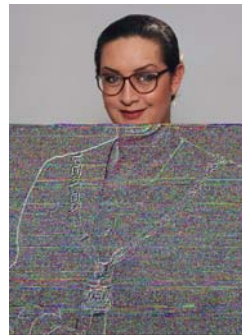


georgie girl



The story of Georgina Beyer, a maori transsexual and former sex-worker, who was elected into the New Zealand government by a largely white rural electorate, making her a world first.



A WOMEN MAKE MOVIES RELEASE

georgie girl

On November 27, 1999, Georgina Beyer became one of a crop of first time Members of Parliament sitting in a new Centre-Left government. Georgina, born George Beyer, is reputedly the first transsexual to be elected to national office in the world.

Of Maori descent, Georgina has had a remarkable life, which has followed a unique bi-cultural trajectory. *Georgie Girl* follows Georgina's path from a farm in Taranaki, through the streets and nightclubs of Wellington and Auckland, to the highest offices of power in New Zealand, from boy to transvestite to woman. But it will also ask serious questions about New Zealand and in particular, its rural communities. That so many of her supporters would be seen as "natural" conservatives – averse to the gains and visibility of Maoridom, let alone accepting of gay and transgendered subcultures – speaks to their disillusionment with national politics as well as Georgina's remarkable abilities.

Georgina performed in cabaret, drama, theatre and television for over a decade and there is a rich source of archives to draw upon. Eschewing narration, *Georgie Girl* uses the main character to tell her own story. She is a charismatic and spontaneous speaker known for her oratory in and out of Parliament. She relates her colourful life story with humour, wryness and at times, sorrow. Supplementing her recollections are interviews with the wide range of people she has known through her life: including Carmen, the famous Maori entertainer, proprietor of Carmen's International Coffee Lounge and The Balcony; Helen Clark, the Prime Minister of New Zealand; and Georgina's friends and constituents in the towns of Carterton and Masterton.

Intercut into the life story are scenes from a day-in-the-life of Georgina Beyer MP, that reflect her multiple identity as a regional politician, Maori and transgendered. She appears comfortable judging sheep races, attending the Ratana Church to discuss Government policy, and leading the HERO parade on a waka-shaped float, a bewilderingly diverse range of duties. But the stresses and demands on her also take their toll, as the documentary describes.

Georgie Girl is a highly crafted, textured documentary, with both the style and the outreach of its central character. As well as outlining an extraordinary story, its heart in rural New Zealand shows what an unusual people we actually are.

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georgie girl

CREDITS

Director

Annie Goldson and Peter Wells

Producer

Annie Goldson

Co-Producer

Catherine Madigan

Cinematography

Craig Wright

Editing

Eric de Beus

Music

Chris Anderton

New Zealand • 2001 • 70 minutes • Color

georgie girl

FESTIVALS

Sydney International Film Festival

— *Audience Award Best Documentary*

San Francisco International Lesbian and Gay Film Festival

— *Stu & Dave's Excellent Documentary Award*

Festival International de Films de Femmes de Créteil

— *Audience Award*

Queer Doc Sydney Gay and Lesbian Film Festival

— *Audience Award*

Madrid Gay and Lesbian Film Festival

— *Best Documentary Public Award*

The Peace Foundation

— *Media Peace Award*

Los Angeles International Film Festival, IFP/West

Margaret Mead International Film Festival

London and Boston Human Rights Watch Film Festival

Hot Docs Canadian International Documentary Festival

Sheffield International Documentary Film Festival

Pusan International Film Festival

Hot Springs International Documentary Film Festival

Hawaii International Film Festival

Melbourne International Film Festival

Athens International Film Festival

Brisbane International Film Festival

Bilbao International Short and Documentary Film Festival

Sithengy Film Festival

Out on Screen Vancouver Gay and Lesbian Film Festival

Seattle Gay and Lesbian Film Festival

Reel Affirmations Film Festival

Austin Gay and Lesbian Film Festival

Tampa Gay and Lesbian Film Festival

Atlanta Gay and Lesbian Film Festival

Portland Gay and Lesbian Film Festival

Milwaukee Gay and Lesbian Film Festival

Commonwealth Film Festival

Rocky Mountain Women's Film Festival

georgie girl

ANNIE GOLDSON – Director & Producer

Annie Goldson has been producing and directing award-winning documentaries for 15 years in the United States and New Zealand. Her most recent titles include the feature film *Punitive Damage*, which showed in festivals, cinemas and on television throughout the world, and won over 10 international awards and the newly completed *Georgie Girl*, a feature documentary that has been sold to TVOne and SBS-TV for broadcast in 2002. *Georgie Girl* is currently being sent to festivals and international broadcasters for distribution.

Annie Goldson is also a writer and has published articles in books and journals such as *The Listener (NZ)*, *Screen*, *Semiotext(e)*, *Global Television*, *Violent Persuasions*, *Afterimage*, *Social Text*, and others. She recently received a Marsden grant from the Royal Society of New Zealand to complete a book on human rights and documentary film which is now under contract with Temple University press. Annie has been the recipient of video fellowships from New York State, New England, Rhode Island and New Zealand Arts Councils and while living in the United States was nominated for a Rockefeller Foundation fellowship. Goldson has also been Director of the biannual New Zealand International Documentary Conference held at the University of Auckland in 1996, 1998 and the year 2000.

She is currently Associate Professor at the Department of Film, Television and Media Studies at the University of Auckland in Aotearoa/New Zealand and is also completing her PhD. Prior to taking up her current appointment in 1993, Annie taught at the Centre for Modern Culture and Media at Brown University in Providence, Rhode Island, for five years.

Feature Documentaries:

***Georgie Girl* (December, 2001)**

(70/52 mins, digibeta). Director/Producer (co-directed with Peter Wells). The life story of Georgina Beyer, born George, a Maori (indigenous) transsexual and former sex-worker, who recently was elected to the New Zealand Government by a largely white, rural electorate, making her a world first. Sold to TVOne (NZ), SBS-TV Australia, and Channel 4, UK.

Festivals and awards (to date)

Invited to the Sydney, Melbourne, Brisbane, Hotdocs (Canada) International Film Festival, Frameline Film Festival, Los Angeles Film Festival – IFP/WEST and The Commonwealth Film Festival, all 2002.

***Punitive Damage* (May, 1999)**

77 mins, 35 mm. 58 mins, Director and producer (produced with Gaylene Preston) The story of Helen Todd, who “successfully” sued an Indonesian general, after her son Kamal was gunned down during the Dili massacre in East Timor. Theatrical release, US, Australia and New Zealand. Sold to HBO, TVNZ, ARD (Germany), WTN (Canada) and the ABC (Aust). Other sales pending. Sales agent: Transit Films.

Festivals and awards

Winner, Best Documentary, 2000 Cinemanila, Philippines Intern'l Film Festival
Bronze Plaque, 48th Annual Columbus Intern'l film and Video Festival, USA
Golden Eagle, Cine 2000, USA
A Pass Award, National Council on Crime and Delinquency, USA
Finalist, Best Feature, International Documentary Awards 2000, Los Angeles
Honourable Mention, International Women's Film Festival, Turin 2000
Golden Gate Award, San Francisco International Film Festival, 2000
Highly commended, New Zealand 1999 Media Peace Awards
Winner – Audience Award, 1999 Sydney International Film Festival
Winner -- Medianet Award, 1999 Munich Film Festival
Finalist, 1999 New Zealand Nokia Film Awards

Competitive Selection into Film festivals

Official Selection in competition – 1999 Amsterdam Documentary Festival
Official Selection in competition – 1999 Encrontos Film Festival, Portugal
Official Selection in competition – 1999 Chicago Film festival
Official Selection in competition – 1999 Hawaii International Film Festival
Official Selection in competition – 1999 Canadian Documentary Festival
Official Selection in competition – 1999 Valencia Inter'l Film Festival
Critics Week -- 1999 Locarno International Film Festival
Official Selection – 1999 Rocky Mountain Women's Festival, Colorado
Official Selection – 1999 Melbourne International Film Festival
Official Selection – 2000 Palm Springs Festival
Official Selection – 2000 Singapore Film Festival
Official Selection – 2000 Hong Kong Film Festival
Official Selection – 2000 Jakarta International Film Festival
Official Selection – 2000 Rencontres Inter'les du Documentaire de Montréal
Official Selection in competition – 2000 Turin Women's Inter'l Film festival
Official Selection – 2000 Women in the Director's Chair, Chicago
DocAviv, Tel Aviv – Human Rights Sidebar (Soros Documentary Fund)

The film has also been selected to screen in many other film festivals out of competition, including the New Zealand Film Festival. In addition, it has shown widely in non-festival venues including The Hague Appeal for Peace: Images of War/Visions of Peace Film series; Parliamentary screening, Government House, Wellington; Parliamentary screening, Canberra Australia. The film showed in commercial theatrical distribution in New Zealand (Occasional Productions), Australia (Ronin) and the United States (First Run/Icarus). See below for television sales.

Broadcast documentaries:

Seeing Red, 1995. Producer/Director. One-hour on the "red scare" scandal of 1949 in Wellington, New Zealand that destroyed the New Zealand career of Cecil Holmes, a young film-maker and a member of the Communist Party. TVNZ/New Zealand on Air. Broadcast 1996, TV One. Also screening in national and international festivals. Dist. AFI, Melbourne.

Award: *New Zealand Documentary Fellowship, NZ on Air/Creative NZ*

Death Row Notebooks, 1993. Co-producer/director with Lamar Williams and Chris Bratton. Half-hour on the story of Mumia Abu-Jamal, a former Black Panther Party leader and journalist now on death row in Pennsylvania. NEA/McArthur. Broadcast Human Right Watch series, WNYC/PBS. Dist: Video Data Bank, Chicago.

Framing the Panthers (in Black and White), 1991. Co-producer/co-director with Chris Bratton. Half-hour on the story of the framing of former Black Panther Party leader, Dhoruba Bin Wahad. NEA/McArthur Foundation. Broadcast PBS /WNET's Intercom Primetime Series, and nationally on PBS through KBDI. Dist: Video Data Bank, Chic.

Awards: 1991/1992

Best Film, International Cinema Festival. Berlin, Germany.

Best Social Documentary, The New England Film and Video Festival.

Silver Star in Documentary, The Sacramento Film Festival.

Red Ribbon in Politics and Government, The American Film and Video Festival.

Peoples' Choices Award, The Global Africa Festival, Oakland, Ca.

Finalist, The Australian Film and Video Festival.

Golden Gate Award, The San Francisco International Film Festival.

Special Merit, The Earthpeace International Film, Vermont.

Special Jurors' Award, The Black Maria Film and Video Festival, NJ.

Jurors' Award, Hallwalls Festival of New Journalism, Buffalo, NY.

Counterterror: The North of Ireland, 1990. Co-producer/co-director with Chris Bratton in association with the Derry Film and Video group. Half-hour on the British shoot-to-kill policy in the North of Ireland, examined through the deaths of three young IRA volunteers. Funder: NEA/McArthur Foundation. Broadcast PBS /WNET's Independent Focus series, nationally through KBDI. Dist: VDB.

Awards: 1990-92

Silver Apple, The National Educational Film and Video Festival.

Best Documentary, Atlanta Film and Video Festival.

Invitational Premier, New England Film and Video Festival.

Finalist, Australian Film and Video Festival.

The above three half-hour documentaries are part of the *Counterterror* series also showed at The Museum of Modern Art (New York), The Brooklyn Museum, (Brooklyn), The Wexner Center (Ohio), and The Chicago Art Institute.

Non-broadcast video and film:

Taonga, 15 minutes, 1994. Video about the *Te Maori* exhibition, based on interview with Ngahuia Te Awekotuku. Funder, Creative New Zealand, for distribution in galleries and educational outlets.

Wake, 1994 A half-hour experimental film examining colonial immigration from Britain to New Zealand in the 1860s and the 1960s. Funder, Creative New Zealand, for distribution in galleries and educational outlets.

In Other Words...the Struggle over Language, 1991. A one-hour compilation program for the Deep Dish TV national cable access series, *Beyond Censorship*. Dist: DDTV.

Walls and Bridges: South East Asian Students Speak, 18 mins, 1989. Produced in collaboration with Chris Bratton and with Providence area S.E. Asian students as an anti-racism educational video for schools in Providence, RI. Funded: Dept of Social Services, RI.

Supplemental Nights: Domestic Arrangement, video installation. Collaboration with Chris Bratton. 23 minute loop, 1988. Artspace, Manhattan, New York City. Funded: New York State Council on the Arts.

PETER WELLS – Director

Peter Wells is New Zealand's pre-eminent gay novelist, writer and filmmaker. He was director, along with Stewart Main, of *Desperate Remedies* as well as a series of critically acclaimed shorts including *Jewel's Darl*, *My First Suit*, *The Mighty Civic* and *Little Queen*. He has published two collections of short stories, a novel and many non-fiction essays. One of his novellas formed the basis to the award winning feature-film by New Zealander Niki Caro, *Memory and Desire*.

CATHERINE MADIGAN – Co-producer

She has been a producer, line producer and production manager in the New Zealand and international film industry for two decades. Her recent credits include: *Vertical Limit*, *Punitive Damage*, and *Early Days Yet*. She is also a documentary director/producer whose most recent work is *Children are not for Sale*.

CRAIG WRIGHT – DOP

Craig Wright graduated from the University of Canterbury art school, where he majored in photography and has since extended out to film and television. He has DP'ed on a number of documentaries, including *God Sreenu and Me*, *The Magic Within*, *JAFAs*, and has also worked on television series such as *Marae*.

ERIC BEUS – Editor

He is a well-known editor of documentaries and features in New Zealand. As well as *Georgie Girl*, Eric has edited documentaries on writers Peter Wells and Barry Crump, as well as Sima Urale's documentary *Velvet Dreaming*, on velvet paintings of Polynesian women. His fictional credits include the features, *Magik & Rose*, and *Jubilee*. He also cut Peter Jackson and Costa Bota's notorious mockumentary, *Forgotten Silver*.

CHRIS ANDERTON – Composer

Chris is a composer, singer and musician formerly of the *Peter Styvesant Hit List*. His other film credits include the feature, *Jubilee*.



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June 24, 2002

"Georgie Girl" Goes to Women Make Movies

(indieWIRE: 06.24.02) -- Director Annie Goldson's true-life transgendered story, "Georgie Girl," has been picked up by non-profit outfit Women Make Movies, the organization announced last week. The film, shot in New Zealand, profiles Georgina Beyer, a Maori former sex worker who eventually became the world's first known politician elected to a national office. Beyer was elected to New Zealand's parliament in 1999 from a mostly white and conservative constituency. The film chronicles Beyer's transformations from a farm boy to cabaret diva, to grassroots community leader to her present-day life as a member of parliament.

"Georgie Girl" is currently playing at the IFP/West Los Angeles International Film Festival in the event's international program and will travel the summer fest circuit with screenings at the Frameline San Francisco Gay & Lesbian Film Festival later this month. "The acquisition of 'Georgie Girl' marks an historic moment at Women Make Movies," said executive director Debra Zimmerman in a release. "It is the first documentary in the organization's vast collection of films and videos by and about women to tell the story about the triumph of a male-to-female transgender person."

Women Make Movies, formed in 1972, is a national media arts organization that promotes distribution, and exhibition of films made by and about women.

[Brian Brooks]



>> Frameline Concludes Largest Gay Fest Event Applauding "Fancydancing" and "Radical Harmonies"

(indieWIRE: 07.03.02) -- Boasting an attendance level of more than 84,000 film fans from June 13-30, the San Francisco International Lesbian & Gay Film Festival retained its status as the largest and oldest film festivals of its kind in the world as well as one of America's largest in general. The audience award for best feature went to Sherman Alexie's "The Business of Fancydancing," the story of a gay Native American man who returns to his family on the reservation. Meanwhile, Dee Mosbacher's "Radical Harmonies," a history of the women's music movement from the folk singers of the '70s to the riot grrls of the '90s took the audience award for best documentary, and "The Parlor" won the award in the best short film category. Maja Weiss' "Guardian of the Frontier" was the recipient of the fest's inaugural Levi's First Feature award, which includes a \$10,000 cash prize. The film, the first directed by a woman from Slovenia, follows three young Slovenian women who take a journey down the Kolpa River, and encounter national, political, and sexual challenges.

Also recognized was Annie Goldson and Peter Wells' "Georgie Girl" which took the festival's inaugural Stu & Dave's Excellent Documentary award for a doc that received its Bay Area premiere at the event. The film profiles New Zealander Georgina Beyer, the first transgendered person elected to a national office anywhere in the world.

Isaac Julien ("Looking for Langston," "Young Soul Rebels") received the 2002 Frameline Award for outstanding contributions to lesbian and gay media arts. Julien attended the festival, which hosted a retrospective of his work and sponsored an onstage interview with the director. The awards culminated an 18-day event -D increased from 11 days previously -- which began with Stanley Kwan's "Lan Yu" and Margaret Cho's latest concert film "Notorious C.H.O." opening night. "Ruthie and Connie: Every Room in the House" by three-time Oscar-nominee Deborah Dickson closed the event.

Frameline, presenters of the San Francisco International Lesbian & Gay Film Festival, is a non-profit media organization, which works to support, develop and promote lesbian, gay, bisexual, transgender, and queer visibility through the media arts. [Brian Brooks]