

‘ÉÉN VAN DE MOOISTE FILMS UIT DE RECENTE SPAANSE CINEMA’

SUR ESPAÑA



(Estiu 1993)

# Summer 1993

EEN WAARGEBEURD VERHAAL



WINNER  
BERLIN FILM FESTIVAL  
BEST FEATURE FILM AWARD  
CARLA SIMÓN



WINNER  
BERLIN FILM FESTIVAL  
GRAND PRIX OF THE GENERATION  
BEST FEATURE FILM



WINNER BUENOS AIRES INT. FESTIVAL  
OF INDEPENDENT CINEMA 2017  
BEST DIRECTOR INT. COMPETITION  
CARLA SIMÓN



WINNER  
ISTANBUL INT. FILM FESTIVAL 2017  
SPECIAL PRIZE OF THE JURY  
INT. COMPETITION CARLA SIMÓN



WINNER  
MÁLAGA SPANISH FILM FESTIVAL 2017  
DUNIA AYASO AWARD  
CARLA SIMÓN

EEN FILM VAN CARLA SIMÓN

DAVID VERDAGUER BRUNA CUST AND INTRODUCING LAIA ARTIGAS

A INICIA FILMS PRODUCTION IN COPRODUCTION WITH AVALON PC. PRODUCED BY VALÉRIE DELPERRE CO-PRODUCED BY MARIA ZAMORA AND STEFAN SCHMITZ ESTIU 1993 WRITTEN AND DIRECTED BY CARLA SIMÓN WITH BRUNA CUST, DAVID VERDAGUER, LAIA ARTIGAS AND PAULA ROBLES  
CINEMATOGRAPHY SANTIAGO RACAJO ART DIRECTION MONICA BERNUY SOUND EVA VALINO EDITING ANA PEAF AND LUDAC PALOU COSTUME DESIGN ANA AGUILA MAKEUP PILUCA GUILLEN HAIRSTYLING MARTA ARCE SOUND DESIGN ROGER BLASCO MUSIC ERNEST PIPÓ A FILM BY CARLA SIMÓN

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### Synopsis (NL)

Een hartverwarmende biopic van de talentvolle en prijswinnende regisseur Carla Simon.

Spanje, zomer 1993. Na het overlijden van haar ouders verhuist de zesjarige Frida naar haar oom en tante op het platteland. Zij proberen Frida op te nemen in hun gezin. Dit gaat niet zonder slag of stoot en met name hun eigen dochtertje Anna moet het ontgelden. Frida wil het liefst weer naar de stad en bedenkt manieren om terug te keren.

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## Logline

Spain, summer 1993. Following the death of her parents, six years old Frida faces the first summer with her new adoptive family in the Catalan province. Before the season is over, the girl has to learn to cope with her emotions and her parents have to learn to love her as their own daughter.



## Synopsis

In the summer 1993, following the death of her parents, six years old Frida moves from Barcelona to the Catalan province to live with her aunt and uncle, who are now her new legal guardians. The country life is a challenge for Frida – time passes differently in her new home and the nature that surrounds her is mysterious and estranging. She now has a little sister for whom she has to take care of and has to deal with new feelings, such as jealousy. Often, Frida is naively convinced that running away would be the best solution to her problems. Yet, the family does what it can to achieve a fragile new balance and bring normality to their life. Occasional family outings to a local fiesta or a swimming pool, cooking or listening to jazz in the garden bring them moments of happiness. Slowly, Frida realizes that she is there to stay and has to adapt to the new environment. Before the season is over, she has to cope with her emotions and her parents have to learn to love her as their own daughter.



## Interview with Director Carla Simón

**The story is inspired by your own experiences as a child. Did it make it easier or more difficult to write and direct?**

I have told my story so many times and because of that it kind of turned into a legend, into something that happened to me but at the same time it feels like a tale. Memories, family stories, imagination... Everything got mixed in my mind when I started writing the script. I guess that's why it was quite easy to put together a first draft, because I wrote images that I had inside. However, it was a bit harder to give some kind of structure to all these images. That's why I decided to preserve this feeling of "little moments", that one after the other could picture something similar to what it was my first summer with my new family. Sometimes I wondered why I had the need to explain something that personal and it wasn't until I finished the script that I realized how much I had learnt about my own family, because the writing process made me look at the story from every character's point of view.

It was directing the film when I felt the need to take some distance with my own experience. If I wanted realistic performances I couldn't put the elements in the exact way as they were in my memories or in my imagined images. In a shooting, reality prevails and I believe it's always more interesting than anything I could possibly imagine myself. So the compromise between the reality of the shooting and my own images was a hard thing to deal with. Also, when you direct you constantly have to prioritize specific elements of your story. Every little element had a meaning related to my childhood and that's why the actors took a very important role. I learnt to listen to them in order to see when I was forcing something just because I had an emotional relationship with it.

**What was the biggest challenge when working with children?**

Working with children is certainly a big challenge, but it was also one of the best parts of making this film. Children are true; if you give them enough freedom, you can see straight away when something is working or it's not. Laia (Frida) and Paula (Anna) have boundless creativity. We could have thrown the script away and shot another film with them that would have been very interesting. But they also have a great ability to understand the basic premise of each scene. Laia acts from her intuition, she feels the tempo, the mood,

she can really react to the other actors' performances. Paula is very clever and has a great memory, so she can just be in the scene being herself and do exactly what I asked her in the exact moment. Also, we were very lucky to have generous adult actors like David (Esteve) and Bruna (Marga) who agreed on spending a lot of time with the girls before the shooting. We did very long improvisations where they played to be a family for days, which I'm sure it helped making the performances feel more real in the film.

The biggest challenge for me was to find a visual style for the film that could adapt to the girls and give them as much freedom as we could in their acting. We decided to put the camera in one place and shoot very simple sequence shots that could let them act the whole scene – or almost the whole scene – without noticing the camera too much. This was great when it worked because they could let themselves go into the scene and feel it in its entirety. However, it added certain complexity because when, at times, something went wrong, we didn't have many cutting points. At the end the film is not radical on this idea and we edited some of these sequence shots but I believe this style helped to feel the moment and to be with Frida (and her family) in a more intimate way, as if you were watching a photo album or a domestic video, which somehow reminds me to my family photos that inspired the film.





Another huge challenge about working with children is to follow their legal schedule. We could only work 6 hours per day with the four-year-old girl and 8 hours per day with the seven-years-old girl, including their breaks. So we had to shoot the film under strong time pressure since we had a six-weeks shooting and the girls were in every single scene.

#### **How did you cast Frida and Anna?**

Casting Frida and Anna was a very long process. I was looking for girls that could resemble to the characters I had written or could have lived something similar to them. This way, they wouldn't have to pretend to be someone else but they could be themselves playing.

For Frida, we looked for an urban girl that was not used to go to the countryside. We didn't find a girl who had lost her parents but we paid special attention to the girl's family stories to find someone with a non-conventional family structure. Laia doesn't have an easy background and I think this is something that the audience can read in her eyes. Also, even if I could easily relate to girls that physically look liked me, I was especially interested in finding someone with an ambiguous look, and Laia has many different faces. It took us a long time to find Frida... Actually, Laia was the next-to-last girl we saw after casting close to 1.000 children.

For Anna, we looked for a four years old girl with a baby look, it was very

important for me that she transmitted a feeling of innocence. In such a young age it's also important to find a girl with no fear, a girl that will not get frozen when she's asked to do something. Paula adapts to everything, she was always positive and ready to try wherever I suggested. Paula barely spoke to us in the auditions, we couldn't know how good her language was but we could see that she was very daring.

On the last round of auditions we put some pairs of girls together. When Paula and Laia met, I had a very strange feeling, on one hand I saw they could develop the exact same relationship I had written in the script, but on the other hand I also realized how little they were, and in what kind of trip we were getting on.

#### **How important is the fact that the film is set in Catalonia and in the 90's?**

To me it was very important to come back to the real places where I moved when I was six. It's like this story couldn't be filmed in any other place. The landscape in la Garrotxa is very particular. It's surrounded by mountains, you barely see a sunrise or a sunset and in summer the range of greens is huge. It was a beautiful process to look for the images of the film in places that I know so well. As a kid I used to play in the house where we shot the film, as a teenager I spent long hours with my friends in the village squares where some scenes take place, and my new parents used to work in the swimming pool we used as a location.

Also, the characters of the film are inspired by my family who are born and grown in Catalonia. Frida's Grandparents represent those of their generation who lived the Spanish Civil War being upper class and preserved their right-wing ideals until today. Neus, Lola, Angie, Marga and Esteve represent those of their generation who revealed against all these old values, including Catholicism and old traditions. Marga and Esteve also portray a group of people known as neo-rural, for which the village is a way of life. In the 80s, a growing number of urban citizens, for economic, philosophical or personal beliefs, went to live in rural lands as Marga and Esteve did.

Also, the nineties is the time when I lived my childhood and recovering the toys, the games and the costumes to recreate this period had a big emotional value for me and most members of the crew.

#### **Frida's parents die of AIDS. Was this a wide problem in Spain at that time?**

It was. Nowadays almost everyone in Spain knows someone who died of AIDS over this period. The Spanish Transition was a happy time of sudden freedom, of maximum aperture in Spain. However, this sudden freedom also led to a big consumption of drugs. In mid 80s media started reporting what they called the "Heroine Crisis", which came along with the raise of HIV infections. The anti-retroviral meds didn't arrive







until 1994, which was too late for most people from this generation including my parents. At the beginning of the nineties, around 21.000 people died of AIDS in Spain, the country with the highest incidence of AIDS in Europe. Moreover, in 1986, the year I was born, 30% of the mothers passed the virus to their children. Fortunately I was from the 70% that were not infected.

So this particular context shows this is not only my story but also the story of my parents' generation, who lived the transition, and my own generation, who lived the consequences of it.

**Tell us more about the carnival that happens at the end of the film.**

Capgrossos and Gegants are very typical from Catalan festivities. Almost every village or town in Catalonia has its own Gegants and Capgrossos that perform traditional dances during the festivities. The ones acting in the film are from my village.

National folklore always attracts my attention because of its great cinematic value. We think of our own folklore as something that is normal because we know it so well, but when it's seen through outsiders' eyes it gets another meaning. I've always thought that Capgrossos are quite grotesque. They should frighten children but children in my village love them and they can't wait to grow up and participate in the carnival. In the film, Frida

becomes one of them carrying the big flag, and you can see how happy she is being part of this strangely beautiful tradition.

**Frida deals with the death of her mother in her very own way. Can you tell us more about her feelings?**

Losing her parents is probably the worst thing that can happen to Frida, but from my personal experience, I defend that children have an amazing ability to understand and adapt into complex situations.

Frida just lost her mother but she's still a child so she has good and bad moments. When Frida gets to her new home, she gets into a kind of "survival mode". At first, she observes and behaves but little by little she starts challenging her new family, pushing the limits to see how far she can go. She's actually emotionally frozen, she needs to learn to deal with her own feelings and gain trust with this new family in order to love and be loved again.

Frida also has to accept that there's no magic in the world that will make her mum return. She still has some hope but throughout the film she stops believing in her grandma's religion and in her own beliefs, accepting what death really means.

**The film makes the audience reflect about family relationships, would you agree with that?**

Yes. A family is a family. A father is a father, a mother is a mother, a son is a son, a daughter is a daughter and a sibling is a sibling. We hardly question the roots of these relationships, they basically are like that, as we all understand them, as we all live them. However, for Frida and her new family this obviousness is not so obvious... *Summer 1993* is a reflection about the evidence of family relationship through observing how a family has to be reconstructed. Suddenly, an uncle, an aunt and a cousin have to turn into a father, a mother and a sister. They become a family overnight, and they have to create, or transform, their already existing relationships. Frida has to find her own place in the family, while Marga and Esteve have to learn to love her as their own child and Anna has to accept a new and older sister. I hope the film will help the audience remind the importance of these basic relationships and value them a bit more.



BRUNA CUSÍ

Despite her young age, the Catalan actress Bruna Cusí is already considered to be one of the upcoming Spanish acting talents thanks to her main parts in *Summer 1993* (2017) by Carla Simón and a new film by Agustí Villaronga (*Pa Negre*). In the past, Bruna played in the popular TV Show *Polseres Vermelles* (sold around the world as *The Red Band Society*) and several short films including *It Girl* and *Tenemos que Hablar* (*We Need to Talk*) which successfully travelled the international festival circuit.



DAVID VERDAGUER

Graduate of School of Theatre in Barcelona (2001-2004). He has previously worked with directors like Jordi Mesalles, Ferran Audí or Xicu Masó. In 2001 he co-founded the theatre company elnacionalNOensvol. He played in numerous Catalan TV shows including *La Sagrada Família* or *Pop Ràpid*. He is mostly known for his cinematic role in the Carles Marques-Marcet's feature *10.000 KM* starring Natalia Tena for which he received the Gaudí Award for Best Male Actor and was nominated for Goya Award for Best New Actor.

CARLA SIMÓN  
DIRECTOR

Carla Simón (1983) studied at the University of California and the Audiovisual Communication Department of Universitat Autònoma of Barcelona. After that she directed TV series and programmes for TV Catalan. After being awarded the prestigious scholarship of Obra Social "la Caixa", Carla moved to the UK to study at the London Film School, where she wrote and directed the documentary *Born Positive* and the fiction *Lipstick*, both short films selected in numerous international film festivals. *Summer 1993* is her feature film debut produced by Inicia Films and co-produced by Avalon. The project was developed at Berlinale Script Station, Ekran program in Poland, Sources 2 in Barcelona and won the SGAE screenwriting fund. It was also presented at the Low Budget Film Forum in Les Arcs, Premiers Plans Atelier, Berlinale Co-Production Market and won the first prize in Holland Film Meetings in 2015. The film also received the MEDIA Development funding and the ICAA fund for production. In 2013 Carla created Young For Film!, an association which taught cinema to children and teenagers. Since moving back to Barcelona, she has been collaborating with "Cinema en Curs".

INICIA FILMS  
PRODUCER

Founded in 2006, Inicia Film is a Spanish independent producer company based in Barcelona. After many years of being involved in the audiovisual production industry, Valérie Delpierre creates her own company with the aim of developing projects, main focus at the International co-productions and the development of new talent. Inicia Films is dedicated to produce documentaries, short films and feature films. Our last productions as *Thy Father's Chair* by Alex Lora & Antonio Tibaldi, Feature Documentary, was Premiered at IDFA 2015 and selected and awarded at the most prestigious festivals. *The Interpreter* - Antonio P. Molero, with the support of MEDIA, ICAA, ICEC and Lichpunt World was Premiered at Montréal World Film Festival 2015. The feature *The Treasurer (B)* by David released on 2015 was nominated at Spanish Academy Awards in different categories and awarded at several national prizes after participating to national & international festivals.

AVALON P.C.  
CO-PRODUCER

Avalon was founded in 1996 by Stefan Schmitz. Over these twenty years, the company has become one of the most innovative independent media groups in Spain. The company divided its different business areas in 2007 to include a production company founded by Schmitz and María Zamora (in the company since 2001), who became a partner and acts as executive producer. The distribution company was also founded and has since become a major player in art-house cinema in Spain (recent titles: *Elle*, *Son of Soul*, *Lobster*). The company has produced 12 fiction features and 1 documentary and has strengthened its relationship with a great deal of young Spanish talent by producing debut films for the international market. Our films have competed in festivals such as Cannes, San Sebastián, Berlinale, AFI, Busan, Montreal or Mar de Plata.

## NEW EUROPE FILM SALES

Boutique sales company based in Warsaw, founded in 2010 by Jan Naszewski. Company's catalogue includes the Icelandic hit *Rams* (Prix Un Certain Regard 2015), Swedish-Polish debut *The Here After* (Directors' Fortnight 2015), 2016 Silver Bear winner *United States of Love*, Israeli black comedy *One Week and a Day* (Cannes Semaine de la Critique 2016), *Porto* starring Anton Yelchin and Polish arthouse hit *The Last Family* (Best Actor in Locarno FF 2016). NEFS works with many first and second time filmmakers and animation.

# Summer 1993

## FESTIVALS

World Premiere:  
Berlinale Generation Kplus

## FILM INFORMATION

Original title: Estiu 1993  
English title: Summer 1993  
Spanish title: Verano 1993  
Genre: drama  
Country: Spain  
Language: Catalan  
Year: 2016  
Duration: 96 min.  
Picture: color  
Aspect ratio: 1.78  
Sound: 5.1  
Available format: DCP

## CAST

Laia Artigas as Frida  
Paula Robles as Anna  
Bruna Cusí as Marga  
David Verdager as Esteve  
Fermi Reixach as Avi

## CREW

Director: Carla Simón  
Screenplay: Carla Simón  
Cinematography: Santiago Racaj  
Editing: Didac Palou, Ana Pfaff  
Production Design: Mireia Graell  
Sound Design: Roger Blasco  
Production company: Inicia Films  
Producer: Valérie Delpierre  
Co-production company: Avalon P.C.  
Co-producers: Stefan Schmitz, Maria Zamora  
Executive producers: Valérie Delpierre, Maria Zamora  
With support of: TVE, TVC, ICEC, ICAA, MEDIA

## PRODUCER'S CONTACT

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