



## **SCRITTORI A VENEZIA: KIM NGUYEN**

### ***“Eye on Juliet”***

#### ***English version***

- 1) So, it's the story of a man who lives in Detroit, and he's a drone operator, and he struggles with issues of wanting to be a hero, but he's been in front of screens all of his life and he's looking for love, and he surveils pipelines. And he sees a couple in the desert. A forbidden couple. And instead of surveiling the pipeline, he starts surveiling the couple. And he starts to ask himself questions about his life. He starts to spy on them and his whole life changes from observing that person in the desert.
  
- 2) Since this is a screenwriting magazine, there was a lot of versions of this film and at the very beginning there was three parallel stories and one was set in India, as well. It was called “The Origin of the World” and it was about kind of like a global village and how do we relate with technology and how do we, in the 21<sup>st</sup> century, how do we deal with our desire for human contact. Which is like harder and harder to have, you know? So, eventually, through many iterations, we simplified it down and this one woman in Eastern Africa who wanted to... experience free, authentic, true love. And there was this guy who's in the United States who also wanted to... he's kind of like this romantic... yeah, romantic man, which is like... almost like unaccepted nowadays in North America, so he wanted to find a way for this. And there's a vehicle for that. It's the drone. It's kinda like a filmmaker doing like a musician, write a song and play with that vibe of communication, communicating through a camera and seeing how people... how there can be closeness and proximity even though there's like, all that technology.
  
- 3) We all agree that especially our iphones are something that is really almost becoming a problem. It breaks creativity. It hurts our ability to focus and to just meditate on things, have

amazing ideas and stuff like that. I think we have acknowledged that is fairly horizontal and less vertical, you know. We don't get into the deeper understanding, which is a different way of understanding our world. But the more and more I think we should discipline ourselves the way our parents would say to watch less TV. The problem is that now we're watching our phones as much as our children, so there's little relationship with them. But I do see it, that there's a lot of hours we could just spend like drawing or playing instead of using phones with our children.

- 4) It was intrinsic in this film that I wanted to say that. But it's symbolic. It's like a simpler way of expressing how we are facing screens and we want to break out. There's that thing in the film about this man who's like entrapped inside of a screen prison and he wants to break out and find physicality for his needs.
- 5) (smiles) Very interesting. Uhm... I guess it's the same subject in a way, but... Yeah, it's very interesting, because I'm thinking about the robot that we did. It's a flawed robot, kind of like when we saw... we all saw Star Wars and the robots are flawed. It's like dated technology. And that robot I think expresses how flawed our ability to communicate is, through technology. So, in a way, I guess it's about flawed communication... and misunderstandings (laughs).
- 6) I think definitely this film is an utopian irony. I mean... it's like a Louis Armstrong song, or like "La vie en rose". It's ironic. I know it's not something that's possible to happen in real life. It's almost a dream. That's how I see it. And in that dream these two people kind of save each other.
- 7) I'm born from a very comfortable neighborhood, suburb, and I don't have any major issues with my life. My life is not in danger. There's been a lot of filmmakers that address the hardships and the perverse cities of suburbia. I just had the privilege to tell something else, somewhere else, and I just went out there and find the story that most interested me.
- 8) Well... In total honesty, if you look at how things are transforming, there are a lot of reasons to start panicking (laughs). Things are changing so fast and it's saddening to see that in a way that this medium is transforming. We were sad when the film was getting away and now, in a way, it's really freeing. So... I think that the one thing we have to be... careful about, is to make sure that humans have... still to preserve those jobs, those places where humans can be creative and have an opportunity to express themselves. We can see it in journalism, now.

It's such a struggle to be a journalist nowadays, because there's the... less support for, you know, "true journalism". I think it's the same, in a way, in film whereas we still have a lot of opportunities, while I think the challenges in the press are more urgent. The one thing I can say is that we're looking at this huge enterprises who want to tell stories and want to have content. At the heart of it, they won't recognize it, but they're nothing without the storytellers. That's the one thing I can confirm. If they don't have the storytellers, they don't have the business, so... that's really encouraging for me. I think we do have to accept that the medium is transforming. I hate the idea of filming industrial products in a few hours, like television episodes, you know, an hour of fiction that really sucks. However I do find very interesting the idea of doing the same thing in a more broad way, extended way, like in those eight hours stories that, like... you can use to adapt books. You can't do that with cinema, because in that screenwriting, in feature films, there is kind of a dictatorship of structure. But in this way, when you have the opportunity to do like, maybe, eight one hour episodes it's really exciting. It's like when you write a book.

*Lorenzo Righi*