

Anthony Anderson and Otessa Ghadar Interview: How to Create a Web Series

Leslie Green: Welcome to "Reel Talk with Film DC." This is your host, Leslie Green, senior communications manager with the DC Office of Motion Picture and Television Development, also known as the DC Film Office. We're sitting down today with Anthony Anderson, the creator of "Anacostia: The Web Series," and Otessa Ghadar. She is the creator of "Orange Juice in Bishop's Garden."

They're here today to talk about creating a web series. What goes into it, why their particular web series have become so popular. I know that both of your web series...I think yours, Anthony, is in the fourth season coming up.

Anthony Anderson: Right.

Leslie: And Otessa, yours is going into the sixth season.

Otessa Ghadar: Yep.

Leslie: These are incredibly successful productions we're talking about. Tell us a little bit more about your series and what all the hype is about.

Anthony: Ladies first.

Otessa: Thank you. "Orange Juice in Bishop's Garden" is a web series set during the pre-Internet era. We're talking about the grunge era of Washington DC of the '90s.

I was born and raised in the area so I have an inordinate fondness for DC. I wanted to represent DC locally as well as cast and crew from the area.

It's set in the '90s, before the Internet. I like that analog to digital flashpoint in a web series. It follows a group of 18 teenagers, as we say in our tagline, growing up, getting down, coming out. All of those issues.

Leslie: Got you. Excellent. Anthony?

Anthony: "Anacostia" is a 10 episode, episodic, dramatic web soap opera that's filmed in the DC/Maryland/Virginia area. Like you said, it's going into its fourth season. It has twists and turns and storylines galore. It has glamour. It has intrigue, mystery. It has everything that your normal soap opera would have except with a predominantly African American cast, which you've only seen one time in daytime soaps on like...

Well, twice. On "Passions" and I think the other one was...I forgot the other one. The other one, it just came on Channel Four. Both of those got cancelled fairly quickly. It's like you don't really see a soap opera that has a predominantly African American cast.

I think that that's what has been the allure with "Anacostia," was that once you get past that it's an African American cast, you get into the storylines and the storylines are all universal.

Leslie: Otessa, I wanted to start with you in terms of "Orange Juice in Bishop's Garden." It's such a unique type of format and a unique type of storyline. What made you decide to start the web series?

Otessa: For me, it was always a web series. I know that when I first started "Orange Juice," I was in film school. We would hear a lot about the decline of the box office, which I think we're still continuing to see. Interestingly enough, though, when I was doing a little bit more research into that I did notice that especially people in the under 30 bracket were actually consuming and watching more media every year. It's just that they weren't getting it in the theaters.

And so, for me, that was 2006, 2007 I was looking into this. I thought that the best way to reach people was to reach them through the web, through the Internet, and get into Internet television. I ended up luckily being right about that.

What I really liked about the web, as well, was that the web is the wild west of filmmaking. There are no rules. It's unscripted. It's a perfect space for nontraditional stories and nontraditional storytellers.

I think the kind of stories that I was really interested in telling were about people who were largely underrepresented, disenfranchised. But they need stories. They're not getting them but they need them. This is the way to reach people. I think that that's been really successful for us, in terms of being out there on the forefront and taking a chance and being right about it and telling stories to people who aren't getting stories.

I think, and particularly if you're looking for youth...There are two demographics. There are people who were teenagers in the '90s, so then the social factor. And also, people who are currently young. You want to feel like you're not so alone. I think the web is a good way to do that and these stories are providing that.

Leslie: That's powerful. Anthony, how did you come up with the idea for your series?

Anthony: I came up with the idea strictly out of frustration and just being pissed. Just being pissed by the status quo that was here in the DC area, as far as starting out as an actor. When you get the calls for, say, something like "The Wire" or something like that, it was always the drug dealer boy or the dead body or someone who was in the court that was about to go to jail or something else like that. For some people, they say, "OK, well as long as it's work. As long as it's work." You know, as long as it's work is not changing anything. What I wanted to do was to create something that was going to have a diverse group of people and have it be so addictive that it didn't matter what your race or where you came from. Once you got into it, you were going to be stuck into it.

I knew that soap operas like "Dynasty" and "Falcon Crest" and "Dallas." That's what their base was. Their base was writing addictive stories that made you come back every week. You wanted to see what Alexis was doing. You wanted to see what Angela Channing was up to. You wanted to see these diabolical women and these rich men and all this other type of stuff.

I said, "What's the best way to incorporate all of that and still be a working actor?" OK, I'm going to create a show. I'm going to hire the actors in this area that feel the same way I do. My role, I fell into it because no one wanted to play that controversial role.

That's how we came up with "Anacostia." It started out, actually, as a short film and as we got more into it, as I got more into the writing of it I said, "I think this would be great to be broken down episodic wise." It just turned out to be, like Otessa said, it just turned out to be a great thing.

What she said is absolutely right, being on the web, you have no gatekeepers, you can tell the stories that mainstream television is afraid to tell.

Leslie: Right, right. Going back to that point of actually starring and creating your own web series, what is that like, to be on both the front end, what everybody sees every week or whenever they tune into the show? Then also, being behind the scenes as a creator and a producer, director for the show?

Anthony: I chalk it up to time management. I think all film makers have to learn time management. You just have to. With me, I know that it's easier for me to push my scenes, like, if I'm filming that day as an actor, I push my scenes to the end of the day, so I can sort of concentrate on the beginning of the day as the producer, as the writer, as the sometimes director of the show. Then, by the time all of that's done and the bulk of the stuff is done, I can sort of relax, because I know what I'm doing as far as the actor.

I am my own director, so I've already gone through this several times in my own head previously. Like days and days, so I can get in front of the camera and be like, "OK, action," shoot myself and be off and be like, "OK, that's a wrap, people, so go home."

I think the first season was harder, just because I think the first season was like a blueprint. We had really long hours. I mean, we shot, like, 18 hours a day. Then, as we got more into the seasons, we can now knock out an episode in under six hours, which is amazing that we shoot each episode in a day.

Leslie: That's wonderful. Otessa, tell me, what did you do to prepare for the launch of your web series? It's always interesting to hear about how the story develops over time, but in preparation for the story and in preparation for the web series itself, what did you do in advance of that?

Otessa: That's actually a really good question. I will say, again, since when I was first doing this, I mean, that was 2007, the biggest problem I constantly ran into was people being like, what the hell is a web series? I mean, then, there were not that many web series. "The Guild" didn't exist, and that's like the one, now, you can reference, you can say "The Guild" and everyone say, oh, I know "The Guild." I mean, then, what was there? There was "Homestar Runner," there was "Quarterlife" and "Lonely Girl." Honestly, without "Lonely Girl" and without "Quarterlife," I probably wouldn't have existed. Those were really the ones that inspired me to do this.

I actually had the opportunity to hear Marshall Herskovitz speak at my film school. I went to Columbia, he came and was talking about all of these things. I know a lot of people are kind of like, "I don't think this is going to take off." Things like that. But I was very moved by that speech.

In terms of preparation, there was nothing for me to model off of. I mean, there was no guidebook, there was no rulebook. No one was teaching you how to write for short form. They teach you how to write a three act feature or a five act television script, but no one teaches you, like, what's the best writing format for that. I had to figure all of it out by myself through trial and error.

I would say the way that I did it the first time around was very different from how I did it for season two, three, four, five and six. Because there were a lot of things that I did that I ended up actually figuring were not the way to go about it.

In particular, when it came to things like the festival market, they all want you to have your worldwide premiere at the festival. You can't put it online beforehand. Well, if you're a web series, you can't be waiting around. No. You have get it out there.

A lot of it, actually, was strangely unlearning things that I had been taught. Then, building my preparation in later seasons off of the mistakes or the things that I had to tweak from season one.

Leslie: Right. Aside from not really having a model to use in creating a web series, what do you think has been the most difficult or challenging part about creating and filming a web series?

Otessa: Well, I would say the funding is always difficult. But additionally, it just, I mean, whenever you're doing micro film making, it's like, it's always challenging. Fortunately, the locations, I'm from DC, so I knew the locations that I wanted to film, so that was never a problem. I had a group of people that I really liked working with. But I would say, yeah, just the funding is always a problem. And bringing your talent back year after year after year is tough, because things come up. People move. They move to New York and LA. But I would say in terms of challenges all kinds of crazy things happen. I could tell you stories that would just turn your head.

But you just learn to look at the things that you've been given. Even if you think it's an absolute catastrophe, try to step outside of yourself and figure, OK, these pieces that look really broken, there's another way I can step around and look at them and see this is actually building together to make something better. Like, what is that way?

It sounds little bit like Pollyanna, but generally there's always a way that if you look at your broken pieces you can put them back together into something that is better. You just have to step outside of the box.

Anthony: Right.

Leslie: Yeah, that's interesting. Would you have something to add to that in terms of difficulties you've faced?

Anthony: I think she hit the nail right on the head. I think, as far as us, we started out, I guess, stepping on people's toes because when most people think of a web series, they usually think of something that's anywhere from three to five, six minutes, eight minutes long. When we started out, we came through the door with 25 minute episodes, a 33 minute filmed episodes, a 45 minute season finale. And you know, that type of stuff, when we first started, people were like, "That's not a web series." For the longest time, it killed us at a lot of festivals that we got disqualified from

because their rules were your series couldn't be more than 10 minutes long. So that automatically disqualified us from a lot of exposure and a lot of things.

But then I think the problem with that, people thought that if it was longer than three to five to eight minutes, people wouldn't be interested. People wouldn't sit there long enough to watch it. Then when they started seeing examples of people actually watching shows longer than 15 minutes, 20 minutes I started seeing shows that were previously 8 minutes, they started doing episodes 19, 20 minutes. Doing it a little longer, doing it a little different.

So I think it's a genre that's still evolving. But I think like Otessa said, the hardest thing is... Well, one of the hardest things is also bringing back your talent, especially when you have talent that... Hmm, let's be honest here. Especially when you get talent who get instant notoriety, who gets instant success out of this, because in this genre, this genre is just like having a soap opera on television. It's just like having a television show on mainstream television.

In that community, you'll walk out onto the street and you'll bump into people who recognize you and who follow your character and who love your character. For a weak minded person, that adulation can be very personality changing. And so that personality that was very kind and gentle when you first started comes back to your second season, and has turned into a complete monster.

[laughter]

Anthony: So then you have to deal with that, and you have to drop hints. Like, "I'm going to meet you. Bring that down to 1000. I'll meet you. Take that from 1000, bring it back to 10." When it doesn't happen, you have to step into the mode of being the boss and say, "Well, all right. We're going to move on without you." I think that's been one of the hardest things. And also funding. I mean, it costs a lot of money to do some of these episodes. I mean, it costs a lot. We've done some guerilla filmmaking, to where we've been able to use film locations that I've eaten at or I've frequented, that I've gone in and said, "Hey, can we film in here?" And they've said, "Sure. Hey, come on and film in."

But there have been a lot of locations I've wanted to shoot that we've lost because it costs too much money to film there. And so you make adjustments, and you move on, and you make it work. That's my model in this business, make it work.

Leslie: I know this is probably a hard question for you, but what do you think is your favorite season? Out of the three seasons that you've done so far, which is your favorite?

Anthony: I would say because of the controversial factor of this last season, the third season is probably by far my favorite season. This is the season we brought in two time Emmy Award winner Martha Byrne from *As the World Turns*. I think that opened us up to a whole different audience. But the season was very controversial, and it was controversial because one of the main storylines dealt with a gay marriage that was pending. The neighborhood was in an uproar and the church was in an uproar, and the church parishioners were in an uproar. We had this psychopath of a wannabe evangelist that just got pushed over by the idea that these two men would get married in the same church that he attends.

If you've seen the season finale, you've seen what extremes he went to pretty much stop that wedding, and to show that he did not approve of that idea of gay marriage. I think what has happened with that is it's become a lightning rod for some reason.

I had no idea when I wrote the season last year -- well actually in 2011 -- that while we were filming it that the whole gay marriage issue was going to be a hot button topic. It just so happened that we struck fire when those episodes started coming out. We had people on both sides of the fence sending us messages saying, "We applaud you guys for what you guys are doing."

Then we had fans that had been with the show from season one that sent us messages saying that they weren't with that particular storyline. As an artist, and I think as a show, while you listen to both, you have to stick to what you feel your gut is telling you.

What my gut was telling me is that this story was not being told on any other show, and if it is, it's being very, very whitewashed. It's being handled with kid gloves. I think we got into it to where the neighborhood became divided over this. People who were friends with this couple now had to choose. What side are you going to be on? What do you consider to be marriage?

I think that was one of the greatest things about this season was that it opened up dialogue. I think any show that sparks dialogue and get them talking is something great that a community needs. We all need that little push to have that dialogue. So it would be season three...

Leslie: Otessa, what about you? What do you feel is your favorite season or any favorite moment about putting the web series together?

Otessa: That's a good question. I feel like often it's whatever season I just did last. [laughs]

Leslie: Getting better?

Otessa: Yeah, which is also a good thing. Someone told me once, if you are not looking back and cringing then you are doing something wrong. [laughs] But I think Season 5 and 6 I remember just being...At that point it had been six years and I had cast the kids in the show as their own age. I felt very strongly about that. You know when you are watching Gossip Girl or whatever and they are clearly like 35 years old and they have like five o'clock shadows... [laughter]

[crosstalk]

Otessa: I do not want that. So you've spent six years with these kids. I mean we feel like we've grown up together, all in different ways. And a lot of the crew has been the same. So I think that was a really amazing experience. But in a lot of ways, I think Season 2 holds a really special place in my heart because that was when...we had always kind of hinted that there was always something going on under the surface with one of our main characters. But that was when she actually first started to explore her sexuality and come out. The outpouring of fan appreciation and people....when you are getting fan mail from people who tell you that you have touched them, moved them by just giving exposure to underrepresentation and showing an honest love story for a group of people that aren't getting that.

Yeah, so I think that was really very powerful. And, in particular, I think there are so many countries that censor LGBT content on the web. But we're hitting all of those countries. And no

wonder. But yeah, that was really powerful. I think that was the first time that we really truly went viral and found our audience. And it made a lot of people talk about these issues, but to talk about it for youth, I think, a lot of people are scared to talk about that.

And also, I mean people don't like talking about feminine or female sexuality, and people don't like talking about young people in these environments. Heaven forbid it should be anything LGBT in a hippie. So again, same as you were saying, there was also a backlash. To my way of thinking, if you didn't want to follow the show that was OK, but this is what we were doing. You were welcome to follow it. I wasn't trying to insult anyone, but I was trying to do something that I thought was very honest and very important.

Yeah. I think Season 2 really came together just in terms of the diversity of the talent and the importance of the love story and the really big response that we got.

Leslie: You mentioned the series going global. Why do you think that is? You have, what, 140 countries you said...?

Otessa: Yeah, 140+, which is crazy...

Leslie: Following you? That's amazing. Why do you think it's been so successful globally?

Otessa: Well, I mean if you look at the things that the United States exports in terms of our programming, I mean what are we giving people? We're giving people 90210. We're giving people Honey Boo-Boo? I mean, like, this is how we are representing ourselves to the world!

Anthony: You better redneckognize!

Otessa: Yeah! Before that it was Baywatch. I mean these things...this is how we're representing ourselves really? So I think if you are providing a representation that's something that people can actually relate to, that's going to be extremely powerful. And I think that...actually, as sort of an example, a friend of mine was teaching English in Turkey. And he asked all the students, "What would you like to watch? We're going to watch a television show to help you in your day-to-day English speaking." They all wanted to watch Gossip Girl. He said, "OK. I'll grant you your Gossip Girl and I'll raise you an Orange Juice in Bishop's Garden." They're like, "Well what's that?" But now they are all hooked. And I think specifically because it's not Gossip Girl; because it's something that they can relate to. It's not beautiful people with their glorious problems, and it's not incredibly whitewashed and set in just this world that...I don't know. I mean who relates to that really?

I think we want something, again, just to tie back in, just to feel like you are not alone. It's maybe interesting to watch something that's about super glitzy white people in New York with oodles of money. Maybe that does something for you. But I think long term, what we're seeing is people just crave representation.

Anthony: Because I don't know that life. I don't know that life!

Otessa: Yeah. I think that's it. I think also, I mentioned again about countries that censor LGBT content. I think, again, one of the reasons perhaps why we're having so much success in countries that are just remarkable to me. I mean like the Palestinian territories, and Iran, Iraq, Batswana,

Cameroon, like all of these places. I'm like I would love to send a fruit basket to whoever it was that first discovered the show and then told all their friends about it. But yeah, I think it's, again, reaching places where maybe the tolerance is not where it should be. It's giving them the outlet that they need.

Leslie: I want to ask both of you this question. I know we're running out of time. This is just a really intriguing conversation from both of you. This is not something you typically hear people giving their expertise on how to do a web series, because we know that it's a fairly new platform inside of filmmaking. What advice would you give to filmmakers who are looking to do a web series?

Anthony: I would say start off with a family-sized bottle of Tylenol or Advil, whichever one you prefer, some Vodka if you drink, because those actors will drive you to drink. [laughter]

Anthony: Trust me when I tell you this. And I say whatever your idea is, don't stray from it. Don't be afraid to put ideas out there that you don't see on the day-to-day basis. And once you do, don't be discouraged by a backlash, because that backlash is only telling you that it's time for this to be talked about, that it's making people uncomfortable. I'm the type of filmmaker to where I like making people uncomfortable. I like people to watch what is going on, on screen and squirm a little or get a little bit uncomfortable with it. Because I know after they see it, they are going to talk about it.

It goes back to I like to start that dialogue. Especially in the African American community, we don't like talking. We don't like dialogue. We don't like communicating with one another. I've never seen a race of people that is more self-righteous when it comes to equality and standing up for your rights, but in our own community we hide our deepest secrets. It's a secret for Cousin Bobby to die from complications of AIDS. We have to say, "Oh, well, he had sugar, or he had cancer." Uh, no! He died from AIDS! Let's be honest.

It doesn't mean that he was gay. But the moment that you put that out there, the family thinks, "Oh my God! If we tell people that he died of AIDS, they're going to think that he's gay!" Well, no. He just died of AIDS.

There's just a stigma. We don't talk. And I want to do everything in my power to get people to start talking. So if you are a filmmaker out there and you have an idea that you think maybe people aren't going to get with, still do it. Still do it, because you are going to find that audience that's going to applaud you for it and say, "Thank you for telling this story."

Much like Otessa was saying, there are places in the world to where if you are caught watching a program like hers that has LGBTQ characters, or like mine, you are persecuted for it. And you can be killed. You can be killed over who you are as a person. And that's crazy. And that is absolutely crazy.

I couldn't imagine living in a place to where I couldn't be who I thought I was as a person. And I think that these shows are...every time you look around you have someone, you've got these young kids, they are constantly committing suicide. They are constantly being bullied. They are constantly being raked over coals.

Their outlet is, "I'm checking out," because they don't have the outlet to say or took at something like Otessa's show, or to look at something like my show and say, "Wait a minute. These characters are out there and they are living amongst heterosexual people and it's OK. Oh my God! It's not a big thing that they're gay! I can actually go and find this life! It's like I can go find the lucky charm! I can go and find this for myself!"

I think that it's important that they know that. I think it's important that they know if you are a lesbian, it's OK. Hey, the family may not agree with it. But guess what? The family may not agree with you bringing somebody Caucasian home. They going to have to get over it.

So if they don't get over it, you might not want them in your life to begin with! Move on! Create your own damn life!

So, create your own magic, filmmakers. Don't let anyone stop you. That's my word. And yes, if I was mayor of D.C. that would be my mantra: Don't let anyone stop you.

Leslie: All right. Otessa, what about you?

Otessa: Oh, gosh. I think the one piece of advice that I would really give is just go out and do it. People have told me that before and it always used to really annoy me. I'm like, "OK. But will you please fill in the details? How do I do that?" But I think really go out and do it. Make it happen. Even if you don't know what you are doing, it doesn't matter. Make it happen. I would say start small. Don't spend money that you don't have. That's number one, because I think I've seen a lot of people make that mistake, and that is dangerous, and you don't want to do that. But yeah, start with the money that you do have. If you think it's not enough...

Let me tell you, people were always telling me that what I was trying to do was impossible, year, after year, after year. And yes, it sounded impossible, but we did it. We did it. We won oodles of awards. I'm very proud of that.

So if you can only raise \$3,000, \$500, \$75, whatever, go out...build it around what you have. And also, I would say, in the beginning especially, look at the pieces that you have. Look at the things that you know are a guarantee and build something based upon what really highlights the advantages in your life. And if necessary, rope your friends and your family in it because you know you can count on them.

Again, that's the other thing, is that the first time you do something it's probably going to be a little wrong. So, all the more reason to work your kinks out.

So I would not be afraid of failure, because people have learned very little from success. I think it's from failure that we learn how to truly make things better.

Leslie: Yep. You are bad before you're good and good before you're great.

Anthony: Exactly. And real quick, let me tell you all something about math when you are feeding your cast. \$50 will get you 22 pieces of chicken at Popeye's and two gallons of orange bloom juice at 7/11, and a few sides. And if your cast...if you are really good, it will stretch to the second day. And that's how you eat two days off \$50. Trust me, I know.

Leslie: That is awesome advice.

Otessa: Actually, that's another thing, the food. Honestly, just from filmmaker to filmmaker, if you are looking at your budget and you are like, "Oh, well, if we skimp a little on the food we can get this amazing..." No. You do not want the piece of equipment, you want people fed happily.

Anthony: My people are happy with chicken and orange juice. [laughter]

Anthony: Trust me, they know. Things got better for season three, but.

Leslie: Wow. Well, tell me about the projects that you're working on now. What's next for both of you?

Anthony: Well, I have this reality show, it's called "City Boys." It's going to be filming in DC over the next couple of weeks, probably for about, I think six or seven weeks. It follows the lives of eight gay males in the DC area, all in different levels of entertainment. You have an author, you have a socialite, you have a model, it has a songwriter. They are going to be pretty much following their dreams while at the same time seeing what they each, they're all very different, but seeing what they each have in common along the way.

It's sort of like going through that life of pretty much helping each other out. Also, probably getting into some trouble along the way. Staying with the reality show, of course, it's going to be very, very hot. It's going to be the talk of the town, I'm sure.

Leslie: Excellent, excellent. Otessa, what about you?

Otessa: I'm actually developing another web series, it's all written, so I'm really keen to get started on it.

Leslie: Great.

Otessa: It is a sci-fi show, which usually, people start to kind of inch away slowly when they hear me say that. But I am a not so secret lover of sci-fi, and in particular, I think that web series are a great way to explore that. Also, I think that historically, when you look at what sci-fi has done for contemporary society, it's a really amazing way to hold up a mirror to what's going on and explore it, really fully. I mean, even if you're looking at, like, what was the first on screen interracial cast, was Star Trek.

Anthony: Star Trek. Captain Kirk.

Otessa: I mean, like that's where people are exploring things on these types of show through sci-fi, so I really want to get in on that. Another thing that I'm interested in is the way that each past generation has had their own sort of vision of what the future would be. I kind of want to do like a 1970s version of the future, of like a sci-fi that no longer exists. Like, where do these extinct versions of the future go? It's like that.

But you're going to see a lot of the same sort of things that we're exploring with Orange Juice, which is, sexuality and equality and diversity. All of these things, but in a new format. I'm really pumped.

Leslie: Very cool. Very cool. I'm excited to hear about both of those projects.

Anthony: That is wonderful. I always thought it was weird that Captain Kirk would go around to planet to planet and sleep with all the women but he never slept with Lieutenant Uhura. Because you know something happened on that ship. [laughter]

Anthony: You know something happened on that ship. They just didn't want to talk about it. But you aren't going to go around from planet to planet sleeping with green women and purple women and women with those little fuzzy things falling out the cabinets and stuff and not sleep with Lieutenant Uhura, right on the bridge, too?

Otessa: I always thought that maybe she was a little too clever to fall for him. He was a mess.

Anthony: Mm-mm. She was the only one on the bridge. He wasn't stupid.

Leslie: Wow, thank you for that laugh. Last but not least, I would like for you all to share where we can find your web series so folks who haven't been there before, they can check it out. Anthony starting with you.

Anthony: Sure. You can find "Anacostia" on You Tube. You can go to You Tube and just pull up "Anacostia, The Series." Or you can type in www.YouTube.com/anacostiaseries, or you can Google "Anacostia Series" for all the three seasons. Find us on Facebook, add us as a friend. We answer every message.

Leslie: Yes, they do. They're very good at that.

Anthony: Every, every message. So find us and like us and enjoy the show. Get hooked and tell a friend.

Leslie: Excellent, excellent. Otessa?

Otessa: You can find the show online at www.ojinbg.com. You can also just put "Orange Juice in Bishop's Garden" into a Google search run. You Tube, Vimeo, we're OJBishopsGarden on Twitter and Facebook. I mean, we have an Instagram, we're horrifyingly social. You can get at us any way that your heart desires. But also, if you're local, you can watch us on Mondays and Saturdays at 10:30 PM on DCTV, which is Channel 95. We actually air directly after Anthony's show, "Anacostia."

Anthony: Yeah.

Leslie: Excellent, excellent.

Anthony: That's a program block that you want to catch.

Otessa: [laughter]

Leslie: Absolutely, absolutely. I failed to mention that both of you are film makers of the month.

Anthony: Yay.

Otessa: Yay.

Leslie: Honored by the DC Film Office, so we're so proud of you all and so excited to have you all here. Thank you again for joining us.

Anthony: Thank you for having us.

Otessa: Thank you, yes.

Leslie: Absolutely.

Otessa: It's been a pleasure.

Leslie: Thank you all for tuning into Real Talk with Film DC. This is your host, Leslie Green, signing off. Don't forget to check us out on the web at film.dc.gov. You can like us on Facebook at facebook.com/filmdc and you can follow us at Twitter at [DCFilmOffice](https://twitter.com/DCFilmOffice). Catch you next time.

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