

Viewties

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Will
Wightman.

Info.

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CONTENTS

NO. 162 - NOVEMBER 2022

FEATURES



ON THE COVER

WILL WIGHTMAN

BY WILL MARCHANT FOR VIEWTIES



*Will
Wightman.*

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





Will Wightman

VIEWTIES is pleased to interview the brilliant mind behind the lens, the lovely and fresh **Will Wightman**, who isn't afraid of making a change guided by his accurate hunches and instincts.

After having reinvented the musical genre in the short film he directed, **Heart Failure**, **Will** is convinced that there's still so much more potential in there that he wants to continue exploring.

In our conversation, **Will** and I also talk about his beginning, what he wishes he had known before starting and what keeps him focused during challenging times. He tells us about his experience shooting this film, how the music he created captured the essence of the main character, and how shooting the sex scene in a very peculiar way has turned it into a much funnier experience.



V: To start with, I'd like to go right back and bring a memory from the past when you first got into creativity and art. What do you think brought you to this specific career path?

W: I've always loved creating things: Music, short stories, photography, graphic design, basically anything other than drawing because I'm dreadful at that. I discovered making films when my parents got me a laptop to help with my dyslexia. It had this moviemaking app on it and I started carrying the laptop around and filming things with the webcam. I think I figured out just how much I loved filmmaking when I discovered that to make a great film you really have to do a bit of everything. A film needs good music, good design, good lighting/framing and obviously an amazing story. It's such an incredible blend of creative mediums and people. That's where the magic is for me.

V: Which are the things you wish someone had told you while making the first steps in your career?

W: There's this awesome book called *There Are No Rules* by John Hegarty, I read it maybe a year and a half ago and if I could, I'd take that book back and force my 16-year-old self to read it three times in a row. There's so much amazing stuff in that book, but there are two things that really changed my view of the world. The first is the idea of 'freshness', how nothing you ever create is ever new, only fresh; good creativity is about the obscurity of your sources. The second thing was this idea of 'simple truths'. Creativity lives and dies in authenticity, I wish I'd figured that out sooner. It's always great to make work that only you can make. If you can talk about something truthfully and do it in a way that is fresh you pretty much can't go wrong.

V: I'm aware that at times this career can be full of rejection, expectations and pressure, so what do you do to stay focussed and not let it affect you?

W: Baby steps, is what really helps me. It's so eas-


y to get overwhelmed by a big project. To keep focused on an end product I like to break it down into goals, then break that down into tasks you can do every day. I try really hard to just stay focused on whatever needs to be done that day and let future Will worry about the rest. Also it really helps to find a project you truly believe in; something you are just totally obsessed with. You'll know when you find it.

V: I want to say that *Heart Failure* is a geniality! The film is innovative and fresh, you relate to the storyline, but at the same time, you laugh and feel released because it exists. Was your initial idea to deconstruct the thought of heartbreak to turn it into a necessary process and inspire people to move on with it?


W: First of all thank you so much! It's the best feeling when people connect with a project you've poured your heart and soul into. The idea really just came from trying to reinvent the musical. I've always thought there was so much more potential in the genre than just jazz hands and show tunes. I've loved electronic dance music all my life, so that felt like the obvious combination to me. Then I got my heart broken, which was just wonderful inspiration. There's nothing more authentic than writing what you know!

V: I see an amount of creativity and authenticity in the film. It was created during the pandemic, a time you used very wisely. I was wondering, what did inspire the music and the aesthetics of the film? Did you take some influences? How did you come up with the perfect picture of the script?

W: I looked a lot into the different aesthetics of music videos, particularly EDM videos. It's this crazy blend of super wide lenses, lots of movement, bold colours and just endless energy and it felt perfect for a story that's really just driven by anxiety and paranoia. As for the track, I just wanted to use music that I love to listen to. The repetitive nature of dance music also really captured Franks psyche, which in truth was a happy accident.



*Heart Failure has
really taught me how
valuable it is to create
personal projects.*



WILL WIGHTMAN



V: Speaking about inspiration, aren't you scared sometimes to copy other people too much to the point of feeling you're messing up your vision? Which are the things or situations that get you inspired?

W: I think the key to making something new is finding lots of different inspiration from lots of different places. It's like I was saying, it's all about the obscurity of your sources; Music, modern art, photography, films, TV. The more places the better. I usually feel like I'm ripping other people off when I haven't done enough research. Research is your best friend. Trust me on that.

V: You did struggle along the film's journey. That's what I could find out while reading on the Cool Bean team website. But besides what it's written there, I was wondering, did you also struggle with a specific song while making it or a scene while shooting it to get it right in a short time?

W: The sex scene was incredibly difficult. We shot this film while the pandemic was still raging so everything had to be socially distanced. Believe it or not we actually shot that scene with a mannequin; our two actors were never in the room at the same time! It was easily the weirdest shooting experience of my life. I spent months planning it to make it look believable. Then on the day, none of it worked and I had to rebuild the scene from scratch. Despite the challenges, I actually think shooting the scene in that way actually gave it a real awkwardness that made it way funnier than if we'd shot more traditionally.

V: In what ways would you say your experience making Heart Failure have helped you develop as a creative?

W: The film has really taught me how valuable it is to create personal projects. Making working that exposes something vulnerable about yourself is terrifying, but

the response to it has been well worth it. So many people have reached out and said it helped them with something they were working through. Honestly that's just the best feeling in the world.

V: In the future, Cool Bean will continue to make more music-driven films. What other genres and stories are you keen to explore?

W: I think it's horror for me next. Something scary, funny and music driven. That's what's on my mind a lot at the moment. No promises though!

V: Before we wrap this interview, I wanted to ask you something that's been on my mind lately. In your opinion, what does it mean to be respected as a creative?

W: For me it's all about trust. If you are someone funding a project, it's always a calculated risk handing your money over to an artist. Trusting that artist to make something good, without overly meddling, is the ultimate sign of respect in my book.

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?

W: I spent some time in Argentina a few years ago actually! I love it there, especially Buenos Aires. There are so many amazing artists based in that city, it's well worth a visit. As well as that though, one of the first non-English language films I watched when I was a teenager was an Argentinian film called 'Wild Tales' and to this day it's one of my favorite movies. It's 6 short stories, all about revenge, every single one is just centred around a genius little concept and so well done. It really opened my mind to short form storytelling!



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