

Semaine de la Critique Locarno 2001 – Best Film
International Filmfestival Berlin 2002 - Panorama

VENUS BOYZ

A film by Gabriel Baur

With Dréd Gerestant, Diane Torr, Del LaGrace Volcano, Bridge Markland, Mo Fischer,
Storme Webber, Queen Bee Luscious, Mistress Formika, Judith Halberstam

CH / D / USA 2001 – 104 Min. – Colour – 35mm – Format 1: 1,85 – Dolby SR

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www.venusboyz.net

"Certainly what happens on a Drag King stage is a form of gender performance but it goes way beyond simply saying anyone can be anything. That's not the message behind the Drag King performance. Many of the mainstream media commentators on Drag Kings wanted to emphasize the idea that a very pretty feminine woman could be transformed through props and costumes and a little bit of facial hair into a very convincing man. That was basically the angle that mainstream media took on Drag King culture. There is a more interesting and subversive story to be told about Drag King culture that has to do with reinventing to some extent and rescripting, to some extent, gender norms. That's what I think Drag King culture is really good at, and good for."

Judith Halberstam, Gendertheorist

Short summary

A film journey through a universe of female masculinity. A legendary Drag King Night in New York is the point of departure for an odyssey to transgendered worlds, where women become men - some for a night, others for their whole lives. What motivates them? What changes take place? What do they dream of? The drag kings of New York meet in clubs and change lustfully into their male alter egos, parodying them and exploring male eroticism and power strategies. In London we see women experiment with hormones to become *new men* and *cyborgs*. Masculinity and transformation as performance, subversion or existential necessity. An intimate film about people who create intermediate sexual identities.



Content

The journey begins in New York. It was here, in the legendary Club Casanova, that the Young Wild Ones began writing Drag King history under the Master of Ceremonies Mo B. Dick. We meet the Haitian-American Mildred, who works in an office during the day and in the evening, as the sexy Dréd, mesmerizes her fans with her songs. Here, too, we encounter the most famous Drag King of Germany, Bridge Markland, who is constantly on the lookout for provocation and anything extreme and who ponders about her bi-sexual identity. And we come across the traces of Drag King pioneer Diane Torr, who lives with her 16 year old daughter in New York. Long before it became trendy, she was one of the initiators of the King movement and has been giving performances and workshops for over two decades. We accompany Torr, transformed into one of her masculine alter egos and, through her, discover the secrets of masculine body and power strategy.

Del LaGrace Volcano, who lives in London, has personally experienced how limited social acceptance is for "MenWomen". Up until a few years ago, his name was still Della Grace, and with him we enter into the world of bodily transformation. He belongs to a group of transgendered men in London who are experimenting with testosterone, who also sometimes describe themselves as Cyborgs. They speak openly and directly about their experiences and yearnings. In London we examine the question, with Del's assistance, of what it means to be a *new man*. Del's path is an unusual one. He tries to lead a life between man and woman, which means he is constantly compelled to create new terms and new life situations. Hans, his friend, has chosen to continue his life for the time being as a man. He found it too complicated to live somewhere between man and woman. Our encounter with the new men in London forces us to confront the basic understanding of what is man and what is woman and how confusing this can be.

The film takes place within the framework of a Drag King night in a New Yorker Club ("Slipper Room"), where Kings, Queens and the entire *Kingdom* come together, dreaming of a time in which repressive sexual norms disappear.

«*Je suis l'autre*» ("*I am the other*"). *Gérard de Nerval*

INTERVIEW WITH GABRIEL BAUR

(full version on www.venusboyz.net)

Gabriel Baur, what inspired you to make a film about Drag Kings?

G.B.: Don't we all dream of slipping into the skin of the opposite sex? Of experiencing so-called "maleness" as a woman? In 1996 I heard about women who appear on stage as men and this, as I was told, with lots of black humour. The very next morning, when I woke up, I booked a ticket to New York... Ever since I was very young I was fascinated by the question: What if everyone wore green glasses and no one even noticed it? The question of social norms and transcending them, the question of identity and gender have always formed a central aspect of my film work. I have been fascinated by the question of how society defines such terms as "masculine / feminine", e.g., what it associates with "the woman" as opposed to "the man" and I used this theme in earlier projects and films – DIE BETTKÖNIGIN, LULUTOPIA or CADA DIA HISTORIA. VENUS BOYZ was a logical continuation.



How did you research for the film?

G.B.: I began my research in New York and it didn't take long for me to see that the Drag King shows were far more than simple entertainment. I made the acquaintance of the Drag Kings. They were women with great personality, like the Drag King pioneer Diane Torr, who examined social power structures and discussed them with much reflection in her workshops and discussions. Or Dréd Gerestant, a member of the younger generation, who is trying to live her life completely differently.

But you didn't only film in New York.

G.B.: No. In the course of my research activities, I came to London, where I met women who had just begun to take testosterone. This added a new dimension to the theme. In the moment in which the external transformations become inscribed in the bodies, the matter becomes more basic, more existential. My encounter with the new, so-called transgendered men in London deeply shook my understanding of "maleness" and "femaleness" and convinced me that I must absolutely make this film. And it should be a feature film.

Why a feature film?

G.B.: I felt that the film should be long enough to adequately deal with this very complex subject. The journey from the familiar – from Bridge, the performance artist – to the unfamiliar – to Del, who takes testosterone – is very important, and this journey requires an epic form of narration. Not only that. VENUS BOYZ touches a topic that is taboo. The caution and scepticism that accompanies it must be treated with care, we need to leave it plenty of room. The journey in the film portrays, in a certain sense, my own journey. I learned a lot of new things while I was making VENUS BOYZ. I laughed a lot, I was touched, I was confused – and I wanted to share this journey of discovery with my viewers.

In VENUS BOYZ you limit yourself to the current situation and only briefly deal with the historical dimensions. Why?

G.B.: For me, it was important to concentrate on what is happening now. The current Drag King movement goes way beyond what has been known thus far. Modern Drag Kings reflect their transition from women into men also through parody. They do not simply put on men's clothing so they can appear on stage and slip into a man's role, as Marlene Dietrich did. Nor do they do it in order to make femininity more erotic. Their behaviour is often targeted at deconstructing and innovating masculinity. That evidences a certain distance and, at the same time, a new self-awareness.

Then in your eyes, the appearance of Drag Kings in these modern times reflects other social phenomena that we are experiencing now?

G.B.: Very much so. The possibility for women in western cultures to break out of traditional roles was never as great as it is today. The relationship between the sexes is on the way to very basic change. We are experiencing a paradigm change. One of the main reasons for this is that reproduction is no longer a fundamental aspect of the sexuality that binds man and woman. This creates new space, allows a completely new evaluation of the roles of men and women and the various forms of sexuality. Another release mechanism can be found in the new economic possibilities that women have today and in their self-understanding in view of feminism...

In VENUS BOYZ, the protagonists' distinct self-confidence and strong reflectiveness comes across very strongly.

G.B.: The fact that Drag Kings, especially the pioneers, appear to be such reflective characters is certainly relevant, on the one hand, to the fact that they are – or were – women. In our society, women are generally forced to think about their behaviour and their appearance. On the other hand, when they play masculine roles, they are called into question by society. In order to conquer new space they must have an awareness of what they are doing. For Del and the London group, this problematic takes on another aspect. They are perceived as men.

You mentioned before that you met several Drag Kings in New York. Wasn't it rather difficult to get into this scene – which must be somewhat small and exclusive?

G.B.: Not really. But it would be an exaggeration to say that I was welcomed with open arms. There were certain reservations when it came to strangers who were interested in making a film about them. The New Yorker scene is, however, quite large and thus quite open. Because I had lived in New York for several years previously, I felt at home there and I had friends who were able to introduce me into that scene. What is important is the long time we spent in realizing the project. If I had shot the film in 1996, when I began my research, the intimacy and confidence that characterizes VENUS BOYZ would not have been present in the film. Our long cooperation gave the participants the assurance that I was not presenting them as some kind of shimmering exotic birds – as they were accustomed to in talk shows, but rather that I was seeking serious clarification. This was more important for the protagonists in London than it was for those in New York. The London scene is more critical – and has been much more strongly attacked. Del, for example, who was still Della when I met him, was very wary in the beginning. He wanted to know exactly what I had done in New York. It was only once he had seen the film material I had made in New York that he agreed to work with me. He was favourably impressed with the fact that I had framed the images in a special way, that I had sought a certain beauty. He finds that his world is often portrayed as ugly and distorted – and that bothers him.

How did you finance your film?

G.B.: Financing the film was very difficult. In Switzerland we were confronted with extreme rejection and scepticism, especially in the established commissions. Partially, this was because in 1996/97, when I began my work on VENUS BOYZ, there was not as much awareness about the subject matter as there is today. In the meantime, many books have been written about this topic and a film was made about the story of Teena Brandon/Brandon Teena (BOYS DON'T CRY) – A lot has changed in the past few years. But without active support from abroad, this film would never have been realized.

What were people so sceptical about?

G.B.: I'm convinced that there were a lot of unconscious fears involved. I have learned that this subject matter represents a great taboo for many people. Many reacted with the suggestion that I stick to what is familiar. They recommended that I film a single biography, from A to B, from woman to man. And that was exactly what I did NOT want to do with VENUS BOYZ. Others made it clear that I should in no case film Drag King performers or performances because they would be only attractive, but not profound enough. But it was exactly the attractiveness of the performances that appealed to me, because they contradict our prejudices and expectations, they challenge the associations we have about masculine women: that they are ugly, Amazon-like, have hair on their chests...

Isn't this because it arouses a lot of insecurity and fear?

G.B.: Of course – but where do these fears come from, fears that lead to the situation that little children are forced into specific roles? And what happens when the roles are not fulfilled? Let's talk about Storme Webber: Many people perceive her as a man. She, however, lives her life as a woman – and is happy about being a woman.

Which leads to the question of why society forces its members into such rigid roles?

G.B.: Let's ask the question differently: If we did not have any gender, would there still be sexual desire? Sexual desire establishes itself in the traditional understanding about the distinction between man and woman. The problems homosexuals have result from this socially constructed gender binarity. It denies them the "ability" to experience "natural" desire. Today we all know that sexual desire is possible in every direction: man-man, woman-woman, man-woman... The less sexuality has to do with reproduction, the freer it becomes and the more society changes. Instead of blood relatives, a freely-chosen "family of friends" forms. The importance of the classical family as such diminishes. The protagonists in my film live in very different "family forms". Diane Torr lives alone with her daughter, the New Men in London share a very close relationship...

VENUS BOYZ is a documentary, but contains experimental elements. What is the reason for this?

G.B.: Documentary film always involves staging. To make a documentary you construct your portrayal of reality. In VENUS BOYZ the moment of staging is strengthened. The Performances, that is, the interpretations of the protagonists on the stage, are interwoven with their conscious as well as their unconscious performances in every day life. Their permanent staging of themselves helps us perceive that there are only very gradual differences between gender performances in every day life and those on stage. These performances (diese Inszenierung) concern all of us. The dichotomy of the sexes is so obvious to us that we seldom think twice about it. We grow into these roles and unconsciously "perform" our gender every day. In its form, VENUS BOYZ attempts to be consistent with this constant staging of gender. I filmed the whole time with two cameras: the main camera was accompanied by a small camera which filmed the same scene from a different perspective. We also experimented with film speed and lighting. By doing so I wanted to achieve a release from "reality", I wanted an undefined visual zone. Both levels were mixed as we edited the film. For me, the blue images represent a third level. They indicate short moments extracted from a world of dreams, of imagination. They achieve a certain distance and refer to the act of constructing film reality. Film is, after all, "reality in drag".

Do you have the feeling that VENUS BOYZ will have some kind of cultural and/or socio-political effect?

G.B.: VENUS BOYZ is a film about Drag Kings and transgendered personalities, but above all, it is a film about people who take risks and refuse to succumb to their problems. Instead, they become creative, seek a new identity beyond the field of tension between man and woman. That affects all of us and, along these lines, I hope that my film will open doors and provide a glance into a world that was thus far relatively unknown. My wish would be that it makes a small contribution towards more tolerance in our encounter with other human beings. I would be happy if those who see the film begin to perceive ideals of beauty in a new way, and think more consciously about where the freedom of individuals begins and where it ends...

Zürich, October 2001



Written and directed by: **GABRIEL BAUR**

After completing studies in Cultural Anthropology at the University of Zurich, Gabriel Baur attended the Film Department of New York University in 1983-84, where she made her first shorts. Dividing her time between New York and Central America, she worked as assistant director on film and theater productions, and made a documentary on the struggle of women in a revolution-torn Nicaragua. In 1988, she returns to Europe to devote her time to experimental film and script writing, among others 1990 "Lulutopia" , a story about the fantasies of men and women. She studies directing and dramatic technique in-depth with Wojciech Marczewski (PL), Krzysztof Kieslowski (PL) and Frank Daniels (USA). 1994 she realizes "Die Bettkönigin"/"Queen of Bed". 1996 she starts research for her documentary feature "Venus Boyz".

FILMS, selection:

- 1984 A TALE (USA/Switzerland, short film).
Solothurner Filmtage (Ch, 1984).
- 1986/87 CADA DIA HISTORIA (Nicaragua/Switzerland, documentary). In collaboration with Kristina Konrad.
National and international festivals, selection: The Leipzig International Documentary Filmfestival (1986), Nyon International Festival of Documentary Films (1987), International Festival of the New Latin American Cinema, Havana (1987), Ibero-American Film Festival, Huelva (Spain, 1988), Women in the Director's Chair, Chicago (1989).
- 1992 DIE AUSNAHME UND DIE REGEL/ "The Exception and the Rule" (Switzerland/Austria, experimental film).
- 1994 DIE BETTKÖNIGIN / "Queen of Bed" (Switzerland, fiction).
Festivals/Invitations, selection: International Film Festival of Locarno (1994), International Film Festival "Figueira da Foz" (Portugal, 1994), International Forum "Arsenals" (Riga, 1994), Feminale (Germany, 1994), Chicago / Women in the Director's Chair (1995), Montreal / Silences elles tournent (1996), New York City / Anthology Filmarchives, Invitation by Jonas Mekas (1997).
- 2001 VENUS BOYZ (Switzerland, Germany, Usa, documentary).
World/national Premiere at the Semaine de la Critique / Filmfestival Locarno.

AWARDS, selection :

- 1987 CADA DIA HISTORIA: Federal Study Award.
- 1990 Award for the feature film project LULUTOPIA (National Competition 1991).
- 1994 DIE BETTKÖNIGIN: Special Prize for Feature Film / International Film Festival "Figueira da Foz" (Portugal 1994), Distinction / International Film Forum "Arsenals" (Riga 1994), Federal Study Award
- 1995 Work Year of Canton Aargau.
- 2001 VENUS BOYZ: Best Film / Critics Week, Filmfestival Locarno.



DIANE TORR

I enjoy the experience of being a man. People would step aside when I walk down the street. It felt different. Very different. I could at last get my share of the seat on the subway.

Diane Torr, originally from Scotland, lives today in New York. She is a pioneer of the new Drag King movement. By 1981 she had already begun her gender performances and she has played a major role in defining the term Drag King. She holds performances and workshops between America and Europe in which she shows women how they can transform themselves into men, and teaches them some secrets about what makes a man.

Diane Torr's most famous alter ego is Danny King, who embodies the middle-class, middle management macho male and is a composite of men she has known, among them her father and her uncles. Charles Beresford, her gay male alter-ego was created in memory of many of her gay male friends who have died of AIDS, including her brother, Donald, who died in 1992. Other male characters include Jack Sprat - a middle aged cockney ex-mod singer / songwriter. Diane Torr has a 17 year old daughter, and lives presently by herself.



BRIDGE MARKLAND

Biologically I'm a woman and I don't want to change that, but it is important for me that there are different forms of femininity and mine is definitely very androgynous.

Bridge Markland is Germany's most well known Drag King and lives in Berlin. Already as a child Bridge Markland liked to put on Drag. At the beginning of the Nineties she met Diane Torr and Shelly Mars, another pioneer Drag King from New York. As a result, she created her most successful alter ego on stage, Steve, a bald businessman in a pin-striped suit. Her speciality are transgender-performances in which the audience can experience the change of woman to man (or vice versa). The dance-theatre-performance-artist is a virtuoso of roleplay and quick-change. She crosses boundaries between sub- and high-culture, dance, theatre, performance, comedy and erotic-art. With her shows she is in demand from Berlin to New York.

Markland embodies the playful change of roles between the sexes, the androgynous figure, the changeling. She says: "I am at home on the bridge". She is also a chameleon in her sexual preferences.



DRED GERESTANT

I feel everybody has a masculine and feminine side. But not everybody chooses to explore the other side.

Dréd Gerestant, off stage also called Mildred Gerestant, is Haitian-American and born in Brooklyn. She started out in the trendy New York Drag King scene that has grown up in the milieu of Club Casanova. During the day Mildred works as a data processor. At night she changes into Dréd, the sexy guy who charms the crowd with funk songs. Dréd loves to perform with Queens and the crowd loves Dréd, who has become famous in the scene. Dréd is asked internationally for Drag King events.

She has many supportive friends, like Queen Bee Luscious and Storme Webber, and says that she finds strength not only through her Drag Kinging, but also in her Haitian faith and in her spiritualness. She is dreaming of a serious, loving relationship. She defines her sex and gender identity as fluid.

Using theatre, dance, and humor, Dred plays with gender roles and social/racial stereotypes to hopefully inspire her audience to think about the complexities of race, gender, and identity; and to have people be more open to differences in themselves, and in other people.



STORME WEBBER

You do have to be ready to carry something when you decide to be different than what the mainstream society says is normal. You may have to fight.

Storme Webber is a singer/poet/performer originally from Seattle. She has performed extensively throughout the USA, England, the Netherlands and Germany. Her varied credits include BBC Radio, ITV Television, theater roles and one woman shows. ("For Colored Girls..." / London; "Gross National Product" / the kitchen, NYC; "Wild Tales of a Renegade Halfbreed Bulldagger"). Her literary work has been anthologized in several countries.

In addition to her own work, she has promoted the creative expression of women of color worldwide, and remains inspired by such brilliant forerunners as Angela Davis, Audre Lorde, Essex Hemphill and Assatta Shakur. She remains committed to expanding definitions of sex / race / gender / sexuality, and struggling for social justice via the medium of art. Her motto: "Love is my sword and truth is my compass." (Assatta Shakur)



DEL LaGRACE VOLCANO

Ich bin ein LIVING SPECIMEN.

Del LaGrace Volcano was born in California. He has lived in London for 17 years, working as an artist/photographer and accidental performer. His exceptional pictures give insight in the immense diversity to be found in transgendered worlds.

Assigned female at birth this was a category he did his best to fit into for 37 years. In 1996 he decided to "privilege" testosterone over estrogen and to let the beard he had been hiding for his entire adult life to grow. A year later he decided to supplement his 'natural' testosterone levels with extraneous Sustanon 250 injected muscularly once a month. He sees both maleness and femaleness to be a social construction necessary at this current moment of cultural evolution and to this end "passes" as male but perceives himself to be intergendered rather than either male or female. Whereas a transsexual goes through a process commonal referred to as "transition" from male to female or female to male, Del sees himself as continually in motion, not going from A to Z. Del describes his sexuality as pansexual, meaning he does not discriminate on the basis of gender.

It was through performing masculinity as a Drag King that Del made the decision to abdicate from the bipolar either/or prison of the mono-gendered world and live an intergendered existence.

He is part of the clan of transgendered new men in London who 'experiment' with male hormones. Among them are his close friends Hans Scheirl and Svar Simpson, who call themselves Cyborgs - meaning a new, artificially created human being who uses machines and prosthetics to broaden their own human consciousness. As an artist community, they are interested in general in transformations.

Del LaGrace Volcano has published three monographs: LOVEBITES, Gay Men's Press, London 1991; THE DRAG KING BOOK, (mit Judith "Jack" Halberstam), Serpent's Tail, London 1999; SUBLIME MUTATIONS, Konkursbuch Verlag, Deutschland 2000.



MO FISCHER – MO B. DICK

Instead of being an angry woman I have become a funny man.

Mo Fischer aka Mo.B.Dick initiated the first Drag King meeting place in New York, Club Casanova, together with Drag Queen Mistress Formika. The Drag Kings in the Club Casanova 'tribe' represented a new masculinity that's wild, sexy, playful and full of irony, and some of the best Drag Kings performed there. Club Casanova as a place did finally shut down, also as a result of the repressive politics of Mayor Giuliani. But the spirit took on to other places (a.o. "Murray and Penny" night at the "Slipper Room"). After Club Casanova closed down, Mo Fischer took the show across North America and organized thus the first Drag King tour in history. A dream came true for Mo Fischer when she played a Drag King in John Waters film PECKER. Today, she is asked internationally for Drag King events and works on an acting career.



SVAR SIMPSON

I have a cyborg identity. – There are many plurals of identity.

Svar Simpson is a London based visual artist with a central practice in sculpture, also working in performance, film, new technology and urban artforms. The pervading theme running through the work focuses on transmutation. The award-winning figurative bronzes have been exhibited nationwide, including the Royal Academy of Art (London) and the Manchester Academy, and have been sold to private collections worldwide. 2001 he got the *Erotic Artist of the Year Award*. Recent exhibitions/events include *Live Art collaboration 'Open Surgery' Toronto-Canada (2001)*.



HANS SCHEIRL

I have lived forty years as a woman, I might as well live the rest of my life as a man.

Hans Scheirl, born in Salzburg, lives since many years in London. 1980 he was completing his studies of *Konservierung und Technologie* at the Akademie der Bildenden Kuenste, Wien. 1985-86 video training at the Medienwerkstatt Wien. Since 1979 independent filmmaker, performer and artist. Since 2001 studies of fine arts at Central St. Martins College of Art, London. His Super-8 and feature films ("Rote Ohren fetzen durch Asche", "Dandy Dust") have been shown worldwide in cinemas, museums and festivals, thus at the Ars Electronica Linz, Institute of Contemporary Arts Boston, Institute of Contemporary Arts London, Museum of Modern Art New York, Deutsches Filmmuseum Frankfurt, Centre Georges Pompidou Paris, a.m.o.



JUDITH HALBERSTAM

Judith Halberstam has become one of the best known gender theorist of our times. She is Associate Professor at the University of California, San Diego and author of the book "Female masculinity", the first full length study on this subject, offering a distinctive alternative to male masculinity. "As Halberstam demonstrates, female masculinity is not some bad imitation of virility but a lively and dramatic staging of hybrid and minority genders." ("Female masculinity", Duke University Press, Durham&London, 1998)



QUEEN BEE LUSCIOUS - ZANTHONY PRESTON

Queen Bee Luscious and Dréd met when Dréd was trying to pick him up on the streets of the West Village in New York. He started off as an androgynous dancer and has been performing and dancing for 15 years. An actor also, he has been in plays including "The Family" at New Yorks Producers club. He started backing for Dréd at "HerShe Bar " in 1996, and started full drag when one of his idols Lili Kim hit the scene in 1996. Then he and Dréd started to do Lili Kim and Puff Daddy imitation acts. Luscious will be making his first House track and it should be out NYC Gay Pride June 2002.



SHELLY MARS

"I'm an independent filmmaker"

Shelly MARS has been a performance artist for the past 15 years, and in some circles she is known as the Grand Daddy of Drag Kings. She has performed in well-known NYC Theatres and has played in many feature films and TV productions. Her work has been written and published in such books as *Deviant Eyes* and *Deviant Bodies*, *The Drag King Book*, *Sex Tips* and *Creating your own Monologue*. Shelly Mars is presently a subject in a feature length documentary, titled *The Dark Matter of Mars*, and she currently teaches performance workshops at various College universities and studios throughout NYC.



Producer: KURT MAEDER
ONIX Filmproduktion GmbH

ONIX Filmproduktion GmbH was founded in 1994 and is based in Zürich, Switzerland. Kurt Maeder, film producer and lawyer, is the managing director of the ONIX Filmproduktion GmbH since 1994. Kurt Maeder produced "Die Bettkönigin", Gabrielle Baur's first feature film.



Co-producer: NINA FRORIEP / Clock Wise Productions, Inc.

A native Swiss, Nina Froriep lives and works in film and video in New York since 1989. In 1997 she established Clock Wise Productions, Inc., a film- and video production company that specializes in helping foreign companies shoot in the States.

Nina graduated with a Bachelor's Degree in Liberal Arts (film and journalism) and a Film Certificate from The New School for Social Research in New York. From 1991 until 1993 she worked as Production Assistant and later as Assistant Director on feature films, such as Dani Levi's "I WAS ON MARS" and several other Good Machine productions. Since 1994 Nina has worked as Production Manager and Producer on Documentaries, Music Videos, TV commercials and Industrials. Nina was Coordinator on "WOODSTOCK '94", directed by Barbara Kopple and Post Supervisor on "VOICES OF THE CHILDREN", by Zuzanna Justman, which won an Emmy in 1999.

Cinematography: SOPHIE MAINTIGNEUX

Born in Paris, resides in Berlin. 1979-84 Camera assistant. Freelance cinematographer since 1984. Sophie Maintigneux has been director of photography for many feature and documentary films and received, among others the German Film Critics Prize for Best Camera in 1991.

FILME, selection:

1984	LE RAYON VERT Eric Rohmer
1987	KING LEAR Jean Luc Godard,
1990	WINKELMANNS REISEN Jan Schuette
1992	DAS TRIPAS CORACAO Joachim Pinto
1994	CLINT EASTWOOD Jeanne Moreau
1996	MÄDCHEN IM RING Aysun Bademoy
1998	F. EST UN SALAUD Marcel Gisler
2001	VENUS BOYZ Gabriel Baur



Editing: SALOME PITSCHE

Salome Pitschen graduated in Film Sciences and Germanics at the University of Zurich from 1987-1994.

1995	Co-editor of the publication "Peter Mettler", Ricco Bilger Publishers in Zurich.
1995/96	Apprenticeship as assistant cutter with Holly Fischer in New York.
1996/97	Assistant to Peter Mettler, Grimthorpe Film, Inc., in Toronto. Director's assistant to Phillip Baker for the film portions of Atom Egoyan's opera SALOME. Sound editor assistant to Brunos Pacechos's feature CITY OF DARK, Toronto.
1998	First short film LETTER TO THE UNCONSCIOUS.
1998/99	Assistant editor for EIN ZUFALL IM PARADIES by Matthias von Gunten. Research for own documentary MITTENDRIN.
2000/1	Editor and directing assistant for VENUS BOYZ

Editing: DANIELA RODERER

FILMS, selection:

1984	IL BACIO DI TOSCA	Daniel Schmid
1987	QUICKER THAN THE EYE	Nicolas Gessner
1989	DER BERG	Markus Imhoof
1991	HORS SAISON	Daniel Schmid
1993	DIE BETTKÖNIGIN	Gabriel Baur
1995	DAS GESCHRIEBENE GESICHT	Daniel Schmid
1999	BERESINA	Daniel Schmid
2001	VENUS BOYZ	Gabriel Baur



Music Supervisor: MARGOT CORE

FILME, selection:

SHE DEVIL	Susan Seidelmann
SMOKE	Wayne Wang
BLUE IN THE FACE	Wayne Wang
JOE'S APPARTMENT	Pionier MTV Production
SOMEWHERE IN THE CITY	Ramine Niami
NIL BY MOUTH	Gary Oldman
VENUS BOYZ	Gabriel Baur



Music: DAVID SHILLER

David Shiller was born in Copenhagen, Denmark. He grew up and lives in Toronto, Canada. David began DJing in 1995, at which time he was working as an engineer / producer at *Studio Play*. During the next few years he did many remixes for a local house label, and put out a couple of twelve inch singles of his own music. Also, he started to compose music for short films. Currently, David Shiller, who goes by the name Dave Dub, is producing and recording tracks for Toronto record label, 2Wars and a Revolution, with the next release set for Feb. 2002. He is also set to release an E.P. on his own record label, and continues to DJ in Toronto clubs.

Sound: INGRID STAEDELI

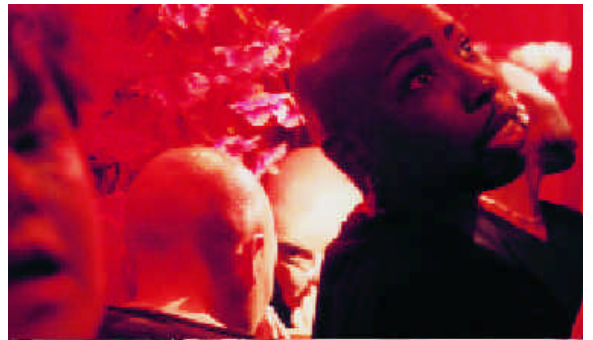
Ingrid Staedeli has been a freelance soundwoman since 1984. She has been a partner in the Magnetix Sound Studio for Film and Video since 1990.

FILMS, selection:

1987	LYNX	Franz Reichle		
1988	EINE ANDERE GESCHICHTE	Tula Roy, DER WALD	Friedrich Kappeler	
1989	PALAVAR	Alexander J. Seiler		
1990	ADOLF DIETRICH	Friedrich Kappeler		
1991	NACHERZIEHUNG	Bruno Moll		
1993	LA RUSNA PEARSA	Dino Simonett		
1994	DIE BETTKÖNIGIN	Gabriel Baur		
1994	A PROPOS DE JOYE	Isolde Marxer, DER NEBELLAEUFER	Jörg Helbling, MAGIC MATTERHORN	Anka Schmid
1996	PROPELLERBLUME	Gitta Gsell		
1998	F. EST UN SALAUD	Marcel Gisler		
2001	VENUS BOYZ	Gabriel Baur		

WITH THE PARTICIPATION OF:

Diane Torr
Dréd Gerestant
Del LaGrace Volcano
Bridge Markland
Mo B. Dick - Mo Fischer
Storme Webber
Shelly Mars
Dee Finley
Queen Bee Luscious - Zanthony Preston
Mistress Formika
Hans Scheirl
Svar Simpson
Simo Maronati
Judith Halberstam
Philly Abe
Martina Meijer Torr
Marcel Meijer
Murray Hill
Penelope Tuesday
Backdoor Boys
Buster Hyman - Tracy Chapmer
Johnny Science
Bob
Valeria Solomonoff
Rebecca Shulman
Alana Amram
Raquel Warley-Goodwin
Brixton Brady
Jane Czynszelska



TEAM

Producers

Kurt Maeder

Co-producers

Gabriel Baur
Nina Froriep
Andrea Hanke
Heike Hempel

Written and directed by

Gabriel Baur

Production

ONIX Filmproduction, Zürich

Co-Production

Clock Wise Productions, New York, Nina Froriep

WDR, Köln, Heike Hempel, Andrea Hanke

Teleclub, Zürich, Manuela Meier

Cinematography

Sophie Maintigneux

Archiv- and experimental camera

Gabriel Baur

Salome Pitschen

Vita Gottlieb

Sound

Ingrid Städeli

Rupert Ivey

Music Supervisor

Margot Core

Original music composed by

David Shiller

Editing

Salome Pitschen

Jean Vites

Daniela Roderer

Sound editor / Sound Mix

Florian Eidenbenz, Magnetix

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