



**THE BALLAD OF GENESIS
AND LADY JAYE**

**A FILM BY
MARIE LOSIER**

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“Marie’s technique is very revolutionary. Most documentaries – and I’ve been in a lot of documentaries, I’ve been in Joy Division, Brion Gysin, Burroughs, Derek Jarman documentaries – all kinds of stuff. But they’re all the same: they sit you down and they stick a camera at you and it’s just your head, and you’re just going blah, blah, blah, blah, blah... and it’s very ordinary. There’s nothing very interesting and radical happening. But with Marie there’s animation and she gets you to wear the most ludicrous costumes and do these bizarre things that at the time you’re doing them you’re thinking, what the hell has this got to do with my life? But when it’s all assembled, it’s like Fellini meets documentary. It’s a very new, radical way of making documentaries, and quite honestly, we think that what Marie does and the way she does it will be the template for the future. She is totally unique, very deep with a great sense of joy and emotions below her humor.”

—Genesis Breyer P-Orridge

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SYNOPSIS

short synopsis:

An intimate, affecting portrait of the life and work of groundbreaking performance artist and music pioneer Genesis Breyer P-Orridge (Throbbing Gristle, Psychic TV) and his other half and collaborator, Lady Jaye, centered around the daring sexual transformations the pair underwent for their “Pandrogyné” project.

long synopsis:

Genesis P-Orridge has been one of the most innovative and influential figures in music and fine art for the last 30 years. A link between the pre- and post-punk eras, he is the founder of the legendary groups COUM Transmissions (1969–1976), Throbbing Gristle (1975–1981), and Psychic TV (1981 to present), all of which merged performance art with rock music. Celebrated by critics and art historians as a progenitor of “industrial music,” his innovations have transformed the character of rock and electronic music while his prodigious efforts to expand the boundaries of live performance have radically altered the way people experience sound in a concert setting.

But that’s just the preamble to the story. Defying artistic boundaries, Genesis has redefined his art as a challenge to the limits of biology. In 2000, Genesis began a series of surgeries in order to more closely resemble his love, Lady Jaye (née Jacqueline Breyer), who remained his wife and artistic partner for nearly 15 years. It was the ultimate act of devotion, and Genesis’s most risky, ambitious, and subversive performance to date: he became a she in a triumphant act of artistic self-expression. Genesis called this project “Creating the Pandrogyné,” an attempt to deconstruct two individual identities through the creation of an indivisible third.

This is a love story and a portrait of two lives that illustrate the transformative powers of both love and art. Marie Losier brings to us the most intimate details of Genesis’s extraordinary, uncanny world. In warm and intimate images captured handheld, Losier crafts a labyrinthine mise-en-scène of interviews, home movies, and performance footage. *The Ballad of Genesis and Lady Jaye* documents a truly new brand of Romantic consciousness, one in defiance of the daily dehumanization of the body by the pervasive presence of advertising and pornography, conveying beauty, dignity, and devotion from a perspective never before seen on film.

MY ENCOUNTER WITH THE THIRD KIND

My story with Genesis P-Orridge begins seven years ago in a typically miraculous New York City coincidence. Before I had ever met him, I'd seen him perform at a concert at the Knitting Factory, the now legendary club in Tribeca. For me, watching Genesis perform was pure enchantment. His words from the stage hovered somewhere between song and speech, deeply poetic, primitive, at times frightful. It completely hypnotized me. I had never seen anyone like him, because his appearance was that of the raw image one might have of a "rock-n-roll chick," and yet Genesis was a man. I knew immediately that I had to film this perplexing and powerful figure, perhaps as a way of understanding what I had experienced, but moreover to have proof of the existence of a being I was convinced had arrived from somewhere else!

A week later, I was at a gallery opening in SoHo, one of those sardine-can spaces where you can barely walk and hardly breathe. Being relatively small, I got pressed into a corner where I inadvertently stepped on someone's toes. I turned to apologize and there was Genesis smiling, talking with the Icelandic singer Björk, his gold-capped teeth glittering down over me. We spoke briefly, but in that time I felt something special had passed between us. He asked me about my films and gave me his email address. Whether it was fate or pure clumsiness, this marked the beginning of our artistic collaboration, one that would develop into a close friendship.

Beat novelist William S. Burroughs, another collaborator and close friend of Genesis P-Orridge, once wrote of him:

"[Genesis] is the only person I've ever met who I had hero-worshipped, who turned out exactly as I'd expected him to be, and everything I'd hoped him to be. Which was incredible. Inhumanly intelligent. I was interested in him primarily as a character, the way he lived, and he was a 'more than real' real life character. A phenomenon. I was already into the idea that the most important work is the way you live and you should live life as a work and try to make each aspect of it as interesting as you can."

Burroughs sums up what has most attracted me to Genesis: the simple and profound notion that the manner in which you live your life is the highest and most unimpeachable form of art that exists.

continued...

MY ENCOUNTER WITH THE THIRD KIND *continued...*

A Love Story

“My project is not about gender. Some feel like a man trapped in a woman’s body, others like a woman trapped in a man’s body. The pandrogyné says, I just feel trapped in a body. The body is simply the suitcase that carries us around. Pandrogyny is all about the mind, consciousness.”

—Genesis Breyer P-Orridge

Both Genesis and Lady Jaye were born with life-changing illnesses, imprinting upon them from an early age an incredibly complex relationship to their bodies. Later in life, they became gender variant activists, their mutating appearance based on gestural aesthetics, a living project documented through their collaborative paintings, photographs, writings, and performances.

It was in 2003 that Genesis changed his name to Genesis Breyer P-Orridge, beginning a performance series called “Breaking Sex.” This project was about reunion and resolution of male and female to perfecting a hermaphroditic state through cosmetic surgery, blurring the line between the sexes, bringing Genesis and Lady Jaye nearer to being one physically.

By allowing me unprecedented access over many years to film their professional and personal lives, I gained material that transcends most fiction films, but its message is ultimately grounded in the most humanistic and basic of desires: the affirmation of love.



Photo from the archive of Genesis Breyer P'Orridge



Throbbing Gristle, Beck Road, Hackney, 1980.



© Helen Roberts

love SONG

Esther B. Robinson chats with experimental documentary filmmaker Marie Losier about her spirited look at the creative romance between two boundary-breaking artists in *The Ballad of Genesis and Lady Jaye*.

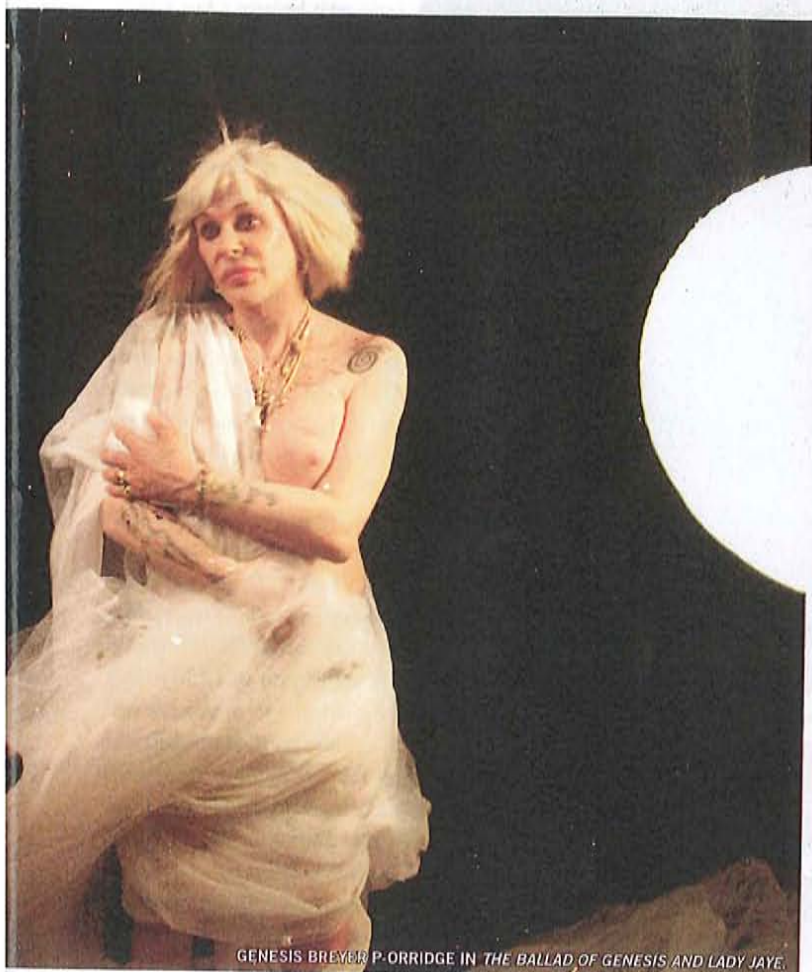


What should one expect when

one artist turns their camera on another? Although the "portrait of the artist" doc is one of nonfiction filmmaking's most durable sub-genres, audiences often expect the least from it. In the presence of a great painter, musician or author, directors are frequently expected to sublimate their own styles in favor of a respectful sobriety, an aesthetic unobtrusiveness that allows the artist subject center stage. Of course, the paradox here is that by using cinema to interpret the work of another artist, that artist's work is necessarily altered, reaching the viewer in some new form through the strategies of the director.

Recently there have been several artist documentaries that have resisted the urge toward the American Masters, "just the facts, ma'am" approach. Films like Gary Tarn's *Black Sun* (about the author and painter Hu-

gues de Montalembert) and Sophie Fiennes's *Over Your Cities Grass Will Grow* (about the painter Anselm Kiefer) are spirited engagements with their subjects, films that assume if viewers want to know where the artists were born, they'll go to Google. Opening in theaters this March is another film to add to this list: Marie Losier's *The Ballad of Genesis and Lady Jaye*. Off the bat, Losier is gifted with not one charismatic subject but two: Her film is a portrait of the artistic collaboration between radical British composer and performance artist Genesis Breyer P-Orridge and h/er (P-Orridge's preferred pronoun) spouse, Lady Jaye Breyer, a stunningly charismatic and mysterious performer and former nurse. Performing together in P'Orridge's band Psychic TV, their project together was dubbed "pandrogyny" — through fashion styling but also plastic surgery the two altered their



GENESIS BREYER P-ORRIDGE IN *THE BALLAD OF GENESIS AND LADY JAYE*.



THE BALLAD OF GENESIS AND LADY JAYE DIRECTOR MARIE LOSIER.

appearances so as to resemble each other, intending to one day fuse into a single being, "Breyer P-Orridge."

Prior to this project, P-Orridge was best known as a member of Throbbing Gristle, the British industrial music progenitor, and COUM Transmissions, the radical art collective. With live performances backed by autopsy footage and songs about burn victims and child molesters, Throbbing Gristle made music that, decades later in remastered collector's editions, is still profoundly discomfiting. So perhaps it's a bit surprising the first feature-length documentary on P-Orridge is one by Losier, a New York experimental filmmaker whose whimsical 16mm films, in the words of director Guy Maddin, "wiggle with the energy and sweetness of a broken barrel full o' sugar worms!" Admitting that she didn't start out a fan of P-Orridge and h/er

"FILM WAS A LANGUAGE FOR ME TO SPEAK WITHOUT ALWAYS KNOWING HOW TO SPEAK."

back catalogue, Losier approaches P-Orridge and Breyer with curiosity, empathy and a giddy enthusiasm. She dresses P-Orridge in outrageous costumes, revisits past influences like Brion Gysin and goes on tour with *Psychic TV*, creating in one sequence perhaps their best performance document — even though the sound is non-sync. And while Losier's approach is playful and at times silly, the documentary also contains sadness. Breyer died suddenly, mid-filming, of complications from stomach cancer.

The Ballad of Genesis and Lady Jaye pre-

miered at the Berlin Film Festival, where it won the Teddy Award. It will be released this spring by Adopt Films. To interview Losier, *Filmmaker* asked Esther B. Robinson, whose own documentary, *A Walk Into the Sea: Danny Williams and the Warhol Factory*, was another personal approach of one artist by another.

I want to start by talking about your work before the feature? How did you begin making films? I came to make films without knowing I would ever make films.



THE BALLAD OF GENESIS AND LADY JAYE.

What do you mean? Well, I come from literature — that's how I came to the states. My parents had a cine club [in Paris]. I could never sleep at night, and I would watch these old films secretly. I was obsessed with film, and yet I was scared to make them. So I studied American literature, and then, miraculously, I got a grant to write a Ph.D. on adaptations of Tennessee Williams's short stories to plays and movies. I said, "Oh, I have to go to New York because that's where I can find a lot of documents," but I had planned for a long time to come to New York. I was obsessed with New York from films like *Taxi Driver* and *Manhattan*. So I took the money, came to New York with two suitcases, and I wound up deciding to paint. I had never painted before in my life. In six months I built this little portfolio of paint-

ings. Very early on I started cutting up the papers to create a kind of stop-[motion] kind of animation and also made giant paintings [that were like] projection films or stories on the walls of the studio. One day a friend saw them and said, "I'm supposed to do Richard Foreman sets for a year, and I can't do it. I think you would be good." I had no idea who Richard Foreman was, but I said okay. I was doing a master's degree at Hunter, but for one year I'd build these props in my studio and secretly skip classes to go to Richard's and be obsessed with his play, which was called *Hotel Fuck at the Paradise Hotel*. I became really obsessed with his world. It opened a door, and I started to go to the Anthology Film Archives and dive into experimental film. During that time I found a place called Ocularis in Brooklyn, and they did experimental film programs every Sunday. I knew nobody there, but I asked them if I could be part of the programming team and for 10 years it was like a home for me. I was also in a relationship for four years, and when we broke up, that nice boyfriend of mine gave me a Bolex as a goodbye present. **Really?** Yes. So I went with the Bolex to Millennium Film Workshop because someone told me they could teach me how to load film. I was really shy, and I saw this old man eating a huge pint of ice cream and it was Mike Kuchar, twin brother of George Kuchar. He

and *Beyond*. And that's really how it started. His brother George asked me to make one on him, *Electrocute Your Stars*, and I started doing these film portraits that took sometimes a very long time. The Tony Conrad one took four years. So cinema has been much more

makes experimental films, but I had no idea who he was. I just loved his face and something happened that I ate ice cream with him and we became friends. I would come see the films he projected, and then, one day, he said, "Can you play in my film, Marie?" I was like, "Sure, that would be fun." And I learned from that how he filmed. He was so clumsy. The camera would fall. He would write [the dialogue] down on a piece of a paper he would tape around the room. It was so free and campy that I was like, "Oh, I think I can do that." My first film was a portrait of Mike called *Bird, Bath,*

HOW THEY DID IT

PRODUCTION FORMAT 16mm. 4:3 aspect ratio.

CAMERA Bolex. VHS and DVD archival footage.

FILM STOCK Kodak Vision 500T and Black and White.

EDITING SYSTEM Final Cut Pro 7.

GO BACK & WATCH

FLICKER Genesis P-Orridge is one of the talking heads in Nik Sheehan's documentary about Brion Gysin, the artist who developed the cut-up technique, introduced it to William Burroughs and inspired the Throbbing Gristle musician.

IT CAME FROM KUCCHAR Jennifer Kroot's 2009 documentary traces the life, work and influence of George and Mike Kuchar, the outrageously ahead-of-their-time experimental, no-budget filmmakers.

LINDA/LES & ANNIE: THE FIRST FEMALE-TO-MALE TRANSSEXUAL LOVE STORY This half-hour docu-drama, directed by porn star-turned-performance artist and sex philosopher Annie Sprinkle (with Johnny Armstrong and Albert Jaccoma), captures her first night's lovemaking with Les — formerly Linda — Nichols, who surgically transitioned from a woman to a man while keeping both genitalia.

about the friendship, and understanding and loving a person, discovering their world and creating this kind of collage of impression. It's a sort of love letter to a person, a tribute that makes them accessible to people who would not know anything about their underground world, or weird art making or creativity.

In the end, my film was really a conversation between me and Danny's films, and I felt that same kind of conversation in your film. When did you first meet Gen, and how did you decide to do the film? What was different with Gen from [the subjects of] my other films is we didn't know each other originally. I first saw Genesis perform seven years ago at the Knitting Factory. Watching him perform was pure enchantment. His words from the stage hovered somewhere between song and speech, deeply poetic, primitive, at times frightful. It completely hypnotized me. I knew immediately, I had to film this perplexing and powerful figure, perhaps as a way of understanding what I had experienced, but moreover to have proof of the existence of a being I was convinced had arrived from somewhere else! In a typically miraculous New York City coincidence, I later met Genesis at a gallery opening in SoHo, in one of those sardine-can spaces where you can barely walk and hardly breathe. Being relatively small, I got pressed into a corner where I inadvertently stepped on someone's toes. I turned to apologize and there was Genesis, smiling, his gold-capped teeth glittering down over me. We spoke briefly, but in that time I felt something special had passed between us. He asked me about my films and gave me his e-mail. Whether it was fate or pure clumsiness, this marked the beginning of an artistic collaboration that would develop into a close friendship.

I e-mailed Genesis a few days later and very quickly she asked me to come over to her home; I really didn't know anything about her music and her past, which is I think why we got along so well, I was not a fan and not looking for anything. I was just drawn to meet her. The door opened and Genesis made me sit in her basement archives on a giant green plastic chair that was four times my size and asked me to wait. I waited and Lady Jaye came down with coffee, a beautiful, tall,

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What's YOUR Story?



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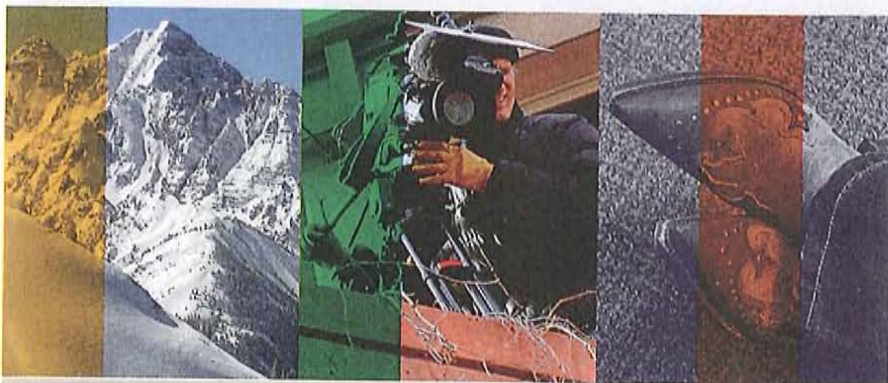
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and those are documentary moments. Anders contributed like that, but he also stayed out of commenting on dialogue or scenes until the script was done. And then, he made it come alive. We know each other well, and we could write for his speaking style, the way he talks, the way he behaves.

I'm probably not the first person to say this, but I thought of your film again, unfortunately, after the Oslo attacks. No, you're not the first to mention it. After those events, I thought, oh, how can I release a film with that title? That was a terrible time, and things are coming back to more of a normalcy now. I can't change the film, but the strange thing is, it's a film about a city that's changing, and suddenly something big and terrible changed the city. The opening of the film is a kind of a melancholic contemplation on the history of the city, and a lot of people are taking that to their heart now. I would never try to make it a selling point, obviously, but people have come up to me and said that [the film] means a lot to them, and that they're seeing a renewed concern and care for the city. If I can be a part of that, then that's okay.

What else would you like to say about the film? I thought the other day that some people have said, "*Reprise* is all about memories and this film is all about presence," but I don't know if I agree. I've been very, very interested in the theme of memory and identity in all my work. I'm a big fan of Alain Resnais, Nicolas Roeg and Andrei Tarkovsky — people who have worked with time structures, memory and how the mind moves through time. So, that's one thing — an intellectual and cinematic interest. But, on another level, I used to make skateboard movies and other little videos all my life, and there's the experience of being a part of a generation that filmed ourselves in a very direct way and how those images relates to memory and how we perceive ourselves. In a strange way, I think of those skateboard movies as being chronicles of summers. I was asked recently to screen those films again after *Reprise* at a cinema, and I was embarrassed. But as soon as I sat there with a lot of old friends, some people started crying because some of those guys are dead, and we have all changed. We're older. It was the strangest experience, and it struck me that this is also what we do with [feature] films. Filming Anders in *Reprise* and now again filming him in a city that is developing — [they are] both also documentations that somehow play into the theme of identity and memory. The reason, for me, is that cinema is

the art form of memory, so there's a thematic connection there.

What format did you shoot? 35mm.

Maybe that's another thing that affected me about the film. I'm here at the festival, and everything I'm seeing is digital. Yeah, I know.

And I'm not a purist at all. I'm not a purist either, but I tell you, with the little budget we had, what we really invested in was the image. We trained a young guy to become a Steadicam operator so we could have that as an option. I wanted grip equipment, I wanted lights, locations, the camera — all that stuff. I'm a cross generational guy in a way. I love to wrestle with a big machine to create the best images but do it in that me-and-my-gang way we learned to do after Dogme '95. I don't see a divide there. I hate when people say you have to choose [between low budget and shooting film]. It's just how to wrestle the machine into a way of working where you can be very personal and private — or, not private, but specific about how you want to work with your team.

What size of crew do you work with? It varies. I scale up and down. We have days when we shoot with huge crews and have a lot of extras. But I'll give you an example of how a small budget can help you find good solutions. Going back to the Sam Fuller thing, usually you lock off a street and you fight for 100 extras. It's supposed to be a busy street, but you can only have 50. Okay, you gotta shoot close. But for this film, we just went out there. We had 15 young runners who did me a favor for two days. We had a Steadicam, the character, and we'd tell him, "Walk down the street." And then we had people with walkie-talkies. We'd say, "The guy in the green shirt!" And the runner would run out to him and say, "Please sign a release form, you're on camera." We did that all the time. Suddenly, we have the real Oslo. That's a big open door. ▼

LOVE SONG from page 83

intense woman. They both sat in front of me and asked me about what I do and just chatted very lightly. About 10 minutes into the conversation Lady Jaye pointed at me and said to Gen, "She is the one!" Genesis said, "Yes, of course." I asked softly to them, "I was the one for what?" They responded at almost same time that I was the one who could film them and their project of pandrogeny. Of course I didn't know what that was at all... but I just knew my instinct was, "yes, sure,"

and they asked me if I could come on the road with Psychic TV in two weeks. Of course I said yes, and I rushed home, bought 20 rolls of 16mm film, and arranged a leave with my job. And I left for this seven-year adventure.

FILMMAKER: As the film progressed, how did your collaboration with Genesis develop? She gave me total freedom. I just spent time with her and Jaye, filming daily life. She got used to me, and since there were no mics — sound was always recorded separately from the image — she almost totally forgot I was there. It was more like a friendship — she would talk to me as I'm filming her. I would go into the frame to bring something she needed. She would call me if she knew there was something important I should film, like, finding letters from William Burroughs in her archive. But there was this other part of the collaboration, me setting up a funny scene with costumes in the basement of her house and those she would never question. She would just laugh and say, "Okay, what silly costume are you going to put on me today?" She'd put it on and start playing, and that playfulness would open a lot of private stories between us, and those became part of the film. I think the time that it took to be made was essential to really build that film.

Filmmaking becomes immersive in a different way when you're in your subject's world for so long. It becomes more intimate, the conversation you have with another person's aesthetic over seven years.... Because you are also living life. Things happen to you during these seven years — dramatic things or really good things or sad moments. You share them and that really creates another level of the filming. Jaye's death was completely unexpected. I didn't know what to do. I was completely brokenhearted, and I felt completely lost about the film because I didn't want to intrude with the camera. I thought, "This is really the end." I was there as a friend, so I would go and just hold Gen and stay by her side. I forgot about the film, and then Gen said, "You've got to finish it for me to continue living and as an homage to Jaye." So we continued for two more years, and I think the film got even more personal and deep.

I think we're similar in that the people we're interested in are not separate from us emotionally. They're our friends and people we love. I don't want to cheese-ball it up and be like, "We're women filmmakers, and this is about love." But in a way, it really is, right? It is. I don't write scripts, I don't know how to load any other film but this three-minute 500

ASA tungsten film roll in my Bolex. I don't know how to do anything other than press the record button on the sound. If the computer crashes, I don't know what to do. So, it really is just about feeling.

But I don't feel like your filmmaking is random. You have a specific aesthetic. Well, for me, it comes from painting in many ways, and silent film, like Melies, which I watched since I was a kid — this very kind of tactile film where anything happens, anything is superimposed, it makes no sense, but it's bigger than life and you believe in it and you laugh with it and you go with it. Silent film has this poor campy aesthetic that's so beautiful. And then, doing costumes where you see the flaws but it doesn't matter. And having done collage is so important to the way I edit. Because I don't have a script; everything is almost done on the editing table after years of filming. I edit with the sound, so it's all about rhythm. I learned that from Richard Foreman because he collaged tapes of sounds, and each sound creates a light in your face or a change of scenes, or a rhythm, a change of character, a change of emotion. And that's why I love 16mm and three-minute rolls of film. For me, the flare at the end of the roll passes a chapter to another emotion, another high or sadness or just another scene.

Talk to me more about sound and how you use it. I collect 78rpm records, and the sound of the crackle from bad records is as important as the song itself. And so, when it came to editing the first film, even though I really don't know anything about how to make music or edit sound or create sound, it soon became as important as the image. With this feature, it was seven years of interviews on little recorders — really bad ones at the beginning, and then I got a grant and I got a better one. But, you know, it was badly recorded. We recorded interviews when we were in places when there was the whole band recording or doing rehearsals. It was hard work for several years because I had to listen to so many layers of sound to find one word or another. I would take pieces of words to paste them together to make the sentences because sometimes Gen would say the same story but with a different tonality that would not work in the energy of the editing of the film. I also wanted to use sounds to create the feeling of Jaye's presence, because I had so much less sound and interviews of her. I wanted to create her presence with sound, even more than with the image.

What do you mean? Well, Jaye, by nature, was someone who was flying away from everything. She was more mysterious than Gen

in terms of telling her life and being filmed. She was much more shy, much more reserved, and she had many lives. She was a nurse. She was a dominatrix. She was a performer. She had a crazy life. But a very kind heart and, yet, really strong, like kind of "the man of the couple" sometimes. When she passed away, I didn't have enough images or sound recordings of her. So I went through all the sound and found those moments where she would talk or sing or would be moving dishes in the background and really placed her in that space, which is actually the way it is really like. Even in death it feels like she's still alive because Gen makes songs about her, writes about her and talks as if she and Jaye are still together. She's still there in the air. Some people reproach me like, "Why didn't we see as much of Jaye as Gen?" But to me, it remained very faithful to what I experienced with Jaye, so I didn't feel like I lacked something in a way.

FILMMAKER: What about technology in general? You've chosen an almost archaic way of making your films. I like the heaviness [of the video camera] and focus of the three minutes. The character has a different reaction because it's an ancient, old thing with no sound. It's very different than if I filmed forever on video, recording a lot. I would see things about Gen that I wanted to portray in a very ancient way. Like, she's like a bird, so I built this bird costume where she's just like in a black-and-white silent film, floating on the black background. I'd love to try to synch sound one day. It's just I work alone with a 16mm camera, so it's very difficult to do sync sound.

Have you been surprised by people's responses to the film? I am surprised because, I mean, you know me, I come from experimental film. I don't live from my work. I make it out of love, devotion. Sometimes I think I'm ridiculous to put that time and money and health into these things, but I have to. And so the audience, for years, has been small. I never thought of reaching out to more people. But in a way nothing's changed. I still pay rent and work fulltime and I go to shitty hotels when I'm on tour [with the film]. It's not a glorious life.

So much of your process is based on a connection to a physical person. And so much of the process of distributing a movie is about severing that connection. It is true, completely.

And it's not your native world. You're thrown from having an intimate conversation with a few people to having to be open and generous to maybe 200 people who have very decided opinions about your movie.

You have to take that in and then you have to sleep in a weird bed. That's what I felt like 10 days ago, coming back from the German distribution in small cities in shitty hotels. I learned a lot about cinema and me and the film, but it's kind of this weird, lonely life. You reflect a lot about what's next, you know? How you're going to build the next film.

But see, you don't have to worry about that. Your compass is just a person. You'll find a person, and then you will be unable to not make the movie, right? So don't worry about it. What about *The Ballad of Genesis and Lady Jaye* in the context of documentary today? I think there's a whole cinema of confirmation where people are going to the movies because they want to be told something they already know. There's a whole critical movement against formal play in documentaries. What's so exciting about your film is that the rules are your rules. There isn't like, a three-act structure or whatever. I mean, [when I began] I never realized there were rules, or what the rules were. Then I was invited to go to IFP market for the first time.

I remember when you had to go to that. You were so upset. And it was like, "Oh, nobody wants to see me." I saw three people in one week when people were seeing six people in one day. And the three meetings I had were like, "So, are you going to represent Gen and Jaye's whole lives, where they were born? Are you going to interview famous people?" I was like, "Wow, I can't think that way actually. I guess I won't get money to make it." That [experience] really helped me to say, "Oh, fuck the rules. I don't even know them so I should just keep making the film."

What about new technology. Do you think about it? New ways of making films? That's a scary question to me just because I'm, like, so far behind in terms of what's happening today.

What's behind? Maybe you're so far behind you're ahead. I'll use 16mm when it's good for the subject matter as long as I can, but someday film might disappear, and I might have to use video. Every day there's a new camera and a new way of using things. I think you just adapt to what you need, and all that matters is maybe two things that remain yours.

I think so too. I think you learn what you need to learn. Sometimes narrowing those choices is the most liberating thing you can do. But you always seem to have confidence in your frame. That's weird because I'm always full of anxiety and doubts about myself.

But it's not the average person filled with

doubts who can put someone in a fish costume and fly them about. Well, I guess I don't think of that. That's natural to me.

But that's confidence. Okay, well I just love the person and they just feel it and that's fine. I can do whatever I want with them because I do it too. Playing through the camera is my way of relating. Film was a language for me to speak without always knowing how to speak.

I think that's the most perfect metaphor, a language where you can speak where you don't need to know. What would you have done if Gen didn't like it? I don't know. I've actually never questioned it. That's maybe why it worked.

Oh, really? Yeah, because she didn't see the footage during the making and she never saw the editing until before the end. She trusted me and I trusted her. I cried with the film, so I thought she would too.

So what did she think when she first saw it? She cried. She didn't talk, actually, and she left. She called me seven hours later and said, "You made the most beautiful present I could ever have hoped for in the art world and I'll follow you anywhere you need."

So I guess it worked. Yeah. ▼

CULTURE HACKER

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taking a cut for each song bought.

As connected devices and services continue to develop, filmmakers will be able to place a story layer over the real world. Inanimate objects and physical locations will become an opportunity to extend stories and engage audiences in ways that propel 21st-century storytelling.

Major festivals are embracing new opportunities to extend stories beyond the screen. This past fall, the Sundance Institute launched the New Frontier Storytelling Lab to support emerging forms of storytelling. A natural extension of the festival, the New Frontier Lab attracts multidisciplinary storytellers, technologists and game developers while putting the focus on story.

An interesting project premiering in the New Frontier section of this year's festival is *Bear 71*. As the Sundance site describes, "Jeremy Mendes and Leanne Allison's poignant interactive documentary about a bear in the Canadian Rockies illuminates the way humans engage with wildlife in the age of networks, satellites and digital surveillance. Audiences from around the world can use their smartphones to become part of an interactive forest environment rich with bears, cougars,

sheep, deer and people as they follow an emotional story of a grizzly bear tagged and monitored by Banff National Park rangers."

Along with the NFB (nfb.ca/interactive), I've been working with the creative team of *Bear 71* to develop an installation that brings the themes and emotional core of the project to life. Together, we have shaped a multi-user interactive experience that takes place within the New Frontier section of the festival as well as select locations around Park City. At its core is a unique experience that harnesses facial detection software, augmented reality, motion sensors, wireless trail cams, QR codes, projection and data visualization. Festivalgoers become animals who are tracked within the storyworld of *Bear 71* and through a special extension of this column, you too can also roam Park City. Look at page 17 to discover what type of animal you are and visit <http://bear71.nfb.ca> to experience *Bear 71*. For those of you who are in Park City, be sure to take this column with you to the New Frontier section of the festival to unlock a special part of the story. ▼

INDUSTRY BEAT

from page 20

three sisters (Emily Mortimer, Zooey Deschanel and Elizabeth Banks). Audiences seem to enjoy the film, while critics are less kind. Most Sundance trade reviews wonder whether the film's blend of acerbic comedy and character-based drama will keep it from breaking out beyond Rudd loyalists.

FINANCING: Big Beach's Peter Saraf and Marc Turteltaub front the money, a reported \$5 million.

DEAL: In the wee hours after the film's premiere, UTA fields several offers from major players, including Relativity Media and Fox Searchlight, according to Deadline. At around 6:30 a.m., The Weinstein Company, in partnership with supermarket tycoon Ron Burkle, who backed the Weinsteins' attempt to acquire Miramax Films, closes a deal for distribution rights in the U.S., U.K., Germany, France and Japan for a reported \$6 million. Hyde Park International handles the rest of the foreign sales on *Brother*.

RELEASE: Opening wide in late August in 2,555 theaters, The Weinstein Company generates a sufficiently big bow of more than \$7 million. But producers convincingly argue the grosses would have been much higher had Hurricane Irene not closed theaters in eight states. "The receipts in theaters in New York were \$10,000 [per-screen] on Friday, then zero on Saturday, and zero on Sunday," says

producer Anthony Bregman, who notes the areas affected by the storm were particular targets for the film. "One of the box-office reporting companies estimated that we lost \$3 million that weekend alone — not counting the ripple effect through the subsequent weeks from loss of word of mouth," he adds.

GROSS RESULTS: Despite a C+ CinemaScore, which suggests word-of-mouth isn't strong, The Weinstein Company keeps the film in theaters for almost 12 weeks, but the entire second half of that run amounts to just under \$152,000 in additional revenue. Total U.S. box office adds up to \$24,809,547, which looks impressive on paper and appears to be driving sufficient ancillary sales — a December DVD release is "going very well," says Bregman. (It was recently the 6th-top-selling film on iTunes.) Most foreign territories have yet to open the film.

FINAL UPSHOT: Peretz gets his highest-grossing film to date, Rudd receives one more middling leading credit, and The Weinstein Company have "paid our several box-office bumps," according to Bregman, "based on their own bars of success."

MARTHA MARCY MAY MARLENE

THE FILM: The boldly named drama follows the plight of a young woman (played by Elizabeth Olsen), both during her time spent at a commune-like cult and after her escape, trying to re-enter materialistic society. From the producing-directing team of Borderline Films, its new auteur Sean Durkin and astounding young cinematographer Jody Lee Lipes (*Afterschool*), *Martha's* cool sense of ominous dread earns the picture plenty of rabid followers after its festival premiere. The film is a close second after *Take Shelter* in IndieWire's post-Sundance poll of the fest's best narrative features.

FINANCING: Executive produced by former investment banker Patrick Cunningham and Chris Maybach's Maybach Cunningham, indie vet Ted Hope and Alexander Schepsmann, the production is able to raise the requisite equity — less than \$1 million — after the success of Durkin's short *Mary Last Seen* and a Sundance Lab invitation.

DEAL: Forty-eight hours after its Friday premiere, UTA's Independent Film Group sells worldwide rights to Fox Searchlight for a reported \$1.5 million to \$2 million.

RELEASE: The film opens in four theaters in the fall, netting a hefty \$34,413 per-theater average. Critical response is strong (76 out of 100, according to Metacritic.com) — but not



© Marie Losier and Bernard Verdoux

ABOUT THE DIRECTOR

“Marie Losier is the most effervescent and psychologically accurate portrait artist working in film today. Her films wriggle with the energy and sweetness of a broken barrel full o’ sugar worms!!!! No one makes pictures like Marie, Edith Sitwell’s inner Tinkerbelle !!!!!!”

—Guy Maddin

“Marie Losier’s movies are as sweet and sassy as her name and well worth a gander or goose by all off beat cineastes. So beat off to a different drum and marvel at the wad of wonders that only a French woman could generate. Take a trip down a sprocketed spiral of celluloid strips into a glory hole of impressive dimensions. What pops through will surely enlarge with persistent, ocular manipulations.”

—George Kuchar



Photo © Bertrand Jacquot

Marie Losier, born in France in 1972, is a filmmaker and curator working in New York City. She has shown her films and videos at museums, galleries, biennials, and festivals. She studied literature at the University of Nanterre (France) and fine art in New York City. She has made a number of film portraits on avant-garde directors, musicians and composers, such as Mike and George Kuchar, Guy Maddin, Richard Foreman, Tony Conrad, and Genesis P-Orridge. Whimsical, poetic, dreamlike, and unconventional, her films explore the life and work of these artists.

Her films are regularly shown at prestigious art and film festivals and museums, including the Tate Modern, P.S. 1, MoMA, the Berlin Film Festival, the International Film Festival Rotterdam, the Tribeca Film Festival, BAFICI, SANFIC, the Ann Arbor Film Festival, SXSW, the Cinémathèque Française and the Centre Pompidou in Paris. She was also part of the 2006 Whitney Biennial at the Whitney Museum of American Art in New York.

continued...

ABOUT THE DIRECTOR *continued...*

A labor of love that took seven years to make, *The Ballad of Genesis and Lady Jaye* is a portrait of the musical genius Genesis Breyer P-Orridge and his wife and artistic collaborator, Lady Jaye. Her debut feature-length film first screened as a work-in-progress at the Centre Pompidou in Paris to open "Hors Pistes" in 2009. In February 2011, the finished film had its world premiere at the Forum section of the Berlin International Film Festival, where it won two awards for best documentary: the Teddy and the Caligari Awards. Since then it has been shown in many festivals around the world and was released in cinemas in October 2011 in Europe (starting in France) and in March 2012 in the USA.

She lives and works in New York. Film curator at the Alliance Française since 2000, presenting weekly film series, she has hosted many notable directors and artists, including Raoul Coutard, William Klein, Claire Denis, Chantal Akerman, Jane Birkin, and Jacques Doillon.

She also programmed experimental films at the Robert Beck Memorial Cinema and Ocularis, and today programs and presents experimental films series in Europe and throughout the States.

FILMOGRAPHY

- In production: *Peaches Goes Banana!*
- *Byun, Object Trouve* (2012), 16mm, color, 7 min. With Byun and Kiya Chong.
- *The Ballad of Genesis and Lady Jaye* (2011), 16mm & HD video, color/b&w, music Thee Majesty and Psychic TV / PTV3. With Genesis Breyer P-Orridge and Lady Jaye Breyer P-Orridge.
- [Cet Air La](#) (2010), 16mm, 3 min, b&w. With April March and Julien Gasc.
- *Slap the Gondola!* (2010), 16mm, color, 15 min, music April March. With April March, Tony Conrad and Genesis P-Orridge.
- *Papal Broken-Dance* (2009), super 8 & 16mm, color, 6 min, music PTV3. With Genesis P-Orridge.
- [Tony Conrad: DreaMinimalist](#) (2008), 16mm, sound, 27 min. With Tony Conrad.
- *Jaye Lady Jaye* (2008), 16mm, sound, 15 min. With Lady Jaye and PTV3.
- *Snow Beard* (2008), 16mm, music, 3 min. With Mike Kuchar.
- *Manuelle Labor* (2007), 16mm & super 8, music, 10 min. Collaboration with Guy Maddin.
- *Flying Saucey!* (2006), 16mm, color, sound, 9 min.
- *The Ontological Cowboy* (2005), 16mm, color, sound, 15 min. With Richard Foreman.
- *Eat Your Makeup!* (2005), 16mm, color, sound, 6 min. With George Kuchar.
- *Electrocute Your Stars* (2004), 16mm, color, sound, 8 min. With George Kuchar.
- *Bird, Bath, and Beyond* (2003), 16mm, color, sound, 13 min. With Mike Kuchar.
- *Lunch Break on the Xerox Machine* (2003), 16mm, b/w, silent, 3 min.
- *Sanitarium Cinema* (2002), video, color, sound, 5 min. With Bradley Eros & Brian Frye.
- *The Passion of Joan of Arc* (2002), video, color, sound, 9 min.
- *Broken Blossoms* (2002), video, color, sound, 10 min.
- *Loula Meets Charlie* (2002), live film performance for the Ontological Theater, 7 min.
- *The Touch Retouched* (2001), video, color, sound, 6 min.
- *Chick-chick* (2000), video, color, sound, 2 min.

For more information on these films, visit Marie Losier's [website](#).



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SCREENINGS: U.S. RELEASE

- Chelsea Clearview Cinema/New York, NY	opening date: March 8
- Landmark Embarcadero/San Francisco, CA	March 9
- Landmark Shattuck/Berkeley, CA	March 9
- Cinema Village/New York City	March 23
- Landmark Kendall Sq./Cambridge, MA	March 23
- Landmark "E" Street Cinemas/Washington, DC	March 23
- Landmark Ritz at the Bourse/Philadelphia, PA	March 23
- Crest/Sacramento, CA	March 30
- Mary Riepma Ross Media Arts Center/Lincoln, NE	March 30
- Roxie/San Francisco, CA	March 30
- Walker Art Center/Minneapolis, MN	April 4
- Landmark Lagoon Theatre/Minneapolis, MN	April 6
- Cedar Lee/Cleveland, OH	April 6
- Regal Arbor/Austin, TX	April 6
- Regal Tara/Atlanta, GA	April 6
- Landmark Nuart/West Los Angeles, CA	April 13
- Wexner Center for the Arts/Columbus, OH	April 20
- Denver Film Center at Colfax/Denver, CO	April 27
- Cable Car/Providence, RI	April 27
- Reel Arts Ways/Hartford, CT	April 27
- USA Film Festival/Dallas, TX	April 27
- Gaslamp Theatre/San Diego, CA	May 4
- Angelika Film Center/Dallas, TX	May 4
- Kahala/Honolulu, HI	May 4
- Zeitgeist Arts Center/New Orleans, LA	May 18
- Detroit Film Theatre/Detroit, MI	May 25
- Valley Art/Tempe, AZ	June 1
- Urban Institute for Contemporary Arts/Grand Rapids, MI	June 15
- Cinema 21/Portland, OR	July 6
- Sun-Ray Cinema/Jacksonville, FL	July 21
- Northwest Film Forum/Seattle, WA	September 7
- Block Cinema/Chicago, IL	October 25

Visit the Adopt Films [website](#) or the official film [website](#) for additional screenings.

SCREENINGS: SELECTED FESTIVALS

Screening of Work-in-Progress Version

- Hors Piste/Centre George Pompidou (Paris, France) April 2009
- Retrospective at BAFICI/Buenos Aires Intl. Film Festival (Buenos Aires, Argentina) April 2010
- Castello Di Rivoli at Museo D'Arte Contemporanea (Torino, Italy) July 2010
- **WORLD FILM PREMIERE** at the BERLIN FILM FESTIVAL – FORUM (Berlin, Germany): February 10–20, 2011
- **SPANISH FILM PREMIERE** at PUNTO DE VISTA INTERNATIONAL DOCUMENTARY FILM FESTIVAL OF NAVARRA (Spain): February 22–27, 2011
- **NORTH AMERICAN FILM PREMIERE** at SXSW – SOUTH BY SOUTHWEST (Austin, TX, USA): March 11–18, 2011
- ANN ARBOR FILM FESTIVAL (Ann Arbor, MI, USA): March 22–27, 2011
- **FRENCH FILM PREMIERE** at CINEMA DU REEL (Paris, France): March 24–April 5, 2011
- **TURKISH FILM PREMIERE** at INTERNATIONAL ISTANBUL FILM FESTIVAL (Turkey): April 2–17, 2011
- **SOUTH AMERICAN FILM PREMIERE** at BAFICI (Buenos Aires, Argentina): April 6–17, 2011
- **NEW YORK FILM PREMIERE** at the TRIBECA FILM FESTIVAL (NY, NY, USA): April 20–May 5, 2011
- **JAPANESE FILM PREMIERE** at IMAGE FORUM FESTIVAL (Tokyo, Japan): April 26–May 5, 2011
- **CALIFORNIA FILM PREMIERE** at SAN FRANCISCO INTL. FILM FESTIVAL (San Francisco, CA, USA): April 21–May 5, 2011
- **KOREAN FILM PREMIERE** at JEONJU INTERNATIONAL FILM FESTIVAL (Seoul, South Korea): April 28–May 6, 2011
- **CANADIAN FILM PREMIERE** at HOT DOCS (Toronto, ONT, Canada): April 26–May 6, 2011
- **PORTUGUESE FILM PREMIERE** at INDIELISBOA FESTIVAL (Lisboa, Portugal): May 5–15, 2011
- **ISRAELI FILM PREMIERE** at DOC AVIV (Tel Aviv, Israel): May 12–21, 2011
- MUSIC FILM FESTIVAL OF KT&G SANGSANGMADANG (South Korea): June 3–12, 2011
- DISTRITAL (Mexico City Cinematek, Mexico): May 25–June 5, 2011
- PORTLAND DOCUMENTARY AND EXPERIMENTAL FILM FESTIVAL – PERIPHERAL PRODUCE (Portland, OR, USA): June 2–5, 2011
- CHICAGO UNDERGROUND FILM FESTIVAL (Chicago, IL, USA): June 2–9, 2011
- BEAT FILM FESTIVAL (Moscow, Russia): June 7–11, 2011
- **UK FILM PREMIERE** at SHEFFIELD DOC/FEST (Sheffield, UK): June 8–12, 2011

continued...

SCREENINGS: SELECTED FESTIVALS *continued...*

- EDINBURGH INTERNATIONAL FILM FESTIVAL (Scotland): June 15–21, 2011
- SILVERDOCS (Washington, DC, USA): June 20–26, 2011
- BAMCINEMAFEST (Brooklyn, NY, USA): June 23, 2011
- CINEFAMILY (Los Angeles, CA, USA): July 14, 2011
- OUTFEST (Los Angeles, CA, USA): July 7–17, 2011
- FESTIVAL PARIS CINEMA – International Competition (France): July 2011
- FID-MARSEILLE INTERNATIONAL FILM FESTIVAL (France): July 2011
- KARLOVY VARY FESTIVAL (Czech Republic): July 2011
- ERA NEW HORIZON INTL. FILM FESTIVAL (Wrocław, Poland): July 21–29, 2011
- MELBOURNE INTERNATIONAL FILM FESTIVAL (Australia): July 21–August 7, 2011
- DOKUFEST (Prisren, Kosovo): July 21–28, 2011
- GAZE LGBT FILM FESTIVAL (Dublin, Ireland): July 28–August 1, 2011
- SANFIC International Festival of Santiago (Chile): August 19–27, 2011
- ATHENS International Film Festival (Greece): September 2011
- HELSINKI FILM FESTIVAL (Finland): September 2011
- VANCOUVER INTERNATIONAL FILM FESTIVAL (Canada):
September 29–Oct. 14, 2011
- MILWAUKEE FILM FESTIVAL (Wisconsin, USA): October 2011
- TAMPA GAY & LESBIAN FILM FESTIVAL (Florida, USA): October 2011
- FESTIVAL DU NOUVEAU CINEMA (Montreal, QC, Canada) –
40th Anniversary of the Festival (Marie's [trailer](#)): October 12–23, 2011
- VIENNALE (Vienna, Austria): October 20–November 2, 2011
- CPH:DOX (Copenhagen, Denmark): November 3–13, 2011
- LEEDS IF (UK/Leeds): November 3–20, 2011
- WORLD FILM FESTIVAL OF BANGKOK (Thailand): November 4–13, 2011
- CORK FILM FESTIVAL (Ireland): November 6–13, 2011
- BRIGHTON FILM FESTIVAL (England): November 17–December 4, 2011
- OSLO INTERNATIONAL FILM FESTIVAL (Norway): November 17–27, 2011
- TORINO INTERNATIONAL FILM FESTIVAL (Italy): November 25–December 3, 2011
- GIJON INTERNATIONAL FILM FESTIVAL (Spain): November 18–26, 2011

SELECTED QUOTES

"P-Orridge is revealed as an innate artist who inflects and illuminates every aspect of existence, high and low, exalted and humble, with a singular sensibility; Losier's film captures the poignant paradoxes, the ecstasies and burdens, of the transformation of life into art."

—Richard Brody, *The New Yorker*

"An artistic exploration of innate beauty versus artificial, and the performative processes that connect the two..."

—Karina Longworth, *LA Weekly*

"4 Stars. Enthralling! Gorgeously shot with a handheld Bolex 16mm camera. A quietly revolutionary work that treats a pair of people on the fringes with the decency all humans deserve."

—Keith Uhlich, *Time Out New York*

"*Ballad* is a rave party (the fictional kind that only plays fantastic music) and a gender theory course in one. It is also an exceedingly good movie and a revolutionary documentary.... with its brilliant score, remarkable imagery and explosive, vibrant tone, [*Ballad*] transcends politics with art."

—Shannon M. Houston, *Paste Magazine*

"[A] life- and love-affirming portrait of two unconventional outsider artists who become one... something of an ode to joy... Inspired!"

—Marc Savlov, *Austin Chronicle*

"Beguiling... A powerful love story... A testament to their intense and magical romance."

—Gary M. Kramer, *Gay City News*

"Few music documentaries bloom with such lovely, rambunctious energy, and singular vision as Marie Losier's *The Ballad of Genesis and Lady Jaye*.... a gorgeous, fleet-footed portrait of creators and creations melding, and the beautiful, freaked-out freedom of turning existence into art."

—Chris Cabin, *AMC Filmcritic*

"You'll be hard-pushed to find a more strikingly candid, and unexpectedly moving, portrait of life, love and creativity at the experimental end of the rock'n'roll spectrum."

—Neil Mitchell, *Electric Sheep Magazine*

"Intensely affecting."

—Peter Knegt, *Indiewire*

"Remarkable! Rarely do films offer such intimate insights into the inner workings of a true artist.... Heartfelt... 'Ballad' makes you feel something. Just like art."

—David Lewis, *San Francisco Chronicle*

"Playful. Lighthearted. Whimsical."

—Jeannette Catsoulis, *The New York Times*

continued...

SELECTED QUOTES *continued...*

"Losier gently subverts stale documentary platitudes by invoking a playful avant-garde tradition... the ribald, playful strain of experimentalism associated with figures such as the Kuchar Brothers and Guy Maddin."

—Richard Porton, *Cineaste*

"Fascinating... a story of the love of art and the art of love."

—Jude Dry, *Cinespect*

"Nervy... Visually and aurally overwhelming, a heady stew of rebellion and challenge."

—Tasha Robinson, *The Onion A.V. Club*

"The sense of intimacy is remarkable... The film takes the viewer not just into the world of Genesis and Lady Jaye, but somehow, as a true ballad should, into their hearts."

—Mark Olsen, *Los Angeles Times*

"A-. Raising all kinds of fascinating questions about the notions of identity, the Marie Losier-directed documentary is often bizarre, transgressive and ideologically challenging, but always engrossing.... ultimately a deeply felt, albeit odd, love story.... an engrossing depiction of two individuals, who happen to be non-conformists unafraid to go beyond love."

—The Playlist, *indieWIRE*

"A kaleidoscopic portrait not only of a punk-era iconoclast but of the transformative powers – both literal and figurative – of love. Lady Gaga has nothing on Genesis Breyer P-Orridge!"

—Steve Dollar, *The Wall Street Journal*

"This is simply one sincere and affecting answer to the question of how to really live and love like an artist."

—Jonathan Kiefer, *San Francisco Magazine*

"4 Stars. Marie Losier makes the documentary form her own in this unusual portrait of the love affair between performance artist and industrial music groundbreaker Genesis P-Orridge's and her muse, Lady Jaye."

—Susan G. Cole, *Now Toronto*

"A completely unique portrait of the ultimate nonconformist."

—David Noh, *Film Journal International*

"Outstanding.... a must-see film of 2012.... Compelling story and sharp editing."

—Patrick Tolle, *Screen Comment*

"An amazing and utterly compelling [story]... For anyone interested in cutting edge art – both figuratively and, in this case, literally – *The Ballad of Genesis and Lady Jaye* is essential viewing."

—John Seal, *Berkeleyside*

"More than a rock-doc, or a portrait of a veteran artist... a document of a loving union that expands the boundaries of art and life."

—Craig Hubert, *Interview*

"I thought it was one of the most puristic cinematic love letters to their story [...] the story of Genesis and Lady Jaye is heartbreaking and glorious."

—Jonathan Caouette (filmmaker: *Tarnation*, *Walk Away Renée*),

LINKS

Video Interviews

- Berlin International Film Festival Interview by CANAPE: <http://vimeo.com/24570869/>
- Marie accepts her Teddy Award (search in 2011 Archive): <http://news.teddyaward.tv/en/aboutteddy/>
- Punto de Vista Intl. Documentary Film Festival: <http://www.youtube.com/watch?v=MVKD8sfxvTg>
- At SXSW with Reverse Shot's Eric Hynes: <http://vimeo.com/38348576>
- Ann Arbor Film Festival Q&A: <http://www.youtube.com/watch?v=EpCho7vfXxI&feature=related>
- WNBC / New York Nightly News with Chuck Scarborough:
http://www.nbcnewyork.com/on-air/as-seen-on/Tribeca_Film_Festival_The_Ballad_of_Genesis_Lady_Jaye_New_York-120249189.html
- BAMcinemaFest chat: Genesis & Marie talk friendship
http://www.youtube.com/watch?v=m_wTmws0ano&feature=related

Print Interviews

New York Times Q&A:

<http://artsbeat.blogs.nytimes.com/2011/04/25/tribeca-qa-the-ballad-of-genesis-and-lady-jaye/>

Interview: <http://www.interviewmagazine.com/film/the-story-of-genesis/> -

indieWIRE: www.indiewire.com/article/futures_the_ballad_of_genesis_and_lady_jaye_director_marie_losier

Radio Interviews

—PRX: Spoiler Alert Radio

<http://www.prx.org/pieces/79628-marie-losier-filmmaker-and-film-curator-the-ba#description>

—Illogical Contraption: Cory Sklar interviews Genesis & Marie on 2/6/12

<http://itunes.apple.com/us/podcast/illogical-contraption/id472533923>

Other Links

Official film site: <http://www.balladofgenesisandladyjaye.com>

Facebook: <http://www.facebook.com/pages/The-Ballad-of-Genesis-and-Lady-Jaye/130657823651457>

Twitter: <https://twitter.com/balladmovie>

Genesis Breyer P-Orridge website

(with links to Facebook, Twitter, YouTube, Tumblr, Flickr, a blog and a shop):

http://www.genesisbreyerporridge.com/genesisbreyerporridge.com/Genesis_BREYER_P-ORRIDGE_Home.html

The Cut Up: Lady Jaye & Genesis Breyer P-Orridge on pandrogny:

<http://www.youtube.com/watch?v=A7RT05cf1w8&feature=plcp>

Visit Amazon.com to buy the [DVD](#) and the official film soundtrack ([CD](#) or [MP3](#)).

FILM CREDITS

The Ballad of Genesis and Lady Jaye

LOVE IS DEDICATION. LOVE IS CREATION. LOVE IS FOREVER.

A film by Marie Losier • Directed, shot and edited by Marie Losier

Additional editor
Marc Vives

Producers
Steve Holmgren
Marie Losier
Martin Marquet

Production Assistants
Elyanna Blaser-Gould
Amy Browne

Story Producer
Charlotte Mangin

Starring
Genesis Breyer P-Orridge
Lady Jaye Breyer P-Orridge
Big Boy (Breyer P-Orridge)

Psychic TV / PTV3
Edley ODowd
Genesis Breyer P-Orridge
Lady Jaye Breyer P-Orridge
David Max
Markus Persson
Alice Genese

Thee Majesty
Bryin Dall
Genesis Breyer P-Orridge

**Post-production
Supervisor /
Negative Cutting**
Ryan O'Toole

**Sound Engineer/
Composer**
Bryin Dall

Technical Advisor
Sebastien S.D. Santamaria

Other Appearances
Tony Conrad
Gibby Haynes
Clyde Magid
Caresse P-Orridge Balpazari
Genesse P-Orridge
Lili Chopra
Peaches

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(Image/Mouvement)

NYSCA – New York State
Council on the Arts

ETC – Experimental
Television Center

IFP Market

Film/Video Studio Program
at the Wexner Center for
the Arts

Sarah Jacobson Film Grant

FIAF – French Institute
Alliance Française

Bernard Henry Kyle
Pascale Cassageanu
Annick Lemonnier
Martin Marquet
Steve Holmgren
Thierry Giacomino

CREW BIOGRAPHIES

Marc Vives, a graduate of NYU's Tisch School of the Arts, is a filmmaker and editor living in Brooklyn, NY. His previous credits include *The Painter Sam Francis*, a documentary that played internationally at festivals and museums, including the Tate Modern in London and the Louvre in Paris, and the narrative *Putty Hill*, a multiple festival-award winner that was released theatrically in the spring of 2011.

Ryan O'Toole is a filmmaking professional and musician who lives in Long Island City. Ryan O'Toole was raised in Phoenix, AZ. He is a professional film editor, filmmaker, and musician. Ryan holds an MFA in film editing from the American Film Institute and has extensive experience and expertise working with digital video and traditional film environments.

Charlotte Mangin (story producer for *The Ballad of Genesis and Lady Jaye*) has been a documentary filmmaker for over ten years. She spent five years on the production staff of National Geographic Television, working on stories about illegal immigration along the U.S.-Mexico border, public health issues in Nepal, Colombia's drug wars, and hurricane devastation in Florida, among others. Most recently, Charlotte spent five years with the PBS series *Wide Angle*, reporting on international issues such as women's rights in Morocco, legal reform in China, hunger in Ethiopia, and political turmoil in Haiti. She directed, produced, and edited her own independent documentary project about street children in Tangier, which premiered on PBS in 2007. Born in Paris, France, Charlotte attended Amherst College, followed by a master's from Harvard University in East Asian studies.

Steve Holmgren, a Minnesota native and graduate of Boston University's School of Management, is a New York City-based producer and programmer. He recently produced Matt Porterfield's *Putty Hill*, and is currently working with Joseph Cahill on his project *The Night Fisherman*. He is also the programmer at the nonprofit documentary arts space UnionDocs in Williamsburg, Brooklyn. Steve also has experience in film sales, primarily with documentaries at Cactus Three, and started off working in film in production at HDNet Films. He also works with the Robert Flaherty Film Seminar and Sound Unseen.

Martin Marquet is the founder and managing director of M Link, an international publicity, project management and production company. Previously the communications managing director at Bill Pohlad's Apparition through 2010 and a former publicist at Paramount Vantage and DDA PR, Martin has represented hundreds of films for press campaigns as well as at the top festivals and venues around the globe. Key partners include Wild Bunch, ARTE, the UK Film Council, Celluloid Dreams, and indie producers Chris Hanley, Jane Scott, James Flynn, to name a few. Some of the titles he has represented include Steven Soderbergh's *Che*, Jacques Audiard's *A Prophet*, Gaspar Noë's *Enter the Void*, Michael Winterbottom's *The Killer Inside Me*, The Coen Brothers' *No Country for Old Men*, Bruce Beresford's *Mao's Last Dancer*, and documentary films such as James Marsh's *Man on Wire*, Gonzalo Arijon's *Stranded*, and Werner Herzog's *Cave of Forgotten Dreams*. Majoring in art history in Paris and having started his career as the lead promoter for Jacques Tati's restored film catalogue, Martin took on a strategic producer's role on festival favorite and award-winning documentary *The Ballad of Genesis and Lady Jaye*.

DISTRIBUTION

United States (released in March 2012):

Adopt Films
2-01 50th Avenue, #29J
Long Island City, NY 11101
USA
Phone: (718) 392-2783
Facebook: <http://www.facebook.com/AdoptFilms>
Twitter: <https://twitter.com/adoptfilms>
Website: <http://www.adoptfilms.com/ballad>

Germany (released in November 2011):

Arsenal Distribution
Arsenal – Institut für Film und Videokunst e.V.
Potsdamer Str. 2
10785 Berlin
Germany
Phone: +49-30-26955-158
Contact: Gesa Knolle
Email: gk@arsenal-berlin.de
Website: <http://www.arsenal-berlin.de>

****Arsenal also distributes Marie's short film *Slap the Gondola!* (an image from which is featured on the last page of this press kit).**

France (released in October 2011):

Epicentre Films
55 rue de la Mare
75020 Paris
France
Phone: +33-(0)1-4349-0303
Contact: Daniel Chabannes
Email: daniel@epicentrefilms.com
Website: <http://www.epicentrefilms.com>

Also released in Canada by Films We Like: <http://www.filmswelike.com>

And in Mexico by the Cineteca Nacional México: www.cinetecanacional.net/



WINNER of the 2011 Teddy Award for best documentary:

"The jury gives the best documentary award to *The Ballad of Genesis and Lady Jaye* by Marie Losier. This film draws us into a whole new magical world of diversity where anything is possible; genders change, identities shift and two people can become one through pandrogyny.

The jury feels that nobody could tell the story of this once in a lifetime love affair like Ms. Losier, a filmmaker with the unique imagination to match her film's subjects and the compassion to tell an extraordinary tale of queer pioneers into a simple and universal tale of love."

TEDDY AWARD, Berlin Film Festival – Forum (Germany)

CALIGARI AWARD, Berlin Film Festival – Forum (Germany)

PRIX LOUIS MARCORELLES & PRIX DES BIBLIOTHÈQUES, Cinema du Réel (France)

AUDIENCE AWARD, BAFICI/Buenos Aires Film Festival (Argentina)

GRAND PRIZE, IndieLisboa (Portugal)

ARTISTIC ACHIEVEMENT AWARD, Outfest Film Festival (Los Angeles, USA)

SPECIAL MENTION – International Competition, SANFIC (Chile)

AUDIENCE AWARD – Mention Speciale, Festival du Nouveau Cinéma (Montreal, Canada)

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www.adoptfilms.com/ballad