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Virgin TALES

a film by MIRJAM VON ARX



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Produced and Directed by MIRJAM VON ARX Written by MICHÈLE WANNAZ and MIRJAM VON ARX Camera KIRSTEN JOHNSON
Editing SABINE KRAYENBÜHL Sound JUDY KARP and TAMMY DAVIES Original Score ADRIAN FRUTIGER Sound Design CHRISTIAN BEUSCH,
MAGNETIX AG Post Production Services ANDROMEDA FILM Produced by ICAN FILMS GMBH Coproduced by SRF, SRG SSR, ARTE G.E.I.E.

ican films

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Synopsis

Evangelical Christians are calling out for a second sexual revolution: chastity! As a counter-movement to the attitudes and practices of today's culture, today one in eight girls in the US has vowed to remain "unsoiled" until marriage. But the seven children of the Wilson family, founders of the Purity Ball, take this concept of purity of body and mind one step further; even their first kiss will be at the altar. For two years the filmmakers follow the Wilson's as some of their children prepare for their fairytale vision of romance and marriage and seek out their own prince and princess spouses. In the process, a broader theme emerges: how the religious right is grooming a young generation of virgins to embody an Evangelically-grounded Utopia in America.



The Blessing – a Sunday ritual at the Wilson's house

Background Information about the Purity Movement

Virginity is a cultural construct that has been purposefully applied in order to control and regulate what people think, feel, how they behave and sometimes even if they live or die. Even today. But those who think only of honor killings in radical Islamist states or ultra-orthodox Jews and their matchmakers are wrong. In so-called advanced, western nations in particular, the virginity cult is experiencing an outright boom in popularity.

Like a lot of trends, this one is also from the United States. Every eighth girl in the United States makes a vow to remain chaste until marriage. Notable politicians support this attitude to counteract today's supposed moral decay. Instead of sex education, schools are placing more emphasis on abstinence education. Evangelists that form the core of this movement already make up a quarter of the U.S. population and are strongly represented in the government thus significantly influencing world politics. In Europe, their influence is not to be underestimated either: there are approximately 400,000 evangelists in France, one and a half million in Germany, and even five million in Great Britain.



The Wilsons – The First Family of Purity

Our protagonists, the Wilson Family, founders of the Purity Balls, could be called the “First Family of Purity”. At this annual event that is awaited with as much anticipation as the prom, girls as young as four dressed in ballroom dresses come on their fathers’ arm and pledge to remain chaste until marriage. In the United States around 5,000 of these Purity Balls are held in Colorado and 47 other states. And Europeans are increasingly succumbing to the fervour. People from 17 countries, including Great Britain, France, Finland and Germany, have approached the Wilsons' to organize such events in their countries.

Randy Wilson, head of the Wilson clan, is the key to this global purity movement. The press presents the Wilsons as the picture perfect family of the new purity movement. The five Wilson daughters are exemplars of virginity in the United States: young, pretty, charming and vowing to not even exchange the shyest of kisses before marriage. Even the eldest of the two brothers had his first kiss at the altar.

At the Wilsons', a man who would like to meet one of the daughters must first meet with Randy the way he might ask for her hand in marriage. It is also Randy who first "dates" the admirer: At the local Starbucks the two meet as often as necessary for Randy to make a decision. Once the young man comes into question as a son-in-law then he is allowed to meet the daughter – even if at the first “real date” the entire family is present. And if he also suits the daughter then wedding bells start ringing.

The two eldest daughters Lauren and Khrystian already found, married, and kissed their fairytale princes. Next in line is 20-year-old Jordyn who is desperate for a husband at her side and - like her own father, brothers or brothers-in-law: family-friendly, God-fearing, and good looking (“he has to be easy on the eyes”).

The Wilson Family

RANDY, 54



(abortion law above all). Randy particularly enjoys teaching and advising ministers on dealing with family issues – including, of course, the virtues of virginity.

Randy Wilson is an attractive, charming and extremely charismatic man. He comes from a deeply religious Evangelist family. Professionally, Randy is the National Field Director for Church Ministries at the Family Research Council, a Christian political organization dedicated to preaching the values of marriage and family through its presence in the media, schools, and in the political arena where it sets out to influence law making

LISA, 53



self-esteem through their outward appearance. She is the one who equips her daughters with new (secondhand) ball gowns and swamps them with make-up and hair styling tips from childhood on. She is also the one who strongly influenced the appearance of Purity Balls as a princess events. Her daughters should be sexy virgins, not plain Janes.

Lisa met Randy in her early twenties in a church choir. Since then they have been married for 30 years and have seven children. When she speaks about the love for her family, tears quickly well up in her eyes. At the same time she talks about the hard times she went through: excessive demands of seven children she also home schools and money concerns that come with having such a large family. Lisa wants to help her children develop a healthy

LAUREN, 27



God. She earnestly prayed for 40 days for Him to show her the way. And He did just that: after little

Lauren is the oldest of the Wilson children. In 2007 she moved to Idaho to live with her husband Brett, a member of the Air Force. She met her husband, who was in training, when she went with her brother Colten to visit the Air Force Academy in 2006. Brett guided the Wilsons around the campus – and Lauren was instantly enamored of him. Today she says that she fell head over heels in love. Of course at the time she did not let anybody know – except

more than a month, Brett called Randy. Lauren was the first of the Wilson children to wait until after the wedding for not only sex, but also the first kiss – a decision that even her mother Lisa labeled with amusement as “radical.” She and Brett did not even hold hands until after they married because they thought it would distract them from getting to know each other’s heart. But then they were able to do that much more quickly: They knew each other for eight weeks before he proposed. Then they were engaged for six months, five of which Brett was stationed abroad. Lauren’s fate is to follow her husband to whatever the military sends him and then to wait for him for months since he is sent regularly to the front. But as of late she does not have to wait alone: Lauren is the proud mother of two children.

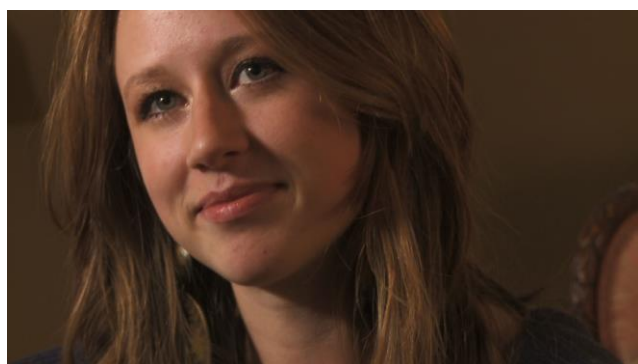
COLTEN, 25



Colten is like a young Randy clone: charming, charismatic and self-confident, through and through a God-fearing golden boy who knows exactly how things are done. On a DVD of some of the family rituals that the Wilsons distribute as illustrative material, a fifteen-year-old Colten leads a public prayer. Even back then he spoke and moved exactly like his father. Unlike his sisters, Colten attended a Christian college. And he was not dependent on

his father when he married either: on his own initiative he met a girl at college who became his wife in 2009. But Colten and his wife Anna still observed the commitment to abstinence: the first kiss was exchanged at the altar.

KHRYSTIAN, 24



Khrystian is the model virgin of the family: beautiful, sexy, self-confident – and overjoyed with her fate. She lives with her husband Chad in Tennessee. Her 31-year-old husband is a deeply religious Christian, unbelievably attractive, charming, with hazelnut colored eyes and a smile that still makes Khrystian weak in the knees. He is gentle; a poet who writes beautiful love poems for her – and at the same time has the power and strength of a real warrior. After all, he is

a regular in the military, and has already reached rank of captain. “God led this man into the kitchen of a family we’ve never met,” explains Khrystian, “and on their refrigerator was a photograph of us because someone in the family read our book. And now Chad is my husband. I am happier than I could have ever dared imagine in my fondest dreams. And I had nothing to do with it. I just had to wait until God executed his plan.” Chad and Krystian’s father emailed each other for a while back and forth. After only six days, Chad asked Randy if he could come by over the weekend to meet Khrystian. Randy agreed and then everything went considerably quickly. Three days after his first visit, Chad asked Randy for his daughter’s hand in marriage. Up until this point, he and Khrystian had spent only four and a half days together.

JORDYN, 23



Jordyn is more of a shy young woman and as the fourth oldest she is next in line to marry, exchanging her father for a husband and thereby lose her virginity. She anxiously awaits this event. “It would be so great if I could marry this year!” she gushes. Asked about her fairy prince, she does not need long to think it over: “He has to love God and my family, of course, because those are the two things are most important to me in life. Then he should

be easy on the eyes and be...um...well-behaved.” What does that mean? “Well, he should intuitively behave properly. He should ask my father first if he may meet me. To be honest, if he came directly to me then he wouldn’t have a chance.” In 2010, Jordyn started the SCHOOL OF GRACE, classes and lectures where young women learn how to create lovely environments of welcome and beauty and the basics of etiquette, grace, and hosting.

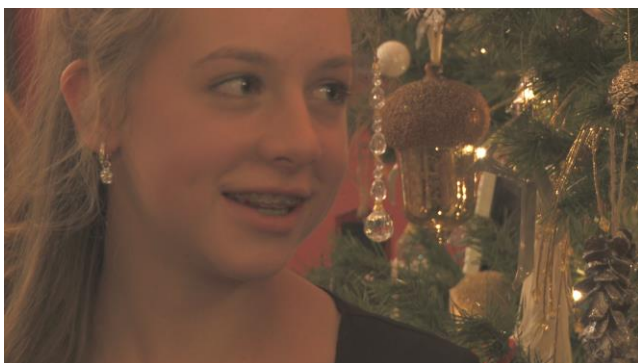
LOGAN, 16



Ever since Colten moved out Logan is, after his father Randy, the only other man at home. Essentially Logan is a normal pubertarian boy: insecure, awkward, and not really certain what he should do with his suddenly super long arms and legs. Coming out of that is a charming mix of childish shyness and unconvincingly macho behaviour. Logan dreams of a career in the military and the opportunity to face the enemy. Like his older

brother, Logan will also go to college and will be able to pick his future bride.

KAMERYN, 15



The abundantly self-confident and audacious Kameryn demonstrates, in spite of her innate energy, how to master the rules of behavior perfectly in this family even at a younger age one. She is no longer a child, but a young woman through and through. And right now she is being painstakingly initiated into womanhood. On her thirteenth birthday her mother and sisters showed her how to apply makeup, what she regularly does since then. At fourteen Kameryn celebrated the

“Chayil” , her transition from child to woman. A favorite Kameryn statement is: “I don’t need to go to bars or discos. I’ve chosen a high standard for my life. And you can become so mediocre if you’re not careful.”

KAALYN, 9



The little Kaalyn is a darling – impetuous, lively, full of childish innocence, saucy, in short: sweet as sugar. And above all she is, appropriate for her age, honest, direct and very naive. One notices that she has not yet internalized the rules or what one does and does not say in the family, as her siblings have. At the same time she shows how early the children in this family are piled with rules of virginity – at an age when one does not really know what sex is. So Kaalyn tilts her head,

smiles and starts off as if she were reciting a poem: “If a girl dresses sexy, then men want to conquer her. If a girl is mo...mo...” – “modest,” her parents say – , “if a girl is modest, and dresses that way, then men want to protect her.” – “Exactly!” her parents cry out with delight. They stroke Kaalyn on the head and radiate pride, and her siblings nod their heads appreciatively.



The Wilson daughters Jordyn and Khrystian teach young girls about purity and love

Director's Statement

What is virginity? Something physical? Spiritual? Or perhaps even something political? Not only in the Middle Ages was the subject a topic of lively debate, even today it has maintained its meaning. Whether eagerly awaited, feared or supposedly without shame, today losing one's virginity is still connected to emotion. Shaped by culture, religious affiliation and one's own character, this important step on the path from childhood to adulthood is experienced by each of us very individually—regardless of how detailed the sexual education one has had.

I became interested in the subject as a filmmaker almost ten years ago, after an animated dinner party amongst women, and began to search for literature in the US and Europe to learn more about the cultural, psychological and physical background behind virginity and deflowering. With amazement, I realized that very little has been (and is) written about this subject. There were either books written by psychologists concentrating primarily on psychoses connected to the loss of virginity, or sociologists, anthropologists or evolutionary theorists who hypothesized on the subject. I found very little information about why so many youths today consciously choose a chaste life until marriage and to what extent this decision is supported or even demanded by their environment.

People who are open to the subject of virginity, quickly realize how unbelievably fascinating and complex it is. “A big issue about a little tissue,” joked a friend from New York who outed herself as an early seductress on the evening of that fateful dinner party, when I became aware of the subject. At first, others said: “It wasn't anything special.” But the longer the evening lasted, the more honest the stories became. “I was 14. Actually I didn't even want to have sex, but my boyfriend was a few years older and pressured me until I let him talk me into it.” – “My boyfriend broke up with me because I wouldn't go to bed with him.” – “At some point, I didn't care who my first lover was. I just wanted to get it over with.”

Deflowering (or losing one's virginity) is a once in a lifetime event that cannot be repeated. Virginity is thus considered a gift, award, barrier or taboo. Virginity only has meaning amongst humans. Not even our closest relatives in the animal kingdom, whose sexual behavior and social structures are often strikingly similar to our own, are interested in the slightest in virginity or let it influence their decisions. We invented and developed it, propagate it through our cultures, religions, legal institutions, through art and scientific work, and we have made it into a patriarchal instrument that defines and controls the social role of women even today.

I am interested not only in what way this power is exercised, but also how young women today deal with this behavioral corset that one has tied on them. And I wanted to look into this by observing the Wilson family, the founding family of the Purity Balls. After a short period of time I noticed that even the Wilson children have dreams, desires, vanities (not only passed down from their father)—and sometimes question their faith.

What made the family ideal for such long-term observation was the ambivalence they trigger. It is not an intellectual ambivalence—I know very well what I think of the content of their statements and how to evaluate them—but more an affective one. As an observer, one is thrown back and forth, finds them likeable and then insulting. During filming it was extremely difficult for us to talk about anything else in the evenings or during meals. Our conversation always returned to the Wilsons. Our all-female and consistently feminist crew was unbelievably fascinated by this family who provoked contradictory and alternating emotions: sympathy as well as aversion. For me, that made them even stronger protagonists

for our film—and far more dangerous missionaries.

My world—my philosophy, religion and attitude towards sexuality—is completely different than the Wilsons’, and it would be against my nature to adopt the family’s ideas, sympathize with them or trivialize them. I am, however, convinced that exactly these feelings of ambivalence one develops when meeting the Wilsons provokes the audience to understand this family’s cosmos and to stay with them for the whole film.

I am very grateful to the Wilsons for allowing me and my crew to observe their world for two years. I respect them and their way of life, even though I am unable to accept it for myself. All the same, it was important to me that they—like all protagonists in my films—are treated with respect and dignity and not put on display and made laughable. I am convinced that one can scrutinize a way of life without trivializing it. To trivialize it would mean not taking seriously the political influence that this movement possesses; a movement that places its persuasive power in mythical and symbolic “bait” and a call for primordial longing.

Thus, it is of particular importance to me that the film release be accompanied by discussion led by representatives of all philosophies and religious orientations. The subject is not only cause for ardent discussion in the US where the religious right exercises their political power and pushes for abstinence education as part of their campaign platform. In Switzerland as well, sexual education and the choice of literature in schools has become subject of emotional debate.

I hope that VIRGIN TALES can become impetus and catalyst for many interesting discussions and a serious examination of a topic that decisively shapes the lives of a large number of women, and men as well.

Mirjam von Arx



Mirjam von Arx, Director and Producer

Mirjam von Arx, was born 1966 in Weinfelden/TG. After studying at the Ringier School of Journalism, von Arx worked for 18 years as an editor and freelancer for a number of German language magazines. In 1991, she moved to New York and produced the road movie *BLUESIANA* together with Polo Hofer. In addition to regular contributions to Swiss television, von Arx executed two documentaries for SF and Sat1. In 2001, she moved to London and began filming the documentary *BUILDING THE GHERKIN*. In 2002, she founded the production company *ican films gmbh*. In 2003, her first documentary *ABXANG* was shown in cinemas. In 2005, *BUILDING THE GHERKIN* (CH, DE, UK) followed. In 2006/7 she produced the documentary *SIEBEN MULDEN UND EINE LEICHE* for Thomas Haemmerli, shown in cinemas in 2007. The film was awarded the Zurich Film Prize 2007 and was nominated for the Swiss Film Prize 2008. Her documentary *SEED WARRIORS* was theatrically released in autumn 2010. *VIRGIN TALES* will be theatrically released in Switzerland in June 2012.

Michèle Wannaz, Author

Michèle Wannaz studied film, journalism, and contemporary German literature in Zurich. Alongside her studies she trained as a script consultant. She worked as film editor for the news magazine *Facts*, was responsible for conception, casting, and research for the documentary series *DIE SPURENSUCHER* for arte / zero one film Berlin, and worked as dramaturge for Micha Lewinsky, Markus Imhoof, Xavier Koller, and Pipilotti Rist, among many others. She is currently project director at the W.I.R.E. think tank, where she manages exhibition and book projects, as well as being a member of the Zurich Film Foundation film commission.

Publications: “Dramaturgy in Auteur Film: Narrative Patterns of Social-Realistic Arthouse Cinema” (Schüren, 2009), “Mind the Future: Compendium of Contemporary Trends” (Coauthor, Verlag Neue Zürcher Zeitung, 2011).

Kirsten Johnson, Cinematographer

Kirsten Johnson works as a director and a cinematographer. She recently shot the Sundance 2012 Audience Award winner, *THE INVISIBLE WAR*. In the last year, as the supervising DP on Abby Disney and Gini Reticker's series, *WOMEN, WAR AND PEACE*, she traveled to Colombia, Bosnia, and Afghanistan. She shared the 2010 Sundance Documentary Competition Cinematography Award with Laura Poitras for *THE OATH*. She shot the Tribeca Film Festival 2008 Documentary winner, *PRAY THE DEVIL BACK TO HELL*. Her cinematography is featured in *FAHRENHEIT 9/11*, Academy Award-nominated *ASYLUM*, Emmy-winning *LADIES FIRST*, and Sundance premiere documentaries, *FINDING NORTH*, *THIS FILM IS NOT YET RATED*, *AMERICAN STANDOFF*, and *DERRIDA*. A chapter on her work as a cinematographer is featured in the book, *THE ART OF THE DOCUMENTARY*. She is currently editing a documentary on sight that she shot and directed in Afghanistan. Her previous documentary as a director, *DEADLINE*, (co-directed with Katy Chevigny), premiered at Sundance in 2004, was broadcast on primetime NBC, and won the Thurgood Marshall Award.

Claudia Raschke, Cinematographer

Award winning cinematographer Claudia Raschke-Robinson has photographed independent feature films and documentaries for over 20 years. She is best known for her smooth hand-held camera work and natural lighting style. Her background training is in dance, martial arts and fine arts. Claudia lives with her husband, who is a personal trainer and football coach and her two children in New York City. Notable documentaries include Oscar-nominated GOD IS THE BIGGER ELVIS (HBO) Peabody Award winning documentary BLACK MAGIC (ESPN), A SEA CHANGE (Discovery), WHAT'S YOUR POINT, HONEY? (Lifetime), MAD HOT BALLROOM (Paramount), Oscar-nominated MY ARCHITECT (add'l DP), Oscar-nominated SMALL WONDER (add'l DP), Oscar nominated SISTER ROSE'S PASSION (add'l DP) as well as indie features like KISS ME GUIDO, WALKING ON THE SKY and FRAME OF MIND.

Sabine Krayenbühl, Editor

Sabine Krayenbühl, has worked in both the United States and Europe editing documentaries and features. Her work includes the critically acclaimed documentary MAD HOT BALLROOM, distributed by Paramount Classics and the Oscar-nominated feature length documentary MY ARCHITECT; A SON'S JOURNEY, for which the American Cinema Editors nominated her for an Eddie award in 2004. Other works include the controversial doc THE BRIDGE, PICASSO AND BRAQUE GO TO THE MOVIES on which she collaborated with feature film director Arne Glimcher and established producers Robert Greenhut and Martin Scorsese, and AHEAD OF TIME, about 97 year old journalist-activist Ruth Gruber. Sabine recently finished the theatrical documentary MY REINCARNATION with director/producer Jennifer Fox about the high Tibetan Lama, Choegal Namkai Norbu and his Italian born son Yeshi. The film will open the 2012 POV series on PBS, USA.

Judy Karp, Sound

Judy Karp has travelled around the world recording sound on documentaries and independent feature films for over 30 years. Her credits include Paris is Burning, The War Room, Hotel Terminus and seven feature films with John Sayles. She currently lives in Brooklyn with her husband, Jaime Reyes.

Adrian Frutiger, Composer

Born 1971. Studied Set Decoration at the Zurich University of the Arts. Since 1991, Frutiger has composed soundtracks for numerous theatrical and TV productions; in addition he has contributed music to various music concepts, shows, animations and postproduction. He has been honored with 6 Awards for his film compositions.



ican films, Production Company

Founded in 2002 by filmmaker and producer Mirjam von Arx. ican films is a Zurich based production and distribution company for international documentary films. ican films aims to use a film's emotional power to throw light on the unusual – or supposedly familiar – by illuminating it from a different angle. Interested in a broad thematic spectrum, ican films seeks collaboration with directors who want to film unexpected stories. Since 2002, ican films has produced many award winning films, including BUILDING THE GHERKIN (2005), SEVEN DUMPSTERS AND A CORPSE (2006), SEED WARRIORS (2010) and von Arx's latest feature length documentary VIRGIN TALES (2012). In addition to Mirjam von Arx's latest project ALIVE, currently in production are Aya Domenig's feature documentary THE DAY THE SUN FELL and Mehdi Sahebi's THE LAST FIELD.

- 2014** **ALIVE, produced by ican films gmbh, in co-production with SRF SRG SSR**
Director: Mirjam von Arx
HD, 90' / 52'
In production
Supported by Zurich Film Foundation, Filme für eine Welt
- 2013** **THE LAST FIELD, produced by ican films gmbh**
Director: Mehdi Sahebi
HD, 90' / 52'
In production
Supported by Federal Office of Culture, Switzerland, Zurich Film Foundation, Filme für eine Welt
- 2013** **THE DAY THE SUN FELL, produced by ican films gmbh**
Director: Aya Domenig
HD, 90' / 52'
In production
Supported by Federal Office of Culture, Switzerland, Zurich Film Foundation, Pacte de l'Audiovisuel
- 2012** **VIRGIN TALES, produced by ican films gmbh, in co-production with SRF SRG SSR, ARTE G.E.I.E.**
Director: Mirjam von Arx
HD/35mm, 87' / 57'
Distribution: Films Transit International
Theatrical Release: Praesens-Film AG (Summer 2012, Switzerland)
Festivals:
- Visions du Réel, Nyon 2012
- 2009** **SEED WARRIORS, produced by ican films gmbh, in co-production with ARTE/ZDF, SF**
Director: Mirjam von Arx / Katharina von Flotow
Developed with the support of the MEDIA Programme of the European Community
HD/35mm, 86' / 52'
Nomination Int. Green Film Award, Cinema for Peace Gala Berlinale 2011

Winner of the Prize of the Minister of Agriculture Slovakia

Theatrical Release: Praesens-Film AG (Fall 2010, Switzerland)

Broadcasters/DVD: RSI (Switzerland), NRK (Norway), UR (Sweden), TVP (Poland), TVE (Spain), True Visions (Thailand), Link TV (USA) / Film Media Group (USA), cms constructive media service GmbH (Germany)

Festivals (selection):

- Solothurner Filmtage 2010 (Switzerland)
- Planet in Focus 2010 (Toronto, Canada)
- 27. Kasseler Dokumentarfilm- und Videofest 2010 (Germany)
- 5th Int. Science Film Festival of Athens 2010 (Greece)
- Rhodos Int. Films and Visual Arts Festival 2010 (Greece)
- Fünf Seen Filmfestival 2010 (Starnberg, Germany)
- International North South Media Forum 2010 (Ouagadoudou, Burkina Faso)
- 20th Oslo International Film Festival 2010 (Norway)
- BaKa Forum 2011 (Basel, Switzerland)
- Cinema for Peace Gala 2011 (Berlin, Germany)

2007 SEVEN DUMPSTERS AND A CORPSE, produced by ican films gmbh, in co-production with SF

Director: Thomas Haemmerli

DV / Super 8mm, 81'

Nominated for Swiss Film Award 2008

Zurich Film Award 2007

Audience Award Duisburger Filmwoche 2007

Theatrical Release: Frenetic Films (Switzerland); Neue Visionen (Germany), Filmladen, (Austria)

Broadcasters: 3Sat (Germany), SBS (Australia), YES (Israel), CBC (Canada)

Festivals (selection):

- HotDocs 2007 (Toronto, Canada)
- Int. Film Festival Locarno (Appellations Suisse)
- Filmfest Hamburg 2007 (Germany)
- Duisburger Filmwoche 2007 (Germany)
- 24. Kasseler Dokumentarfilm- und Videofest 2007 (Germany)

2005 BUILDING THE GHERKIN, co-produced by ican films gmbh,

Director / Exec. Producer: Mirjam von Arx

Digibeta / 35mm, 89' / 52'

Winner First Prize Int. Film Festival sur l'Art, Montréal

Theatrical Release: Switzerland (Distributed by: ican films gmbh), Germany (Distributed by: GMfilms), London, U.K. (Barbican)

Broadcasters: SF 1 (Switzerland), Sky Artsworld, ABC (Australia), MICO/NHK (Japan), NRK (Norway), Arts Channel (New Zealand), Taiwan Public Television, 3sat (Germany), Fox Int.

Festivals / (selection):

- Int. Documentary Film Festival 2005 (Munich, Germany)
- Art Doc FEST 2005 (Rome, Italy)
- EcoFilms, Rhodos Int. Film & Visual Art Festival, 2005 (Rhodos, Greece)
- Pärnu Int. Film Festival, 2006 (Pärnu, Estland)
- CPH:DOX 2005 (Copenhagen, Denmark)
- 22. Kasseler Dokumentarfilm- und Videofest 2005 (Kassel, Germany)
- 24e Festival Int. du Film sur l'Art 2006 (Montréal, Canada)
- Festival Artecinema, 2006 (Naples, Italy)
- The Best of FIFA. Dahesch Museum, 2006 (New York, USA)

- Architecture Film Festival, 2006 (Prag, Czech Republic)
- Int. Women Film Festival, 2006 (Kalkutta, India)
- Int. Architecture Film Festival. 2007 (New Zealand)
- Architecture Film Festival, Guggenheim Museum, 2007 (Bilbao, Spain)
- Greenx Film Festival, 2007 (Vancouver, Canada)
- Int. Architecture Film Festival, 2007 (New Zealand)
- Architecture Film Festival, 2007 (Rotterdam, The Netherlands)
- Guangzhou Int. Documentary Film Festival, 2007 (Guangzhou, China)
- Arts and Lights Film Festival, 2008 (Tallinn, Estland)
- Australian Cinématèque/ Gallery of Modern Art. 2008 (Brisbane, Australia)
- Hungarian Contemporary Architecture Centre, 2008 (Budapest, Hungary)
- IMAGES d'HELVETIE, Fondation Suisse, 2008 (Paris, France)

2005 ROGER FEDERER – REPLAY, co-produced by ican films gmbh

Director: Christian Neu

HDcam, 52'

DVD: Distributed by Warner Bros

2003 ABXANG, produced by ican films gmbh

Director: Mirjam von Arx

Super 16mm / DVcam, 102'

Theatrical: Switzerland (Distributed by: Filmcoopi)

Broadcasters: SF (Switzerland), Teleclub (Switzerland), 3Sat (Germany)

Technical Information and Credits

<i>Genre:</i>	Creative feature documentary
<i>Length:</i>	87' / 57' (TV version)
<i>Country of origin:</i>	Switzerland
<i>Shooting format:</i>	HD (1920 x 1080), 16:9
<i>Screening format:</i>	35mm FAZ, DCP
<i>Language:</i>	English
<i>Subtitles:</i>	German, French
<i>Producer & Director:</i>	Mirjam von Arx
<i>Authors:</i>	Michèle Wannaz, Mirjam von Arx
<i>Production Manager:</i>	Manuela Ruggeri
<i>Camera:</i>	Kirsten Johnson, Claudia Raschke
<i>Editor:</i>	Sabine Krayenbühl
<i>Sound Design:</i>	Christian Beusch
<i>Composer:</i>	Adrian Frutiger
<i>Coproduced by:</i>	Coproduced by SRF, SRG SSR and ARTE G.E.I.E.
<i>Other Film Funders:</i>	Zurich Film Foundation, Swissimage, Succès Cinema, Succès Passage Antenne, Migros Kulturprozent
<i>Production Company:</i>	ican films gmbh Lagerstrasse 101 8004 Zürich Switzerland mirjam@ican-films.com
<i>Theatrical distributor Switzerland:</i>	Praesens-Film AG (Switzerland, Liechtenstein)
<i>World Sales Agent:</i>	Films Transit International www.filmstransit.com
<i>Website:</i>	www.virgintales.com