

BIMIFF

MAGAZINE

Year. 1 Edition 4



ART AS A POLITICAL FORCE



EDITION 4
2022

A NEW SEASON, A NEW HOPE

"In the midst of the turbulent Brazilian elections, where the presidential race became a duel between the recovery of a weakened democracy after 4 years of an authoritarian, reactionary, and extremist government, and the total turn towards barbarism with the continuation of an anti-Brazil political project, our festival debuted its 3rd season, and our magazine, its 4th edition.

With so many political disputes and a scenario of uncertainties for the future of our country, especially in the economy, education, culture, and environment; democracy won. The popular sovereignty opted for the recovery of the national hegemony, for the reopening of the country to international diplomacy, and for a future that aims at restoring our prestige, lost after a disastrous mandate that had as a balance scabrous cases of active corruption, more than half a million deaths resulting from bad management during the biggest peaks of the pandemic, and unprecedented political isolation in the international panorama.

BIMIFF opens another season, and launches its 4th issue with several exclusive contents, including interviews with filmmakers from Brazil and around the world, reviews of award-winning projects, as well as a new unique article by our contributor Pamela Nassour, on the topic of film distribution, and a first-hand article on the film COISA PÚBLICA, the latest project by filmmaker André Borelli, starring actress Priscila Ubba, about this very current and present topic for our fellow citizens: the recovery of our democracy's strength through art, culture and political awareness.

Dear readers, welcome to our third season, and may new winds arise where hope is no longer just a dreamy noun, but an active verb in our comeback.

Richard Caeiro
Film Critic of BIMIFF Magazine



FESTIVAL DIRECTOR & DESIGNER

Lucas Marques
[instagram.com/lucasdecmarques](https://www.instagram.com/lucasdecmarques)



FESTIVAL MANAGER & COMMUNICATION

Victor Henrique "Vic Kings" Carvalho Reis
[instagram.com/vic.kings](https://www.instagram.com/vic.kings)



FESTIVAL ADMINISTRATOR

Marcelo César Silva
[instagram.com/marcelocesars](https://www.instagram.com/marcelocesars)



EDITORIAL DEPARTMENT

Editors-in-Chief: Lucas Marques and Vic Kings
Art and Design Editor: Lucas Marques
Staff Writers: Lucas Marques, Marcelo César and Vic Kings
Contributors: Richard Caeiro and Pamela Nassour
Digital Editor: Lucas Marques
Social Media Manager: Vic Kings
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COISA PÚBLICA

A FILM BY ANDRÉ BORELLI



ART AS A POLITICAL FORCE



L

PROJECT

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ABOUT PREJUDICE, TRIGGERS, AND VIOLENCE: A NEW PERSPECTIVE TOWARDS BULLYING

AN EXCLUSIVE INTERVIEW WITH GABRIEL DA SILVA, DIRECTOR OF THE FILM "MILAS TAGEBUCH"

BY VIC KINGS AND MARCELO CESAR



ABOUT PREJUDICE, TRIGGERS, AND VIOLENCE: A NEW PERSPECTIVE TOWARDS BULLYING

ABOUT PREJUDICE, TRIGGERS, AND VIOLENCE: A NEW PERSPECTIVE TOWARDS BULLYING



Photo by Nathan Kim

"Milas Tagebuch" film scene

ABOUT PREJUDICE, TRIGGERS, AND VIOLENCE: A NEW PERSPECTIVE TOWARDS BULLYING

AN EXCLUSIVE INTERVIEW WITH GABRIEL DA SILVA, DIRECTOR OF THE FILM "MILAS TAGEBUCH"
by Vic Kings and Marcelo Cesar

Gabriel da Silva is a Swiss/Brazilian filmmaker and actor, currently living in Switzerland. He started in 2009 as an actor, studied acting, and became a filmmaker in 2015. Until now, Gabriel made twelve short films and one feature film.

The filmmaker was born in Zurich, Switzerland, and lived for 5 years in Brazil.

Racism and cultural prejudice are structural social problems found in many countries, especially when you add to this sad equation the immigration factor. As a Swiss-Brazilian filmmaker, your Latin roots in Europe served as a basis and inspiration for the creation of the short film?

First of all, thank you very much for being a part of your film festival and this interview, muito obrigado.

When I lived in Brazil back in the 90s, I quickly realized that black and indigenous people are very disadvantaged against them. I felt that was incredibly unfair even as a child. Also that poor people never gets the same chance as rich people do for studying. It made me angry and sad at the same time. I always said to me, if I make one day movies there will always be a justice for the outsiders, the poor ones and victims. I

would never make a movie where a evil character win over someone who has a lower level in society. That doesn't feel right. And movies are fictional so we can give a better ending for social injustice than real life does. Maybe it's also because I am a Christian believer and then you know how to act to the outsiders in our society and show mercy and justice like Jesus did in the Bible.

Bullying is a big problem that occurs inside and outside the classroom, affecting the social and also psychological life of children and teenagers around the world. What was Milas Tagebuch's scriptwriting experience about combining bullying with the immigration issue in a short but powerful film?

I knew that this story is going to treat the topic "bullying" from the beginning on. The immigration issue came later through the writing. There are many immigrant kids right now in a foreign school due to war in their country. Those kids are traumatized and their childhood is affected by it. I can imagine how difficult it is for them to find friends who understands them or gets connection to other kids. Every child wish to have someone like Mila who encourages her, comforts her and most of all help her to learn their language. A lot of people think they are open mind and tolerant to immigrants. But it's not always like that. Especially when there is a culture clash between different Religions or political views. This also can lead to bullying and makes it harder for kids if they see adults fighting over these things and it affects then also friendships in school.

Besides "Milas Tagebuch", your first feature film "Der Lautlose Schrei" also has the issue of bullying as its central theme. Can you tell us about the interactions between these two projects around this theme?

They both treat the issue "Bullying in school" but are totally different stories. While Milas Diary is playing in a elementary school with kids is The silent scream playing in a High school with teenagers. But the main difference is that on milas diary it's possible to prevent bulling getting worse at its top. While on silent scream the bullying is already out of control and there are many people who are looking away and letting it happened. So the situation is much worse in the silent scream for the characters there and the bullies are more evil. But also there is a female heroine who fights against the bullies and helps the victims just like Mila. So it's very important for me also to show brave, strong female characters with a strong justice for the weak and excluded people. Both movies give a clear message to the audience; don't give bullying a voice and do something against it.



"Milas Tagebuch" film scene

The short film features great performances by Alba (playing the title character) and Sarah Mantel (the teacher Eva Meyer), how was the casting process for both actresses?

Alba went to the same school as my mother was working as a teacher. So trough her I knew Alba and felt directly that there is a big potential inside her. We made a Test where she had to play the scene with Sarah, who plays her teacher in the movie. She listens very concentrate, is focused and plays it exactly as you explain it to her. That's a gift which not even professional actors have or they need some time to change quickly in a different emotion. She also can switch very well from a smiling happy moment to be very serious or even sad. She is very talented. Now Sarah I knew from my comedy short movie "I hate Casting", which is a dark comedy about the Job actor and Castings/Auditions. She is very friendly and works as a professional actress and I knew she does a good job. When I wrote the script I had a feeling that she is the right Actress for that role as a teacher. In general, I can trust my feeling which Actor or Actress could fit well in a specific Character. But of course a good Showreel and Casting helps also a lot.

Still on the acting, how was the challenge of directing actresses with such a large age difference, but who excellently deliver this brief and revealing dialogue between student and teacher?

The Challenge was for me, how they both will act together or how the chemistry will be. But it went all fine when we did the rehearsals. They both understood each other very well. This made also my advises as a director easier. I think it was a lot of luck too, that both – Sarah and Alba – worked good together and we all listened very careful to each other. Also making rehearsals before the shooting is so important for actors and a director.

How has "Milas Tagebuch" been received in film festivals in Switzerland and abroad?

Very good. I was so surprised how good it was received and specially how many worldwide Awards, Trophy's and Honorable Mentions came along. That's something no one of my team expected. But I think it's also the topic of the movie which is a worldwide problem on schools and so it received attention. The movie was received better on film festivals abroad than in Switzerland. Switzerland is very difficult to get attention, because they don't have any independent film scene her. But let's hope, maybe there will be a chance here too.

The story of friendship and companionship between Mila and Elodie is inspiring and touching. Has the film been shown in schools in order to address in an even more practical way these issues such as bullying, prejudice, racism, and respect for diversity among young people and children? If not, is this in your plans for the project?

It is one of my plans, yes. The movie was shown on a private TV Channel, and of course in Alba's real school.

And reading gives you the knowledge and takes your mind on a journey of creativity and imagination. Art is to be experienced and shared. I am forever grateful to my parents for their love of us, the arts, and their strong faith in God.



The director Gabriel da Silva (right) and actress Sarah Mantel (left)

But yes definitely it would be a impact if kids could see those issues like bullying, prejudice, racism in a fictional story. Especially to show them, what kind of consequences this can have. This topic so serious that I think it should be a duty to teach it to children and teenager and also show how much words have power to hurt someone. But after all, we adults are in responsible what we live in front of our kids or what kind of education we give to them. Kids observe a lot of adults and their behaviors, which they can mimic it later. So I hope that more schools will be open to show the movie.

By living for 5 years in Brazil, you can access more deeply the Brazilian cinema, which is rich in unforgettable figures of the 7th Art. Do you have any Brazilian filmmaker(s) in your list of cinematographic references?

There are many, but two Brazilian filmmakers I like most: Fernando Mereilles and Anna Muylaert. I think they make movies with a big social impact and that's also what I am doing. I like very much their messages and cinematographic stile and it's a inspiration for my future movies.

The aforementioned "Der Lautlose Schrei" is your first feature film as a director, can you tell us more about how this new challenge in your career has been?

Well first of all: This movie isn't finished and released yet. We still in the post-production. The biggest challenge there was that I played one of the two main roles. This is a double burden which I will never do it again. That almost destroyed my health so I had to make a break for 2 years. So in my next feature film, I won't play the main character again. A feature film of course gives you as a filmmaker a lot more attention than a short film. But it's always better to start with small short films which are realistic to be made according to the budget.



"Milas Tagebuch" film scene

Your career as an actor began in 2009, but you discovered yourself as a filmmaker only in 2015. In your 13-year career in the film industry, you have completed several projects both in front of and behind the cameras. Can you tell us more about your plans for the future after the completion of your first feature film?

Finishing my feature film is a main goal right now. I have many short film projects waiting to be realized next year. Some of them I did in 2022. Also I shot another movie with Alba – who played Mila in Milas Diary. In this new movie the topic is about Climate Change and environmental protection. Again here she did a great job and our next movie is coming. One of my personally biggest dreams is to make a TV-Series or Online Series. What I most like about this Genre is, that you can create a world and characters and follow them for a long time, sometimes several seasons or even years. That's fascinating because your personality can grow with the character and you can see how he/she changes or gets matured etc. That's something you don't have for so long in a normal movie, where the story is told in one or two hours. But I would be very happy to shoot one day in Brazil a movie, series or as an actor. Who knows, I am opened to where God will lead me.

COISA PÚBLICA

A FILM BY ANDRÉ BORELLI



ART AS A POLITICAL FORCE



TRUE BELIEVER

DIRECTED BY HIDEKI KOJITANI



SYNOPSIS

A documentary Film about people who believe in the existence of UFOs directed by Kojitani Hideki who has compiled interviews with a variety of people who have experienced UFO encounters. Kojitani is inspired by a video on YouTube of an alien corpse on the surface of the moon. He inquires with researchers as to its authenticity, but many opinions say it is fake. Meanwhile one day, Shoji Tetsuo, "the man who can summon UFOs", arrives and together they attempt to photograph a UFO. However, Kojitani is unable to film one. Months later Kojitani tries once again to photograph a UFO, but the indispensable Shoji goes missing.

the man who can summon UFOs", arrives and together they attempt to photograph a UFO. However, Kojitani is unable to film one. Months later Kojitani tries once again to photograph a UFO, but the indispensable Shoji goes missing.



CAST: TETSUO SHOJI

DIRECTOR, WRITER, CINEMATOGRAPHER AND EDITOR: HIDEKI KOJITANI

PRODUCER: EMI KOJITANI, HIDEKI KOJITANI



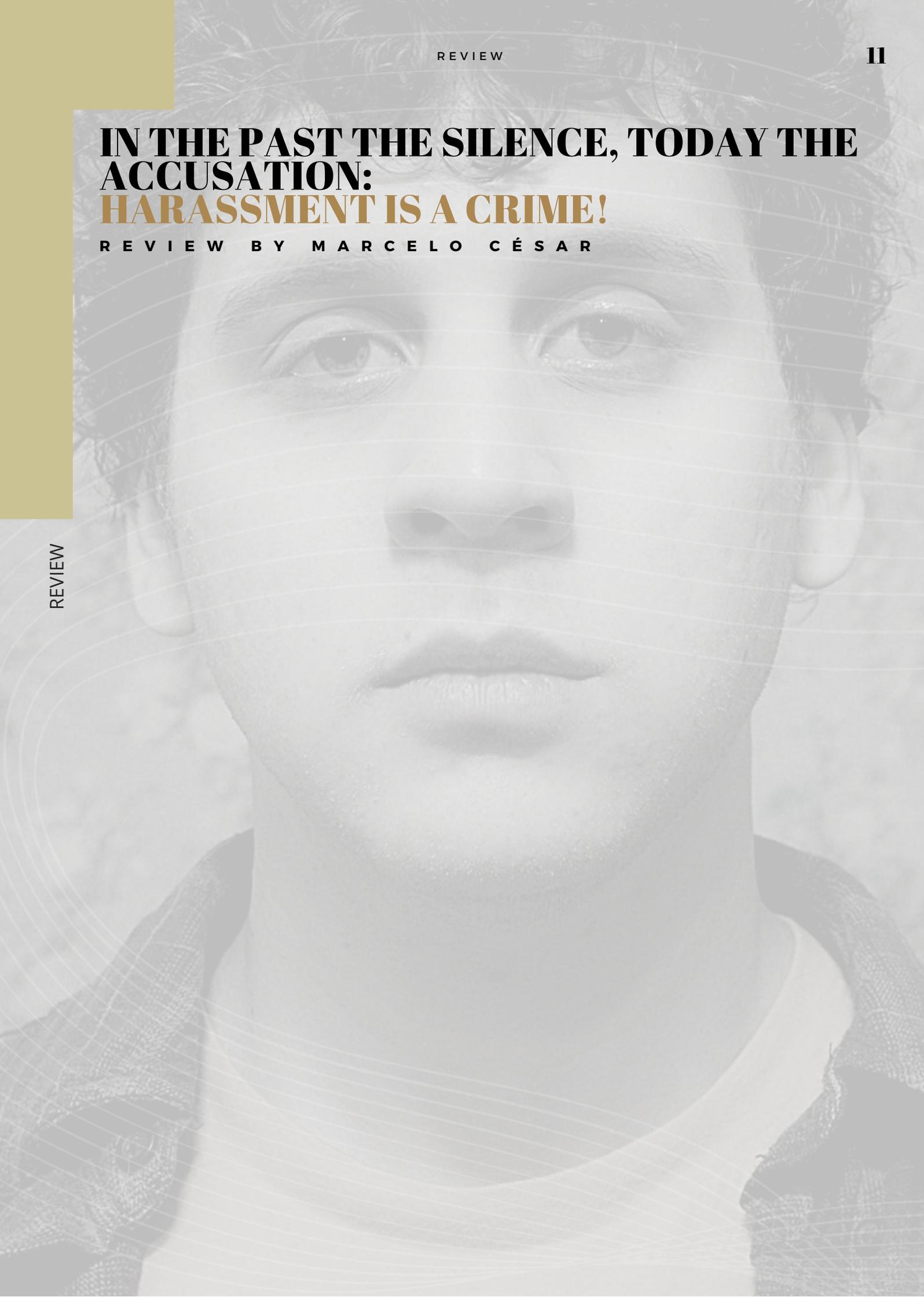
HIDEKI KOJITANI BIOGRAPHY:

After working in various genres of filmmaking, "True Believer" is Hideki Kojitani's debut project as a general filmmaker. He started shooting this film without any intention of filming UFOs, but he got caught up himself in the unfolding of the events and found himself in a situation where he had to shoot it no matter what. "True Believer" can be said to be a single organism that swirls around and invites the audience into another world.

**IN THE PAST THE SILENCE, TODAY THE
ACCUSATION:
HARASSMENT IS A CRIME!**

REVIEW BY MARCELO CÉSAR

REVIEW



THE 2ND ACT A FILM BY VICTOR FONTOURA

REVIEW BY MARCELO CÉSAR



"The 2nd Act" film scene

IN THE PAST THE SILENCE, TODAY THE ACCUSATION: HARASSMENT IS A CRIME!

The short film is about a young actor who is harassed by a talent agent.

Lately, it has been brought to social media several headlines on the subject. In 2017 a social activist named Tarana Burke launched the hashtag "Me too" which is a movement advocating the need to support victims of sexual harassment. The idea was to bring up various cases of abuse so that one victim could be inspired by other victims. And in this way, these women would lose their fear of talking about the crime.

It all started with the case of one of Hollywood's biggest executives, Harvey Weinstein, for harassing, abusing, and even raping dozens of actresses. Since then, several accusations have surfaced against men from the upper classes of entertainment, politics, and various areas of society. Of course, the theme has also extended to male victims who have also been sexually abused and have had to keep silent because of the shame of the situation or even the subjugation of labor relations. The film was written, directed, and produced by Victor Fontoura, an activist for Human Rights and the LGBTQIAP+ community. "The 2nd Act" is his first film as director and screenwriter.

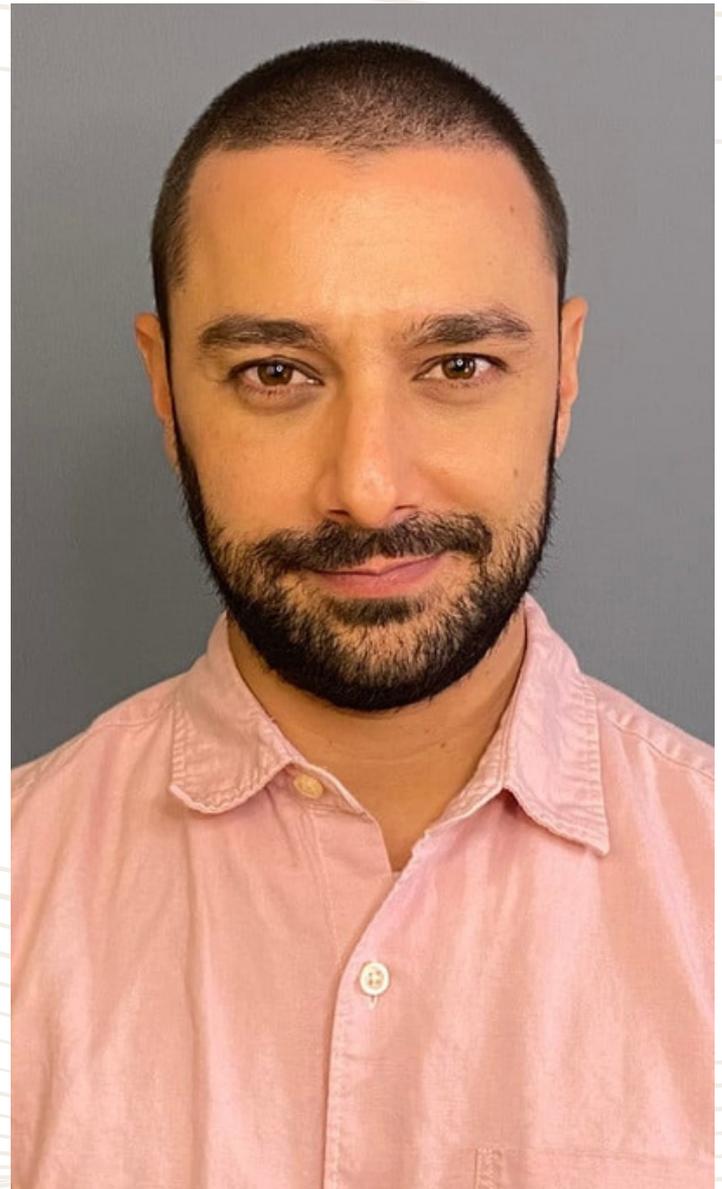
In the first scene of the film the character Rich, played by young Evan Crommett, arrives at the home of talent producer Mark, played by David E. McMahon. The initial conversation between the two is to understand how Rich ended up at Mark's house. The producer is an acquaintance of his mother and his intention is to convince the young man that he depends on Mark to make a success of his acting career. Even this conversation is already well-known to those who have experienced such a situation. The theme is already very old and one realizes that over time it doesn't change much.

I am reminded of a character in the movie "Fame", a 1980 musical directed by Alan Parker, in which the actress Irene Cara plays the role of Coco, who is an aspiring actress in New York and has to submit to the embarrassment of sexual abuse. She is forced to take nude pictures with the promise of winning good roles in Broadway plays. So 42 years have passed and we are still coming across these themes in various current films, and we know it is not just fiction as the tabloid newspapers are full of such headlines.

The film "The 2nd Act" is based not only on a real fact, as advertised, but unfortunately on several events in the entertainment industry. What is interesting is that Fontoura brings a message that it is possible to turn things around and always report the crime, even if this brings a lot of embarrassment to the victim. Society is less sexist, more humanitarian, and certainly with a more sensitive eye for similar cases.

The film is well shot with cinematography well suited to each scene, directed by Ricardo Acioli. The script is nicely written and gives the viewer a good understanding of the plot. The actors are well-directed and can deliver the performance required by the role in a natural way. About the director: Victor Fontoura is a Brazilian queer writer, actor, and producer who lives in New York. He graduated in theater directing from the Universidade Federal do Estado do Rio de Janeiro in Brazil. He studied filmmaking at SVA - School of Visual Arts, MNN - Manhattan Neighborhood Network, and AIC - International Film Academy.

Marcelo Cesar



The director Victor Fontoura

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STRENGTH AND SENSITIVITY - THE SAGA OF HOPE AND WHITE MOON DRAKE CONTINUES

AN EXCLUSIVE INTERVIEW WITH JAYCE LANDBERG, DIRECTOR OF THE
FILM "JEALOUSY - TRUTH OR DARE PART II"
BY RICHARD CAEIRO AND MARCELO CESAR



STRENGTH AND SENSITIVITY - THE SAGA OF HOPE AND WHITE MOON
DRAKE CONTINUES

STRENGTH AND SENSITIVITY - THE SAGA OF HOPE AND WHITE MOON DRAKE CONTINUES



The director Jayce Landberg

STRENGTH AND SENSITIVITY - THE SAGA OF HOPE AND WHITE MOON DRAKE CONTINUES

AN EXCLUSIVE INTERVIEW WITH JAYCE LANDBERG, DIRECTOR OF THE FILM "JEALOUSY - TRUTH OR DARE PART II"
Richard Caeiro and Marcelo César

Jayce Landberg is a Swedish Guitar player, composer, music producer, multi-instrumentalist, lyricist, poet, novelist, photographer, and filmmaker. Landberg was born in Switzerland in 1987 and grew up between Stockholm, Sweden, the Swedish countryside as well as Switzerland. He attended Uppsala University as well as Stockholm University and graduated with a Master of Arts degree as well as a Bachelor of Law.

Your great passion is heavy metal and other Rock variations. How did the desire to become a director come about? And how has your music influenced your work as a filmmaker?

Even though I'm more or less renowned as a rock guitarist and songwriter, I tend to regard myself more as a creator than only a musician or composer. A guitar to me represents means of expression in order to achieve a piece of art. In fact, I tend to approach my craft more as an artist in that I combine different art forms. Aside from music and composition, I am also a writer and a novelist. That goes quite hand in hand with filmmaking. So it's been a gradual process during which I not only produced several music videos throughout the years but increasingly started directing them, a natural evolution that allowed me to gain more control over the final product.



The actress Anna Osadcha as Hope

Like your other works, *JEALOUSY* has a strong auteur structure and great dedication to cinematography, art direction, and other technical aspects. What are your main cinema references for the elaboration and production of the film?

The odd thing is that I don't really have any. At least not any conscious one. I always tend to create from the inside out. I'm sure there must be some outside influences, at least on a subconscious level, but most of the time that would come about as personal experiences or observations rather than external artistic inspiration. It's more about what touches me and what doesn't.

To me, it's important that the film is presented more as a piece of art than merely a story filmed in a common industrial way. I tend to use metaphors and visuals akin to the colors in a painting if you will. It is not interesting to me to only film and reports a story in the basic sense of it. I paint with music, imagery, sound, and aesthetics. If against all odds I had to compare, some might see some Hitchcock in there. But it's unfair to reach since the techniques employed in the old days and the way films were cut or edited back then differs heavily from today's.

The art direction, once again, becomes a central piece for the filmic construction of the narrative, now in a time jump that goes from the mid-18th century to the mid-1950s. What were the challenges in reconstructing sets and costumes from 70 years ago?

My vision was to try to achieve a sort of retro kind of style if you will, one that would add to the visuals of the film and thus to an ambiance and atmosphere reminiscent of an old James Bond perhaps. So the attention to details was crucial. For some costumes we even used authentic '50s clothing, and props down to the wine bottle that my character, the White Moon Drake is drinking in the bath scene. It's a replica of a Château Mouton from 1945, today one of the most sought-after wine bottles on the market. Even effect wise, my intention was also to replicate the retro and charming style of older movies.



The actors Anna Osadcha (left), Jayce Landberg (middle) and Katriina Rosen (right)

Directing, writing, and producing such a technically and artistically demanding work is a very complex task, but everything becomes even more challenging when you are also in front of the cameras. How was the production process of *JEALOUSY* as director and protagonist?

It's quite time-consuming indeed. I'm used to saying that out of the 150 names scrolling down on the screen during the end credits of a Hollywood movie, my work would represent at least 140 of them, from pre-production, and casting to the edit and final cut. I've had the possibility in the past to delegate quite a few tasks, only to find it even more time-consuming, in that my vision had to be translated very clearly to the crew member in question. During the filming of *JEALOUSY*, things were pretty hectic behind the camera. A race against the clock really because I wanted to use as much natural light as possible and most of the film was shot in the winter with short days. The whole movie was shot in about 4 days in total with me jumping back and forth in front and behind the camera.



"Jealousy (Truth or Dare Part II)" film scene

As soon as the word “action” was pronounced, I instantly became my character though, as if turning an on/off switch. My co-star Anna Osadcha who plays Hope actually pointed that out to me once and found that quite remarkable.

Moreover, in DON'T BELIEVE, the third part of the TRUTH OR DARE trilogy, which we are filming right now, not only am I in charge of directing and producing, but my tasks have extended to the actual filming and principal photography, all that on top of acting of course.

The love story told in JEALOUSY is very audacious and complex. How has the public and critical reception been in Sweden and abroad?

There has been a growing interest in the two protagonists, Hope and White Moon Drake, and the interaction between the two characters which I think is very healthy from a sociological point of view. In fact, some press and newspapers noticed for instance the importance of Hope's character in challenging deeply rooted patriarchal norms in which the notion of the male character, seen as the main female protector, has been taken for granted up until now.

How did you choose to work with different B&W and color compositions to differentiate the periods depicted in Truth or Dare?

Without giving away too much of the story, there is a logical reason why the greater part of the movie, which takes part in the '50s, is depicted in black and white. Not only does it add more credibility to the era in question, because when we think of the '50s, we tend to think in black and white, but it also entails a reason in the storyline as to why that segment comes out the way it does. I leave it to the viewer to make that out though since it's important to me that the audience actively participates and takes part in the film.

Hope, one of the central characters, has great strength and influence over the entire story. What is the importance of the female figure in this intense narrative?

Hope's character symbolizes strength and sensitivity combined. But she is not the only one challenging the norms. The presence of strong female figures always plays an important role in my art. As a matter of fact, if one takes a closer look, one will almost always find more female figures exhibiting strength than male ones.

I think that it becomes even clearer in JEALOUSY where the emphasis lies very much on powerful female figures. The main cartel leader Zeena, for instance, is a powerful yet evil character portrayed by a woman. It puts into perspective and questions the primary socially accepted patriarchal cliché of a male villain as a leader.



"Jealousy (Truth or Dare Part II)" behind the scenes

As said before, Hope's presence is central to the narrative progression of this romance. How was the participation of the remarkable actress Anna Osadcha in the creation of this character who, alongside White Moon Drake, stars in the Truth or Dare trilogy?

Anna is indeed remarkable. I chose her to play the role of Hope for her sensitivity, simply because she adds that sensitivity by conveying it to the character in a way that is consistent with Hope's personality. She and I also share a chemistry in such a way that is also very compatible when it comes to the two characters' connection on screen.

JEALOUSY is the second part of your work Truth or Dare, which can be watched as a great rock opera because the music has an important influence on the sewing of the story and of this romance that crosses time. How was the development of this sequence?

Thank you! For the “God is Dead” music video which we shot back in 2020, I wanted it to begin and end as a mini-movie with a music video narrative in between. After we completed the video, I realized that the format had in fact exceeded way beyond that.

I had created a world that stood on its own with all these characters and a storyline that in my eyes had the potential to be developed into a series or film. That sparked the idea of creating a film trilogy based on these characters with a linear storyline, as opposed to just shooting another run of conventional music videos.

The importance of and the emphasis on the music itself however was never compromised, and not only are the films based on certain songs from the THE FORBIDDEN WORLD album, but I also composed new pieces of music as well as a musical score for selected scenes of the movie. The music played in the diner scene for example is entirely composed and recorded for that scene. I regard the film as a piece of art in which artistry and the combination of different artforms surpasses the act of only telling and filming a story.

We want to see the next chapter of this narrative; can you tell us more about the production process of DON'T BELIEVE, the third part of Truth or Dare?

As a matter of fact, DON'T BELIEVE, the third and final part of the TRUTH OR DARE trilogy is currently under production. Roughly 70% of the film has been shot so far as of this interview and if all goes well, we expect to complete all principal photography by December. The format in which the trilogy is narrated is very compact, yet the third part will be very rich in different eras and environments. Several details will be revealed in the final part which will connect the first two so as to go full circle. There is a twist at the end that hopefully will give answers if the audience hasn't already solved the mystery. The film is based on the song Don't Believe from THE FORBIDDEN WORLD album which I wrote for and recorded with rock singer Erika Norberg.



"Jealousy (Truth or Dare Part II)" film scene

COISA PÚBLICA

A FILM BY ANDRÉ BORELLI

ART AS A POLITICAL FORCE



ХТО Я (WHO AM I)

DIRECTED BY LAMARA SOGOMONIAN



SYNOPSIS

A lady goes to the border to continue with her new task, to watch over it. Soon the first person appears. No one could imagine who she could be. We will find out how this task ends.

CAST: OISIN STACK, MARTA KOMAROVA, ELENA VORONCHIKHINA, EVGENY SERZIN

DIRECTOR, PRODUCER: LAMARA SOGOMONIAN

WRITTEN BY: ELENA SHARMANOVA

CREATIVE PRODUCER: YULIA BORYAEVA

DIRECTOR OF PHOTOGRAPHY: NATALYA KOZHEVNIKOVA

EDITOR: ALEXANDER KARPOV

ART DIRECTOR: KIRILL STRELTSOV

COSTUME DESIGNER: ELMIRA VALIEVA

HAIR & MAKE-UP ARTIST: OLGA AFINOGENOVA

SOUND: ALEXEY KOZHEVNIKOV, ALEXANDER FILIPPOV

MUSIC COMPOSER: JONATHAN LIVINGSTON



LAMARA SOGOMONIAN BIOGRAPHY:

Lamara Sogomonian is an award-winning Russian filmmaker.

VAMPIRES ARE NOW ON OUR SIDE

REVIEW BY RICHARD CAEIRO

REVIEW



RAVEENA'S REVENGE A FILM BY JOE BOI

REVIEW BY RICHARD CAEIRO



"Raveena's Revenge" behind the scenes

VAMPIRES ARE NOW ON OUR SIDE

On a first date, Danny becomes closer and closer to Raveena, a mysterious and seductive woman - when suddenly they are attacked by the Red Reapers: a group of vampire hunters committed to eradicating the world of all bloodsuckers. Now they must escape together or lose their true love.

The film is written and directed by Joe Boi, a filmmaker who is, as he calls himself, nostalgic. And this is evident as soon as we read the synopsis of "Raveena's Revenge", which, right away, reminds us of the film "Lost Boys", from 1988, directed by Joel Schumacher. Different from the old vampire films, which bet on a more serious and dark line, such as the most famous of all, Nosferatu of 1922, directed by F.W. Murnau. Raveena's Revenge opts for a lighter, humorous line, where its greatest mission is to rescue something lost over the years. In a recent interview with BIMIFF Magazine, Joe Boi confirms this desire, saying that it is an homage to the vampire movies of the 90s and 80s. Citing "Buffy", "The Lost Boys", "Fright Night" and "Queen of the Damned".

The film begins with Raveena, played by Ashleigh Ann Wood (Buffy: The Vampire Slayer, Lost), arriving at a pizza place and being greeted by the enthusiastic and shy Danny, played by Joe Boi himself. A man and a woman in an attempt to share pleasant, flirtatious moments, just like anyone else. However, Raveena is a vampire, and what they don't know is that in the kitchen of the pizzeria are the Red Reapers, a group of vampire hunters. And it was precisely thanks to these vampire hunters that I noticed the first difference that Raveena's Revenge has from other vampire movies, a very important difference. If in the other films the hunters have the image of good people, in this one they turn out to be rude, unkind, and violent guys. This makes the viewer see himself as being on Raveena's side. The Red Reapers represent the true evil. Men who think they hold the absolute truth and want to destroy everything different. A true metaphor for life. The fact that a human and a vampire do not have the right to have a relationship without being disturbed by an authoritarian order, can mean quite common marks of our society. Especially when it comes to Brazil or the United States.

We are not talking about vampires, but about nationality, ethnicity, or sexual orientation. With vampires, perhaps the biggest motivation is because they are always reminding us that we are subject to the passage of time.

Raveena's Revenge has a well-tied script, and very articulate cinematography, by JC Conklin, sometimes with a still camera, sometimes with a handheld camera, showing a diversity of languages that dialogs well with the script proposal.

Watching Raveena's Revenge is the certainty of rescue, of a nostalgic cinema, but one that does not take us out of the present. The director knew how to mix the present and the past, without the film falling into the clutches of sentimentality. In Brazil, we have a name for this kind of film: a very afternoon session film*.

(*In Brazil, there is a TV Globo, a Brazilian TV Broadcasting Company, schedule, which in the '90s and early 2000s specialized in films from the '80s from the United States. Today this show still exists, but the profile of the films is different, and it no longer has the appeal it once had).



The director Joe Boi

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THE VICTORY CLAIM BY THE EXCLUDED

AN EXCLUSIVE INTERVIEW WITH JAMES ANTHONY MCELLIGOTT,
DIRECTOR OF THE FILM "ICE HOCKEY ORPHANS"
BY VIC KINGS AND RICHARD CAEIRO



THE VICTORY CLAIM BY THE EXCLUDED

THE VICTORY CLAIM BY THE EXCLUDED



"Ice Hockey Orphans" behind the scenes

THE VICTORY CLAIM BY THE EXCLUDED

AN EXCLUSIVE INTERVIEW WITH JAMES ANTHONY MCELLIGOTT, DIRECTOR OF THE FILM "ICE HOCKEY ORPHANS"
by Vic Kings and Richard Caeiro

James Anthony McElligott is a Canadian award-winning filmmaker, based in Montréal. James has directed sports documentaries like "Ice Hockey Orphans", "Nothing to Lose" and "The Squad".

Hockey is an integral part of Canadian culture, while sports and culture are essential tools for social transformation. How was the experience of combining a national passion with such an important audiovisual story?

It's every boy's dream to play hockey. Many play until the age of 70 or 80. But sometimes, difficult events beyond our control make playing hockey. That's what made this story so compelling. Denis, as a young man, because of the tragic loss of his father, could not play hockey. He needs to go to work immediately to help his mother pay the bills. He evenly persisted and created his own league with players like him. People who started late had never played in their country or were coming back from an injury. He called these people ice hockey orphans.

At one point, his league had over six full teams. Many of them would never have played hockey if it wasn't for him. Because of him, so many people have realized their dream of playing hockey on a team with sweaters, referees, timekeepers, etc. This would not have happened if it wasn't for Denis.

The feeling of not belonging is a driving force in the narrative of "Ice Hockey Orphans", dealing with people who are passionate about hockey, but for different reasons end up feeling excluded from the sport. What led you to address this often-overlooked theme in your film?

I'm a classic ice hockey orphan. I had played a few years when I was younger but got to a point where I had to focus on one sport. Generally speaking, people drop the sport their least good at.

I was a pretty good goalie. I chose this position because I started late and couldn't skate well. I did not know it at the time but I was dyslexic. This made me slower to pick up things but, in the end, understanding things in a deeper more profound way than others. But nevertheless, hockey was the first sport I dropped because I was better at other sports. Fast forward 40 years and I got the idea to start playing again as a forward. If it wasn't for Denis, I would not have found a place to start or restart my hockey.

Denis de Chantal, founder of DDC Hockey and central character in the film, saw in the creation of this Sports League a way to integrate non-professionals into the sport. How did you and Denis meet to make this documentary?

Great question. We met when I was looking for a league to play. Because the cost of goalie equipment is very prohibitive, I started as a regular player. I broke my ankle and stopped for a year. In a conversation with Denis, I mentioned that I had always dreamed of returning to play as a goalie but that it was financially out of the question. I was literally stunned when Denis offered me the equipment to start playing as a goalie. I believed my story would inspire people to keep going no matter what obstacles come your way. I decided to interview Denis for MY story. I quickly discovered his tragic begging and the success he's had since being orphaned at such a young age.

The choice of making a documentary in a short film format arouses the spectator an even greater curiosity to know more about the work of Denis de Chantal and the DDC Hockey. Do you intend to subsequently make a feature film about it?

Making a feature documentary film is an enormous challenge. It takes years of full time effort to realize. I believe that my story of coming back to hockey in my fifties and then coming back to be a goaltender in my sixties would be a story that would motivate and resonate with others to keep reaching for your dreams even as you get older. Denis would certainly be a major part of this film tentatively called "Rusty Blades".

We know about the extreme level of competitiveness in Olympic sports, but sports are not just about ranking winners and losers. In your view, how important is it for the sports world to know someone like Denis de Chantal?

Denis has a dream of making hockey possible for all sorts of people. Not just the top level athletes, but for regular people like me. If you go to a league and say; "well, I haven't played or have never played hockey in my life, can I play in your league?" I can tell you from experience that most leagues will not take you. They just want to win. In DDC, the object is to play for the love of the game. Getting together with people from different backgrounds to share this wonderful sport. Like Denis says; 'It's another family'.

The award-winning "Ice Hockey Orphans" is your latest audiovisual project, can you tell us more about your career in the 7th Art?

I'm not very good at spectator sports. I don't like watching other people do things. I like to do things myself. So when my youngest son, William, started playing hockey, I got the idea to rekindle the sport that I thought I was pretty good at 45 years ago. Concurrently, instead of watching my son play, I decided to start filming his games. I had had some good acknowledgement as a filmmaker with my first documentary, "Jazz Ramp Rats," from my fellow ramp rats. This is the under appreciated story of the people (like me) that land, unload your plane, fuel it, and safely send you off again in all sorts of weather 24/7, 365 days a year. So I decided to film sports. Every year, I would make a film from the footage I shot for the team party. The parents and players were, in the beginning, expecting a slide show or something. I gave the much more than that. Spending weeks putting films together. Once again, I received some very kind recognition from the teams and their parents. These sports films were instrumental in my filmmaking career. In 2021, I won best music in the Hong Kong International Film festival for my short film; "Nothing to lose." This year, so far, I have won best short documentary and best experimental I film in the Medusa film festival for my film; "the Squad." My plans for the next year are to make several short documentaries on other people like Denis, who have helped me in my goalie career.



"Ice Hockey Orphans" behind the scenes



The director James Anthony McElligott

How have "Ice Hockey Orphans" been received in film festivals in Canada and around the world?

"Ice Hockey Orphans" has won 21 best short documentary awards with four honorable mentions from film festivals around the world. Together, to date, I have five films, including one trailer, that has been selected in 23 countries world wide.

Can you tell us more about your future projects after the production and festival run of "Ice Hockey Orphans"?

I'm constantly asked to enter "Ice Hockey Orphans" into film festivals. So many film festivals like yours have helped me in my career. I gladly enter them in order to support them back in some way. I have a long list of people who have helped me in my career as a hockey goalie. I want to interview them individually and put their stories on my JamesDocs YouTube page. Some of the stories will likely turn into short documentaries that are worthy of film festival documentaries. I would like to take all these short docs and make them into a feature film tentatively called "Rusty Blades." Finally, I want to increase my skill in the Sports Videography field and maybe one day work for a professional sports team. I still have time. I turn 65 years old on April 1st, 2023.

What are your biggest filmmaking influences in directing and producing films?

In the beginning, films like "Born Into Brothels" and "Supersize Me" had a tremendous influence on me. I thought that these were wonderful stories that entertained and taught people about different people and different ways of living. These films made people think. I loved that. Recently, 'My Octopus Teacher' has really motivated me to raise my storytelling skills. Who would have thought that a relationship between a burned-out filmmaker and an octopus from the other side of the world, would have such a worldwide impact? On the sports side, Edris Toussaint (YouTube channel "Beyond the Game") and Peter Sarellas (YouTube channel "Peter Sarellas".) These two professionals are teaching the art of sports videography. Both have helped me in my award-winning sports films.



"Ice Hockey Orphans" behind the scenes

What message would you like to leave for the readers of this interview who have not yet seen your documentary, and who somehow feel excluded in sports, social, and/or cultural activities?

All my success in life has been from always following these three principles. 1. Be persistent. 2. Be patient and 3. Stay away from negative people. Far away.

PASTICHE

DIRECTED BY SHIVAAN MAKKER



SYNOPSIS

After a home invasion, a depressed father must save his family, or they'll be premiered in the prime time news.

CAST: ALEX MONTALDO, ALEX PEREZ, NICK DEMATTEO, JOE ROSE, BRANDON SCOTT BROWN, VANESSA CLEARY, COLTON MAURER, MARK F. O'BRIEN

DIRECTOR: SHIVAAN MAKKER

WRITTEN BY: SULLIVAN MCGUFFIN

PRODUCED AND EDITED BY: SHIVAAN MAKKER, SULLIVAN MCGUFFIN

DIRECTOR OF PHOTOGRAPHY: ISTVAN LETTANG

ART DIRECTOR: DANI HILZENRATH

COSTUME DESIGNER: ANGELIQUE A. PESCE

SOUND DESIGNER AND FOLEY ARTIST: HAYLEY WAGNER

SOUND MIXER: JARED GROVE

MUSIC DIRECTOR: PIERRE VAUCHER

MUSIC COMPOSER: RYAN WOOD

SPECIAL EFFECTS: BRIAN SCHULEY

VFX ARTIST: SERGI TIGINASHVILI



SHIVAAN MAKKER BIOGRAPHY:

Shivaan Makker also goes by Sullivan McGuffin. Originally hailing from New Jersey, he now resides in Los Angeles, California, graduating from the University of Southern California's School of Cinematic Arts in 2015. His films are largely influenced by cinematic catalysts including; Alfred Hitchcock, Stanley Kubrick, David Cronenberg, and Fritz Lang. Shivaan, or Sullivan, loves to write thrillers and create anything with suspense.

Specializing in shorts, he has worked as an art director, writer, producer, and filmdirector on various films including 'Room 203' (2014), 2 Brothers (2016), Inside (2016), and now Pastiche (2020). Boasting a total of 71 wins, and 23 nominations thus far.

A UTOPIA TO THINK ABOUT THE "NEW" WORLD

REVIEW BY MARCELO CÉSAR

REVIEW



DOCTOR HYPOTHESES A FILM BY VICENTINI GOMEZ

REVIEW BY MARCELO CESAR



"Gravidam" film scene

AN UTOPIA TO REFLECT THE "NEW" WORLD

The Covid19 pandemic has made deep transformations in people and consequently in the society in which we live. We have learned to work indoors, businesses and jobs have been lost, and people with whom we lived have left this world in tragic and strange ways. All of us who survived are changed, there is not a single person who has not transformed. It has been two years of reflections, changes, adaptations, and a certain turmoil that most of us don't even want to think about. Sleepless nights and suffering made us face ghosts never thought of before, but life goes on.

This is the feeling we get when we watch the Brazilian feature film *Doctor Hypothesis* (2020). The film is directed, written, produced, and starred by the remarkable Vicentini Gomez. It's almost an hour and thirty minutes of the film with only Gomez, in a single scenario loaded with various puppets that will be his interlocutors and his characters. The director's creative ability to dialogue with himself and his puppet "guests" is astonishing.

As a scriptwriter, the words come out fluently to Gomez. And in this way, he always sews, sarcastically, with the whole situation we started to talk about at the beginning of this text. His writing was influenced by Anton Chekhov's play "On The Evils of Tobacco". The text brings up the issue that tobacco can cause on your physical and emotional health. Through the comments of his puppets, the director builds a text that covers various issues in our contemporary world. Themes like the pandemic, psychology, religion, politics, and society, create a patchwork quilt that is up to the spectator to make the necessary connections. It is interesting how he adapts a theatrical text from 1886 to today's events, using mainly the pandemic situation. The text is loaded with naughtiness and sex simulation, which brings us to the Freudian questions that so much fill the malevolence of the Brazilian way of being.

The various voices and characters make one believe that Dr. Hypothesis is acting with several personalities, to the point that we close our eyes and can see these individuals. Hence the importance of the actor in creating "real" personalities.

Vicentini Gomez' experience comes from several works selected by film and video festivals in Brazil and around the world. This experience makes the actor/writer/director/producer walk with tranquility through the small space in which he "performs" with his puppets.

The film has a successful career abroad with awards in various parts of the world: Best Film in Venezuela and the United States in 2021, Italy and Brazil in 2022. Meanwhile, Gomez has taken all the awards for best actor, director, and screenwriter in India, Singapore, Italy, and even in Brazil at our BIMIFF.

There are several music insertions throughout the film, which are sung by the puppets, which makes the film also a musical, sometimes breaking the monotony that a "monologue" could produce. I even question myself when I write this because the participation of the puppets is so intense that you forget there is only one actor in the scene. It is brilliant.

About the director:

Vicentini Gomez has won awards, such as the Mambembe Award from the Minc (Ministry of Culture of Brazil) and the XXVII International Film Festival of Bahia. In his filmography, we find other titles such as: "Justiça! Uma História", "História & Estórias", "Porto das Monções", and the series shown by TV Cultura/SP: "Consciência na Cultura".

Vicentini Gomez is also a member of the UBE - Union of Brazilian Writers. As an actor, he has a long career in TV and theater with performances throughout Brazil, Europe, and South America. These are his plays: "Confidências de um Espermatozoide Careca", "Três Homens Baixos", "Picardias do Picadeiro" and "Eles Não Usam Black-Tie".

Marcelo Cesar



The director Vicentini Gomez

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REBUILDING FAMILY TIES AND PRACTICING SELF- RECOVERY

AN EXCLUSIVE INTERVIEW WITH CLELIA DI BRIGGIDO, DIRECTOR OF THE
FILM "ANNAVESPA"

BY VIC KINGS AND RICHARD CAEIRO



REBUILDING FAMILY TIES AND PRACTICING SELF-RECOVERY



"Annavespa" film scene

REBUILDING FAMILY TIES AND PRACTICING SELF-RECOVERY

AN EXCLUSIVE INTERVIEW WITH CLELIA DI BRIGGIDO, DIRECTOR OF THE FILM "ANNAVESPA"
by Vic Kings and Richard Caeiro

Clelia Di Briggido is a Brazilian actress, director, and screenwriter. She began her training as an actress at Tablado Theatre (Rio de Janeiro, Brazil) under the mentorship of director and writer Maria Clara Machado and she has starred in many theaters plays. On-screen she has worked with the likes of Nelson Pereira dos Santos and Walter Lima Junior. She has a degree in Cinematic Arts from the Universidade Federal Fluminense (Brazil).

In 2000 Clelia moved to Rome, Italy, where she lives today, has completed the graduation course in Disciplines of Art, Music, and Entertainment at the University Roma3 (Rome, Italy), and has led for a few years a theater workshop for children.

Clelia currently collaborates with Aliacom, Agenzia per la Comunicazione (Rome, Italy), and also collaborates with Fabriano Film Festival (Fabriano, An, Italy).

Having been born in Brazil, your Latin roots must speak a lot during your creative process in the creation of narratives and characters. Can you tell us more about your biggest inspirations from the seventh art?

Of course, my roots always speak. Silver Wedding was my first short film and it was made in Brazil. I wrote the script that tells moments of the intimate life of a middle-class couple from the south zone of Rio and I co-directed it with Neli Neves. Caput Mundi was my first short film made in Rome and alone as director, where I was also the protagonist. I wrote this script inspired by my experiences as a foreigner fascinated by the beauties of Rome and looking for a room to rent. The character is me, a Brazilian, and the situations are all inspired by scenes lived in reality. Of course, I blended a little of the situations and characters I have lived and known and flavored them with a pinch of fantasy. Within the comedy tone,

my character, for example, is transformed into something that I would not transform myself. It was a way I found to show that the city - Rome, which is the co-protagonist of the film - transforms you. It's like you either get in the game or you get thrown out. I needed to tell this story, to tell with good humor my misadventures in Rome. I find many similarities between the Brazilian and the Italian. Mainly when the need to make money makes people try to deceive others to take advantage. And this, I believe, is universal. Annavespa is an Italian girl, but her mother is Brazilian. I tried to put the conflict also in the mother's difficulty in pronouncing some words in Italian and the daughter's intolerance of it. This fact is very common in real life with Italian children of foreign parents.

My greatest inspiration is always the human being, our contradictions, and our feelings. As for the influences of the seventh art, it is difficult for me to say which filmmakers have marked me the most. I grew up watching American, Brazilian, Italian, and French films. Of the Brazilian filmmakers, I have always had enormous admiration for Nelson Pereira dos Santos, whom I had the opportunity to meet personally during my film course at UFF, and I even played a part in the feature film "Memórias do Cárcere". Another great name in Brazilian cinema with whom I had the opportunity to work is Walter Lima Junior. With him, I took a course on acting for cinema and also a course on assistant director. From these two courses, Walter selected four actors and four actresses to form a group directed by him. I was among those chosen! I was thrilled with the possibility of working with a filmmaker like him. The idea was to put on a theatrical show and be prepared to work with Walter on future film projects as well. We met almost every day to exercise ourselves using the Michael Chekov method. We worked intensively for a year. It was a fantastic learning experience, but unfortunately for economic reasons (the eternal problem) we were not able to realize the project. These two filmmakers influenced me a lot. But I don't see a specific influence on my work. I also have American and Italian cinema inside me. How can I not think of the great Hitchcock? In Italian cinema, Fellini is for me an idol, a great maestro. But I also admire many others like Monicelli, Rossellini, De Sica, Visconti, Lina Wertmuller, Scola, and currently Paolo Sorrentino, Garrone, and Virzi. It is very difficult to name who I admire the most. Because each one has their way of telling a story and I admire a well-told story. I can't say that this or that filmmaker influences me more. I take my inspiration from many sources and I am very intuitive. And, of course, my roots are always present in my storytelling.

You have been living in Italy for over 20 years, a country that produced unforgettable names in cinema, such as Pasolini, Fellini, Antonioni, De Sica, and many others. How was your transition as an artist from Brazil to Italy?

I have always loved Italian cinema. I got to know and learned to love Italy through cinema. I wanted to be on the silver screen (like The Purple Rose of Cairo hahaha). When I moved to Italy I had the feeling of living in a movie. I was fulfilling a great dream and everything seemed like a fantasy. The difficulty as an artist was that I didn't have my class or my friends from years of theater and cinema. But I always loved challenges and this fascinated me. I took the DAMS (Discipline dell'arte della musica e dello Spettacolo) at Roma 3 University. I thought I would find a group of filmmaking friends or aspiring friends to partner with, but this didn't happen. On the other hand, I had the opportunity to learn a lot about the history of Italian cinema, to take a course on Italian Neo-realism, to study De Sica and Zavattini for example, to see more films by Pasolini, to study Fellini's filmography. I updated myself on the new digital techniques that democratized the directing process. I got excited about the possibility of shooting a short film with a reflex camera! (nowadays it can be done even with a cell phone!) That's how in 2013 I decided to make my first short film BODAS DE PRATA,

which I co-directed with Neli Neves. Without any pretension, the short film aimed to entertain. With zero budget and a Canon 650, made during our vacation in Rio de Janeiro, with the collaboration of friends and having as set my brother's apartment. It was a fantastic experience and we had a lot of fun.

In 2014 it was the turn of CAPUT MUNDI my first short film made in Italy. We founded Chateau De Lumière, invited several friends to be partners, and got them involved in the project. With the help of Romeo Donati, I got the necessary locations to shoot the scenes. Finally, we put a little money out of our pocket, and with the cost-free collaboration of the Chateau partners, we were able to make the short film. We shot according to the availability of our team of free collaborators. That is why the short took three months of shooting! And it was only finished in January 2015. Even being a practically amateur short film we managed to win 5 awards and were selected for several festivals around the world. With Annavespa I met more people in the Roman artistic milieu. Today I have few professional film and theater friends, but as I work I make new contacts, and my horizons broaden.

We know that our country has been suffering major cuts and several problems regarding artistic and cultural productions. How do the processes of film production work on Italian soil?

In Italy, the situation is not simple either. There are funding edicts, the competition is very big, and the journey is long. Without a well-known production company, it is almost impossible to get government subsidies. There is state, regional and local funding. But until now I have made my short films independently, with the collaboration of the Chateau De Lumière partners and by putting money from our savings. Annavespa was already a step forward because Romeo managed to get two private companies to invest in the project and two others to provide services.



The director Clelia Di Briggido

ANNAVESPA has great technical and narrative quality, with very well-structured photography, editing, and art direction. How was the production process of the short film?

It was not easy because our budget was low. First, we looked for a production company interested in doing co-production. Chateau De Lumière would provide a small part of the necessary money, and the production company would provide the technical material and post-production. We soon found a production company that liked the story and accepted the agreement. The production director and the photographer are excellent professionals, but the situation was not clear. We stayed for three months believing that they would produce even with a reduced budget. In the end, when they put their cards on the table they said we would have to find more than 15 thousand Euros to make the short film because they as co-producers would come in with the RED camera, some equipment and some lights owned by the company and would only give a discount on the payment of the photographer and technicians in general. "But where do we find 15,000 Euros? Do we have to rob a bank?" we asked the production director. As I said before, the financing process is slow and, as in Brazil, you need a person in charge of this part to enter the public funding, a long process with an uncertain outcome. We wanted to make Annavespa still in 2022. It was a great disappointment, but it gave us a new beginning. With Road Shine Production the situation was clear from the beginning. Romeo Donati got some companies to come in with a small amount of money. A kind of bakery/grocery provided the food part of the set (in Italy there is no such thing as a kilo, but bakeries that serve meals).



"Annavespa" film scene

The house that was our main set was kindly given to us by Romeo's sister, Cristina Donati, who did not even charge us for the electricity expenses. The other set, the workshop, is owned by a friend of Romeo's who kindly gave us the space. The Chateau De Lumière, Romeo, and I came with the rest. In other words, it was practically self-produced. All the technicians and artists agreed to earn a symbolic one because they believed in the project.



"Annavespa" film scene

Grief is a natural process in family life, but it is a very complex feeling that can be dealt with in completely different ways by each individual, serving as inspiration for the most diverse stories, as is the case of the sensitive and melancholic narrative of ANNAVESPA. How did you go about writing the script for your short film, and this delicate relationship between Anna and her parents?

The idea came to me from Romeo Donati, who is passionate about Vespa and vintage motorcycles. He had bought an old Vespa in very bad condition and wanted a stimulus to do the restoration. So he proposed to me to make a short film about a girl who takes her father's old Vespa to be restored. At first, I rejected the idea because I am not part of the two-wheeled world. But I ended up being convinced because I was fascinated by the idea of talking about a daughter and a father, a relationship that almost always involves a lot of conflict and love mixed. I was fascinated to talk about family conflict, guilt, and pain over the loss of a loved one. I researched Vespa stories. I listened to Vespa owners who told me their stories. I discovered that behind every old Vespa there is always a beautiful story. To build the character of the father I was inspired by my father-in-law, a man who loved the freedom of riding a motorcycle, a fact that took time away from the family. I was inspired by some people I knew to build the protagonist. I also looked for situations from my past to compose some scenes. I wanted to tell simply and delicately the story of a girl in conflict with herself, an internal conflict that reflects itself in the family conflict. Anna can't forgive herself for the confrontational relationship with her father and feels anger towards life she feels anger towards herself and takes it out on her mother who tries to wake her up from this state of confusion.



"Annavespa" film scene



"Annavespa" film scene

6. The idea of relating Anna and the Vespa in their abandonment and subsequent rebuilding is brilliant! How did the idea of making the relationship between the two something almost symbiotic arise?

It came from the father's relationship with Vespa. Because it was an invaluable object for the father, almost like a loved one, he was a "vespista" (Vespa fanatic), president of the Vespa club, devoted a lot of time to this hobby so much that the daughter complained about it which is summed up well when the daughter explodes because the father forgot that they had agreed to have dinner together: "... We are never together! You live between the Vespa club and Vespa meetings; you don't give a damn about me or Mom because your world is this damn piece of iron!" I established the Wasp to be like a continuation of the father's body. In the movie we see the father in a few moments, always outdoors, always riding the Vespa. Only in the dream does he appear walking and the Vespa is parked. From this idea, I thought that the transformation of the girl would be together with Vespa. As if the father would revive inside her through the Vespa. Romeo passed me all the steps of the restoration and I worked out the alternate assembly. If Vespa would undergo a radical transformation for the better, then Anna would also have to transform herself, she would need to strip herself of her guilt, eliminate her pain, and transform herself into an adult and independent woman. To then understand the freedom that her father felt driving a Vespa. A poetic idea that I tried to transpose into images.

Ludovica Mancini does an excellent job giving life to the title character, but she is not alone and has great supporting actors. How was the casting process for this great cast?

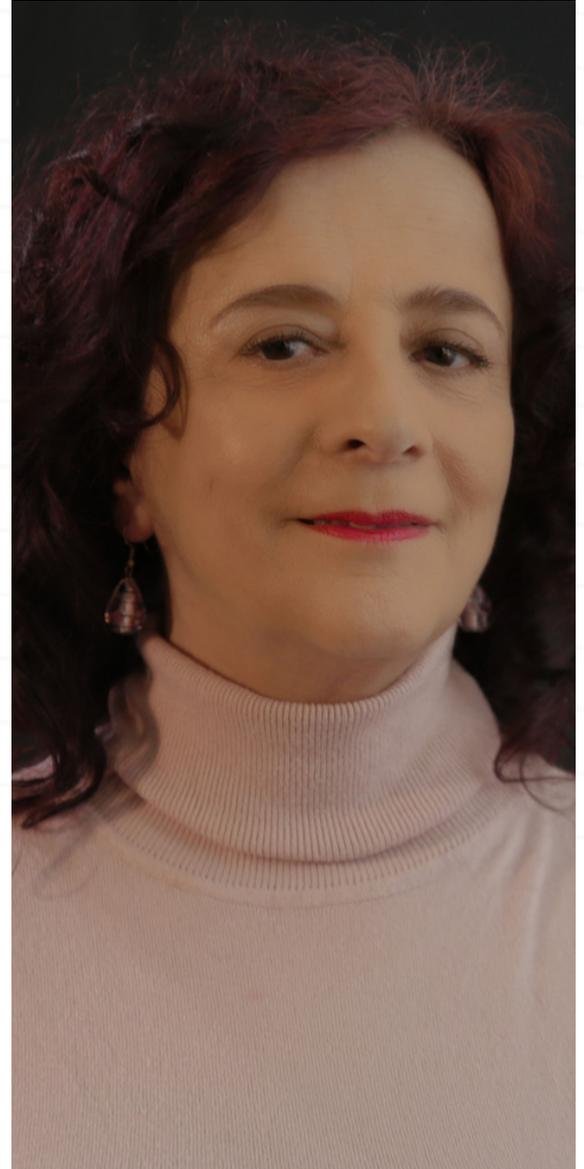
Let's start with Massimiliano Pazzaglia, a professional Italian actor of great experience, highly regarded by critics and audiences. I didn't know him personally. It was an actress friend of mine who read the script and saw that Massimiliano was perfect to embody Augusto Marchetti. I sent him the script and when he called me a few days later it was a great emotion. To hear an actor of Massimiliano's caliber praise the script and say that he wanted to play the character is an indescribable feeling; it is a kind of prize.

I found Ludovica through an ad I placed in a Facebook group called MUJERES DEL CINEMA. Despite its name in Spanish, this group is made up of professional women in Italian cinema. There we find job offers, and requests for collaboration, both free and reciprocal, we ask questions, and we ask for advice. It is a very interesting and important group. I placed an ad and it rained resumes and reels of young actresses. As our production was low budget, I did the casting myself. I made the first selection and chose eight young women between 23 and 26 years old. It was not enough that she was a great actress, the physical type was important, because I needed her to be convincing as my and Massimiliano Pazzaglia's daughter. Ludovica soon caught my attention. We did an online test on Zoom and she won extra points. From this meeting, 4 actresses remained with whom I scheduled a presence test. And there Ludovica won by far. I showed the tests to the team and they voted unanimously for her. I was very happy with my choice, she is not only physically perfect, and she is also an excellent actress. And it was very enriching to act with her.

Romeo Donati plays the mechanic because besides his passion for acting he did the restoration of the Vespa, so Armando is himself. Carlo, Anna's ex-boyfriend, is a talented young actor that Ludovica introduced me to. Although it was a small role he agreed to do it, and of course, he did very well. The mother character, I created for myself when I conceived the story.

Speaking of the performances, her performance as the matriarch of the Marchetti family is sensational! But we know how challenging this task can be, even more so when you add to the acting the tasks of writing the script and directing this beautiful work. How did this division of tasks occur, executed in such a harmonious way?

Thank you very much for the compliment. It was not easy it was very difficult. But as I said before, I love challenges. I have a passion for acting. I started my acting career very young in Brazil on the stage of the Tablado theater. The acting career was my priority, but I have always been fascinated by the seventh art and that is why I went to college to study cinema at UFF. I had always written scripts, but they stayed in a drawer. When I transferred to Italy I had given up on being an actress. I wanted to change my life. I wanted to study cinema in depth, to direct cinema. But the actress' blood pulses in my veins, it is stronger than reason, and every time I could make a short film I acted. I always think that it will be the last time, I always say that next time I just want to direct, to be behind the camera. But in the end, I can't resist and I always create a character for myself (hahaha) Of course, having an assistant director helps a lot. In the scenes in which I should act I gave the directions to the actors beforehand. With Ludovica, for example, we rehearsed and did several labs a month before the shooting started. Because at the moment when I should be in front of the camera, the actress speaks louder. The problem is that seeing the result I think I could have done better as an actress. And here comes the thought of dedicating myself only to directing. The fact that I am an actress helps me because during the writing process I play all the characters. What makes it difficult is exactly acting and directing. But I am trying to reduce my participation as an actress. In the last script I am writing I only do one scene, a special participation (hahaha).



The director Clelia Di Briggido

Besides delicately interpreting the character Armando, Romeo Donati is also responsible for the idea that generated the short film and works as a producer and executive producer of ANNAVESPA. We also know that this is not the first work you have done together. How did this successful partnership come about?

It all came about by chance. We are married and met in 2007. A short time later Romeo proposed to me to make a short comic video to put on the Internet. I wanted to write the script, and I wanted a minimum of production, but he ended up convincing me to do it for fun, recording everything by improvising with a small Sony selfie camera (at that time they still didn't use to take selfies pictures and films as they do now). We had two characters and one adventure: the false countess and the false count had to take a little beetle from Rome to Moresco (on the other side of Italy) where their castle would be. We had a lot of fun improvising and that's when I discovered that Romeo was a potential actor. It was a wonderful game of improvisation, just like I used to do during my classes at Teatro Tablado. Only Romeo never attended theater classes. Until today I have not put this video online. But it was important because from then on we began to collaborate. In 2013 I wrote the script for Silver Wedding and we shot it during a vacation in Rio de Janeiro. It was a new surprise, he created the character very easily, taking care of the visuals, such as hair, beard, and costumes. Acting with him was great fun. Romeo is always enthusiastic about cinema and encourages me to do my projects. He had a great experience as a team manager of race cars, so it was not difficult for him to become a producer.

CHATEAU DE LUMIÈRE was created in 2014 by you, Donati, and Ivana Giordan. Can you tell us more about the work of your Cultural Association?

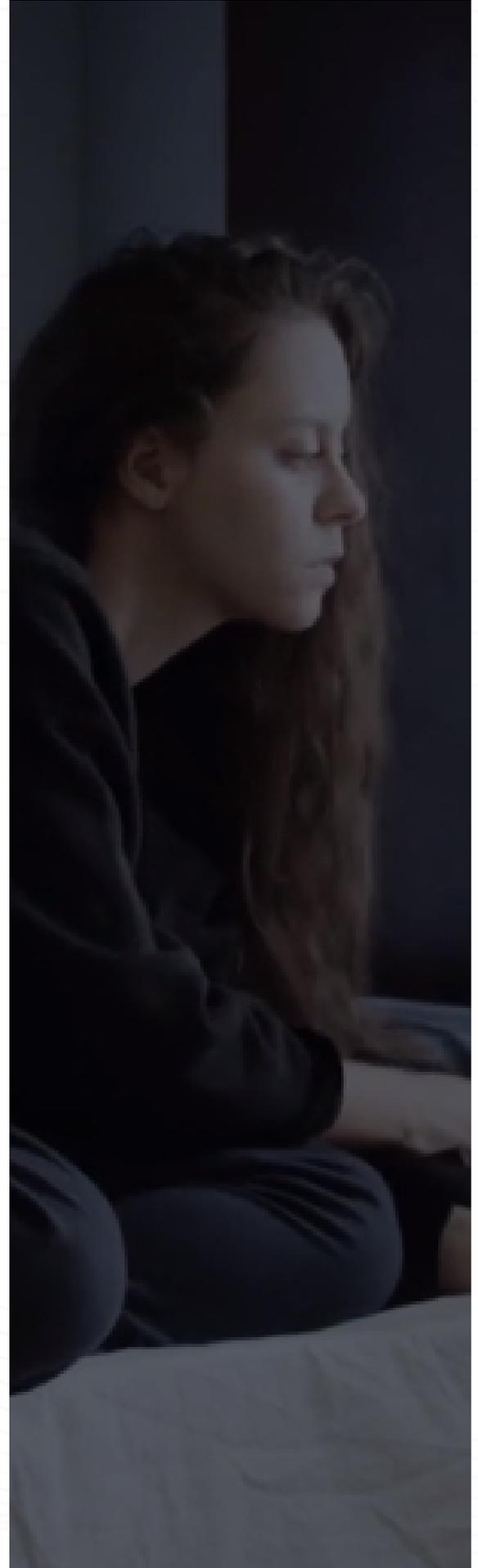
We are a non-profit cultural association, we propose to promote culture, art, especially Cinema. The name Chateau De Lumière is a clear homage to the Lumière brothers, inventors of cinema. We started our activities in 2014, with the production of my first Italian short film *Caput Mundi*. Ivana Giordan is an Italian professional actress who, besides being a co-founder of our association, made effective participation in the short. In 2016 we started the project of a documentary written and directed by me about the Ceará sculptor Sérvulo Esmeraldo. We even recorded interviews, we filmed images of several of his sculptures exhibited outdoors in Fortaleza, all with money from our own pockets during a vacation in Brazil. But the distance hindered the process and unfortunately, Sérvulo passed away in February 2017 before we could do a special interview with him and without the sponsorship coming through. I was very frustrated by this and abandoned the project. But, I intend to resume the work and find the necessary sponsorship to make this tribute to the great artist Sérvulo Esmeraldo. Starting in 2020 the Chateau De Lumière will hold an annual showcase of Italian short films called "Corti al Castello" (Shorts in the Castle). The event takes place during the Italian summer in the tiny and fascinating medieval village of Moresco, in the Marche region (pronounced "Marque" in Italian). The screening takes place outdoors in Piazza Castello, the medieval heart of Moresco, which is dominated by the heptagonal tower of the castle that gave rise to the village. We still don't have a sponsorship that would allow us to hold a festival, for now, it's just a screening, but we have instituted the audience award.

The event is presented in three nights with two distinct categories:

- 1- short films with women as the protagonist
- 2- short films made in the region.
- 3- Closing night: Concert and presentation of the two winning short films.

In the first two nights, we distribute to the public the ballot papers with the list of the projected short films. After each screening people vote from 1 to 5. We count the votes before the last night. On the closing night, we present a concert with piano and flute and then declare the two winners of the respective categories. We have the sponsorship of the city, which is limited to the cession of the square with chairs for the public, plus the material needed for the projection (projector, mixer, screen) and we have the support of some local producers who offer the excellent wine and oil produced in Moresco as a prize to the winners, as well as providing us with a cocktail at the opening of the event. We are looking for investors so that the show can grow to the point of becoming an international film festival.

In September 2021, Chateau De Lumière produced *Annavespa* which had post-production completed in January 2022.



"Annavespa" film scene

The short film has been receiving several awards at film festivals around the world, proving to be a great success in competitive juries! But how has the film been received by the critics and the public?

The reception has been great. Of course, it is impossible to please everyone. We received some rejections from festivals, but this doesn't discourage us, it's part of the process. The reception from the public has always been warm. In the festivals where we were present at the screening, at the end of the film the applause was always warm. We won the audience award tied with another short film, at the MotoTematica Rome Motorcycle Film Festival, where we won the best short film of the festival.



"Annavespa" film scene

ANNAVESPA is your 3rd film as a filmmaker, can you tell us more about your next projects coming up?

I have three other short film scripts in the works. The next in line is always about family ties, this time centered between a mother and a daughter. It talks about the detachment necessary for our growth, about the need to accept the changes that life has in store for us. Emotional bonds are important and eternal, but we need to leave the nest to grow. For the time being, I don't have a project for a feature film, it's a wider step that is within my plans for the near future.



"Annavespa" film scene

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OMBRÉ MA FÍ - "PAYMENT WITHHELD"

DIRECTED BY CHARLI BROWN



SYNOPSIS

A member of the Mayor's Security Detail reports to the Don of Manhattan that a stranger is making promises. He hopes to be rewarded with a nice payment.

CAST: MARIA GRAZIA CUCINOTTA, CORY DUVAL, LUKE VELTRIE, SAM MASON

DIRECTOR AND WRITER: CHARLI BROWN

EXECUTIVE PRODUCERS: CHARLI BROWN, IVAN HARRIS

PRODUCERS: CHARLI BROWN, LENNY LAGDAMEN

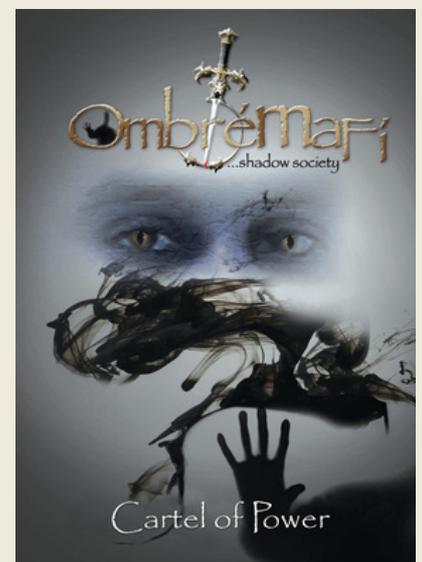
DIRECTOR OF PRODUCTION: LETICIA PRECIADO

DIRECTOR OF PHOTOGRAPHY: CARLOS RIVERO

ART DIRECTOR: WAYNE SIMMONS

EDITOR: CHRIS SINGLETON

MUSIC SUPERVISOR: JOHNNY JAMES



CHARLI BROWN BIOGRAPHY:

Charli Brown is a award-winning director, writer and producer known for the projects "Amoral", "Eridiati: A Different Type of Vampire", "Ombre Ma Fi" and "Croix: The Prequel", with whom she has been selected, nominated and won several awards in film festivals from all around the world

COISA PÚBLICA

A FILM BY ANDRÉ BORELLI

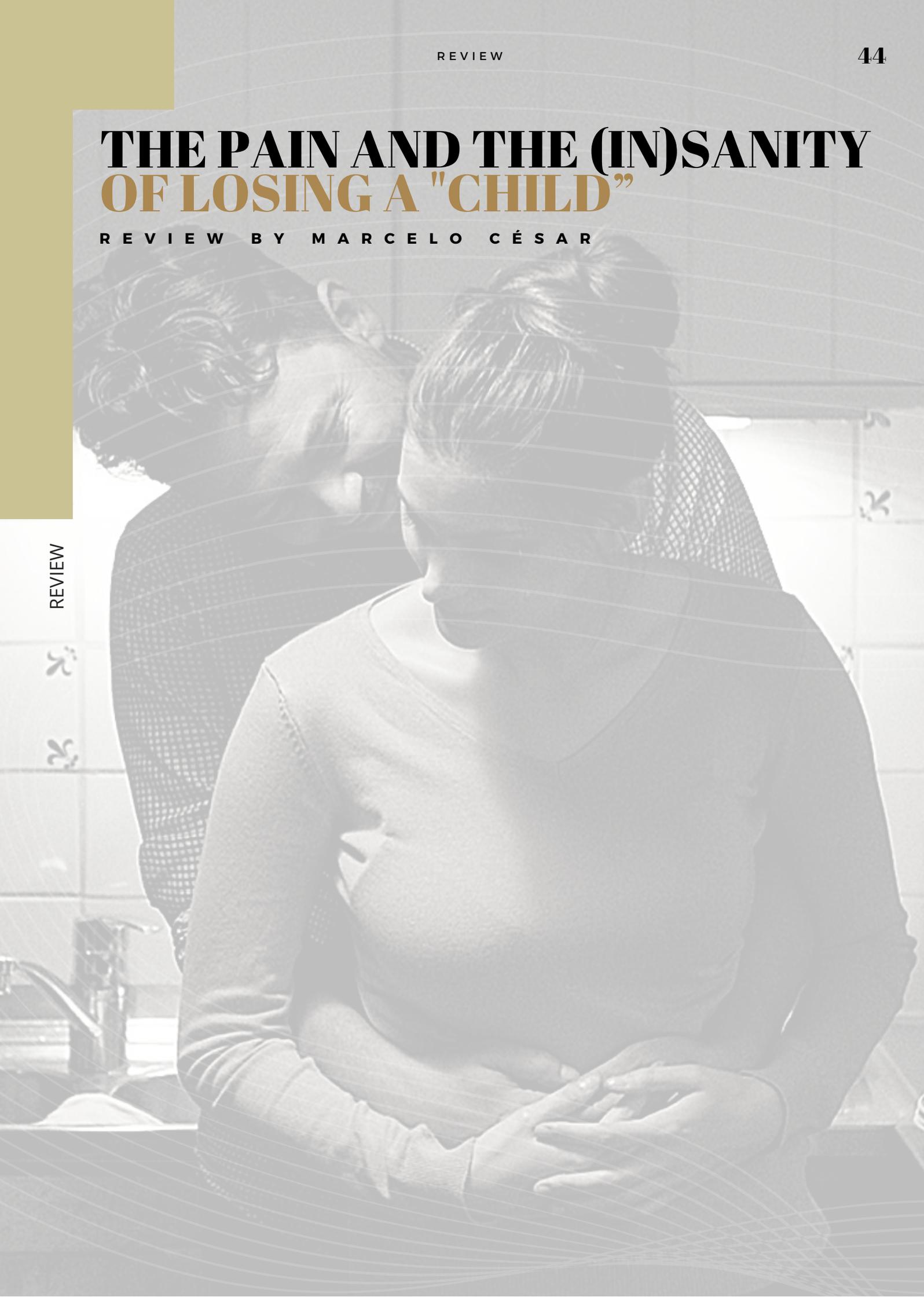
ART AS A POLITICAL FORCE



THE PAIN AND THE (IN)SANITY OF LOSING A "CHILD"

REVIEW BY MARCELO CÉSAR

REVIEW



GRAVIDAM A FILM BY BRANDON GOTTO

REVIEW BY MARCELO CESAR



"Gravidam" film scene

THE PAIN AND THE (IN)SANITY OF LOSING A "CHILD"

On a beautiful morning, with birds singing, we are introduced to a nice couple who wake up with the joy of a recently confirmed pregnancy. It is just the beginning of the feature film "Gravidam" (2022), which was written, produced, and directed by the Belgian Brandon Gotto.

In the couple's first dialogue we already know that there is a small conflict between waiting for which should be the gender of the child and the issue of announcing the pregnancy to the maternal grandmother. Small conflicts are set, but nothing similar to what awaits us for the rest of this story.

The atmosphere of joy and uncertainty changes to a tense one with an abortion that happens spontaneously. What used to be birdsong becomes the cawing of ominous birds, roses that used to be beautiful and crimson red are now withered, faded, and decaying. The tone of the film gradually changes. The cinematography, also conducted by Brandon, which is very well done, creates the tension needed for the drama. From happy, vivid color tones, it changes to heavy shades of red. And there is a whole work of sound and music very well designed and executed by Antoine Ligas, which follows us from the opening credits and brings us feelings of anxiety, depression, and above all fear. All this audiovisual-cinematographic technical set makes all the difference in the quality and intensity of the film.

The tension in the film only increases with Rose's disturbing behavior, very well played by Margaux Colarusso, who also works as the film's producer. The degradation of the couple's relationship is progressive. The relationship with her mother, which was already not good, only gets worse. Rose's nights of sleep are populated by nightmares, where the biggest antagonist is her husband, Antoine, also in an expressive performance by Thomas Gomme. In this way, all the tension necessary for a tragic end is already drawn. Rose's mental instability brings to the viewer a tension of growing madness. We wonder how a possible mother-to-be, who would become caring and devoted, can become frail and lost in physical and mental sanity.

The ending of the film is of a sensitive message and full of meanings: from a stuffed sheep forgotten on the floor, the polaroid photos of the couple's happiness, and the ultrasound of the fetus, we are transported to a painting of a sheep crying to the heavens for its dead offspring with crows around it. We know that there is no greater sorrow or consolation than the loss of a child, even if this child is still a fetus in formation, a situation questioned by Rose's husband at a certain point in the film. We have no intention of judging or measuring this pain.

The end of many marriages due to the loss of children, whether by accident, crime, or suicide, is certain. And it is this conflict between patience, sanity, and the pain of loss that the film is about. It is an intense experience that makes us reflect on situations that we often wish we never had to go through or experience.

The film received the award for best feature film and best actress at the RED Movie Awards (2022).

About the director: Brandon has been experiencing filmmaking since he was a child, either watching movies, making, or even creating and developing more and more until he got to the filmmaker he is today. His first experience with feature films was with "The Darkest Sorrows or L'enfer N'est Pas Loin", where he worked almost alone, but which served as an exercise for the other features that would come later. According to the director, it was a great school for the creation and production of "Gravidam", where he could work with a great team.

Other films by the director: "Carnage" (2018) and "La Ligne Noire" (2020).

Marcelo Cesar



The director Brandon Gotto

STONE SOUP: CINEMA AS A TOOL FOR SOCIO-CULTURAL EMPOWERMENT

AN EXCLUSIVE INTERVIEW WITH LUIZ FERNANDO F. MACHADO,
DIRECTOR OF THE FILM "ALBERTINA"
BY VIC KINGS AND MARCELO CESAR



STONE SOUP: CINEMA AS A TOOL FOR SOCIO-CULTURAL
EMPOWERMENT

STONE SOUP: CINEMA AS A TOOL FOR SOCIO-CULTURAL EMPOWERMENT



"Albertina" behind the scenes

STONE SOUP: CINEMA AS A TOOL FOR SOCIO-CULTURAL EMPOWERMENT

AN EXCLUSIVE INTERVIEW WITH Luiz Fernando F. Machado, DIRECTOR OF THE FILM "ALBERTINA"
by Vic Kings and Marcelo César

Luiz Fernando F. Machado is a Brazilian director, producer, screenwriter, and editor. With a degree in Cinema and Audiovisual Directing from Universidade do Sul de Santa Catarina, Luiz is the director and owner of the Companhia Boanova, an itinerant cinema production company based in Florianópolis. Its Social Commissions integrate Education, Cinema, and Advertising through the Aesthetics of Stone Soup.

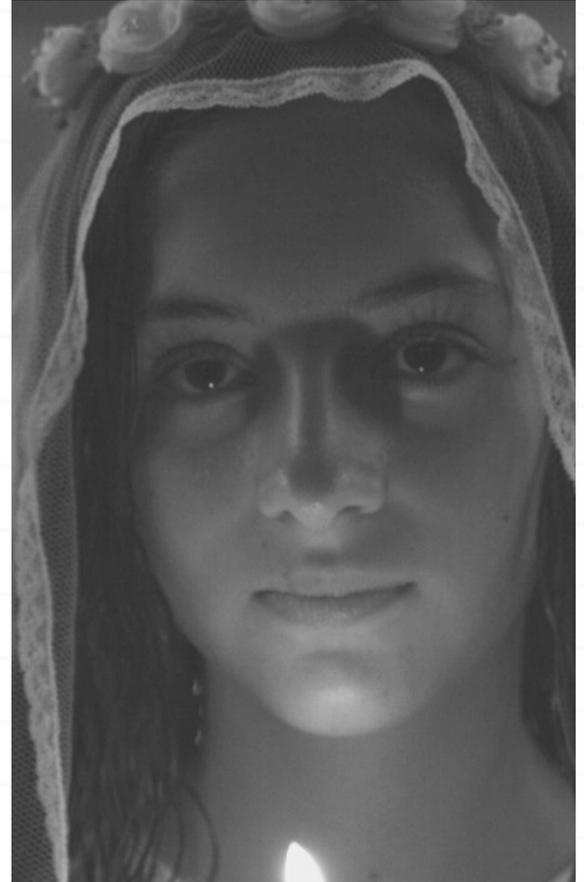
"Albertina" is your first feature film as a director, however since 2016, your film projects go through the most diverse themes, such as human rights, soccer, and music, among others. How did the desire to tell the story of Albertina Berkenbrock to come about?

My first feature film was the documentary Zaratustra Still Speaks (2016), recorded in 08 hours at the Colônia Penal Agrícola de Palhoça while I was still a student at the university of cinema, the feature film is the result of an audiovisual training course of the inmates who were interviewed and composed the technical team of the film. At the time I was in prison and got authorization from the Public Ministry for the recordings in the prison, the film went around the world and received several awards, including at the 39 Author de Lugo Film Week in Spain.

My end-of-course work in Handwritten Cinema in Prison brought me a thesis on "Regional Parallel Cinema", which is the basis of my Aesthetics of Stone Soup and is based on the mixture of process cinema through the participation of people from the integrated environment and education. The film Albertina had its seed sprouted when I had contact with the book "O Que Faz Aqui essa Flor" by J. J. Hellmann. This book summarizes the story of Albertina and I realized that the theme brought with it this potential for popular synergy, which could make possible a macro laboratory of our Popular Aesthetics for the production of a feature film without the support of incentive laws, totally independent.

The script written by Chico Caprario, based on your Cinematographic Writing, had the supervision of Priest Auricélio Costa and Priest Sérgio Jeremias de Souza. How did this collaboration occur for the development of "Albertina"?

The participation of Priests Auricélio Costa (Rector of the Shrine) and Sérgio Jeremias (Vice Postulator of the Cause of Beatification of Albertina) was a way of giving security to the Church and getting the authorization to work with the theme, having in mind that Albertina Berkembrock is in the process of Canonization in the Vatican, soon to become the first Brazilian Saint. There was a great concern on their part that the screenplay might bring with it some element that was not in line with the official documents that are in the Vatican, so we committed ourselves to work openly with them so that the film could become a device to strengthen the process, but in no way was there any kind of censorship on their part, on the contrary, when they were present on the set they used to opt for small details in the scenes and we always accepted them for the good of the film, they were helpful suggestions that brought knowledge of the cause and were given with love. An interesting point to think about is that we used a popular language, this is a period drama that tells the story of a murder, despite the Catholic theme, it is not a commission from the church, which consequently broadened the target audience for the film.



"Albertina" film scene

The feature film was based on the work "Albertina Berkenbrock: One Step Away from Sanctification", by the author Albi Israel da Silveira. How was this adaptation process for the plot that you wrote, and later for Caprario's script?

Initially, I intended to adapt the book by J.J. Hellmann's book, a novel with dialogues, which would have been a much faster and simpler process, however, when I asked the priest Sérgio Jeremias, he pointed me to the book "Albertina Berkenbrock: a um Passo da santificação" by Albi Israel da Silveira, considering that the book is attached to the documents in Albertina's canonization process at the Vatican, however, the book brings in its narrative historical facts of the time, which generated the need for extensive field research by Chico Caprario, with other biographies and interviews with Albertina's relatives and folk. Caprario then had to create all the scenes and dialogues within an extremely short period of 45 days, since our schedule was very tight and we counted on the participation of thousands of people who were adapting their routines to collaborate with the film voluntarily.

Besides the writing of the project, the partnership between you and Chico Caprario also extended to the making of the film, as he was your Assistant Director. How was the dynamic process between you, from the scriptwriting room to the filming sets?

The partnership with Chico in Albertina occurred when he told me one day "You should go there in Imaruí and make this film before they do" in September 2019. The fact is that when I had the idea to make the film in 2013 when I was the library manager of the prison in which I was incarcerated I shared with her my idea of making the film of Albertina with a third party, I explained the question of popular participation, about the power of the regional theme and which book would be adapted. Already in 2014,

after progressing from the regime and being in the semi-open regime, I could return to the university to eliminate the pending disciplines and finally graduate, but on a sad day, I could discover on the Lunch Journal, on the television in my cell, eating rice and beans with a plastic spoon, that Albertina would become a Movie, an extension project of my private university in partnership with the Producer Mundo Imaginário e\de Florianópolis. In September 2019 Chico Caprario nudged me with this phrase: "You should go there in Imaruí and make this film before they do", and that's what I did, with no money, we went over the academy with the moped, the "power emanated from the people" and the film today is the most awarded in the history of Santa Catarina cinema.

Chico Caprário was one of the dozens of key players who joined the project and made it possible to make it happen, such as directors Marx Vamerlatti (Photography), Avelino Los Reis (Art), Alexandre Muratori Gonçalves (Soundtrack), Heitor Caraméz (Sound), Gabriel Sanches (Audiovisual Production), the ten professional actors who volunteered, in addition to the crew and popular actors from the region who joined the project. Chico Caprário was with me at all stages, from the popular cinema course held in Imaruí, giving classes with me, in pre-production, in Production, and finally in editing, along with other directors who oriented me remotely while I edited the film in the middle of the pandemic in the village of Samaipata in Bolivia with the assistance of the Bolivian Gabriel Sanches.

The change from producing and directing short and medium-length films to feature films is very big and also more laborious, given the size of the team and the hours dedicated to audiovisual production. How was this process of filming for you and your team?

I believe that in the case of the feature film *Albertina*, for being a point out of the curve, in the case of a film without resources from incentive laws, the production work was greater, in my case I did the executive production, assisted in the production, directed, before the arrival of the Director of Photography Marx Vamerlatti I took photos, when we lost the sound technician I captured the sound and finally edited, it was a very intense odyssey and the presence of the experienced Chico Caprário by my side brought me a lot of security. We had from the Boanova Film Company only the professional heads of each sector, the rest of the technical team was composed of local people, and this was only possible thanks to the work of our local production director Geovana Barreto and her husband, producer Maurício Danielski, and producer Priest Auricélio Costa, The first two coordinated more the resources and tasks in the Imaruí Center and Priest Auricélio concerning the tasks and resources in the region of the São Luís neighborhood where most of the scenes were concentrated, especially in the matter of the effectiveness of our "hot list" of the local technical crew (drivers, carpenters, cooks, electricians, animal producers, etc.). Thus, with a predominantly mixed team, between professionals and popular, we could not apply a conventional production rhythm and opted to shoot a few scenes a day, to turn these moments on the set into a "creative leisure" (paraphrasing Domenico), where we work, teach, learn and have fun. Sometimes the direction was left to Chico Caprário while I needed to be a way to be in Florianópolis working on other demands of the Boanova Company and generating income to have resources for the basic production costs of the film.

Besides being an independent film, "*Albertina*" is also the result of the popular film course implemented by the Boanova Film Company in the region. In addition to the massive and important participation of the population in the making of the film, how was the interaction between the local community and the cinematographic work?

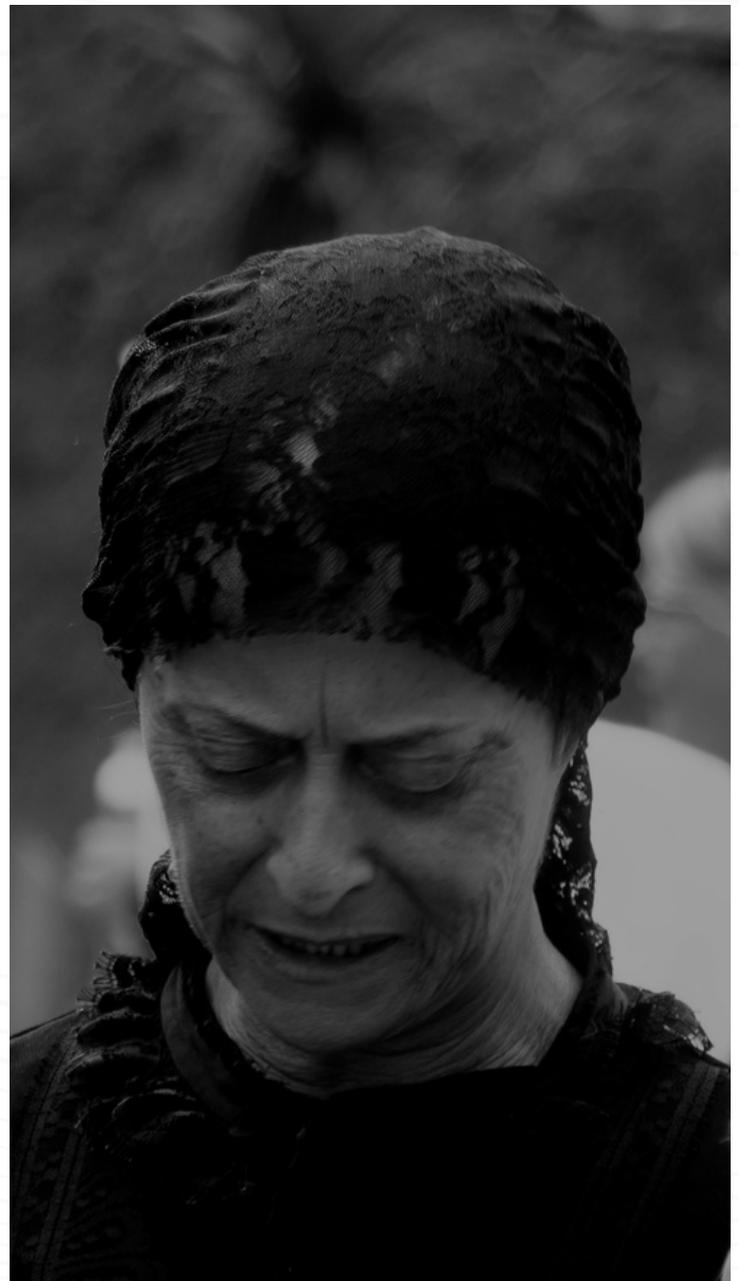
Our Stone Soup Aesthetic is an analogy to the millennial story of stone soup, when a man puts some stones to cook in water and a curious man passes by and decides to collaborate by adding a handful of rice, another man arrives and collaborates with a carrot, another with a potato, another with salt and spices, and the last one collaborate with a handful of pieces of meat.

This is how we apply our stone soup to cinematographic production, when each integrated popular collaborates with their productive and/or creative potential, without aggressively changing their routine, then this joining of forces, this social pact ends up eliminating an enormous part of the production costs, making it viable, independent of public funding. Behind this soup, there is a very bold strategy applied in our media plan, so, fundamentally, the city with the chosen theme has a maximum number of 20 thousand inhabitants so that our contents have an effective penetration and capillarity, our local media mass plan, doing what Hollywood does worldwide (advertising) in the region of the integrated city. We can affirm that within the bases of action of Sopa de Pedra - which is our process cinema - we have education and propaganda, education in the passing on of technical knowledge of cinema to the people (either for casting or technical crew), and propaganda through our parallel audiovisual production core that during the whole process (from the popular course to the recordings) produces audiovisual content for social networks and the Boanova Company website, such content is videos, interviews These contents are videos, interviews,

making of, essays that bring in themselves the appreciation of the people integrated in the project, for example, the video of the city choir conductor who is going to record music to compose the soundtrack, the bakery lady who is rehearsing to make her debut as an actress, the ceremony of revelation of the choice of the local actresses, publicity videos of gas stations that have symbolically collaborated with fuel, of inns that have collaborated with lodging, restaurants that have donated lunch boxes, etc. All this audiovisual material circulating in the region also generates content for printed newspapers and television, in the thesis, our social communication plan enables popular integration, and the project's profile is no longer that of a production company that is making a "film in the city", but of a production company that is making a "film of the city". An example of the effectiveness of our social communication plan based on popular propaganda was the moment when we needed 14 riders for the scene of the hunt for the character Candinho, and 32 popular volunteers mounted on their horses and dressed in character presented themselves. Despite not having the financial resources, of being a "financially poor" project, we counted on immeasurable wealth and abundance through the popular welcome.

As it is a film made with the support and effective participation of the people of the region, who grew up with this beautiful story of faith and love in their culture and experiences, how was the reception of "Albertina" in its first screenings for the population that could see their faces and history being portrayed on the big screen?

With the presence of the pandemic, unfortunately, we couldn't make an immediate release with the integrated community and we opted for a virtual pre-release on Corpus Christ day, it was a solution so that the families could watch the movie in the safety of their homes and also to generate income and pay the main technical team of professionals who represented the Boanova Film Company in Imaruí and region, we reached the mark of 1432 tickets sold for R\$39.00 reais and the movie was available for 48 hours. In 2021 on August 28, during the festivities of the anniversary of Imaruí, the current management of the city (which was from the beginning of the project in 2019 with the previous management) organized a screening in a public square with a LED screen and 300 chairs, the fact is that the square was packed with an audience estimated by the PM of two thousand five hundred people settled along the entire length of the lakefront of Imaruí, it was an incredible day where we all got very emotional. Subsequently, the film received the award for the most public in France in the Red Movie Awards in the city of Reims and had an incredible 12 thousand hits in four days at the Film Festival of Jaraguá do Sul, Santa Catarina, where it received the award for the best feature of the festival. It has already won about sixty awards in several countries, mostly IMDB qualifiers.



"Albertina" film scene

Another production challenge was the casting process. How did you select the actors (and non-actors) that composed the film, and especially the actresses that played the title character in different phases of her life?

At first, we intended to use only non-actors in the casting preparation process, however, we realized that it would be very difficult, mainly due to the short preparation time of our schedule, so we invited ten professional actors, mostly from Florianópolis, all volunteers, to play the main roles in the film: Chico Caprario as Albertina's father, Eliane Carpes as Albertina's mother, Marcinho Gonzaga as Maneco Palhoça, Sandro Maquel as Candinho, Luciano Souza as Mayor Pedro Bittencourt, Joana Felício as Dalva, Angélica Mahfuz as Doctor Martha, Carlos Zoega as the delegate, Lucas Bonfim as Geraldo, Geraldo Cunha as Hugo Berndt. The professional actors ended up also working as curators on set, providing exchanges of knowledge and experience with the non-actors.

This bond between professional actors and non-actors started during the general casting preparation, which was done mainly through the Meisner Technique applied by the project's direction nucleus, mixing, whenever possible, non-actors with professional actors.

There were about 30 candidates for the roles of Albertina, in the first phase at 6 years old, and in the second phase at 13 years old, we ended up selecting the sisters from Imaruí, Suieny Espíndola (7 years old at the time), and Jhulienny Espíndola (13 years old at the time). Among the candidates, many already practiced theater and had their expressiveness to the fore, but we chose the Espíndola sisters because they were very shy and already had the profile of our character, and we believe that it would be easier to build the character in them than to deconstruct it from other child actresses who already had certain theatrical vices. Another factor for the selection of the sisters was the phenotype, besides having physical similarity between them, they had physical similarity with the only existing picture that represents Albertina Berkenbrock, a painting by professor Hugo Berndt, there is no picture of Santinha. We were happy with our choices, the girls dedicated themselves hard, they received all the support from their families and the technical team, and today they have already won several national and international awards and are a pride to the Santa Catarina and Brazilian Cinema.

An interesting choice for the finalization of the feature film was to opt for black and white cinematography. How did this aesthetic choice come about?

Our Art Director Avelino Los Reis has vast technical experience and could not be present during the shooting phase, however, he was present during the research phase, the popular cinema course, and during pre-production in the field, choosing the sets and orienting the art team composed of popular people. Avelino left us all the projects for each location and set, and the community, coordinated by the art team and directed by Sara Calazans, executed every detail of these projects. The choice of color, of black and white, had two fundamental factors, the first being that the photographic references of the time studied throughout the research were black and white.

We believe that maintaining the color pattern of the period photos would strengthen the power of the dramaturgy of the film image; another factor was the question of viability, since we have no financial resources, black and white would end up making the production viable by simplifying the composition of the aesthetic conception, be it with costumes, scenery, locations, etc.

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We were happy with our choices, the girls dedicated themselves hard, they received all the support from their families and the technical team, and today they have already won several national and international awards and are a pride to the Santa Catarina and Brazilian Cinema.



"Albertina" behind the scenes

"Albertina" has been increasingly successful in festivals around the world, being selected, nominated, and awarded in several categories in film competitions in Europe, USA, and Brazil. But how has the film been received in countries which do not necessarily have a Catholic majority?

Honestly, I can't say concerning this subject, what we know is that the USA, France, and Italy are the countries where the film has won the most awards, currently Albertina is available on some platforms abroad (USA, Mexico, Europe, South America), but as I said in a previous question, despite having a Catholic theme, the film is a period drama that tells the story of a murder and its resolution, using a popular language so as not to limit the target audience to the Catholic one.

The film "Albertina" is your 8th film in an already diverse and successful career in 7th Art. However, these are surely only the first steps in your beautiful filmography. Can you tell us more about your future projects?

This year I had the pleasure of releasing my first book which was released in the form of a film script by Viseu, the action comedy "Amadeu and the Wood". The plot of the script is based on the action adventures of Brazilian cinema, in a contemporary tone of portraying world geopolitics and the war on drugs. My vision as screenwriter and director is modulated through the "Stone Soup Aesthetic", a cultural manifesto whose execution.

We know that one of the main obstacles to the cinematographic career of Brazilian independent films is distribution in theaters. Even more so because the film was finished in the middle of the pandemic. With this in mind, how is the distribution schedule of the feature film in this moment of increased post-pandemic flexibilization?

Unfortunately, our release occurred in the middle of the pandemic when the theaters were closed, we had an agreement with the Cinesystem movie theater chain that we believe would open doors for broadcasting in new theaters, including independent ones, which was not possible due to the necessary COVID prevention decrees. Today the film is being distributed by PROMOVERE and can be found on various platforms such as NET Now, VIVO PLAY, LOOKE, KLIC, LATAM, Lumine TV, etc.

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LATIN AMERICA FILM AWARDS was made with the intention of creating a new scenario for independent filmmakers from Latin America and all around the world.

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EAT ME

DIRECTED BY ADRIAN A CRUZ



SYNOPSIS

A depressed woman with nothing to live for attempts suicide on the same night a man breaks into her house. Over the course of the night, they embark on a journey, struggling to find a way out of the circumstances that brought them together.

CAST: JACQUELINE WRIGHT, BRAD CARTER, MIKE WILES
DIRECTOR: ADRIAN A CRUZ
WRITTEN BY: JACQUELINE WRIGHT
PRODUCED BY: BLUE FOX ENTERTAINMENT
PRODUCERS: JONATHAN M. BLACK, ADRIAN A CRUZ, DENA HYSELL, FLO SPEAKMAN, JACQUELINE WRIGHT
EXECUTIVE PRODUCER: JAMES HUNTSMAN, TODD SLATER
DIRECTOR OF PHOTOGRAPHY: NICHOLAS TRIKONIS
EDITOR: G.J. ECHTERNKAMP
PRODUCTION DESIGN: NOELLE MALINE
ART DIRECTOR: TIM KUEHN
COSTUME DESIGNER: LAUREN OPPELT
MAKEUP ARTIST: BIANCA APPICE
FOLEY ARTIST: DOUG MADICK
SOUND MIXER: KELSEY JONIKAS
SOUND FX EDITOR: JEFF PHAKLIDES
MUSIC BY: MARTIN CARRILLO
VFX ARTIST: RICHARD CABRERA
COLORIST: ROBERT CROSBY



ADRIANA CRUZ BIOGRAPHY:

Adrian A Cruz is an American screenwriter, producer and director. Cruz attended the USC School of Cinematic Arts, majoring in film and theater, and ever since his graduation has been working as a writer, director and actor. From 2004 to 2006, he was writer for Seed comics series published by Les Humanoïdes Associés.

WHO HASN'T EVER WANTED TO BE A DOG?

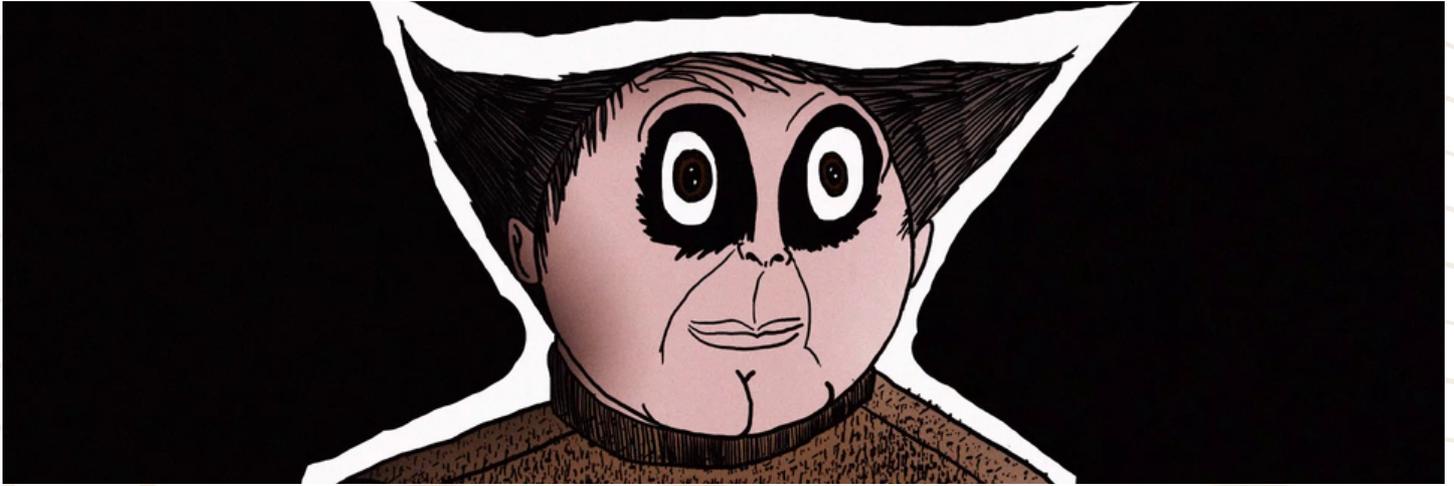
REVIEW BY MARCELO CÉSAR

REVIEW



BEING A DOG A FILM BY FELIX SWAHN

REVIEW BY MARCELO CESAR



"Gravidam" film scene

WHO HASN'T EVER WANTED TO BE A DOG?

Every animation already has my fondness. It is an art that deserves all our respect and affection due to the enormous work that it demands from its creator. At the same time, it is a language that flows and that everything is allowed, everything is possible and this fact favors the animator to create stories that in "live-action" would be much more difficult (not impossible) to accomplish and even to accept.

In this 2D digital short film by animator, director, writer, and producer Felix Swahn, this premise that anything is possible is used with sensitivity and mastery.

In "Being a Dog" he tells us the story of Tim who craves love. He is a lonely individual and in difference, from other human beings, he transforms himself into a French bulldog. His encounter with his friend Ginger makes him feel human and in love, only he is not reciprocated by his friend. She makes him understand that they are just friends. After this meeting, Tim becomes a dog again, and in this back and forth between dog and human, Tim manages to be happy.

Swahn's fable is very interesting; it goes against many of our feelings and questions. How many times have we wished we were a dog because we simply cannot understand and process the feelings that go through our human soul? How many times have we seen dogs being well taken care of and, in this context, wishing for us, all the care and love directed to that animal? How many people are unable to love a child, but are the kindest people in the world with their pets? How many canine actions are superior to the actions of humans? There are many questions. Who has never? The animation has a noir aesthetic, a bit dark, that reminds us of Frank Miller's comics, Tim Burton's animations, and the great master Mr. Miyasaki. The references are important because the theme is adult and deep. These are feelings that work on belonging, loneliness, the search for unrequited love, and even the anger and rage when one is attacked... sometimes human, sometimes animal.

The dubbing, sound, and music work of the animation is outstanding and perfect.

"Being a Dog" has been through more than 50 international festivals and received recognition of more than 9 awards in its journey.

Another animation by Felix is "The Odd Funeral" from 2016 when he was graduating from animation school at Animations Akademien. Since then he was already working with themes sensitive to the human soul. The short film deals with the fulfillment of a deathbed wish of grandmother Grete-Pinde, who asks her family to be buried in the Tatra Mountains, a natural border between Slovakia and Poland. The fulfillment of this wish becomes a journey of searching and finding one's own family. Here the characters also change from human figures to shadows and vice versa. Perhaps there already exists the origin of the man/dog.

About the director: Felix Swahn is a 29-year-old Swedish filmmaker. From 2014 to 2016 he studied experimental film and animation at Animations Akademien, soon after (for the next 2 years) he studied comics at Skarpnäck Folkhögskola. He has worked in magazines such as 8-Sidor, Intra, Ögonblick, and Special Pedagogik, as well as illustrating several poetry books, novels, and children's books.

In the years 2018 to 2020, he worked as an animator for two Architecture firms making animated films for project presentations. Furthering his studies, he specialized in advanced 2D animation at CG-Spectrum. Swahn was diagnosed with autism, as he started speaking only at the age of five, but was drawing since the age of two. He is a young talent that has a lot to offer us yet.

Marcelo Cesar



The director Felix Swahn

BEFORE AND AFTER A TALK WITH A DISTRIBUTOR

BY PAMELA NASSOUR



BEFORE AND AFTER A TALK WITH A DISTRIBUTOR

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BEFORE AND AFTER A TALK WITH A DISTRIBUTOR

A special article about independent filmmaking and film distribution
by Pamela Nassour (Lebanon)

The writer, Pamela Nassour, is an award-winning Lebanese filmmaker, film critic, and educator. Pamela graduated from the Holy Spirit University of Kaslik USEK with a master's degree in Visual Arts - Cinema and Television. She is currently pursuing her Ph.D. in Contemporary Latin American Cinema at the Saint Joseph University Beirut and the University of Granada.

It was during the editing period of one of my short films that this hit me. As an artist and filmmaker, you take a seat on the editing chair, with all your footage in front of you. You have complete power over them; complete freedom to move them back and forth on the timeline, keeping what you feel is right and removing what you decide is out of place.

On the editing chair, you are the master of that world. You create it, show it, and know it by heart in all its visible and invisible layers. It takes days, weeks, and maybe months for you to create that world, and on the last day, you rest admiring your achievement.

In that world, you are the sole creator and decision-maker.

It was an October night, around the end of the month when I started to become tight on time for delivering my final cut, the "director's cut" as they call it. My film at that stage felt right. I could film it and edit it just like I'd written it. I remember that the script was twenty-eight pages long, and what should have been the final cut was about the length of twenty-four minutes. On that night, I was supposed to send that draft to my distributor, and after a long editing session, I finally succeeded to do so.

But it didn't go well. That fact hit me. My distributor had a perception, a vision slightly different than mine, or maybe a lot different. Now that I am moving to my next film, I had the chance to talk with him and have the conversation I've been avoiding having for so long. Our talk went like this:

What are the key factors for the success of a film?

"There is no magic spell for a successful film. But based on many tries, a few facts can define a good film. The script should be original and well-written. The director should be engaged in the story to be able to add details that will move the story further. With attention to the details, spectators will be able to feel this attachment".

Do you prefer international or local stories?

"Local stories would relate to a group of people living in a particular country or society; thus they would be targeting a small group. In such stories, there will be signs that only locals of a certain place will understand. What is important is to be able to reach a wide audience; actually, this can't be done with local stories, and thus we cannot allow ourselves to go very deep to the point of particularity. The story should be universal".

Which criteria matter for deciding the time and place for the film's premiere?

"This depends on many factors. First, it's the story. Does it suit the big international festivals? After that comes the execution: like the filmmaker's style, and the quality of the film. The film might be very simple but with a very good structure and twist, then it will get a great premiere. For me, if the film is really good on paper, then it will be very good. If the director is great, but the script is not bad, then the film won't be bad. If the script is well written, and the director is averagely skilled, then the film will be good. So, the script is a priority for the premiere's decision, and then comes the rest. Other factors play along, like the year of the production, and the topic it covers. Some festivals have certain quotas that we should not ignore. In addition, if the film is co-produced, then this will lead to full trust that this film will be universal and will get an international audience's engagement".



B E F O R E A N D A F T E R A T A L K W I T H A D I S T R I B U T O R

Yes, I've been avoiding this talk. I did not want to know these formulas. But now I do, and now you do as well.

It was an October night, around the end of the month when I had to make a hard decision. I had to cut out a scene. When sending my final draft, we named it: the director's cut; it was the cut when, after so many hours of staring at the screen, fighting with myself, and telling myself that I have to do it. I pressed the delete button. That scene was a key one for me; it spoke very closely to my targeted audience. It reflected a daily struggle, and it resembled them very much. But my targeted audience is not the same one as my distributors. I want to screen the film, but they want to sell it. I want to reflect reality; they want to get viewers.

To make that harsh decision and order to let go of that scene, I had to tell myself the same "advice" a mentor once gave me: "learn when to let go". And I let it go.

As I am writing these words, I regret letting go. I wanted that scene to be out there. I couldn't keep it because if I did, I would have had to cut out another one; and if I did so, the plot's arc would get messed up.

I am an independent filmmaker. I identify myself as such. For me, films are made to be watched; and films won't remain "films" if they don't get the decent platforms and the audience they deserve. I fell into the trap of the platforms; it tempted me to sell - in other terms, to be viewed. My targeted audience is a hostage of the streaming giants, and we filmmakers are too. The audience watches what they are offered, and we make content to what is supposed to be offered.

When the cinematograph was invented and used by the Lumière Brothers, distributors did not exist. Perhaps, the fathers of cinema were right about announcing cinema's death before it even began. Cinema is an art, and not a product. Nowadays its existence depends on the consumption of the product.

After all of this, I seriously question myself: Am I still independent?

I took my seat on the editing chair, with all my footage in front of me. I had complete power and freedom, yet I gave it away in a matter of seconds. In that fictional world, I was the sole creator indeed, but sure I was not the decision-maker.



COISA PÚBLICA

A FILM BY ANDRÉ BORELLI



ART AS A POLITICAL FORCE



LA LÍNEA

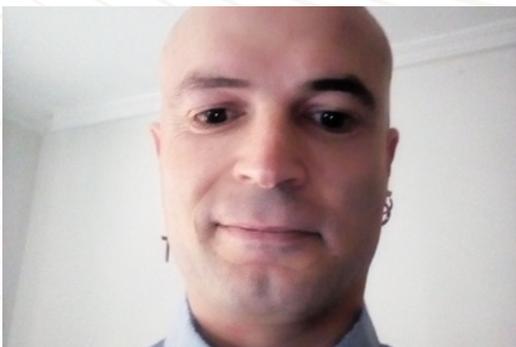
DIRECTED BY ANDRÉS CÁMARA



SYNOPSIS

A lady goes to the border to continue with her new task, to watch over it. Soon the first person appears. No one could imagine who she could be. We will find out how this task ends.

CAST: EMMA AGUIRRE, AGNES KIRALY
DIRECTOR, PRODUCER AND EDITOR: ANDRÉS CÁMARA
WRITTEN BY: EMMA AGUIRRE, ANDRÉS CÁMARA
DIRECTOR OF PRODUCTION: LETICIA PRECIADO
DIRECTOR OF PHOTOGRAPHY: CARLOS RIVERO
ART DIRECTOR: DAVID DE LA CALLE
COSTUME DESIGNER: MAGNOLIA LOPEZ
SOUND DESIGNER: CARLOS ALVARO
MUSIC COMPOSER: ALICIA REYES



ANDRÉS CÁMARA BIOGRAPHY:

Andrés Cámara began his studies in 2001 at the Septima Ars school. In his last year, he made a short film that won an award for best direction. He takes his bases from directors Steven Spielberg, Robert Zemeckis, and Orson Welles.

Several years later he made a short film that has already been in festivals. It is called "Memories". Based on part of his life, he also made the short films "Ácido acetylsalicylic acid", "Volver a nacer" and "No le des mas vueltas" which can be seen on this page. His latest short films that are going through festivals are "Partir de cero" and "El Viaje de mi Vida". Besides directing he has worked in several films such as "Miguel y William" and "Estirpe de tritones" and in several advertising shoots.

Now he is preparing his first feature film with the actor Germán Alcarazu.

THE TRICKY ART OF BEING FATHER AND SON

REVIEW BY MARCELO CÉSAR

REVIEW



EGGPLANT LASAGNA

A FILM BY ROBERTO SKORA AND VINÍCIUS PIEDADE

REVIEW BY MARCELO CESAR



THE TRICKY ART OF BEING FATHER AND SON

The relationship between father and son is always complicated, and this was the theme chosen by director and producer Roberto Skora for the development of the film "Eggplant Lasagna". He collaborates in the direction with Vinícius Piedade, who is also responsible for the script. This work is the result of the will to transform the theater play into a film, and the creation of the film came about from a joint effort between actors and directors. Thus, the film's great strength comes from the beautiful and powerful interpretations by actor and producer Roberto Borenstein, who plays the father, and actor Evas Carretero, who plays the son.

In short, the film is an attempt at an amicable reunion of a father - a lawyer and his son - an artist, after years of distance. So we watch for a bit more than an hour the various ways of rebuilding this relationship, always in the hope of a peaceful dinner.

Only those who are parents know how difficult is this relationship between father and son. In psychiatry, we find several studies since the emergence of Freud trying to make sense of these clashes that occur between the two. Oedipus the King is a Greek tragedy that inspired Freud to develop a theory, not accepted scientifically for lack of evidence, that the boy would have amorous desires toward his mother and hostility toward his father. Most conflicts center on the father's power to set limits on his children. Unfortunately, it is always up to the father to be the one who plays the role of imposing austerity and respect, while it is mostly up to the mother to provide affection, love, and protection.

In the film under analysis, a trace of disturbance is presented to us right at the opening with some paintings, which seem to be the paintings of the artist's son. A friendly meeting between the two is the beginning of a dialogue that immediately shows the problems they have in getting along with each other. The father extends an invitation to a possible dinner party with an Eggplant Lasagna being prepared by the mother (from which comes the title of the film). It is in this superficial dialogue, but of deep understanding, that the plot develops. The setting is only the son's studio, full of paintings hanging and scattered on the floor, and it doesn't need anything else, because the film is all built on the dialogue between the two, there are a lot of ironies and this is the film's great achievement.

An interesting camera dance completes the "back and forth" between the son and the father, who insists on the dinner invitation. In this game, the actors grow monstrously in their performance, and wonderful chemistry is established between Borenstein and Carretero.

The dialogue of both develops and grows on various topics such as professional commitments, prices of paintings, art, and the mother's longings. A lot of irony in this clash. If you close your eyes, you can see them in a boxing ring. The film is a restoration, as the film works with art, in which the rules would be the removal of layers of varnish that exist in the relationship between the two. Infinite layers of paint, one on top of the other, and so we discover a work of art that is intimate of each one.

There is a very nice move by the director and the scriptwriter that is a constant interruption in the clash of the two, to take us to the possibility that we are watching a rehearsal of a play. This brings a delicious mess to our heads: Is this a film? Is it a play? Is it a mockery? No...it is not just that. A path built by the director and the actors. There is a lot of depth and sensitivity in all the dialogues between the two characters.

As if these interruptions were not enough, at a certain point in the plot father and son change professional positions: the younger becomes the lawyer who visits his artist father. It would be so good if we were always changing "positions" with those with whom we are always in disagreement. It is important to put yourself in the other person's shoes.

The ending is exciting, I won't say anything more to take away the pleasure of the customer tasting a wonderful "Eggplant Lasagna" in white sauce.

In conclusion, the film "Eggplant Lasagna" is a great meeting between actors and an excellent text. Reflective cinema, as an art film should be. A positive point for all involved in this beautiful project.

About the director:

Through the happy mixture of arts in "Eggplant Lasagna," we realize Skora's experience in video records of productions and the cultural area such as theater, music, visual arts, and dance. He has worked on several documentaries and as a videomaker of music videos. He works as a creator, director, and editor in his production company: Polaco Filmes.

Some of his recent works: Doc "Projeto Teatro Ventoforte 45 anos - Liberdade de todas as cores" (2018), Short Film "Encontro" (2017), Music Video "Burras" by Luis Pinheiro (2017), and the Short Film "A Prisão de Grades Invisíveis" (2016) among many others made since 2003.

Marcelo Cesar



The directors Vinicius Piedade (left) and Roberto Skora (right)

EMERGENCY MUSICAL RESPONSE

DIRECTED BY COSMO SWEVENS



SYNOPSIS

Emergency Musical Responders, Sage and her partner Cosmo, provide emergency music as a service to those in need of music as medicine. Ride with EMR Unit 421 as they help people in distress on their journey to Netherworld.

CAST: SAGE MELODEE, COSMO SWEVENS, SOL SOLARIS, WILLIAM MATCHETT

DIRECTOR AND PRODUCER: COSMO SWEVENS

WRITTEN BY: COSMO SWEVENS, SOL SOLARIS

EXECUTIVE PRODUCER: ALEXANDER SENICKI

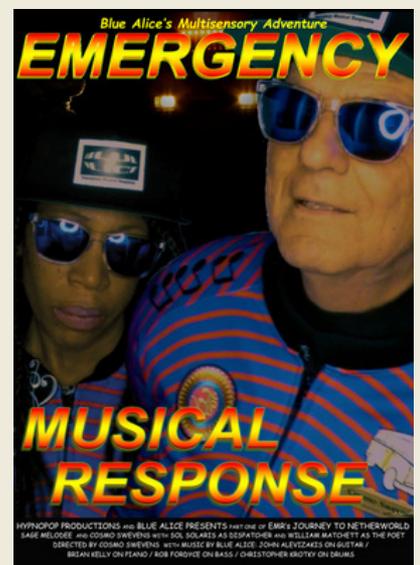
PRODUCED BY: HYPNOPOP PRODUCTIONS

DIRECTOR OF PHOTOGRAPHY: WILLIAM MATCHETT

EDITOR: COSMO SWEVENS, WILLIAM MATCHETT

MUSIC COMPOSER: BLUE ALICE

MUSICIANS: SAGE MELODEE (VOCALS), COSMO SWEVENS (VOCALS, VIOLIN), JOHN ALEVIZAKIS (GUITAR, BASS, KEYS/SYNTH), BRIAN KELLY (PIANO), ROB FORDYCE (BASS), CHRISTOPHER KROTKY (DRUMS, PERCUSSION)



COSMO SWEVENS BIOGRAPHY:

Director, Filmmaker, Avant Pop Composer, Musician, Cosmo Swevens is the maker of this multisensory adventure. EMR is a story that was in search of a filmmaker, not the other way around - a story compelled by the urgent need for a modern day superhero, in search of some way to tell it. Think of it like a comic book, but with music, poetry and lyrics, providing more depth and room for interpretation.

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OUR PARTNERS



FROM THE COUNTRYSIDE TO THE WORLD

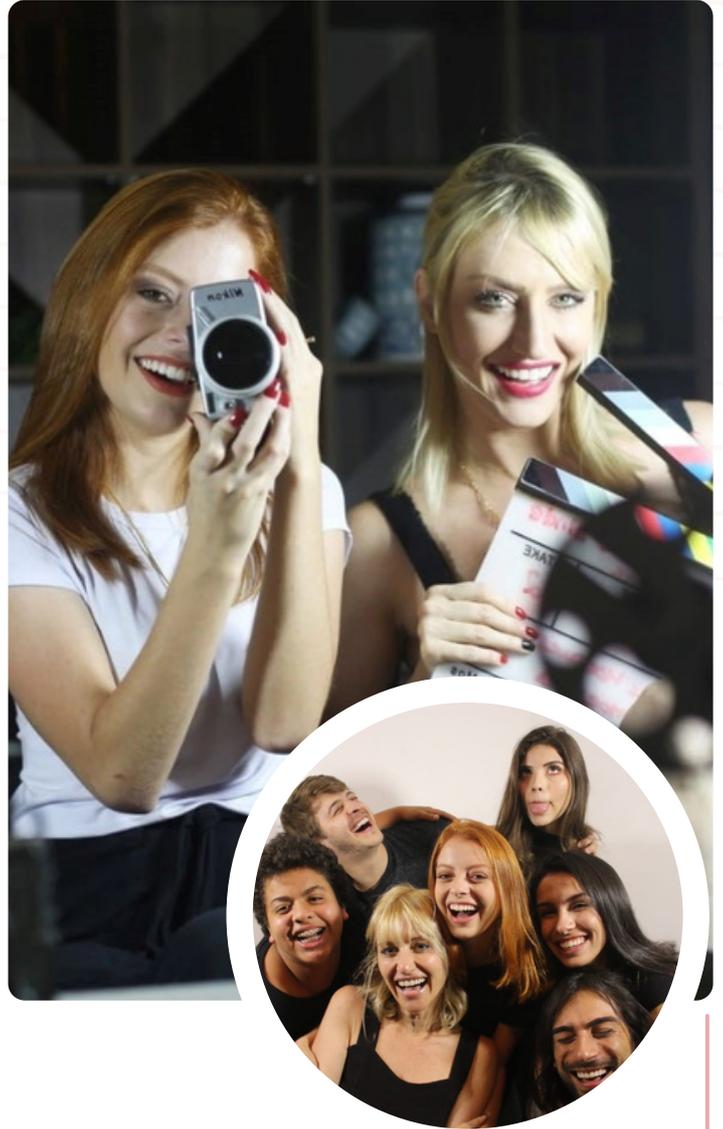
MAZ is an 18-year-old Educational Institution that has been a great source of artists, discovering the most diverse talents in the areas of Cinema, Theater, Modeling and arts in general in the countryside of Minas Gerais/Brazil.

We have more than 300 awards in film and theater festivals and over 400 graduated artists who have been conquering incredible spaces inside and outside of Brazil in Cinema & Theater Competitions and Fashion Runways!

Besides importing filmmakers, actors, cinematographers, editors and other professionals of the 7th Art, MAZ is responsible for the largest Independent Film Festivals in the South and East of Minas Gerais State: Inhapim Cine Festival, OFFCine and CineMAZ!

Here we seek to offer the necessary tools for our students to find themselves as artists, enlightening their careers and personal lives through the three pillars that MAZ is based on: RESPECT, EMPATHY and SELF-KNOWLEDGE.

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Our contact informations:

Facebook: [facebook.com/mazelenco](https://www.facebook.com/mazelenco)

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Tel.: **+55 35 98868-9313**

Email: marinazze@gmail.com

ART AS A POLITICAL FORCE

BY RICHARD CAEIRO AND VIC KINGS

ART AS A POLITICAL FORCE



ART AS A POLITICAL FORCE

The fascist ideology is currently rising in Brazil; and the country's now former president, Jair Bolsonaro, is its most prominent proponent. In many ways, Bolsonaro is an amalgam of other leading far-right politicians - he borrows ideas from extremist right-wing movements in other countries and synthesizes them into his unique ideology. It is not uncommon to see him reproducing phrases from dictators like Benito Mussolini and Adolf Hitler. Bolsonaro's patriotic campaign slogan (which is also the name of his campaign coalition) is inspired by a phrase well-known among the Nazis. In Adolf Hitler's Germany, one of the most repeated slogans was "Deutschland über alles," which means, in Portuguese: "Germany above all." In 2018, US lawyer Mike Godwin, creator of Godwin's Law, which criticizes the trivialization of comparisons with Nazism, permitted via Twitter the comparisons between Bolsonaro and Hitler.

For Adriana Dias, an anthropologist who has studied neo-Nazism for 15 years, Bolsonaro's speech was similar to what Hitler preached during his 1932 campaign in Germany. The construction of the Nazi party was focused on the idea of national anti-corruption, very militaristic, and fundamentally based on the idea that there was a Germany that was ending economically.

We talked with the director of the film "COISA PÚBLICA", André Borelli, and with the actress, Priscila Ubba about the contribution of the film to the moment lived in the country, since the work is an amalgamation of all the problems that involve intolerance and negationism. The story of the film takes place in a student fraternity, where seven young people share their lives.



The actress Priscila Ubba playing "Clarice"

However, one party brings an event that will break down any social masks and throw the group into their hidden decay.

"I got the idea for the film in 2020, amid the pandemic. I was with another feature to shoot, called 'Skinned,' and we had to wait to be able to continue because of health security measures. It was when outraged and repulsed by Bolsonaro's actions in his absurd and chaotic government, I felt the need to express what I felt. And, as an artist, I did so, in my way", André Borelli explains

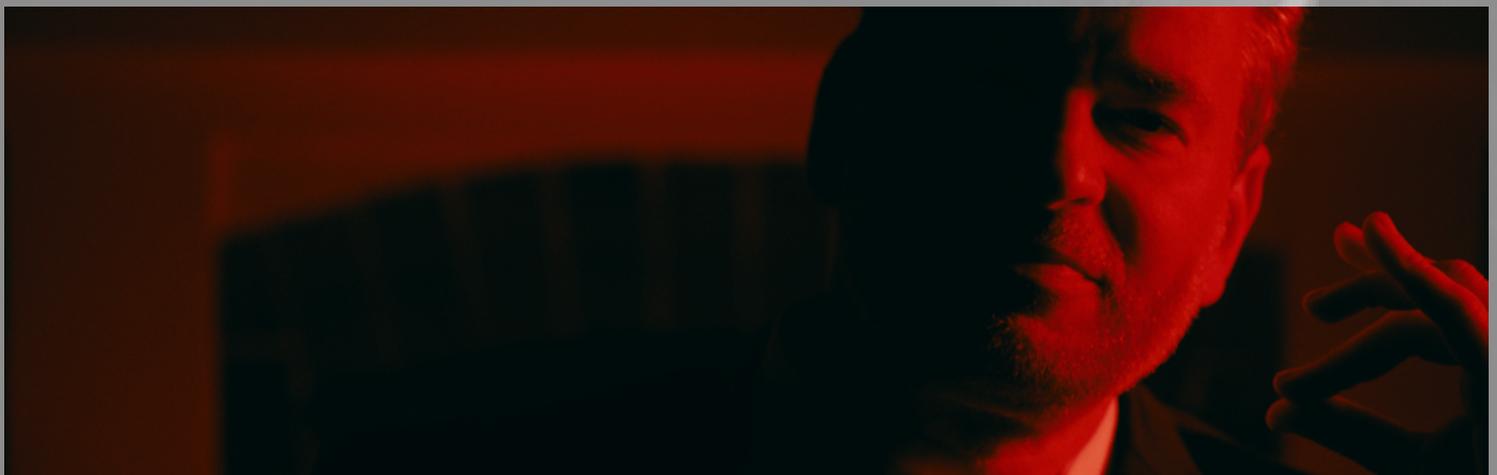
In the last 4 years, the public discourse has become increasingly hostile. This is especially true for minorities who have felt it in their skin. Many people see intolerance as a problem in modern society. Some believe that certain religions, political ideologies, and social groups encourage intolerant attitudes. In addition, they believe that intolerance is due to a lack of exposure to different points of view. By examining different bigotries, it is possible to better understand and combat hatred and prejudice in society. The speeches of the now-former president not only give voice to the political dissatisfaction of the population but also internalized hatred.

"The script itself already makes clear the line the film should follow. It is, in fact, a strong criticism, visceral and not veiled at all.

For this, as I usually have a smaller technical team, the work is done with the support of the collective which is always very close to me. Thus, it is not difficult to orchestrate the whole, since I surround me with professionals I trust and admire. It was all very natural and dynamic."

Bolsonaro is just another manifestation of the far right that has developed around the world. The advance of fascist politicians is driven by two key factors: a strong sense of meritocracy that "*people were born in the same place and have the same opportunities*"; and the creation of a common enemy. If in Germany it was the Jews, in Brazil it is the communists and the LGBTQIAP+ community. This hatred of others has created the false notion of a "mono-ethnic majority," the personification of white, heterosexual, urban middle-class males. Every time the far right grows, there is an increase in manhood, the cult of masculinity, the denial of women, the rise of rape culture, and the dislike of non-heteronormative people and racial minorities. The hatred of homosexuals by one of the characters in the film "Coisa Pública" stems from his non-acceptance.

This makes perfect sense to the researchers H. Adams, L. Wright, and B. Lohr of the Department of Psychology at the University of Georgia (USA) since in a recent research entitled "Is Homophobia Associated With Homosexual Arousal?",



The actor Dan Stulbach playing the character "Messias"



The director André Borelli

which, through tests where male subjects thought to be heterosexual and homophobic, felt, in an experimental setting, sexual stimulation when exposed to viewing filmed scenes of male homosexual behavior, it was soon concluded that "homophobes are closeted gays."

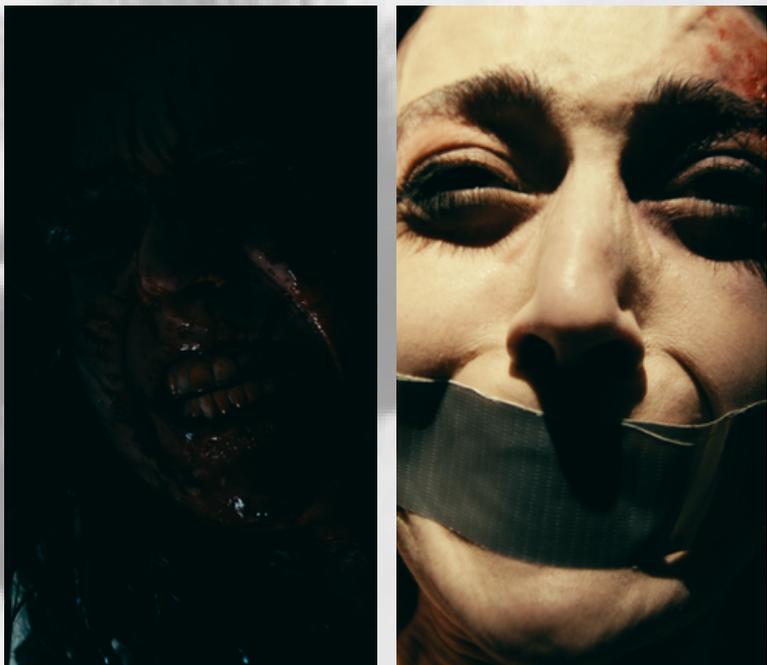
"Surely there is a love hidden in the one who hates. We are not good or bad beings by nature. In fact, by nature, we are nothing. We seek balance in our existence, no matter how unbalanced we may seem at times. I think that an example that might fit here is the urge to 'crush' a baby in a moment of excessive cuteness: violence arises in our mind to balance something that overflows in another direction. So, yes. In my view, there is a proper punishment for intolerance", Borelli affirms.

But this does not mean that everyone who voted for Bolsonaro is a fascist. Few are those who know what fascism is. The number of votes that Bolsonaro got in the 2018 and 2022 elections shows yet another Nazi characteristic. Many votes were primarily boosted by the fake news disseminated on social media. A tactic used by the Nazis when they spread many lies about Jews and communists, to achieve their goals. They used their fanaticism against people of different races. They tried to dehumanize their victims by labeling them as subhuman. Historians refer to this period as the Holocaust because more than six million Jews were killed.

"We accelerated the post-production and the release of the film precisely to catch this presidential election period, to fulfill the role of the film. It is a social film, of denunciation and appeal. I believe it will reverberate in Brazilian society for some time, in the hope that it will reflect on what brought Bolsonaro to power. History cannot repeat itself."

The feature film mirrors the current political environment. It shows that even though Bolsonaro lost the election, his ideology of hate and intolerance persists rooted in Brazilian society.

"The film is an opportunity for us to ponder our society. And as such, it offers not answers, but questions. I think the role of the artist is not to give solutions, but to encourage reflection and dialogue. It is to put your finger on the wound, to point it out, to rub it in your face... 'And now, what do you do with that? What does that make you feel?' So I don't know how to answer what fuels such feelings. But I do know how to arouse them - the film does - and, who knows, maybe then we will be able to reach a 'conclusion', even if it is a provisional one." explains the filmmaker.



"Coisa Pública" film scenes

Racism and intolerance are two related topics that can be difficult to distinguish from one another. Racism is an ideology based on the idea that certain races are superior to others, especially when it comes to social status or abilities, and is based on a historical construction of dominance through status and power, as well as segregation and marginalization, which is why fallacies such as the existence of "reverse racism" are illogical. On the other hand, the intolerance manifested by LBTQIAP+phobia refers to the hatred of different spectrums of sexuality that do not fit into heteronormativity, while misogyny refers to hatred against women and girls in general. In COISA PÚBLICA, most of the spectators end up coming across characters that, in some way, they can identify with, seeing as if reflected in a mirror, their hypocrisies, repressions (Verdrängung), and prejudices.

"The idea was to create an allegorical microcosm of our society. They are characters that, on purpose, border the stereotype, precisely to highlight this identification model. This doesn't mean that they don't have depth and that they are not believable in their universe. I was very happy with the cast's work in this construction", concludes André Borelli.

"In this way, the feature film seeks to show viewers in Brazil and the world that hiding wounds with superficial bandages, without actually treating them, only aggravates them, causing gangrenes that can lead to worse illnesses, which manifest themselves in our society in cases of verbal and physical violence stimulated by intolerance, acts of terrorism throughout the country, and also politically motivated murders, even after the recent election with the credibility of a government plan that seeks to reorganize and strengthen our democracy and the balance between the powers.

The film serves as an act of exorcism to the demons still very present in our daily lives, which, even weakened and defeated, will still prowl the margins fomenting hate speeches and acts, and, therefore, must be fought daily, through justice, through the anti-racist and anti-fascist struggles, and through the legal punishment to the propagators of intolerance, who dress it up as "freedom of speech". The Austrian philosopher Karl Popper calls this dilemma the "paradox of tolerance", in his book "The Open Society and Its Enemies" (1945), where he warns us that: "Unlimited tolerance must lead to the disappearance of tolerance. If we extend unlimited tolerance even to those who are intolerant, if we are not prepared to defend a tolerant society against the onslaught of the intolerant, then the tolerant will be destroyed, and tolerance with them."

We at BIMIFF Magazine wish that works such as André Borelli's movie be manifestations of our art and also as political tools, in favor of defending democracy, tolerance, social justice, and social harmony, but without using passivity, hiding the strength of the people and the thirst for equity in mere hashtags and repudiation notes, but rather spreading hope as a verb, instead of just a noun.

"Coisa Pública" had its premiere in September 2022, and features Priscila Ubba, Leonardo Silva, Dan Stulbach, Esdras Saturnino, Gabriela Mag, Pablo Diego Garcia, Dora Figueiredo, and Bruno Pacheco.



The actress Priscila Ubba, and the actor Leonardo Silva playing the character "Daniel"

STRONG AND POWERFUL: A "COISA PÚBLICA" OVERVIEW

AN EXCLUSIVE INTERVIEW ABOUT THE FILM "COISA PÚBLICA" WITH THE
ACTRESS PRISCILA UBBA
BY RICHARD CAEIRO



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An exclusive interview about art as a political force with the actress Priscila Ubba
by Richard Caeiro

Priscilla Ubba is a Brazilian actress born in Minas Gerais. In the feature film, Priscila plays the character "Clarice", one of the protagonists in the newest André Borelli's movie,

How did the invitation to Clarice occur?

The invitation came from our director/author André Borelli. I was breathless from the first time I read it, I felt a REAL need as an actress and a Brazilian human being.

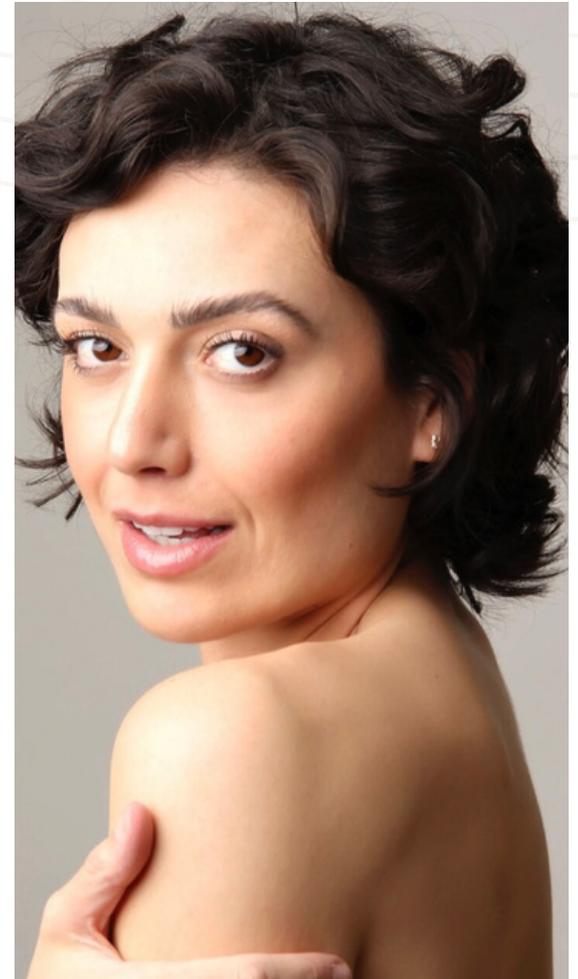
I had no choice, it was bigger than myself.

How was the process of developing the character?

I decided not to have any specific preparator for this movie. I did a solitary and very profound work of research, decoupage of the script, and references, and I always construct my work in a very pictorial way; I believe that because I have a very strong sense of my first artistic valve, painting, and drawing. Images feed my imagination in a great and original way.

Nowadays, with experience, I believe much more in the connection between director and actor on the set, rather than a third element, a coach, intermediating this work. I deepen my work as much as possible, I let everything go as soon as I start shooting, and I trust 100% in the eye of my director.

Borelli is very precise with his requests, it is rare to find directors like this today, and it was very easy and pleasant to work with him, this meeting was a great gift.



The actress Priscila Ubba

You had to do very tough scenes with a lot of abuse and torture. How was your preparation?

There was no preparation lol

It was a huge challenge; however, from the moment I decided to make the film, I committed myself to a total surrender and to give voice to all the people who have already suffered such episodes. It's a lot of responsibility!

It was a visceral cry that echoed in my being since the first encounter with the project!

Facing the moment we are living in Brazil, in what way do you think Clarice dialogues with society?

I don't see only Clarice dialoguing with today's society, but the whole film and the characters of the film. It is a NECESSARY movie for today and this reason is so "hard to swallow"; as our director, Borelli says, "a punch in the stomach".

The film contains many layers to be analyzed. Sexism, racism, misogyny, and homophobia. How has the film been received?

A difficult film to watch and to swallow, but a necessary one; the reactions are diverse, and echo through the movie theaters; it is very interesting to see the reactions. Lol ... unexpected!

I see the film's objective is fulfilled, and that is the greatest pleasure.

What was Clarice's contribution to your way of seeing life?

Wow, several, hard to name a single one...

Every character deconstructs me completely; this is the beauty and the greatest learning of our craft.

Always after work, a "New Priscilla" is reborn, a new artist, and after Coisa Pública I can say that I was reborn A STRONGER AND POWERFUL WOMAN to battle in our current country.

The hatred of one of the characters stems from his non-acceptance. Do you think this is one of the embryos of intolerance?

Absolutely.

I believe in the power of UNIVERSAL LOVE.

Only Love heals.



COISA PÚBLICA mirrors the current political environment. It shows how, even if Bolsonaro declined in popularity, his ideology of hate and intolerance would persist in Brazilian politics. In your view, what fuels this feeling of hatred and intolerance?

Ignorance, absurd egocentricity, and lack of humanity and LOVE!

We need to truly put ourselves in the other person's shoes and live LOVE in its full essence.

I believe in our country. I need to believe it because I'm hopeful for it.

And being an actress is my GREATEST POLITICAL ACT!

Do you already have new projects in sight?

Yes.

In Cinema, I am finishing a movie. A documentary project and the development of my career as a TV hostess.



The actress Priscila Ubba

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