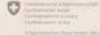


A FILM BY
MARCEL GISLER

electro boy

**FLORIAN BURKHARDT • HILDEGARD BURKHARDT • PETER J. BURKHARDT
GREGORY DAVID MAYO • URS ALTHAUS • URS KELLER • CLAUDIUS BURKHARDT • THEOPHIL BUTZ**

PRODUCTION **BERNARD LANG AG** EXECUTIVE PRODUCERS **ANNE-CATHERINE LANG / OLIVIER ZOBRIST** SCRIPT **MARCEL GISLER**
CINEMATOGRAPHY **PETER INDERGAND SCS** STORY DEVELOPMENT **JUTTA DOBERSTEIN / HERBERT SCHWARZE**
HISTORICAL RESEARCH **PHILIPP HOFSTETTER** SOUND **RETO STAMM / MARCO TEUFEN / CALEB MOSE**
EDITOR **THOMAS BACHMANN** MUSIC BY **BALDUIN** SOUND DESIGN **FELIX BUSSMANN SDS** SOUNDDSIGN STUDIOS
COLORIST **PATRICK LINDENMEYER ANDROMEDA FILM AG** SUPPORT BY **UBS KULTURSTIFTUNG**



CONTENT

The times and tribulations of Florian Burkhardt. The story of a man who sought to conquer the world and was taught the lesson of fear.

The moving life and family story of Florian Burkhardt, who left his confining past to search for fame and recognition in the big, wide world – his journey a volatile quest for identity, ending in fear and disillusionment, but also in a comforting arrival within himself. In the character that is Florian Burkhardt alias ‚electroboy‘ personal and social history are mirrored, as his path takes him through the Nineties, at the end of which the illusion of a ‚new world order‘ lies shattered.

DIRECTOR'S NOTE

Why this movie? In order to find answers to the question of who is behind the iridescent façade of this elusive, multi-talented glamour boy. Who is Florian Burkhardt? Daredevil, artist, or imposter? Phoenix or fallen Icarus? The cinematographic journey with Florian led us to an entirely different place than expected.

After many feature films, ‚electroboy‘ is my first documentary and also the first body of material that was not my own, but offered to me by a third party – material that I had to make my own. In 2008 I was asked whether I wanted to direct a feature film about the life of Florian Burkhardt alias electroboy. I said no. In 2010 the next query by another producer followed. It was Anne-Chatherine Lang. This time it concerned a documentary about Florian, which made more sense to me. And I had become curious about this character, seeing that different people had independently thought of me as the director for the material. But I wanted to meet Florian myself before agreeing to anything.

While perusing the ‚Burkhardt files‘ many question marks arose: What is fiction, what is reality? The different manifestations of his persona that kept appearing seemed too grandiloquent to be true: snowboarding pioneer und promoter in Switzerland. Acting studies in Los Angeles and intimate friend of future international stars such as Kate Winslet and Leonardo di Caprio. Top-model for Gucci, Prada and David LaChapelle moving between Milan, Paris, London and New York. Internet pioneer with contracts from major companies such as Sunrise, Migros and Bank Leu. Successful party organizer. Voluntary patient at the Psychiatric University Clinic Zurich. Composer and interpreter of electronic music as ‚electroboy‘ with a renowned Swiss record label. – And all this in less than twelve years? – With 32 Florian withdrew from public life. Today he is 40 and has been receiving a disability pension for the past eight years. He is dependent on medication and has problems leaving his apartment.

Perhaps my skepticism kept me from seizing the material straight away, added to by my general indifference regarding so-called glamorous topics and trendy zeitgeist stories. But these if indeed hip, but also constantly shifting manifestations of Florian merely represent the story's shell. This became clear to me when I read his psychiatric diagnosis: „Generalized anxiety disorder and narcissistic personality structure with self-worth and identity problems along with indications of a social phobia.“ That was the actual story for me. And a topic that has always interested me. A modern, current topic relevant to our society that transcends Florian as an individual case.

Together with the historian Philipp Hofstetter I spent two years intensively researching Florian Burkhardt's life, his whole family's story, the different topics that Florian represented, the contemporary context and so on. We conducted countless preliminary interviews with Florian himself, his family, and with other possible protagonists. I must have been afraid of not being able to take control of the material otherwise. When we started shooting I had an elaborate concept, a dossier of facts, a script. But soon after we began filming I quickly realized that life writes its own script and that I, as a documentary film maker, needed to subordinate myself.

I am of the opinion that ‚electroboy‘ can be interpreted in many different ways. I have

to admit that it only became clear to me what the movie is really about when filming was over: I see it as a film about the dangerousness of emotions. A tragic event cut off Florian's family's emotional flow. Emotions were no longer allowed, because they could be too painful. Instead, the family fled into formality and form in order to keep their composure. This is visible in the interviews with all his relatives. Perhaps it is Florian Burckhardt's family inheritance. His life, too, was often an escape into different external forms – while internally he felt empty, as if cut off from the world. And then his emotions forced themselves back as a complex of indefinable fears.

Marcel Gisler, July 20, 2014

Excerpts from Florian's Blog

24.4.2014

And now not without *contradictions*: Chaos has always unsettled me. Especially where creative work is concerned. That's why I was rather overwhelmed by the documentary for quite a long time. I couldn't imagine that something could be created over years from the wild chaos of seeming arbitrariness, something concrete that self-assuredly strides toward a goal. But then I was informed that that's the way collecting works. One buys all the furniture, available colors, and floorings in order to furnish a small room. One studies all the subjects in order to write a report at the end. Quite wonderful, really, if one has the necessary financial means and patience. Had I proceeded like that, I might have written *one* ingenious song and found the *perfect* outfit for my life. But I am only a *protagonist*, always have been. Have never researched a life, filmed and condensed it. I'm no lake that collects everything, I am (hopefully) only a small *river*. Because before I can collect anything, I will (hopefully) be long gone. Does it follow then, that I need to work on something else before I can complete anything? Does it follow that I'd rather pitch my tent somewhere else before building a house? Does it follow that I myself would rather not make a *documentary film*? Yes, I think it does.

Why Marcel Gisler?

I think the project sought him out. He was already asked for the feature film project by the producer at the time. But just like the new producers Marcel was also of the opinion that the material would not be able to unfold enough in a feature film. He only agreed to the documentary. I was hardly involved in the choice of director. I had seen Marcel's „Fögi“, and so I was happy about the choice. A first meeting followed. He needed to get to know me, he said, before he could commit. And that's what he did.

Shooting

Director Marcel Gisler and I were familiar with each other due to the many preliminary interviews, which is why my inhibition threshold wasn't very high. The camera was, against my expectations, not an obstacle but an aide for me to feel at ease and sure of myself. Besides, I knew that the project would only be interesting if I was honest and opened myself up to the viewers. Just as giving a concert for a large, anonymous crowd is easier than for an audience made up of close friends.

Personal learning process?

Through collaborating on the film I realized that my projects are so tightly intertwined with my life that it is crucial I involve myself as a person if I want to reach the public. That also fits my attitude regarding life as a whole being the ultimate work of art. It was this realization that made me overcome my fear of being too vulnerable as a private person to allow myself to be judged from the outside.

What has the movie given me *personally*?

The *interest* shown in me by the makers gave me a boost – *motivation* to generate energy through working creatively again. That was a dire necessity, since I was stuck. My spirit had become idle. For a long time I thought I was lacking input. Then I discovered it again in the everyday and in my own interests. In that sense the preparations for the movie and the exploration of my past that went with it reignited my inspiration *from within myself*.

19.6.2014

They are fiddling with the film poster at the moment. Three of nine versions are being pursued. The 'electroboy' movie is really a large project; so many people that are involved, so much work and devotion to detail, and there remains nothing for me to

do but watch. Very unusual, but somehow it is freeing me from old patterns, as I always want to have control and the power of decision. It's strange, technically being the centre of everything while not really having any influence on the making of the film.

25.6.2014

Moving could coincide with the 'world premier' of the film. Whereby the move has a higher priority for me, because the film can be shown without my assistance. I'm not keen on any kind of 'jubilation' regarding my person as the protagonist (at least not at the moment).

The Swiss press has repeatedly called me a 'timid spirit'. Perhaps rightfully so, as I have the strong need to preserve my privacy as long as it doesn't concern any projects. Which is why the notion of participating in a documentary about my life was unpleasant for me at first, but I was interested in the challenge, and I probably hoped to find out more about myself. The film was a project and not something private, which is why it seemed reasonable to overcome my fears. I sensed very early on that it was not my project, but the project of the producer and director, and after fighting against that initially, I fast reconciled myself with not being in control.

www.cabaretvoltaire.de

PROTAGONISTS

Florian Burkhardt
Hildegard Burkhardt
Peter J. Burkhardt
Gregory David Mayo
Urs Keller (Fidji)
Urs Althaus
Claudius Burkhardt
Theophil Butz

CREW

| | |
|------------------------------|-------------------------------------------------------|
| Writer & Director | Marcel Gisler |
| Story Development | Jutta Doberstein |
| Dramaturgical Consultant | Herbert Schwarze |
| Director of Photography | Peter Indergand scs |
| Sound Engineer | Reto Stamm |
| Sound India | Marco Teufen |
| Sound Los Angeles | Caleb Mose |
| Editor | Thomas Bachmann |
| Music | Barduin |
| Production | Langfilm Anne-Catherine Lang & Olivier Zobrist |
| Historical Research | Philipp Hofstetter Public History Research GmbH |
| Production Management | Anne-Catherine Lang Daniel Honnegger Lea Gerber |
| Trainee Production Assistant | Pamela Polanco |
| Assistant Editor | Luca Zuberbühler |
| Transcripts | Monika Asiane-Vogel Sebastian Ledesma |
| Image Postproduction | Andromeda Film |
| Colorist | Patrick Lindenmaier |
| Stills Photography | Marcel Gisler |
| Title Design | Sophia Murer |

Sound Design, Editing, ADR Felix Bussmann

Sound Mixing SDS, Sounddesign Studio, Bern

Visual and Audio Rights Fotosolar alexandfelix
Albert Wartson
Gianlorenzo Marcucci
Display Zürich
AKUT Zürich
Front Magazin Zürich
ala pixel LLC Zürich
Sven Steinmeyer, salzderhelden.tv
Manuela Leu, salzderhelden.tv
Fashion Channel Publishing S.R.L
Schweizer Radio und Fernsehen SRF
François Chalet
Nicole Biermaier und Ravi Vaid
Marco Leisi
Michel Masserey – La Premiere
Arnold Odermatt
Playlust.net

MARCEL GISLER (WRITER & DIRECTOR)

Marcel Gisler, born in 1960 in Alstätten (SG), Switzerland, completed a degree in Theatre Studies and Philosophy at Freie Universität, Berlin.

In 1985, he made his first feature Film **TAGEDIEBE** (writer and director), which was awarded the Silver Leopard at the International Film Festival Locarno. All his further films **ROSIE**, **F. EST UND SALAUD**, **DIE BLAUE STUNDE** and **SCHLAFLOSE NÄCHTE** earned Marcel Gisler awards and remarkable box office successes.

From 2003 to 2007, he wrote exclusively for the Swiss TV series **LÜTHI & BLANC**, totaling 35 episodes.

He has been a guest lecturer at ESAV (Geneva), écal (Lausanne) and F+F (Zurich) since 1999, and he has been teaching direction and script development at dffb (Berlin) since 2008.

Filmography

- 2013 **ELECTROBOY**, writer and director, cinema documentary, 113 min, DCP; world premiere: 'Semaine de la critique', International Film Festival Locarno 2014
- 2012 **ROSIE**, writer and director, feature film, 103 min, DCP; world premiere: opening movie, Solothurn film festival 2013
Swiss Film Award 2013 (6 nominations), Best Actress Sibylle Brunner; Zurich Film Award 2014, Best Feature Film
- 2003-2007 **LÜTHI & BLANC**, writer, 35 episodes
- 1999 **F. EST UN SALAUT**, based on the novel 'Ter Fögi isch e Souhung' by Martin Frank, writer and director, 94 min, 35 mm; world premiere: competition, IFF Locarno
Swiss Film Award, Best Swiss Feature Film, 1999; Prize of the Youth Jury, IFF Locarno, 1999; Zurich Film Award, Best Feature Film, 1999
- 1993 **DIE BLAUE STUNDE**, writer and director, feature film, 87 min, 35mm; world premiere: Max Ophüls festival, competition, Saarbrücken
Max Ophüls Prize for Best Feature Film, 1992; Max Ophüls Preis for Best Actor, 1992
- 1988 **SCHLAFLOSE NÄCHTE**, writer and director, feature film, 100 min, 35 mm; world premiere: competition, IFF Locarno
Bronze Leopard, IFF Locarno, 1988
- 1985 **TAGEDIEBE**, writer and director, feature film, 100 min, 35 mm; world premiere: competition, IFF Locarno
Silver Leopard, IFF Locarno, 1985

PETER INDERGAND (DIRECTOR OF PHOTOGRAPHY)

Peter Indergand was born in 1957 in Crest, France, as a Swiss national. He lives in Frauenfeld, Switzerland. He studied Art History and English at the University of Zurich for six semesters.

In 1982 he completed his studies at the American Film Institute AFI in Los Angeles in the camera department.

In 1984 Peter Indergand founded the film production company Peacock together with Rolando Colla. Since leaving Peacock in 1989, he has been working as a freelance cameraman.

In the following year, Peter Indergand shot numerous feature and documentary films in different countries. His cooperation with Rolando Colla was continued with the feature films LE MONDE À L'ENVERS, OLTRE IL CONFINE and L'AUTRE MOITIÉ, while his work with Christian Frei is also of eminent importance: after RICARDO, MIRIAM Y FIDEL the film WAR PHOTOGRAPHER followed, which attracted international attention and for which Peter Indergand received an Emmy nomination, apart from other awards. Further films realized with Christian Frei are THE GIANT BUDDHAS and SPACE TOURISTS.

In addition, Peter Indergand works with directors such as Markus Imboden, Miguel Alexandre, René Heisig, Marcel Gisler, Christoph Schaub or Julian Benedikt. Current works include the feature film LÄNGER LEBEN by Lorenz Keiser and the documentaries FORBIDDEN VOICES by Barbara Miller, WANDLUNGEN by Bettina Wilhelm, DIE REISE ZUM SICHERSTEN ORT DER ERDE by Edgar Hagen, WILD WOMEN – GENTLE BEASTS by Anka Schmid, SLEEPLESS IN NEW YORK by Christian Frei and ELECTROBOY by Marcel Gisler.

Peter Indergand has been honored repeatedly for his work, amongst others with with a Gold Panda Award at the Sichuan TV Festival and the award for Best Photography at the Beldocs International Documentary Film Festival.

Since 2011, Peter Indergand holds a lectureship at the University of Applied Sciences in Chur, Switzerland.

www.indergand.com

BALDUIN (MUSIC)

Claudio Gianfreda, born in 1978 in Münchenbuchsee, Switzerland, is a freelance musician and autodidact and currently lives in Berne, Switzerland. In the course of time, his music has constantly transformed, which is why no single genre can be pinpointed. Some also call him the music alchemist. Since 2001, he has been publishing music worldwide and with different labels under the pseudonym of 'Balduin'. Since 2002, he has been composing and recording film music, game soundtracks and jingles. In 2014, Balduin devoted himself to the psychedelic music of the Sixties and published his latest work "All In A Dream" with the young British label Sunstone Records.

Discography:

- Creative Cookery (2001)
- Balduin (2004)
- Rainbow Tapes (2009)
- Musical Images for Harpsichord (2012)
- All In A Dream (2014)

Filmography:

- Loterie Romande commercial L'EQUILIBRE, directed by Jeanne Berthoud
- SWISS MADE, directed by Jeanne Berthoud (2002)
- BIETSCHHORN MEIN AM BERG DAHEIM, directed by Marianne Erne (2009)
- Game soundtrack GRAVITY LANDER, created by Yves Ackermann (2011)

RETO STAMM (SOUND ENGINEER)

Reto Stamm trained as an electronics technician and Graduate Information Scientist TS. He worked in the electronics and IT industries for a few years, before going back to school to complete his matriculation and to study at the University of Zurich for some time (history and film studies). He spent several years in Ireland. Freelance sound engineer, sound designer and editor. Lecturer for film sound at F+F School of Art and Media Design, Zurich.

Filmography (selection)

- 2014 **DER GROSSE SOMMER** by Stefan Jäger, feature film
JULIAN UND MARIUS by Dieter Gränicher, documentary
NICOLE HEISST JETZT AICHA by David Vogel, cinema documentary
- 2013 **THE STRANGER** by Neasa Ní Chianáin, cinema documentary
ES WIRD KALT IN EUROPA by Thomas Isler, cinema documentary
WILD WOMEN, GENTLE BEASTS von Anka Schmid, cinema documentary
ELECTROBOY by Marcel Gisler, cinema documentary
FELL IN LOVE WITH A GIRL by Kaleo La Belle, cinema documentary
YASIN by Christian Labhart, TV documentary
- 2012 **TÖCHTER DER KUNST** by Antonia Meile, documentary
ROSIE by Marcel Gisler, feature film
TRAUMFRAU by Oliver Schwarz, documentary, 20 min
WIR KAMEN UM ZU HELFEN by Thomas Isler, cinema documentary
APPASSIONATA by Christian Labhart, cinema documentary
- 2011 **ANNA IN SWITZERLAND** by Chantal Millès, cinema documentary
DER KRÖSUS VON LUZERN by Sören Senn, TV documentary, 52 min
URSULA – LEBEN IN ANDERSWO by Rolf Lyssy, cinema documentary
KLEINES PARADIES by Stefan Jäger, documentary series SF, 7x45 min
- 2010 **BOOKSMUGGLERS** by Jeremiah Cullinane, documentary, 70 min
SPAGHETTI, SEX UND VIDEO by Aldo Gugolz, TV documentary
SCHLOSS BIBERSTEIN by Stefan Jäger, documentary series SF, 5x45 min
HERMES OLYMPIADE by Christian Labhart, documentary, 25 min
- 2009 **LA VOCE IN BELLEZZA** by Sabine Gisiger. documentary, 52 min
SALECINA by Reto Padrutt. documentary 52 min / 26 min
GURU by Sabine Gisiger und Beat Häner, cinema documentary
- 2008 **ZWISCHEN HIMMEL UND ERDE** by Christian Labhart, cinema documentary
- 2006 **HELVETICA** by Gary Hustwit, cinema documentary.
GEHEILIGTES GEBEIN by Dominik Wessely, documentary.
THE BEAST WITHIN by Yves Scagliola, cinema documentary, 90 min
- 2004 **MATCHMAKER** by Gabrielle Antosiewicz, cinema documentary, 80 min
ZWISCHENSPRACH by Samir, TV documentary, 55 min
EINMAL NOCH SHAKESPEAR by Fred van der Kooij, theatre film, 55 min
- 2003 **BEYOND BEAUTY** by Gabrielle Antosiewicz, TV documentary, 52 min
DIE LETZTE MAUER by Silvana Ceschi, TV documentary, 52 min
- 2002 **PARADISE FOUND?** by Neasa Ní Chianáin, documentary, 52 min
- 2001 **NO MAN'S LAND** by Neasa Ní Chianáin, documentary, 52 min

LANGFILM / Bernard Lang AG (PRODUCTION – Selection)

2014 STÖFFITOWN, TV movie in postproduction, director: Christoph Schaub
2014 RIDER JACK, feature film in postproduction, director: This Lüscher
2014 DRIFTEN , feature film in postproduction, director: Karim Patwa
2014 ELECTROBOY, documentary, director: Marcel Gisler

2013 SITTING NEXT TO ZOE, feature film, director: Ivana Lalovic, world premiere at the Rome film festival on November 11, 2013
Max Ophüls Prize 2014, winner prize for best script

2011 LIEBE UND ANDERE UNFÄLLE, TV movie, director: Tom Gerber, world premiere at the Solothurn film festival 2012
2011 5x5x5, five short documentaries, directors: various, in coproduction with Zurich University of the Arts ZhdK, world premiere at the International Short Film Days Winterthur on November 11, 2011

2011 BLITZEIS, short film, director: Georg Isenmann, world premiere at the International Film Festival Locarno 2011, 'Pardi di domani'

2009 LÄNGER LEBEN, feature film, 90 min, directors: Lorenz Keiser, J-L Wey, cinema release in German-speaking Switzerland on November 25, 2010 (37,500 viewers); Friars Club Comedy Film Festival New York 2011, Comedy Film Festival Cluj-Napoca, Romania 2011, Hollywood Reel Independent Film Festival *Hollywood Reel Independent Film Festival 2011: Best Editing, Honorable Mention (Comedic Performance) for Mathias Gnädinger*

2009 DIE STANDESBEAMTIN, feature film, 90 min, directed by: Micha Lewinsky
Swiss cinema: 78,000 viewers, SF1 broadcast, October 4, 2009: 610,000 viewers, 31% market share.

Cinema release Germany 2009 (74,000 viewers), Austria, May 2010 (10,000 viewers), and TV sales: SWR (Germany), SBS Australia, Fennfam (USA), among others

Montreal World Film Festival 2009: International Competition, Best Actress Marie Leuenberger; Swiss Film Award 2010: Best Actress; Swiss TV Award / Prix Walo 2009: Best Film; Film Award of the city of Zurich 2009; Golden Lion (Audience Prize) at Filmfest Hachenburg (Germany), Prix Swissperform: Best Actress, Cinéma Tous Ecrans, Geneva 2009; Audience Prize at Filmfestspiele Biberach (Germany), October 2009; Karlovy Vary International Film Festival, Variety Critics' Choice Section, July 2010.

2007 DER FREUND, Kino-Spielfilm, writer and director: Micha Lewinsky
Cinema release in Switzerland (32,500 viewers), Germany, autumn 2010; screenings at film festivals in Palm Springs, Shanghai, Munic, Chicago, Sao Paolo, Washington, among many others. Swiss contribution to the Oscars for Best Foreign-Language Film.

Swiss Film Award 2008: Best Feature Film, Best Newcomer Philippe Graber; Film Award of the city of Zurich, 2008; winner MK AWARD for Best First Feature, San Francisco, Berlin & Beyond, January 2009; Best First Feature Film, Cinequest, San Jose, USA, 2009;

2005 HERR GOLDSTEIN, short feature film, writer and director: Micha Lewinsky
Pardino D'Oro and Award of the Youth Jury, International Film Festival Locarno 2005; nominated for the Swiss Film Award; First Prize Short Film Festival Landshut 2006; Second Audience Award Bamberger Short Film Festival 2007

2003/4 STERNENBERG, feature film, director: Christoph Schaub
Most successful Swiss cinema release 2004 (125,000 viewers) as well as TV film SF (850,000 viewers), further TV broadcasts: TSI 2005, 3SAT 2004, ARD 2006, TSR 2008, Slovenia 2006; screenings at film festivals in Palm Springs, Calcutta, Pyongyang
Prix Walo 2005; Audience Award, Cinéma Tout Ecran Geneva 2004; Nomination Swiss Film Award 2004: Best Film

TECHNICAL INFORMATION

| | |
|-----------------------|-------------------------------------|
| Year of Production | 2013/2014 |
| Country of Production | Switzerland / USA / India / Germany |
| Color / bw | Color |
| Runtime | 113 min |
| Language | Swiss German / English |
| Subtitles | French / English |
| Sound | Digital 5.1 |
| Negative Format | HD |
| Viewing Format | DCP, 25 FPS |
| Aspect Ratio | 1:1:77 |
| ISAN | 0000-0003-A87C-0000-E-0000-0000-W |

CONTACT INFORMATION

| | |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Production | Langfilm / Bernard Lang AG Dorfstrasser 14D 8427 Freienstein Switzerland +41 44 865 66 27 www.langfilm.ch |
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| World Sales | Picture Tree |
|-------------|--------------|