

Viewtires

A black and white portrait of a man with dark hair slicked back, a beard, and a goatee. He is wearing a dark, collared shirt and looking directly at the camera with a neutral expression. The background is a plain, light color.

William Masheter.

On the cover

Credits.

Talent. William Masheter
Interview. Vanesa Miraglia

Special Thanks.

Lucas A. Ferrara

Staff.

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William Masheter.

Born and raised in South London to a Portuguese mother and English father, William Masheter's passion for film was nurtured from a young age. Growing up surrounded by his father's collection of vintage motion pictures, he developed a deep appreciation for the boundless creativity of filmmakers from all eras.

In 2018, Masheter decided to pursue his long-dormant dream and ventured into filmmaking, establishing Red Blazer Productions with his business partner, Hugo Andre. Together, they have produced an impressive array of short films, including their award-winning feature film, MAKEUP, and are now gearing up for their upcoming feature film projects in 2023/24.

Throughout his career, Masheter has consistently brought a unique perspective to his roles, captivating audiences with his insightful and personal approach to the craft. With a commitment to authenticity and a passion for storytelling, he has carved out a distinct place in the industry.

During our conversation, we have the opportunity to delve into his experiences with "MAKEUP" and gain a deeper understanding of his creative process, his thoughts on the film's impact, and his own personal insights into the world of acting.



V: Congratulations on your award-winning film, MAKEUP! Can you share with us the inspiration behind this project and what it means to you personally?

WM: The project was inspired very much from the journey, a struggle with self-belief and receiving encouragement from people around you. People tend to only "believe it when they see it" and it takes a special kind of person in your life to be able to share a vision with you and believe in it, no matter how elaborate it may be. On our filmmaking journey, myself and Hugo were that rock for each other, ultimately leading to makeup being written and made.

V: As both an actor and a writer, how did you approach the process of bringing the character of Sacha to life in "MAKEUP"? What unique perspectives did you bring to the role?

WM: I played Dan, and during the process myself and Hugo both revealed to each other that we had once played female characters in school plays as children, something not many people know about us, but something we celebrated in this film. It was a great challenge to explore such a complex character, Dan is someone who is doing such a daring, but liberating thing in his life, which is something I was able to draw upon it being my first lead role in a feature film.

V: "MAKEUP" touches on important topics surrounding gender identity and mental health. How do you think the film contributes to the ongoing conversation about these issues, and what do you hope audiences will take away from it?

WM: The aim with this film is to just trust your instincts and try to silence any external opinions on how you choose to live. I struggled with my mental health for many years when I was growing up and I found a freedom in the arts which helped me to open up and communicate through a medium which can help you be heard. As a viewer, film always helped me understand the world from a humanistic perspective, looking back, it is obvious why I gravitated towards it as I believe film/art can help people make sense of an otherwise insane place.

V: In the film, Sacha and Dan find unexpected friendship and acceptance in each other. How did you and the director, Hugo André, work together to portray the evolving dynamics of their relationship in a meaningful and authentic way?

WM: Myself and Hugo's relationship began in a very similar way. We both came from different walks of life, I was the eccentric creative that knew nothing about cameras; he, the more calculated creative who had a level of expertise I was yet to attain. Together, we worked.

We combined our skillset and our differences filled gaps that needed filling which became the foundation to a great friendship, working relationship and character development for MAKEUP.

V: Can you share any insights into your creative collaboration with Hugo André as both an acting and writing partner? How do you complement each other's strengths and bring out the best in each other's work?

WM: What we learnt early on is to respect the boundaries of each-others creativity. Art is subjective and there is no doubt that Makeup is the perfect example of this. We had our creative differences as everyone does, but, I knew that I had to respect Hugo's space to direct, but also be there for him when he was on camera because he cannot act and direct simultaneously.

V: As an actor and writer, do you find it more challenging to portray a character that you have written yourself? How do you navigate the balance between your personal interpretation of the character and the director's vision?

WM: I think that when one starts as an actor and writer it is very difficult NOT to write characters for yourself; but it was in the process of making this film, and various other shorts, that helped me to realise the value of keeping some things separate. Of course, we didn't have all the money in the world to make this movie, so economically it made sense that me and Hugo would star in it, along side some great actors we had worked with before.

V: Can you share any specific moments or scenes from "MAKEUP" that you found particularly challenging or rewarding to film? How did you approach those scenes and what emotions did they evoke for you?

WM: I guess I could begin with facing fear; I have always feared public speaking, in Makeup, I do some semi-seductive public dancing! This challenge was something that was imperative for the character, the film and myself. I like to throw myself into the deep-end and see how uncomfortably I can stay afloat; becoming comfortable in the discomfort is how to overcome the fear and ultimately be a great place to learn how to perform.

V: How do you think "MAKEUP" strikes a balance between humor and emotional depth?

WM: I think it was important to include a healthy balance of both in this film, because we are highly sensitive beings who live very complex lives. It would have been either a great drama or a great comedy, but combining the two makes it more real. In life you can turn a corner and be met with tragedy, comedy, love etc. so I think by incorporating these key elements we were able to bring a lev-



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el of truth to the narrative.

V: "MAKEUP" explores the idea of self-acceptance and embracing one's true identity. How do you personally relate to these themes, and how do you think they resonate with audiences?

WM: On my journey through this human experience, I feel that I am forever evolving and learning from my failures, successes, pains and loves. Everyone and everything are capable of love and respect, people tend to fear the unknown which makes it easy to create a divide in society. This film is about letting go and just existing outside of the "NORM", because ultimately I believe that the societal constructs of normality are a depiction of insanity. This film aims to encourage people to open their minds to the infinite possibilities of existence.

V: Your upcoming documentary, COBRA: THE FIRE OF A REBEL, sounds fascinating. What initially drew you to this story and what message do you hope to convey through this documentary/feature film?

WM: COBRA is very much following a similar path of self acceptance. The story is about my uncle, Tiago 'COBRA' Amorim, an extreme sports athlete from Brazil who passed away in 2015. Tiago had an accident with fire when he was just 7 years old, which left him with 84% of his body burned. One would think that this catastrophic event might have ended his life right there and then, but he fought through every challenge and limitation that life could test him with and became a living legend in the extreme sports community. I will explore the depths of my family history, starting way back in Angola when my grandparents raised the family there before having to flee to Brazil in 1974 at the time of the Carnation Revolution.

V: Filming in South America must present its own unique set of challenges and opportunities. How do you plan to navigate these, and what excites you most about filming in this region?

WM: Brazil is a magical country and truly one of the only places left in the world that has a vast untouched wilderness. We will be filming primarily in the city of Rio de Janeiro, and despite the dense human population there, it still somehow feels that nature is the dominant force with the tall tropical trees and mountainous landscape. We have some great local contacts there who will be helping to guide the production; we will need it as it will involve hiking some huge mountains and will come with its risks.

V: And speaking of South America, as someone with Argentine roots, this is of special interest to me! What is your knowledge of Argentina's art and culture? Have you had the chance to witness or immerse yourself in any form of artistic or cultural expression specific to Argentina?

WM: I am very fond of the south American culture, Argentina in particular is home to one of my favourite film directors, Alejandro Iñárritu. In one of his movies, 'The Revenant', he explored the sensitive topic of the colonisation of the Americas. At the time, I was completely unaware of this dark history and thanks to him and the creatives behind that movie I was able to educate myself on this, but also, discover the fascinating cultures and philosophies of the Indigenous Americans. I believe that humanity has much to learn from the predominantly balanced ideologies of Indigenous people, I hope to be able to collaborate with story tellers from these cultures in the future.

V: Can you discuss the importance of authenticity and truth in documentary filmmaking, especially when exploring sensitive topics or controversial subjects?

WM: I think authenticity in all cinematic story telling is important as it serves not only as entertainment but a means to educate and open minds. Film can be a form of escapism for many but also a way to communicate to the masses.

V: How does your passion for social justice and activism intersect with your work as an actor and filmmaker?

WM: I feel like on my life journey I have learned many things, above all, consciousness, being consciously aware that there are always two sides to an argument and when they meet in the middle is where you'll find the conflict. I am passionate about many things and wish to help heal the world, but that is not my responsibility, it is a collective conscious effort and if I can give my work to the world and help in any way, I believe that gives purpose to art.

V: How do you balance your personal life with the demands of being an actor? Has this balance influenced your role choices or the stories you choose to tell?

WM: Honestly, acting work is far and few between, I balance writing, with self-care, with entertainment and work; I believe a healthy balance of many things creative and caring are the key to living in a happy and balanced way.

V: Last question, could you share with us your personal understanding and definition of success as an artist? In your opinion, what qualities or achievements are most valuable or indicative of true respect in the industry?

WM: To me, success is defined by the emotional response of an audience and accomplishing the emotional journey of making a film. Money is secondary and fame is a consequence. The art should always be held in the highest regard when making movies, this is the most valuable aspect of it for me as I have finally found something I could happily do for the rest of my life, paid or unpaid.



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