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Paul downs colaizzo interview

Brittany runs a marathon of an extremely clever piece of storytelling. She's centered around a woman who's nothing remarkable, and is actually fighting to be an adult in general. Brittany is so relatable to most women, and indeed many men, as her weaknesses are suddenly challenged when she decides to make changes in a very drastic way, devoting herself to running a marathon. All this despite starting from the couch potato level, and finding yourself along the way. It sounds corny, but it manages to strike a deeply warm tone, which is surprising from the first time the film writer and director. NATALIE GILES spoke to writer/director Paul Dowls colaizzo and discussed his muse, inspiring real-life best friend Brittany O'Neill, feminism, and running. First of all, I loved your movie! So relatable it almost scared me. A big fan of how a woman is like a feminist and as a person who should definitely be working too... Well, spoiler alert - works suck, but thank you, and I hope you find your own marathon, whatever it is. AW thank you! So this is your first feature and it's so damn good and getting so good. What's it like? It's really incredible that people all over the world are inspired by something I've been working on for so long, and it's kind of come from my heart. He's inspired by your best friend Brittany O'Neill. What made you tell the story of her very personal journey? I was really inspired by her decision to take control of her life when we lived together in 20 years. She was the funniest person I've ever met, she was willing to make herself the butt of a joke if it would make someone feel more comfortable or the mood lighter. She used humor as a security guard for vulnerability, as I think many of us do. And when she started pursuing that goal, there was self-respect that she started to develop, which began to tilt toward other aspects of her life, and it just felt very interesting. Plus the drama is just the story of one behavior being replaced by another, and I watched what was happening in real time. So you were living with her at the time, but you don't appear as a character in the story? Well none of the scenes in the film are re-creating what happened in real life. So, in order to best create a script that ensures the emotional journey the audience can go on, I need to take the pressure off myself by telling my friend's story, so I need to make it up. I was inspired by her emotional journey, and that's what mattered, and I didn't want her to feel exposed. It's not a biopic. It's just a movie about someone I see myself with, who I see a lot of people with. She has many similar qualities to my friend Brittany, and the literal that she also tasks herself, running a marathon. So how does she relate to her image on the screen Bell? She's just glad that what was inspired by her inspires other people. As for Gillian, there were definitely question marks about whether she had the kind of dramatic depth that was needed for the role, but she did, and I sincerely hope she gets the opportunity to show the world more and more of it. It was an honor to watch her blossom in this role. But Brittany didn't meet Gillian until we filmed, because Brittany feels that her emotional journey is portrayed very accurately. It refers to the film. Sure, she will, because it inspired her, but it's not the actual chain of events. Watching the film and watching Gillian's performance made her feel seen. I think it's a really vital aspect of your film though - it makes us everywomen feel very seen and our experience acknowledged, and it's still a rare thing. This film is very much written from a feminism in the movies? When you get to the bottom of feminism, it's about the fact that we are all at the center of power structures and our culture. I read a lot of feminist literature when I was editing on the subject because I wanted to make sure that no stone was unturned in the way I thought about the female perspective and the female perspective and the female body and the way I portrayed the story. I'm also making sure that by having the right to tell this story I've done well with the responsibility of telling it. And yet I became more of a feminist, and I began to really understand the difference between even more cross-feminism and the power of cross-feminism. How we are in a system that stacks up against us to make us feel small and weak, and how we are smaller or part of the problem. I wanted this film to be part of the solution. As a man, how do you feel about telling a woman's story with all this understanding of what we're facing? I think I understand the patriarchal culture in its current form, and I understand that now there is a very important conversation about who will tell whose stories. But I also know that as an artist, what excites me about drama is what connects with all of us. And what interests me as an artist is to find the main characters who don't look like me on paper and find out why they're just like me. I've never had a problem with my weight, I've never had a problem with body dysmorphia, I've never had problems with body dysmorphia, I've never had problems with body dysmorphia, I've never had a problem with my weight, I've never had problems with body dysmorphia, I've never had problems with body dysmorphia, I've never had problems with body dysmorphia, I've never had problems with my weight, I've never had problems with body dysmorphia, I've never had problems with body dysmorphia and body dysmorphia. showing people how they are as someone who has nothing like them. Willie Sanjuan/Invision/AP/Shutterstock Writer/Director of Amazon Studios' Brittany runs the Marathon, Paul Downs Colaizzo left Park City with the top prize (the People's Choice Award for Dramatic Features) and a \$14 million deal to boot. The cherry on top, of course, was a box office dents. A respected playwright who made his first appearance in Hollywood a few years ago, Colaizzo started on television, to mixed results. Writing the medical drama LFE for CBS, he subsequently signed a two-year general contract with the network, and was tasked with shepherding his MacGyver reboot. Amazon Studios MacGyver was a bit of a one-off. It was kind of a heap of influence trying to get that show going. It's not something I've been working on for a long time or with passion. Colazzo explains, LFE was my co-pilot, which I developed and I loved this project, starring Gillian Bell, Michaela Watkins, Utkarsh Ambudkar, Lil Rel Howery, and Mika Stoke, Backed by Tobey Maguire Of Material Pictures, the dramatic comedy centers on Brittany (Bell), a hapless New Yorker who sets out to lose weight, prepare for the city's annual marathon and take control of his life in the process. Based on the story of Colaizzo's friend and one-time roommate, Brittany o'Neill, Brittany running a marathon was, for a writer, an opportunity to learn the ropes of a new form-experiment that succeeded every step of the way, beyond any expectation the first-time director could have. I am drawn to things where I can provoke, entertain, elicit sympathy, and put a little hope into the world. Even if it's a story with e-he-e-e-e-e-there's a thousand reasons why we should all just die - there's an art to find out why we shouldn't, the director says. I came from a completely nonsecret language, and had to figure out how to find it. DEADLINE: As a playwright, what inspired you to study the forms of film and television? When did you think about it? PAUL DOWNS COLAISO: Well, I grew up as an uncultured kid. My family went to the movies that if it wasn't a big event. But my world kind of cracked open when I was introduced to Alan Ball in high school, you know, American beauty and six feet under. Amazon Studios Since I studied at NYU, I had it in my head, the kind of dark but accessible, comedic but dramatic world that he often created. I was interested in exploring this and I became very interested in other playwrights who switched-David Mamet and Aaron Sorkin as I was aged in New York as an artist. So I've always been interested in the idea of exploring all the environments and figuring out what kind of environment the story should be in, and then just taking care of that story that way. With my play Really R Broadway theater, and it became very interesting to me. And also what's going on, you have a play in New York and then all of a sudden Los Angeles calls. So there's a natural pipeline. I started working in television at the same time that Toby came across this play. DEADLINE: Your first two Hollywood concerts were on TV. Was there a learning curve as you dived your head into writing for television? COLAISO: Here's the thing: Yes, there are differences when it comes to stage length and formatting, and what you can achieve in each scene. This is what I really learned how to make ideas and dramat-character pursuing desire with specific tactics and obstacles, hopefully arriving in a story that is inevitable yet surprising. The narrative is all the same, and I think when you work on a film coming from the theater, you're immersed in character and structure, and drama and craft. So the real learning curve for me was figuring out how to take the language and spirit that I understood from the theater, and translate it into words that had the same meaning for my producers, and for everyone who was working on the film. I had to figure out how to translate the idea of a character, which is what I cherish as a playwright, and arc the character, into a device to tell a story with the camera. So I integrated the camera into the character. It was my main learning curve and my main journey. DEADLINE: Brittany is based on your friend's story. What gave you the push to do your first feature, and why is it a project to do it with? COLAISSO: You know, it was the first thing. The story, the character, the title and the main action of her literally journey, is kind of going the distance: It's a cinematic thing. But also, in this story, our main character is our antagonist. Amazon Studios Is a Woman's Movie fight with her old me and her old behavior, and this journey takes place inside the eyes and hearts and souls of the main character. So, I knew that in order to capture this whole story and all this tension, it had to be done close-up, and it had to be done with the actress who gave her everything to the role. Gillian Bell gave her everything for the role and you see the main character and antagonist in her eyes. DEADLINE: Undoubtedly, it's a rather unusual scenario to make a movie inspired by the experience of a close friend. Can you remember the moment when you first touched on this topic with the real Brittany? We were sitting on the couch in our apartment on the 74th and Amsterdam, and I said, I don't know if I should tell you this, but I'm writing a movie about you. She asked: What's it called? and I said; It's called? and I said; It's called? and I said; It's called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; It's called? and I said; It's called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; I'm writing a movie about you. She asked: What's it called? and I said; I'm writing a movie about you. She asked: What's it called? All the province of the couch in the said; I'm writing a movie about you. She asked: What's it called? All the province of the province of the couch in the province of t marking progress, how far someone came, and the distance traveled not necessarily achieving the goal, but the pursuit of purpose and how that aspiration could change someone, giving them structure, purpose and hope. DEADLINE: It seems like it could be a tough movie to script and make the screen in a cinematic way. For Brittany, the notion of running a marathon, first, is incomprehensible. But from the point of view of the film, the purpose of the character is quite small. And as you mentioned, the film's central conflict is one of I'm Against Myself - this kind of dynamic isn't the easiest to portray on screen. How did you negotiate these potential pitfalls to come to such a cinematic, intimate film? COLAISO: I think that by writing the script for this, I found that sometimes just recognizing in the stage directions exactly what the character was doing in their actions and in their dialogue was useful, for the sake of illustrating the whole journey. When developing a story, because it is about behavior and behavior and behavior is replaced by different behaviors - all this happens through the relationship of the main character with people, places, things and events, and watching the evolution of these relationships. It can feel very unsinematic because it's very small, it's intimate, it's character oriented. But ultimately, when you see that play, it's tension and emotionality, and fortunately we had a great set piece of New York and New York and New York exploration because it's the instant character that opens the film instantly. But for me, the joy and the challenge of this film was in the nature of the relationship character behavior, so I had to make sure it was protected as the script evolved. DEADLINE: Brittany offered Bell his first shot in a dramatic lead role, and in your casting, you usually seemed to give the actors a chance to branch out. Was there excitement or satisfaction in doing so? COLAISO: It's part of the joy. It was part of the joy. It was part of the make them complete, make them complete, make them flawed-you see them in a light that is flattering as well as challenging, and keep the idea that we can still have a good time. Amazon Studios I think many times, people need to understand, and it's basic biology, it's dopamine, it's the way we survived in the world, who's a good guy and who's a bad guy. Then, an easy way to find catharsis: The good guy beats the bad guy. I think that has its place and can be interesting, and it can be a great form of escapism, too, due to the good guy and catharsis of the bad guy being killed. (But) no, no, no, I don't know that it's contributing to society in the best way right now. I think it's important to understand that we're all good guys hoots a bad guy. It's easy, it feels good and you can align yourself with the obvious hero. But I think there is room for an increased conversation about that main character, and identify with someone who might be wrong. DEADLINE: You're a rare case, in today's world, of the first time a director who can go to a major festival like Sundance and leave with a huge deal. What was it like when it passed? COLAISSO: It was crazy, and to be honest, I couldn't tell what oxygen deprivation is and that through emotion, but I was in a haze for a solid week, even coming off the mountain. Even growing up in Georgia without any access to this world, I knew the icon of the Sundance Bidding War. For me, so far from everything in the industry, it's this story. It's a dream that you hear happening to people, and being in the middle of it was a very vivid dream. DEADLINE: What do you think of the landscape of independent cinema right now, and the strategy for filmmakers in this space, at a time when so many smart adult dramas are drawing rave reviews from critics, just for underperforming at the box office? COLAISO: You know, I don't know. I'm in the beginning. My movie opens today, so I'm not on the other side of anything. What I do know seems to be that above all, higher than under the auspices and hooks, is that the American audience seems to gravitate towards the characters to see the characters over and over again, and I it will be really great for many playwrights to make the leap into movies. Now that we can convey everything, theatrical release is innate and now exclusively communal experience, and I hope that a bold, progressive, complex exploration of the character and world in which we live will make its way to cinemas over the next few years and decades. I hope that what we did in live theatre can be done in a movie, in a big, bold way that adapts to the time in which we live. DEADLINE: When I spoke with Paul Dano recently, he suggested that theater is more important now than ever before as the communal experience, empathy is empathy for someone who's different from you. This comes from only three-dimensional, complex characters, bold audiences like someone who has flaws, and want a flawed person to find stability, fulfillment, and resolution for what they have experienced. Sign up for Deadline Breaking News Alerts and keep your inbox happy. Happy.

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