HALSTON

A film by Frédéric Tcheng
2019 / USA / Color / 105 Minutes / English

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SYNOPSIS

America’s first superstar designer, Halston created an empire and personified the dramatic social and sexual revolution of the last century. Moving beyond Halston’s embodiment of 1970’s glamour, acclaimed filmmaker Frédéric Tcheng reveals Halston’s impact on fashion, culture, and business.

HALSTON captures the epic sweep of the life and times of the legendary designer Roy Halston Frowick, the man who set women free with his unstructured designs and strove to “dress all of America.” While framing the story as an investigation using scripted scenes featuring actress and writer Tavi Gevinson as a young archivist diving into the Halston company records, Tcheng expertly weaves rare archival footage and intimate interviews with Halston’s family, friends and collaborators including Liza Minnelli, Andy Warhol, Iman, his niece Lesley Frowick, and filmmaker Joel Schumacher. What results is a behind-the-headlines look into the thrilling struggle between Halston’s artistic legacy and the pressures of big business.

HALSTON TIMELINE

April 23, 1932    Roy Halston Frowick is born in Des Moines, Iowa.

1953    Halston begins working as a professional milliner in Chicago.

1957    Halston moves to New York City and quickly establishes himself as a leading milliner.

1960    Becomes Head Milliner for Bergdorf Goodman department store.

1961    Designs pillbox hat for First Lady Jacqueline Kennedy (worn during inauguration).

November 28, 1966    Truman Capote hosts his infamous Black and White Ball at New York’s Plaza Hotel.

1968    Halston leaves Bergdorf Goodman, opens Halston Salon (68th and Madison Avenue) on December 2, 1968.

1969    Halston launches Halston ready-to-wear; Halston Salon is managed by Ed Austin.

1972    Halston uses Ultrasuede to create a smash-hit shirtdress which lands the cover of Newsweek magazine.

1973    Halston’s entire business is sold to Norton Simon, Inc., making him the first designer to have his trademarks purchased by a corporate conglomerate.
March 27, 1973  Liza Minnelli wears Halston while accepting her Academy Award for Cabaret.

November 28, 1973  Halston’s extraordinary designs, and multicultural models, stun the industry in France at the legendary “Battle at Versailles,” a fashion show competition between French and American design teams, which rewrote the ‘rules’ of modern women’s wear.

1975  Halston launches his first fragrance, a runaway success.

1976  Halston designs uniforms for: Braniff International Airways, Olympic Team USA, Girl Scouts of the USA, Martha Graham Dance Co., NYPD, Avis Rent-A-Car.

1977  Studio 54 opens. Halston’s fame quickly grows as he is identified with the notorious nightclub along with friends Liza Minnelli, Bianca Jagger, and Andy Warhol.

1978  Halston Enterprises moves into the Olympic Tower, designed to perfection.

1979  Over 30 active licenses make Halston the most successful American designer of the era.

1980  Halston shows in China, meets the local manufacturing workers, firsts for a Western fashion designer.

1982  Signs unprecedented licensing deal for “Halston III,” with retailer JCPenney. First high-end designer to create a secondary line with a mass merchant.

1983  Halston III debuts at a fashion show in the “Whale Room” of the Museum of Natural History, Bergdorf Goodman drops its Halston line; Norton Simon Inc. and Halston Enterprises are acquired by Esmark, Inc.

1984  Esmark is sold to Beatrice. Halston attempts to buy back creative control of his trademarks.

October 15, 1984  Halston is forced out of Halston Enterprises; many of his historic and personal designs and art are sold at cut-rate prices

March 26, 1990  Halston succumbs to HIV/AIDS at Pacific Presbyterian Medical Center, San Francisco, CA, at the age of 57 (the same evening as the 62nd Academy Awards).

August 1990  Revlon closes Halston Enterprises at Olympic Tower
Q&A WITH THE FILMMAKER

1. Halston’s career spans four decades, from First Lady Jacqueline Kennedy’s inaugural hat to a corporate take-over in the 80’s. What drew you to the subject matter and what themes did you want the film to explore?

I first learned about Halston when researching *Diana Vreeland: The Eye Has to Travel* (2011), but my knowledge was fairly limited. It was mainly about Studio 54 and drugs, which is a misperception that I think a lot of people share about Halston.

But when I started reading about Halston, the business story completely pulled me in. It had all the trappings of a great corporate thriller. And it resonated with me personally. After *Dior and I* (2015), I was at a point in my career when I wanted to find ways to address the relationship between creative people and the business world. I’ve had experiences with corporations that made me realize how small a person can be versus the bottom line. Financial markets rule the world we live in. And I think in many ways it all started in the 1980s with Reagan’s deregulations and the rise of huge conglomerates. That’s why I was fascinated by Halston’s struggle against the corporation in 1983. I saw all of these forces at play in a very powerful way. You can even see the beginnings of globalism and China’s awakening.

But Halston’s story is so vast. When I started to assemble the film, other important themes came forward, like the place of LGBT people in the ’60s, or the relationship between images and reality. There are so many layers to his story.

2. Halston is largely remembered as the first “celebrity designer.” What do you see as his contribution to American fashion?

Halston’s contribution is huge. He put America on the map in the 1970s. Today, his influence is highly visible, both in the trends of minimalism and in mass market collaborations with designers, which have become the norm. But for some reason, Halston has been overlooked when it comes to his place in fashion history. Despite his success, he’s never received the same recognition as someone like YSL. I think this has to do with a basic misunderstanding of the clothes, which is that they’re “simple.” But Halston worked tirelessly to achieve that look. Fashion history often celebrates designers who make more obvious “artistic” statements. But Halston’s impact on today’s fashion is undeniable. He liberated women from the structure of French couture and made clothes that celebrated the woman’s body instead of constricting it.

Halston never bragged about his technical virtuosity. But going to the Fashion Institute of Technology and looking at Halston’s patterns was a big revelation for me. I saw that he was a designer in the purest sense of the word. Most of his garments are cut in one piece of fabric and perhaps one or two seams. The ingenuity is mind-boggling. And never overstated. It was all about the woman, never about the artist.

I also think Halston’s contribution goes beyond the clothes themselves. He was one of the first designers to use models of color. And one of his muses was Pat Ast, an Andy Warhol superstar who didn’t conform to body standards. Halston was always very vocal about the need for inclusivity in fashion. He wanted to dress everyone. And as a matter of fact, he designed many
of the uniforms of American life, from the Olympics to Braniff Airlines and the Girl Scouts of America.

3. **HALSTON** was extensively researched. It includes more than 30 interviews as well as never-before-seen archival footage of him. What are some of the exciting discoveries you made while making the film?

I’ve never done such extensive research, and I must say that it was for me the most exciting part of the process. In a way, making the film quickly became a full-blown investigation. Our producers were relentless in pursuing footage and photos that had never been seen before. One of our biggest discoveries was recovering the raw tapes of an NBC documentary about Halston in China that never aired. The tapes were thought to be lost for 30 years but finally turned up after many searches.

But even more thrilling for me was the legal documentation. We had these huge binders that we were able to retrieve from the businessmen and lawyers involved in the story. I must have read more than a thousand pages of memos. It was like reading a great detective novel. They detailed the day-by-day conflicts raging at Halston Enterprises. You begin to see two very different narratives emerge: Halston’s and the corporation’s. And I became obsessed with finding out the truth.

So, in a sense, we had the images and the words. And much of the fun was playing with different combinations to pull the viewer into a film that is as complex as Halston himself.

4. **HALSTON** is a visually striking documentary. Can you talk about some of your inspirations for the film?

There were a lot of myths surrounding Halston. He was an elusive man who rarely talked about his background. I didn’t want to flatten his story into a conventional biographical narrative as documentaries often do. I thought it would run counter to the mystique and aura of his persona. To me, it was more compelling to embrace the shadows and ambiguities of the story rather than cast a bright light on everything.

That’s where Orson Welles came in. I loved how he structured *Citizen Kane* as an investigation. In the film, a reporter interviews everyone in Kane’s life and walks away with a lot of great stories, but no secret key to the meaning of “Rosebud.” I think that pretty much sums up what we do as documentary filmmakers. We’re always investigating and sorting through different narratives. The big question is: Can you ever know someone like Halston? My instinct was to follow Welles’ example and work in a kaleidoscopic kind of way in order to capture the complexities of his personality.

Film Noir was a strong inspiration for HALSTON, especially in their treatment of dark subject matter and their strong sense of ambivalence. There are a number of nods to classic noir, like the film’s jazz-inflected soundtrack and the use of a narrator like in *Sunset Boulevard*. 
5. Halston was one of the first designers to embrace television and video. He appeared on TV shows as early as 1971 and began videotaping all of his runway shows starting around 1975. Can you talk about how archival videos are used in the film?

Fashion is a world of images, and Halston was a master image-maker. As a filmmaker, this theme is very important because it allowed me to explore my own medium in a variety of ways. Throughout the film, I began weaving references to image-making and their materiality (contact sheets, TV monitors, negative images, video glitches). I want the viewer to reflect on the relationship between the image and on screen and the real world. For instance, we rewind video in several instances in order to replay certain scenes from different points-of-view. The images are the same, but the meaning has shifted.

Part of Halston’s genius was his ability to project and control his image. Today with social media, everyone can do the same. It’s become the norm. Halston’s story allowed me to go back to the beginning, and explore how images are fundamentally constructed and edited.

6. The actress and former blogger Tavi Gevinson plays the role of a young woman sifting through the Halston company archives in the 1980s. Can you talk about casting Tavi and what her role means in the context of Halston’s story?

The character of the narrator played by Tavi acts as a surrogate for the audience (and for the filmmaker, too!). We follow along as she digs through a trove of VHS tapes and old press books at Halston Enterprises to reconstruct the story of Halston. I envisioned someone young, curious, perhaps slightly nerdy. Tavi was ideal. I’ve always loved her ability to use fashion as a platform to explore the world. She’s interested in so many other things, and she has so many different talents. A mutual friend put us in touch and we went out for coffee. It was the week of her 21st birthday, and I was stunned by how grounded and smart she was. She understood the Halston story immediately, as someone who has been in the spotlight from an early age, but also as a young entrepreneur.

Her character is key to the film. She doesn’t have a lot of screen time, but her presence holds the film together. At the end of the day, it was very important for me to bring Halston into the 21st century for the audience. What better image than a beautiful young woman wearing an authentic Halston dress? In that case, images speak louder than words.

7. HALSTON is a both a thrilling success story and a cautionary tale. In a lot of ways, it speaks to the times we live in today. What did you want audiences to walk away with?

I didn’t want to cast Halston simply as a victim. In 1973, he sold his name to a corporation and in doing so achieved unprecedented success and creative freedom. He took a risk to do something no one else had ever done at that time. It may have been a Faustian bargain, but in the process he became “Halston”. As Liza Minnelli sings in the film: “Nothing’s gained if there’s nothing tried.” Halston definitely tried. He worked very, very hard. There was something deeply inspiring and life-affirming to me about Halston’s fearlessness: he was the first to defy European hegemony on fashion, the first to go mass market with JCPenney, the first designer to visit Communist China, and the list goes on. So I hope the audience is emboldened into “trying,” in whatever shape or form.
Frédéric Tcheng (Director, Producer, Writer, Editor) is a French-born filmmaker whose 2015 directorial debut, *Dior and I*, was distributed worldwide to much acclaim. He also co-directed *Diana Vreeland: The Eye Has To Travel*; and was the co-producer and co-editor of *Valentino: The Last Emperor*. Frédéric is currently directing two art-related documentaries and developing fiction projects.

Roland Ballester’s (Produced by) career in entertainment has covered both the management and creative in corporate and independent environments. At Fox, he was Vice President of International Channels business development and operations, responsible for several content and distribution relationships. On the entrepreneurial side, he ran HomieShop, an animated character licensing company that has sold over 100 million figurines.

He has also worked for independent production companies, writing business plans, arranging investments from investors and corporate sponsors, securing film and tv rights, and other business expansion activities. Having originated “Halston”, he is the project’s lead producer.

Amy Entelis (Executive Producer) is executive vice president for talent and content development for CNN Worldwide. She is based in New York.

Soon after her arrival in 2012, Entelis began shaping a renaissance at CNN, initiating the hires of more than 30 television journalists, scores of contributors and commentators, and launching four premium content brands for the network’s global platforms. Under her leadership, CNN launched CNN Films, which produces and acquires documentary films for festivals, theatrical, and broadcast distribution; CNN Original Series and HLN Original Series, which develop non-fiction programming; and CNN Films Presents, which acquires encore runs of notable documentary features for broadcast on CNN.

In only six years, CNN Films has acquired, co-produced, or commissioned more than 40 feature and short films, including *HALSTON*, directed by Frédéric Tcheng, and *APOLLO 11*, directed by Todd Douglas Miller, both of which are executive produced by Entelis and will premiere at the 2019 Sundance Film Festival. Entelis began working with the team for *HALSTON* in 2016, a film about the business and life of the legendary fashion designer Roy Frowick Halston. *APOLLO 11*, a singular documentary film that leverages rare archival footage to capture an immersive account of the historic lunar mission, represents a multi-year collaboration with Miller.

Courtney Sexton (Executive Producer) is vice president of CNN Films. She is based in Los Angeles.

Sexton, who joined CNN in 2013, works day-to-day with filmmakers to supervise the production of documentary films for theatrical exhibition and distribution across CNN’s platforms. Since Sexton joined CNN Films, the team has acquired, co-produced, or
commissioned more than 40 original feature and short films including HALSTON and APOLLO 11, which will premiere at the 2019 Sundance Film Festival.

In 2018, Sexton served as executive producer for RBG, directed by Betsy West and Julie Cohen, and THREE IDENTICAL STRANGERS, directed by Tim Wardle. RBG and THREE IDENTICAL STRANGERS premiered at the 2018 Sundance Film Festival. Also in 2018, Sexton served as executive producer for AMERICAN JAIL, directed by Oscar-winning director, Roger Ross Williams, and LOVE, GILDA, directed by Lisa D’Apolito. LOVE, GILDA premiered as the opening night film for the 2018 Tribeca Film Festival.

Anna Godas (Executive Producer) is Dogwoof’s CEO. She has an MBA, and MAs in film production and screenwriting. Anna has steered the company from a small indie film distributor to a leading global brand in the field of documentary. Anna was directly responsible for the creation of Dogwoof’s international sales arm, and is now focusing on growing Dogwoof’s production investments, having recently set up a fund.

CNN Films produces and acquires documentaries for theatrical and festival exhibition and distribution across CNN’s multiple platforms. Amy Entelis, executive vice president of talent and content development, oversees the strategy for CNN Films; Courtney Sexton, vice president for CNN Films, works day-to-day with filmmakers to oversee projects. CNN Films is executive producer for two films that will world premiere at the 2019 Sundance Film Festival. APOLLO 11 and HALSTON represent more than two years of collaboration and development partnership with filmmakers Todd Douglas Miller and Frédéric Tcheng, respectively. For more information about CNN Films, please visit www.CNN.com/CNNFilms and follow @CNNFilms via Twitter. Recent CNN Films include: THREE IDENTICAL STRANGERS, directed by Tim Wardle; RBG, directed by Betsy West and Julie Cohen; Love, Gilda directed by Lisa D’Apolito; AMERICAN JAIL, directed by Roger Ross Williams; and, TROPHY, directed by Christina Clusiau and Shaul Schwarz.

Dogwoof is a London-based, documentary-centric film company integrating production, world sales and UK distribution. The company is regarded as one of the foremost global documentary brands and prides itself on delivering content of the highest possible quality. Founded in 2004, Dogwoof has so far released 18 Oscar®-nominated documentaries, with three wins and an additional two BAFTA winners. Dogwoof recently launched its first film production investment fund TDog Productions, focusing on feature docs, docu-series, and remake rights, gearing up the company towards vertical integration.

Sharp House was established in 2016 and is a boutique production and finance company. With a passion for commercially driven content that pushes creative boundaries, we collaborate with a diverse range of filmmakers alongside developing our own slate.

Being a self-funded company with a high level of flexibility and commitment to equal opportunities, they are able to offer production finance beyond the scope of competitors.
Sharp House are proud sponsors of Guiding Lights: Feature Focus and Female Film Leaders, a non-profit initiative which looks to redress the gender imbalance in the film industry.

Gloss is a New York based post production studio, specializing in fashion and lifestyle films, including "Diana Vreeland The Eye Has To Travel" and "Dior and I". Gloss is also a leading producer of branded-content for the world's leading fashion brands.

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VERY SPECIAL THANKS TO
MicheL FeINSTEiN
TERRENCE FLANNERY
GEORGE FROWICK
NANCY LORENZ
ERICA MOTLEY

STEFANO PALUMBO
OSGOOD PERKINS
DUSTIN PITTMAN

THANKS TO
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