pressure to marry and forced to cohabit with her former lover—now her brother's wife. Searching for a purpose, she seeks out charity work at a women's prison and is enlisted by the severe warden who assumes the refined presence of this "Lady Visitor" will favorably influence the female convicts. Never planning to fall in love in the dark, dank cells, Margaret meets Selina, an unearthly spiritualist who communicates with the dead. Imprisoned for fraud and assault, the earnest and comely Selina does not seem to belong behind bars, but can her claims of supernatural powers be trusted? As Margaret confines her visiting to Selina, the two women find solace in each other's company and embrace. The bodice-straining romance, rich Victorian atmosphere, and shocking twists of Waters's story pave the way for an astonishing cinematic finale.

## 5 pm FREE A Horse Is Not a Metaphor

(Barbara Hammer, USA, video, music by Meredith Monk, 30min., 2007)

Campus Co-Sponsors: UWM Women's Resource Center, Center on Age & Community

Community Co-Presenters: Lesbian Alliance, SAGE-Milwaukee

Campus Co-Presenter: Experimental Tuesdays at the Union Theatre

**A personal, experimental testimony about her fight with ovarian cancer from celebrated lesbian filmmaker Barbara Hammer.** In her new experimental film, *A Horse is Not a Metaphor*, Barbara Hammer confronts ovarian cancer with visions of horseback riding and river swimming. Identifying herself as a "cancer thriver as well as survivor," she here shares a densely layered work, personal and hopeful. (And with music by Meredith Monk.) Hammer writes: "*Freedom is movement, freedom is ease; freedom is a horse galloping with mane and tail flying in the wind. Freedom is my eye and mind following the flow of expression through movement. Freedom is riding my horse on a trail exploring the unknown and seeing with fresh eyes as the world becomes new again. A Horse Is Not A Metaphor is about the power of living in the present to the fullest and with the greatest freedom.*" Hammer's new work will screen with two earlier 16mm experimental shorts—*Vital Signs* (9min, 1991) and *Sanctus* (19min., 1990)—that intermingle found footage and texts with dazzling optical play to meditate on the body and medical practice, life and death.

XXY



Derek



The Angelic Conversation



## 7 pm XXY

(Lucia Puenzo, Argentina/Spain/France, in Spanish with English subtitles, 35mm on video, 91min., 2007)

Community Co-Sponsor: Cream City Foundation

Campus Co-Sponsors: UWM Center for Latin American and Caribbean Studies, Women's Resource Center

Community Co-Presenters: FORGE, Project Q's Inside Out

**Adolescence is an impossible time for everyone, but for Alex, born an intersex child, it is even harder.** Alex, now 15, is still confronting the facts of her birth. Just as she is starting to explore her sexuality, Alex has to make a decision on a gender—or so the pressures from parents, from any brush with the world, seem to be insisting. With the best of intentions, Alex's mother invites some friends from Buenos Aires for a visit. These friends may have their own expertise to share regarding Alex's "dilemma," but at least they also brought along their 16-year-old son Álvaro, who Alex is immediately attracted to. (Maybe because Álvaro knows nothing about Alex: the local boys suspect or know something and are therefore cruel, violent.) What happens between Alex and Álvaro is an amazing, unsettling moment of discovery for them both, and the beauty of Lucia Puenzo's *XXY* is its investment in these teenagers' struggle, Alex's in particular. The movie resonates readily with its not-yet-adult characters who don't fit in and are being told they have to. And Alex, with her refusal to accept the definitions of others, her resistance to the act of defining, may just be the most heroic character of the entire Festival. If you missed the successful screening of this film at last spring's Latin American Film Festival, do not miss this chance to see it on the screen.

Audience Award, Best Narrative Feature, 2008 San Francisco International LGBT Film/Video Festival

Outstanding International Dramatic Feature, OUTFEST 2008

# Monday, September 8

## 7 pm Derek

(Isaac Julien & Tilda Swinton, UK, video, 76min., 2008)

Community Co-Sponsor: BESTD Clinic, WMSE

**A moving tribute to queer iconoclastic filmmaker Derek Jarman from Isaac Julien and Tilda Swinton.** Painter, set designer, diarist, and a most singular filmmaker, Derek Jarman (1942-1994)—the director of *Caravaggio*, *Edward II*, and *Blue* to name merely three—was perhaps most provocative in the way that his film work defied the usual boundaries. Jarman was a crafter of artful tableaux that could contain the most unexpected of combinations: the art historical and the garishly contemporary, the Christian with the pointedly activist, the austere and the prankish. And throughout: the images of male beauty and, most seriously, of men in love. Pointedly gay and, as the times dictated, increasingly activist, Jarman embraced punk's defiant attitudes and later welcomed into his work the intensities of OutRage! (the British equivalent of ACT-UP). His later films were testimonials to living with AIDS, the disease that took him in 1994. Exquisitely choreographing an array of clips from all of his work, an interview with Jarman himself, and Swinton's reading of a letter to her long gone friend, *Derek* is a loving tribute. Touching and comprehensive, *Derek* can effectively serve as an introduction to the filmmaker as well as a warm, loving remembrance for those already familiar with his work.

## 8:30 pm FREE Derek Jarman's The Angelic Conversation

(Derek Jarman, UK, Super8 blown up to 35mm, 78min., 1985)

**A most lovely reverie on the raptures and melancholy of love.** "My most austere work, but also the closest to my heart." So testifies Derek Jarman on this, his intoxicatingly extended daydream of an exalted gay love. Inspired by fourteen of Shakespeare's sonnets—each of which is addressed to a young man—and shot in Super8 blown up to 35mm, Jarman's visually stunning tone poem is majestic and delicate, its lyrical tableaux intensified by the music of Coil, and Dame Judi Dench's readings of the poems. Eased to a slower pace, the film feels nostalgic, perhaps mournful, as it tries to cherish and preserve pleasures ultimately fleeting—all the better to experience, therefore, on the commemorative scale of the big screen. *Print courtesy of the very helpful British Film Institute.*

*A Jihad for Love*



## 7 pm **A Jihad for Love**

(Parvez Sharma, USA, in English, Farsi, Urdu, Hindi, Turkish, & French, with English subtitles, video, 81min., 2007)

Community Co-Sponsor: Greater Milwaukee Foundation's Johnson & Pabst LGBT Humanity Fund

Campus Co-Sponsor: UWM Center for International Education, Cultures & Communities

Community Co-Presenter: Metropolitan Community Church

**The first feature documentary to explore the complex global intersections between Islam and homosexuality.** In a time when Islam is under tremendous attack—from within and without—Parvez Sharma's revealing *A Jihad for Love* is a daring documentary that traverses the globe—twelve countries, nine languages—to share the experiences of a compelling array of Muslim women and men who are forced into a life of estrangement and exile because of their sexual orientation. Filming in secret and as a Muslim, Sharma makes the film from within the faith, depicting Islam with the same respect shown by the film's subjects, whose diverse population includes: asylum-seeking Iranian refugees, an enclave of exiles in Paris, gay men incarcerated in Egypt, a gay—and activist—imam in South Africa, and a lesbian couple as they visit sites sacred to Sufis. Like last year's *For the Bible Tells Me So* or 2001's *Trembling before G-d* (a look at the world of lesbian and gay Orthodox Jews from Sandi DuBowski, this film's producer), the attentive and emotionally intense *A Jihad for Love* is about the fraught negotiation of self and belief, about personal journeys complicated by intolerance and brutal doctrine.

Best Documentary, 2007 Image + Nation Festival, Montreal

Best Documentary, 2008 Turin LGBT Film Festival

Best Documentary, 2007 MIX Brasil

DOCUMENTARY  
SPOTLIGHT

*Equality U*



## Wednesday, September 10

### 3:30 pm **FREE Equality U**

(Dave O'Brien, USA, video, 90min., 2008)

Community Co-Sponsor: Cream City Foundation

Campus Co-Sponsors: UWM LGBT Resource Center, LGBT Studies Certificate Program

Community Co-Presenter: Milwaukee LGBT Community Center's Community Organizing

**A stirring portrait of the young activists who are fighting to rid campuses of homophobic inequality.** *Equality U* rides the bus with a group of 33 young activists on the landmark Soulforce Equality Ride, a Freedom Riders-inspired, two-month, cross-USA tour to confront antigay discrimination policies at 19 conservative, religious, and military colleges. In the hope of fomenting dialogue with other young people as a way to create safer, more tolerant places, these young people—some seasoned activists, some newbies—struggle with the challenges and personal toll of making change. In the daily confrontations with administrators that don't want them on their campuses, they risk harassment, violence, and arrest—as well as a sense of failure and resignation. With personal video journals from six of the Riders, *Equality U* details the alarming situation for LGBT students on many American campuses today while offering an inspiring portrait of the activists who will change it.

Outstanding Emerging Talent, OUTFEST 2008

## FESTIVAL CENTERPIECE – Oriental Theatre



### 7:30 pm **Water Lilies (Naissance des pieuvres)**

(Céline Sciamma, France, in French with English subtitles, 35mm, 85min, 2007)

Co-Sponsor: Cultural Services of the French Embassy, Chicago

Community Co-Sponsor: Greater Milwaukee Foundation's Johnson & Pabst LGBT Humanity Fund

Campus Co-Sponsors: UWM Women's Resource Center, Festival of Films in French

Community Co-Presenter: Lesbian Alliance

**A special presentation of one of the year's best films—and one of the best films ever about teenage girls.** Lesbian filmmaker Céline Sciamma has made a film about synchronized swimmers that has a remarkable gravity. Her three heroines are 15 year olds of differing social standing in the strict hierarchy of high school, each a secret agent working alone on special assignments of desire. Ruthlessly opportunistic, and trying to avoid detection, they juggle loyalties as needed. But, please note, this isn't *Mean Girls*—these young women wear the recognizable ache of reality. Presenting: the aloof, single-minded Marie; her object-of-desire, Floriane, the inaccessible beauty (absurdly so) who wears her glamour like a sanctuary, at least until she ascends to heaven; and the shrugged-aside Anne, buffoonish in spite of herself, but possessing many stealth weapons, confidence among them. As Sciamma surveys their assignments and intersecting paths in the tiled corridors of the local swimming pool, she coolly essays the vulnerability and strengths of young women as they negotiate their longing. Or, as the director of this intense, daring, at times shockingly funny, most empathetic, and ultimately quite sweet film says, "For me, the film is about what a tough job it is to be a girl."

with

**No Bikini** (Claudia Morgado-Escanilla, Canada, 35mm, 9 min., 2007)

Seven-year-old Robin puts one over on her summer swimming class and has the time of her life in this award-winning short.

### JOIN US FOR A POST-SCREENING RECEPTION

Inova/Kenilworth

2155 N. Prospect Ave.

Exhibition on view: Eugenio Espinoza

Jerusalem Is Proud to Present



Wild Combination: A Portrait of Arthur Russell



## 7 pm Jerusalem Is Proud to Present

(Nitzan Gilady, Israel, in Hebrew with English subtitles, video, 82min., 2007)

Campus Co-Sponsors: UWM Center for International Education, Center for Jewish Studies

Community Co-Presenter: Metropolitan Community Church

**An engrossing—and harrowing—documentary of LGBT organizers trying to mount a World Pride celebration in Jerusalem.** Nitzan Gilady's award-winning documentary is a remarkably detailed, thorough, and suspenseful chronicle of the attempt by Israeli queer activists to host an international pride celebration in 2006. When Open House, Jerusalem's LGBT community center, initiated plans for the government-approved event, Jewish, Christian, and Muslim leaders allied against what they saw as an attempt to "defile the holy city." Turmoil intensified as rhetoric and actions grew more violent—all while Israel drifts in and out of a state of war. **Jerusalem Is Proud to Present** is a remarkable work—one of the best documentaries we've seen in some time—coupling gripping storytelling with riveting sketches of the unflagging organizers on both sides. The film offers a richly textured tapestry that includes parents and children, drag performers and street fighters, and the cosmopolitan and repressive city itself, ever vulnerable to outside attack. Tales of hate are familiar and fatiguing, but **Jerusalem is Proud to Present** renders this struggle for civil rights vital, these defeats genuinely heartbreaking. And as attempts to organize LGBT-related celebrations continue to meet with tolerated violence—in Hungary, Bulgaria, Moscow, etc., etc.—Gilady's film becomes increasingly timely.

Audience Award, Best Documentary, 2007 San Francisco International Lesbian and Gay Film Festival  
Outstanding Documentary, OUTFEST 2007

## 9 pm Wild Combination: A Portrait of Arthur Russell

(Matt Wolf, USA, video, 71min., 2008)

Community Co-Sponsor: Parents, Family & Friends of Lesbians and Gays - Milwaukee (PFLAG)

**A portrait of Arthur Russell, the relentlessly creative, endlessly influential Midwestern cellist, avant garde composer, singer-songwriter, and disco visionary.** Matt Wolf's visually beguiling, poignant portrait presents the life and continuing influence of experimental musician and composer Arthur Russell. Midwestern born, Russell became a downtown New York figure whose sonic explorations generated a signature atmospheric sound that explores both the pop and abstract possibilities of music while resonating across communities and generations. When he died of AIDS in 1992, Russell left behind an archive of more than 1000 tapes, still making their way out into the world. With an array of performance footage and recordings (including his work with David Byrne and Robert Wilson), Wolf covers Russell's lowland roots and his bi-coastal development in San Francisco and New York. We hear from Russell's friends, closest collaborators, and admirers (including Allen Ginsberg, Philip Glass, and Jens Lekman). Also—and most touching—Wolf shares reminiscences from Russell's supportive partner Tom Lee and his parents, Chuck and Emily Russell, who remain devoted to a son they didn't always understand. Wolf's documentary is a wonderful tribute, both helpfully contextual and appropriately ethereal, his filmic style suitably digressive, airy and capacious.

Outstanding Artistic Achievement, OUTFEST 2008

Before I Forget



The World Unseen



Saturn In Opposition



## 5 pm Before I Forget (*Avant que j'oublie*)

(Jacques Nolot, France, in French with English subtitles, 35mm, 105min., 2007)

Co-Sponsor: Cultural Services of the French Embassy, Chicago

Campus Co-Sponsors: UWM Festival of Films in French, Center on Age & Community

Community Co-Presenter: SAGE-Milwaukee

**An artfully matter-of-fact look at an aging hustler and how he copes with the insufficiencies and threatened indignities of his advancing years.** In one of the season's most critically acclaimed films, director and star Jacques Nolot unveils the most radical gay body you will see this year. In the final chapter of his ongoing filmic autobiography (the last installment, *Porn Theatre*, played here in 2002), he plays Pierre—like Nolot, a former, and once dapper enough, gay gigolo—still trying to live off the once-lavish support of a former client. He contends with loneliness, writer's block, the increasing complications of his HIV, and a kind of existential disregard, all of which he tries to mollify with smokes, drinks, commiseration with friends, and sex with hustlers. When his benefactor's family contests his inheritance, Pierre faces the additional threat of destitution. What is most impressive about the at times darkly funny obstacles and rogue pleasures presented here is that Nolot never pities nor lionizes his subject: he presents the fact of his own flesh in a deliberately matter-of-fact way. John Waters praises the film by calling it the "best feel bad gay movie ever made" and Dennis Lim of *The New York Times* wrote that it "trains an unflinching spotlight on a species that, to judge from the movies, might as well be extinct: the aging homosexual." In the film's exquisite *regardez-moi* final shot, Nolot shines that spotlight in an act of outrageous defiance, the boldest act of the Festival, one that taunts us as it challenges the history of gay cinema.

## 7 pm The World Unseen

(Shamin Sarif, UK, video, 103 min., 2007)

Co-Sponsor: here!Networks

Campus Co-Sponsor: UWM Women's Resource Center

Community Co-Presenters: Broad Vocabulary, Lesbian Alliance

**Two women risk love in 1950's South Africa as the cruelties of apartheid are just beginning.** Free-spirited Amina has broken all the rules of her conventional Indian community, and the new apartheid-led government, by running a café with Jacob, her "colored" business partner. When she meets Miriam, a young, haplessly traditional wife and mother, their unexpected attraction forces Miriam to question the rules that bind her. As Amina helps Miriam's sister-in-law hide from the police, a chain of events is set in motion that changes both women forever. From overcoming oppression to finding personal freedom, from the hardships of a loveless marriage to the hesitant joy of an unexpected love affair, **The World Unseen** is a thrilling, suspenseful, and over-the-top romantic experience.

Audience Award, Best Film, 2008 Miami Lesbian & Gay Film Festival

## 9 pm Saturn In Opposition (*Saturno Contro*)

(Ferzan Ozpetek, Italy/Turkey/France, in Italian with English subtitles, 35mm, 110min., 2007)

Community Co-Sponsors: Cream City Foundation, Washington Heights Rainbow Association

**A group of gay and straight friends rally through good times and bad in this warm, sexy, and consistently engrossing celebration of the families we make.** A (mostly) harmonious convergence of friends orbits around Lorenzo and Davide, comfortably bourgeois lovers who host this constellation of former boyfriends, co-workers, clients, and longtime friends, gay and straight, at regular, opulently appointed dinner parties. If these dinner parties, the unruffled socio-economic surface, and the traffic stopping beauty of the actor Luca Argentero (Lorenzo) are the seductive stuff of movies, this lively, alluringly effervescent gathering of women and men is immediately recognizable as a form of family—the kind we create. When one of the tribe falls sick, the friends collect—their secrets, deceptions, addictions, petty grievances (they're a family after all) left by the wayside—to tend the patient, comfort the fallen's partner, and rally each other. With his camera fluidly participating, mingling with, and commenting on the assembled, Italo-Turkish director Ozpetek up-ends the planetary order here to both celebrate and test the resilience of this alternative family.



Hail the New Puritan



In Alliance with Alliance



Be Like Others



## 12:30 pm Hail the New Puritan

(Charles Atlas, USA, video, 85min, 1985-1986)

Campus Co-Presenter: UWM Dance Department

A 'docu-fantasy' and performance video of British dance celebrity Michael Clark and the 1980s post punk culture in which he blossomed. "Exuberant and witty, *Hail the New Puritan* is a simulated day-in-the-life 'docufantasy' starring the British dance celebrity Michael Clark. Atlas' fictive portrait of the charismatic choreographer serves as a vivid invocation of the studied decadence of the 1980s post-punk London subculture. Contriving a faux cinema-verité format in which to stage his stylized fiction, Atlas seamlessly integrates Clark's extraordinary dance performances into the docu-narrative flow. Focusing on Clark's flamboyantly postured eroticism and the artifice of his provocative balletic performances, Atlas posits the dance as a physical manifestation of Clark's psychology. From the surreal opening dream sequence to the final solo dance, Clark's milieu of fashion, clubs and music signifies for Atlas "a time capsule of a certain period and context in London that's now gone." (*Electronic Arts Intermix*)

Image: Charles Atlas. "Hail the New Puritan," 1985-86. Courtesy Electronic Arts Intermix (EAI), New York.

## 3 pm FREE IN ALLIANCE WITH ALLIANCE

Community Co-Sponsor: Cream City Foundation

Community Co-Presenter: Alliance School

Students from the Alliance School of Milwaukee and their instructor, Jill Engel, are working with Festival programmer Sarah Buccheri to curate and present this program about LGBTQ youth and their concerns. Shorts from all over the world are being screened by an enthusiastic group of young people interested in studying film, and their program promises to be romantic, inspiring, and fun. The mission of The Alliance School is to provide a safe, student-centered, and academically challenging environment to meet the needs of all students, regardless of sexuality, ability, appearance, or beliefs.

Image: Instructor Jill Engel, Students Starliitha Kelley and Trever Johnson.

## 5 pm Be Like Others

(Tanaz Eshagian, Iran/USA, in Farsi with English subtitles, video, 74 min., 2008)

Campus Co-Sponsors: UWM Women's Resource Center, Center for International Education

Community Co-Presenter: Metropolitan Community Church

A provocative look at a generation of young Iranian men who choose to undergo sex change surgery. "There are no homosexuals in Iran." Or so we are informed by Mahmoud Ahmadinejad, President of the Islamic Republic of Iran, a nation that executes men who are homosexual. But what of other sexual variance? Over twenty years ago, Ayatollah Khomeini issued a fatwa making sex change permissible for "diagnosed transsexuals." [There is no discussion of transsexuality in the Koran.] So, in Iran, sex-change operations are legal. Tanaz Eshagian's very smart and observant documentary accompanies several young men as they consider and prepare for surgeries that will transform them into women. These men seek to become transsexuals because, in part, as men attracted to other men, the transformation will allow them an identity that is legal: unlike gay men or transvestites they can escape harassment, legal retribution, death. As one patient claims, he hopes he will get a "decent life." But as Eshagian details, there are no guarantees in such a world. As one woman asks one of the men in a doctor's waiting room, "Why would you want to be a woman in Iran?" By examining the choices of these men, Eshagian's perceptive documentary offers a portrait of the nation as whole, of the brokered options of those living under the pervasive tyranny of a fundamentalist society.

Teddy Award, Best Documentary, 2008 Berlin Film Festival

Best Documentary, 2008 New Fest, New York's Gay and Lesbian Film Festival

Best Documentary, 2008 InsideOut, Toronto's LGBT Film/Video Festival

with

**7 YEARS** (Bram Vergeer, Netherlands, video, 26min., 2007)

An exploration of gay life in Kenya, where 7 years is the punishment for practicing homosexuality.

Chris & Don: A Love Story



Donkey Girl



Japan Japan



## 7 pm Chris & Don: A Love Story

(Guido Santi & Tina Mascara, USA, video, 90min., 2007)

Community Co-Sponsors: Cream City Foundation, Outwords Books

Community Co-Presenters: Milwaukee Gay Arts Center, SAGE-Milwaukee

The love story of the Festival, *Chris and Don* details the passionate three-decade relationship between British writer Christopher Isherwood (*Berlin Stories*, the basis for *Cabaret*) and Californian portrait painter Don Bachardy, thirty years Isherwood's junior. The documentary shares Isherwood's sojourn in Weimer-era Germany and his eventual emigration to sunny California, and Bachardy's own star struck youth, when he regularly flocked to Hollywood openings to photograph stars. But mostly the film documents their time together as a Hollywood couple, openly and scandalously partnered in a very closeted town, struggling to negotiate the disparity of age and experience, and living a creative life as artists. The film marries archival footage, rare home movies, discreet reenactments, and whimsical animations based on the cat-and-horse cartoons the pair used in their personal correspondence. Best of all the movie has Bachardy and his tell-all reminiscences, candid and dishy but also loving and tender in their testimony to rocky moments and enduring mutual devotion, to the challenges of Isherwood's illness and the hardships of widowhood (Isherwood died of prostate cancer in 1986). In this, the year of same-sex marriage (one in a series), *Chris and Don: A Love Story* is a joyous celebration of an extraordinary couple.

Jury Award, Best Documentary, 2008 Miami Lesbian & Gay Film Festival

## 9 pm IN ALL THE RIGHT PLACES: AN EVENING OF WOMEN'S SHORTS

Campus Co-Sponsor: UWM Women's Resource Center

Community Co-Presenter: Lesbian Alliance

A collection of beautifully composed, touching as well as hilarious short films comprise this international program. The most romantic could be *Donkey Girl* (Ties Schenk, Netherlands, 14 min., 2006), which tells the story of daydreamer Farouzi, a young Dutch-Arabic girl whose only true friend is her donkey—until a new girl arrives. Also on view is a testament to the strong relationship between a young woman and her grandfather, an insomniac's support group, and a hot date that takes place on a motorcycle. To screen: *Hello, My Name Is Herman* (Karine Silverwoman, Canada, 10min., 2007), *The Insomniacs* (Kami Chisholm, USA, 11min., 2008), *Sexy Thing* (Denie Pentecost, Australia, 14min., 2007), *Members Only* (Carolina Roca-Smith, USA, 10min., 2007) and *Mechanics Daydream* (Mary Guzmán, USA, 9min., 2007).

## 11 pm Japan Japan

(Lior Shamriz, Israel, in Hebrew, occasional Japanese, and English with English subtitles, 65min., 2007)

Campus Co-Sponsor: UWM Center for Jewish Studies

A smart, exuberantly experimental and sex-centric portrait of a gay Tel Aviv post-adolescent who hooks up, downloads, and, title aside, goes nowhere nowhere. In his first feature, emerging Israeli filmmaker Lior Shamriz has, with engaging brio, whipped out a digressive mix of documentary observation, improvised performance, and an idea or two about film theory. The quite fetching Imri is a breezily nowhere-bound nineteen year-old horndog who shrugs off jobs, downloads porn, hooks up with stray dudes, hangs with a gal pal, and feeds his fixation on Japan, an improbable yet oft-cited destination. Just as Imri passes the time by surfing the web, Shamriz's insouciantly Godardean film channel surfs with its own fluid Google-y aesthetics, here-and-there-ing across modes, occasionally re-booting. The movie contains an upfront use of streamed porn, some exuberant Abba karaoke—*Eema Mia!*—and, like, three credit sequences. As the also easy-on-the-eyes film critic Nathan Lee aptly cautions, "*Japan Japan* doesn't tell a story so much as essay a condition," yet does so with "real vision and vitality." We couldn't agree more: the movie is playful, smart, exhilarating.

with

**Jerovi** (Jose Rodriguez-Soltero, USA, 16mm, 11.5min., 1965)

A brand new print of Rodriguez-Soltero's acclaimed and banned "sexual probe of the Narcissus myth."



Tru Loved



Breakdance Hunx



Parting Glances



**2 pm Tru Loved** *Bring the family! Children under the age of 16 are admitted free with adult.*

(Stewart Wade, USA, video, 99min., 2008)

Community Co-Sponsor: Cream City Foundation, Parents, Family & Friends of Lesbians and Gays - Milwaukee (PFLAG)

Community Co-Presenter: Project Q

**A resilient teen triumphs over homophobia and heartbreak in the most family friendly film of the year!** Tru—born Gertrude—is trying to adjust to her new home in the suburbs. She and her two moms have just moved to Southern California from San Francisco, leaving the dads behind. But her small town high school, where appearances are the principal currency, proves a fraught place, and Tru, blithely and automatically doing the right thing, finds herself in the midst of complications. Like: she's excited to attract the attention of the dreamboat quarterback Lo, only to learn that he needs her as a beard. But Tru agrees—she needs an entrée into the social set and he needs a girl front. But when she and openly gay pal Walter form a Gay Straight Alliance, she meets the happy-to-join Trevor—also of gay parentage—and falls hard. What's a right-minded, well-meaning girl to do? Luckily Tru, like the best pop culture teenagers, has the stuff to save the world. And, like the best pop culture utopias, *Tru Loved* upends all sorts of closets—as well as school-supported homophobia, racism, and resistance to alternative families. This is a movie for the whole family that embraces and executes its righteous agenda with pleasure, breeziness, and glee. Tru readily joins the heroic pantheon of the astonishing youth of this year's Festival—Timothy, Alex, the Soulforce Riders, the girls of *Water Lilies*, the Alliance School curators—who, like the kids in our community, are changing the world.

Audience Award for Best Feature, 2008 Philadelphia International Lesbian and Gay Film Festival

**4 pm ON OUR TEAM:**

**AN AFTERNOON OF FUN SHORT FILMS FOR THE ENTIRE LGBT COMMUNITY**

Co-Sponsor: Tool Shed

**Enjoy a Sunday brunch (hello Bloody Mary) with your best girl/boyfriends and then come celebrate the LGBT community at this afternoon of festive shorts.** Check out Milwaukee's premiere womens'/trans' bike gang rocking to "Eye of the Tiger" in *Pedal Pushers' Society* (Susie Seidelman & Shea Schachameyer, MKE, 4.5 min., 2008). Then giggle at the high jinks that ensue when a guy and his boyfriend must babysit their sugar-tweaked young niece in *Babysitting Andy* (Pat Mills, Canada, 11 min., 2007). Enjoy a video version of the game "I Never," a love affair with the farmer next door, people's wacky tales of sex toy exploits and, of course, more. Including: *Beyond Lovely* (Hilary Goldberg, USA, 9 min., 2005), *Waiting for Yvette* (Justin Ross, USA, 14min., 2007) and *Breakdance Hunx* (John Caffrey and Sarah Haywood, Canada, 5 min., 2006).

**6 pm Parting Glances**

(Bill Sherwood, USA, newly restored 35mm, 90min., 1986)

Community Co-Sponsors: BESTD Clinic, Center Advocates, Cream City Foundation, Greater Milwaukee Foundation's Johnson & Pabst LGBT Humanity Fund, Outwords Books, AIDS Resource Center of Wisconsin

**ACTOR RICHARD GANOUNG IN PERSON!**

**A closing night celebratory screening of this landmark gay film in its newly restored glory!** In 2005, OUTFEST—the Los Angeles Lesbian and Gay Film Festival—began a collaboration with the UCLA Film & Television Archive to create the OUTFEST Legacy Project. The Project's goal was to preserve and restore landmark LGBT films otherwise at the risk of disappearance owing to neglect or lack of funds. The first film they selected to save was the 1986 *Parting Glances*, from writer/director Bill Sherwood, who died of AIDS in 1990. In 1986, independent film was more ruggedly independent, freshly "out," and *Parting Glances's* presentation of AIDS and, as significantly, of gay men who were actually recognizable, heralded the arrival of uncommon subject matter on American art house screens. The story of Michael (Richard Ganoung) and Robert and their final 24 hours before an extended separation allows the film to cast amused and analytical glances at their New York gay milieu, an extended network that is a precursor to the created families in films like *Saturn in Opposition*. And in the character of Steve Buscemi's Nick, the HIV positive ex-boyfriend, this Reagan-era film uncorked a character—and an actor!—never seen on screen before. So join us to welcome Richard Ganoung back to Milwaukee and celebrate this lovingly restored film, **print courtesy, we are proud and grateful to say, of the OUTFEST Legacy Project.**

**Thanks to our sponsors, campus and community partners, and the many individuals who support the Festival.**

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## PROGRAMMING ASSISTANCE

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All donations received as of July 29, 2008.





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