

STAGE & SCREEN QUARTERLY

October 2022
Vol. 1, Issue 4



James Carmicle, Publisher
STAGE & SCREEN QUARTERLY
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Editorial

Appreciation and acknowledgment of live continuous coverage of the aftermath of a major hurricane in Florida is owed to newspapers, local broadcast stations and network news and weather channels as they informed, alerted and identified with victims and survivors of Category 4 Hurricane Ian. The anchors, reporters and journalists who worked tirelessly during this horrific event shared facts and informative news on the storm and indeed showed emotion and feeling for those affected. It is this genuine expression of sympathy and empathy that moves them from reporters to heroic qualities as media journalists and caring analysts. We hope that the outreach to those affected will produce a quick and complete recovery for affected victims and will be achieved with speed, compassion and support.

Tribute to U.S. Schools and Universities

**Spotlight on U.S. Film,
Visual/Performing Arts,
Television Production &
Entertainment Design
Programs**

COMING JANUARY 2023



**THE Periodical Trade Paper Printed,
Published and Preferred by Production
Professionals in Motion Pictures, Television
Stage and Music**

ASCAP Launches HBCU Scholarship

New York--According to a recent press release, the ASCAP Foundation HBCU Scholarship "will provide assistance for students who are enrolled in a historically Black college or university and have an interest in pursuing a career in music." Two recipients will each receive \$2,500. "The ASCAP Foundation HBCU Scholarship is a natural extension of our efforts to help foster and encourage diversity through the music industry," says ASCAP Foundation Executive Director Nicole George-Middleton. "We hope this will be the beginning of an amazing musical future for the selected students."

Exhibitors Exclusive

LEAWOOD, Kansas-AMC Theatres® has announced that it has reached its first-ever agreement with Netflix to play a Netflix movie theatrically. From November 23-29, AMC will play *GLASS ONION: A KNIVES OUT MYSTERY* at more than 200 locations throughout the United States. It will also play at select Odeon Cinema Group's locations in the UK, Ireland, Italy, Germany, and Spain.

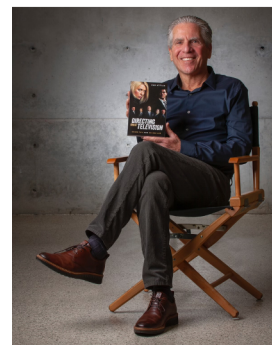
The agreement with Netflix to play *GLASS ONION: A KNIVES OUT MYSTERY* adds another major theatrical title to an additional slate of movies that will appeal to audiences during the Thanksgiving weekend.

Adam Aron, AMC Chairman and CEO, commented, "This announcement of our first-ever agreement with Netflix is significant for AMC and for movie lovers around the world. As we have often said, we believe that both theatrical exhibitors and streamers can continue to co-exist successfully. Beyond that, though, it has been our desire that we find a way to crack the code and synergistically work together. By doing so, theatres will make more money by having more titles to show, and thanks to the larger cultural resonance those movies can gain from a theatrical release, they will wind up playing to a wider audience when they also are viewed on streaming platforms. Accordingly, we also have long said that we would welcome Netflix movies in our theatres with the proper agreements in place. This agreement that we have reached with Netflix for *GLASS ONION: A KNIVES OUT MYSTERY* is acceptable to AMC as it sufficiently respects the sanctity of our current theatrical window policy. We are hopeful that a successful screening in our theatres this Thanksgiving will lead to more cooperation between Netflix and AMC in the months and years ahead." For more information, contact Ryan Noonan at (913) 213-2183 or at rnoonan@amc.theatres.com.

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BUSINESS NOTES

AFI DOCS FILM FESTIVAL

The American Film Institute (AFI) announced today six Red Carpet Premiere films that will screen at AFI FEST 2022, November 2-6. The films include: *BARDO, FALSE CHRONICLE OF A HANDFUL OF TRUTHS*, directed by Academy Award®-winning director Alejandro González Iñárritu; the U.S. Premiere of *GUILLERMO DEL TORO'S PINOCCHIO*, directed by Academy Award®-winning director Guillermo del Toro and Emmy Award® winner Mark Gustafson; *IS THAT BLACK ENOUGH FOR YOU?!*, directed by Elvis Mitchell; *LIVING*, directed by Oliver Hermanus; *SHE SAID*, directed by Emmy Award®-winning director Maria Schrader; and *THE SON*, directed by Academy Award® winner Florian Zeller. All films will screen at the historic TCL Chinese Theatre.

"Now is the time to open our hearts and minds to stories on the big screen," said Bob Gazzale, AFI President and CEO. "AFI is honored to gather audiences and artists in the heart of Hollywood to experience the work of these master storytellers."

AFI FEST 2022 will take place exclusively in person in Los Angeles from November 2-6. Tickets and passes to AFI FEST 2022 will be available to AFI members starting October 3 and to the general public starting October 4 on [FEST.AFI.com](https://fest.afi.com).

Fifth Annual Infinity Festival Hollywood Scheduled November 2-5

New York--Infinity Festival Hollywood has announced its fifth year as "multi-day annual event held in the heart of Hollywood" that is "bringing together the finest storytelling talent with the innovative creators of cutting-edge technology." The schedule includes a VIP Arrival Opening Night Party at the Aster Rooftop and a world premiere-new technology-blockbuster screening TBA, all invite-only events. A virtual production workshop kickoff is scheduled for Saturday, November 5. More info is at squadup.com.

PASSINGS

Dozier, Lamont 81 August 8
Songwriter, Producer, Grammy Winner,
Inductee Songwriters Hall of Fame,
Inductee Rock & Roll Hall of Fame

Lynn, Loretta 90 October 4
Singer-Songwriter, Three-Time CMA
Vocalist of the Year

Lansbury, Angela Dame 96 October 11
Actress, Singer, Tony Winner, Academy
Honor Award, Primetime Emmy Winner,
Grammy Award Winner

EXECUTIVES ON THE MOVE



Photo Credit: Palm Beach County
Film and Television Commission

Hillery

The Palm Beach County Film and Television Commission has named Michelle Hillery as the next Film Commissioner. She began her career with the Commission as an intern. Hillery is also a two-time president of Film Florida, a member of the Hall of Fame for the Florida Association for Career & Technical Educators and a five-time Telly Award Winner.

Zakiya Muhammad has been named Career Exploration Program Coordinator at Media MKRS. Zakiya will engage with host sites to match participants with paid internship opportunities that will encourage the diversity of the media field by working with young storytellers of marginalized communities throughout their career journeys. After graduating from Harvard University, she began working alongside non-profit organizations to provide resources and mentorships to young storytellers. More information is available at the MediaMKRS Team at Reel Works site at mediamkrs.org or reelworks.org.

The Grammar of Production

A Brief Key to Motion Picture/TV Production Call Sheet Codes

INT/EXT Interior/Exterior
HMUW Hair-MakeUp-Wardrobe aka "The Works"
MOS Motor Shot Only with No Recorded Sound
NDB Non Deductible Breakfast
SFX Sound Effects
VFX Visual Effects
CPU Courtesy Pick Up
NIGHT FOR DAY Shooting Day Scene at Night
RPT Report time for crew to be at work
TANDEM UNIT Crew shooting concurrent scenes
UPM Unit Production Manager
AD Assistant Director
DBL Stunt or Actor Double
K kid (minor)
W/N Will notify

Upcoming: Stage & Screen Quarterly January 2023

JIB or Crane (Louma or Scorpio)

Pick Up Shot

Bangers, Honey Wagons, Trailers, Lucy-Desi

Wheels Up

Sides

Slater and Chip Chart (Color Pastel)

Eyeline and Line Up

NYPA Industry Day & Awards Event Scheduled

NYPA, the New York Production Alliance, has announced that Industry Day & Awards is scheduled for November 10, 2022 from 11:00-6:00 at The Center. According to the release, panels will include "Commissioners in Conversation," "Diversity & Inclusion: Today into Tomorrow," and "Beyond the New Normal." The Awards portion of the program will feature the NYPA Selfless Hero Awards and the NYPA Diversity Awards, honoring ReelWorks and Stockade Works. A cocktail hour from 4:30-6:00 will follow. The Center is located at 425 6th Avenue, New York, NY 10011 and NYPA's Gold Sponsors include Cinelease, City National Bank, Entertainment Partners and Extreme Reach. More information is available at the eventbrite.com web site.



James Carmicle

ABOUT THE PUBLISHER

A graduate of the University of Cincinnati's College-Conservatory of Music with a background in broadcasting, television and stagecraft, I share an interest and background with readers of *STAGE & SCREEN QUARTERLY*. This periodical was conceived as a way to acknowledge and salute the "unsung heroes" of motion picture, television, stage and music production and aims to recognize their efforts for far beyond the end credits or billing blocks that are posted at legitimate theatre venues or concert events. *STAGE & SCREEN QUARTERLY*'s mission is to reward the best practices of hard-working and dedicated artisans who each day contribute to storytelling in motion pictures, episodic television and stage productions. Indeed, as a publisher, I share with my readers news and feature articles that demonstrate perfection in the theatrical business. As a teacher, a broadcaster, a writer and now a publisher I am well prepared to join those who passion that resonates with this creative and exciting business we have chosen--one filled with artistic genius and innovative arts forms. Read this latest issue of *STAGE & SCREEN QUARTERLY* knowing this trade periodical is printed, published, and preferred by production professionals in motion pictures, television, stage and music.

James Carmicle

**1964-1975 Major
Market Radio
Personality**

**1975-1987 VP Cash
Box Magazine**

**1987-1991 President
One-Two-Three
Services, Inc.**

**1991-2018
Teacher-Los Angeles
Unified School
District**

**2019-2022 -Studio
Teacher-On Location
Education**

**2022 Publisher Stage
& Screen Quarterly**



Photo Credit: STAGE & SCREEN QUARTERLY STAFF

Academy's Gold Rising Program Supports Careers In Entertainment

According to the Motion Picture Association of America, this program "is available for students with specific below-the-line careers in costume design, film editing, production design, sound and visual effects." The summer program "provides an emphasis on high-quality talent to help college seniors, recent graduates & young professionals acquire the knowledge, skills and connections to achieve success as they navigate above-the-line and below-the-line full time careers in entertainment."

Train the Trainer IATSE Video Conference Course Nov. 29-Dec. 2

According to IATSE Training Trust Fund, a free Zoom Video Conference where "trainers are to motivate learners while building new skills" has been scheduled from 11:00 A.M.-3:30 P.M. EST. Presenters Esther Ramirios and John Matthews will host the interactive workshop for "trainers who actively teach craft skills or safety classes online." Participants will "get practical tips for facilitating before, during, and after a virtual class" and "practice new, virtual training skills before returning to their local."

THEATRICAL BUSINESS Locals-Guilds-Unions

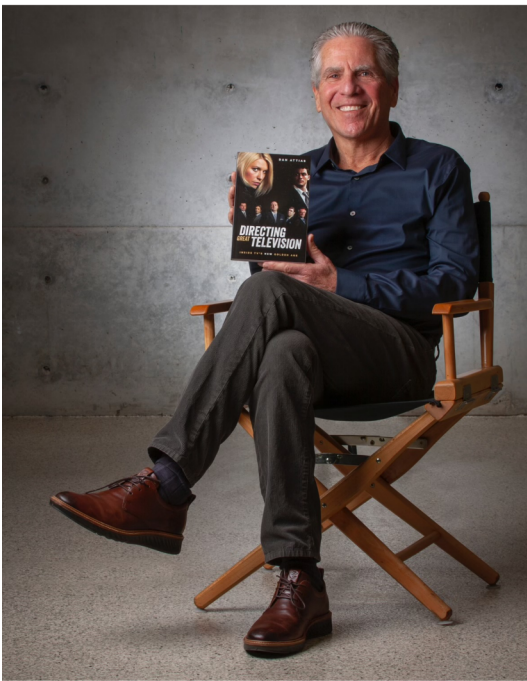
Industry Organizations of Authority and Influence
(Ranked Randomly by S&SQ Publisher)

This Qtr. Last Qtr.

1	5	Teamsters IBT Local 817
2	9	SAG-AFTRA Entertainment Union
3	3	Art Directors Guild-Scenic Title and Graphic Artists
4	14	Motion Picture Editors Guild Local 700
5	17	Actors Equity Association
6	19	Motion Picture Studio Teachers and Welfare Workers IATSE Local 884
7	7	Theatrical Stage Employees Local 1
8	10	Stagecraft IATSE Local 33
9	20	Writers Guild of America-East
10	12	NatL. Association of Theatre Owners NATO
11	13	International Brotherhood of Electrical Workers Local 40
12	6	Studio Transportation Drivers Local 399
13	16	International Cinematographers Guild
14	11	So. Calif. Dist. Council of Studio Utility Employees Local 724
15	15	Associated Musicians New York Local 802
16	18	Motion Picture Set Painters/Sign Writers IATSE Local 729
17	1	Local 52 IATSE Motion Picture Studio Mechanics
18	4	Costume Designers Guild Local 892
19	8	Script Supervisors and Allied Production Specialists Guild
20	13	Intl. Brotherhood Electrical Wkrs. Local 40

STAGE & SCREEN QUARTERLY

a publication of screenartsmovingpictures.com



Arri Awarded Engineering Television Academy Emmy

New York--At the 74th Engineering, Science & Technology Emmy Awards ceremony on September 28 in Los Angeles, ARRI was honored with the Philo T. Farnsworth Corporate Achievement Award. Chairman of the ARRI Executive Board Dr. Matthias Erb, stated "On behalf of all ARRI employees, I thank the Television Academy for this tremendous honor. The Philo T. Farnsworth Corporate Achievement Award is a very special accolade since it recognizes the entire history of our company. Since its inception, ARRI has been dedicated to creating the very best tools and solutions for the global production community. This award spurs us on to continue actively shaping the future of television." For more information, visit www.arri.com.



Part II

Stage & Screen Quarterly

Q&A: Director DAN ATTIAS

Guest 2nd AD Josh Friedman of "Crew Me Up"
Interviews the Experienced Television Director

(Continued from July *Stage & Screen Quarterly*)

Friedman: That is very true. No matter how many resources you have on set they are never enough. I was reading about Parkinson's Law the other day. If you assign yourself 90 minutes to complete a task that takes 30 minutes to accomplish, you'll spend 60 minutes thinking about the task and the last 30 minutes doing it. Prioritizing is so important.

Attias: You learn to think like an AD. You might not want to spend so much time at the beginning of the day on a relatively unimportant scene if you've got a very important scene scheduled for the end of the day which could handicap your ability to get the important scene in the best possible way. There's something to be weary about. I found when I made the transition from AD to director that it's hard to stop being only an AD. As the director, you're hired for the vision you bring and it's important to be able to dream and to think big rather than right away starting to imagine all the cost involved and the implications of developing a big ambitious idea. As an AD, when you break down a script, or the director says, "I want to do a crane shot..." Right away you're thinking, "Wait, how many days did we budget to have a crane in this film? We have one 1 day but he's already mentioned another day that he wants a crane, that's going to be problematic." Ultimately the director has to consider all those things but at the get go when I read a script as a director I put production's concerns totally out of my mind.

Friedman: Love that. I'm curious. You said you started in features and moved into television and there's a very large difference between directing one vs. the other and how do you communicate and how do you collaborate where in features you've got that control and that vision vs. in television where you're bringing your vision to someone else's dream. How do you move forward with that?

Attias: Yeah, that has been a really interesting subject for me which I do actually discuss in the first chapter of the book I recently published *Directing Great Television*.

Friedman: Perfect segway into one of the reasons we are here! (Continued on Page 6)

COMSCORE Roundup of Recent Box Office Openers in Late October

Notable International Openers

• **Warner Bros. "Black Adam"** opened in 76 international markets to an excellent **\$73.0m on 25,373 screens and \$67M domestically for a global weekend total of \$140M.** The film starring Dwayne Johnson was #1 film in virtually all opening markets and the top U.S. title in all markets. In the Latin America region, the film was the 3rd biggest opening for a WB title since the pandemic started. In Brazil, the film was WB's 2nd biggest opening of the pandemic era.

• **This weekend saw Searchlight Pictures' "The Banshees of Inisherin" open in the UK, as well as just 4 theaters here in the US.** In the UK, it grossed an impressive estimated \$1.6M, placing it #2 behind *Black Adam's* opening and #1 across the Republic of Ireland, ahead of *Black Adam's* opening. The 4 US theaters posted an estimated \$181K, a screen average of \$45K (the highest per screen average of the fall), ahead of expansion over the next two weekends.

• **Sony Pictures International Productions' "The New Toy" (aka Le Nouveau Jouet)** debuted to **\$1.2 million this weekend with France contributing \$1.1 million from 495 screens.** The local-language pic is a remake of the 1976 French film *Le Jouet*, which was subsequently redone in English as *The Toy* in 1982 starring Richard Pryor.

SOURCE: Comscore

U.S. Film, Visual/Performing Arts, Television Production and Entertainment Design Schools and Universities in the United States

(Ranked Randomly)

This Qtr. Last Qtr.

1	--	Syracuse University Visual/Performing Arts
2	12	Univ. of North Carolina School of the Arts
3	6	Florida State College of Motion Picture Arts
4	5	Ringling College of Design and Film
5	11	Biola School of Cinema Media Arts
6	10	Chapman Univ. Dodge Coll. Film Media Arts
7	9	Belmont University Motion Pictures
8	7	SCAD University Film Careers
9	--	Mike Curb College Arts, Media & Communication
10	--	CSUN Dept. of Cinema and Television Arts
11	--	DePaul University MFA Film Program
12	--	Ithaca College at Roy H. Park
13	--	Mt. St. Mary's University MFA Film/Television
14	2	American Film Institute Conservatory of Film
15	--	Columbia College-Chicago Cinema and Television Arts

OSHA Schedules General Entertainment Safety Distance Learning Video Conference

OSHA 10/General Entertainment Safety © was developed by the IATSE Entertainment & Exhibition Industries Training Trust Fund. The OSHA 10-hour course is customized for and uses examples from the Entertainment Industry. Upon completion, students receive OSHA 10-hour General Industry completion cards.

This two-day training covers OSHA policies, procedures, and standards, as well as general industry safety and health principles. Topics include scope and application of the OSHA general industry standards as related to the Entertainment Industry. Special emphasis is placed on those areas that are the most hazardous, using OSHA standards as a guide.

This course is worth 10 points toward ETCP renewal credits.

DATES: November 19–20, 2022

Day 1: 7:30am–5pm Pacific | 8:30am–6pm Mountain | 9:30am–7pm Central | 10:30am–8pm Eastern

Day 2: 7:30am–4pm Pacific | 8:30am–5pm Mountain | 9:30am–6pm Central | 10:30am–7pm Eastern

LOCATION: Zoom Video Conference

COST: The two-day course is free of charge for participants.

Academy Museum Gala Raises \$10 Million to Support Access Education and Programming

The Academy of Motion Pictures held its second annual gala on October 15, sponsored by Rolex, a founding supporter and official watch partner of the Academy Museum. The event was co-chaired Academy Award Event production and featured a performance by Diana Ross and honored Miky Lee, Sir Steve McQueen, Julia Roberts and Tilda Swenson. The gala supports the Academy Museum, which is "dedicated to the arts, sciences, and artists of movie making." According to the press release, Rolex "has maintained close ties with the world and cinema. Its watches have played a role in numerous films, including Oscar-winning masterpieces."



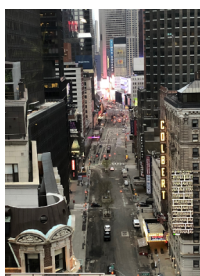
CREDITS (3 of 94)

All Quiet On The Western Front (1930) THIRD ACADEMY AWARDS PRESENTATION

Producer: Carl Laemmle Jr.
Director: Lewis Milestone

CREW AND COMPANY UNIVERSAL INTERNATIONAL PICTURES

Writers: George Abbott
Screen Story Adaptation: Maxwell Anderson
Novel: Erick Maria Remarque
Photographed by: Arthur Edson
Dialogue: Maxwell Anderson and George Abbott



PRINT AD SPECS

STAGE & SCREEN QUARTERLY

CREW AND COMPANY NEWS FOR MOTION PICTURES, TELEVISION, AND STAGE

RATE CARD 2022

- NON-BLEED
- HIGH RESOLUTION PDF OR JPG FILE

FREQUENCY
Occurring twice every 3 months

COLOR
4 Color Process
CMYK
Black and White

AD PLACEMENT
Front Cover
Inside Front Cover
Inside Back Cover
Back Cover

SIZE AND LAYOUT
Full Page
Half Page
Quarter Page
Eighth Page

Full Page
8" W x 10 1/8" H

Half Page
7 1/2" W x 5" H

Quarter Page
3 3/4" W x 2 1/2" H

Eighth Page
2 5/8" W x 2 5/8" H

Screen Arts Moving Pictures LLC | James B. Carmickle 303-547-8930 | carmickle@pacbell.net

TRIBECA FESTIVAL 2023 PLANS ANNOUNCED for JUNE 2023 EVENT

From **June 7-18 2023**, Tribeca Festival will once again curate the best in new, groundbreaking storytelling from established and emerging artists while continuing to explore creative innovation across film, TV, immersive, games, audio storytelling, talks, and more.

"Tribeca is a tentpole of entertainment and culture in New York City, and we're looking forward to welcoming back artists of all backgrounds and mediums to celebrate the power of storytelling," said Tribeca Co-Founder and CEO Jane Rosenthal. "The 2023 Tribeca Festival will be an unforgettable event featuring blockbuster world premieres, live performances by award-winning musicians, exclusive conversations with creative visionaries, and much more."

Tribeca Festival 2022, which took place June 8-19, featured **600+ events across New York City** and was attended by more than **150,000 participants**.

IATSE and AICP Reach Commercial Production Agreement

New York--The International Alliance of Theatrical Stage Employees (IATSE) and the Association of Independent Commercial Producers (AICP) reached a three-year contract covering TV commercial production across the US. According to the recent press release, "The new agreement became effective October 1, 2022 and expires September 30, 2025." IATSE International President Matthew D. Loeb stated, "I am pleased we were able to not only come to an agreement that provides industry stability and meaningful improvements for our members, but also provide freelance commercial production department workers a fair opportunity to decide for themselves on union representation." IATSE and the AICP will disseminate specific provisions of these two agreements to their respective memberships.

ELLIE GOULDING HONOURED WITH THE BMI PRESIDENT'S AWARD AT THE 2022 BMI LONDON AWARDS

"BAD HABITS" BY ED SHEERAN & JOHNNY MCDAID NAMED BMI EUROPEAN 'SONG OF THE YEAR'

LONDON - OCTOBER 3rd, 2022 - BMI (Broadcast Music, Inc.), the global leader in music rights management, honoured Ellie Goulding with the BMI President's Award and global breakout star Tems with the BMI Impact Award at the 2022 BMI London Awards. Throughout the ceremony, BMI paid tribute to UK and European songwriters, producers, composers and publishers of the most-performed songs of the previous year. The private event, held at London's Savoy Hotel, was hosted by BMI President & CEO Mike O'Neill and BMI Vice President-Creative (Europe) Shirin Foroutan.

Ellie Goulding, who now has 17 BMI Awards in her collection of accolades, was honoured the prestigious BMI President's Award and joins an elite group of previous recipients including Jay Kay of Jamiroquai, Noel Gallagher, Imagine Dragons, P!nk, Brian Wilson, Dwight Yoakam, Willie Nelson, Ludacris, Luis Fonsi, Pitbull and Gloria & Emilio Estefan.

Tell us more about what we can look forward to in *Directing Great Television*.

Attias: The generalities are true to some extent. Features are the director's medium. Television is the writer/showrunners. However, I have found that it's important as a director, even as a visiting director on an episode of an ongoing series. It's very, very important to take responsibility as the storyteller. When we think about features, we think about auteurs and directors who can kind of change the story when they want. You can't do that when you come onto an existing TV franchise and so the challenge for me is always to immerse myself as deeply as I can in my prep and even in advance of starting my official prep trying to become as familiar as I can with the show.

Friedman: Prep is such an important part of what we do. Nothing comes together without figuring out what the pieces are and how they fit. Do you speak to that in your book?

Attias: Yes, it's a visual language, tone, sensibility, each project has different kinds of performance it seeks. I think of it as kind of learning a new language. Learning it so that I can speak it in my voice. It's a very interesting challenge. I think the best directors in series television are really able to find and bring their own unique vision, even within the confines, restrictions given. It's not that infrequently the case that the connection I have to the material might go in a slightly different area than what the producer or the writers are thinking. That's when the work becomes challenging. That's when I have to dig deeper inside myself and find backstories, or subtexts, or imaginative circumstances that would enable me to direct the actors to really find something to sink their teeth into and to keep a scene alive and active. I can't do that if it's going to contradict anything that the writers have intended. There's all kinds of room to explore areas that have yet to be explored consciously by the writers.

Friedman: So you've experienced these areas for decades. Actively working in the trenches as an assistant director and now a director. What inspired you to write and publish *Directing Great Television*?

Attias: About 7 or 8 years ago I started mentoring some younger director, kind of individually. I've had many people shadow me over the years but at a certain point I realized there's about 3 or 4 of them here that I really think are sharp. They've all made a film that I thought was really interesting or they demonstrated talent. They've all been at it for about 5 to 7 years which demonstrates to me that they're committed. I thought this would be enjoyable to take them under my wing a little bit. There's a real gap between film school and walking on a set. Certainly on a television set. I was working on the show *House* at the time and I devised a series of exercises and I asked the producer if I could have access to the sound stages on the weekend to bring in some friends of mine to shoot something. So I told my group to read the script. Probably the one I was working on, and meet Saturday morning on the stages. It was the *House* hospital set, his office and all that and I said, "Look. Spend the first half of your day, pick a scene and on Monday morning you're gonna come in first thing with the crew." And they said "OK, what do we do?" We did the kind of hands on work that a director has to do in being prepared. After that experience I started doing some speaking engagements at film events and I found that I needed to talk about what I did. I needed to deconstruct by process. A lot of things that came natural to me now needed to really break down into "How do I do that." Anyways, long-winded answer to your question but, one of my mentees suggested I write a book which was the first time I thought about it and I was intrigued and I started to write. I worked on it for about a year before the pandemic while I was still working and then the pandemic happened and I was able to finish it. There's a lot you can talk about in a book about directing and there's a lot to learn from experience but the real lesson for me, the only directors that I think are really worth their salt are those who have learned to trust themselves, to explore themselves to find out what interests them and to pursue that. What evolved for me was a series of stories about some of my own experiences confronting creative challenges throughout my career. There are 15 chapters, 5 of them are about individual shows. One is about an episode of *Homeland* I directed and a particular moment in the script that was challenging for me another was a show *The*

(continued on Page 7)





Broadway League's "Broadway Bridges" Resumes for Fall 2022

The Broadway League, with the support of the New York City Department of Education (DOE) and the United Federation of Teachers (UFT), announces that there will be 19 Broadway shows participating in the 2022 fall season of **Broadway Bridges®**. Broadway Bridges is The Broadway League's initiative that seeks to offer every New York City public high school student the opportunity to experience a Broadway show before graduation. More information is available at BroadwayBridges.org.

Through Broadway Bridges, New York City DOE high schools are offered \$10 Broadway tickets for their tenth-grade students. The tickets are purchased based on availability and are timed to coincide with the demands of the school calendar.

"As the fall brings students back to school and Broadway kicks off an exciting new season, Broadway Bridges brilliantly combines the best of both worlds," said **Charlotte St. Martin, President of The Broadway League**. "We are thankful to the 19 Broadway shows participating in the fall 2022 Broadway Bridges program. Our continued partnership with the Department of Education and the United Federation of Teachers helps make the goal of Broadway Bridges possible, which is to provide each New York City public high school student access to live theatre."



**YOU ARE WHAT YOU
READ
STAGE & SCREEN
QUARTERLY**

Americans with another story challenge and how I approached it. Another key thing anybody approaching directing needs to experience is to get comfortable with what to do when you don't know the answers. You're trying to bring something into existence that didn't exist before, but you can't know it before it emerges. So you have to get comfortable with not knowing and learn how to explore the process of finding what something is or wants to be.

Friedman: That process is very collaborative. How does it translate to working with actors in television where they know their character, compared to, they work to develop their character?

Attias: Yeah, it's interesting. My acting background has assisted me a great deal in dealing with actors and I advise anybody that wants to direct to consider taking an acting class themselves. You begin to see the challenges and understand what would be helpful for you in being directed by someone else. For example, you just don't want to be told, "Yeah, be happy here, or cry here." That doesn't really assist you in accessing any of your real emotions. That leads to a lot of technical things that actually take you out of the scene. You want to create for the actor the ability to really connect with their acting partners or scene partners, have a clear intention and be able to play off of them and respond spontaneously with what they're given. I try to keep my directing as simple as possible because I really don't want to overload the actor with a lot of thinking about stuff, but I really want them to connect to story they are telling. Often they are not and this is true even on existing series. You would think, well, someone has played this particular part for 4 seasons so you're coming on and you don't have to tell them anything, but that actor has never played his or her character in this particular story, at this particular moment, in these particular circumstances. You have to make sure that this is very clear. There are all kinds of choice that have to be made in how and what those intentions might be, and while an actor who is very familiar with a part is certainly going to have some very good ideas on what those might be, I have to consider when I watch their performance, whether it's helping to tell the story I'm telling. The first time I am working with an actor, when I'm coming into a series as the new guy, I try to immerse myself in as many of the episodes as I can. When I'm first directing an actor on a series I can couch my note by referencing past episodes that the actor has played. So I might say, "This moment I see your playing this...it seems a little closer to the kind of conflict I saw last season where there was this conflict and so and so in that episode. You brought out an interesting color of the character and it seems to me this situation is a little bit more like that." It's a way to gain the actor's trust that I know what I'm talking about. It's their skill in the game, not mine. I'm gonna be gone shortly. They want to trust that I'm watching out for their character and the work that they have done.

Friedman: It shows that you're engaged with their past work and the story that they're character has lived. Once you establish that trust working with an actor for the first time, what's it like to come back to a show?

Attias: It's far easier because you don't have to worry about establishing a relationship and that's one of the great challenges of directing an episode of television. You come in and you're the temporary person. Everybody else has been there for the whole season. You're coming in for a week and a half shooting and you're in command! Nobody knows who you are or if they can trust you and you have to build, not only trust, but goodwill among everybody else. I'm not a yeller and screamer. I hope I bring respect for everybody that I work with but that's not something people necessarily assume. You have to demonstrate that. You have to build relationships.

Friedman: Does returning to a show also help with knowing how to prepare for the shots and challenges of each episode?

Attias: My second chapter is actually called the school of hard knocks where I detailed how difficult it was for me early on when I felt I had to know right away or I couldn't pretend. In some of my early experiences I got myself in trouble because I couldn't admit to myself what I didn't know. I didn't put myself in a position of finding the answers that I needed. So, a big turning point for me on one of my early jobs was realizing I just have to spend time by myself on the sets. Even on the weekends or nights, just to feel my way into each scene. Something will come to my imagination and I'll think, Oh that's interesting, let me consider that and play that out. If the master is staged differently this way and we start this way, where are the actors

(continued on Page 8)



coming in? OK, and how do I connect that to the next moment that wants to happen? I could have the character move over to another area which would position us to see the entrance to the next person to come in, or position the actor or that character to see something he needs to see to advance the story. I might find that it's a dead end and I might have to start over again, but often I find it's really trusting your inner resources to come to your aid. That's when a little detail will strike you, something will nag at you, and I take those details seriously when they do. I start pursuing...where will that take me? I find that if do that kind of thorough prep during my prep period it, ironically and oddly enough, allows me to be more spontaneous when I'm shooting. New ideas may arise and I'm more receptive to them.

Friedman: It really is useful to prep and take the time to think about how and what you are doing as a leader on set. Who would you say you wrote this book for?

Attias: It's for fans of television. Because so many fans of television have no idea what goes into the creation of their shows. You watch a show you're thinking..."Wow I could never do that. That's fantastic." And what you forget is that the audience is only seeing the end product. The director has gone through a whole series of discoveries and asked him or herself questions about how the story works and how it might best be told and there are thousands and thousands of choices that are made and moments of collaboration with the various departments that have lead to this product you're seeing. And, I really want readers to kind of grow to appreciate that so when they look at their shows, they can see that everything there is a direct result of a choice that was made. I talk about for example directing Clair Danes. They're not the characters. They're human beings with lives completely out of the characters they're playing.

Friedman: Amazing. What do you hope that filmmakers take away in reading this?

Attias: Let all of your creative decisions be guided by what serves the story. Another one that I think so often is unacknowledged and unappreciated is the vast range of mental states and challenges, the emotional roller coaster, you go through when you're trying to direct.

Friedman: So first I want to say thank you, and tell us where can we find the book?

Attias: Well the book is available on Amazon under my name. Dan Attias or the title. *Directing Great Television Inside TV's New Golden Age*. It can also be purchased on my publisher's web site--MWP.com and there will be an audiobook I just recorded that's coming out I think on March 8th.

Friedman: Dan, thank you again. It was amazing to chat with you and learn about your journey and the knowledge you share in your book! Please keep mentoring and keep us posted on your next project.



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THE BROADWAY STORY

The Broadway community honored the memory of Dame Angela Lansbury, the six-time Tony Award®-winning actress whose career spanned six decades on Broadway. Ms. Lansbury passed away on October 11, 2022, at the age of 96. On October 15, 2022, the Committee of Theatre Owners dimmed the lights of Broadway theatres in New York for one minute at exactly 7:45 pm, in her honor. "Angela Lansbury was without a doubt one of Broadway's most endearing leading actresses and her influence in the world of musical theatre will forever live on," said Charlotte St. Martin, President of The Broadway League.

PALM BEACH COUNTY 28th ANNUAL STUDENT SHOWCASE OF FILMS (SSOF) OPEN TO HIGH SCHOOL AND COLLEGE ASPIRING FILMMAKERS, WRITERS, GRAPHIC DESIGNERS AND DIGITAL MEDIA ARTISTS

PALM BEACH COUNTY, FL (October 17, 2022) – Submissions are now being accepted for The 28th Annual Palm Beaches Student Showcase of Films (SSOF). The competition is free and open to aspiring filmmakers, writers, graphic designers, and digital media artists who are currently enrolled in any high school or college in the state of Florida. The SSOF remains an enduring educational and artistic opportunity for Florida students. For nearly three decades, SSOF has awarded more than \$1.6 million. The program offers more than \$20,000 in cash, scholarships and prizes for entries in the following categories:

Burt Reynolds Scholarship Commercial PSA

Sara Fuller Scholarship Environmental PSA Mel Maron Scholarship

Screenwriting
College Feature Short

Poster Design

High School Feature Short Documentary

Animation Music Video

Interested faculty and students should visit pbfilm.com/ssof for more details and entry guidelines for each category. The deadline for entries is January 30, 2023.