



*photograph by Brian Keith Lundy*

*dangerously  
refreshing  
film in  
Minneapolis*

**Oct. 14  
through  
Oct. 17  
2004**

**St. Anthony Main Theater  
and The Heights Theatre**

**for tickets call  
612-343-3390 or  
visit [ticketworks.com](http://ticketworks.com)**

**for information go to  
[centralstandardfilmfest.com](http://centralstandardfilmfest.com)**



**MINNEAPOLIS/ST. PAUL**

# welcome to central standard!

The first two years of programming at Central Standard have provided a great place for film lovers to catch a glimpse of fresh talent and meet with up-and-coming filmmakers. We were the first in town to bring you *Spellbound*, the documentary that went on to an Oscar nomination, and then a national release. Last year's shorts program attendees were treated to *Peluca*, by Jared Hess, in which he developed the character that became the star of his feature, *Napoleon Dynamite*, which was released nationally this year. I believe that this year will bring more of the same.

Having viewed over 300 shorts and 150 feature films in consideration for Central Standard's 2004 line-up, we now put forth to you 46 screenings over the 4-day event. The 23 feature films represent 14 different states, including 4 from Minnesota filmmakers. The 37 short films represent 14 states as well, including 16 from Minnesota filmmakers. (As a side note, and to illustrate how vibrant our film community is, there were nearly 100 short films and 15 feature films, both documentaries and narratives, submitted to Central Standard by Minnesota filmmakers.)

Each year the films reveal the collective consciousness of the filmmakers, and this year there were several strong documentaries with a social/political bend. Not surprisingly, I guess, as documentary cinema becomes increasingly influential and visible on the political landscape. We present a few of these, but have balanced things out with some "pop," personal and personality docs as well.

The narrative work is rich with fresh, innovative, thought provoking, daring, and lyrical stories of humanity in Pennsylvania, Texas, Washington, and North Carolina, as well as Georgia, Oregon and Illinois.

The response to our mission of supporting regional American filmmaking has been extremely positive, from both the industry and filmmakers around the country. Many people recognize the cultural importance of supporting diverse images, landscapes, and life experiences on the screen, and applaud our efforts to broaden the horizons of American cinema.

Our own film community has been extremely supportive as well, volunteering their talents and services in order to spread the word and help create this wonderful event. In return, we plan to continue to provide an event for our community of film-lovers and filmmakers to exhibit and view, network and mingle, grow and be inspired. We hope you enjoy this spectrum of American regional filmmaking.

## **Todd Hansen**

Director of Festival Programming,  
IFP MSP

Welcome to the 2004 Central Standard Film Festival! We are excited about the 3rd year of the event. We've dedicated CSFF 2004 as the "Year of the Filmmaker." Of course, that sentiment was in place for Year 1 and Year 2. Focus on the filmmaker is what distinguishes Central Standard from most festivals. We are proud of the fact that the vast majority of the filmmakers screening in the festival will also attend. Having filmmakers constantly present at the venues, at the parties, and at the seminars creates the kind of artistic exchange that we envisioned when establishing CSFF.

In addition to providing a venue for the filmmakers and an audience for their work, it's our hope to create an event with enough national scope to generate more opportunity and a broader interest in these regional films. Authentic, regional voices are consistently overlooked because of the American celebrity-driven culture. But the paradigm is slowly shifting because of your participation. We hope that each audience member becomes an ambassador for the festival and the films screened at CSFF. We have a wonderful opportunity through Central Standard to provide real choices for film enthusiasts. We don't have to abide by the restrictions of the distribution system that has dominated the industry for so many years. Our heroes are everyday people. Maybe we see more truth in these characters and in regional filmmaking than we do in mainstream cinema. Perhaps this is why we are witness to the quickly growing interest in regionalism and alternative forms of distribution.

We're proud of what we've accomplished with Central Standard, and we recognize that none of it would be possible without the generosity of our sponsors, partners and supporters. Volunteers and festival staff have been amazing and we are always grateful for the level of professionalism that they project on behalf of Central Standard and IFP Minneapolis/St. Paul. Finally, we thank the filmmakers and the audience. You are the reason we are here. We hope you enjoy!

## **Jane Minton William Kruse**

Festival Co-Director, IFP MSP      Festival Co-Director,  
IFP MSP

"Central Standard" is the perfect name for this film festival. It is derived, of course, from the time zone that slices through the middle of the continent. It also implies the geography, economy and special cultural attributes of this part of the country.

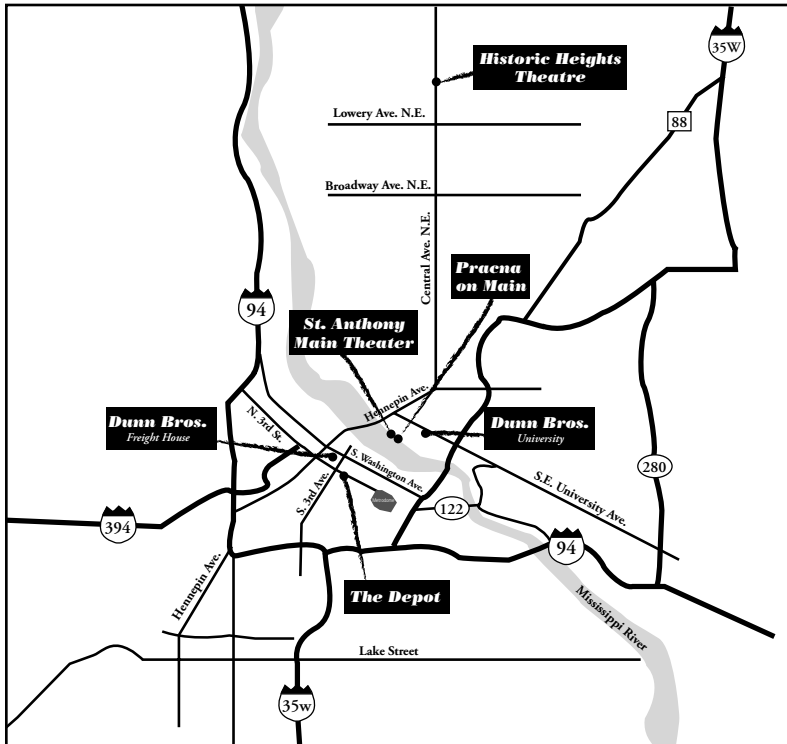
This festival delivers on its name by featuring independent films that explore and celebrate the uniqueness of Central Standard as well as the many other regions around the country. Regions that each take a different approach to the universal art of storytelling, and that – when put together – form a much more colorful and textured view of the country than often presented by the mainstream media.

Many months of planning along with the countless hours of viewing, cataloging, and, ultimately, selecting from the staggering number of entries have gone into putting this festival together. For that I want to thank Jane Minton, William Kruse, Todd Hansen, the staff at IFP MSP, the Board of Directors, the volunteers and members for their unique contributions to this immense task. Our sponsors and donors who support the vision of a regional voice deserve a special thank you. Without their support this festival would not be possible.

But most of all, thank you for coming to our festival. You will, we hope, be surprised and pleased by the richness and variety of the features, documentaries, shorts and photographs on display. These works are truly worth seeing.

## **Tom Lesser**

President of the Board of Directors,  
IFP MSP



## **St. Anthony Main Theater**

115 Main Street S.E., Minneapolis  
tel (612) 331-4723

## **The Historic Heights Theatre**

3951 Central Avenue N.E., Columbia Heights  
tel (763) 788-9079

## **The Depot Hotel**

225 Third Avenue South, Minneapolis  
tel (612) 375-1700

## **Pracna on Main**

117 Main St S.E., Minneapolis  
tel (612) 379-3200

## **Dunn Bros. Coffee**

### **Freight House**

201 Third Avenue South, Minneapolis

### **University Avenue**

530 University Avenue, Minneapolis

# ticket and pass info

All Access Passes and Festival 4 Packs are available through Ticketworks anytime online at [www.ticketworks.com](http://www.ticketworks.com) or by calling 612-343-3390 (11-7 M-F, 12-4 S, S).

Single Screening Tickets and All Access Passes are available at the theater venues during the festival. Payment accepted at Venues: Visa, Mastercard, or cash only, please. Festival 4 Packs are only available through Ticketworks in advance.

## **All Access Pass \$35.00**

- Good for admission to all screenings, including Opening and Closing night screenings
- Good for admission to Opening and Closing night parties
- Good for admission to all seminars
- Good for 2-for-1 daily brew coffees at the Freight House and University Ave. Dunn Bros Coffee shops during the festival (addresses above)

## **Festival 4 Pack \$25.00**

- Good for any four screenings (not including Opening or Closing night films)
- Good for 2-for-1 daily brew coffees at the Freight House and University Ave. Dunn Bros coffee shops during the festival (addresses above)

## **Single Screening Ticket \$8.00**

- Good for entry to a single screening (not including Opening or Closing night films)
- Good for 50 cents off any purchase at the Freight House and University Ave. Dunn Bros Coffee shop during the festival (addresses above)

*While every effort will be made to accommodate guests of the Central Standard Film Festival, passes DO NOT guarantee admission. All screenings are general admission, and seating will be on a first come, first served basis regardless of the type of ticket. Once theater capacity has been reached, no additional guests will be admitted. Tickets are non-refundable. All Access Passes are sequentially numbered and non-exchangeable.*

# film origins

## features {23}

416, NE

American Beer, NY

Big City Dick, WA

Buffalo Bill's Defunct, WA

Busting Out, WA

Dear Pillow, TX

Dirty Work, GA

The Graffiti Artist, OR

Last Goodbye, GA

Miles Ahead, NC

Mojados, TX

The Naked Proof, WA

Nightingale in the Music Box, IL

The Other America, PA

Security and the Constitution, MN

Seeds, ME

Sinkhole, NC

Strange as Angels, MN/IL

This Black Soil, VA

Up for Grabs, CA

Virgin, NY

Wellstone!, MN

Within our Gates, KS

## shorts {37}

87 Topaz, AZ

A Season On The Move, MT

Bent, MI

Between The Boys, MN

Blind Date, MN

Daubit Crigh, WI

Draw The Pirate, MN

Edible Love, MN

Exploding, MN

Eye Of The World, A Revisionist

History of Television, MN

Falls, VT

First Memory, MN

Flowers From The Heartland, CA

Fool Throttle, MN

The Funeral Man, TN



Garpenfargle, AZ

Gretchen And The Night

Danger, TX

Hush, CA

I Like It A Lot, CA

Ice Fishy, MN

An Immaculate House, MN

The King Of The Tango, IL

Medea's Guilt, MN

Mirage, MN

My Josephine, FL

Not Color Blind, Just

Near-Sighted, AL

The Puppeteer, MA

Reflex, PA

Roberta Wells, TX

Robot Boy, PA

Seawall, MN

Seven Days, TX

Shush, AZ

Stale Mate, MN

Tri, MN

The Virile Man, TX

Vuurwerk 1°, MN

## the central standard film festival mission statement

The Central Standard Film Festival supports and encourages regional American visions.

CSFF is the first festival to exclusively champion the stories and cinematic visions coming from the vast interior of our country. These stories and visions are vitally important, and reach the screen too infrequently. Through Central Standard, IFP MSP supports the advancement of filmmaking that reflects the wide breadth of life in all the regions of America.

The industry's current distribution system – and a growing number of major film festivals – predominately advance the stories, thematic concerns and production styles established by the film cultures of New York City and Los Angeles. Filmmakers should be able to live and work in whatever place inspires and informs their stories and cinematic visions.

There is an audience for regional work, and given the chance, this audience will support filmmakers who stay and work where they live. Towards this end, IFP MSP aspires to establish regional film exhibition spaces, regional film television programs, and regional distribution systems so that more and different cinematic visions can reach US audiences.

Central Standard is working towards a nation-wide film industry which includes a chorus of filmmaking voices, providing authentic insight into life in the rest of the United States.

# opening/closing night events

photograph by Terry Gydesen



**Screenings: The Heights • 7:00 PM • Thurs., Oct. 14th  
The Heights • 12:00 PM • Sat., Oct. 16th**

## Wellstone!

{Opening Night Film}\*

Filmmakers Present to Introduce Film

Length: 87 minutes  
Made in: Minnesota

Directors: Lu Lippold, Dan Luke, Laurie Stern  
Executive Producer: Shayna Berkowitz  
Producer: Pamela Colby  
Cinematographer: Bob Durland, Ed Matney  
Narrated by Jane Kaczmarek

The Central Standard Film Festival is honored and proud to premiere the long-awaited documentary from Dan Luke, Laurie Stern and Lu Lippold: *Wellstone!*. Whether you supported their politics or not, everyone agrees Paul and Sheila Wellstone were one in a million. Scrappy, populist, ambitious, impatient, tenacious, fair, and most of all hopeful. Paul and Sheila Wellstone believed in standing up for what was right, and fighting to help people achieve the American dream. From Virginia and high school wrestling days, to marrying sweetheart Sheila, *Wellstone!* movingly lays out the details of a relationship that led Paul to Carleton College and public service. With interviews from the critical players, *Wellstone!* shows the ads, the debates and the clips of Paul's first David vs. Goliath Senate race and his constant appeal to conscience as he served in the Congress. But whatever Paul was doing, two things were unchanging: Sheila was by his side, and Paul was speaking his mind. The lives Paul and Sheila Wellstone lived will make your heart soar, and ache. Paul always said anyone could stand up and fight for people the way he did. But when he died, maybe the saddest thing of all, was that everyone knew that wasn't quite true.

\*You must have an All Access Pass to attend this film and admittance will be limited to those with reservations. To place your name on the guest list you must RSVP with Ticketworks prior to the screening. Reservations will be taken on a first-come, first-served basis, and once the list is full no more names will be added.



## Last Goodbye

{Closing Night Film}\*

Filmmaker Present to Introduce Film

Length: 95 minutes  
Made in: Georgia

Director: Jacob Gentry  
Producer: Alex Motlagh, Cassandra Gava  
Cinematographer: Thomas Bingham  
Editor: Jacob Gentry  
Music: Benjamin Lovett  
Cast: Clementine Ford, Chris Rydell, Liam O'Neill, Sara Stanton, Faye Dunaway, David Carradine, Chad McNight, Maggie Blye

On a hot day in Atlanta - capital of the South, home to CNN, Coca Cola and the world's busiest airport - a half-dozen lives are about to come together, and come apart. Roland is a drifter and a nobody; Agnes an actress on a hit TV show called "Southern Gothic"; Peter sings lead vocals in a band named Altruistic - and Jen is a runaway with a wayward heart. But despite money and cell phones, drugs and radio-play, sex and TV talk show appearances, no one in this non-linear mosaic of modern-American life is able to emotionally connect with anyone else. As each character recklessly struggles to find meaning in life, a delusional bible salesman (David Carradine) and a raving film director (Faye Dunaway) may be modern-day prophets, offering clarity in an increasingly confused world. Filmmaker Jacob Gentry sketched *Last Goodbye* from life in Atlanta, where he helped found POPfilms: a film collective devoted to fostering the community of local Atlanta actors, directors and musicians. With *Last Goodbye*, Gentry manifests the ingenious - or Machiavellian - spirit of low-budget filmmaking by casting - for the first time ever - exclusively the sons and daughters of Hollywood stars in all the major roles! Fresh from a screening at the Tribeca Film Festival in New York, *Last Goodbye* is an incredibly emotional, cutting edge film about the collective inner and outer life of America at this moment.

\*You must have an All Access Pass to attend this film.

# opening/closing parties

## {Opening Night Party}

Featuring the acoustic gypsy jazz of **Reynold Philipsek and Robert Bell**  
And the psychedelic acoustic folk of **Nikki Matteson and Rich Rue**

The party begins at 9:00 PM on Thursday, October 14,  
at the Depot Hotel, 225 3rd Avenue South, Minneapolis.

Complimentary hors d'oeuvres and cash bar

Sponsored by:



## {Closing Night Party}

The party begins at 9:00 PM on Sunday, October 17, at Pracna on Main,  
117 SE Main Street, Minneapolis.

Complimentary hors d'oeuvres and cash bar

Sponsored by:



Access to the Opening and Closing parties is limited to guests with a Central Standard Film Festival All Access Pass. All Access Passes are \$35 and may be purchased by calling Ticketworks at 612-343-3390 or by going to [www.ticketworks.com](http://www.ticketworks.com). Admission to the Opening Night screening and party is limited. Admission to all festival screenings and events is first come, first served.

St. Anthony Main 4 • 9:45 PM • Sat., Oct. 16th



## 416

Filmmaker Present to Introduce Film

Length: 81 minutes

Made in: Nebraska

Director: Jim Fields

Producer: Jim Fields

Cinematographer: Chris Ahrens, Ling Tsai "Leo" Chen, Jim Fields, Sang-eon Han

Editor: Chris Ahrens, Jim Fields

Music: Mark Nelson, Melanie Lewandowski

On November 7, 2000, the people of Nebraska went to the polls to vote on ballot initiative 416, which proposed amending the Nebraska state constitution to ban gay marriages, civil unions, and domestic partnerships. In a landslide, 70 percent of Cornhuskers cast their ballot to make Nebraska the first state to forbid gay couples the rights enjoyed by straight couples. At a time when Minnesota and the rest of the country is considering similar legislation, Jim Fields - a documentary filmmaker from Omaha - talks firsthand with Nebraskans on both sides of the issue about the fight over 416, and how its enactment changed their lives. They aren't perfect; they don't agree, but they have one thing in common: they love Nebraska. Frank, curious, and homespun, Field's film is as much a portrait of Nebraska - one of the most conservative states in the country - as it is a wide-eyed attempt to give both sides of the argument equal time.

**Preceded By:**

## Flowers From The Heartland

Length: 25 minutes

Director: Peter Daulton

When San Francisco began issuing marriage licenses to same sex couples, a few Minnesotans decided to show their love and support for the brave newlyweds at the San Francisco Courthouse by sending flowers to someone - anyone - in line. A movement was born. Daulton captures tender and deeply moving scenes inspired by the kindness of strangers.

St. Anthony Main 5 • 10:00 AM • Sun., Oct. 17th



## American Beer

Filmmaker Present to Introduce Film

Length: 100 minutes

Made in: New York/Regional US

Director: Paul Kermizian

Producer: Paul Kermizian

Cinematographer: Jon Miller

Editor: Paul Kermizian

Music: Bob Gilligan

Featuring: Jeremy Goldberg, Paul Kermizian, Jon Miller, Robert Purvis, Richard Sterling

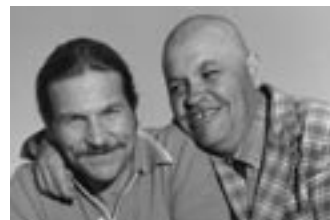
Gentlemen...Start your livers! Since the best beer in America is locally made and available, Brooklyn filmmaker Paul Kermizian and four friends hit the road to visit a button-busting 38 breweries in 40 days! In the 1970's, there were only 50 major beer bottlers in the U.S. Today there are over 1,700 individual brewmasters throughout the country bottling their personal experiences as tinkers, closet brewers, cooks and entrepreneurs in the form of unique beer recipes. Some of these former you-name-its have become the most recent captains of industry; others might better be described as drunks! All their stories about beer and beer-making are inspired: crazy ingredients, brewing in basements, starting from scratch, sampling the wares, fighting the big three brewers, and of course, the perfect cure for hangovers. And speaking of hangovers, don't forget about our road-tripping, glass-tipping lads behind the camera. From Maine to Oregon, they must sample at least five pints of the best beer in America each night for over a month! That adds up to a lot of drinks, drunks, chucks, cheeseburgers, naps and new belt notches. Can our fearless filmmakers get to New Orleans before cirrhosis sets in! In the true, ahem, spirit of Central Standard, *American Beer* amusingly shows how much more interesting, inspired, and rewarding America is once you tap into a keg of our subculture and, well, flush the mainstream!

**Sponsored by:**

Join Summit  
for complimentary  
beers after the  
screening.



St. Anthony Main 4 • 10:30 AM • Sun., Oct. 17th



## Big City Dick

RICHARD PETERSON'S

FIRST MOVIE

Filmmaker Present to Introduce Film

Length: 120 minutes

Made in: Washington

Directors: Scott Milam, Ken Harder, Todd Pottinger

Producers: Scott Milam, Ken Harder, Todd Pottinger

Cinematographers: Scott Milam, Ken Harder, Todd Pottinger, Brad Wood, Richard Peterson, Rod Hatfield

Editor: Scott Milam

Featuring: Richard Peterson, Jeff Bridges, Johnny Mathis

Everybody in Seattle knows who Richard Peterson is. He's an autistic savant street musician ("No Canadian Coins Please") who has put out four albums named Richard Peterson's First Album, Richard Peterson's Second Album, etc. On each album Richard plays piano and trumpet with a unique lounge style in homage to his burning obsession: 60's television theme songs like the theme to Sea Hunt. He has other obsessions too. Celebrities. Each time Richard meets a specific celebrity (mostly local Seattle DJs) he adds a story to their skyscraper in an illustrated city he is forever drawing and updating. His architectural drawings are beautiful, and his songs have inspired many of the major bands from Seattle, like Pearl Jam and the Stone Temple Pilots. And then there's Richard's obsession with Johnny Mathis - Richard even wrote Mathis a song, "Love on the Golf Course." From hundreds of hours of footage - including original interviews with Jeff Bridges (Son of the star of Sea Hunt) and Johnny Mathis - Seattle filmmakers Todd Pottinger, Scott Milam and Ken Harder have fashioned the story of a legendary character with a disturbing childhood and an all-American dream: to get off the streets and become a star! *Big City Dick* played at the 2004 Slamdance Film Festival.

St. Anthony Main 5 • 2:15 PM • Sat., Oct. 16th

St. Anthony Main 5 • 1:30 PM • Sun., Oct. 17th



## Buffalo Bill's Defunct:

STORIES FROM THE NEW WEST

Filmmaker Present to Introduce Film

Length: 83 minutes

Made in: Washington

Director: Matt Wilkins

Producer: Eliza Fox, Michael Seiwerath

Cinematographer: Erich Volkstorf

Editor: Andrew McAllister

Music: Jonathan Sampson

Cast: Earl V. Prebezac, Frances Hearn, Keith Fox

On a fading old photograph from the forties, taken out in the country, Bill and his wife are labeled as "Buffalo Bill and Calamity Jane"; the young couple looks very happy. But in the present, Bill's wife is dead and the grass growing on Bill's Pacific Northwest farm seems like it will overtake everything. Bill is almost unable to care for himself, and has impulsively decided to tear down a wooden barn on his land. As the old structure gradually comes down, his extended family gathers together for one of the last times on their childhood farm. A happy, interesting group - Bill's family represents a range of ages and personalities - facing childhood, first love, marriage, child-rearing and death. As they are living and laughing, so has Bill done; as he is loving and dying, so will they do. *Buffalo Bill's Defunct* is the work of two masterful storytellers: Eliza Fox and Matt Wilkins. Improvisational, subtle, and documentary-like, *Buffalo Bill's Defunct* is sentimental while avoiding sentimentality, and nostalgic while remaining immediate. It will make you want to laugh because you're sad and cry because you're happy.

St. Anthony Main 4 • 5:45 PM • Sat., Oct. 16th

St. Anthony Main 4 • 4:30 PM • Sun., Oct. 17th



## Busting Out

Filmmaker Present to Introduce Film

Length: 57 minutes  
Made in: Washington

*Directors: Francine Strickwerda, Laurel Spellman Smith*  
*Producers: Francine Strickwerda, Laurel Spellman Smith*  
*Cinematographer: Roy Wilson*  
*Editor: Roy Wilson*  
*Music: Erik Aho*

Documentary filmmaker Francine Strickwerda lost her mother to breast cancer at about the time she herself began to “develop,” so she always wondered: are they supposed to be good or bad? *Busting Out* is her answer. Part personal documentary, part socio-political documentary and part pop documentary, Strickwerda and Smith’s film guides us through the history and politics of the breast in American culture and in other cultures around the world. Ideal breast size, shape, prominence, exposure and even functions (secondary: sexual stimulation, primary: feeding babies) are predominantly determined by current gender politics. Men standing in the cold shouting “Show us your rack!”; a mother taking her daughter to buy her first bra; John Ashcroft’s obsession with the bared breasts of a statue; the new frankness about cancer scars - all are shown and explained in Strickwerda’s film. Bittersweet, provocative, tantalizing and funny, *Busting Out* offers everybody a revealing glimpse into the world of being female.

Screenings: St. Anthony Main 3 • 8:00 PM • Sat., Oct. 16th

St. Anthony Main 5 • 10:15 PM • Sat., Oct. 16th



## Dear Pillow

Filmmaker Present to Introduce Film

Length: 85 minutes  
Made in: Texas

*Director: Bryan Poyser*  
*Producer: Jacob Vaughan*  
*Cinematographer: Jacob Vaughan*  
*Editor: Jacob Vaughan*  
*Music: Jeff McLaughlin*  
*Cast: Rusty Kelley, Gary Chason, Viviane Vives, Cory Criswell, John Erler*

Deadpan Wes Slack lives with his divorced dad in a sprawling housing complex in Austin, Texas. Wes is 17 years old and he has a problem: he’s never had sex. What’s worse, everyone around Wes is obsessed with sex: his ever-absent father has drawers filled with porn; his former best friend sends him letters detailing sexual escapades, and Wes’s loner neighbor Dusty writes for “Dear Pillow,” a “hot letters” publication filled with made-up fantasies supposedly from women. Wes wants to write for “Dear Pillow” too, and he has a secret weapon: through his apartment walls he “listens” to women having phone sex. Austin filmmakers Bryan Poyser and Jacob Vaughn’s *Dear Pillow* astutely observes the stark differences between sexual fantasy and sexual intimacy. In the lonely, person-filled apartments of America, what you dream up by yourself might be a lot stranger than what’s actually happening next door.

**Note: *Dear Pillow* contains very explicit sexual descriptions. Come see for yourself why a film that has intrigued audiences at film festivals around the world is too hot to find a distributor!**

Screenings: St. Anthony Main 5 • 9:30 PM • Fri., Oct. 15th

St. Anthony Main 3 • 12:15 PM • Sun., Oct. 17th



## Dirty Work

Filmmaker Present to Introduce Film

Length: 60 minutes  
Made in: Georgia

*Director: David Sampliner, Tim Nackashi*  
*Producer: David Sampliner, Tim Nackashi*  
*Cinematographer: David Sampliner, Tim Nackashi*  
*Editor: Tim Nackashi, David Sampliner*  
*Music: Tim Nackashi*  
*Featuring: Russ Page, Darrell Allen, Bernard Holston*

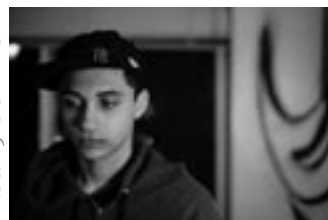
*Dirty Work* follows three men who deal with our unpleasant business. Darrell Allen pumps septic tanks; his company’s motto: “U Dump it, we Pump it.” He knows he’s a necessary part of people’s lives, and always will be. “[Y]ou ain’t gonna get no computer to run out here and dig this [septic tank] hole...” Russ Page is at a different stop on the cycle of life. He’s a bull semen collector - you might really love meats and cheeses, but wait ‘til you see what Russ does for a living! Finally there’s Bernard Holston, an embalmer at a funeral home. He observes that people know the body deteriorates, but they don’t want to know. “That’s what they’re paying thousands of dollars for.” David Sampliner and Tim Nackashi’s portrait of three invisible professions is both thought-provoking (So that’s how they do that!) and touching. Far from being ashamed of their work, viewers will leave with a sense that each man felt a profound calling to his work. “I never wanted to be on no fire engine. I didn’t wanna build buildings - I wanted to put bodies back together.” *Dirty Work* premiered at the 2004 Sundance Film Festival.

Sponsored by:



Screenings: St. Anthony Main 5 • 4:45 PM • Sat., Oct. 16th

St. Anthony Main 4 • 11:45 AM • Sat., Oct. 16th



## The Graffiti Artist

Filmmaker Present to Introduce Film

Length: 80 minutes  
Made in: Oregon

*Director: James Bolton*  
*Producer: James Bolton*  
*Cinematographer: Sarah Levy*  
*Editor: Elizabeth Edwards*  
*Music: Kid Loco*  
*Cast: Ruben Bansie-Snellman, Pepper Fajans*

Floating on a skateboard through the wet streets of Seattle and Portland in the small hours of the night, Nick is like a prophet who denies the existence of the world. A high-school aged graffiti artist with no family or friends, Nick steals what he needs, sleeps where he becomes tired and wanders the city at night with no other idea than perfecting his tag, “Rupture.” So when Nick meets another tagger and they start up a friendship, his hopes and desires are like the art he has left on back street buildings, abandoned railroad cars and lonely walls: beautiful, but hidden. Working at the top of their professions, writer-director James Bolton and cinematographer Sarah Levy found their equal on the other side of the camera in the sensitive, storytelling eyes of newcomer Ruben Bansie-Snellman. Highly reminiscent of the classic *Le Samourai*, *The Graffiti Artist* evokes the city - and its nocturnal protagonist’s place in it - with such hypnotic, Chanderlesque grace that story and dialogue seem effortlessly to spring from setting. Simply put, *The Graffiti Artist* is cinema: a perfect fantasy world of people, pictures, movement, romance, and possibility.

Screenings: St. Anthony Main 4 • 9:00 PM • Fri., Oct. 15th



St. Anthony Main 3 • 2:00 PM • Sat., Oct. 16th



## Miles Ahead

Filmmaker Present to Introduce Film

Length: 83 minutes  
Made in: North Carolina

Director: Dylan Trivette, Matt Zboyovski  
Producer: Jonathan F. Mertz, Dylan Trivette, Matt Zboyovski  
Cinematographer: Kenneth Wilson II  
Editor: Joseph Hable  
Music: Joshua Chase  
Cast: Ben Allison

*Miles Ahead* is an entrancing portrait of Miles Williams' last summer before college. Miles (Ben Allison, recently seen in *Cold Mountain*) and his father are alone - his mother has long since died - and Miles longs to meaningfully arrange his feelings by becoming a writer. He likes the Beat writers, but different from them, he can never seem to get on the road and cross the mountains that surround his hometown. Imaginatively shot on widescreen 35 mm film in the Blue Ridge Mountains of western North Carolina by cinematographer Kenneth Wilson II (second unit on *George Washington* and *All The Real Girls*), filmmakers Dylan Trivette and Matt Zboyovski push the boundaries of the cinematic medium to erase the line between inner and outer landscapes. As Miles moves forward into his young life, viewers sense his emotional movement in the things he sees and hears: mountainous summer clouds, the bleats of a Miles Davis song, prismatic autumn leaves, a beguiling river of flying birds. Like a memory warped and improved by time, *Miles Ahead* transcends traditional filmmaking - connecting pace, place and tone - to become a thing of rare, perfected beauty.

Screenings: St. Anthony Main 5 • 7:30 PM • Fri., Oct. 15th

St. Anthony Main 5 • 12:00 PM • Sun., Oct. 17th



## Mojados

THROUGH THE NIGHT

Filmmaker Present to Introduce Film

Length: 64 minutes  
Made in: Texas

Director: Tommy Davis  
Producer: Tommy Davis  
Cinematographer: Tommy Davis  
Editor: Tommy Davis  
Music: Sin Panache  
Featuring: Guapo, Oso, Tigre, Viejo, Mario Agundez, James Chism, Dave Evans, George Morin

Originally shown at the South by Southwest Film Festival, *Mojados - Through the Night* takes us on a ten-day journey with four men as they attempt to illegally immigrate from their native village of Michoacan, Mexico to Austin, Texas. For millions of Mexicans, fulfilling the "American" dream means spending years away from home, evading the law, working for illegally low wages, and undertaking the dangerous odyssey depicted in *Mojados*. Leaving crying wives and children behind, "Bear," "Tiger," "Handsome," and "Old Man" will travel by bus, van, taxi and raft to the American banks of the Rio Grande. From there, it is almost two hundred miles across the unforgiving Texas desert to the appointed safe house. If they don't become lost, the men can expect at least four days of dehydration, barbed wire, thunderstorms, sub-zero temperatures, rattlesnakes, and the US Border Patrol before reaching the next stage of their journey. To get an authentic portrait of this infamous trip, documentary filmmaker Tommy Davis worked without a crew, carrying his own camera equipment, food, and water - and suffering the same privations as the men he was filming. In the end, the men become desperate, and we learn firsthand why so many illegal immigrants die every year trying to find work in the U.S.A.

Screenings: St. Anthony Main 5 • 12:30 PM • Sat., Oct. 16th

St. Anthony Main 4 • 3:45 PM • Sat., Oct. 16th



## The Naked Proof

Filmmaker Present to Introduce Film

Length: 96 minutes  
Made in: Washington

Director: Jaime Hook  
Producer: Eden Mackay  
Cinematographer: Charles Peterson  
Editor: Joe Shapiro  
Cast: Michael Chick, Arlette Del Toro, August Wilson

Think screwball comedy meets Cartesian philosophy. Henry Rawitchser is an erudite 34 year-old philosophy student at the University of Washington. For almost a decade he's been writing a vast and complex dissertation literally about the meaning of life, specifically, how do we know we exist without use of the five senses. Frustrated, burnt out and not infrequently drunk or hung over, Henry spends a lot of time asking waitresses and friends to somehow prove to him that they exist. So it isn't surprising when a fantastical pregnant woman on a bike crashes into him one night then disappears, that Henry is left wondering if she's real or just a figment of his increasingly overburdened mind. In fact Henry still doesn't know if she exists even after they begin dating. And when his thesis advisor tells Henry he'll have to finish his dissertation by the baby's due date, it's no longer clear if he thinks, therefore he is, or he thinks, therefore he's just overanalyzing everything. As rare as a finished dissertation in its intelligence, humor and erudition, *The Naked Proof* includes interstitial narration by American playwright August Wilson.

Note: writer-director Jamie Hook founded Wiggly World Studios in Seattle before recently moving to the Twin Cities to helm Minnesota Film Arts.

Screenings: St. Anthony Main 3 • 7:15 PM • Fri., Oct. 15th

St. Anthony Main 3 • 3:45 PM • Sun., Oct. 17th



## Nightingale In The Music Box

Filmmaker Present to Introduce Film

Length: 96 minutes  
Made in: Illinois

Director: Hurt McDermott  
Producer: Leigh Jones, Todd Slotten  
Cinematographer: Michael Dunne  
Editor: Hurt McDermott  
Music: Robert Fripp, Brian Eno  
Cast: Kelley Hazen, Andrzej Krukowski, Catherine O'Connor

From the brilliant mind of Chicago playwright Hurt McDermott comes the superb script for *Nightingale in a Music Box*—a fast-clip, no-budget thriller to rival *Memento* and *The Usual Suspects*. Things start fast in *Nightingale in a Music Box*. Robin McAlister is a real estate agent living a normal life in Chicago with two kids and a husband who travels a lot for work. Or at least that's who she thinks she is. The strange vividness of her memories has led UN operatives to believe Robin may have been given a new, false identity using the top-secret memory altering technology patented by a company called New Garden Technologies. They fear she may actually be a "nightingale": someone who's memorization abilities are enhanced in order to steal and convey top-secret scientific code in long form. But unknown to Robin, nightingales are dangerous, and disposable. For this reason a "music teacher" - an expert mental re-programmer - may have placed Robin into a seamless set of new memories called a "music box." If legendary microbe-technology agent Burke can't find out who Robin was, and what she knows, Robin may be trapped forever in a life not her own, where memory doesn't shift, and self-identity never evolves. *Nightingale in a Music Box* recently dazzled audiences at the Slamdance Film Festival.

Screenings: St. Anthony Main 5 • 8:15 PM • Sat., Oct. 16th



**Screenings: St. Anthony Main 5 • 6:15 PM • Sat., Oct. 16th**

**St. Anthony Main 4 • 2:30 PM • Sun., Oct. 17th**



## The Other America

Filmmaker Present to Introduce Film

Length: 83 minutes

Made in: Pennsylvania

Director: Eugene Martin

Producer: Eugene Martin

Cinematographer: Eugene Martin

Editor: Eugene Martin

Music: Tom Whitman

Cast: Tobias Segal, Irene Longshore, Vicky Wang

New filmmaking technology has always affected which stories get told and how. As cameras and microphones became smaller and lighter, films moved off of the studio backlots and out into the places where stories were supposed to take place. Now, handheld DV cameras make it possible to capture the truest, most raw stories in film's history. Equipped with only a 24p Panasonic DVX100, writer-director Eugene Martin hit the streets and schools of Philadelphia to make a film that showed life as it was lived: *The Other America* is that film. Ari, Cassie and Jackie are in summer school classes together. Each has big dreams for the future: Ari wants to be an artist, Cassie's memorizing a monologue from Norma Rae, and Jackie's secretly in love with Ari. But these teens aren't privileged, or even middle class. For them, the future holds more menace than promise as they struggle to feed, clothe and shelter themselves. In the America they live in, everyone's on their own. *The Other America* was a finalist for the best "work in progress" award at the 2003 IFP Market in New York.

**Screenings: St. Anthony Main 4 • 7:00 PM • Fri., Oct. 15th**

**St. Anthony Main 3 • 4:00 PM • Sat., Oct. 16th**



## Seeds

Filmmaker Present to Introduce Film

Length: 92 minutes

Made in: Maine

Directors: Marjan Safinia, Joseph Boyle

Producers: Mandy Safavi, Hana Alireza,

Wael Binali, Margan Safinia,

Joseph Boyle

Cinematographer: Jim De Seve

Editor: Yana Gorskaya

In places like Israel-Palestine and India-Pakistan, what might be the saddest thing in the whole world happens: children are taught to hate each other. Based on intangibles like religion, history, and national identity, kids on both sides of a conflict are corrupted by their elders into believing it is better to die for an idea than to live together. *Seeds* documentary filmmakers Marjan Safinia and Joseph Boyle take us to the Seeds of Peace International Camp in Maine, where kids from opposite sides of national conflicts gather together for three weeks each summer to share their dreams and fears, listen to opposing views and weigh the merit of their prejudices. For these young people who have always learned to equate peace with treason, emotions in the camp run high, progress is heartbreakingly slow, and failure is more likely than not. But for children anything is possible. With the laughter, humor, and hope native to children everywhere in the world, these teenage seeds of peace set themselves to finding their common humanity. As one young person describes their task, "In order to make peace with your enemy, you have to go to war with yourself."

**Screenings: St. Anthony Main 3 • 9:30 PM • Sat., Oct. 16th**

**St. Anthony Main 5 • 3:30 PM • Sun., Oct. 17th**



## Sinkhole

Filmmaker Present to Introduce Film

Length: 98 minutes

Made in: North Carolina

Director: Paul Schattel

Producer: Paul Schattel

Cinematographer: Steve Agnew

Editor: Paul Schattel

Music: Jason Smith

Cast: Bryan Marshall, Robin Spriggs, Kelly O'Neal, J.R. Hooper, Patrick Green, Caitlin Rose

It's a gray day at the landfill. Every day is gray in rural Western North Carolina in winter. All the world feels mean and dark: the back roads, strip malls, trailer parks, abandoned mines, convenience store parking lots. And things are about to get even worse for Jason Griffin. His backhoe just turned up the body of a dead woman at the landfill. When the cops show up to investigate, they just tell Jason to forget he saw anything. If the good things in life feel like they're falling out from under Jason, it's because they are. North Carolina writer-director Paul Schattel wanted to capture the "wonderfully bleak" look and feel of life in the economically depressed rural areas of his home state—"the dark heart of the South." With unflinching starkness reminiscent of Kubrik's *Full Metal Jacket*—and an uncommon eye for seeing the sublime in the ordinary—Schattel and his talented players expertly guide us down into the invisible underworld of rural methamphetamine-use, and the subtle, cascading effect of bad choices. It's a long way down.

**Screenings: St. Anthony Main 4 • 10:15 AM • Sat., Oct. 16th**

**St. Anthony Main 4 • 1:00 PM • Sun., Oct. 17th**



## This Black Soil

Filmmaker Present to Introduce Film

Length: 58 minutes

Made in: Virginia

Director/ Producer: Teresa Konechne

Editors: Teresa Konechne, Rebecca Parks

Music/Sound Composition: Teresa Konechne

Sound Engineer: John Sims

Earning an average of just \$6,436 per person in 1994, the rural, African-American fishing community of Bayview, Virginia was among the poorest in the state. But when Virginia's Republican Governor proposed building an unpopular new prison there, several defiant Bayview women decided to educate themselves and their town on how to make their voice heard in the Richmond legislature. And though they were initially as unorganized as they were poor, the residents of Bayview defeated the prison. *This Black Soil* poetically chronicles what happened next: inspiration. Drawing upon their shared history as a source of strength, the people of Bayview pushed forward to form the Bayview Citizens for Social Justice—a non-profit which brought worldwide attention and millions of dollars to their town; now they could begin the work of rebuilding their homes, lives and lost history. A potentially incisive template for social activism, Teresa Konechne's *This Black Soil* spans almost a decade and stands as a heartening shot across the bow for everybody who imagines the poor can't come together to seize power.

**Note: The Twin Cities film community recently gained filmmaker Teresa Konechne as one of it's own.**

Screenings: St. Anthony Main 3 • 1:45 PM • Sun., Oct. 17th



## Up For Grabs

Filmmaker Present to Introduce Film

Length: 108 minutes

Made in: California

Director: Mike Wranovics

Producers: Mike Wranovics, Michael

Lindenberger, Josh Keppel

Cinematographer: Josh Keppel, Zack

Richard

Editor: Dave Ciaccio

Featuring: Alex Popov, Patick Hayashi,

Josh Keppel

From the opening frames of *Up For Grabs*, sports fans, and fans of the human comedy, will be utterly engrossed in this felicitous new gem of a documentary from Mike Wranovics. Record-setting home run balls are rare, but they can be positively identified and auctioned off for huge sums because of their importance in baseball history. In 1998 Phil Ozersky sold Mark McGwire's record-setting 70th home run ball for 2.7 million dollars. But before anyone can cash in, you have to get the ball! On the final day of the 2001 baseball season, Barry Bonds hit his record-setting 73rd home run of the season. Incredibly, two men claimed to have the ball! More incredible still, the catch was captured on videotape! With two different accounts of a single moment, and two totally different personalities involved, the controversy captured worldwide attention. Ultimately the owner of the baseball, and the huge sum of money it would fetch, would be decided by a judge. And that's just the beginning of the story told in this award-winning hit of the festival circuit. Reporter Wayne Freedman summed up this collision of the American game and the American dream as follows, "Tension, two good characters, lawyers, an event captured on video...It had all the elements to make a great story."

Screenings: St. Anthony Main 4 • 7:45 PM • Sat., Oct. 16th

Screenings: St. Anthony Main 3 • 10:15 AM • Sun., Oct. 17th



## Virgin

Filmmaker Present to Introduce Film

Length: 108 minutes

Made in: New York

Director: Deborah Kampmeier

Producer: Sarah Schenck, Raye Dowell

Cinematographer: Ben Wolf

Editor: Jane Pia Abramowitz

Cast: Robin Wright Penn, Elisabeth Moss,

Daphne Rubin Vega, Socorro Santiago

Jessie's upstate New York hometown seems haunted, like a dream set to the tinkling of a far-off wind chime, and seen through a sad prism. At least to her. She's the 18 year-old small town bad girl; she smokes and drinks and shoplifts and has sad, overly-religious parents, who don't like each other, or themselves anymore. So when a common sparrow visits Jessie's bedroom window one morning at dawn and informs her that she's pregnant and she's carrying the baby of God, it's hard to tell where reality ends and being young, female, and totally alone begins. Filmmaker Deborah Kampmeier formed Full Moon Productions to make films by, for and about women. *Virgin* stars Elisabeth Moss as Jessie, and features the music of Ani Di Franco and Lucinda Williams; it was executive produced by Robin Wright Penn, who also plays Jessie's mother. Nominated for two IFP Independent Spirit Awards, *Virgin* is a beautiful, Polaroid snapshot-like story that is unafraid to show the sadness, beauty and mortal danger of being a young woman in America.

Screenings: St. Anthony Main 3 • 9:15 PM • Fri., Oct. 15th

## MNTV Shorts

Total Running Time: 89 minutes

IFP Minneapolis/Saint Paul once again teams with Walker Art Center, Twin Cities Public Television (TPT) and Intermedia Arts to highlight the finest locally produced animation, music videos, experimental and narrative film on the Twin Cities Public Television airwaves in November. Tune in to TPT Channel 2 at 11:00 pm on Sunday nights from November 7 through November 21 to catch the 9th Season of three hour-long showcases of the latest locally produced film and video. The mission for the series is to provide a television broadcast venue for makers of short film and video work, and to nurture an audience for this work. What is unique about the program is that license fees are awarded to the Minnesota film and video artists whose work is selected to air on the series. Support for MNTV is generously provided by the Jerome Foundation. This program represents a selection of 9 of the 17 films in the program—an opportunity to get a sneak peek at this year's finest work and to meet the filmmakers.

**An Immaculate House** • 15 minutes • By Kevin Obsatz

An elderly woman lives alone in a stately house with nothing but memories to keep her company. When her 14 year-old granddaughter is deposited on her doorstep, the two of them must struggle to bridge the generational gulf between them.

**Seawall** • 4 minute (excerpt) • By The Body Cartography Project

"Does video frame the dance and landscape? Does the dance make the land into landscape, the space into place?" (Morgan Thorson). Shot on location in Grand Marais on Lake Superior.

**Vuurwerk 1°** • 2 minutes • By Tom Schroeder

Fireworks. Lines manipulated into sound. Sexy.

**First Memory** • 6 minutes 26 seconds • By Marjorie Thiemann

A short experimental work in which three women born in three different decades recall their first memories.

**Medea's Guilt** • 9 minutes 59 seconds • By Myron Berdahl

Forty years after the fact, a mother still hangs on to a deluded memory of her daughter's death. A friendship creates a moment of clarity, which opens up the emotional floodgates of acceptance.

**Fool Throttle** • 5 minutes 33 seconds • By Todd Hemker & Morgan Williams

Scooters, road rage, a porcupine, and a ten-gallon hat. An animated film that shows what happens when two scooter riders battle each other and face the consequence of their actions.

**Eye Of The World** • 5 minutes 59 seconds • By John Baird & Richard Shelton

This experimental work is loosely based on the invention of the original mechanical "televisor" circa 1920 by John Logie Baird.

**Tri** • 5 minutes • By Bill Rees & JoEllen Martinson

A performance-based trio of experimental ultra-shorts illustrating the confusion of physical relationships.

**Mirage** • 30 minutes • By Sayer Frey

Greta, a fast-talking career woman, is caught off guard when Sahra, a Somali refugee who cleans the offices, angrily confronts her about her persistent rudeness. A shift emerges between the two women, inciting unexpected cultural exchanges.



Seawall



Mirage

## Shorts Program One

Total Running Time: 94 minutes

Screening: St. Anthony Main 3

10:00 AM • Sat., Oct. 16th

### Karen Friedberg's *The King of the Tango*

Made in Illinois • 16 minutes

Dough's a teenager who feels like he's in hell. Actually, he's in a farcical trailer park with a sexually frustrated older brother, a father who's a ghost, and El Rey - a nude Tango-dancer.

### Bill Kersey and Edward Kim's *Garpenfarge*

Made in Arizona • 5 minutes

After his master leaves the apartment, the world's cutest dog struggles to do the right thing in this dog's-eye view of the world.

### Josh Thacker's *Stale Mate*

Made in Minnesota • 8 minutes

Fun people can have fun with anyone. Even with someone dead. This hilarious, pitch perfect short was completely produced by Fight 12 Collective in less than 48 hours.

### Matian's *Daubit Crigh*

Made in Wisconsin • 5 minutes

Matters of foremost importance to an agent of The Southern Chapter of The DAUBIT CRIGH RESISTANCE CORE are being discussed in a Wisconsin diner. Pay close attention...

### Douglas Pensak's *Reflex*

Made in Pennsylvania • 13 minutes

Imagine what would happen if reality only existed when a film crew was there to make it exist. It happens everyday, actually, but never quite like this.

### Mike Rivard's *Ice Fishy*

Made in Minnesota • 2 minutes

Many people think ice fishing is an absurd sport; Minnesota filmmaker Mike Rivard probably wouldn't disagree.

### Aaron Greer's *Not Color Blind,*

*Just Near-Sighted*

Made in Alabama • 5 minutes

When the subject of this animated short

is asked to describe his race for a driver's license application, he says..."honeydew!"

### Kat Candler's *Roberta Wells*

Made in Texas • 8 minutes

Roberta is barely a presence at her family's get-together - her children and grandchildren are too busy for her and she is withdrawing from their world too. But a small, thoughtful gesture speaks volumes about family.

### Gary Henoch's *The Puppeteer*

Made in Massachusetts • 32 minutes

Igor Fokin was a puppeteer who brought the tradition of Russian street theater to Harvard Square. His grotesque little creatures danced to scratchy old Slavic folk songs, and delighted all who saw them. When he couldn't perform anymore, people felt the world had lost a rare type of person, and a rare kind of magic.

## Shorts Program Two

Total Running Time: 90 minutes

Screening: St. Anthony Main 3 • noon

Sat., Oct. 16th

### Steve Collins' *Gretchen and the Night*

*Danger* • Made in Texas • 26 minutes

From Texas, a funny and poignant short about Gretchen, a would-be flower who has to watch R-rated movies with her divorced mom while her would-be boyfriend smokes and makes out with other girls at the video store. Starring Courtney Davis and John Merriman of last year's Central Standard fav, *My Name is Buttons*.

### Jake Yuzna's *Between the Boys*

Made in Minnesota • 4 minutes

Eric and Paul live together, shower together, and wrestle together; they're in a relationship. But not the one you think!

### Mike Seely's *Hush*

Made in California • 5 minutes

Hush introduces a society in California devoted to preserving an endangered phenomenon: natural sound, or the presence of the sounds of nature apart from the sounds of human beings.

### David Barker's *Seven Days*

Made in Texas • 10 minutes

Richard Nixon is the President of the United States. He's kicking ass in Cambodia, but he can't seem to send his dog King a clear and decisive message.

### Kevin Obsatz's *Exploding*

Made in Minnesota • 16 minutes

On a midwinter night, between passing Amtrak trains, a young man and his ex-girlfriend drive around the Twin Cities and talk about the past, the future, and moving on.

### Joel Denyes' *bent (in the meantime)*

Made in Michigan • 9 minutes

In this non-narrative movie-poem, an old man visits upon the meaning of his life. Eerie and fantastical, the images in bent are as affecting as the story is disturbing.

### Larry Blackhorse Lowe's *Shush*

Made in Arizona • 10 minutes

From Navajo filmmaker Larry Blackhorse Lowe, a combustible story about family and fury, and the broken yellow line that connects them. *Shush* played at the 2004 Sundance Film Festival.

### Jay Rosenblatt's *I Like It A Lot*

Made in California • 4 minutes

One little girl. One chocolate ice cream cone. One less outfit.

### Todd Cobery's *Blind Date*

Made in Minnesota • 6 minutes

Girl dreams of wedding day. Boy dreams of sexual intercourse. Girl meets boy.

## Shorts Program Three

Total Running Time: 91 minutes

Screening: St. Anthony Main 3

6:00 PM • Sat., Oct. 16th

### Ted Passon's *Robot Boy*

Made in Pennsylvania • 19 minutes

It's hard to be an individual in the suburbs. Especially when you're half robot.

### Ryan Wood's *Edible Love*

Made in Minnesota • 5 minutes

Written, shot and edited in less than two

days as part of the 2004 48 Hour Film Project, *Edible Love's* got time travel, liquid mother's love, and backwards-English!

### Bill Kersey's *87 Topaz*

Made in Arizona • 8 minutes

The filmmaker fondly remembers his grandfather's life through his letters and the cars he drove, including a 1987 Mercury Topaz - a make and model mostly in weed-grown junkyards now.

### Michael Fisher's *Falls*

Made in Vermont • 8 minutes

A New England farmer looks on helplessly as his beloved daughter's steely ambition to walk a tightrope seems to lead her down the same road that destroyed her mother.

### Cindy Stillwell's *A Season on the Move*

Made in Montana • 13 minutes

The flickering, floating sights and sounds of wheat and wool production, from Montana filmmaker and Central Standard Alumnus Cindy Stillwell.

### Jeff Hopkins' *Draw the Pirate*

Made in Minnesota • 7 minutes

Submit a drawing of a pirate to an art school academy advertised on a matchbook. Sound easy? Minnesota filmmaker Jeff Hopkins' protagonists draws so many pirates he goes off the deep end.

### The Zellner Brothers' *The Virile Man*

Made in Texas • 7 minutes

Gary's in the closet - literally. He's talking to a phone psychic about a sexual encounter he had with another man. But it's not Gary and it's not the psychic who best sees what's in the cards.

### Barry Jenkins' *My Josephine*

Made in Florida • 8 minutes

A laundromat love story. Aadi years for his beautiful co-worker as they pass the night cleaning American flags. In Arabic with English subtitles.

### David Van Hooser's *The Funeral Man*

Made in Tennessee • 16 minutes

Dedicated to "the real funeral man of Waverly, Tennessee," David Van Hooser tells the story of a mysterious man who came to every funeral in Waverly to comfort the bereaved.



*Between the Boys*



*Draw the Pirate*



*A Season on the Move*



*I Like It A Lot*

# special screenings

Screenings: *The Heights* • 2:00 PM • Sat., Oct. 16th



## Security And The Constitution

Filmmaker Present to Introduce Film

Length: 55 minutes

Made in: Minnesota

Director/ Producer: Matt Ehling

Associate Producer: Karen Manion

Camera: Matt Ehling, Adrian Danciu, Robin Harris, John Springer, Lisa Fischer, Adam Pemble,

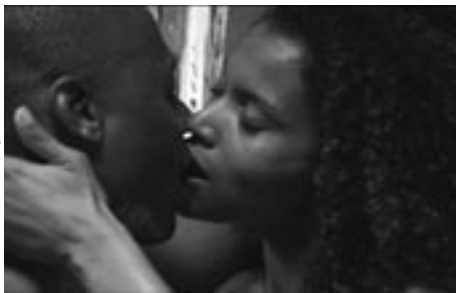
Asst. Editor: Michael Sutz

Featuring: Coleen Rowley, Stansfield Turner, Michael Andregg, Peter Erlinder, Tom Heffelfinger, Tony Bouza

Central Standard is pleased to debut the latest project from Minnesota filmmaker and Central Standard Alumnus Matt Ehling. *Security and the Constitution* sets up its argument by exploring the historical erosion of American civil liberties during wartime: most notably Lincoln's suspension of the writ of Habeus Corpus, the internment of Japanese-Americans during World War II, and McCarthyism in 1950's Cold War America. After the 9/11 attacks on the World Trade Center, the Bush Administration moved quickly to cast the conflict as a permanent war, "... one that will not end in our lifetime." But with the implementation of permanent executive wartime powers guaranteed by the Patriot Act, prominent figures, such as FBI whistleblower Coleen Rowley and Stansfield Turner, identify several lasting threats to American Civil Liberties. These include, as in the case of Jose Padilla, holding American citizens indefinitely without bringing charges or access to a lawyer. At a time when many Americans say they would relinquish some of their rights to feel more safe, *Security and the Constitution* asks, "As a nation, have we learned anything from past mistakes?"

Following this screening there will be an open forum with Michael Andregg (Adjunct professor, University of St. Thomas and University of Minnesota), Peter Erlinder (Teacher of Constitutional Law at William Mitchell), and Coleen Rowley (Special Agent, FBI - Minneapolis). Ms. Rowley is appearing in her personal capacity and her views do not necessarily reflect those of the FBI.

Screenings: *The Heights* • 2:30 PM • Sun., Oct. 17th



## Strange As Angels

Filmmaker Present to Introduce Film

Length: 100 minutes

Made in: Minnesota/Illinois

Director/Writer: Steven J. Foley

Producers: Michael Moylan, Steven J. Foley

Cinematographer: Christopher Rejano

Cast: Marie-Françoise Theodore, Christian Payton, Jamila Anderson, Inny Clemons, Mimi Ayers, James Craven, Herschel McPherson, Karin Smith

*Strange as Angels* is about the sweet mysteriousness of love. When Marilyn, Rodney, Lena and Earl first meet at a diner in Chicago, they call themselves "four strangers together." They soon become better acquainted, and we find out a few, superficial details about each. Marilyn is stinging from a recent breakup, Lena has hardened herself to love, Rodney longs to connect with someone, and Earl looks at love as a contact sport. But the most important things about each character remain hidden. In darkened city apartments and on ethereal nighttime walks, the ineffable mysteries of experience, self-identity and personal desire intermingle with the mystery that is other peoples' souls. In the end, *Strange as Angels* posits that we know almost as much about a stranger as we do about ourselves and our lovers. Filmed on a shoestring budget in St. Paul and Chicago, Minnesota filmmaker Steven Foley assembled an all African-American cast for a story vibrantly photographed in the empty style of an Edward Hopper painting. But Foley's story is full, as his character Marilyn intones, "There's so much more to the world than just what we see around us."

Screenings: *The Heights* • 12:30 PM • Sun., Oct. 17th



## Within Our Gates

(1920 silent film)

Length: 80 minutes

Made in: Kansas

Director: Oscar Micheaux

Starring: Evelyn Preer (Sylvia), Flo Clements (Alma), James D. Ruffin (Conrad), Jack Chenault (Larry)

Representing the oldest surviving film made by an African-American director, Oscar Micheaux, *Within Our Gates* was deemed "culturally significant" by the Library of Congress and selected for preservation in the National Film Registry. It has been reconstructed from film elements acquired from the Filmoteca Espanola in Spain in 1993, and has been restored in its entirety, save one short sequence that has been summarized with an intertile frame.

The film is about an educated southern black woman, Sylvia (Evelyn Preer), who remains in the North following a violent breakup with her fiancé. There she discovers less prejudice in her new school for impoverished black youth. She soon learns the school is going broke, and after hearing people say that the black culture should remain uneducated and unrefined, she becomes driven to help save it.

*Within Our Gates* is an arresting counterpoint to the films that preceded it, most notably D.W. Griffith's racist *Birth of a Nation* from 1915. In *Gates*, Micheaux deals with issues of race relations, lynching, romance, rape, violence, and heroism from a vastly different perspective, creating a movie world far different than those that had been seen before.

Central Standard is proud to present this original regional, a silent film made in Kansas in 1920. The screening will include a live organ accompaniment by Karl Eilers on the Heights' original WCCO Radio Wurlitzer organ.

## Friday, October 15

The Central Standard Film Festival will again host a number of informational seminars involving visiting and local filmmakers and composers with the goal of enhancing the film screenings and allowing participants to meet the artists. Admission is \$8 per seminar and free to All Access Festival Pass holders.

### Location:

**The Depot Hotel, 225 Third Avenue South  
(at Washington), Minneapolis.**

### Alternative Distribution: It's High Time!

10 a.m. to 11:15 a.m.

There are an estimated 500 to 1,000 feature films released worldwide each year. About 100 of those make their debut on cable and satellite specialty channels, and several dozen other titles appear on the direct-to-video shelves of your local movie rental outlet. What happens to the rest of them? Although digital technology has evolved to a point where production is both affordable and high quality, what guarantees are there you'll land a distribution deal and make any money? James Bolton (*The Graffiti Artist*) presents his new vision for assisting indie filmmakers in getting their work out and taking advantage of alternative revenue streams. Minneapolis filmmaker Mark Wojahn also discusses his distribution plan for his current film *What America Needs: From Sea to Shining Sea*, which City Pages voted this year's "Best Film of the Twin Cities."

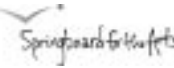
## Music And Film Series

### Film Music Composition: The Creative Process

11:30 a.m. to 12:45 p.m.

Some of the region's most talented musician/songwriters who compose for film—including Sundance Institute Composers Lab fellow Gary Louris of the Jayhawks, Chan Poling (Bill's Gun Shop) and Chris Cunningham (Holy Land)—show examples of their work and discuss effective film scoring, the choices made to use music, and the director/composer relationship.

Presented in partnership with:



### Film Music Licensing: It's the Law!

1:00 p.m. to 1:45 p.m.

When do you need to get a music license for film? What kind of license(s) do you need? What is a synchronization license and how is it different than a master recording license? How do you get a license and how long does it take? Unless you have a substantial production budget that allows for megabucks to be spent on licensing of copyrighted music for your film, you'll probably need to provide your own original music. But if your project absolutely requires two minutes of "The Girl From Ipanema," entertainment law attorney Dan Satorius will tell you all you need to know about securing the rights to it!

**Note: one admission fee entitles you to attend both Music and Film Series seminars.**

### Socio-Political Documentaries: Storytelling in a Climate of Fear

2:00 p.m. to 3:15 p.m.

What are the risks and rewards documentary filmmakers face telling their stories in the post 9/11 environment of distorted, fear-based news media; where civil liberties are threatened and speaking out can be viewed as unpatriotic? And are their films reaching their target audiences? CSFF documentary filmmakers Jim Fields (*416*); Tommy Davis (*Mojados – Through the Night*); Matt Ehling (*Security and the Constitution*); Marjan Safinia (*Seeds*); Teresa Konechne (*This Black Soil*); and Lu Lippold, Dan Luke and Laurie Stern (*Wellstone!*) discuss their connection to their films' subjects and the role of the documentary filmmaker in today's political climate.

### SEA Meets MSP: How Filmmaking Practices in the Evergreen State Can Apply Here

3:30 p.m. to 4:45 p.m.

This year's Central Standard Film Festival includes four feature films made in or near Seattle. Jaime Hook (*The Naked Proof*); Todd Pottinger (*Big City Dick – Richard Peterson's First Movie*); Matt Wilkens (*Buffalo Bill's Defunct: Stories from the New West*); and Laurel Spellman Smith and Francine Strickwerda (*Busting Out*) discuss the production methods and resources—from location scouting to filming to postproduction—that have proven efficient and cost-effective in the Pacific Northwest and can be applied to Midwest production.

## photography exhibits



*Stockholm From Below* by IFP MSP member Stefan Peterson

The Central Standard Film Festival presenting organization, IFP Minneapolis/St. Paul, is the only IFP chapter incorporating a photography program. In celebration, CSFF presents two photography programs:

**Still Film**, a display of production and film stills from several of the films presented at the Festival. These photographs will be on exhibit in the lobby of St. Anthony Main Theaters during the Festival's run.

**Still Photography**, a collection of fine arts photographs by members of IFP MSP. This digital program may be viewed in the CSFF filmmaker lounge near the main theatrical venue in the St. Anthony Main complex.

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# film and seminar schedule

## thursday 10.14.04

	10:00am				11:00am				12:00pm				1:00pm				2:00pm				3:00pm				4:00pm			
The Heights																												
The Depot																												

## friday 10.15.04

St. Anthony Main 3																												
St. Anthony Main 4																												
St. Anthony Main 5																												
The Depot	Seminar Friday																											

## saturday 10.16.04

St. Anthony Main 3	Shorts One				Shorts Two				Miles Ahead				Seeds			
St. Anthony Main 4	This Black Soil				The Graffiti Artist				American Beer				The Naked Pro			
St. Anthony Main 5	416				Mojados				Big City Dick				D			
The Heights					Wellstone!				Security and the Const.				MNTV Sho			

## sunday 10.17.04

St. Anthony Main 1																												
St. Anthony Main 3	Virgin					Dirty Work					Up for Grabs					Nightingale in the M												
St. Anthony Main 4	Big City Dick					This Black Soil					The Other America					Busti												
St. Anthony Main 5	American Beer					Mojados					Buffalo Bill's Defunct					Sinkhole												
The Heights						Within Our Gates					Strange As Angels																	
Pracna on Main																												



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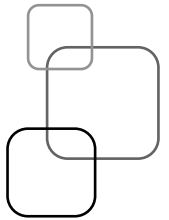
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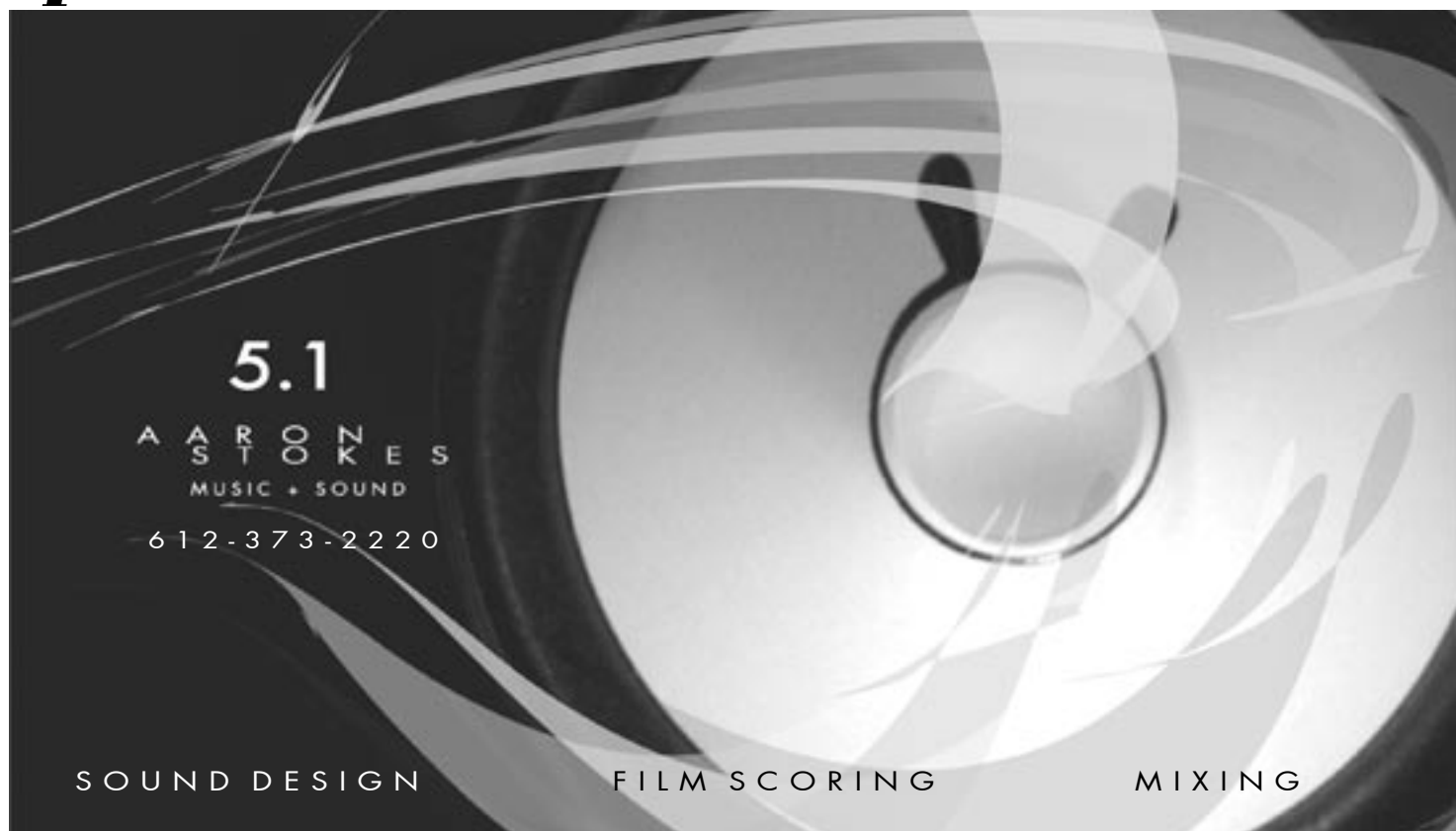
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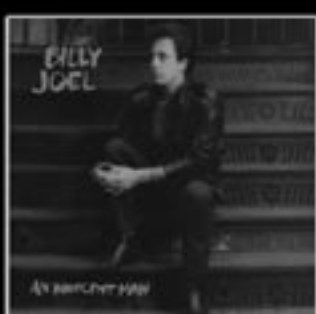
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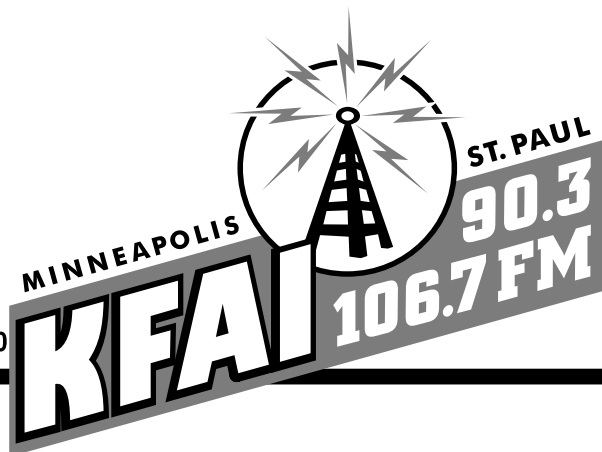




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