

NEW
MOON
FROM
THE
ZONE
VOL

lunetta pictures presents

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NEW MOON
NEW MONTH
NEW ZINE
NEW MOON
NEW MONTH
NEW ZINE

Tarter U.S.A. : A Travel Guide

Written by Ben Mattingly

Recently, I got the special opportunity to sit down and talk a little bit to the amazing director duo of Caerden Conley and Juno Sapp about their soon to be released feature, "Tartar U.S.A". AS many people can likely relate, I had little to no idea of what this project could be about judging from the material that has been so far released. Everything I've seen out of this project carries this ghostly nostalgic middle America weight. It's enigmatic, mysterious, and definitely more than a little creepy. Yet, it carries this ethereal magic to it. That magic isn't just a part of the scene, hearing their own personal voices about the project made me feel that magic. I think if you have ever met either of them, you can just feel this voice they have, just so much passion, and to see it come to life after hearing that, it's incredible. I could say more, but I think they do it better.



"We have a whole, like, Instagram reels, like, save thing with, like tartar inspirations, and it's just like the craziest, like, I don't know, the craziest stuff you can imagine."

- Juno Sapp

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Tarter U.S.A. : A Travel Guide

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How did the spark for this project come about?

"I think me and Juno were on Instagram reels or something. You're on Instagram reels and we saw this reel of this family who's trash diving. and it just sparked this idea about a film, about trash diving, and we started to kind of spitball and some crazy stuff came out at first. We started to spitball, and we had this idea of, like, oh, this guy finds a tape in the trash. and we just kind of ran with it,"

- Caeden Conley

Why direct this together?

"I think, like, me and Juno were just both so passionate about the idea, and I think, like obviously, our visions are, like, different, but I think, like, we work really well together and that we, like, find compromise. I think it was also, like, just really scary to do alone. That's too."

- Juno Sapp



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Tarter U.S.A. : A Travel Guide

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"The people that are on your set will make your movie and will deeply impact your movie. Especially on a set where it's so skeleton, because, like, everyone, like, from producers to, like, people doing the small things like the PA., like, I think need to be passionate about the story."

- Juno Sapp



"There's a shot we did of a woman laying on a mattress on the floor that I think it was like the second day that was really, like, exciting. Yeah, I'd say more so like it clicking is seeing the performances, the actors. Because they were just some things where like actors would come in and like bring something to the character where you just have to like leave it and it's like, like, they just like made that scene like they just made that character. And like me and Juno still like quote them to this day because like, their deliveries were just like so good or like, someone, like, there's a character in the film who's like pretty quiet throughout and like, they're pretty like mentally removed, I'd say, and there's just a scene where they kind of like, go all out and it's just, like, just seeing that in person and like, it really gives you chills."

- Juno Sapp



"It was just so enthralling to like, be in that world that we've worked on for like months on. You know what I mean? And to also just like to see it come together and just like, have nine days where like we're doing what we love, like what we came here to do. And now that I've experienced and now that I have the confidence coming from it, it's just like, it's really like addicting. It's like, it's kind of like a drug, I feel like. And it also makes everything seem so much more achievable."

- Caeden Conley

Tarter U.S.A. : A Travel Guide

Written by Ben Mattingly

I've sat down with a lot of people this semester about the possibility of creating a feature film at our level. To be perfectly honest, in the conversations I've had the idea has generated a lot of push-back from a lot of people. Whether it's a resources issue, or a time issue, or simply a "diversify your means" issue, there seem to be so many problems people have with wanting to create their own features. It's hard to blame them, these things are a beast. I think a lot of that has truth to it, but at the same time, I also believe it's our job to ignore what's not possible and prove that it is.

Tarter is one such piece of evidence, it's a monumentally big project that I really do think has inspired so many people in the UGFTV program here at NYU that it doesn't take a whole lot of people and resources to make something truly amazing. It takes real passion, real commitment, and real friendship.

See you in Tarter.



Maxxam's take on: Bugonia

Written by Maxxam Yabut

Can we talk about the ending? No? Okay that's fine.

I enjoyed the movie thoroughly, and despite the ending throwing an absolute monkey wrench into the personal narrative I was constructing about the film, I think I still have some interesting takes on the film to illuminate to the beautiful zine readers.

I found Jesse Plemons' character especially captivating, as his character evoked especially challenging conflicts in my mind and heart. On arrival, Plemons' portrayal exudes the crazy conspiracy theorist archetype we've collectively come to associate with incel/4chan adjacent dregs. But as the movie progresses, we learn more about his past and realize his warped perception of reality stems from an insanely traumatic upbringing. An incredibly honest and visceral portrayal of a lot of these "crazies" on the internet, at least from my research and experience, but it still doesn't take away from the inherent tension one can feel from this brutal reality.

Because the film's traditional portrayal of the conspiracy theorist combined with the stark inversion of a tragic backstory is again sharply contrasted with the absolutely despicable actions Plemon's character enacts throughout the movie.

I couldn't help but feel these feelings of repulsion, pity, and frustration gurgling in the pit of my stomach anytime this character appeared on screen.

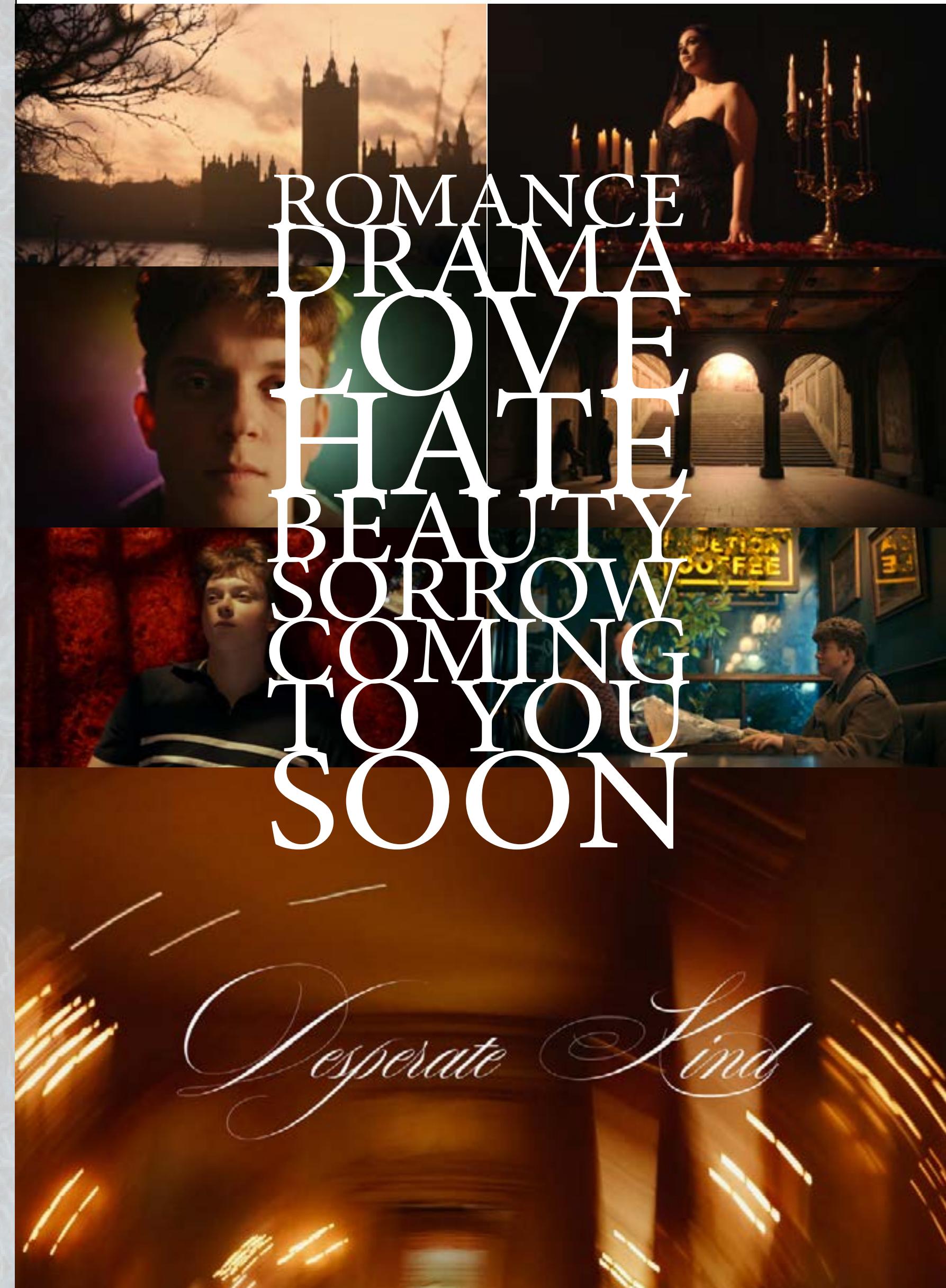
Also, Ben asked my to put a philosophical spin on my thoughts on the film, so I'll pose this little question to the audience: given the ending of the film (which I highly contest but don't want to elicit an annoying *spoiler alert* section in my writing), are the actions of Jesse Plemon's character justifiable, or at least understandable? I would make the argument that even without the ending, his actions are incredibly understandable.

Definitely not justifiable, but understandable, but that argument is to be made in another time and place.

A Visual Feast: Desperate Kind

Directed by Khayta Diongue

Cinematography by Payton Daly



The Art of the Return

Collection from Eliot Cho

My personal favorite graphic design work I created is a piece titled GAZE. The project began with an oil pastel artwork I made in 2022, which I later revisited and transformed into an entirely new design.

Rather than treating the original piece as a finished work, I approached it as raw material, which allowed myself to reinterpret it through a new perspective, 3 years later. In reworking this piece, I discovered that distance and time can be just as important as technical skill in the creative process.

Returning to the original artwork years later gave me a stronger sense of what elements still felt personal to me and what could be pushed further. By playing with new textures and experimenting with typography, I was able to shift the focus of the piece and give it a clearer visual direction.

-Eliot Cho, Visual Artist, NYU



SCENES FROM A WRAP PARTY



This here that you see is a team that really just came out sheer force of passion. Congrats to all the people who made these two upcoming films, Finnigan Fidns Joy, and Mena, two amazing Lunetta Pictures, possible. Official screening premieres of both coming to you early march.

- Lunetta Pictures

Mothers Recipie: Cooking the Melting Pot into Soup

Written by Ben Mattingly

How does one encapsulate a memory? A culture? A story of figuring out the world? According to Izumo Kawabe, start with yourself, and you're sure to find it. Izumo is a figure I think for a lot of NYU people has been quite prominent since we all got here. I remember seeing the OG "Mothers Recipe", his short about two boys connecting over warm soup in Singapore, all the way back at the welcome week film festival. It's a tale that on the surface I feel I could never fully relate to, but it's just so deeply human in a way that's unexplainable, that I truly believe every single one of us dopey freshmen, even if just for a moment, got a taste of home during that screening.



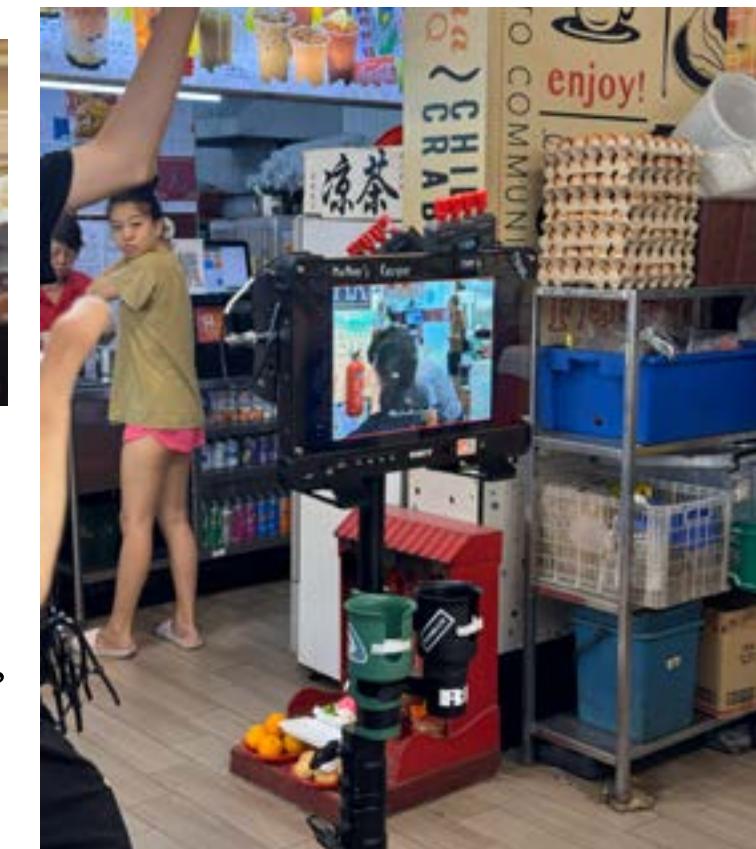
"I guess I'm just kind of like, interested in the work where, like, two worlds collide," says Izumo, "So, like, essentially, it doesn't necessarily mean, like, I want to focus on culture, but I feel like, um, like culture is something that, like. Like, you have a different background, a different culture, different language, but, those two worlds collide because of the differences, but at the same time, like, you realize that, like, humans are humans, like we're all the same." I think his mentality really does shine through in Mothers Recipe, and to be quite honest it's hard to place exactly what technical aspect provides this.



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Mothers Recipie: Cooking the Melting Pot into Soup

Written by Ben Mattingly



On the topic of cultural fusion, Izumo says that he's "always inspired by that kind of story, essentially, I think, basically because I was like, it's kind of like semi autobiographical, right?" It seems that having had the experience of moving from Japan to Singapore at a young age is a huge influence on not only the stories that he has told so far, but as a personal tale that he has translated through a lot of his work.

"It's kind of like me not trying to stay in the comfort zone and just trying to be in, like, in a community where I feel comfortable in. But when I stepped outside of that community and, like, started to see other people and talk to other people, like, that's when I realized the world is so much bigger, and I feel like that's something that I experienced, and something that's, like, what I'm trying to express through the works."



Izumo's unique directing style matched with his universal voice has been inspiring to a whole lot of us, and really made for an amazing short to kick off all of our time here at NYU. But he's gone and one upped himself. This summer while at home, Izumo created a longer, more expanded take on Mothers Recipe, and will be screening next semester, so if you're interested, check out this QR code to witness his next step on his journey to understand the colliding worlds within our own.



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2 Years 2 Film Schools

Written by Jacqueline Wilson

After two years in two different film schools, I can confidently say that I've learned the most not at Pratt Institute, not at The New School, but instead in an environment where both are present and interactive experiences.

During my time at these schools, I had the chance to be exposed to how different film schools can be. In environments, in teaching, in people. the difference between the schools I attended are day and night, and after hearing the education students at NYU get, my shock in difference applied to them as well.

Over the past two years, I've gotten to work on sets across New York, and this is where I've learnt the most, and it's really only one thing. It is so important as an early filmmaker to be working with people who aren't exposed to the same learnings you are taught.

Working across schools has allowed me to be exposed to different creative processes, and different levels of formality and attitude in film sets. From a technical standpoint, exposure across schools opens your world to think of how you want to nurture your own set environment, and where you thrive best as an individual. Working across schools is one thing, but what's even better is working in an environment where there is no hierarchy of college on set! A community like this creates a unique environment where everyone is in a learning process, and allows for a set environment more similar to the industry where everyone comes from unique understandings and learnings and is trying to apply their own understanding.

Not to mention sets like these have introduced me to some of the best people I know, and has allowed me to introduce my trusted peers to other awesome people!

If you're wondering how I got experience like this, to be involved with people from Pratt, NYU, The New School and more? My involvement in Lunetta pictures! I'm so humbled by my company, and by the fantastic people who have opened up opportunities like these for me, and I'm so excited for what more this coalition of artists will bring me in the future. To the reader who is reading this and wanting an opportunity like this, my best advice is to reach out to Lunetta pictures, or to me, or to any other student on instagram from another school! Outreach is the holy grail of opportunity

*"That
definetly was
a model, in a
sense, of like,
this everyday
object turning
into a
weapon"*

Up ahead: **STAPLER
PERPATRATER**
a Milo Timberlake Film



Finnigan Finds Joy: An Extra Joyous Look

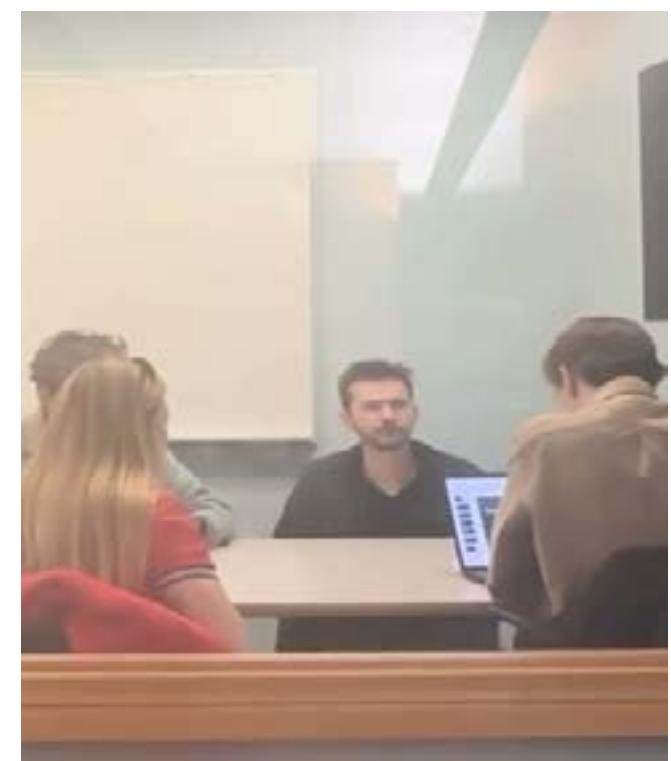
Written by Evan O'Rourke

Cinematography by Payton Daly

The idea for Finnigan Finds Joy was conceived over the summer of 2025. I wrote the script going into my sophomore year of NYU and immediately began forming my crew of talented filmmaker friends. It is worth noting that beforehand, a major goal of mine was to direct my first, personal NYU short film in the Fall semester.



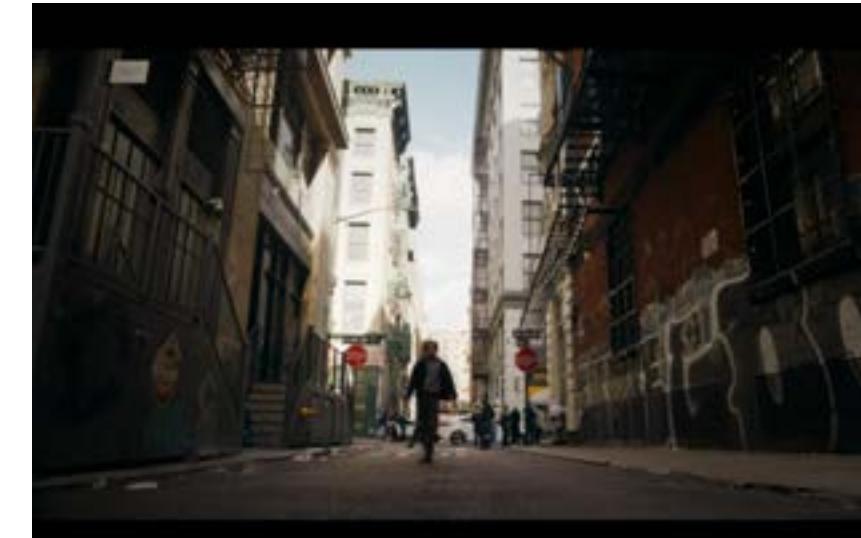
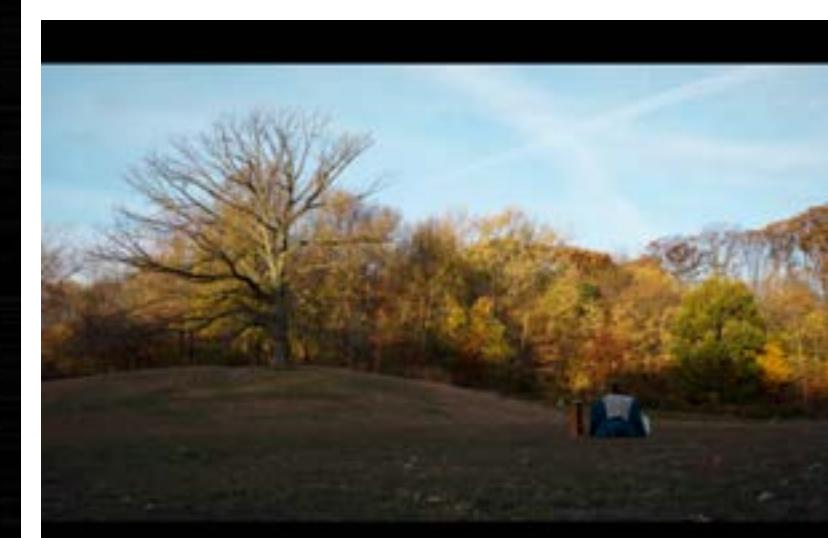
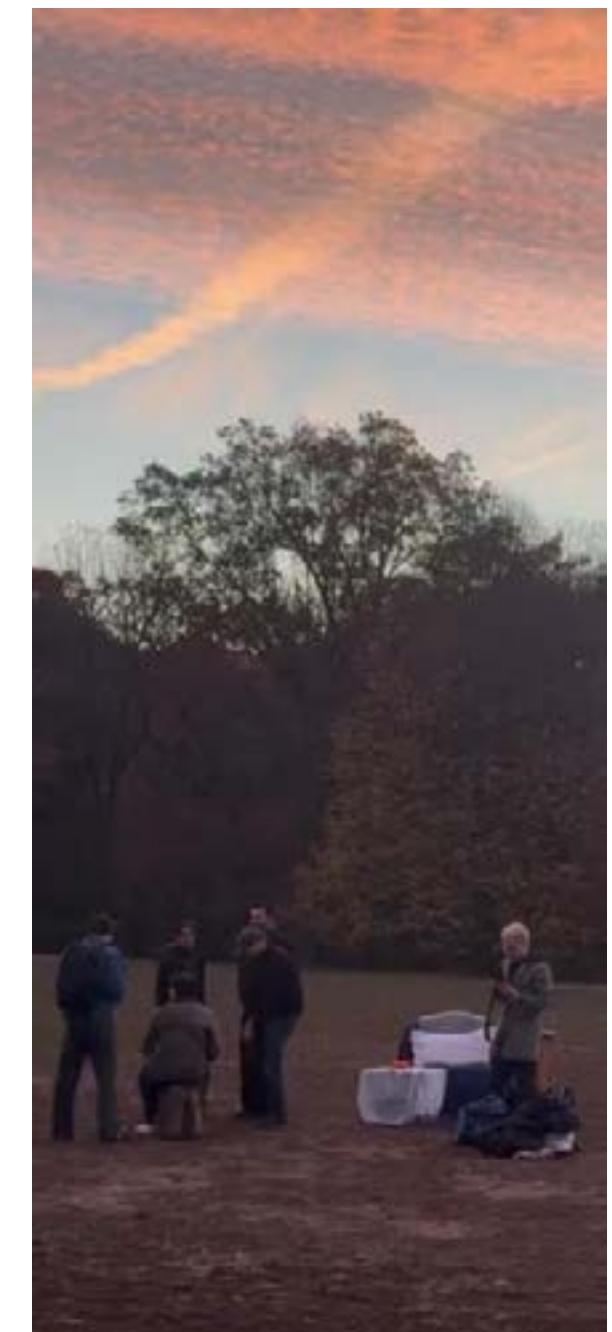
As our crew formed, we used the months of September & October to hold weekly production meetings in order to plan for the shoot dates. That way, we would come prepared and hopefully have as little issues to deal with as possible. Finally, on the dates of November 15th, 16th & 22nd, we shot the film in Manhattan & Brooklyn.



Finnigan Finds Joy: An Extra Joyous Look

Written by Evan O'Rourke

Going into the first weekend, I was a little uneasy as we needed to rely on good weather for the film. Thankfully, the sun was out on both days with little clouds but we still ran into some issues with our pre-planned locations. For instance, while shooting early in the morning in Prospect Park, we had to deal with several hundred dogs running in and out of frame as they were being walked. Albeit a somewhat funny situation, we pulled through and managed to film more on the first weekend than previously planned. From there, we wrapped production early on the 22nd of November. All of us felt immense joy that we accomplished this great achievement and I couldn't be more grateful to have such a talented cast & crew.



As of right now, Finnigan Finds Joy is in its post-production phase. On top of Directing this film, I am also editing it and hope to have it screen locked soon. This way, we can begin our color grading, sound design & music composing processes. From there, we hope to have it ready for its first screening on March 3rd, 2026!

Stapler Perpetrator: “Milotimberlakeism”

Written by Ben Mattingly

I've been to a whole lot of student film premieres this semester, but none have been such a true shock as Milo Timberlake's "Stapler Perpetrator". Now I had high hopes going in, being very present off and on set, but what this film became in the editing process is just unbelievable. Milo's philosophy was this; "I don't want to make a movie that you could, you know, watch something on Netflix and feel like it's the same thing. I want to make a movie that now when I watch, I'll have a new movie that I know about that is interesting and different.". If you watch the film, you can definitely feel this. Each character remains unique to the plot and themselves, yes, but there is certainly no denying the "Milofluence" subjected to everything in the film.



The film follows a man, played by the notorious Cadel Martel, under questioning in an interrogation room who when pressed about the murder of his ex-girlfriend, uses a stapler to break his way out of the police station (and to break through the men who stand in his way). The film utilizes a distinctly vibrant visual style defined by strong motivated camera movements, simple yet punchy lighting and production design, and fast pace editing. Let me tell you, if you thought there was a finite logaical limit of the amount of ways a stapler can be used as a weapon, Milo Timberlake is about to prove you wrong on so many levels

Stapler Perpetrator: “Milotimberlakeism”

Written by Ben Mattingly

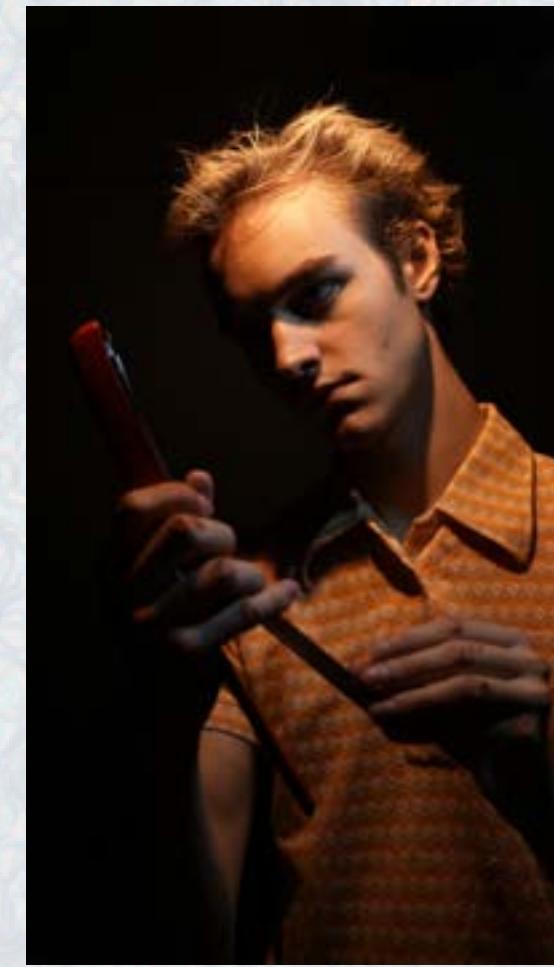
The visual element in terms of camera coverage is pretty astounding. John Zhang, the director of photography, utilized a "maximum coverage style" with Milo during production, a technique designed to ensure a post production process giving total freedom to the editor by ensuring coverage of essentially every single possible movement with at least three or four angles. It's a directorial technique which might have caused quite a bit of strain on Staples assistant director, which was masterfully handled by Jacqueline Wilson, yet did achieve its goal of total control to the editor, who coincidentally, was Milo Timberlake. It should be no surprise that Milo's presence can be felt in every cut and transition.

Full disclosure, being a producer on this film was a little more than tough. Of course, the biggest challenge to overcome on a project like this would be the fighting and intense stunt work, and Milo had a great answer to this problem. "I got Julian Perello, who is a wonderful fight choreographer, who was looking to do something like this, a little bit of a step up from some of the fight scenes that he's done in the past". To put it simply, Julian might be the GOAT of stunt choreography, and it really shows on screen. Perello worked meticulously with each actor in rehearsal to develop a diverse range of combat stunts. From grapples, to punches, kicks, and even a moment where Caden Martel climbs on top of his co-star, Edwin Lee Guzman. I would say it was a miracle that no one was injured, but under Julian Perello's intense standards and preparation, no miracle is needed.



Stapler Perpetrator: “Milotimberlakeism”

Written by Ben Mattingly



With all this extremely creative fast pace violence, it's no wonder of course that Milo was inspired by the action styling of such modern classics as “John Wick” from the director Chad Stahelski. But it's not just the action that reflects this, but again the editing. I highly encourage anyone who missed Milo's screening's for Stapler to find the biggest screen imaginable with as many friends to watch this masterclass in fast action cuts. The amount of laughter and gasps for this low budget high passion project you and all your fellow film lovers will get from this gem will be priceless.

To be honest, I was surprised by the lack of heavy intense action films within our class, but Stapler certainly fills all of those needs for me. The editing is just amazing. The flow of the cuts breathes constant energy into very long fight sequences. It's hard to do fight sequences of course, but it's even harder to keep them interesting when they go on for minutes on end, but I can confidently say that Milo solved both of these problems with his amazing direction from pre to post production.

Stapler Perpetrator: “Milotimberlakeism”

Written by Ben Mattingly

Now if you had any inkling of a hand in production, or knew anyone who was a part of the Stapler Perpetrator crew, you likely heard about the dreaded ear incident. While hauling over all of the gear and props from founders hall to todman, which included a twin XL mattress, all by two valiant and honorable men a beloved prop was lost. The ear. Now if you've seen Stapler Perpetrator, you know why this specific prop is so important, which is why reshoots had to take place in September to recreate that spine tingling shot after it was dropped just a block from the shooting location. It was only until a totally unrelated NYU film student spotted the prop and posted it on their story the crew became alerted to its disappearance, but alas, by the time a producer tracked down the spot it was found in and ran to it, it was gone, lost in the unforgiving motion of New York City, forever. Perhaps the greatest mystery in UGFTV history ever since.

“Godspeed you wonderful ear; may you one day find your home, and a silver screen, to display your mysterious beauty”

-Anonymous



RED FLAGS

An Elliot Thyne Film
Written by Elliot Thyne

“Red Flags” is a short film created by Elliott Thyne as a final assignment for his first semester film class at the Pratt Institute. He wrote the film as a sort of over-dramatization of the anxiety surrounding meeting new people, something he struggled with a lot when he was younger. It was shot with both a Blackmagic Design Pocket cinema camera, and two crappy camcorders.



The goal of using these two very different cameras was to create an uneasy, awkward vibe throughout the film, switching between cameras and scenes in a jarring way to make it feel like nothing ever properly fits in, echoing the main character’s own emotions. Other techniques used to create this awkward feeling is the choices of when to shoot handheld or on a tripod, using more camera movement when the character feels more anxious.

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RED FLAGS

An Elliot Thyne Film



The film was originally written as a sort of cross between the genres of indie-comedy, and experimental horror.



If you compare the first and last scenes, they look like completely different films, aside from the obvious switch from day to night, there was also a switch in directors of photography halfway through the film, to create an even stronger change in tone. The film ends with a segment hand-animated by the director, creating an out of place, unnatural element to the scene.

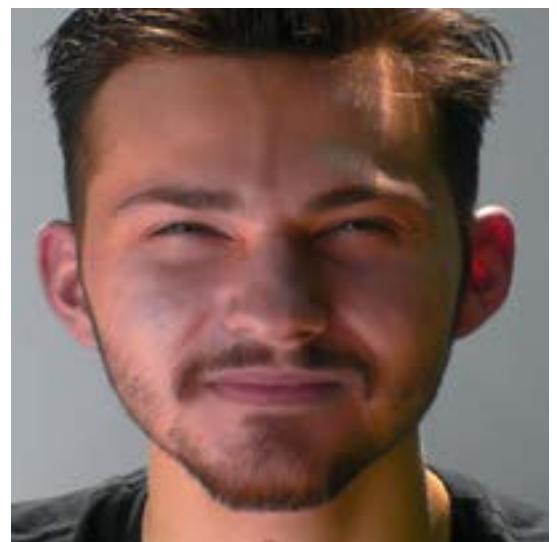


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Acknowledgements



Ben Mattingly is a filmmaker from Bentonville, Arkansas and the lead editor and designer for New Moon Film Zine, as well as a producer for Lunetta Pictures. Ben has been telling stories for a really long time, but nowadays especially loves to tell stories about dreams, promises, and religion. Recently, his freshman Lunetta debut, "North of Heaven", really blew him away, so he tried another, he just finished shooting his second Lunetta Picturees film "Remote", which will be coming to a NYC screen near you on March 3rd.



Milo Timberlake is a versatile filmmaker and actor with Lunetta Pictures. He's been making movies from the age of 10, early on making action comedies, horrors, and dramas with his brothers and stuffed animals. Recently he wrote, directed, and edited the action comedy short Stapler Perpatrator. He is a skilled director/ editor known for his fluid action cuts, and for being an true actors director.



Izumo Kawabe is a sophomore NYU Film/TV Production student. Hailing from Japan and Singapore, Izumo enjoys exploring deep themes of humanity and the ways that we learn to connect with eachother. Izumo is experianced both as a director and, more recently, storyboard artist for the award winning "Spirit World". Check out his revamp of "Mothers Recipie" coming at you early next semester!



Eliot Cho is a sophomore at NYU, majoring in Film & Television. He grew up in South Korea immersed in a wide range of artistic practices, developing a love for photography, painting, filmmaking, and graphic design. That broad background continues to shape his creative vision today, allowing him to move fluidly between disciplines rather than treating them as separate fields.

Acknowledgements



Jacqueline Wilson is a founding member of Lunetta Pictures and a current film production student at Pratt Institute in Brooklyn. Jacqueline has really made her mark on Lunetta Pictures through her strong preformances Assistant Directing or Producing for just about every single one of our films. Her kind tempered canadian vibe on set consistantly keeps everyone in the zone, but also smiling no matter what. More recently, shes recieved a lot of praise for her mixed media experiemntal film work at Pratt Institute, blending dreams and memory into comfort adn nostolgia.



Khayta Diongue. Director, Producer, Writer. I've always loved telling stories, but what I love even more than telling my own, is creating a world where viewers can escape and watch characters experience life, and relate. DK is my way of paying homage to the films that inspired me the most to pursue a career in film, my admiration for the victorian era, poetic writing, and of course - the experiences we share through our adolescence. My hope is that this film brings you the joy it did for me, even if it's just for a moment, and maybe even help remind someone that their mental health matters and that experience is what defines us- not the outcome of the experience.



Heyyy, I'm Maxxam Yabut and I'm currently studying both Philosophy and Actuarial Science at Baruch College. My main hyperfixations right now are whitebelt (aka sassgrind), misreading Freud and Foucault, Plants vs Zombies, and PIB-BLES!!!! I'm pretty locked in on academics right now but in my free time I love playing crosswords with my friends, going to the occasional show, or writing out my crazy thoughts. If you enjoyed reading my stuff you can check me out on sub-stack @notlilshrimp or my publication Plato's Goon Cave.

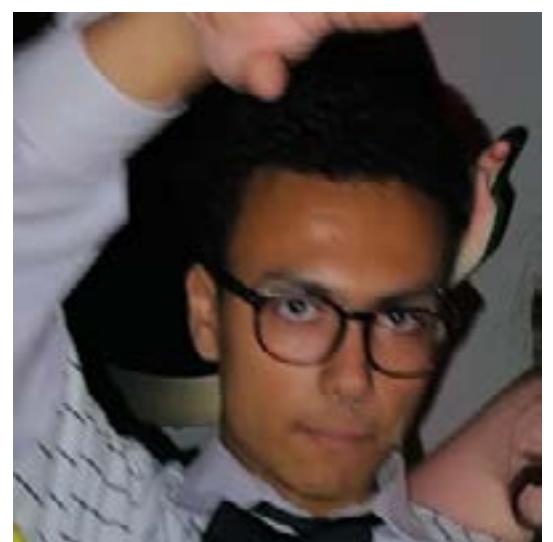


With a foundation in stop motion and 2d animation before working in live action, Elliott Thyne works very visually, with strong emphasis on lighting, production design, and incorporating mixed media elements in everything he makes. He has worked with many different schools and production companies over time, including Lunetta Pictures, Tarot 77, Splatter Virgin, Hi Mom Movies, MCM creative, Emerson College, Pratt Institute, and is one of the founders of Scrappy Cinema. Elliott specializes in writing, lighting, production design, and directing, primarily in the field of Horror-Comedies. His next film, Separation Anxiety is scheduled for a release in January of 2026.

Acknowledgements



Evan O'Rourke is a film student at NYU who is apart of the leading team at Lunetta Pictures. He just recently finished directing his first Lunetta Pictures short film called 'Finnigan Finds Joy'. Evan O'Rourke has also been involved with many other Lunetta films, such as his producorial role for North of Heaven, where he managed to work closely with our AD to turn a 17 minute project in Jersey with a crew of 15 into a one afternoon, less than 500\$ shoot.



Juno Sapp is a sophomore UGFTV student at NYU hailing from just outside of New York City. Juno is a founding member of the experimental film collaboration known as "IC" or "Infant Cinema" where they create surreal and visually expansive pieces of media and film. Juno recently Co-Directed their first feature, Tartar U.S.A, as is currently in the works of setting the stage for their next big feature.



Caeden Conley is a filmmaker from Fort Worth, Texas, currently based in New York City, where he studies Film and Television Production at New York University. He has directed several stylistic short films, including IC, My Little Family, HELLP, and co-directed the feature film Tartar U.S.A. His work blends realism with the gritty underbelly of American culture, and he prides himself on fostering enjoyable, collaborative sets of cast and crew.

Interested in being featured in the Zine?
Advertising your next project? Writing
something to inspire your peers? Check us
out on our instagram (@newmoonfilmzine),
email us (newmoonfilmzine@gmail.com),
or scan this QR code to reach out!



What is New Moon Film Zine?

Dear Reader,

This zine exists as a result of a growing collective want in collaboration not just between students or majors, but different universities entirely. Lunetta Pictures has placed an emphasis on inter-collegiate collaboration since its founding in a no longer existent pizza shop back in 2024, and that same spirit has continued. The goal of this zine is not to show off the work of Lunetta Pictures however, but to help foster a stronger, more collaborative community between film students and schools.

Our plan is to distribute this zine not only digitally, but also as physical media around the great film schools of New York and beyond as a way to get people excited for each other. I personally have found constant whispers of praise and excitement for the productions we all know are going on but don't see, but I personally want those whispers to turn into shouts.

I think the older I get not just as a film student but also a person, I am realizing more and more that the way forward isn't just vertical support, reaching out to older generations for their guidance and help, but that we as this new generation must build stronger bonds with each other and usher in a new era of amazing art and talent. If any of that sounds applicable for you then good! I'm glad I'm not crazy. Let's build this platform together. From this zine on, we will be releasing a new zine every single new moon, just about every 27 days. So if you'd love to be a part of this, but didn't get the chance, a new opportunity will be coming soon.

Thanks for reading,

Ben Mattingly

DECEMBER ISSUE

WINTER

