

**WHO S THE TOP PRESS BACKGROUNDER**

For more information, contact:

Lauren Fitzgerald

**Long Play Public Relations**

30 Avenue B #3C

New York, NY 10009

917-204-2189

[press\(at\)whosthetop.org](mailto:press(at)whosthetop.org)

Jennie Livingston

**OW! Productions**

123 Seventh Avenue #136

Brooklyn, NY 11215 USA

718-431-2350

[info\(at\)whosthetop.org](mailto:info(at)whosthetop.org)

Laura Teodosio

**OW! Productions**

92 West Springfield St. #4

Boston, MA 02118 USA

617-733-7865

[info\(at\)whosthetop.org](mailto:info(at)whosthetop.org)

**BASICS**

*Who s the Top?* was directed and written by **Jennie Livingston**, who produced and directed the award-winning feature documentary *Paris is Burning*, according to *Variety*, one of the most-seen documentaries of all time. It was produced by **Ruth Charny** (*Love Liza*, *Grace of My Heart*) and **Laura Teodosio**. The film stars **Marin Hinkle** of CBS's *Two and a Half Men* and ABC's *Once and Again* along with **Brigitte Bako** of Showtime's upcoming series *The G-Spot* and **Shelly Mars** from A&E's *Role Reversal* and the upcoming *Bettie Page*. The cast includes **Steve Buscemi**, **Reno**, and **Maureen Angelos**; *Who s the Top?* also features twenty-four Broadway dancers as well as choreography by **John Carrafa**, who was nominated for two Tony Awards in one year for *Urinetown the Musical* and *Into the Woods*.

**SYNOPSIS**

Alixé is in love with Gwen, which is good, because they live together. But sometimes Gwen feels Alixé isn't all there. Alixé, a young poet, is often distracted by her obsession with the bad-boy poet and adventurer CYMON Blank, and by heated fantasies of scary, yet hot, gangs of women in leather. Would Gwen try a little kink from time to time? No thanks. Gwen thinks their sex life is just fine -- and that CYMON is pretentious.

When Alixé travels to San Francisco to interview CYMON for a new literary zine, Gwen is worried. And for good reason: Alixé immediately runs into two old friends, Buzz and Mars, full-time "sex radicals."

Is Alixé and Gwen's sexual disagreement the cause of their problems, or are their problems the cause of their sexual disagreement? And how should an artist nurture her vision: by seeking adventures on the edge or by staying home and writing poems? What's more real, our fantasies, or what we actually do? In *Who's the Top?* there are no right answers, just musical numbers.

**DIRECTOR S STATEMENT**

As a storyteller, I wanted to lighten what embarrasses us, to suggest that we make friends -- not with violence itself -- but with the imagery that sometimes appears, like it or not, in our fantasies, or in the erotic imaginings of people we love. I chose the musical, that relentlessly cheerful reflection of what s buoyant and to borrow an old-fashioned usage -- *gay*. My favorite films are works that mix dream and reality, exterior and interior spaces. The topic of whether sex stops working because love fails, or love fails because sex doesn t work is ponderous and wrenching, but it s also sweet -- and absurd -- like a musical number.

*Kink and the Musical*

Growing up in the 1970s, musicals seemed *uncool*, cinematic fossils from the past. They signified an outmoded and simplified world view, a uniquely American naiveté that was shattered by the turbulent and cynical atmosphere of Vietnam and Watergate. The film director in my family, my uncle Alan J. Pakula, was making political thrillers; mean-while, at the Nuart Theater in L.A. I discovered Fassbinder, John Waters, and Peter Weir, all a *universe* away from *Born to Dance* and *An American in Paris*. Finally, in college, I saw lots of musicals: while it was clear why the 70s directors resisted the genre, it was also clear that musicals were not only *cool*, they felt, in a word, *universal* -- especially the part about longing for a perfect world.

Traditional musicals deal with love, and to a lesser extent, sex. In a society with Puritanical roots, we are frequently, for reasons ranging from the religious to the politically correct, terrified of our own sexual imaginations. We are afraid of crossing a line, from the acceptably erotic into the deviantly perverse, yet culturally, we do this every day. In fact there s really nothing so *normal* as abnormality: how else could models in fetish-wear sell everything from autos to action films to breath mints?

Even as true crime thrillers suggest that the violence is out *there* with the killers and the perverts, rather than in *here*, we re unable to turn away from movies and TV shows that equate sex and violence. Whether we like them or not, they are numerous, grotesque, and ubiquitous: like Grimm s fairy tales, but for adults. And like fairy tales, there s often a warning: wander in the woods, and a witch will gobble you. But every walk in the woods doesn t end in horror. *Who s the Top?* is *not* about our collective longing to be frightened and shocked: instead, it suggests that, if our sexuality sometimes surprises us, the adventure need not devour us.

*Sex and the Movies*

Independent film has given us a full range of sex on the edge from *8/1/2*, *Salo*, *Belle du Jour* and *In the Realm of the Senses* through *Poison*, *Boogie Nights*, and *Secretary*.

Sexual deviance is generally seen in film as occupying the margins of human experience. But if the line between violence and sex, between risk and love weren t so familiar, then no one would watch, or make, these movies. Interestingly enough, all of the above films were written and directed by men.

While women have made inroads in directing, we are still markedly in the minority, and, when we work, we aren t always, for reasons of commerce or choice, telling our own stories. It s not surprising that when women writers and directors *do* address the topic of sex, the work is

frequently original, from Chantal Ackerman's *Je Tu Il Elle* through Jane Campion's *An Angel at My Table*, Deepa Mehta's *Fire*, all the way up to Jessica Sharzer's *Speak*. No doubt one reason these films break new ground is that women filmmakers are weary of clichés about ourselves: it's also likely that our sexual experiences are different from how they're frequently portrayed.

A film about sex from a woman's point of view is not easy to fund or to find; and this is further complicated by the history of films that portray women with sexual appetites -- a parade of characters whose sexual voracity signifies, at worst, doom, at best, insanity, from *The Scarlet Empress* through *Looking for Mr. Goodbar* and *Fatal Attraction*. And while women who love too much are seen frequently in movies, women who love sex too much are generally, at least in American films, prostitutes, murder victims, murderers -- or simply invisible.

There is plenty of room in films for female characters who make unconventional sexual choices who are also smart, sane, and sensual. Like a female Woody Allen, *Who's the Top's?* main character Alixe is torn between her wildest fantasies and her domestic longings, between the dilemmas of her intellect, and the libido she didn't ask for, but got anyway.

-Jennie Livingston

JENNIE LIVINGSTON (Director/Writer/Producer/Co-Editor) produced and directed *Paris is Burning*, according to *Variety* one of the most successful documentaries of all time. *Paris* won the 1991 Sundance Grand Jury Prize, the LA and New York Film Critics prizes and made several ten best-film-of-the-year lists including *The LA Times*, *The Washington Post*, *Time Magazine*, and National Public Radio. Livingston directed two short pieces *Hotheads* (No Alternative, Polygram Video) and *Stonewall*, an installation for Tina Landau's off-Broadway play, and has created numerous screenplays, essays, and magazine pieces. She is currently filming, editing and designing animation for a personal documentary, *Earth Camp One*, about how she lost four family members in five years; the film also recalls a Northern California hippie summer camp in the 1970s. Livingston is also developing the script *The Room in The Mountain* and the documentary project *Woman, An Intimate Geography*. Livingston has received numerous awards and fellowships for her work, including grants from the MacDowell Colony (2002), The Guggenheim Foundation (2000), and the German Academic Exchange (1995). She studied painting and photography at Yale, and in addition to films and film scripts, makes photographs and drawings.

## **BACKGROUND AND PRODUCTION HISTORY**

*Who's the Top?* began as a feature script, originally created in 1995, became a "teaser" to sell the feature, and was finished -- in this incarnation -- as a short film. When I wrote the screenplay -- which I pitched as "Woody Allen's younger dyke sister goes to the s/m dungeon...with musical numbers" -- it was no easy sell. People had liked my first film *Paris is Burning* but wondered if I could direct drama. For example, where the script indicates a musical number as "the vanilla girls versus the leather girls," readers, quite understandably, couldn't envision what I had in mind.

When I teamed up with New York producer Ruth Charny (*Grace of My Heart*, *The Sleepy Time Gal*, *Love Liza*) in 1998, we decided that accomplishing few days' shooting would help sell the

project. That's how I got funding for *Paris is Burning*, as I'd never made a film or gone to film school: I sold my car, did a day's shooting and several days' sound recording, and with editor Jonathan Oppenheim, 4 months' editing. We created a short fundraising sample. With *Who's the Top?*, as with that first feature, people needed to have confidence, both in my ability to direct fiction, and in my ability to navigate some ambitious visual textures, such as a dance number with 24 dancers.

Ruth and I raised some money from a few private individuals and put up some cash ourselves. Casting director Lina Todd approached Marin Hinkle as the lead; choreographer John Carrafa put together a cast of 24 dancers, and spent weeks rehearsing. Costume Designer and Production Designer Donna Zakowska and Bernhard Blythe created incredible textures, all on miniscule budgets. After 5 days of shooting, editor Annette Davey came in, and the *Who's the Top?* "teaser" was born, a 15-minute piece. The teaser created a sensation at the 1999 IFP market, and generated a *New York Times* arts cover feature, and we came very close to getting funding: two companies, one American, another European, showed very serious interest, but in the end, were not able to commit.

Then, in early 2000, my brother Jonas died quite suddenly, a real blow to me since we were close. In the preceding 4 years, both of our parents, and our uncle Alan J. Pakula, (the film director, who'd always encouraged my work), had also died, in rapid succession. These losses are the subject of a memoir/personal documentary, a work in progress called *Earth Camp One*. Jonas died six months after the *Who's the Top?* teaser was completed; and it was difficult to remain in "sell" mode. There was some continued interest in *Who's the Top?*, yet the project remained unfunded, and, after a certain point, I lacked the heart, and the momentum, to keep pushing for its completion.

In 2004, I went to the Sundance Film Festival with a friend, the Boston software entrepreneur Laura Teodosio, whom I knew from Yale. After watching a number of shorts at the festival, Laura had an inspiration. Years earlier, she had read the script of *Who's the Top?* and liked how the female character was both a geek and a sensualist. She appreciated the humor, and liked the grittiness of the sex juxtaposed with the elegance of the Busy Berkeley-style dancing. She said, why not make your teaser into a short?

I said, Laura, I don't *like* shorts! They're hard to make, in the same way that good short stories are tricky to write. Several respected filmmakers who've made renowned features have made shorts that fell flat. On the other hand, for my documentary, I had recently acquired Final Cut Pro editing software. Laura's question felt like a narrative challenge, a wonderful filmmaker's puzzle. I asked Laura, if I made a short, would she produce it? She said yes.

After I re-cut the trailer, it became apparent that more shooting would be necessary. But Marin Hinkle, who plays the lead, Alixe, had moved to Los Angeles. She had a TV series and an 18 month old son. It wasn't easy for Hinkle to travel, and we didn't have sufficient production contacts in L.A. to shoot there cheaply. Finally, in September of 2004, Hinkle flew to New York to work with us. As the editing progressed, I went to L.A. twice to work with her on the narration. We submitted the rough cut to Berlin, and our invitation to the festival became the impetus for us

to create a 35mm print (which we are still raising money to pay for!) In any case, I am *very* pleased and excited that *Who's the Top?*, the short, is complete.

On the other hand, there are emotional complexities, plot points, and visual creations, all in the original feature-length screenplay, that I still would be happy to bring to life. I wonder, if at least in subject matter, the script was a little ahead of its time, before *The L Word*, before *Moulin Rouge* and *Chicago*? One Los Angeles executive loved the script, yet once she saw the “teaser,” she felt the material was too violent. I can’t doubt this was her genuine response, but it’s a reaction I’ve never understood – as this particular executive had green-lit projects with scenes of violence, of people really *hurting* one another.

*Who's the Top?* is about peoples’ fantasies – about what we see in our minds’ eye. It’s depicts consensual sex that’s far less risky than a game of football or soccer. The executive’s “pass” on the film came just weeks after 9/11 – and I couldn’t help feeling, as I smelled the smoke of the burning towers that permeated much of New York, how confused American culture is about violence. A film that explores how our sexual imaginations contain violent imagery is not an advertisement for violence. Meanwhile, films that emphasize the gratuitous spectacle of killing are no problem – framed, as they often are, as contest between “good guys” and “bad guys.”

Based on my experience as a producer and director, I think audiences are more intelligent than they’re given credit for. I directed and produced *Paris is Burning*, a film that was seen as unfundable, based on its sexual and political content. But once released, it made significantly more at the box office than either *Reservoir Dogs* or *Slacker*, two well-respected indie hits of the same era. It is, according to *Variety*, one of the most-seen documentaries of all time, and this year, Miramax will release the DVD. I think that lesbian and gay subjects, not to mention stories that focus on women and gender, are still very hard to get made, at least in the U.S. Television has moved ahead, while still, in motion pictures, gay and transgendered characters are often tragic or peripheral, and strong or quirky woman characters are *still* the exception rather than the rule.

*Who's the Top?* finally got done because the cast, the dancers, the crew, and innumerable others helped out and believed in the film. I’m lucky to have been surrounded by such people, and can’t wait to work with them again – either on *Who's the Top?* the expanded version, or some other project.

-Jennie Livingston

## **BIOS**

MARIN HINKLE (Alixé) is currently appearing in the CBS series *Two and a Half Men*, one of 2004’s most popular shows. She was a lead in ABC’s series *Once and Again* and has been seen on *ER*, *Law and Order*, and *Without a Trace*. She appeared in the motion pictures *Dark Blue*, *Frequency*, *Final*, and *I Am Sam*, in the Broadway productions of *Elektra*, *A Thousand Clowns*, and *The Tempest*, as well as in numerous other films, television shows, and theatrical productions.

BRIGITTE BAKO (Gwen) has been seen in *New York Stories*, *Strange Days*, *Saint Monica*, *I Love A Man in a Uniform*, and *Dinner and Driving*, among other films and television episodes. In 2005, she will star in Showtime s *The G Spot*, a series she also wrote and produced.

SHELLY MARS (Mars) A performance artist, Shelly Mars has appeared at PS 122, The Kitchen, The Grove Street Playhouse, and Naked Angels. On television, she s been seen in Comedy Central s *Out There in Hollywood*, *The Kids in the Hall*, A & E s *Role Reversal*, and The WB s *Jamie Kennedy Experiment*. Film appearances include *Virgin Machine* and the upcoming *Bettie Page*.

MAUREEN ANGELOS (Buzz) is well-known for her participation as writer and actor in the Obie-winning theater group The Five Lesbian Brothers. She is currently appearing in the University of Notre Dame production of *Avanti, a Postindustrial Ghost Story*, produced by the award-winning New York experimental theater company The Builder s Association.

STEVE BUSCEMI (CYMON\_\_\_\_) appeared in *Big Fish*, *The Big Lebowski*, *Armageddon*, *Pulp Fiction*, *Fargo*, *Mr. Deeds*, *Living in Oblivion*, *Reservoir Dogs* among scores of other films, TV episodes, and theatrical productions. He directed the upcoming *Lonesome Jim*, as well as *Animal Factory* and *Trees Lounge*.

RENO (Toy Store Shopper) wrote and starred in *Reno: Rebel Without a Pause* and *Reno Finds Her Mom*. She created the television series *Citizen Reno* and the TV special *Reno in Rage*. Film Appearances include *The Manchurian Candidate* (2004), *Harlem Aria*, and *Quiz Show*. As a performer and comedian, she s appeared frequently on the stage, in New York and elsewhere.

JENNIE LIVINGSTON (Director/Writer/Producer/Co-Editor) produced and directed *Paris is Burning*, according to *Variety* one of the most successful documentaries of all time. *Paris* won the 1991 Sundance Grand Jury Prize, the LA and New York Film Critic s prizes and made several ten best-film-of-the-year lists including *The LA Times*, *The Washington Post*, *Time Magazine*, and National Public Radio. Livingston directed two short pieces *Hotheads* (No Alternative, Polygram Video) and *Stonewall*, an installation for Tina Landau s off-Broadway play, and has created numerous screenplays, essays, and magazine pieces. She is currently filming, editing and designing animation for a personal documentary, *Earth Camp One*, about how she lost four family members in five years; the film also recalls a Northern California hippie summer camp in the 1970s. Livingston is also developing the script *The Room in The Mountain* and the documentary project *Woman, An Intimate Geography*. Livingston has received numerous awards and fellowships for her work, including grants from the MacDowell Colony (2002), The Guggenheim Foundation (2000), and the German Academic Exchange (1995). She studied painting and photography at Yale, and in addition to films and film scripts, makes photographs and drawings.

RUTH CHARNY (Producer) is currently producing *Power*, a game for television and Internet, in partnership with gameLab. Films she s produced include Alan Taylor s *Kill the Poor*, Curtiss Clayton s *Rick*, Todd Louiso s *Love Liza*, Christopher Munch s *The Sleepy Time Gal*, Allison Anders s *Grace of My Heart*, David Salle s *Search and Destroy*, and Barry Primus s *Mistress*.

LAURA TEODOSIO (Producer) is a software entrepreneur. She currently runs a video imaging technology company whose clients include leading media, advertising and government customers around the world. In 1998 she was nominated for a Webby Award for her work on The Sony Station at Art Technology Group. She co-founded a project to document Mayan medicinal uses of plants in Chiapas, Mexico. She has worked at CBS and ABC News, Apple Computer's Human Interface Research Group, and at multimedia pioneer BAM! Software.

JOHN CARRAFA (Choreographer) just directed the musical *Good Vibrations*. He was nominated for two Tonys in one year for *Urinetown The Musical* and *Into the Woods*. In 2004 he designed choreography for *Polar Express*, an animated feature directed by Robert Zemeckis; other films for which he s created choreography include *The Thomas Crown Affair*, *The Last Days of Disco*, and *Love! Valour! Compassion!*

LINA TODD (Casting) has cast numerous films, including Eric Weber s *Second Best*, Alan Hruska s *Nola*, Douglas McGrath s *Nicholas Nickleby*, Michael Almereya s *Happy Here and Now*, Mehdi Norowzian s *Leo*, Kenneth Lonergan s *You Can Count on Me*, Alex Sichel s *All Over Me*, Mark Rappaport s *From the Journals of Jean Seberg*, and Jodie Foster s *Little Man Tate*.

ANNETTE DAVEY (Editor) edited Shira-Lee Shalit s *A-List*, Chris Fisher s *The Hillside Strangler*, Todd Stephens s *Gypsy 83*, Christopher Munch s *The Sleepy Time Gal*, AC Howard s *Dark Harbor*, Adam Goldberg s *Scotch and Milk*, among numerous other projects in film and television in the United States, Europe, and Australia.

ANNE POPE (Sound Designer) has edited sound and music for many films, including *Born Into Brothels*, which received the 2005 Academy Award for Best Documentary, and 2005 Sundance Grand Jury Prize winner *Forty Shades of Blue*. Other credits include *Junebug*, *American Splendor*, *Chicago*, *Small Time Crooks*, and *The Sixth Sense*.

BERNHARD BLYTHE (Production Designer) was production designer on David Barker s *Afraid of Everything*, Lisa Collins s *Tree Shade*, Lisa Cholodenko s *High Art*, and Ira Sachs s *The Delta*. He also creates architectural designs and renovations.

DONNA ZAKOWSKA (Costume Designer) designed costumes for John Turturro s *Romance and Cigarettes* and *Illuminata*, James Mangold s *Kate and Leopold*, Theresa Connelly s *Polish Wedding*, and Bronwen Hughes s *Harriet the Spy*, among other films and television shows. She also created costumes for the Big Apple Circus.

MICHAEL BARROW (Cinematographer) shot Robert M. Young s *Below the Belt*, Reuben Gonzalez s *Mambo Café*, Aris Iliopoulos s *I Woke Up Early the Day I Died*, Jonathan Nossiter s *Sunday*, James Mangold s *Heavy*, among numerous other films and television episodes.

DARREN LEW (Cinematographer) shot commercials for Nike, Adidas, AOL Time Warner, and Condé Nast. His documentary credits include *Break* and *The Dark Matter of Mars*; his most recent narrative project is the short *October* by Frank Simonetti. Lew began his career in

cinematography as assistant to photographer/ director Steven Meisel, filming projects for Clinique, Estée Lauder, and Versace.

**COMPLETE CAST AND CREDITS**

Alixé	Marin Hinkle
Gwen	Brigitte Bako
CYMON _____	Steve Buscemi
Woman in Toy Store	Reno
Buzz	Maureen Angelos
Mars	Shelly Mars
Man in Toy Store	Brian Burchell
Sales Clerk	Cindra Feuer
Fantasy Top	Jennifer deMartino
Dancers	Rachel Bress
	Jennifer Clippinger
	Rene Collins
	Kathy Dacey
	Donna Dunmire
	Julie Fowler
	Jennifer Green
	Sydney Harris
	Mira Kingsley
	Mindy Mason
	Lisa Nafesgar
	Ariel Osterweis
	Angela Piccini
	Michelle Pollack
	Andrea Redman
	Judy Rotardier
	Sheri Sanders
	Linda Sastradipradja
	Ashley Searles
	Rebecca Sherman
	Tamlyn Brook Shusterman
	Alyssa Stec
	Michelle Taylor-Meadows
	Julie Voshell
Toy Store Shoppers	Ana Alarcon
	Jörg Fockele
	Candy Halikas
	Kate West
Acrobats	from LAVA:
	Natalie Agee
	Lara Comstock
	Tanya Gagne
	Trey Gillen

	Sarah Michelson
	Aggie Postman
	Adrienne Truscott
	Tanya Uhlmann
Girl Gang	Moira Cutler
	Lou Duff
	Leah Gleser
	Aleda Minto
Women in Bar	Robin Warwick
	Maureen Behan
	Chin
	Gina Carducci
	Cathy Curcio
	Bernadette Fleming
	Anna Gavanoas
	Kristabelle Munson
	Tan Nguyen
	Saira
	Felice Shays
	Sheila Sheffler
	Lori Was
Twins	Cooper Contarsy Lynch
	Elinor Contarsy Lynch
Supervising Producer	Roni Deitz
Associate Producers	Joe Chung
	Judith Donath
	Lou Duff
	Marin Hinkle
	Shelly Mars
	Merri Melwe
	Andrew Solomon
	Barbara Wise
Line Producer	Alexandra Bush
Production Manager	Vanessa Hoffman
Add 1 Cinematography	Howard Krupa
	Martina Radwan
First Assistant Camera	Todd Armitage
	Laela Kilbourn
	Rachel Levine
Second Assistant Camera	Martina Radwan
Director s Assistant	Jörg Fockele
Production Coordinator	Kelly Smith
Office PA	Justin Vanson
First Assistant Director	Greg Gilman
	Mitchell Reichler

Second Assistant Director	Melissa Glassman
2 <sup>nd</sup> 2 <sup>nd</sup> Assistant Director	David Perry
Set Production Assistants	Justin Etheridge Matthew Booras Karen Green Mary Catrow Rachel Legakes Danny O Brian
Set Interns	Beth Maury Sarah Diguin JD Samson Andrew Taylor
Office Intern	Rachel A. Arzoumanian-Cohen
Art Director	Mylene Santos
Rope Rigger	Lou Duff
Loader	Elaine Lincourt
Extras Casting	Sheri Sanders
Casting Assistance	Merri Melwe Lailah Bragin
Assistant Choreographers	Linda Sastradipradja Schele Williams
Script Supervisor	Sarah Harvey David Welch
Asst Costume Designer	Laura Steinman
Wardrobe Assistants	Amy McCusker Brenna Griffin
Gaffer	Greg Farkas Evin Lowe
Best Boy Electric	Matthew Ford
Key Grip	Chris Koch Seth Loft
Second Grip	Riad Deeb Tim Miner
Company Grip	Tom Murphy, Hudson Light and Power
Additional Grips	Troy Perkins Rebecca Frankel Bryan Wachtel
Key Hair and Makeup	Nuria Sitja
Add 1 Hair and Makeup	Loretta Alston Julia Lallas
Wardrobe/Props	Daniela Barbosa
Big Wig	Stephen Perfidia
Locations	Chris Marsh
Property Manager	Linda Krantz
Sound Mixer	Aaron Saddler Theresa Radka

Boom Operator	Kevin Bowe
Re-Recording Sound Mixer	Tom Paul
Additional Recording Lab	Archetype Entertainment DuArt Moving Images
Digital Post-Production	Postworks
Post Production Assistance	Jane Howell
Still Photography	Szu Burgess Ellen Moses
Technical Support/ Editorial	Consultant Kevin Messman
DVDs and DVs	Hello World
Pussé Cover Photography	Darlene Weide
Titles	Arkadiusz Banasik
Graphics/Book Design	James Spindler Michaela Grey
Motorcycle provided by	Laura Ewall
Helmets provided by	Cycle Therapy
Story Consultant	Kristabelle Munson
Writing Consultant	Chay Yew
Special Thanks	Jody Andrade Babes in Toyland Josyln Barnes Niloofar Mina Jennifer Morris Jenni Olson Jonathan Oppenheim Ira Sachs Robert Warmflash
Thank You	Jim Jasper Brian A. Kates Shannon Kelly Kadet Kuhne Jack Lechner John Cameron Mitchell Sirens Motorcycle Club, New York City