



THAT SUMMER

Göran Hugo Olsson

2017 - Sweden/US/Denmark – 80 minutes – English

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SYNOPSIS

DIRECTOR'S
STATEMENT

IN CONVERSA-
TION WITH PETER
BEARD

IN CONVER-
SATION WITH
GÖRAN HUGO
OLSSON

ABOUT THE FILM-
MAKERS

CREDITS

INDEX





SYNOPSIS

That Summer is a feature documentary centered on the film project artist Peter Beard initiated in 1972 with Lee Radziwill about her relatives, the Beales of Grey Gardens. Lost for decades, this extraordinary footage re-emerges in a film that focuses on Beard and his family of friends, who formed an enormously influential and vibrant creative community in Montauk, Long Island (NY) in the 1970s. Featuring Peter Beard, Lee Radziwill, Edith Ewing Bouvier Beale, Edith Bouvier Beale, Andy Warhol. Including footage directed by Peter Beard, Jonas Mekas, Andy Warhol and with additional cinematography by Albert Maysles and Vincent Fremont.

DIRECTOR'S STATEMENT

"To me, this film is very much a love story. The original footage reflects Peter Beard's and Lee Radziwill's relationship and the love and respect they had for their friends, including Big and Little Edie Beale. I hope it also reflects our own love and respect for the characters and the time."

"The people in this film were so ahead of their time. It's only today that the mainstream is starting to catch up to their concerns, their expressiveness and even their style."

When producer Joslyn Barnes called me late on a Saturday night, and told me about the possibility of our working with lost footage that artist Peter Beard had directed and had recently come back into possession of after 45 years- we were both just super thrilled. And that thrill was soon shared by our other producers Tobias Jason and Signe Byrge Sørensen. It's a filmmaker's dream to get the opportunity to work with such a treasure. Not only the material created by Peter Beard and Lee Radziwill and their crew - which included the Maysles brothers - but we also graciously received the trust of Peter and Nejma Beard, Jonas Mekas, the Andy Warhol archive and Vincent Fremont.

Throughout the making of *That Summer*, we did everything possible to treat the material with the utmost respect and not transform it to something different from what it was intended to be. Aggressive or fast editing and intercutting of different film sources was never an option for us.

Our previous films together have maybe had more of a clear social justice angle, but film is our medium, and for the love of film, this project is so dear to us.

There is a contradiction in the fascination of glamour and nostalgia and the desire for real social change, that in many ways mimics the contradiction of everyday life itself. But there is also a possibility to combine the two, developed by thinkers, activists and artists in the last century. This film explores a facet of that.

This is after all a cast who made an epic contribution to the narrative of culture, and who were also prescient about the future - who understood how the commodification of images was changing our relationship to ourselves and the world - and who responded to this creatively.

And in speaking with Peter himself about the approach to the film, he confirmed Joslyn's view that the unifying principle of his body of work is a concern with loss and even a resistance to impermanence. Whether orchestrating a fashion shoot where beauty is discernable as fragile and fleeting or photographing the at-risk wildlife that catapulted him into international renown- Peter intuitively walked that line between beauty as part of the history of romanticizing, and beauty's capacity to inspire wonder.

New York City I think was the Capital of the world from 1945-2001. The specific year 1972 was the peak of this, a pinnacle of Western culture- fabulous people creating the NYC culture, which has had a huge impact on art and music many times over, amidst a deep economic crisis and (likely deliberate) drug disaster. Since then Manhattan has been "cleaned up", but at a huge cultural cost which has a lot to do with the loss of inclusivity. What people all around the world loved about New York was the feeling of personal freedom and art originating from this era. Peter Beard and his friends were among those who were very much at the heart of this.

IN CONVERSATION WITH PETER BEARD

What emotions do the four 'lost' reels that are at the heart of the film evoke for you, and how did it feel to finally get them back?

We looked for many, many years for the reels, looking in various storage spaces and searching high and low in the Archives, and then one day a filmmaker's dream came true. We loved the Beales, and I had a sense of relief and disbelief when I heard the reels had been found. The return of the reels came about when Al Maysles called the Studio to ask permission to use footage he had for outtakes for a DVD, but we weren't certain what he was talking about. It was only when the reels were sent to be digitized and the transfer house sent a DVD and the originals back to the Studio that we saw the lost footage, all filmed before the painters and the carpenters got their hands on the house. Seeing our footage again was a dream.

How do you think *THAT SUMMER* speaks to a particular approach or sensibility to filmmaking?

I'm not keen on terminology. Our method was very simple, using one camera and filming truth and reality. It was "them" in their magical essence. The house was an old wreck and it needed to be filmed exactly as it was. Having a large crew would not have been conducive to the intimacy that was created by Lee's personal connection to the family.

As a work so specifically tied to its time and place, can you see the film also speaking to a new generation?

It's timeless in its details, absolutely fascinating, an un-ruined enchantment, a house falling apart, roaming raccoons, damsels in distress. They had been living in an empty, haunted house, locked inside for decades. The cellar was full of bags of cat feces that took a whole day to remove from the basement. The mantelpiece was a virtual masterpiece, a work of art. A complicated pile-up of antiques, Christmas cards, invitations, and lost memories with the dust of decades accumulating on top. In hindsight I wish we had filmed the mantelpiece more extensively.

The project was also an environmental film about the ruination of the East End of Long Island which is an issue that young people will respond to, being as aware as they are these days. The so-called "cash Hamptons" had already lost the rural, country integrity which has been replaced by mega-mansions, glass and steel nightmares, strip malls, and subdivided suburbs.

And along with the house, there were Big and Little Edie Beale...

Every single visit with Edie and Edie was every bit as interesting as anything I've enjoyed or experienced in the wildlife years of East Africa: rhino-gorings, elephant-tramplings, leopards and baboons fighting, wild dogs hunting, spitting cobras, centipedes and scorpions, whatever. Grey

Gardens was anthropology 32-A all over again – amazing Field Trips! "Every time a coconut."

Non-fiction drama without end: Every minute was new, insanely funny, poignant, wild, unpredictable and unmatched. ... Daily soap operas amongst themselves, the most original scripts, the most surprising true stories, the most paranoid gossip, remarkably historical tales - totally: fun, inventive, serendipitous, and most importantly always hysterical.

And the most unforgettable, amazing thing was getting in there—naturally the whole outside world had been padlocked out. Gaining entrance to this world of conscientious objectors: that was the mystery ticket - and it was the most thrilling and difficult part of our project: friends at the local deli, phone numbers, rumours, codes, knocking at the back door, eye-witness accounts, so many delicious details, the research, the planning, the other relatives ... the strategizing was epic. And finally, with Lee Radziwill - we got in with the Edies' permission and trust - the full inside visual! This was a whole world within a world.

IN CONVERSATION WITH GÖRAN HUGO OLSSON

What was the effect of finding these lost reels, of discovering for the first time the original footage from Lee Radziwill and Peter Beard?

It was one of the producers, Joslyn Barnes, who was introduced to the story and then the footage, during a dinner with a mutual friend of hers and Peter Beard's. I remember her calling me on a Saturday night, and we were both so excited not only about the content, but also about the framing of the story of Lee and Peter and their creative group of friends during that summer of 1972.

Why were you so interested in this artistic community that existed in Long Island, New York, and how did you discover the connections between so many remarkable figures of the time?

It's like I come from a strange place. I spent my early teens devoted to political activism, but combined with an escapist interest in the jet set life of the artists and socialites of Manhattan - preferably along with stars from the underground scene. I remember vividly biking from ANC [African National Congress] support group meetings to the library in my hometown to catch the latest issue of Interview magazine at the age fourteen. By that time I was totally alone in this. I knew more about the relations between people at the Factory, 53rd & 3rd, Chelsea Hotel, Max's Kansas City and Studio 54 - than I knew about my own relatives. Joslyn shared this interest, being the same age as me, but her point of view is much closer and more organic, given her roots in the international & Manhattan art community. So between us we were totally at home with nearly every character in this story.

What were the major factors in deciding what should be included in the film and how?

We were careful to maintain the utmost respect for all the originators of this material. We didn't want to mix different material in an aggressive edit, and tried to design the film to keep the feeling of discovering a hidden gem. Also I think the audience appreciates doing some thinking of their own when they view a film.

Peter Beard's and Lee Radziwill's spirits are so present throughout the film. Did you know them already and how did you work to include them?

We very much knew OF Peter Beard and Lee Radziwill. And as the title suggests I think that the film works as a mirror to their extraordinary summer of 1972. We have had a very close and fruitful collaboration with Peter along the way - it could not have been done without him. This is not a film that tries to reveal something, this is a film that is made to evoke memories in a contagious way. I think we all could remember that summer

of our own, when we had love, inspiration, great friends and an intriguing task.

I also think all of these people: Peter Beard; Andy Warhol, Truman Capote, Lee and Jackie were in so many ways prototypes for how we live and socialise today. They were the artists that shaped the culture and art. Today they might be Instagram and Youtube stars - 40 years ahead of their time.

THE BLACK POWER MIXTAPE, CONCERNING VIOLENCE and THAT SUMMER all create new works from historic archival material. What stands out to you about 'found footage' filmmaking? Do you look for these projects or do they each develop organically?

This is a big and a good question. When I started making films it was a big and very costly operation. Super exclusive. And films were often based on taking the audience to a place they could enter themselves. This is no longer the case. Today nearly every person is carrying a film camera in their pocket. There is absolutely no need for a person like me to film. Also I think people should not make films outside their own community or environment. For example; the time for European filmmakers going to Africa and explaining about the circumstances there is long gone. If you are interested in Africa you should watch African films, or read African books. My environment, my friends, my problems are not of any cinematic interest. But I can on the other hand utilise "my" books and "my" images for telling a story, on film. It's not the lack of information that is the problem, but the analysis of existing information that is the challenge and the task today.

THAT SUMMER is in some sense less political and issue driven than those last films. What did you find were some of the different issues in 'getting it right' for this film?

I agree. It's not only my first film, but for all of us who made it - including Tobias Janson at Story and Signe Byrge Sørensen at Final Cut for Real - our first film without a strong call for social justice as its central premise. We are all very committed to this. But we are also committed to film as an artform, and this film celebrates that as well. Also we are human beings, and even if we would embrace a radical change in the world order, we also recognise the human need for memories, and in the long run, nostalgia. It is a deeply human feeling. But - there is also a political side to this story. Peter's intention was to draw attention to what was happening to the South Fork of Long Island, the devastation of its environment with over-development and its evolution into what we refer to today as "Cash Hamptons". Finally, to me this is primarily a story about tolerance, and how

long a society could accept people being their own way. The Beales are protected by their class up to point - though this point hits them faster because they are female. If they were two male eccentric professors living in at Grey Gardens the repressive society would, I think, take longer to crack down on them.

ABOUT THE FILMMAKERS

GÖRAN HUGO OLSSON – DIRECTOR & EDITOR

Born 1965 in Lund, Sweden. Göran Hugo Olsson was educated at the Royal Academy of Fine Arts in Stockholm and is one of Sweden's leading filmmakers internationally. His first cinema release *Fuck You, Fuck You Very Much* (1998) is a Swedish classic. He was editor and co-founder of the short documentary television program "Ikon" (SVT). His documentary film about soul singer Billy Paul, *Am I Black Enough for You* (2008) enjoyed major broadcast sales worldwide. The feature documentary *The Black Power Mixtape 1967-1975* (2011) became a huge hit in festivals, theatres and TV broadcasts worldwide, garnering numerous awards. It was followed by *Concerning Violence* (2014), narrated by Ms Lauryn Hill, which premiered at Sundance and the Berlinale Panorama to critical acclaim, and went on to be sold in 27 countries. Olsson has since 1999 been a member of the Editorial board of *Ikon South Africa* – a platform for creative documentary in South Africa by township filmmakers in cooperation with South African national broadcaster SABC. He co-directed *Fonko* (2016), a television series and feature length documentary about social and political changes in the new Africa as seen through an avalanche of striking, innovative and visual music.

PER K. KIRKEGAARD – EDITOR

Per is one of the most established editors in Europe. He has edited numerous critically acclaimed documentaries and narrative features, and his latest credits include films like "Armadillo" – for which he received an Emmy Award for best editing of a long format documentary – and "TPBAFK: The Pirate Bay Away from Keyboard," which premiered at the 2015 Berlin Film Festival, "Shadow World" which premiered at the 2016 Tribeca Film Festival. Per is renowned for his musically attuned editing style, his great precision as a storyteller, his loyalty to the projects he is engaged in, and his unique eye for the poetic yet specific.

JOSLYN BARNES, PRODUCER – LOUVERTURE FILMS (USA)

Among the films Joslyn Barnes has been involved with producing since co-founding Louverture Films with Danny Glover and partners Susan Rockefeller and Bertha Foundation are: the César-nominated *BAMAKO* (Abderrahmane Sissako), *THE TIME THAT REMAINS* (Elia Suleiman), *UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES* and *CEMETERY OF SPLENDOR* (both by Apichatpong Weerasethakul), *WHITE SUN* (Deepak Rauniyar) and *ZAMA* (Lucrecia Martel); and the documentaries *TROUBLE THE WATER* (Tia Lessin & Carl Deal), *THE HOUSE I LIVE IN* (Eugene Jarecki), *BLACK POWER MIXTAPE 1967-1975* and

CONCERNING VIOLENCE (both by Göran Hugo Olsson), *HOUSE IN THE FIELDS* (Tala Hadid), the 2018 Oscar-nominated *STRONG ISLAND* (Yance Ford), the 2018 Sundance Special Jury Prize winner *HALE COUNTY THIS MORNING, THIS EVENING* (RaMell Ross), *THAT SUMMER* (Göran Hugo Olsson) and the forthcoming *ANGELS ARE MADE OF LIGHT* (James Longley) and *AQUARELA* (Victor Kossakovsky). In 2017, Barnes was the recipient of both the Cinereach Producer Award and the Sundance Institute | Amazon Studios Producer Award.

TOBIAS JANSON, PRODUCER – STORY (SWEDEN)

Tobias Janson is producer and CEO at Story since 2009. His films include *That Summer* (ongoing release), *Shapeshifters* (2017, Competition sections in Gothenburg FF and CPH:Dox), *Kiki* (2016, Sundance World Competition, Teddy Award at Berlinale, shown in the Panorama Section and in numerous festivals worldwide, including Idfa), *Fonko* (2015, Rotterdam and London IFF), *Concerning Violence* (2014, Sundance World Competition, Cinema Fairbindet Award Berlinale, Special Jury nomination, Sheffield, Best documentary at the Swedish Film Awards), *Belleville Baby* (2013, Berlinale Panorama, Best Documentary at Swedish Film Awards) *After You* (2013, Nordic Competition Award, CPH:Dox), *At Night I Fly*, (2011, Best Documentary at Swedish Film Awards, Special Jury nomination, Sheffield), *The Black Power Mixtape 1967-1975* (2011, World Documentary Editing Award, Sundance, Best Editing, Best Music, Swedish Film Awards + worldwide theatrical distribution).

NEJMA BEARD, PRODUCER – THUNDERBOLT RANCH PRODUCTIONS (USA)

Nejma Beard is Peter Beard's representative and Executive Director of the Peter Beard Studio in New York City. Having been born and raised in Kenya, her spirit and experience are sympathetic with Beard's. A deep familiarity and devotion to a place and a people forms their unique collaborative relationship. Primary to her work is a deep concern for social justice and human welfare, along with a passionate commitment to animal welfare and environmental conservation. Educated at the University of Sussex in the UK, she curates exhibitions, art-directs photo shoots, designs textiles, and edits and assists with all Beard publications. When not traveling the world, Ms. Beard lives with the artist and their daughter, Zara, between their homes in New York City, Montauk and Nairobi.

SIGNE BYRGE SØRENSEN, PRODUCER – FINAL CUT FOR REAL (DENMARK)

Signe Byrge Sørensen is a two-time Oscar® nominee for producing *The Act of Killing* in

2014 and *The Look of Silence* in 2016. She was nominated for the Producer's Guild Award in 2016 for *The Look of Silence*. She won Cinema Eye awards for the production of both these films. Signe Byrge Sørensen has been a producer since 1998. She began in SPOR Media in 1998, moved to Final Cut Productions ApS in 2004 and founded Final Cut for Real ApS in 2009. She has produced documentaries in South Africa, Zimbabwe, Senegal, Thailand, Indonesia, Colombia and Argentina, besides Denmark and Sweden. While at SPOR Media she was the Danish co-producer for *Steps for the future*. She holds an MA in International Development Studies and Communication Studies from Roskilde University, Denmark, 1998 and is a EURODOC graduate from 2003 and an EAVE graduate from 2010. She has given lectures at Roskilde University, the University of Århus, the Danish Film School, School of Oriental and African Studies in London and at the documentary training courses ESODOC and ExORIENTE. In 2014 Signe Byrge Sørensen received the Danish Documentary Award called the Roos Prize, given for an extraordinary contribution to Danish Documentary. In 2014 she also received the Danish Journalism Award called The Timbuktu Prize. In 2016 she received the IB-award from the Danish Film Director's Association.

PETER BEARD, EXECUTIVE PRODUCER

Peter Beard is an American artist, photographer, diarist and writer who has lived and worked between his homes in New York City, Kenya and Montauk for over 50 years. His first book, *The End of the Game*, documented the history and future of African wildlife focusing on the overpopulation, over-grazing and massive die-off of over 35,000 elephants in Tsavo National Park. The destructive impact of overcrowding in the world is a theme revisited throughout his artistic work which often uses the photograph as a canvas to create larger artworks and narratives flush with prescient commentary through the addition of collaged historic photographs, ephemera, printed text, found objects, diary pages, blood, ink and watercolor. A graduate of Yale University, where he studied with Josef Albers, Beard has also been known for his friendships and collaborations with fellow artists such as Andy Warhol, Francis Bacon, Karen Blixen (Isak Dinesen), Truman Capote, Richard Lindner, Terry Southern and Salvador Dali. A constant creator and chronicler, Beard photographs, writes, draws, collages and assembles a history of his life and our own.

Andrea Barron, Executive Producer

Andrea Barron is the founder of Riley Productions, specialising in delivering exposure and resources for start-up initiatives, and creating long term impact strategy for overlooked yet vitally important social justice efforts including youth

education, prison reform and mental health care, using film, publishing and music as a medium. Andrea is currently focusing on intercultural co-operation as a means to promote deeper understanding, trust and cooperation across society. Andrea's contributions range from support of incubating and documenting *The Elders*, developing *Peace One Day* into a global peace organisation, and creating an aligned National Educational Resource Pack, consulting for PUMAVision, W.H.O., Doc Academy (BritDoc) and The B Team. Andrea contributes to NGO start-ups by connecting funding partners, researching and assisting with media strategy, and adding guidelines and principles. Andrea worked full-time for 10 years producing and researching arts, culture and human interest documentaries for Telecom Staff, Japan's leading production company. She served on the advisory boards of Virgin Unite, *The Long Run* and *Media Ethics Magazine*.

SUSAN ROCKEFELLER, EXECUTIVE PRODUCER

Susan Rockefeller is a partner in Louverture Films and a documentary filmmaker whose in-depth look at critical issues has won top awards at many film festivals across the United States and around the world. Her recent efforts include producing and directing the HBO documentary "*Making the Crooked Straight*," which received a Christopher Award; and directing and producing "*Striking a Chord*" on the ability of music to help heal Post Traumatic Stress (PTSD). She directed and produced "*Mission of Mermaids*" on ocean health, and is currently in production on two films: one about agricultural breeders, farmers and chefs; the other on Bach's "*Coffee Cantata*." When she's not making films, Susan designs message-inspired jewelry to raise awareness about protecting family, art and nature, and sits on the boards of Oceana, the We Are Family Foundation and the program committee for The Stone Barns for Sustainable Agriculture.

Danny Glover – Executive Producer

In addition to being one of the most acclaimed actors of our time, with a career spanning 30 years from "*Places in the Heart*", "*The Color Purple*", the "*Lethal Weapon*" series and the award-winning "*To Sleep with Anger*", Danny Glover has also produced, executive produced and financed numerous projects for film, television and theatre. Among these are "*Good Fences*", "*3 AM*", "*Freedom Song*", "*Get on the Bus*", "*Deadly Voyage*", "*Buffalo Soldiers*", "*The Saint of Fort Washington*", "*To Sleep with Anger*", and "*Mooladé*", as well as the series "*Courage*" and "*America's Dream*". Since co-founding Louverture Films, Glover has executive or co-produced "*Bamako*", "*Africa Unite*", "*Trouble the Water*", "*Salt of this Sea*", "*Soundtrack for a Revolution*", "*Dum Maaroo Dum*", "*The Black Power*

Mixtape”, “The Disappearance of McKinley Nolan”, “The House I Live In”, “Highway”, “The Narrow Frame of Midnight”, “Cemetery of Splendour”, and “White Sun”. He associate produced “The Time That Remains” and the 2010 Cannes Palme d’Or winner “Uncle Boonmee Who Can Recall His Past Lives”. The recipient of countless awards for his humanitarian and advocacy efforts on behalf of economic and social justice causes, Glover is a UNICEF Goodwill Ambassador and a recipient of the Lifetime Achievement Award from Amnesty International.

Tony Tabatznik – Executive Producer for Bertha Foundation

Tony is the founder of the Bertha Foundation, which dreams of a more just world and supports forms of activism that aim to bring about change. The foundation champions those using media, law and enterprise as tools to achieve their vision. It envisions a society where stories come from many different voices, where law is used as a tool for justice and where business delivers positive social impact. It works with a network of people whom we believe can change the world - activists working with storytellers and lawyers. While powerful on their own, the Foundation also look for opportunities for leaders to collaborate across portfolios.

CREDITS

THAT SUMMER	Additional Cinematography by Albert Maysles Vincent Fremont
Directed by Göran Hugo Olsson	
2017 - Sweden/US/ Denmark - 80 minutes - 5.1 surround sound - ratio 1.78 - English	Edited by Per K. Kirkegaard Göran Hugo Olsson Graphic Design Stefania Malmsten / Malmsten Hellberg
Dogwoof and Cinetic Media Present	
THAT SUMMER	Sound Design and Mix Henrik Garnov
A Story, Thunderbolt Ranch, Louverture Films, Final Cut for Real production	Original Music Goran Kajfeš David Österberg
Featuring Peter Beard Lee Radziwill Edith Ewing Bouvier Beale Edith Bouvier Beale Andy Warhol	Made with Support from The Swedish Film Institute / Antonio Russo Merenda Danish Film Institute / Cecilia Lidin Nordisk Film & TV Fond / Karolina Lidin
Directed by Göran Hugo Olsson	In Collaboration with SVT / Emelie Persson
Produced by Joslyn Barnes Tobias Janson Nejma Beard Signe Byrge Sørensen	DR K / Flemming Hedegaard Larsen YLE / Jenny Westergård
Executive Producers Peter Beard Andrea Barron Susan Rockefeller Danny Glover Tony Tabatznik	Audio Recording of Lee Radziwill Courtesy of Sofia Coppola
Based on Footage Directed by Peter Beard Jonas Mekas Andy Warhol	



Dogwoof is a London-based documentary specialist integrating production, world sales and UK theatrical distribution. The company is regarded as the foremost documentary specialist brand in the world and is a stamp of the highest quality content.

Founded in 2004, Dogwoof has so far released 18 Oscar®-nominated documentaries, with three wins and two BAFTA awards. These include 'The Act of Killing', 'Restrepo', 'Blackfish' and 'Cartel Land'. Dogwoof recently launched its first film production investment fund, focusing on feature docs, docu-series, and remake rights, gearing up the company towards vertical integration.

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