

TRANSCRIPT OF INTERVIEW WITH
EMMY-NOMINATED FILMMAKER
NATALIE JOHNS
April 8, 2020
Host: Bryan Smith

Bryan Smith:

Natalie Johns, thank you for being on the podcast.

Natalie Johns:

Yeah, thanks for having me.

Bryan Smith:

Yeah, I know you're super busy here at Sundance, and thanks for making time for me.

Natalie Johns:

Yeah.

Bryan Smith:

So, what brings you to Sundance?

Natalie Johns:

So, our film Max Richter's Sleep is going to be premiering tomorrow 2:30. It's first public premier. We had a press and industry screening already, but the first time the public are going to be seeing it is tomorrow at 2:30.

Bryan Smith:

Nice.

Natalie Johns:

And then Max is actually going to be performing a 90 minute version of his Sleep composition in the evening for Sundance goes.

Bryan Smith:

And where is that going to take place? The live performance.

Natalie Johns:

Hmm. I don't know...

Bryan Smith:

Is it going to be indoors or out?

Natalie Johns:
It's indoors.

Bryan Smith:
Okay, good.

Natalie Johns:
It is indoors, yes.

Bryan Smith:
That Los Angeles situation was doable, because of the weather, but...

Natalie Johns:
Yeah, that was, well that was the biggest performance that he's done, or the biggest audience that he's had- and outdoors. I think we had 650 people on camp beds outside in Grand Park; was beautiful, beautiful starry night, gorgeous.

Bryan Smith:
Yeah, well, let's talk about that, because I did have the good fortune to get a screener for that film. And I watched it, and I was struck by how many people were interested in showing up to this outdoor concert with a bunch of strangers, laying down on a cot, and literally spending all night and sleeping during this performance. I mean, what an ambitious project this is.

Natalie Johns:
Yeah, it's huge. I mean, it's ambitious and just, I don't know many other musicians who will place for eight hours straight. That's something incredible. And then, yeah, and just to come out and sleep- I think, you know, people actually, they were excited. It's something new. It's something different. But some people, you know, as you would have seen in the film, you know, some people wouldn't normally do something like that. So it was completely out of their comfort zone.

Natalie Johns:
And they, you know, turned up because they're huge, huge fans of Max's work and knew this was a unique sort of once in a lifetime experience. Left their children at home and their husbands at home. Some people came with their partners, some people came with their kids. Yeah. It's... You know, and I think everybody sort of looked around and thought to themselves, "Who, who who are these other crazy people wanting to come out here and, you know, sleep together in this open air concert, you know, through the night? And this is going to be safe?" And of course it is. It's this beautiful, unanimously reflective, wonderful experience. You know, I don't know anybody who had a terrible experience that night. I only know people who- I only ever heard positive feedback. If there was negative feedback, I didn't hear it.

Bryan Smith:

Yeah, and you were, as the director of this film, obviously embedded with these people, you know, ground-level and seeing how they're reacting. And you're there obviously all night long, right?

Natalie Johns:

Yep, yep. Through the night. Two nights, he played the concert two nights.

Bryan Smith:

Two -oh- two nights in a row?

Natalie Johns:

Two nights in a row.

Bryan Smith:

So, how did you get involved in the project?

Natalie Johns:

I do a little bit of work- well did a lot of work. I've done a lot of work over the years with a company, an executive producer called Juliet Quebec, and JAR films, and another executive producer Stephan Dimitrio on Globe Productions. And both of them were collaborating with Max and Yulia on- They wanted to create a documentary to tell the story of the work, and they introduced my work to Max and Yulia. Max and Yulia had been creating this... The events and the compositions for, you know, almost two decades, but definitely sort of starting to present it to the world as early as 2015. And when, wanting to tell the story of it for a long time, and I think, you know, after years and years of trying, and it just took a long time to get people on board. And by the time people were on board, I think Yulia was like, "Okay, it's time for somebody else to maybe tell this story, maybe we're..." I don't know if she thought maybe they were too close to it, but I definitely think it was a really good call, because I don't think that they would have been able to reflect so honestly about it if it was, you know, them telling their own story. Like for me, I sort of dug a little deeper and found maybe a slightly different nuance to the story than they would have told, if it was just told in the first person experience of it.

Bryan Smith:

Yeah. So what attracted you to the project?

Natalie Johns:

I mean, have you ever filmed people sleeping before?

Bryan Smith:

{laughs} I guess my wife when I'm trying to convince her that she snores.

Natalie Johns:

It's a, it's a rare thing. And that's not exactly what attracted me to the project. I think the ambition, the sort of pure nature of the project, the pure sort of heart of the project. And really it was an incredibly ambitious project, but it's ambitious for this very intimate, vulnerable experience. And I think one of the- Their ambition was to create space, and a collective experience, and something so unique. It was such a generous offering, such a generous art work, if you like-

Bryan Smith:

Generous on the part of Max and Yulia, but also generous on the part of the people, you know, the concert goers.

Natalie Johns:

Exactly. Exactly. Incredible, incredibly generous experience. And I think that's the number one thing that sort of drew me to the project, was just the scope, the scale this kind of... The uniqueness of it. And I just, I know that anything that is that ambitious, and that out of the box, and doesn't sort of fit neatly into what everybody else would do, how you could do it. I know that that sort of work often comes at sort of with the- At great cost, you know, there's a lot of sacrifice involved in that, and there's a lot of story behind that. And I think a common theme in my work and in the stories that I tell is the sort of, you know, how do you, how do you pursue the thing you love? How do you build a life around the doing this, whatever you're passionate about. And so I gravitate towards people who are doing that, and have done that successfully. And you know, and have really sort of, you know, had to employ all the grit that they had to keep doing what they love. That is, that may be the story of my own life. So, I gravitate towards stories like that, and I could see it in sort of spades, you know, with this project.

Bryan Smith:

Well, I had the benefit of seeing I Am Talente this morning. I watched it to prepare for the interview, and that's how you pronounce his name, right? Is it-

Natalie Johns:

[TAL]-[UHNT], yeah.

Bryan Smith:

And the skateboarder from South Africa, and Tony Hawk was involved. And I don't know if you could find a more polar opposite documentary to take on after I Am Talente. But then Sleep, because Talente is obviously a very kinetic person, you know, a lot- very movement-oriented documentary. And there's, it's also internal. There's also a struggle with, you know, drugs, and relationships, and poverty, and that type of thing. But a lot of movement to work with, which must be great as a filmmaker to be able to just capture an athlete like that on film. But then to go to Max, whose contribution is more auditory than anything else. You know, your portfolio, I would say is pretty well rounded at this point.

Natalie Johns:

But there a very strong connection between the two works. If you see Thalente, his drive to- Skateboarding saved him; music saved Max. It's the same thing. It's, and that's, that's what I'm saying, building a laugh- And film and art saved Yulia. It's the same thing. It's the- And the collaboration, Max's and Yulia's collaboration, is so beautiful and so special that work that they do together, that passion that they share for the creation of these... It's different; it's art. But what Thalente's doing on the board is art to me. What he's doing on a skateboard is art. When, the way he interpreter a spot or a, you know, a transition, skate spot, or a streetscape spot, like that's art. And him being able to do that: to do what he loves and to build a life for himself doing that, you know, pursuing his passion.

Natalie Johns:

Like that's a sort of common theme, I think, in a lot of the stories of artists, and creators, and people who are existing in the fringes. You know, I feel like Max and Yulia as artists have existed in the fringes, existed in the fridges for a very long time. And it's hard to stay there, it's a real struggle. And it's the same, was the same for Thalente, and Thalente still, you know, struggles with that. He's renowned, he's revered, he's loved. But is he the showman that is winning all the competitions? No. It's like there's something else, there's something that's, like, almost intangible, but so pure about what he did, what he does, and what, you know, and what he's pursuing. And I see that in Max and Yulia, it's so pure. It's not- You will not make money performing these sleep concerts, because they are so expensive to put on.

Natalie Johns:

If you imagine getting the musicians to these places in the world, paying for them to play all the way through the night, and all the security, and the cot beds. And you can't have a big- You can't have thousands of people at a concert like this to like make the money back. You know, it's a, it's almost like a loss. You're almost running into loss, just barely scraping by to get these things on. And yet, why do you do it? You know, you do it because you just can't- You can- You can't not do it. You do it because you've got something so... that's so important to you. That, create that space is so meaningful to Max and Yulia, and creating that ambitious experience, that beautiful, vulnerable experience was so important to them. They couldn't not do it.

Bryan Smith:

I'm glad you brought up that word vulnerability, because that's a great way to describe the contribution of the audience by making themselves vulnerable, sleeping with all these, you know, sleep, being amongst all these strangers on these cots. Some of them, you know, that's- I don't know that there's a more vulnerable time in your day than when you're in bed sleeping.

Natalie Johns:

Yeah.

Bryan Smith:

But everybody is experiencing this orchestral presentation, this concert together, and the collective experience. It really is beautiful. And obviously this is not something that a musician would do for the money. And that's also what makes us so beautiful. The sacrifice...

Natalie Johns:

That incredible sacrifice.

Bryan Smith:

Yeah.

Natalie Johns:

Incredible sacrifice.

Bryan Smith:

I mean all of the rehearsal time, and 200 and some pages of sheet music, and 203 or 4 movements.

Natalie Johns:

204 movements, yeah. It's an incredible, it's an incredible undertaking. And I think, you know, just the endurance that it takes to perform it. And also, you know, I don't want to underplay as well that, how challenging it is to be able to present this to the world. Like, the time and effort, and the hard work that Yulia put into imagining how people could experience these compositions, and what that experience might be, and to bring people on board. And to figure out, you know, when you make something that's really unique, a unique piece of art, one of the hardest things to do is to be able to speak about it. And the thought, and the time, and the energy, and the effort sort of put into trying to get people to listen, and to understand what you're talking about, like, that takes, that takes a lot.

Natalie Johns:

It takes a lot out of you, you know? And it takes a lot of commitment and a lot of, like, really sort of, again, pure heart, fundamental belief in what you're doing, and what they were doing together. And, you know, I just, I can't state it enough like Yulia's voice was so important in the film, and Yulia's collaboration with Max and what they were both bringing to the table. That's what really makes Sleepless profound experience for people. And then, yes, the contribution of the audience. And Max and Yulia respect that contribution so much. You know, when they were talking to me about the film and I, you know, I was asking them to really come out of their comfort zones. Both of them are incredibly shy people, and really like not interested in the being in the spotlight at all.

Natalie Johns:

You know, Max... Max's perspective, you know, the thing that's really different about this performance is it wasn't about coming and watching the performers, and clapping and, you know, paying them attention. In fact, it was, you know, come and almost ignore them, be in your

space, you know, put your head back on the pillow, dream, sleep, do what you want, you know, makeout with your girlfriend whatever you wanted to do, you know, you're free to do that. Just enjoy the space. It's so, yeah, just...

Bryan Smith:

So, what were the logistics of that shoot over two days? Eight hours... Eight hours per day for the concert, you know, in terms of the number of film crew that you had to employ, and the- Just the logistics of getting it right, because you can't go back and recreate this once it's done.

Natalie Johns:

No. And there's not, there's not going to be many more of them, you know, they're so hard to put on. Obviously, we had to be respectful of the crew and everybody that's working in the same way, you know, the performance is... The musicians and the staff, you know, we had to be- We had to sort of regulate people's hours and call times. And make sure they had enough time to go home, and sleep, and get home safely, and not drive after they'd been up filming all night. And we had a large crew, you know, in any sort of multi-camera concert we'll capture, we'll always have a large crew. We had sort of two different nights. We had three cameras one night and I think 12 cameras the second night. Not all man somewhere just rolling through the night, unmanned. But, yeah, just made sure people took breaks and were fed and watered, and there was plenty of coffee to get us through the night.

Natalie Johns:

But, you know, it's also... It also sort of created a very great opportunity to really experiment with the format of capturing what we were capturing. The story was more than what was on the stage. Obviously the story was as much about the audience as it was about the performers and Max. And trying to sort of be as innovative and creative with it. The way we filmed, how we filmed, we, you know, we just- I spent a lot of time working with the individual camera operators and cinematographers to just keep pushing, you know, what they were doing, whatever they were doing. Let's go, let's hold that shot longer. Let's develop that.

Natalie Johns:

You know, there's this exquisite shot that I love of the cellist that is the longest focus pull you've ever seen. I don't know; I challenge anybody to show me a film that has a focus pull and a shot that holds this long, but it throws from all the way back in the Capitol building all the way. It's a long focus pull all the way back to the cellist, and she's out of focus for the longest- I can't even say, minutes, you know? And pulls back again. And it's just so perfectly timed with the music, you know, because of the nature of the duration of this concert you could really just allow yourself to fall into it, and just experiment with the cinematography as opposed to, you know, making sure we had exact coverage at the exact right time. We sort of opted for more experimentation and imaginative approaches where possible as opposed to simple, straightforward documentary film making. You know?

Bryan Smith:

So, how did you become a filmmaker? Like, what was your educational track and your thought process that led you to where you're at today?

Natalie Johns:

There's two, two sort of big influences. One loved music, passionate about music all my life. Didn't play an instrument, but you know, loved, you know, listen- Huge music fan as a child, growing up, and...

Bryan Smith:

In South Africa?

Natalie Johns:

In South Africa. We didn't have much, you know, access- I grew up during, I was sort of at the end of the Apartheid Era. Apartheid ended when I was a young girl. So, what music I had was kind of limited to what people would bring back from overseas, or what we'd hear on the radio. And I used to make my own mixed tapes and all that fun stuff. But I really wanted to work with music, do a visual component to music. And then equally parallel was this, sort of being very confused and- By the world that I grew up in, in this Apartheid Era, and really wanting to be part of a movement that told stories for change. I think that was really, really important. And, for some reason, music as an art form has always been so complimentary to changing the world. I think that the two go hand in hand for me. So, music and storytelling... To tell more stories about what unite us than- what unites us rather than what divides us. I think that's just, that's a kind of at the heart of everything that I do.

Bryan Smith:

How did you get the technical skill to be able to direct a documentary?

Natalie Johns:

I spent a long time producing for other directors, but I did- I produced a lot of music film. I did a lot of television. I pretty much spent my 20s working on high-end, big multi-camera events. And quite often we did special events to raise money or, you know, raise awareness for a cause. So, I did a lot of that. But I was always writing, watching, making, and really I just got out there and made it, you know, like when I- I was desperate to direct. I never wanted to produce or do anything else; I wanted to write and direct my own work. But I was on my own, you know, out out in the world and sort of had to make a living however I could.

Natalie Johns:

And I did, and it was actually, it was great. I got the opportunity to work with some really good directors over the years, and learn the things that I maybe would do differently. Working with other directors, that's one opportunity. And then also sort of learning, you know, about what works and what doesn't work. I sat in a lot of edits. I worked with a lot of great editors. I learnt a lot, you know, sitting behind really good editors and then the, you know, the sort of how do you, how do you learn how to make a documentary? You get out there and you make it; you just do

it. You follow the story as sort of- I have- You know, a lot of documentary filmmakers that I love and follow, you know, passionate about their work and what- Who came before me. And so, you know, watching other people's work and sort of dissecting and breaking it down, and kind of understanding the sort of arc.

Natalie Johns:

I think I'm particularly fascinated by the arc- Character arcs and real character development. I think that's sort of at the heart of every story for me is, like, how we grow and change as people. And how we overcome, you know, the obstacles that we face. And that's fascinating to me. It's, you know, it's like all of us that will always, hopefully, trying to get better, be better, do better, you know, be able to contain more, and be able to take on greater challenges. And so I'm fascinated in how we do that. How we overcome. How we persevere. How we keep going in the face of adversity.

Bryan Smith:

Yeah. And in terms of storytelling for change, documentary filmmaking seems like a really good milieu for that. Do you think narrative films- Do you see narrative films in your future as a way to tell stories for change?

Natalie Johns:

I do. I actually feel really strongly about the power of narrative films, as well. In fiction, or fiction based on a true story. I feel like it's equally- It has the potential to be equally impactful. And you know, as a documentary might be. Specifically because one thing that I feel is limiting to me, and this is very much to me personally, is that I still feel maybe too much of- I still have a strong sense of responsibility towards my characters that are in my documentary films. I know that they have lives beyond the 90 minute runtime of my films.

Bryan Smith:

Right.

Natalie Johns:

They had lives before, they all have lives afterwards. And I'm not- I want to be able to broach some tougher subjects. I think, you know, I'm definitely at a point in my career where I'm- I feel like I've, I've told a lot of beautiful and very inspiring stories, and I've been kind of at the heart of some heartbreaking stories as well. Maybe haven't been able to see their way all the way out to the world yet, but I feel like I want to go a layer deeper, and I might be able to do that in fiction with acting and actors, and feel maybe less of responsibility to the lives of people that, you know, will go on after afterwards. Does that make sense to you?

Bryan Smith:

Yeah, it does make sense.

Natalie Johns:

You know, it's just, it's, yeah... There's decisions that I make as a filmmaker to protect my subjects that...

Bryan Smith:

The stakes are pretty high with documentary filmmaking, I think.

Natalie Johns:

Yeah, the stakes are high and I still have this sort of nurturing instinct that's maybe counterintuitive to the, sort of, tell all reveal all exposé, you know. That exposé, I feel like we don't talk a lot about the sort of, the aftermath of the exposé. And there's some things that I... Some things that I've- Stories I want to tell still.

Bryan Smith:

Well, especially with someone like Thalente, who is so vulnerable, because of his, you know, economic circumstances and...

Natalie Johns:

Yeah. And emotional trauma, you know, that the healing that he's- Still will be going through for all of his life, you know? It's like it doesn't... You know, it's some serious, very serious stuff. You know, I'm very much more serious than the film will be able to contain.

Bryan Smith:

So, you're from South Africa, you live in Los Angeles now?

Natalie Johns:

Um-hmm.

Bryan Smith:

How important is it to be in Los Angeles if you're a filmmaker?

Natalie Johns:

I mean, I think it depends on what you're making. It's useful in to be in Los Angeles, because there's such a wealth of talent around you. You know, you can really sort of crew up and collaborate with so many different people. There's really... I have lived in London and New York, and I ended up in Los Angeles about seven years ago. And I think, whilst I've had successful times, and in these other major cities in South Africa obviously as well, I enjoy collaborating with different people. I enjoy finding the right people for the particular project, that are suited for that project, because I think, you know, different voices at different stories help tell different- Articulate or understand stories differently.

Natalie Johns:

And I just liked, I liked the sort of, you know, there's such a wide net of talent in Los Angeles and people coming through that, yeah. And, as a sort of- Such a mix of formats and styles of

storytelling, that you can really find the person you need from there. But I will say that, you know, if you look at the teams of people that I sort of tend to collect around a project, there's a few people that are in the inner circle, the family, but they come from all over the world.

Bryan Smith:

Yeah.

Natalie Johns:

There's- I've got- There's South Africans, English, Iranian, you know, it's a mix.

Bryan Smith:

Nice. What about future projects that we can look forward to seeing, that you are working on and are excited about?

Natalie Johns:

I have a short film, piece of fiction, that I wrote and want to direct and produce. It's eight pages, eight minutes of sort of high drama-

Bryan Smith:

Oh!

Natalie Johns:

-That I'll be working on this year. So there's that and yeah... Just... I have another music project that's been a long project in the works that I sort of dip in and out of. It's definitely a passion project of mine and, you know, something that I'd love to finish this year if I could. And yeah, some other things I can't speak about just yet.

Bryan Smith:

Yeah.

Natalie Johns:

Series.

Bryan Smith:

I hear that answer a lot: "I can't talk about it."

Natalie Johns:

It's hard to talk about stuff, you know. I worked on a project, that I worked on for quite a few years, and I talked about it a lot and it never saw the light of day. And it's just one of those projects that, you know, it's nobody's fault. It's just one of those things that happens. It will happen in every filmmaker's career.

Bryan Smith:

Um-hmm.

Natalie Johns:

And yeah, you have to- You learn your lesson.

Bryan Smith:

I noticed in your filmography, you worked with Sam Smith and Morrissey. How easy is it to get into that industry in terms of music videos, and the content that's being created by the music industry when you're a filmmaker? Is it a- Is there a barrier to get in, or how did you manage to put your foot in the door there?

Natalie Johns:

Again, I don't think there's so much of a barrier. I think, you know, the way most people get a foot in the door with music documentary or music videos, is you start out with an artist that's probably not a well known artist and you make something for them, you know, while they're getting their leg up, and you get a leg up with them. And, you know, you might work with somebody who works at a label that might not be so high up, and as your career sort of progresses their career progresses. And, you know, both Sam Smith and Morrissey I worked with, I was introduced to them through a really great video commissioner called Targa. She's Hawaiian, and she and I have worked together on many projects.

Natalie Johns:

We worked- She introduced me to John Legend as well, and Brian [inaudible], the video commissioner. Both of those two I sort of credit, you know, working with a large number of the talent that I work with, because they believed in me, gave me an opportunity. And maybe it was small opportunity to start, but I sort of did it well and they'd loved working with me and, you know, they felt like I'd work well with the next artist or the next artist, and it just really depends, you know?

Natalie Johns:

And I've also worked with independent artists who weren't on a label, and I just felt super passionate about their music. And I don't think there's any barriers to entry anymore. I think technology's available. If you have ideas, if you have, you know, music you're passionate about, you can reach out and you can pitch an idea. I love working with all different artists. I love working with- I just did a music video for Lola Lennox. I worked with Annie Lennox quite a lot over the, over my career, who is an amazing artist to collaborate with. But her daughter Lola is now starting out and reached out to me and said, you know, "I've just, I've got my first debut single coming out. It's not- I don't have a label. I'd love to make a video." And she had some great ideas and I just went- Wanted to help her and participate.

Natalie Johns:

So you know, that could be any upcoming- You know, when she came to me she said, "Do you know an upcoming director who might want to work with me?" And 'cause I just, I know Lola and

I know her- Annie so well. They're just such great people to work with. You know, the experience of working with them it's always fun and creative. That's ultimately, I was just like, "Oh, I'll do it." You know, "I'll do this for the art and for the creative project of it." And there's no barriers to entry.

Bryan Smith:

Yeah.

Natalie Johns:

You know, you just gotta do it. Get out there and just do it. You know, nobody gave me the funding to make I Am Thelma, I just saw that story. Somebody asked me if I could interview him and help him make a little video to get him some sponsorship maybe. And I interviewed him and I just knew that there was a story there. I just- I had my one camera, I had my own mike. I did the- I interviewed, I recorded, and I did the sound myself, and I just knew there was a story. And so, you know, then I did other jobs and I would, you know, save some budget and, you know, keep building a little budget towards making that film. And I just, you know, step one, step two; took years to make that film and took, you know, it took me a year just to get him a visa to get him to the States. And, you know, all of those things. You just do it. When you find something you feel passionate about, and you care about, and it's a story you feel like you must tell: you do it. In the same way that, with the Max Richter film, this is the story of sleep.

Natalie Johns:

This is why I gravitate towards these sorts of projects. You know, Max had to make this composition. He just- He had it in him, you know, he wrote it. It wasn't going to make him, you know, tons of money and it was going to be hard to present. And Yulia, you know, him and Yulia had been having these discussions about what it was- What it would be like to experience his music in a different way; where you weren't sitting watching, paying attention, when you were able to like drift in and out of sleep and play in this liminal space. You know? And they just did that because they just had to, they had to create this experience. And so it's- You just do it. And they found a way. They found a way to do what they were passionate about. And I feel like, as as filmmakers and artists, we can do that.

Bryan Smith:

Yeah. So, you have to be sensitive to- Sensitive enough to know where the story is.

Natalie Johns:

Yes.

Bryan Smith:

Be open to receiving that story and seeing it. And also, it sounds like, you have to build relationships with people who perhaps aren't, you know, superstars, but they're people that are like-minded and want to make something that is great.

Natalie Johns:

Yeah.

Bryan Smith:

And here with Lola, I mean Lola could be the next Billie Eilish you don't know. And it doesn't matter, because you have this relationship with Annie that goes back years and you want to help Lola create something beautiful.

Natalie Johns:

Yeah.

Bryan Smith:

So, that's awesome.

Natalie Johns:

Yeah, it's just, yeah... You just do what you love. And just hope you can build a supporting life around it, you know?

Bryan Smith:

So, where can people find you on social media, or the internet and follow your work?

Natalie Johns:

You can find me on Instagram: natjohns- nat_johns, and.

Bryan Smith:

J O H N. S.?

Natalie Johns:

J. O. H. N. S. Yeah. And on Twitter it's: digforfire.

Bryan Smith:

Oh, okay. Yeah, I'll have to follow you on Twitter. That's great. Well, thanks for taking the time to speak with us today.

Natalie Johns:

Yeah, thanks for having me. And I hope you enjoy the film. And I know you've got a screener link?

Bryan Smith:

I do have a screener link, yeah.

Natalie Johns:

I really hope you get an opportunity to see in the cinema because the sound design is just exquisite. It really- it's meant to emulate the experience of being at that event, and in the cinema you really do get a feeling. So, if you get the opportunity to get to the screening-

Bryan Smith:

I will.

Natalie Johns:

-Tomorrow at 2:30 I would highly recommended it. Or there's another one on the second of Feb. Max is also performing at the festival tomorrow night, as well, at 9:30.

Bryan Smith:

Oh, okay.

Natalie Johns:

Yeah.

Bryan Smith:

Yeah.

Natalie Johns:

9pm.

Bryan Smith:

Well that sounds great. All right, thank you so much.

Natalie Johns:

Okay, you're welcome. Thanks for having me.