



sQuare productions present

SPEAKING IN CODE

A film by Amy Grill

** Official Selection-Boston Independent Film Festival 2009 **

** Official Selection-SF DocFest 2009 **

** Official Selection-CMJ Film Festival 2009 **

** Official Selection-Dallas VideoFest 2009 **

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SPEAKING IN CODE

About the Film

Synopsis

Speaking in Code is an intimate account of people who are completely lost in music. Director **Amy Grill** follows a series of characters (including her techno-obsessed husband) over a number of years as some struggle to make it while others thrive in the world of electronic music. A heartbreaking and lighthearted documentary, it's a vérité glimpse into the world of techno that takes you around the world, following the people who make electronic music ... their lives.

SPEAKING IN CODE

Medium Synopsis

Speaking in Code is an intimate account of people who are completely lost in music. Director **Amy Grill** follows a series of characters (including her techno-obsessed husband) over a number of years as some struggle to make it while others thrive in the world of electronic music.

The film reveals six intertwined character studies and raw vérité views of new music in an intimate way not seen since *The Decline of Western Civilization* opened up the world of the LA punk scene. It's a window into a world filled with warehouse parties, endless gigs, international travel, risks, inventions, triumphs and breakdowns.

The characters are as compelling as their storylines: **Modeselektor**, a rambunctious producer duo, are jettisoned from playing a tiny room in the US to playing to 20,000 people in Barcelona; journalist **Philip Sherburne** leaves America to find a more complete techno lifestyle in Europe; **The Wighnomy Brothers** are catapulted from their idyllic world in the former East Germany and they face their breaking point on camera; **Tobias Thomas** contemplates the near-end of his career; while **Monolake**, an inventor of the software that nearly all electronic musicians use to create their music, continues his steady yet quirky approach to a life in music. And back in the US, **David Day** (Grill's husband) tries tirelessly to turn Boston from a rock-centric town to a techno city. Day's wanton attempts to make electronic music popular put strain on his marriage to the director.

It's a tightly interwoven story about the electronic music scene told from the inside-out: intimate, raw and vivid.

SPEAKING IN CODE

Long Synopsis

At first glance, ***Speaking in Code*** would appear to be just another documentary about electronic music. But one viewing reveals a series of character studies and vérité views of a musical genre, with an intimacy not seen since *Don't Look Back* took us inside of Dylan's folk music or *The Decline of Western Civilization* showed us the LA punk scene.

Director **Amy Grill** follows a series of characters (including her techno-obsessed husband) over a number of years as some struggle to make it while others thrive in the world of electronic music. It's a window into a world filled with warehouse parties, endless gigs, international travel, risks, inventions, triumphs and breakdowns. The characters of *Speaking in Code* go through significant life changes that are as heartbreaking as they are sometimes humorous. These raw, honest moments unveil the idiosyncrasies of people who are make electronic music their lives.

As the stakes get higher, *Speaking in Code* sheds light on the vast divide between common anti-techno attitudes in America juxtaposed with the thriving world of electronic music in Europe. Eventually, the struggle and strain to make the film begins to weigh on the director herself and her husband who became more of a character in the film than she expected. Through the camera's eye she watches **David Day** become completely submerged in the techno lifestyle while she becomes anxious to escape her disintegrating marriage by documenting rather than dealing.

The characters she documents are as compelling as their storylines: **Modeselektor**, a rambunctious producer duo, are jettisoned from playing a tiny room in the US to playing to 20,000 people in Barcelona, all the while visiting

their moms on a regular basis; journalist **Philip Sherburne** leaves America to find a more complete techno lifestyle in Europe; The **Wighnomy Brothers** are catapulted from their idyllic world in the former East Germany towards ceaseless gigs and they face their breaking point on camera; **Tobias Thomas** contemplates the near-end of his career; while **Monolake**, an inventor of the software that nearly all electronic musicians use to create music, continues his steady yet quirky approach to a life in music.

And back in the US, David Day tries tirelessly to turn Boston from a rock-centric town to a techno city. Day's wanton attempts to make electronic music popular put strain on his marriage to the Director. The intertwined struggles to make the film and Day's obsession become a crucial plotline the director could not ignore.

The result is a tightly-interwoven, compelling documentary that is at times light-hearted and at times heartbreaking. It's the story of a scene from the inside out—intimate, raw and vivid.

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SPEAKING IN CODE

About the Production

The idea for *Speaking in Code* was hatched on a sweaty dancefloor in Miami late March 2005 at around 4am, watching the one and only P. Diddy stand on set of DJ decks and scream at the crowd through a megaphone. Aspiring documentary filmmaker **Amy Grill**, music journalist **Philip Sherburne** and promoter/publicist **David Day** wanted to make a film not about the electronic dance music they love, but about the people and the obsessions behind the music. A behind-the-scenes glimpse as to who made the music and what made them tick. Little did they know it was an idea that would transform their lives forever.

In the beginning the skeleton crew interviewed many potential characters. These DJs, producers, promoters, and industry heads didn't know that they were being camera tested as potential main character for a vérité film. They thought they were being interviewed for just another survey documentary about electronic music. With Sherburne and Day attached to the film they were able to land virtually any interview requested since both were so deeply entrenched and well-respected in the global electronic music scene.

Once the main subjects were established, the crew (usually just Grill, and Director of Photography, Scott Sans—who was still in college for most of the production) traveled on and off for three years all over the world following the ups and downs of them all.

In the years making the film, they all went through remarkable life changes and as the film's storyline unfolded even the director became an unwilling part of the film. Her life was turned upside down by its mission and her husband and main character (David Day) drifted further and further into an obsession with

music. As they struggled to make the film a reality by every financial means possible, the movie itself also took on a starring role.

In the meantime, the profiles of the selected artists grew larger by the month. BPitch Control's **Modeselektor** was called on by **Radiohead** to open a tour of Japan and **Björk** asked them for a remix. The **Wighnomy Brothers** legendary DJ sets grew in status and popularity and their unique producing style were copied by leagues of house and techno producers. The software, *Ableton Live*, invented by **Monolake**, became the standard music-making program for the world's leading electronic music producers. Via Kompakt, **Tobias Thomas** released a series of acclaimed mix CDs, and **Philip Sherburne**, through his work for the tastemaking website *Pitchfork Media*, became the leading voice in electronic music journalism.

Throughout this process, a blog was kept by sSquare Productions (suar3.com) which documented the making of the film and had thousands of fans visiting the site monthly. As mp3-blogs increased in popularity, so did the interest in the film and the people depicted within it. By the time the movie was finally complete, the awareness of the project had reached around the entire world, with blogs as far away as Russia and China eagerly reporting on the movie.

There have been numerous films about electronic music but none like *Speaking in Code*. A global phenomenon, electronic music is always viewed as a party-oriented, (many times vacant) series of subgenres that are impenetrable to casual movie goers. Electronic music documentaries were made for electronic music fans—simply a series of talking head interviews with those who created the scene or those who are the “superstar DJs” of today. There has never been a movie like *Speaking in Code*.

“Many electronic music docs focus on the static history and glorify certain

figures and genres,” Grill said in a recent interview, “or try to justify or create a greater statement about the importance of electronic music. I wanted to tell a good story that was appealing to a mass audience.”

“I wanted the film to be as accessible as possible, without betraying or boring the true techno fans,” she told *XLR8R* magazine. “Not everybody in techno is making \$20,000 a gig; they are doing it for the love of music. It is a community that’s only possible because people make sacrifices to follow their dreams, to make incredible music.”

With an expert eye and considerable experience, and through years of exertion and determination, Grill knows first-hand about sacrifice—she made more than a few of them to make an incredible movie.

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XLR8R

Q & A: Speaking in Code

June 3 2009 • Text by Lulu McAllister

When bi-coastal filmmaker Amy Grill set out four years ago to make a documentary about the untold successes and hardships of underground techno DJs, she never intended to add her own story to the mix. Juxtaposing sweaty warehouse scenes with quieter intimate moments, *Speaking in Code* explores the price of an obsession with music while challenging many stereotypes. Here, we talk to Grill about glimpsing into the lives of several contemporary techno DJs (Modeselektor, Wighnomy Brothers, Monolake, and *XLR8R* scribe Philip Sherburne), and how she unexpectedly documented the unraveling of her own marriage.

XLR8R: At one point in the movie you refer to the idea that people “love to hate techno.” Why do you think that is?

I think that people love to hate what they think techno is. They love to hate the idea of a bunch of guidos and black people and homosexuals on the dancefloor; it has its roots in racism and homophobia. I think that it's seen as un-American in a lot of ways because it's not the traditional band, which is as American as apple pie for some reason. This idea of a rock band with a lead singer and a guitar and drums is something that people are familiar with. That image has been glorified for decades because of the baby boomers' stranglehold on mass media.

How did you choose which DJs to include in the film? Did you know them before or did you contact them specifically for the film?

Some of the people I knew were going to be characters, like David Day, who is my ex-husband now, and Philip Sherburne, who I've known for awhile. They were key in getting access to the rest of our characters. I was pretty sure that as long as Modeselektor was receptive, which they were, I definitely wanted them to be in the movie because they're just so hilarious and charming. The Wighnomy Brothers we met during a camera test and they were just irresistible.

Were there any other people that you wish you had included in the film?

Not really. We did one interview with Richie Hawtin and we tried forever to set up an interview with Luciano. But, frankly—and, no offense to them—they're successful. What's interesting about that? I was looking for people that had something big at stake, or who were after something and on some kind of trajectory. So making Richie Hawtin a character would have been very flat. It's like, "Yup, things are still great!"

The movie appears to be part character study, part travel documentary, and, largely, home video. At one point you even ask David, "Are we going to have kids?" which seems pretty personal for something packaged more as an electronic music-focused movie. So why and when did you decide to include this more personal element?

Along the way I started to realize that David was becoming much more of a character in the film than I had anticipated. I envisioned him initially as a sort of a tour guide, somebody who would show us this world and introduce us to different people. Then I realized that he was actually a really compelling character because he was probably the most obsessed with techno out of all the characters. I always wanted the film to be self-reflexive in a way, to show the process of us making the film.

It seems like the movie was actually a primary factor in the deterioration of your relationship with your husband, but also your catharsis in the end. Would you say that's true?

It might have taken us longer to break up—I don't really know. But certainly the film brought us to a breaking point. I think that the film allowed me to see David more clearly. It made me realize that he made a better character in my documentary than he did a husband. The hardships that we went through to make the film were directly linked to what was happening in our relationship, but I wasn't consciously creating that story line. It really took a lot of time and distance for me to be able to tell the story that I did. I think moving to San Francisco, being thousands and thousands of miles away from David, was a big part of that. Once I had enough distance from the whole thing, all the footage made sense suddenly. It became obvious only in hindsight that we had to include [our story] in the film. That was a really difficult decision for me to make, and I sort of made it kicking and screaming, but I felt like if I didn't include it, I wouldn't have been telling the truth.

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WHAT THE AUDIENCE IS SAYING

A sampling of feedback from previous screenings of *Speaking in Code*, including the premiere at the Independent Film Festival of Boston on April 23rd, 2009, an encore screening at the Brattle Theater in May of 2009 and a special screening previous to a concert at LiveNation's Paradise Rock Club in Boston.

"The Philip Sherburne part got me downright teary-eyed. **I loved it, truly!**"

"Just wanted to say how much I loved *Speaking in Code*. All of the artists were awesome but the personal edge to the story really **makes it stand out as something different**—great work! I hope someone also gave your cinematographer props it **had an amazing look** too."

"Really loved the movie. I wouldn't say this if it wasn't true, but it was incredibly well done and I thought the story was fantastic. I've seen other documentary films done with a similar budget and but few had the **depth of characters and multiple overarching themes.**"

"Loved it! I was **very impressed with the unexpected layers that developed.**"

"Fittingly, Grill places her interview subjects off-center, counterpointed by stray graffiti or AV cables. There is an **off-and-on color rhythm** as schemes alternate between the pale light of northern mornings and the powdery dark of clubs."

"What we're left with are **the people who make the scene, their idiosyncrasies and tics.** Surprisingly, this turns out to be enough."

"Speaking in Code is a documentary shot over the past 3 years about a couple from Boston who **beautifully capture** the high and lows of being incredibly passionate about techno music."

"So for those who seek something new, for those who experience passion, for those who's hearts combust on the dance floor **I urge you to go see Speaking in Code** when it comes to your city."

"Director Amy Grill is fortunate in her documentary subjects, odd ducks united by their passion for techno music ... **brave rather than exploitative.**"

WHAT THE WEB IS SAYING

Since its inception, *Speaking in Code* has kept a blog of its progress, including links to relevant music and stories and images from behind the scenes of the making of the film. An early entrant into the MP3-blog phenomenon, squar3.com has created wave after wave of early interest in the film. These are a sampling of the 100s of posts, from all corners of the world, related to the movie



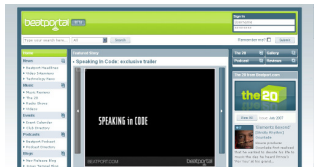
Resonator Magazine **August 3, 2006**

I love, absolutely fucking LOVE, what Amy Grill and David Day are doing over at Squar3. They're making a film titled "Speaking In Code", about the characters (i.e. people like Michael Mayer, Ellen Allien, The Wighnomys, etc) who are making the music that's forced its' way into relevancy RIGHT NOW.



XLR8R **June 25, 2007**

[Interview] Speaking In Code, a new documentary bent on showing all the gritty details of daily life in the music biz, thrives on the people who create, play, write about, and promote electronic music. Boston-based director Amy Grill has been working on this film for over two years, and in preparation for its release, she sat down with XLR8R to give us a taste of what she's learned.



Beatportal **July 13, 2007**

[Interview] Beatportal has been given an exclusive video trailer for the forthcoming electronic music video documentary Speaking In Code. We caught up with the documentary's producer and director Amy Grill to find out more about her project, which goes deep into the subculture of electronic music.



Marks **July 20, 2008**

[Denmark] I am really looking forward to seeing this documentary about electronic music by Amy Grill ... I think it will be a nice glimpse of what you usually don't see, plus they have tons of great artists featured... I do not know when it will be finished, but hopefully it won't last too long (it's been in production for a couple of years now ...).



Box Musique **December 22, 2008**

Described as "a vérité glimpse into the world of techno" Speaking in Code looks like a documentary to anticipate with gleeful impatience. The film appears to be largely an exploration of the psyche behind techno music and what drives its creators. I have joined the mailing list and shall keep an eye out for its emergence.



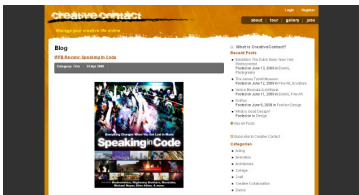
Electronic Beats April 20, 2009

A new documentary entitled *Speaking in Code* will surely shed some much-needed light on the murky world of electronic music. Here's why it's different than others of its genre: *Speaking In Code* is one of the first films that ventures to explain why so many people love this genre of music, in an intimate, almost philosophical manner.



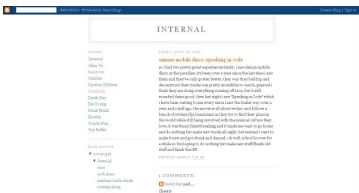
Weekly Dig April 22, 2009

Unlike standard electronic music docs, like *Modulations*, it doesn't purport to tell you why you're such an idiot for not liking techno or house; it reveals the human side of the thoroughly modern music.



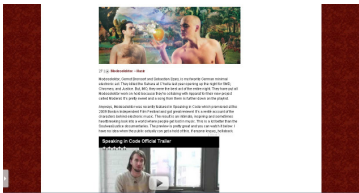
Creative Contact April 24, 2009

[review] *The story of a relationship told through the filter of this music, and the price growing up and pursuing your dreams can cost you ... beyond the music, toward something much more sincere, burrowing into the material instead of distancing itself.*



Internal Tunes April 24, 2009

[review] *i have been waiting to see ever since i saw the trailer over a year ago ... it was funny/heartbreaking and it made me want to go home and do nothing but make new tracks. but instead i went to make it new and got drunk and danced. oh well.*



Ca Va Cool May 25, 2009

This is a lot better than the Soulwax/Justice documentaries. The preview is pretty great and you can watch it below. I have no idea when the public actually can get a hold of this. If anyone knows, hollaback.



XLR8R June 3, 2009

[interview]. *When Amy Grill set out to make a documentary about the untold successes and hardships of underground techno DJs, she never intended to add her own story to the mix ... She brings techno and heartbreak to the big screen*

ABOUT THE FILMMAKERS

Amy Grill

Director/Producer



Amy Grill comes from a multi-faceted background in video and television.

From high school TV in Kansas City to producing short doc segments for CBS affiliates in college, she has always been behind the camera. Once graduated, she made her way to New York City where she immediately dove into the world of commercial television, tackling nearly every role in TV from production assistant to producer working in comedy, children's television and music for Nickelodeon, Comedy Central, Fox, and Disney Channel productions. Growing tired of the ceaseless runaround of the commercial world, she moved to Boston and immersed herself in public television at WGBH.

Soon after, she became the Manager of student television at Emerson College. There she launched one of the most ambitious and comprehensive student television networks in the country and in 2006 The Emerson Channel was awarded Best Student Television Network by mtvU and the Association of Higher Education Campus TV Administrators.

She was then recruited by Al Gore's documentary TV network and online media platform Current. Grill relocated to San Francisco where she launched Current's College Outreach Program, bringing student produced documentaries to air on the global television network and increasing student involvement on current.com. Almost immediately her role expanded as the Director of College and Events in Current's marketing department. She returned to Boston and Emerson in 2009 as a faculty advisor and Producer-in-Residence on several projects including Kevin Bright Workshop productions (led by former *Friends* Co-Creator and Executive Producer) and The EVVY Awards, the largest student TV production in the country.

Along the way, she always maintained hobbies of photography and short film, including a short experimental documentary *An American Close Up* and a photo installation: *Flight of Fancy*.

Speaking in Code is her debut feature-length documentary.



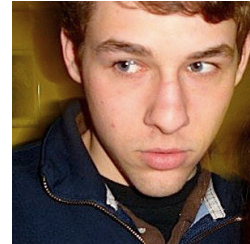
Scott Sans
Director of Photography

When he began working on *Speaking in Code*, Scott Sans was finishing up his time at Emerson College. He has gone on to become a premiere DP in television, commercial and documentary film.

Past television projects include Travel Channel series *Man Vs. Food* and *Extreme, Late Night with Conan O'Brien* and *The Tyra Banks Show*. He's also been Director of Photography for various commercials including Microsoft/Xbox, Gucci and Pepsi.

Jason Blanchard
Editor

Blanchard began on *Speaking in Code* as an unpaid tape logger. But as he watched the unedited shots, he became more and more involved in the storyline and the cinematography. As he worked with the director, it became quite clear his editing skills were beyond his years and needed to be immediately deployed as a main editor for the film. He is currently completing his degree in Film from Emerson College.



Alexandra Lee
Co-Producer

Alexandra Lee became a friend of sSquare productions through her work within the art community of Boston. She is currently the Development Officer for the Constellation Center, a four-hall performing arts center in Cambridge, MA.

Lee graduated with a BA in Political Science from Wellesley College and has experience at both the Institute of Contemporary Art in London and the Royal Opera House.

Jason Redmond
Co-Producer

Jason Redmond is the Executive Director of the Independent Film Festival of Boston and was an early adopter and adviser to the project.

After abandoning the advertising industry for the film festival circuit, IFFBoston has become, in just five short years, the area's premiere film festival.





Denise Hsu
Co-Producer

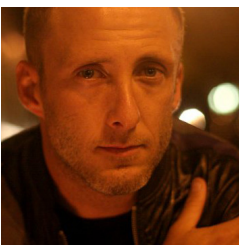
Denise discovered the *Speaking in Code* project during post-production. Passionate about its premise, she eagerly jumped in to assist securing distribution opportunities for *Speaking in Code* theatrically and digitally worldwide. She currently works in corporate finance at Warner Bros.

Denise graduated with a BA in Economics from Wellesley College where she was a disc jockey during the dawn of underground techno in the early 1990s, and she has an MBA in Finance from The Wharton School, University of Pennsylvania. In her spare time, she is a voice-over actor and screenwriter, having penned several feature and TV spec screenplays.

David Day
Co-Producer

Day came with Amy Grill to the east coast from Kansas and became a music journalist. After jumping to retail, he discovered electronic music at Other Music in NYC and began DJing shortly thereafter.

He has worked in nearly all aspects of the music business and is currently Arts & Music Editor at *Boston's Weekly Dig* and founder of Basstown.



Philip Sherburne
Consulting Producer

Philip is the foremost electronic music journalist working today, writing primarily for *XLR8R Magazine*, *The Wire* and *Pitchfork Media*, but having been published worldwide. He is also a music producer and DJ.

Matthew Patterson Curry
Sound Mix

Curry is also known as Safety Scissors, a well-respected electronic musician living in San Francisco. Through record labels like ~Scape and BPitch Control, he plays to audiences around the world. *Speaking in Code* is Curry's first feature-length film project.



MUSIC CREDITS

"Melanie"

Written by: **Jonas Bering**

Produced and Performed by: Jonas Bering

"Ziq Zaq"

Written by: Gernot Bronsert & Sebastian Szary

Produced and Performed by: **Modeselektor**

"For Penny and Alexis"

Written by: Jesper Engström & Valdemar Gezelius

Produced and Performed by: **The Rice Twins**

"Wuzzelbud KK"

Written by: Gabor Schablitzki

Produced and Performed by: **Robag**

Wruhme

"Wombat"

Written by: Gabor Schablitzki

Produced and Performed by: **The**

Wighnomy Bros.

"Abundance"

Written by: Gerhard Behles & Robert Henke

Produced and Performed by: **Monolake**

"When She Said Goodbye"

Written by: Anton Kubikov & Maxim Milutenko

Produced and Performed by: **SCSI-9**

"Sucker Pin"

Written by: Gernot Bronsert

Produced and Performed by: **Modeselektor**

"Intershop (Jonas Bering Remix)"

Written by: Olaf Dettinger

Produced and Performed by: **Dettinger**

Remix by: Jonas Bering

"Intershop (Ulf Lohmann Remix)"

Written by: Olaf Dettinger

Produced and Performed by: **Dettinger**

Remix by: Ulf Lohmann

"Nach 1912"

Written by: Wolfgang Voigt

Produced and Performed by: **Gas**

"Like You"

Written by: Gui Boratto

Produced and Performed by: **Gui Boratto**

"Sun and Ice"

Written by: Axel Willner

Produced and Performed by: **The Field**

"Happiness"

Written by: Aksel Shaufler

Produced and Performed by: **Superpitcher**

"Draw Halcyon Days"

Written by: Gabor Schablitzki

Produced and Performed by: **Robag**

Wruhme

"Freiekksemplar"

Written by: Gabor Schablitzki

Produced and Performed by: **Wighnomy**

Bros.

"Pele Bloss"

Written by: Gabor Schablitzki

Produced and Performed by: **Wighnomy**

Bros.

"Godspeed"

Written by: Gernot Bronsert

Produced and Performed by: **Modeselektor**

"In the Moog For Love"

Written by: David Janzen

Produced and Performed by: **Steadycam**

"Tetrispack"

Written by: Gernot Bronsert & Sebastian Szary

Produced and Performed by: **Modeselektor**

"Hasir"

Written by: Gernot Bronsert & Sebastian Szary

Produced and Performed by: **Modeselektor**

"Silent"

Written by: Axel Willner

"I Love You"

Written by: Gernot Bronsert & Sebastian Szary

Produced and Performed by: **Modeselektor**

"A Paw In My Face"
Written by: Axel Willner
Produced and Performed by: **The Field**

"Pensum (Markus Guentner Remix)"
Written by: **Michael Mayer**
Produced and Performed by: M. Mayer

"Wurz + Blosse"
Written by: Gabor Schablitzki
Produced and Performed by: **Wighnomy Bros.**

"Everyday"
Written by: Axel Willner
Produced and Performed by: **The Field**

"Palagia Nr. 2"
Written by: Gabor Schablitzki
Produced and Performed by: **Robag Wruhme**

"Terminal"
Written by: Gerhard Behles & Robert Henke
Produced and Performed by: **Monolake**

"Tranceformation"
Written by: Reinhard Voigt
Produced and Performed by: **Reinhard Voigt**

"The Deal"
Written by: Axel Willner
Produced and Performed by: **The Field**

"Suchkultur"
Written by: Reinhard Voigt
Produced and Performed by: **Reinhard Voigt**

"Way Out"
Written by: Ellen Allien and Sascha Ring
Produced and Performed by: **Ellen Allien & Apparat**

"Hasir"
Written by: Gernot Bronsert & Sebastian Szary
Produced and Performed by: **Modeselektor**

"Domino"
Written by: Olivier Raymond
Produced and Performed by: **Oxia**

"In Loving Memory"
Written by: Gernot Bronsert & Sebastian Szary
Produced and Performed by: **Modeselektor**

"Intro"
Written by: Gabor Schablitzki
Produced and Performed by: **Robag Whrume**

"My Gloomy Head"
Written by: Gabor Schablitzki
Produced and Performed by: Wighnomy Brothers

"Edgar"
Written by: Gernot Bronsert & Sebastian Szary
Produced and Performed by: **Modeselektor**

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CREDITS

Director/Producer

Amy Grill

Co-Producer

David Day

Co-Producer

Jason Redmond

Co-Producer

Alexandra Lee

Co-Producer

Denise Hsu

Consulting Producer

Philip Sherburne

Title Design and logo by

Liam Beesley

liambeesleydesign.com

Color Correction

Dan Gahr

Sound Mix

Matthew Patterson Curry

Translator

Willi "Vanilli" Payne

Additional Camera Work

Jason Blanchard

Amy Grill

Kevin Mastman

Eric Sagotsky

Loggers

Jason Blanchard

Sebastian Botzow

Nate DeYoung

Claudia Jericho

James McDonald

Daren McKelvey

Ana Aragon Tello

Nikea Wortham

Danny Zack

Main Characters

Ellen Allien

Gernot Bronsert and

Sebastian Szary

(aka Modeselektor)

David Day

Robert Henke

(aka Monolake)

Gabor Schablitzi and

Sören Bodner

(aka Wighnomy Brothers)

Philip Sherburne

Tobias Thomas

Webmaster

Aaron Grill

***Speaking in Code* is a sSquare
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