SUMMER, SOMEWHERE

PRESS NOTES

MEDIA CONTACT:
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SUMMER, SOMEWHERE

Dir. By.............................................Brandon Alexander
Assist. Dir. By......................................Tyler Maxie
Cast................................................Tyler Maxie, Jabari Ajao, Donte M. Jordan,
..................................................Jordan Henderson, Jared Henderson,
..................................................Alexander Swain, Kamal Bilal, Zekur, Minto
Prod. By...........................................Orlando Gill, Donte M. Jordan, Tyler Maxie
Exec. Prod. By.......................................Lauren Sanderson
Written By.......................................Brandon Alexander
Cinematography By...............................Brandon Alexander
Music By..........................................Austen Smith, Vaughan PM
..................................................Ali, Femdot, Leader Lockwood of Huey

Run Time........................................7:27

LOGLINE

A deserted island in Jamaica, a mountain peak in the Adirondacks, a gas station in Chicago.

SYNOPSIS

Artist Patrisse Cullors, co-founder of Black Lives Matter, said in an interview, “We’ve lived in a place that has literally allowed for us to believe and center only on black death. We’ve forgotten how to imagine black life.” This film is an imagination of black life, from a philosophical conversation at a gas station on the West Side of Chicago, to a surrealistic series on a deserted island in Jamaica. Perhaps this is a conception of a heaven. Or a haven. Or just one day of a summer.
A film is a living thing. It is writing with lights and shadows and providing an emotional architecture for the viewer to travel through with his/her subconscious. One enters this metaphysical space and if even only in the slightest sense, leaves changed.

We submit ourselves entirely to cinema. Many of us come to find lost time in another world. We turn off phones, make sure that hunger and thirst options are satisfied in preparation, and dim the lights to watch 24 images a second be flashed across our eyes while juxtaposed with sound.

I live to make these images. Life is more creative than art and image makers collect bits of souls. We break off pieces of God and make him more digestible with these reality recording devices.

I bought my first camera the summer before college. It was a grey, worn in Minolta X-370 that came with a standard 50mm Lens. I thought I’d treat myself to something random walking down Jackson Street the weekend after my birthday. It was overpriced for its condition{as I would figure out years later} so I couldn’t afford film to come with it. I practiced shooting without film for a week until my next paycheck because I was scared of wasting money{the camera was manual, exposure and all}.

It’s Saturday and I have first roll of film in the camera. I’d calculated that if a roll of Kodak Tri-X Black and white cost 5 dollars, and processing 10, and a roll had 36 shots, every shot cost 50 cent. Stressed. 3 hours later and 26 missed moments in I decided to head home with the last 10 shots. Save them for tomorrow. The number 3 bus stops off State and Michigan and an older, almost elderly black man steps on. He’s wearing a blue suit, jacket and all, in this summer heat and is carrying what I was only at the time capable of identifying as a big ass camera with a big ass professional lens. He rocking the old black man intellectual picked-out grey fro with a little balding in the back center. He sits down across from me staring at me. I just now realize my staring caused his staring back. A few potholes pass and I raise my camera to photograph him. He beats me to it, and lets off 10 rapid shots from his ‘at the time big ass camera’ before I could even focus my lens. For sport, I rest my hands then try to catch him off guard. He beats me again. I cross the bus to sit next to him and he shows me the shots, as well as what he photographed that day. I’d be damned that super camera he had and there were 700 pictures of butterflies at the park. My stop is announced at 26th street and he gives me a pin that says ‘Keep in Flight’.

A year later and I’m deep in the photography section of Colgate’s library studying other black photographers whose work was concentrated on the black self-image and come across some images and a bio of Pulitzer Prize winning photojournalist John H White with old black man intellectual picked out fro and all as his thumbnail image. ‘Keep in Flight’ was his photography business name. I have been following the same irrational gut instinct when I tried to out speed-shoot this man ever since.

If the gut instinct exists in photography then jazz can be made with a camera. The works of Roy Decarava, Gordon Parks, and Eli Reed serve as examples of black photography being able to cross the medium barrier and have the tonality of black song and poetry. When the stakes of self-image for Black people in America are this high, the images can have the same subtle thread of survival weaved into it that negro spirituals and chain gang hymns once had.

Brandon Alexander
About the Film Makers

Brandon Alexander
Writer, Director, Cinematographer
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Alexander is a maker of images, raised on films and good stories. Beginning in photography, Alexander has been moved to capture life in any form, from the vibrant city of Chicago to Upstate New York’s aerial landscape. With work that’s appeared in the Captured by the Lens exhibit in New York, Alexander makes his debut in the world of moving images. His first independent video project, BARDO (2016), was a video-portrait exploration of presence, inspired by the 49 days between death and rebirth as described by the Tibetan Book of Dead. Shortly after, Alexander co-founded ISO, a creative content house specializing in full service film production. Alexander’s obsession for alternative storytelling in any medium leads him time & time again to the basic elements of sound and image. He urges the film to keep it’s feet moving, to hover & jump as a poem would. He is currently pursuing his BA at Colgate University.

Lauren Sanderson
Executive Producer

Lauren Sanderson is a writer and a producer born in Oakville, Ontario. A touring spoken word artist, Lauren has spent years putting poetry everywhere; in coffee shops, street parades, people’s bodies, and now films. She co-produced BARDO, writing creatively for the project. Her debut book of poems is forthcoming with Write Bloody Publishing. Lauren is also the co-founder of ISO.
MEET THE CAST

Tyler Maxie

Jared Henderson, Jabari Ajao, Jordan Henderson

Donte M. Jordan

Tyler Thompson, India Brielle Hobbs, Imani Monét

Kamal Bilal, Minto, Zekur, Alexander Swain
CREDITS

An ISO Film Production

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ASSOC. PROD. BY
ORLANDO GIL
DONTÉ M. JORDAN
TYLER MAXIE

DIR. BY. BRANDON ALEXANDER
EXEC. PROD. BY LAUREN SANDERSON

‘CAR CRASHING & STEVE HARVEY’
ALEXANDER SWAIN
KAMAL BILAL
ZEKUR
MINTO

‘SCORE’
AUSTEN SMITH

‘STARRING’
TYLER MAXIE
JABARI AJAO
DONTÉ M. JORDAN

‘TWINS’
JARED HENDERSON
JORDAN HENDERSON

‘BALLERINAS’
TYLER THOMSON
INDIA BRIELLE HOBBS
IMANI MONÉT

‘ASSISTANT DIRECTOR’
TYLER MAXIE

‘PRODUCTION ASSISTANTS’
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KELABE TEWOLDE
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‘AUDIO ENGINEERING/VOCALS’
VAUGHNPM

‘CHOOREOGRAPHY’
TYLER THOMPSON

‘SET DESIGN’
DR. JORDAN

‘ASSISTANT DIRECTOR’
TYLER MAXIE