

# Viewtices

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Rodgers.

Info.

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NO. 175 - DECEMBER 2022

## FEATURES



**ON THE COVER**  
**LA RODGERS**  
**BY KIM HARDY**





*LA  
Rodgers.*

## Editor's Letter

Welcome to **VIEWTIES**, a digital magazine written for the fans, the talent, and the art lovers who loyally read every issue. Each month, we select and organize features that will resonate with you and will inspire your self-welling journey. We hope to facilitate the connection between you and your favourite artists, find the beauty behind the lens and hope that you will enjoy the experience as you read the pages of our magazine. Remember this is a fast-read digital publication to celebrate art and value the talent, to know the other side of the story, one artist at a time.

Don't miss any of our issues, as **Viewties** goes on bringing you the latest on film and television, introducing artists whose passion is to make you feel something with their work and dedication that brings a project / character to life requires. As I always say, If I can take something from my job, I believe you will take something from it too. Enjoy the ride and prepare your heart for being touched by our content.

Happy month!



Founding editor-in-chief  
@vanmiraglia











# LA Rodgers

At the beginning of our conversation with South African-born actress **Lynne-Anne Rodgers**, aka **LA Rodgers**, she talks about what set her on this career path and how her addiction to books somehow awakened her acting fever. Then we talk about her further journey and the ups and downs of this profession.

But **LA** sits down mostly with **VIEWTIES** this time to talk about her recent role as *Ameé* in the multi-award-winning film **Daughter**, a heartfelt story about the complexities of belonging, adoption, and relationships, written by **Jo Harper** and directed by **Athena Mandis**.

In our conversation with the lovely actress, we learn how she got into the role and what helped her understand the storyline. **LA** tells us what it was like shooting during Covid, working with **Juliet Cowan** and **Nicole Nettleingham**, and much more!





**V: Why don't we start our conversation by asking what got you involved in acting? Could you please tell us what brought you to this career path?**

**LA:** I was a prolific reader as a child, reading book after book after book. I consumed stories with the voracity of a literal bookworm, getting totally lost in the plot, running away with my imagination. I would dream of being in a situation where you could be anyone or anything you wanted to be. Naturally, often I wanted to be the one who wielded the magical powers or solved the crimes.

I knew I was drawn to acting but back then I never thought of it as a career path, it was just fun, an escape. I did drama classes at school, took part in plays at church playing everything from the visiting alien to Angel Gabriel and even Kane in Kane and Abel.

**V: Once you knew this was what you wanted to pursue, where did you start? How did you make this dream achievable?**

**LA:** Interestingly, not where I thought it would... I did go to university as a drama student, for three glorious months. I love learning! This journey was cut short due to a lack of funding. It was a 'challenging' time in South Africa, but when one door closes another opens!

Shortly after, I was signed to the books of a model agency, shooting commercials, national and international campaigns, cast in my first film and eventually on a plane to the UK where I resumed training. Shakespeare first, of course then Stanislavsky and Meisner. I found quite a few jobs on my own before signing with an agent. Aptly for this time of year, my first stage performance was 'A Christmas Carol' directed by Ray Shell.

I have worked with some incredible people, directors, actors, crew, always observing and discovering, about what works, about myself and forging many good relationships along the way. It's been a real process. The relationships are impor-

tant because a supportive network within an industry full of ups and downs is a blessing.

And of course, I'm still working at it, constantly honing my craft. I feel like I am a totally different actor to when I first started screen work.

I'm always reminded of the quote, 'It's a marathon and not a sprint'.

**V: Is it hard to trust the process? How do you deal with the ups and downs of this career?**

**LA:** Short answer, my family and friends.

It can be an emotional roller coaster so having good support is essential. And I did, still do at times, need reminding, to trust the process. I also find that redirecting my focus, taking a genuine interest in the people around me, allows me to gain perspective. But also, everyone has good days and bad days and I think it's key to acknowledge both, no matter who you are or what your profession, allow yourself to feel and express what comes up, in a safe environment.

It's part of being a human being. I gain so much from this, for myself and for my work.

**V: It leads me to my next question on acting style. What helps you to forge your authenticity in an industry full of influences? Aren't you scared of messing up your identity by picking up things from others or applying the same acting methods?**

**LA:** I try to stay open and receptive to learning from others, it's a great tool. If something resonates with me, I investigate it further with a view to using it and maybe it becomes a part of me and my style, helps me grow.

The authenticity is finding me in it, the reason why it resonates.

But in this ever-changing world of ours, navigating through new pathways and influences can be tricky. This is where knowing yourself is important, drawing on my own values and morals and finding the right balance, learning to trust myself.





**V: We're here today to talk about your recent short film *Daughter*, which has recently gained an award "Best UK Short film." Tell me about your role, why was it challenging?**

LA: Our script was beautifully written by Jo Harper, inspired by true events close to her heart. There is a responsibility to honour that truth, and as someone who is not an adoptee, I researched as much as possible, watching documentaries, speaking to people I knew about their adoptive experiences and studying material shared between us, writer, director and cast. This was during lockdown so meeting people in person was not possible but zoom and FaceTime made it a reality. Really seeing and not just hearing what people felt, observing what was unsaid as much as what was said, was important to me.

**V: While you were in the process of becoming this character, what was important to you to convey to the audience in your interpretation? What was the main focus of your research and preparation to get to the very essence of her?**

LA: Our script is not dialogue intensive, saying so much with the moments between. I wanted to be able to convey that with authenticity, so I searched for a deeper understanding of what it truly means to belong, in various situations, amongst family, people you consider your tribe and culturally. Some I could draw from my own experiences – my family, my multi-ethnic background, being introduced to a new culture, being a daughter, having daughters, and there was much more I researched.

And then in contrast, what does it mean and feel like to be given away at birth? Carrying that with you? How does she deal with this through her life? What part has it played in influencing her life? How does it affect her current family life? What questions did it give rise to for her over the years? Why now? Understanding these questions and seeing it from varying perspectives helped me find her essence, then add layers.

**V: Was this a demanding role at some point? Did you have to work harder unlocking a particular aspect or scene you found hard to tackle? If so, how did you overcome it?**

LA: Both Athena Mandis, our director and Jo, the writer, were very generous with their time, readily available to answer and work through any questions. I benefited immensely from Jo's personal experience with the subject matter. The circumstances of filming on location during lockdown, however, came with its own set of demands, overcome by the expertise of our incredible producer, Grace Nelder. She is magical. There never seemed to be a problem she could not anticipate and conquer. I felt supported from every angle, and it was amazing to be working with so many women on this film, each embracing the journey as if it were their own, their daughter.

**V: My readers love when I ask actors what similarities and differences they find between their characters. So, what things do you have in common with Amee, and what things are different? Is there a favourite trait of his that you would like to stick with you as LA?**

LA: Similarities, the importance of belonging. I know what it feels like to not quite fit in and how good it feels when you find your tribe, whatever that may be for you.

I absolutely love the ending of this film. It's my favourite part. I would like to carry that sentiment with me, always.

**V: Tell us your experience working alongside Juliet Cowan and Nicole Nettleingham. In what way do you believe working with them has helped you grow as an actor?**

LA: I thoroughly enjoyed working with both for many reasons... the respect for each other, our processes, it was there right from the beginning along with patience, kindness and generosity. On the day we first met in person and read through, it just clicked. Juliet radiated a calm confidence >>>


<<< that drew me in, captivated me. Nicole has such a freeness about her, it's magnetic. And they are so funny, there was a lot of shared laughter. How can you not thrive in such an environment? It makes the work easier and more enjoyable.

**V: What are you most proud of as a part of Daughter?**


LA: I am most proud of the film itself, a testament to all the hard work that has gone into it from every member of the team, it is such a powerful piece, and the storytelling unveils itself with stunning subtlety. It also feels like the beginning of so much more, having forged new relationships and initiating further collaborations. One such connection is Lucas A. Ferrara, our executive producer, who has a keen eye for story and continues to champion us.

**V: Before we wrap this interview, I would like to ask you about respect because I'm aware that, at times, this career can be tricky, full of rejection, expectations, and pressure. What does it mean to be respected as an artist, and what do you do to stay focused and not let the negative aspects of the job affect you?**

LA: For me respect is about treating others the way I would like to be treated, whether it's within the industry or not, I try to follow the same practice. We are all human beings. Take the time to understand what other people's needs are and how you can accommodate for it. If I ask or expect something from you, what does that look like? What are the possible consequences to you? Or me? Most of the time it boils down to communication. I would like to think I'm resilient and I have a positive can-do attitude, but effective, compassionate communication goes a long way to solving or avoiding many problems, helping each other stay focused and positive.



*Daughter feels like the beginning of so much more, having forged new relationships and initiating further collaborations.*



**V: This last question is a little bit personal to me, as my nationality is Argentinian; I like to ask the people I interview what they know about the country, you know, its art and culture. So, I was wondering, have you ever seen or experienced any type of art/culture from Argentina?**

LA: Not enough unfortunately. I am familiar with some artwork. I once met an artist from Argentina who showed me a collection of his work, dark, sensual and beautiful and it inspired me to explore more. Years ago, I took tango lessons with my husband and, being a big foodie, I am very fond of Argentinian food and wine. The Latin American countries are on my bucket list of places to travel because of its rich tapestry of history and culture. When I started learning Spanish, it was with the intention of travelling to every country where it is spoken.

I have recently watched an Argentinian tv series on Netflix which is one of the reasons I enjoy this platform. It delivers film and series from around the world and brings us that bit closer to each other.





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