



Rugged Entertainment is proud to present:

The War at Home
A Film by Glenn Silber & Barry Alexander Brown

FOR IMMEDIATE RELEASE

CONTACT: Kelly Bevan
kbevan@ruggedentertainment.com
(424) 354-3835

**OSCAR-NOMINATED DOCUMENTARY ON THE
1960s ANTIWAR MOVEMENT
RE-RELEASED IN 4K ON DEMAND**

Rugged Entertainment is proud to announce the re-release of the documentary feature *The War at Home* from directors Glenn Silber and Barry Alexander Brown on September 21, 2020, via multiple streaming platforms including: Amazon Prime Video, Fandango, NOW, Google Play/You Tube Rentals, In Demand (Comcast & Cox) Spectrum, Cablevision, for both VOD and EST, iTunes, Kaleidescape, Microsoft Store and Vudu.

The War at Home, nominated for an Academy Award for Best Documentary Feature (1979), tells the story of the 1960s Antiwar Movement using Madison, Wisconsin and the University of Wisconsin as a microcosm of the national protest movement against the U.S. war in Vietnam. The restored award-winning film had its 4K Premiere at the 2018 New York Film Festival. Filmmaker **Michael Moore** recently called it:

“One of the best documentaries ever made – THE WAR AT HOME.”

Using a treasure trove of local TV news film, illuminated by more than 20 original interviews with college students, activists, community leaders, police and campus officials, and Vietnam veterans, the film vividly depicts a decade of antiwar resistance

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from the earliest Vietnam war protest in 1963; to some of the most violent antiwar demonstrations of the era (1967-72); to the signing of the Paris Peace Agreement which ended the U.S. role in the war in 1973.

THE WAR AT HOME IS BACK!

Black Lives Matter has involved between 15 to 26 million people in June and July 2020 making it the largest protest movement in U.S. History. (Source: *NY Times*). The connection between today's outpouring of moral outrage and political protest against police brutality has its roots in the 1960s Civil Rights and Antiwar Movements.

The tactics, strategies and lessons of the Antiwar Movement, seen in *The War at Home* are relevant to the mass protests and political polarization that's been playing out in the BLM demonstrations across the nation.

Once again Americans, led by young people, are taking action, challenging their government and its people to rise up and make *real* change so America can live up to its promise of life, liberty and the pursuit of happiness for all.

Website: www.thewarathome.tv

A Catalyst Media Production -- 4K Restoration by IndieCollect

About Rugged Entertainment:

A full-service film and media production company founded in 2007 by Academy Award Nominated Director Peter Spierer. Rugged Entertainment secured multi-picture documentary and narrative film deals with distribution companies such as Image Entertainment/RJL and XLrator Media. Releases currently on Netflix have received critical and viewer accolades.

"ONE OF THE GREATEST DOCUMENTARIES EVER MADE."
— MICHAEL MOORE



IT STARTED IN VIETNAM...
AND EXPLODED IN THE STREETS OF AMERICA.



• ACADEMY AWARD NOMINEE •



Rugged Entertainment is proud to present

THE WAR AT HOME

NEW 4K RESTORATION

A film by Glenn Silber & Barry Alexander Brown

Logline:

The War at Home tells the story of the 1960s resistance to the U.S. war in Vietnam and how it transformed one American city into a battleground where U.S. foreign policy abroad and American values at home were challenged and changed.

On Demand: September 21, 2020

Trailer: <https://vimeo.com/439071945>

Full feature film press link available upon request.

ABOUT RUGGED ENTERTAINMENT, LLC

A full-service film and media production company founded by Academy Award Nominated Director Peter Spierer. Releases currently on Netflix have received critical and viewer accolades: Queen Mimi, Who the F**k is that Guy?, Glitter Tribe, Feel Rich, Smash and The Legend of 420.



SYNOPSIS

“The War at Home” tells the story of the impact of the war in Vietnam on one American town, using the Midwestern city of Madison, Wisconsin as a microcosm for the 1960s antiwar Movement.

The film tracks the protest movement from the earliest antiwar demonstration at the University of Wisconsin in 1963 through the violent confrontations of the late '60s, to the signing of the Paris Peace Agreement in 1973. Army footage of troops, helicopters, napalm strikes, burning villages and B-52 bombings expose the stark realities of the U.S. war in Vietnam.

In contrast to the idyllic lifestyle of middle class prosperity and U.W. football victories, the U.S. military involvement in Vietnam is growing. In February, 1965, Secretary of Defense Robert McNamara announces the “Operation Rolling Thunder” bombing campaign against North Vietnam which sparks the first significant antiwar demonstrations in Madison and other universities around the country.

Reacting to the protests, the U.S. government sent out State Dept. “truth teams” to quell the concern. One such team came to the University of Wisconsin to explain U.S. policy in Vietnam to the skeptical students. But their explanation backfires when antiwar students confront the State Dept. representatives over the widespread use of napalm in Vietnam, until they finally get them to admit the truth about napalm.

As the war escalates, so do the protests against it in Madison. In 1965, 30 or 40 protestors march to Truax Air Force Base to “arrest the base commander for war crimes”. Following the tactics of the Civil Rights Movement, they are non-violently arrested – all of it filmed by local TV News crews which saw the antiwar protests as an intriguing local news story.

The antiwar movement makes a leap forward in May, 1966 when more than 1000 students stage a multi-day sit-in at the UW Administration Building to protest the university’s “complicity” with the U.S. Selective Service system, i.e. the Draft. antiwar activists are also seen heckling Senator Ted Kennedy about his position on the war in Vietnam. A few months later, the first protest against the Dow Chemical Company (napalm producer) on-campus recruitment begins.

In the Fall of '67, Dow Chemical recruiters returned to the U.W. This time a large peaceful sit-in turns into the first violent confrontation between students and police, politicizing thousands. The Dow demonstration marks the turning point of the early

antiwar pacifist years “from protest to resistance” with larger, more militant demonstrations in the years to come.

The presidential election year, 1968, becomes a national referendum on the war with the antiwar candidacy of U.S. Sen. Gene McCarthy’s campaign. In Madison, activists put the war on the ballot with a referendum calling for “an immediate withdrawal of all U.S. forces from Vietnam”. The Spring, 1968 election rocks the nation when McCarthy wins the Wisconsin primary. Soon after, President Lyndon Baines Johnson announces he will not seek reelection.

But by the time of the 1968 Democratic National Convention in Chicago, an electoral solution to pull the troops out of Vietnam seems hopeless. Karl Armstrong, a McCarthy supporter goes to the Convention to protest “pro-war candidate” Hubert Humphrey winning the nomination. Armstrong describes how the Chicago Police charged into the non-violent protestors outside the Convention, slamming him into the pavement, radicalizing him. Armstrong says in the film, “I said to myself, ‘If they were going to make war on us. We were going to make war on them.’”

By early 1969, Madison’s antiwar movement matures as thousands of U.W. students demonstrate to support black students’ demands to create a Black Studies program, shutting down the university. When the students’ tactics switch to disruption and street maneuvers, Gov. Warren Knowles calls in the National Guard to occupy the campus.

The lines are drawn in Madison: UW students and antiwar activists on one side, the police and government officials on the other. Former Madison Police Chief Inspector Herman Thomas reveals how: “The Sheriff’s Dept. had people working undercover, the University Protection & Security had people working undercover, so did the Dept. of Justice, the FBI had someone, and even military intelligence was in the streets.”

In the fall of 1969, hundreds of thousands of Americans participate in the local and national moratoria called to “stop business as usual” to protest U.S. military involvement in Vietnam. Events are held in dozens of cities across the U.S., including Madison, with the National Moratorium drawing more than 500,000 protestors to Washington DC a month later. These events signal the apex of the national antiwar movement. President Nixon fuels the opposition when he declares that “no amount of protest” will shift his position on the war.

Nixon’s escalation of the war in Vietnam in 1970, plus the invasion of Cambodia, provokes antiwar activists into radical action. Window trashing and fire bombings replace picket signs and banners as some activists turned to violence to protest the war.

Widespread reaction to Nixon's invasion and the shocking killing of four students at Kent State University by Ohio National Guardsmen throws Madison and the entire nation into a spasm of violence during the largest antiwar protests in U.S. History. Tear gas, repression, and more violence follow. In the aftermath of the Cambodian protest, the August 24, 1970 bombing of the U.S. Army Math Research Center at the University of Wisconsin brings the war home.

Vietnam veterans and antiwar activists alike spurn President Richard Nixon's "Vietnamization" policy of withdrawing American troops on the ground, while ordering the most intensive bombing of the war. Vietnam Veterans Against the War demonstrate on the steps of the U.S. Capitol Building, angrily throwing their medals away in protest. ***The War at Home*** concludes with the dramatic protests in Madison and nationwide against Nixon's mining of North Vietnamese ports in May, 1972, that helped lead to the signing of the Paris Peace Agreements in January, 1973, formally bringing the United States war in Vietnam to a close.



APPEARANCES BY:

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CONGRESSMAN ROBERT KASTENMEIER (D-WI)

ROBERT MCNAMARA, U.S. Secretary of Defense
MELVIN LAIRD, Secretary of Defense , Former Wisconsin Congressman

ALLEN GINSBERG
Poet

BLAKE KELLOGG
News Director, WKOW

KEN KNUTSON
antiwar activist

PAUL SOGLIN
antiwar activist, Mayor of Madison, WI, 1973-79; 1989-97; 2015-18

HANK HASLACH

Associate Professor, Math, University of Maryland

EVAN STARKE

U.W. antiwar activist Prof. Emeritus, Gender Studies Rutgers University

BETTY BOARDMAN

Quaker peace activist

MARJORIE TABANKIN

U.W. antiwar activist Former President of the Wisconsin Student Association,
Former National Director, VISTA

JACK COLHOUN

Univ. Wisconsin ROTC Cadet, Former Editor, Amex Canada

RALPH HANSON

U.W. Chief of Protection & Security

COMMANDER FRYE

V.F.W. Commander

LOUISE SMALLEY

Madison homemaker

KEN MATE

U. W. antiwar activist, Underground Newspaper editor; former manager, Kroll & Assoc.

WAHID RASHAD

U.W. Political activist

LIBERTY RASHAD

U.W. Political activist

GORDON ROSELIP

Former Wisconsin State Senator

JIM ROWEN

antiwar activist , Former Mayoral Assistant

DICK KROOTH

U.W. antiwar activist

WILLIAM BABLITCH

Law Student , Former Wisconsin State Senator

MAURICE ZEITLIN

Professor of Sociology University of Wisconsin

KARL ARMSTRONG
Antiwar activist
Convicted bomber of the Army Mathematics Research Center

DONALD ARMSTRONG
Madison Resident, Father of Karl Armstrong

MARIANNE RICE
Homemaker, antiwar activist

RON CARBON
Vietnam Veteran, Former Publisher, The Progressive

DOUG BRADLEY
Vietnam Veteran Author

CHARLENE MITCHELL
Communist Party Candidate for President

H. EDWIN YOUNG
University of Wisconsin Chancellor & Former President

WARREN KNOWLES
Former Governor of Wisconsin

AL JENKINS
Vietnam Veteran

JACK VON METTENHEIM
Anti-Nazi War Resister WWII, Businessmen Against the Vietnam War

WILLIAM EMERY
Former Madison Police Chief

ELINORE PULLEN
U.W. antiwar activist , Physician's Assistant

SUSAN COLSON
U.W. antiwar activist , Musician

HERMAN THOMAS
Former Chief Inspector Madison Police Department

ROBERT WARREN
Former Attorney General of Wisconsin

VIETNAM VETERANS AGAINST THE WAR



PRODUCER/DIRECTOR BIOS

Glenn Silber is a documentary film director and long-time network television news producer who has produced 90 prime-time news magazine stories for various CBS News and ABC News broadcasts, as well as ten independent documentaries, primarily for PBS.

Silber was twice nominated for an Academy Award for Best Documentary Feature for: *The War at Home* (1979) and *El Salvador: Another Vietnam* (1981). He has also received two Emmy Awards, the George Polk Award for National Television, a Columbia-DuPont Silver Baton, the IRE (Investigative Reporters & Editors) Award; and a Writers Guild Award, among dozens of awards and citations for his work as an independent producer and broadcast journalist.

His most recent documentary work includes: Producer/Director/Writer on the one-hour investigative report, *A Death In St. Augustine* for Frontline, in partnership with the NY Times which was Nominated for an Emmy Award for Best Investigative Reporting. He was also Senior Producer & Writer on the ABC News Productions' one-hour Special for Discovery *I.D, Adnan Syed: Innocent Or Guilty*, about the crime story at the heart of Season One of the "Serial" podcast.

Silber was the recipient of the John Simon Guggenheim Fellowship for Filmmaking. He is a member of the Academy of Motion Picture Arts & Sciences (Documentary Branch).

Barry Alexander Brown has worked as a director, editor and writer in documentaries and feature films for the past four decades. Not long after completing *The War at Home*, he met and began a long working relationship with the director Spike Lee who was a graduate student at NYU at the time. Since, he has cut many of Mr. Lee's films including *Do The Right Thing*, *Malcolm X*, *He Got Game*, *Summer Of Sam*, *25th Hour* and *Inside Man*. Most recently he edited *Blackkklansman* which won the Grand Prix du Jury at the 2018 Cannes Film Festival. He has also worked with the acclaimed Indian director Mira Nair on such films as the Oscar Nominated *Salaam Bombay*, *Monsoon Wedding* and Disney's *Queen Of Katwe*.

As a director, he has shot music videos and commercials as well as the critically acclaimed features *Lonely In America* and *Winning Girls*. His third feature, *Last Looks*, was shot on location in Turkey and was made to be the centerpiece of a transmedia novel, which he also wrote. He has currently completed production on a feature film (now in post- production) based on his original screenplay titled, *Son Of The South* about Alabama native born civil rights activist Bob Zellner.



Acclaim for *The War at Home*

“One of the best documentaries ever made. “ -Michael Moore

“Meticulously constructed...One of the great works of American documentary moviemaking.”
-Kent Jones, Director, **New York Film Festival** (2018)

“Dramatic...The Classic Vietnam-Era Documentary.
-Peter Canby, **The New Yorker.com** (2018)

“Evocative...Directors Silber and Brown accomplish a remarkable amount in 100 minutes, depicting the breadth of the antiwar movement not only in Madison but nationwide...It’s the sound and image of democracy in high gear... The movie remains a nuanced, evocative call to action.
-Michael Phillips, **Chicago Tribune** (2018)

“Non-Fiction Classic: The War at Home is Illuminating...the reflective narrative offered by the 1979 documentary, The War at Home, about the charged, escalating battleground that was the University of Wisconsin campus in Madison is an invaluable one. Never more so than today.
-Robert Abele, **Los Angeles Times** (2018)

“Influential...The War at Home hit audiences with an immediacy that even the great fictional Vietnam war movies of the time: The Deer Hunter, Coming Home and Apocalypse Now – could not match.”
-**San Francisco Chronicle** (2018)

“Oscar Nominated...The War at Home documentary returns with a message that still resonates... Filmmaker and activist Michael Moore tweeted that it is, ‘One of the best documentaries ever made’.
-**Detroit Free Press** (2018)

WEBSITE: www.THEWARATHOME.TV

PRIZE WINNER:

[Sundance Film Festival Link US film festival - - - Gold Hugo best doc Chicago film festival](#)

