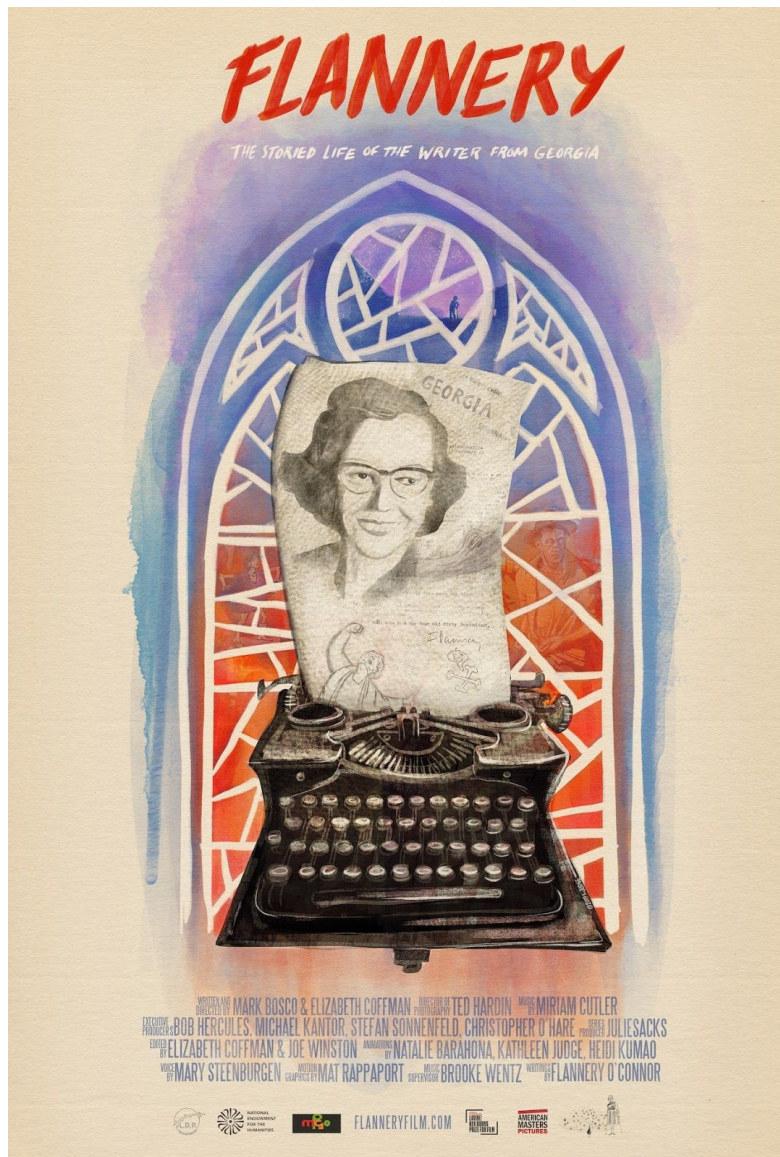


Long Distance Productions
in association with American Masters
presents

FLANNERY

a film by Elizabeth Coffman & Mark Bosco, S.J.



USA // Documentary // English // 97 mins // 1.85 // Dolby 5.1/stereo
www.flanneryfilm.com // [Facebook](https://www.facebook.com/flanneryfilm) // [Instagram](https://www.instagram.com/flanneryfilm)

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"Flannery is an extraordinary documentary
that allows us to follow the creative process of one of our
country's greatest writers."
—Ken Burns, Documentarian
(*The Civil War, Country Music*)

"*Flannery* renews the vitality of the author and in doing so becomes **a vital watch.**"
—Thomas Bevilacqua, *Tallahassee Democrat*

"[O'Connor's] stories come to life via **charming animated sequences**
and droll narration by Mary Steenburgen." —Kyle Smith, *National Review*

"For those who've read O'Connor and those who haven't alike,
[*Flannery*] is **a strong entry point.**" —Alissa Wilkinson, *Vox*

Film Festival Official Selections:

Hot Springs Documentary Film Festival (WORLD PREMIERE)

Austin Film Festival // Atlanta Film Festival

New Orleans Film Festival // Kansas City Film Festival // Sarasota Film Festival

Tallahassee Film Festival // IndieGrits Film Festival // Arizona Int'l Film Festival

LOGLINE

The life and work of American author Flannery O'Connor, whose distinctive Southern Gothic spin on Bible-thumping prophets and murderous Misfits influenced a generation of artists and activists, is explored through her own writings and cartoons, archival footage and interviews with those who knew her best.

SHORT SYNOPSIS

Winner of the first-ever Library of Congress Lavine / Ken Burns Prize for Film, *Flannery* is the lyrical, intimate exploration of the life and work of author Flannery O'Connor, whose distinctive Southern Gothic style influenced a generation of artists and activists. With her family home at Andalusia (the Georgia farm where she grew up and later wrote her best known work) as a backdrop, a picture of the woman behind her sharply aware, starkly redemptive style comes into focus. Including conversations with those who knew her and those inspired by her (Mary Karr, Tommy Lee Jones, Hilton Als and more), *Flannery* employs never-before-seen archival footage, newly discovered personal letters and her own published words (read by Mary Steenburgen) alongside original animations and music to examine the life and legacy of an American literary icon.

LONG SYNOPSIS

Winner of the first-ever Library of Congress Lavine/Ken Burns Prize for Film, *Flannery* is the lyrical, intimate exploration of the life and work of author Flannery O'Connor, whose distinctive Southern Gothic style influenced a generation of artists and activists. With her family home at Andalusia (the Georgia farm where she grew up and later wrote her best known work) as a backdrop, a picture of the woman behind her sharply aware, starkly redemptive style comes into focus.

A devout Catholic who collected peacocks and walked with crutches (due to a diagnosis of lupus that would take her life before the age of 40), O'Connor's provocative, award-winning fiction about southern prophets, girls with wooden legs and intersex "freaks" was unlike anything published before (or since). Over the course of her short-lived but prolific writing career (two novels, 32 short stories and numerous columns and commentaries), O'Connor never shied away from examining timely themes of racism, religion, socio-economic disparity and more with her characteristic wit and irony.

Including conversations with those who knew her and those inspired by her (Mary Karr, Tommy Lee Jones, Hilton Als and more), *Flannery* employs never-before-seen archival footage, newly discovered personal letters and her own published words (read by Mary Steenburgen) alongside original animations and music to examine the life and legacy of an American literary icon.

Content Advisory

This film contains offensive language, including a racial slur that—in an effort to retain the integrity of the literary works examined therein—has not been muted or otherwise distorted in the presentation of the documentary. Racist language was wrong during Flannery O'Connor's lifetime and is wrong today. This film, the filmmakers and those presenting the film do not condone, support or promote the use of racist language in any way.

THE LIFE AND WORK OF FLANNERY O'CONNOR

Flannery O'Connor was born on March 25, 1925, in Savannah, Georgia. Her father died of systemic lupus erythematosus when she was a teenager. She studied writing at the University of Iowa and published "The Geranium," her first short story, in 1946. She wrote novels, but was best known for her short story collections. She died of lupus in 1964 after fighting it for more than 10 years.

Early Life and Education

Born on March 25, 1925, in Savannah, Georgia, Flannery O'Connor is considered one of the greatest short story writers of the 20th century. She faced some hardships growing up, losing her father as a teenager; he died of systemic lupus erythematosus.

Early on, Flannery O'Connor demonstrated both her cartooning abilities and her literary talents for school publications. Studying at the now famous University of Iowa Writers' Workshop, O'Connor's first story, "The Geranium," was published in 1946. In graduate school she started what was to become her first novel, *Wise Blood*, published in 1952.

Commercial Success

By 1948, Flannery O'Connor was spending time at Yaddo in 1948, a Saratoga Springs, New York artists' retreat that hosted writers such as Robert Lowell, Elizabeth Hardwick, Carson McCullers, Truman Capote, Eudora Welty, many of whom became friends and literary correspondents with O'Connor. Her work was informed by her experiences growing up as a Catholic in the South. Religion was a recurring theme in her work, and the main characters of her first and second novels are preachers and 'prophets' of sorts, searching for truth and redemption. O'Connor was best-known, however, for her short stories, which appeared in several collections, including *A Good Man Is Hard To Find and Other Stories* (1955) and *Everything That Rises Must Converge* (1965).

Death and Legacy

After battling lupus, an autoimmune disease, for more than a decade, Flannery O'Connor died on August 3, 1964, in Milledgeville, Georgia. For her work, she received many honors, including an O. Henry Award in 1957 and the National Book Award in 1972.

Credit: Biography.com

HOW FLANNERY CAME TO BE

Growing up just south of Savannah in Jacksonville, Florida, filmmaker Elizabeth Coffman's commitment to southern literature and soulful filmmaking led her to the work of Flannery O'Connor. When O'Connor scholar Mark Bosco shared historic interview footage that he acquired from executive producer Christopher O'Hare, Coffman knew this story needed to be told.

Bosco, vice president for Mission and Ministry at Georgetown University and a Jesuit priest, coordinated new interviews with writers who have published on O'Connor's influence on their work, including Alice Walker, Tobias Wolff, Mary Karr and actor/director Tommy Lee Jones. (Jones and comedian Conan O'Brien both wrote their Harvard undergrad theses on the author). Writers Alice McDermott, Mary Gordon, and biographer Brad Gooch soon followed. More than half a century after her death, a breadth of literary support for O'Connor's talent remains—for example, *The New Yorker* published O'Connor's prayer journal in a September 2013 issue.

Because only one brief film recording and not many photographs of O'Connor exist, the filmmakers brought in great artists and animators—Kathleen Judge, Natalie Barahona, Heidi Kumao, Mat Rappaport—to illustrate O'Connor's biography and her fiction. Music supervisor Brooke Wentz was instrumental in bringing on musicians Lucinda Williams and Bruce Springsteen—both O'Connor fans—to contribute songs inspired by her fiction. Actress Mary Steenburgen provides Flannery's voice while award-winning composer Miriam Cutler scored *Flannery* with just the right mix of ukulele 'twang' and spirit.

With the support of Peabody award-winning executive producer Bob Hercules (*Maya Angelou: And Still I Rise*), the financial support of the National Endowment for the Humanities, Georgia College and the first ever Library of Congress / Lavine Family / Ken Burns Prize for Film, Coffman and Bosco have successfully produced the first feature-length documentary with full access to the O'Connor trust. The film makes clear, George Saunders wrote, "what makes [O'Connor's] work, in the current moment, more urgent than ever."

FILMMAKER STATEMENT // Elizabeth Coffman

I was an English major who grew up in north Florida, loving southern food, great storytelling and obsessed with North America's original 'sins' and injustices. Today, I have a sister who is married to the son of one of O'Connor's writing mentors, Allen Tate. I have another sister who is a Presbyterian minister, married to a Methodist minister. Southern writing, gender, race and religion are regular topics at our dinner table.

When Mark Bosco approached me in 2011 with the idea of making a film on Flannery O'Connor, I was hesitant at first. (Documentaries are a lot of work!) But because O'Connor is such an underexplored subject on film, I thought that the National Endowment for the Humanities may be interested. Thankfully, several years later, the NEH grantors agreed and so did the Librarian of Congress and Ken Burns, all of whom gave us the financial boost we needed to finish the production.

Throughout making the film, I never tired of reading O'Connor's work or of thinking about her life story. Seriously! I enjoyed reading her letters almost as much as her fiction. O'Connor was truly a very funny person, both smart and well-read in philosophy, theology and literature. I was most surprised at discovering how young O'Connor was—just 17—when she first started feeling “arthritic” pains, and then received an almost certain early death sentence of lupus in her mid-twenties. O'Connor was brave, unsentimental, and an obsessive who was committed to her life's work, her family and her friends. Now I understand the commitment of the Flannery O'Connor fan club!

We tried to integrate O'Connor's biography and her writings in creative ways—with music, sound design and animation--and I really pushed to build a biographical story from O'Connor's point of view. Before writing, O'Connor was both a cartoon journalist and a painter, so we hired fabulous artists and animators to help us tell her life story. Originally, I did not want to tell a chronological version of O'Connor's life story. I wanted her fiction to structure the film. Interweaving the two became a helpful story-telling strategy. To capture the era--I fully committed to finding quirky, O'Connor-esque archival pieces—a woman lying on a bed of nails, mothers throwing knives at their daughters, “Gone with the Wind” reunion parties, painfully ridiculous KKK rituals--to illustrate the era with a ‘gothic’ sensibility.

We all worked hard to illustrate O'Connor's experiences with media. *What were the sounds O'Connor heard at Andalusia?* We recorded the insects, as well as the sounds of crutches on wooden floors. *What was the music she listened to?* We found The Singing Nun on her turntable and included “Dominique” in the soundtrack. *What about radio and television shows she referenced?* We include an excerpt of the 1950's Catholic television star Archbishop Fulton Sheen and music from Roy Rogers. It ain't that easy to create a compelling, biographical story of someone who spent most of their life either behind a typewriter or in church. And, oh yeah, who only did one short television interview in her lifetime. But that challenge was part of the fun of creating *Flannery*.

In this age of political polarity, it often feels like we are returning to the 1950s—to the racism, the sexism, to the anti-immigrant feelings that followed the equalizing effects of WWII. The U.S. may have elected Barack Hussein Obama twice, but we sure aren't over our own Civil Wars yet, are we? Right now, O'Connor provides a refreshing spin on U.S. divisions because she always managed to see the humor and the ridiculousness of society at the same time she documented the injustices while imagining moments of redemption.

—Elizabeth Coffman // January, 2020

FILMMAKER STATEMENT // Mark Bosco, S.J.

I have been obsessed with Flannery O'Connor for many years. Both her literary works and her personal life converge in this film to tell a larger story about twentieth century American life and letters. As one of the best short-story writers the nation has ever produced, O'Connor holds a mirror up to our contemporary moment, navigating the issues of latent racism, religious faith, and disability that still haunt us today. Her aesthetic vision continues to inspire artists today. A labor of love, I hope this film invites viewers to take a deeper dive into the mystery and manners of Flannery O'Connor.

–Mark Bosco, S.J. // February, 2020

FILMMAKER & CREW BIOS



Elizabeth Coffman (Writer // Director // Producer)

Elizabeth Coffman has produced and directed films about communities in crisis—from Louisiana to Bosnia. Many of her films include or are about writers, such as *Flannery*, *One More Mile* with writer Aleksandar Hemon, *Veins in the Gulf* with Martha Serpas and *Souls and Sonnets* with Rita Dove. She works with Ted Hardin at [Long Distance Productions](#).



Mark Bosco, S.J. (Writer // Director // Producer)

Mark Bosco, S.J. is a Jesuit priest and a professor. He is an authority on the works of Flannery O'Connor and Graham Greene. Mark's most recent book is *Graham Greene's Catholic Imagination*, published by Oxford University Press. He is the Vice President for Mission and Ministry at Georgetown University in Washington, D.C. *Flannery* is his first film.

Chris O'Hare (Executive Producer)

Chris O'Hare is an experienced television and film producer who lives in London, England and Lucca, Italy. His shows include *Yoko! Jakamoko! Toto*, *Private View*, and *On the Road Again*. He has an Emmy Nomination for "Dr. Seuss' Daisy-Head Mayzie." Chris is an executive producer of *Flannery*, recording many of the original interviews used in the film.

Bob Hercules (Executive Producer)

Bob Hercules is a veteran television producer and director, as well a co-founder of [Media Process Group](#), and his work has been seen widely on PBS, the Discovery Channel, the Learning Channel and the Independent Film Channel. He is the co-Director of the Peabody Award-winning film *Maya Angelou: And Still I Rise*.

Michael Kantor (*American Masters* Executive Producer)

Michael Kantor joined *American Masters* as the series' executive producer in April 2014 and founded its theatrical imprint, American Masters Pictures, in January 2016. American Masters Pictures premiered three films at Sundance Film Festival in 2019: *Miles Davis: Birth of the Cool*, *N. Scott Momaday: Words from a Bear* and *Toni Morrison: The Pieces I Am*; and other Sundance premieres include *Norman Lear: Just Another Version of You*, *Maya Angelou: And Still I Rise* (Peabody Award) and *Richard Linklater – Dream is Destiny*. Recent programs include *Sammy Davis, Jr.: I've Gotta Be Me*, *Bombshell: The Hedy Lamarr Story*, *Itzhak* and *Raúl Juliá: The World's a Stage*. An Emmy- and Peabody Award-winning filmmaker, Kantor's PBS series include *Broadway: The American Musical* (hosted by Julie Andrews), *Make 'Em Laugh* (hosted by Billy Crystal) and *Superheroes* (hosted by Liev Schreiber), and he co-wrote the companion books for each series. He served as executive producer of *Give Me the Banjo* with Steve Martin and distributes the American Film Theatre series, including Edward Albee's *A Delicate Balance*, starring Katharine Hepburn, and Chekhov's *Three Sisters* with Laurence Olivier. Kantor serves as a Tony nominator and oversees the American Masters Podcast.

Ted Hardin (Cinematographer)

Ted Hardin is a film producer and director of photography whose work has been featured on the BBC and New York Times websites. Ted worked at the Wexner Center for the Arts in Ohio and the Banff Centre for the Arts in Canada as DP, director, editor, lighting director, and assistant director. Ted is currently working with Elizabeth Coffman on documentaries about Venice, Shakespeare and climate change.

Natalie Barahona (Animation)

Natalie Barahona is an animation designer, concept artist and now freelance illustrator. [Website](#)

Kathleen Judge (Animation)

Kathleen Judge is a visual artist based in Rhode Island. She creates artwork for printmaking, animation, storyboards, video projection and stage design. Judge received a Grammy nomination for design on the Neko Case album 'Middle Cyclone' and was a storyboard artist on the Emmy nominated animation series 'Downtown.' Her screen-prints, posters and illustrations have been showcased in books and exhibitions around the world. As a co-founder of the collaborative group OneDegreeOff, she co-developed small theater productions utilizing puppetry, video projections and shadow work. Judge has created music videos for the bands Freakwater, Guster, and video projections for Neko Case tours. Currently she is developing projects which integrate stop-motion animation, drawing, virtual reality and video projections into storytelling. www.judgeworks.com

Heidi Kumao (Animation)

Generating artistic spectacle through the intersection of cinema, sculpture, theater and technology, Heidi Kumao reframes ordinary gestures to explore their psychological underside. Her interests have manifested a wide range of hybrid art forms including: a game interface which empowers users to hack live CNN broadcasts, provocative electronic clothing, electromechanical girl's legs that "misbehave," experimental animations, and narrative video sculptures. [Website](#)

Mat Rappaport (Motion Graphics)

Mat Rappaport is a Chicago-based artist, curator and educator known for works which utilize mobile video, performance, and photography to explore habitation, perception, and power as related to built environments. [Website](#)

Miriam Cutler (Composer)

Emmy-nominated composer Miriam Cutler is passionate about scoring documentaries, among them the Emmy-winning, Sundance-selected, and Oscar-nominated films *Ethel*, *Lost in La Mancha*, *Thin*, *Poster Girl*, *Kings Point*, *Ghosts of Abu Ghraib*, *American Promise*, *Vito*, *Desert of Forbidden Art*, *Scouts Honor*, *License to Kill*, and *One Last Hug*. Her score for *The Hunting Ground* received the Best Documentary Score Hollywood Music in Media Award (HMMA). Other recent films include *Love Gilda*, *RBG*, *Dark Money*, *Finding Kukan*, *A Plastic Ocean*, *The Breast Archives* and *Emily on the Edge of Chaos*. [Website](#)

CREDITS

CREDITS

Written and Directed by

Elizabeth Coffman and Mark Bosco

Animations by

Natalie Barahona

Kathleen Judge

Heidi Kumao

Mat Rappaport

Cinematography by

Ted Hardin

Original Score by

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Ted Hardin

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Hilton Als

Randy Boyagoda

Ashley Brown

Karin Coonrod

Sally Fitzgerald

Michael Fitzgerald

Frances Florencourt

Louise Florencourt
Bruce Gentry
Robert Giroux
Brad Gooch
Mary Gordon
Tommy Lee Jones
Mary Karr
Erik Langkjaer
Mary Dean Lee
Alice McDermott
Angela Alaimo O'Donnell
Richard Rodriguez
William Sessions
Alice Walker
Tobias Wolff
Ralph Wood

Other Interviews

Conan O'Brien, courtesy Charlie Rose, PBS
Brad Dourif, courtesy Criterion
Benedict Fitzgerald, courtesy Criterion
Michael Fitzgerald, courtesy Criterion

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Mark Bandy

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University of Georgia, Walter J. Brown Media Archives & Peabody Awards Collection

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Film, Television and Performance Adaptations

Galley Proof, Harvey Breit (WRCA-TV, NBC, 1955)
The Displaced Person (Glenn Jordan, "The American Short Story," PBS, 1977)
The Life You Save May Be Your Own, (CBS, Schlitz Playhouse of Stars, 1957)
Wise Blood, (John Huston , Anthea and Ithaca Film, 1979)

Music

"A Good Man is Hard to Find"

Written by Eddie Green

Performed by Bessie Smith

Courtesy of MPL Communications

"Dominique"

Written and performed by Jeannine Deckers aka The Singing Nun

Courtesy of Philips Records, Universal

"Don't Fence Me In"

Composed by Cole Porter, lyrics by Robert Fletcher and Cole Porter

Performed by Roy Rogers
Courtesy of Warner Brothers

“Get Right with God”
Written and performed by Lucinda Williams
Courtesy of Lost Highway, WC

“Just Because”
Written and performed by Brenda Lee
Courtesy of Bear Family Records, Universal/MCA

“Nebraska”
Written and performed by Bruce Springsteen
Courtesy of Columbia/Sony, Universal

“Tantum Ergo”
Performed by Loyola University Chicago, A Cappella choir, dir by Grace Affeltranger

Score Performed by

Ira Ingber - Electric and
Acoustic Guitar
Rich Ruttenberg - Piano
Carl Sealove - Electric and Acoustic Bass
Charles Fernandez - Bassoon
Charlie Adelpia - Woodwinds
Stephanie Bennet - Harp
Craig Eastman - Ukeleles
Art Farm String Ensemble featuring Lisa Liu
Michael Aarvold - Score Engineer
Carl Sealove - Music Editor
Catherine Grealish - Score
Supervisor, orchestra
Joe Carillo, Music Prep
Hope Thal, Music Prep

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Dedicated to Sally Fitzgerald

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