

EMOTIONAL LABOR

A FILM BY ALEXA BEST

A BEST PICTURES PRODUCTION IN ASSOCIATION WITH HERO LA
WITH ANDREA ANDERSON RYAN MANUEL JESSICA JANOS VITTORIO WYATT GRAY
MUSIC BY ALDON BAKER COSTUME DESIGNER MEGAN SPATZ EDITOR JESSICA JANOS DONNA DEAN MILLER
ALEXA BEST CHRIS VALENTI "EMOTIONAL LABOR"
PRODUCED BY ALEXA BEST LISA TIMMONS EXECUTIVE PRODUCER JERRY YING
PRODUCTION DESIGNER SAM CREELEY DIRECTOR OF PHOTOGRAPHY MAX MAGERKURTH

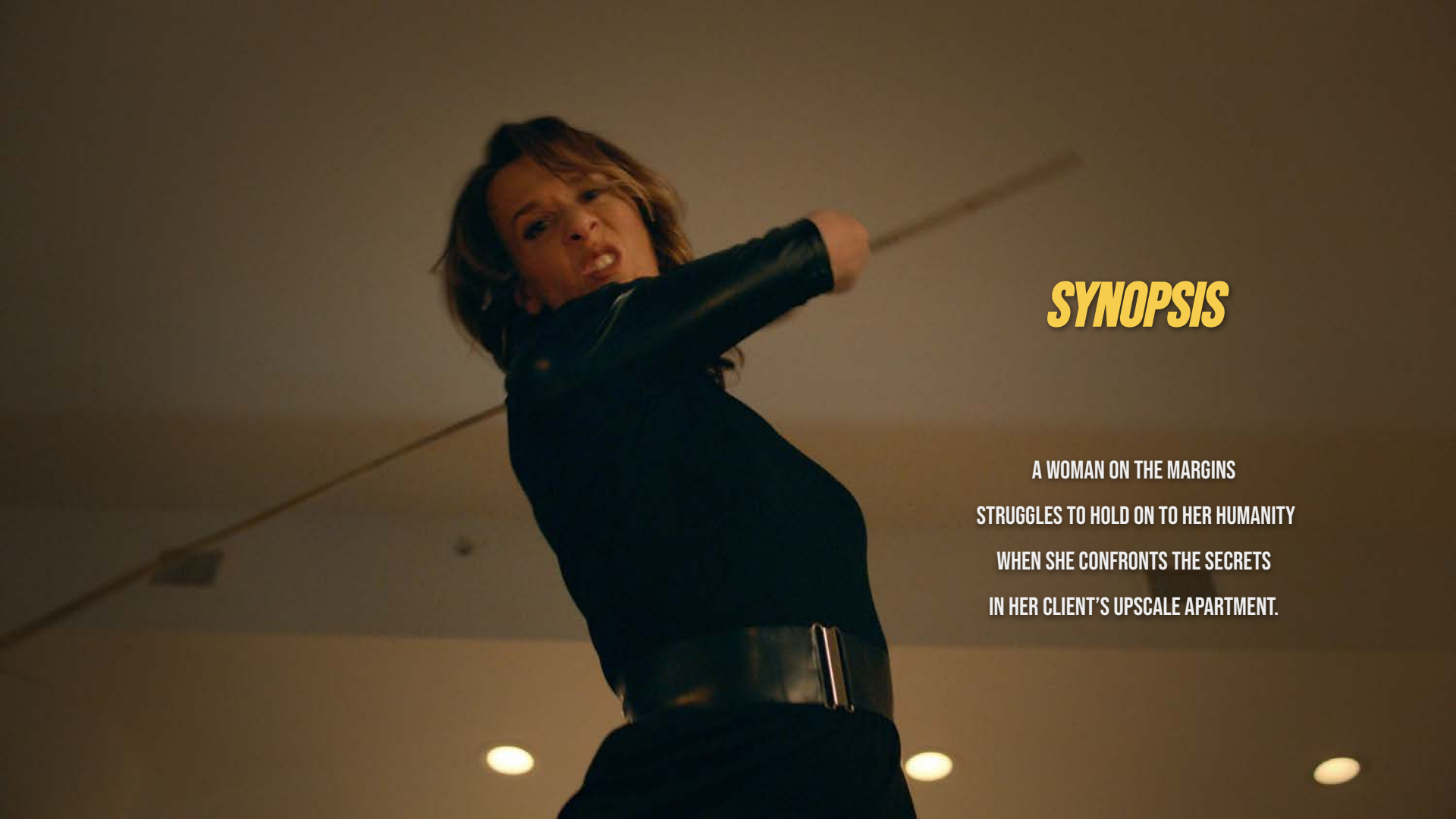
EMOTIONAL LABOR

RUNNING TIME: 12 MINUTES

DIRECTED BY: ALEXA BEST

COUNTRY OF ORIGIN: USA





SYNOPSIS

A WOMAN ON THE MARGINS
STRUGGLES TO HOLD ON TO HER HUMANITY
WHEN SHE CONFRONTS THE SECRETS
IN HER CLIENT'S UPSCALE APARTMENT.



CAST

ALEXA BEST AS ***EVIE***

CHRIS VALENTI AS ***DOUG DANIELS***

ANDREA ANDERSON AS ***ANNA DANIELS***

RYAN MANUEL AS ***DIMITRI***

JESSICA JANOS AS ***MASHA***

VITTORIO WYATT GRAY AS ***SANCHEZ***

INTERVIEW WITH ALEXA BEST

HOW DID EMOTIONAL LABOR DEVELOP IN THE WRITING? It started by exploring a character whose survival requires guarding her emotions, making it more and more difficult for her to find connection. That personal crisis is embedded within an erotic role play that belies the real power dynamics at work. It was a challenge to write a script where the characters are both performing for each other. They rarely speak the truth. Most of the meaning takes place somewhere outside the lines.

CAN YOU TELL US ABOUT THE CASTING PROCESS FOR THE ACTOR WHO PLAYS DOUG? We needed a brave actor for this role who could be both disarming and despicable, someone who could balance comedic acting with grounded choices, who intuitively grasped the meaning between the lines, and who didn't need a lot of direction on the day if I was to play Evie. It was a tall order, and Chris brought everything we were looking for and more.

WHAT WERE THE HIGHLIGHTS OF ACTING IN A PIECE YOU WERE DIRECTING? It was empowering to create an opportunity for myself to act in a kind of nuanced role I rarely have access to as a trans actress, especially where the identity of the character isn't the focus. I think there's an interest in working with trans talent right now, and trans directors can show how it can be done without leaning into tropes or stereotypes because we bring a different gaze to the equation.



WHAT WAS THE BIGGEST CHALLENGE OF ACTING AND DIRECTING?

There was incredible pressure to perform and not much time to switch between those roles on set. Evie is a character who holds her own regardless of what is thrown at her, so fortunately I was able to channel the pressure in a way that helped me find the character.

WHAT WAS THE APPROACH TO THE CINEMATOGRAPHY?

I worked closely with the DPs to create several different layers of reality in the film. We used practical, warm lighting to create a naturalistic feel to the shots in Doug's apartment. The video sequences on the laptop were lit and framed in a consciously artificial way. Fog and slo-mo were added when Evie reimagines the video footage in her mind.

WHAT WAS YOUR PROCESS WORKING WITH COMPOSER ALDON BAKER?

I wanted something reminiscent of dark synth music that could be suspenseful but wouldn't overpower the humor in the film. Working from that reference, Aldon created a sound that finds levity in the darkness. What was needed in many cases were short vignettes to punctuate abrupt changes in tone rather than an extended piece of music.

BIOGRAPHY



ALEXA BEST is an actress and filmmaker based in Los Angeles.

CREW

DIRECTED BY ALEXA BEST

WRITTEN BY ALEXA BEST

PRODUCED BY BEST PICTURES

HEROLA

PRODUCER ALEXA BEST

BOMAN MODINE

LISA TIMMONS

DIRECTOR OF PHOTOGRAPHY MAX MAGERKURTH

ORIGINAL MUSIC BY ALDON BAKER

EDITOR JESSICA JANOS

SOUND DESIGNER ALDON BAKER

PRODUCTION DESIGNER SAM CREELY

COSTUME DESIGNER MEGAN SPATZ

HAIR & MAKE-UP DESIGNER LAUREN YOUNG

EXECUTIVE PRODUCER JERRY YING



