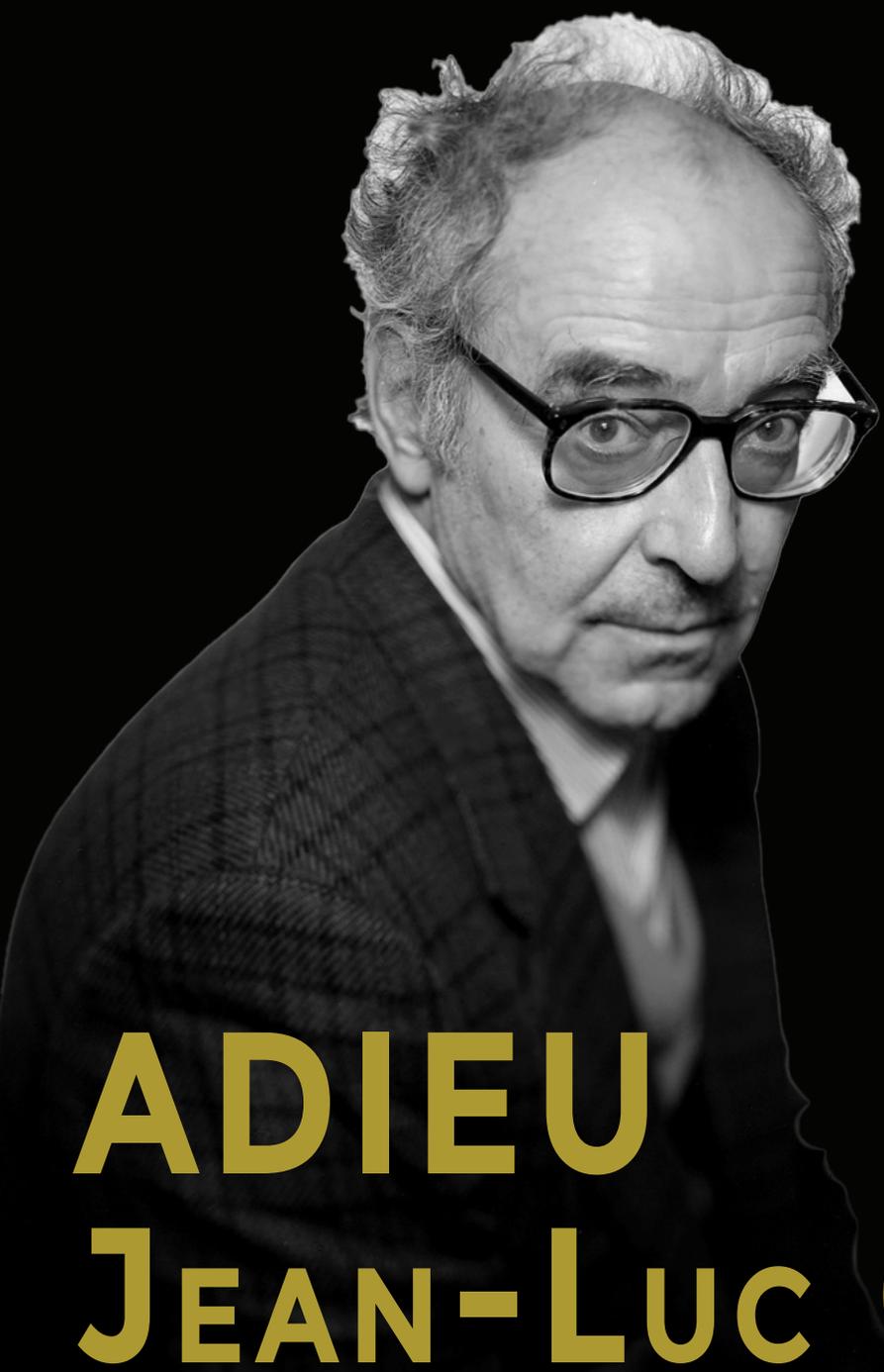


MONTHLY INDIE SHORTS **MAGAZINE**

OCTOBER - NOVEMBER 2022 BI-MONTHLY EDITION - ISSUE NUMBER 8



ADIEU JEAN-LUC GODARD

INTERVIEW



ELLY CHO



**CLARENCE WILLIAMS
IV**

**WHAT TO KNOW BEFORE STARTING
A FILMMAKING CAREER**

REVIEW
TEALIGHT
TWO WRONGS MAKE ONE RIGHT



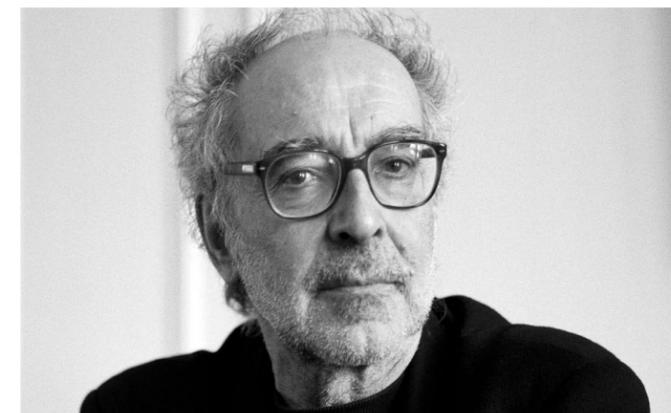
CONTENT

- 3 - ADIEU JEAN-LUC GODDARD
- 6 - REVIEW : TEALIGHT
- 9 - WHAT TO KNOW BEFORE STARTING A FILMMAKING CAREER
- 10- SPOTLIGHT INTERVIEW - ELLY CHO
- 18 - FILM CRITIQUE : TWO WRONGS MAKE ONE RIGHT
- 20- WARDROBE MALFUNCTIONS
- 23- SPOTLIGHT INTERVIEW - CLARENCE WILLIAMS IV
- 29- WHAT IS 3D ANIMATION
- 30- TESTIMONIALS
- 31- AWARD WINNERS SEPTEMBER AND OCTOBER EDITION

ADIEU JEAN-LUC GODDARD

On September 13, 2022, in Rolle, Switzerland, where he had lived and worked since 1979, Jean-Luc Godard, who embodied innovative approaches to filmmaking and film criticism from the 1950s until well into the twenty-first century, passed away at the age of 91. He was the most avant-garde filmmaker in terms of art, thought, and politics among those referred to as the Nouvelle Vague, or French New Wave, a group of filmmakers who rose to prominence in the 1950s and 1960s before dissipating as their individual stylistic paths diverged in later years.

What else can we say than reiterating his well-known filmmaking quotes



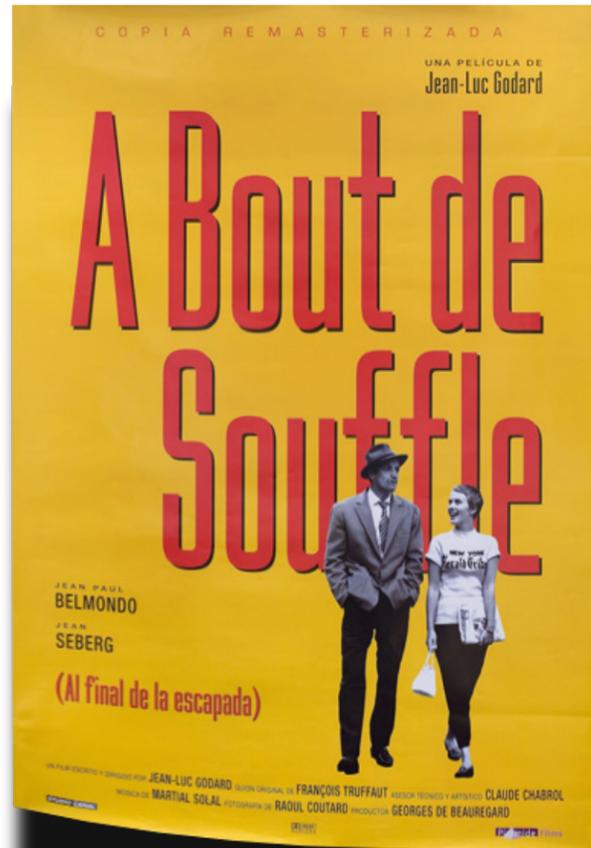
“ At the cinema, we do not think we art hought.”



“ Photography is truth. The cinema is truth twenty-four times per second.”

I know nothing of life except through the cinema.

Cinema is not a series of abstract ideas, but rather the phrasing of moments.



We once believed we were auteurs, but we weren't. We had no idea, really. Film is over. It's sad nobody is really exploring it. But what to do? And anyway, with mobile phones and everything, everyone is now an auteur.



Every edit is a lie.

I don't think you should feel about a film. You should feel about a woman, not a movie. You can't kiss a movie.

Three-quarters of directors waste four hours on a shot that requires five minutes of actual directing. I prefer to have five minutes' work for the crew - and keep the three hours to myself for thought.

FILM REVIEW

TEALIGHT DIRECTED BY MATT TAYLOR

A sensitive portrayal of battling one's own demons.

This film is a great portrait of isolation and phobia, with many elements of a psychological thriller. It draws the viewer in and does not let go until the mystery is solved and the "tealight" wins over the forces of darkness in the protagonist's own mind.

It is a well written script that moves the story along, shot in contrasting dark and light frames to bring home the idea of inner fear and its powerful grip on the main character.

We are introduced to Evelyn, and in the first few minutes, realize that she has a paralyzing fear of opening her front door. Through the dark shots, the soundtrack, and the emptiness of the house she lives in, we get a great sense of isolation, despair, fear, and loneliness. The actress playing the main role was very believable in her portrayal of the inner struggle of the character she was playing. She did embody the feelings of fear and desperation, and those of hope and courage.



This short film was done with great sensitivity and empathy towards the issue of a person coming to grips with grief, loss, fear, and the inner demons that are most often more potent than any external threats.



Through the movie the only main point of light that comes into Evelyn's life is through her cellular phone, and contact with a friendly and loving cousin. The film maker made it a point to contrast the dark and bleak shots in the house, with a bright and vivid telephone image coming through to shine a "tealight" on Evelyn's life.

It is certainly an engaging visual feast that the film maker has created. He uses a lot of symbolism and subtle hints to make the viewer figure out the main character's psychological state. Symbols such as the doll house, the tattoo, the globe keychain, etc.

All in all, this was an enjoyable short film with a message of compassion and reconciliation with one's own fears and anxieties, and a message about how we all need someone to be that "tealight" in our times of darkness.

R.Barotta, Ph.D
Monthly Indie Shorts



ABOUT MATT



Matt is an idealist writer/director committed to telling emotionally-driven stories of discovery using his own concoction of excitement and magic.

As the founder/creator of Taylor Made Media Productions, the writer/producer of Transition (2018) and Best Film Award nominee at the International Filmmaker Festival (Amsterdam and London), Matt is well-versed in collaborating closely with his creative team focusing on creating emotional stories that excite audiences and reminds us of the movie magic we felt in our childhood.

Working with Matt has resulted in new feature film development with Solarus Films showcasing the North East and local talent, a dedicated and friendly videography service and a passionate educator who aims to equally develop others as well as his own skillset.

When this Creative and Media PGCE grad isn't daydreaming about film, you can find him with his PlayStation escaping to distant worlds and sharing satirical memes to bring a smile to someone's face.

WHAT TO KNOW

BEFORE STARTING A FILMMAKING CAREER

It's no secret that the world is in love with movies. This year, Disney+ announced a plethora of new movies on its streaming service to compete with Netflix and Amazon Prime in a streaming war. Filmmaking has never been more prolific or high-tech at any other point in history, or as widely distributed.

Do you have a story to tell? Being a filmmaker and storyteller has always been a coveted role in society. That role can be yours.

Want to know how to become a filmmaker in the modern age? Keep reading to find out!

The Right Eye (and Ear) to Make Movies

While thinking that filmmaking requires a good eye for shots is definitely putting you on the right path, it might be having a good ear that is more important. The best shot on camera could have had serious sound issues requiring reshoots. Unfortunately, that special magic might not come back on screen once the sound problem is resolved.

Which do you choose? You keep both for post-production and cross your fingers that your audio tech can do some magic of their own. Learning how to use a boom-mic and manage sound on scenes (planned, unplanned, and ambient) will take you from being a good filmmaker

to being great without changing anything about your shots visually.

Choosing the right location for your scenes can be tough, but if you consider sights and sounds, you'll have a much better experience producing your film.

DO YOU LIKE TO
WRITE AN ARTICLE
ABOUT FILMMAKING
AND PUBLISH IT IN
MONTHLY INDIE SHORTS
MAGAZINE?

SEND IT TO US BY FILLING
THE INFO AT MONTHLY
INDIE SHORTS AND WE
WILL MAKE SURE TO
PUBLISH IT!

IMDb

FilmFreeway
GOLD*

WHAT TO KNOW

BEFORE STARTING A FILMMAKING CAREER

But it isn't all about the location, either. Your actors need things to do while they talk, and do more than speak. This advice is taken from age-old wisdom to writers – show me, don't tell me. The same is true of expositions from characters, no one wants to listen to a five-minute monologue of fluff.

Unless you're into that kind of thing.

The Right Equipment for a Filmmaking Career

While a great tool does help an artist perform better, the tool doesn't make the artist. Relying on equipment too much can stifle your filmmaking efforts. Arguably, a great filmmaker could probably rely on an iPhone or webcam and still make an interesting and brilliant story.

Actually, that's already been done with the likes of "Blair Witch Project" and 2018's "Searching." While it wasn't exactly told by a phone camera, it did appear that way, and filters were added for things like excessive ISO to simulate webcams and video calls.

Doing artistic things like that is great, but there's a moment where you need high-quality videography gear that can get any job done well. While you don't need the best and most expensive equipment right off the bat, you'll need at least entry-level gear to get you started.

That includes computers capable of processing audio and video in increasing levels of resolution like 4k. Not to mention equipment that can film in those resolutions and store the massive amounts of data said equipment is collecting.



Now You Know: How to Get Into Filmmaking

Now you know, filmmaking isn't just taking a camera and using it as a point-and-shoot from the 1990s. It takes discipline, knowledge, skill, talent, and a lot of equipment!

M.P

SPOTLIGHT INTERVIEW

ELLY CHO



Elly Cho has exhibited around the world and holds numerous awards. Her art explores the intersection between nature, the environment and human behaviour, across various mediums including mixed media, video and performance art.

Cho's approach to art making, is largely inspired by the relationship between nature, environment and the viewer's perception to nature based on their personal history.

She approaches the subject matter of cultural landscapes in narrative form, and these narratives often relate to her own life experiences and memories. In her video work, She has used familiar landscapes that stimulate viewers to engage with an imaginative response.

Cho's awards include Sunny Art Prize in London, Award Winner of The Best Silent Film, Best Dance Choreography Film, Best Experimental Film and Best Director at New York International Film Awards, ARFF Berlin ARFF Barcelona /Around International Film Festival, Oniros Film Awards, Best Actor & Director Awards New York among others. Her work has screened at film festivals such as 'AVIFF' Cannes Art Film Festival and Asia Film Art International Film Festival in Hong Kong and "Times Square Midnight Moment" in New York. Her residency participation includes the 3-D Sculpture Park artist residency program

Her works are featured in major collections such as Seoul Municipal Museum and Musée Cantonale des Beaux-Arts du Valais in Switzerland, and in exhibitions such as 'Nature's Tempo' at the Korean cultural services of New York, and 'Going Green' in conjunction with Queens Art Express in New York. She is passionate about performance art, projects include 'Sounds of Fragment: Ecological Dreams' at the Nam June Park Art Center and Seoul Innovation Park.

Cho holds a BA and MFA from the Slade School of Fine Art in London and an MA in Art Education from Columbia University. After obtaining her MFA, she taught visual art courses as well as theory at universities in Korea.



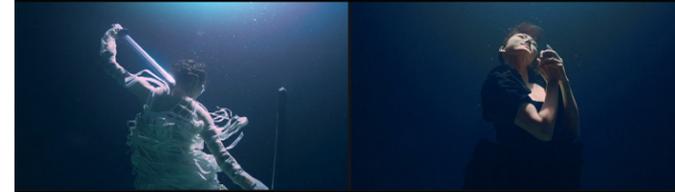
[MIS] Since the age of 5, your dream has been to become a painter. What brought you to filmmaking?

[Elly] As a visual artist, I explore the intersection between nature, the environment, and human behaviors across various mediums, including mixed media, video, and performance art. I started using film as a medium to depict the nature-environment-human behavior relationship. Throughout my artistic career, I have worked as a video artist, and I can now think about the video work from a film maker's perspective as I continue making film/video. I focus on film making while learning new ways to tell a story. I always learn new things during the process of creating artworks. I am excited to continue growing during this journey.

[MIS] Who are your filmmaking influencers?

[Elly] I look at various artists as a reference when I am working on a project, including painters such as Marc Chagall, Francis Bacon, and Mark Rothko, video artists such as Nam June Paik, philosophers such as Immanuel Kant and Gille Deleuze, film directors such as Peter Greenaway for his provocative aesthetics, and actors such as

Ewan McGregor. I was really inspired by the film *The Pillow Book*, one of Greenaway's most powerful films, which explores desire, pleasure, and love. I also like Baz Luhrmann, Jean-Luc Godard, and Tim Burton.



[MIS] What's the message behind *Island* and why did you choose this title?

[Elly] I wanted to create a dance piece that is so unreal in the sense that I had been experiencing a repeated life cycle on three islands: London, Manhattan, and Jeju Island. I use dance as a means of communication and hope, bringing out repressed and unconscious inner conflicts caused by life events. I think the pandemic forced me to plan the piece and turn it into an actual artwork. During the pandemic, I felt the urge to create a piece that relates to the repeated daily life cycle but, at the same time, *Island* is a cross-concept of reality and fantasy/paradise. from being trapped between fantasy and reality in life. The dancer in this video is constantly looking for something, as if she will never find that tangible hope empowered by nature.

Set among the islands in three different countries, *Island* is the story of my journey to rediscover who I really am. This deep and affecting journey of self-discovery touches on issues of loneliness, isolation, and the perseverance of the human spirit.

Island is both a place in life and a journey, during which I experienced paradoxical feelings between relief and discomfort

[MIS] You mixed media, including video, performing art, and music. Can you tell us more about that choice?

[Elly] I used performance in this film because of the nature of the dance piece and my desire to express "life on an island" as a theme for the choreography. Every time you perform a piece, it differs to some degree. This aspect is very similar to life: You perform the same actions every day, but if I were to live in London again today, I would have different experiences than when I was in my 20s. So filming the same movement again and again was an act of experiencing different movements for my entire team and myself. It was filmed underwater, and the condition of the performer (dancer) relied on the dance movements a lot.



It was an interesting experience working on this project

[MIS] What was the purpose behind your choice of lighting, knowing that you used a cold color palette?

[Elly] For this film, I thought mainly about the dance movement and the concept of life. The color palette is limited in a sense because I didn't try to mix anything except dance and the movement in the space where it was filmed. I could have mixed the film with other objects or scenes with more colors, but I wanted it to be more of a performance piece from the beginning—a performance that you could only see on the screen rather than live. It is like seeing the life of a person through this one woman's performance, which she expresses through body movement. Gravity is a force she has to fight throughout the film as a means to survive.

[MIS] Regarding the editing of *Island*, you combined split screens, black screens and parallel montage. From where did you get the inspiration?

[Elly] Using split screens, I wanted to metaphorically connect the dancer to the places of her memories to revisit her history. I feel more comfortable working with multiple screens than just a single screen in general because I can play around with time and space. However, in this film, I wanted to create a dialog between the screens depicting the thoughts of the characters of the film while making the story more interesting by incorporating different colors of costumes to suggest that the dancer is in different time zones. The two screens suggest sort of a mix of ancient and modern periods, connecting her history through dance movements. Multiple screens create their own narratives and tensions. They not only tell the story about my thoughts and feelings, but also bring my memories into the realm of the senses, as such scenes put the subjects in a dream-like context.

[MIS] Do you think that silent films are more powerful than films with cinematic dialogue?

[Elly] Silence is a natural language in a film for me. I feel it makes it easier to compose a story using only the movement of actors, nature, and a sense of a place, which is usually composed of landscapes. However, in this film, I wanted to depict the story only through a dance performance, giving a sense of a place in the sea and the pool. Although I don't clearly allude to the historical background (landscapes of places), the views depicted are the sort I find in the aesthetic of that particular space.

I sometimes use words in my works, but they are usually about history or current affairs and seek to create a discourse. Silence for me is like a brush with which I create a painting. It speaks its own language in my film, and with dance movements it completes the film with its own colors.

I think cinematic dialogue is powerful in its own way. It is simply a different language expressing the tone of the film and the story. I am more of a visual person than a traditional filmmaker, but as I mentioned, I need words in certain types of films, such as historical films.

[MIS] The underwater choreography by Byungwha Kim was performed amazingly. What can you tell us about that challenge?

[Elly] Yes, it was done amazingly well, although she said it was quite challenging. I had a hard time finding the right professionals with experience dancing underwater. I am hugely grateful to her for doing such an amazing job. We worked almost every day, going through my visual sketches and how she can create the feelings and tones of the specific movement I wanted, and then she created a beautiful dance movement capturing Korean traditional dance with swords and mixing it with modern dance. I wanted the mix between Korean and modern dance because my inspiration started from the classic/modern dance I visualized, which was inspired by a sword in a European book. I used two swords because, when I was doing research for this project, I found traditional Korean dances were done with two swords. We played around with one sword, two swords, and no swords. The dancer found it easier to work with no sword during some movements because of the underwater gravity.

30% OFF

SPOTLIGHT INTERVIEW

30% OFF

READ OUR SPOTLIGHT INTERVIEWS WITH THE BEST AND MOST DICTING FILMMAKERS, ACTORS, AND SCREENWRITERS AND LET US DISCOVER THEIR INSIGHT INTO THE MOVIE INDUSTRY

SPOTLIGHT INTERVIEWS

ATING GOC: Every new project is a challenge and a learning experience.

JEAN-LUC SERVINO: Believe and respect your dream.

EVGEN VEDROV: For me, writing is a mental and a physical process.

ROBERTO LOIACONO: Represent your vision on the screen, by the clothes or fashions of the moment, a film must remain over time and communicate even after many years.

DIMITRIOS KARAS: New filmmakers should be able to speak the movie's language and it matters to our first audience.

SALMA AZIZ: My main intention is to explore the deeper world and create something unique.

ISOLATION

APOCALYPSE

SUBMIT NOW

published at monthly indie shorts and monthly indie shorts magazine

FilmFreeway

GOLD

MONTHLY INDIE SHORTS MAGAZINE

info@monthlyindieshots.com

MONTHLY INDIE SHORTS ONLINE FILM FESTIVAL

[MIS] How would you describe your short film *Island* in two words?

[Elly] In two words? Dance painting. It is a silent journey that paints a personal life story through movements. It is a sort of drawing in the water, with movements setting the tones and colors.



[MIS] What advice would you give to aspiring filmmakers?

[Elly] I would recommend watching a lot of films and thinking about the concept while doing a sketch of their project. Try to be open-minded to various visual inspirations. Go to a lot of art exhibitions and watch films. Inspiration can come from many different parts of life. For me, it mostly comes from art, including paintings, sculptures, and video works and films.

[MIS] What kind of films would you like to make in the future?

[Elly] As I mentioned, I am preparing for my documentary film and my dance film. These are two separate projects, but they will relate to each other. The documentary film will also have dance in it. I would like to make a documentary film that impacts people's minds in a way that can transform or help their lifestyles.

As I am also working on my first feature film, I am learning new strategies to produce it. The film will be a musical in the sense that it will contain both the sounds of nature and music as well as a mixture of body movement and interviews with people. The audio-visual medium can play a strong role in transgressing spoken language by incorporating the sounds of nature and using memory as a flow of consciousness, mixing the music as a source of dialog between the subject

[MIS] After the movie is done shooting, is the final picture the same as you visualized before its conception?

[Elly] I usually have a visual layout for the specific concept before starting a new project. As I go through the process, I develop a clear picture before finalizing it. So, yes, I would say that it is almost the same as when I visualized the concept in the beginning. I think it also has to do with the team's work. It has sometimes been challenging to find team members, but I am getting better at pulling together the right team. I hope to make better projects by working with a producer, which would make things easier. I am currently looking for a producer for my upcoming documentary film and my dance film. They will be my first feature films.

and the places. All these elements will play a role in highlighting the need to change, transform, and act on the climate challenges. These are my goals for the film, but I will have to work on it further to discover its needs in order to develop the concept and the visuals.

[MIS] What are your future projects?

[Elly] I am currently researching climate change and its relationship to an extinction crisis to make a documentary film about these issues. I have also been experimenting with body movement and dance in my video work in my artistic career. I have produced a number of works using dance, music, and dialog related to the existence of beings, ecology, and humanity. My feature film will relate to these subjects, focusing on an extinction crisis and how body movement connects to the surrounding nature. I am in the research stage now.

[MIS] Any final thoughts?

[Elly] Thank you for the great interview questions. They have really helped me to dive deeper into my thoughts about my ideas and my future projects. of knowledge and give the audience a sense of them with important messages that are included in films, one has to improve themselves constantly.



**ORDER YOUR UNIQUE
AWARD PLAQUE NOW!**

IN DEPTH CRITIQUE

TWO WRONGS MAKE ONE RIGHT

DIRECTED BY GUY NICHOLLS

It is not everyday that we stumble on a more than a good piece of filmmaking that has the ability to keep us on our edges for the entire projection time; and this exactly what “Two Wrongs Make One Right” was able to do, it is much more than your average “short”, be it from the semantic connotations of the title itself to the different messages embedded within the narrative, it is a combination of different factors that once they were put together produced a joyful experience to the viewers.

The screenplay, with its well-knit storyline proved to be a true reflection and a factual revealer of human relationships, this is a proof of immense talent by the talented writer/director “Guy Nicholls” who showed real maturity in conveying his intended message (a matter that even the most gifted of writers might lack), his style of delivery allowed the audience to be transported into each and every detail happening within each scene as they experienced the character’s emotional ups and downs. Another main factor that is to be applauded and deserves a standing ovation is the brilliant acting

skills of all the cast especially “Christian Dapp” in the role of “Nathan” and actress “Emily Drewett” in the role of “Cat” (fig. 1 & 2) the way that they were able to professionally portray their characters and the interaction/synergy between them propelled the work into a higher level of excellence, add to that the use of body language and facial expressions shows the extent to which they skillfully did their homework in properly researching and preparing for their roles.

Fig 1& 2: Natural Chemistry between characters



Technically, again (and from the very first opening scene of the film) we enjoyably experience the directing talent of “Guy Nicholls” who not only understands the true language of filmmaking but also displays a level of maturity in his cinematography that even the most experienced of filmmakers might not grasp. From his choice of frames and camera angles to the color pallet (Fig. 3 & 4)



Fig. 3 & 4: Color Pallete & moods

The art direction is an essential player in the outcome; it is constructed in a very professional manner with extreme care to each and every minute detail, be it the placement, props, costumes and the overall composition they are all worked in perfect harmony to deliver the desired effect. (Fig. 5 & 6)



In the end, the film “Two Wrongs Make One Right” is definitely recommended for those who appreciate and understand the meaning of true artwork. As mentioned earlier the combination created by writer/director “Guy Nicholls” is nothing less than pleasurable, the way that he presented his ideas and especially the unexpected ending makes us ask for more similar work and puts a huge responsibility on his shoulders for the future as we will be definitely be on the look out for what he has in stored for us (as he has previously done with his past award winning films), we are sure that we will be hearing of his achievements as one of the successful and distinguished film makers of the future.

N.Khoury Ph.D
Monthly Indie Shorts

ABOUT GUY



‘Two Wrongs Make One Right’ is Guy Nicholls’ fourth short film, a romance/crime drama, after three award winning short films he has written and directed, ‘Who Said Love is Dead’ (2021), ‘Kissed Crowns’ (2020) and ‘An Eye for an Artisan’ (2019)

IMDb

iPitch.tv
Where Hollywood Gets Reel™

ORDER YOUR UNIQUE AWARD PLAQUE NOW!

WARDROBE MALFUNCTIONS

Making a movie is a very complicated process, and it takes many people to make sure that every scene works. One of the most essential departments is the costume department. These people are in charge of making sure that the stars of the movie and the extras are dressed just right. Unfortunately, there are times when things get overlooked, and something slips through the cracks. Here are some wardrobe malfunctions that slipped through editing.

Raiders of the Lost Ark is a classic. The film is amazing, despite one small mistake. When Indy is drinking because he believed that he had just lost the love of his wife, a man in jeans walks by him. The movie was set in the '30s, and people didn't dress like that back then. Most people didn't notice, but those with a keen eye caught the mistake.



Glory is one of the most powerful movies ever made about the Civil War. Back in 1863, the digital wristwatch wasn't invented yet. It would be another 53-years before you would see someone wearing this type of watch. The person wearing the watch was an extra and must have forgotten to take it off before filming.

Braveheart was set in the 13th century. Yes, it is a Scottish war epic, but the wardrobe was seriously off. Mel Gibson and others wore kilts, but kilts didn't come to be a Scottish fashion until the 16th century. The Scottish face paint was accurate, but it wouldn't have been worn with a kilt.

Dirty Dancing is an incredible movie, despite the historically inaccurate clothing worn by the characters, especially Baby. In many scenes, Baby is seen wearing a pair of short shorts, which didn't become popular until they were worn by Debbie Harry and Patty Smith in the '70s.



In this movie, Tom Cruise plays a retired U.S. officer who fights with Japanese samurai warriors in 1870. The people responsible for dressing Tom must have believed that the armor of the 19th century wasn't cool enough. Instead, they put Tom in armor that would have been worn two centuries earlier.

In the Other Boleyn Girl, the costume department got Natalie Portman's costume partially correct. She would have worn the hood in 16th century France, but it would have had a veil attached. Also, a woman of her rank would have never been seen in public with her hair down. It would have been considered scandalous.

One of the most iconic scenes from Back To The Future was when Michael J. Fox's Marty McFly played Johnny B. Goode on an ES-345 model Gibson guitar. The guitar is really cool, but this particular model wasn't invented until 1958, and the film was set in 1955.

The Pirates of the Caribbean was set in the 1720s. The British military was wearing red coats, but the British military didn't start wearing this color until 1747. Before that, it was a much darker shade of red.

Pirates didn't wear cowboy hats back then, or ever for that matter. They also didn't wear white t-shirts. The extra in this scene either forgot to change into the wardrobe or wasn't supposed to be in the shot at all.

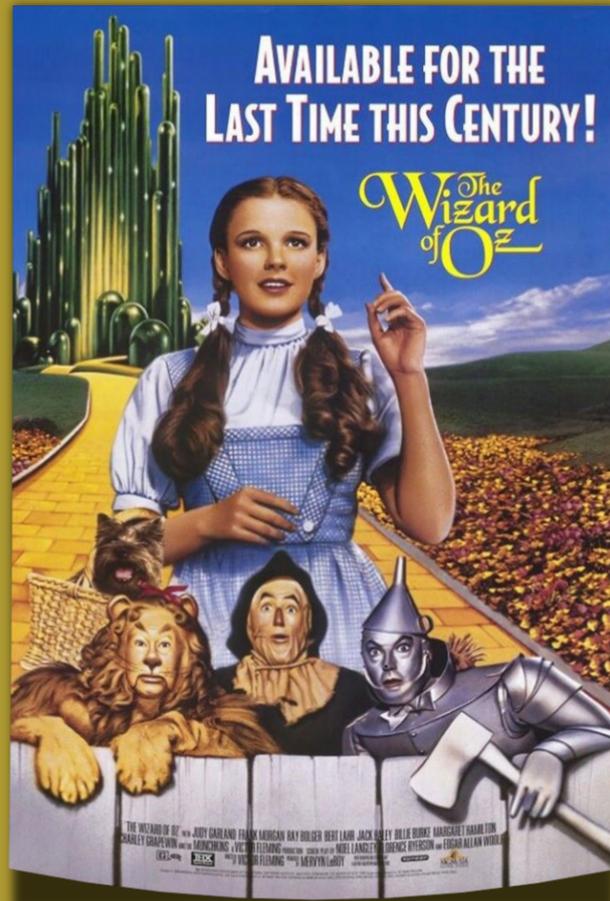
Wizard Of Oz is one of the most iconic movies ever made. Although it is great, there are some continuity errors. One of the most noticeable is Dorothy's hair. In some scenes, her hair is long, and in other scenes, her hair is short. Her hair length changes in alternating shots. This is because movies often aren't shot in order, and reshoots are often necessary. Today, actresses are required to keep their hair at the same length until the film has been completed.

This film was set in 1858 America. Back then, sunglasses hadn't been invented yet, but Will Smith's character is wearing them.

Gladiator is a great movie, and the costumes are correct based on when the film was set. There was one error, one that even the costume department couldn't have prevented. When Maximus is fighting in the Colosseum, he loses his footing and

lands on the ground. When he falls, you can see that he is wearing a pair of black shorts under his blue slave clothing. It would be centuries before these shorts would be invented.

The Wedding Singer was set in the '80s, and most of the film is accurate based on the times. The only problem is Drew Barrymore's hair. During the '80, big hair was in. The bigger, the better. Drew's character had a short, flipped bob hairstyle, which is totally '90s, which also happened to be when the movie was made.



DO YOU LIKE TO WRITE AN ARTICLE ABOUT FILMMAKING AND PUBLISH IT IN MONTHLY INDIE SHORTS MAGAZINE?

SEND IT TO US BY FILLING THE INFO AT MONTHLY INDIE SHORTS AND WE WILL MAKE SURE TO PUBLISH IT!



SPOTLIGHT INTERVIEW

Clarence Williams IV



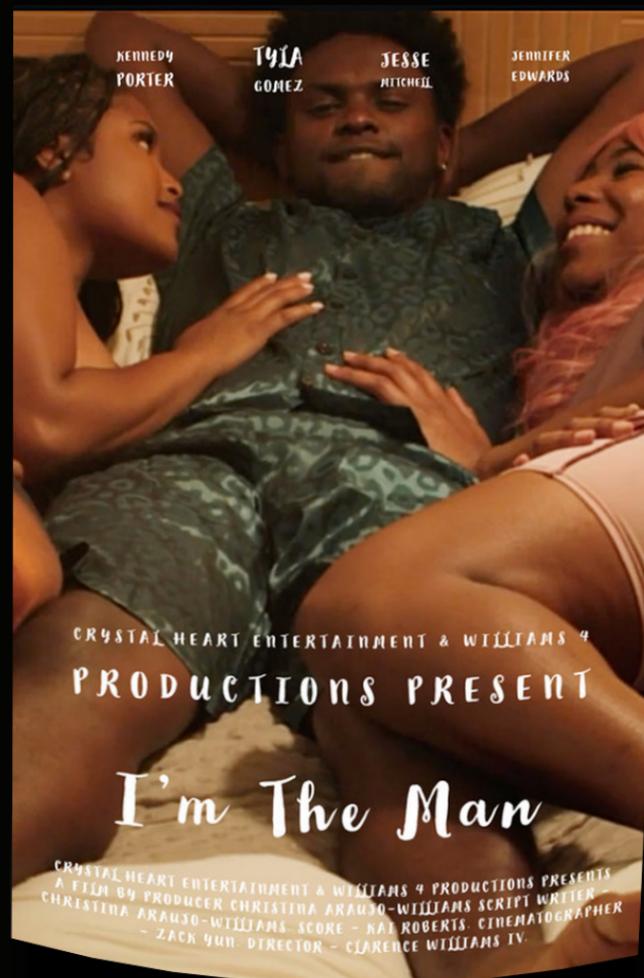
Clarence Williams IV graduated with honors from the John Wells Directing Program at Carnegie Mellon University. He's completed 3 feature films since graduating. His feature film, No Doubt, premiered at the 2018 Silicon Beach Film Festival. It's currently being distributed by IndieFlix and Freakish Films respectively. His last feature, My Friend Tucker, is being distributed by Indie Rights and premiered at the 2018 Golden State Film Festival. Lead actor, Mitchell Edwards won the Best Actor Award for his performance in My Friend, Tucker. Clarence was nominated for Best Director and Best Screenplay respectively by the Black and Latino Filmmaker's Coalition. His writing has been recognized by the BlueCat Screenplay Competition, the Orb Media Group China-Hollywood Writing Fellowship, and the Continuance Pictures Short Film Initiative respectively. Clarence's short film We Can't Breathe won the Donald E. Lacy Jr. Social Justice Award from the 2020 Studio City Film Festival and the Best Social Justice Film Award from the 2020 Moving Parts Film Festival. Clarence is also one of 3 recipients of the 2021 More than Music: Black Filmmaker Grant. Most recently, he received an Honorable Mention Award for Best Director from the LA Independent Women Film Awards for his short film The Breakdown.

[MIS] While growing up what film do you consider to be your source of inspiration?

[Clarence] Spike Lee's *Do the Right Thing* was a major source of inspiration for me growing up. Even as a kid, I was captivated by the relevance of the subject matter, the biting social commentary, and the unflinching depiction of racial tension. I think I've seen *Do the Right Thing* at least a thousand times but I'll never get tired of watching it. As a young filmmaker coming into his own, *Do the Right Thing* and Spike Lee's body of work in general definitely shaped my style as a creator.

[MIS] You completed 3 feature films since your graduation and now you are directing short films. What do you consider the elements that produce a successful film?

[Clarence] The key to producing a successful film of any length is passion. If the script doesn't speak to you, you shouldn't make the film. You also need a strong cast and crew to help you bring your vision to life. Making a film is a collaborative effort so it's always better to join forces with people that work hard and play well with others. A director is nothing without their team.



[MIS] What makes you a comedy genre fan?

[Clarence] I love comedies because I'm a naturally goofy person that enjoys keeping things light and making people laugh. I think 90% of my personality comes from the millions of comedic TV shows and films that I've watched over the years. I enjoy how energetic and fun comedic films are. I also have great admiration for comedic actors and filmmakers because making people laugh isn't as easy as it seems.

[MIS] You mixed media, including video, performing art, and music. Can you tell us more about that choice?
[MIS] What is the biggest challenge of shooting an independent film?



[Clarence] The biggest challenge of shooting an independent film are the external factors. The last project that I directed was a dramatic short called *Eyes on Me* and I think we lost a solid 2 hours of filming just waiting for the various airplanes to pass by. We shoot all of our projects in real houses/apartments so sometimes the symphony of lawn mowers, loud music, noisy cars, noisy people, weed wackers, and jackhammers can hinder the flow of production. You need a lot of patience and resilience as an independent filmmaker



[MIS] "I'm the Man" is about a young man who proposes a threesome with his girlfriend in an effort to regain his confidence. Why did you specifically decide to tell his story?

[Clarence] Most mornings my wife, Christina, and I go on walks with our Australian Shepard, and we spend a lot of time talking about movies and our next batch of projects. We noticed that a majority of our previous projects have been dramas that tackle pretty heavy topics so we both agreed that our next project would be completely different than what we've done before. We were bouncing ideas around and Christina came up with the premise of *I'm the Man*. I was a little hesitant about the subject matter, but Christina had such a clear and funny vision for what she wanted to create that I couldn't help but come along for the ride. She wrote the script for *I'm the Man* in about 30 minutes. I still don't understand how she does it.

[MIS] What is the reason behind The Success of it?

[Clarence] I think the reason why I'm the Man has been so well-received is because Christina



wrote a hilarious script. We also had a terrific cast of very talented individuals that really made this a special project. Even though I write and direct a lot of dramatic work, it was refreshing to show audiences my funny side.

[MIS] Tell us about a story on set, during the shooting

[Clarence] For this project there isn't one particular story from the set that stands out more than others, but I will say that we had a hard time getting through takes because everyone on set (myself included) was constantly cracking up.

[MIS] How did you choose your cast and how was the experience working with them?

[Clarence] Christina actually handles the casting for our projects. She has a great eye for scoping out talent. Kennedy Porter (Eli) was an actor that we've worked with previously. He had such great energy on set that we had to bring him back for this one. Tyla Gomez (Liv) was an actress that we hadn't worked with before, but she did a great job embodying the Liv character. Jesse Mitchell (Drew) is actually a good friend of mine. I've known him for years and we've always wanted to work together on something, but we couldn't find the right project until I'm the Man. Jennifer Edwards (Janet) is new to the acting world but she's good friends with Christina and has always told us to put her in one of our projects. She's naturally hilarious so it was only right that we rounded out the cast with her. They were all a blast to work with. Their chemistry on-screen really popped. I also have to give a shout-out to my friend Kai Roberts who wrote, produced, and performed the main song featured in the film, "The Man." Kai's been creating music for my films since we were in college together and I don't see that slowing down any time soon

[MIS] The Ending was perfect! Did you have another in mind?

[Clarence] Nope. We ended I'm the Man exactly the way we wanted to

[MIS] What was the hardest scene to film in "Not How it Goes"?

[Clarence] The hardest scene in Not How It Goes: Because She Moved On... was actually the scene towards the end of the short where Rylan (Summer Thomas) and Vessey (Zavieh Harrell) were talking outside of the house. The scene itself wasn't hard to film but we were down to the wire, we could only use our location for a limited amount of time, and that time was running out quickly. Thankfully, we made the day but it was a very stressful moment for all of us (especially me).

[MIS] What kind of stories do you wish to direct?

[Clarence] As a writer/director, I definitely don't want to be put in a box. I want to tell love stories, comedic stories, dramatic stories, scary stories, and stories that provoke thought. But, ultimately, I want to tell stories that entertain audiences and can be watched over and over again. The greatest filmmakers are the ones that create timeless work and I strive to do the same with my work.



[MIS] What advice would you like to give to aspiring filmmakers?

[Clarence] I may sound like a broken record because I say it so much but I always want to encourage new filmmakers to never underestimate the importance and value of good sound. You can have A-list actors and breathtaking cinematography but if your sound isn't good, your movie is dead on arrival. I've made so many films when I was younger that will never see the light of day because I didn't care about sound quality. I'd also tell new filmmakers to always have fun with what you create and don't be afraid to take risks. Respect your cast and crew and be gracious.

[MIS] What projects are you working on next?

[Clarence] I wrote and directed a new short film called *Eyes on Me* that's currently in post-production. It's a dramatic piece about an interracial couple that has a difficult conversation about the harsh realities of raising a biracial child. After that, I'm directing another short that I wrote called *What to Watch*. It's a comedy about 2 friends that can't decide on a movie to watch. It's a situation told in a very quirky fashion. Next year, we're shooting a dark comedy that Christina wrote called *Bite Me*. It's about a guy that learns that the girl he's been crushing on is a vampire. I'm also a writer-for-hire that's working on multiple scripts that I'm hoping to share more details about very soon.

[MIS] Any final thoughts at the end of the interview?

The only thing left to say is thank you for this opportunity and I hope you tune in to our future projects

SPOTLIGHT INTERVIEW



Filmmakers can have the opportunity to have an interview about Their Film and Career, The Interview will include the Biography, Showreel (If Available) Stills from the Films, Posters and Trailers. The Spotlight will be published on Monthly Indie Shorts platform, Monthly Indie Shorts Magazine and all the Social Media Platforms



WHAT IS 3D ANIMATION?

Did you know that in 1906, the first animated film was released? Even while animation has evolved greatly since then, its objective has remained the same.

The intention is to give non-realistic characters emotion and vitality. 3D animation is currently one of the most well-liked styles of animation.

Describe 3D animation. The process of utilizing a computer to produce animation in a three-dimensional space is known as 3D animation. Using 3D animation, you can give characters, objects, and their surroundings more depth. The major objective is to make the animation as realistic-looking as feasible. Are you interested in finding out more about 3D character animation? If yes, continue reading to discover how to animate



The Difference Between 2D and 3D Animation

There are notable distinctions between 2D and 3D animation. In a 2D film, the characters, backdrops, and objects all have a flat appearance. That's because 2D animation only exists in two dimensions. A 3D animation will feel more active because it is taking place in three dimensions, so go watch one. The process used to create 2D and 3D animations differs significantly. 2D animation is made up of a series of drawings, whereas 3D animation employs computer software.

The two most well-known 2D animated films are Cinderella and Snow White. Famous 3D animated films include Toy Story, Frozen, and Shrek.

What Is 3D Animation Used For?

The usage of 3D animation is not limited to the production of motion pictures. A 3D animation studio is frequently used by businesses to produce commercials and short films.

For instance, if you work in the real estate industry, you can use 3D animation to make commercials for newly constructed homes.

You can use this to demonstrate to potential purchasers how the house will appear. A home or apartment can also be virtually staged using 3D animation.

How Do You Make 3D Animation?

The process of making 3D animation can be challenging but rewarding. You will need 3D animation software in order to produce 3D animation. You can utilize free 3D animation software if you're just starting out with 3D animation.

You can design a computer model of your character after becoming accustomed to the animation program. This will have patterns and angles that you can use with to depict character movement.

Characters and objects in your early 3D animation will be straightforward and simple to move. Hundreds of movement points can be added to your character model as you gain experience.

What Is 3D Animation? Now You Know the Answer!

Have you been trying to figure out what 3D animation is? If true, then character animation in three dimensions is known as 3D animation. The aim is to achieve the most lifelike feeling in these animations.

Did you find this article on creating 3D animation with software to be interesting? If so, visit the education category to find more excellent advice.

WINNERS SEPTEMBER EDITION

BEST SHORT FILM
HOUSE OF THE UNHOLY

AUDIENCE AWARD
THE STRANGER

JURY CHOICE
WHEELS

SPECIAL MENTION
MOTHERS AND DAUGHTERS

BEST EXPERIMENTAL SHORT FILM
ISLAND

BEST INSPIRATIONAL SHORT FILM
UNDERWATER

BEST COMEDY SHORT FILM
THE STRANGER

BEST ACTION SHORT FILM
DEAR BROTHER

BEST THRILLER SHORT FILM
LEONARDI'S JEWEL OF WONDERS

BEST MUSIC VIDEO
GETTING IN THE SHOWER (AFTER MY GIRLFRIEND USED IT)

BEST STUDENT SHORT FILM
SEMICOLON;

BEST MICRO SHORT FILM
THE STRANGER

BEST DIRECTOR
WHEELS - LUKE WALTERS

BEST FIRST TIME DIRECTOR
DEAR BROTHER - MATTEO PAPETTI

BEST CINEMATOGRAPHY
HOUSE OF THE UNHOLY

BEST ACTING DUO
NOMAD - JOSE INFANTE - MIKE CAROLINA

BEST HORROR SHORT FILM
THE EXORCISM OF ISABELLA RAMIREZ

BEST STUDENT ANIMATION SHORT FILM
GROTESQUE

BEST ORIGINAL SCORE
BASKETA

BEST SOUND DESIGN
SKY ABOVE

BEST EDITING
THE SECRET WEAPON: YESTERDAY IS TODAY

BEST ACTOR
JACOB TANNER - WHEELS

BEST ACTRESS
VIVIEN TAYLOR - TEALIGHT

BEST YOUNG ACTOR
DOMINIC COOK - ICARUS

BEST YOUNG ACTRESS
KAYLA CALDWELL - THE SCENT

BEST SHORT FILM
PRICK

AUDIENCE AWARD
THE PRIVILEGE OF THE LAST WAVE

JURY CHOICE
THE PROWLER

SPECIAL MENTION
PROFESSIONAL

BEST EXPERIMENTAL SHORT FILM
WINDOW OF CONVENIENCE

BEST INSPIRATIONAL SHORT FILM
MISSING YOU

BEST COMEDY SHORT FILM
I'M THE MAN

BEST ACTION SHORT FILM
BITTEN

BEST HORROR SHORT FILM
PARANOIA

BEST THRILLER SHORT FILM
JASMINE'S SUSPICION

BEST STUDENT SHORT FILM
THE BIG DADDY

BEST MICRO SHORT FILM
WAY HOME

BEST DIRECTOR
EGO

BEST FIRST TIME DIRECTOR
THE SOUL OF SICILY - MARGIE RAIMONDO

BEST CINEMATOGRAPHY
CONDITIONS

BEST YOUNG ACTRESS
KAYLA CALDWELL - THE SCENT

BEST STUDENT ANIMATION SHORT FILM
DREAM EATERS

BEST YOUNG ACTRESS
GEORGIA STEENBOCK
THE BIG DADDY

BEST ORIGINAL SCORE
EGO

BEST SOUND DESIGN
CRUISE CONTROL

BEST EDITING
CONDITIONS

BEST ACTOR
STUART BENTLEY - ENTITY

BEST ACTRESS
KAYLEIGH BARTON - PRICK

BEST MOBILE SHORT FILM
KEYS

BEST DOCUMENTARY SHORT FILM
THE PORN RADIO SHOW

BEST ACTING DUO
GIOVANNI MOCCHI - ABREHAM FIORITY
FATHER AND SONS

WINNERS OCTOBER EDITION



Carlo Quinto
I was honored to win the awards with “Lord Have Mercy”. Thanks to Monthly Indie Short to believing an independent short. Great Festival



Chuck Price
Nothing less than great...will enter more.



Dustin Nowlin
Great communication, and boss handling of our humble little project! Tysm MIS!



Margie Raimondo
Very organized festival. Great communication. Thank you for selecting The Soul of Sicily to participate in your festival.



Pavel Bartovský
Amazing experience! Definitely recommend for everyone.



“A story should have a beginning, a middle and an end, but not necessarily in that order.”
Jean-Luc Godard

