

BIMIFF

MAGAZINE

Year 2 10th Issue

A MAN WITH A LOT OF
IMPORTANCE: THE PRESENT
THAT IMITATES THE PAST

10TH ISSUE
2024

NEW HORIZONS FOR THE BIMIFF MAGAZINE



Dear BIMIFF Magazine readers,

It is with great enthusiasm that we bring you the 10th edition of BIMIFF Magazine, featuring an exciting new section: "FILMMAKERS ON TAKE", in which filmmakers will interview each other, offering an exclusive insight into the world of the independent cinema straight from masters of the craft. In this début of our new section, Ivann Willig (award-winning director of films like: "Choices" and "Between Glances") interviews the filmmaker Diego dos Anjos about his newest project, the film "Half a Dance".

Additionally, our cover story highlights the Brazilian film "Um Homem Sem Importância" (A Man Without Importance), directed by Alberto Salvá. The gripping narrative of this 1971 classic continues to resonate with contemporary audiences, addressing social and economic issues that remain urgent to this day. With Lucas Marques' analysis, we delve into the depths of this Brazilian cinema masterpiece and its impact on our society til the present.

We invite all cinema enthusiasts to join us on this cinematic journey. May this edition be a source of inspiration and discovery for all of you!

Warm regards,

Richard Caeiro
Staff writer 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)



EDITORIAL DEPARTMENT

Editors-in-Chief: Lucas Marques and Vic Kings

Cover Artist: Lucas Marques

Design Editors: Lucas Marques and Vic Kings

Staff Writers: Lucas Marques, Richard Caeiro and Vic Kings

Contributors: Marcelo César and Pamela Nassour

Digital Editor: Lucas Marques

Social Media Manager: Vic Kings

Translator: Vic Kings

BIMIFF'S PARTNERS

Latin America Film Awards

Ipanema Film Festival

MAZ - Associação Artística

MODOK Institute of Arts

You can contact BIMIFF on:

bimiff.com
filmfreeway.com/BIMIFF
[instagram.com/bimiff_](https://www.instagram.com/bimiff_)
contact.bimiff@gmail.com

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ

A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST





L

PROJECT

S T A R T S C O N T E N T S

BEAUTY, LOVE, FREEDOM... AND ART An exclusive interview with the filmmaker Sasan Golfar	04
THE ARCHIVE Press release	10
A CELEBRATION OF AUDIOVISUAL AND CLASSICAL MUSIC "The Birth of Music" Review	11
RECOVERING MEMORIES TO ENRICH ART AND CULTURE An exclusive interview with the filmmaker Solange Pizzatto	16
SANCTIONS ON THE SKY Press release	28
AN ODYSSEY OF DETERMINATION AND RESILIENCE "Vindication Swim" Review	31
ABSURDIST AVANT-GARDE: THE JOURNEY TO FILM THE ARTISTIC LEGACY OF DANIIL KHARMS An exclusive interview with the filmmaker Dmitri Frolov	33
ASTRONAUT'S UNIFORM Press release	42
AN EXTRAORDINARY LOOK AT SCENES FROM A UNIQUE JOURNEY "Americans in Israel" Review	43
BETRAYAL, RECONCILIATION AND REDEMPTION: AN EMOTIONAL JOURNEY TO THE STARS An exclusive interview with filmmaker Nicolai Tegeler	47
A LOVELY MODERN FABLE "Luke and Oscar" Review	55
CALL OF THE WILD Press release	57
RECOGNIZING THE DIFFERENCES BETWEEN REALITY AND DREAMS "Delusion" Review	60
ABOVE THE LAKE Press release	62
THE HARSH REALITY OF CHILDREN IN STREET WORK "Sisyphus Childhood" Review	63
ANDANTE INNOCENTEMENTE Press release	66
A POEM ABOUT LIFE AND ITS EVENTS "Winter Will Not Be" Review	68
THE DREAM OF BEING FREE Press release	72
FILMMAKERS ON TAKE #1: WILLIG & DOS ANJOS An exclusive interview with filmmaker Diego dos Anjos	73
GRYDSKAEN: SCOUT EVE - "IRON LOTUS CUT" (EPISODE 3.1) Press release	77
THE VOICE OF THOSE WHO MUST BE HEARD "Sanctions on the Sky" Review	80
A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST Main article	83

BEAUTY, LOVE, FREEDOM.. AND ART

AN EXCLUSIVE INTERVIEW WITH SASAN GOLFAR, DIRECTOR OF THE FILM
"REMEMBER ITS FLIGHT".

BY VIC KINGS AND RICHARD CAEIRO



BEAUTY, LOVE, FREEDOM... AND ART



"Remember Its Flight" film scene

BEAUTY, LOVE, FREEDOM... AND ART

AN EXCLUSIVE INTERVIEW WITH SASAN GOLFAR, DIRECTOR OF THE FILM "REMEMBER ITS FLIGHT".
by Vic Kings and Richard Caeiro

Born in 1970 in Tehran, Iran, Sasan Golfar got BA degrees in Civil Engineering and Drama Acting. He also studied filmmaking courses in the Youth Cinema Society of Iran, participating as an actor, director assistant, and editor in several 35 mm, 16 mm, and video short films produced by the Youth Cinema Society. He is also a journalist and was the editor of International Cinema in several major Iranian newspapers such as Shargh, E'temad Kargozaran, and Tajrobe Monthly magazine. Also, He's a film critic and a member of the Critics Center (Kanoon Montagedan) of Iranian Khane-ye Cinema.

REMEMBER ITS FLIGHT is the final part of your trilogy of short films "Beauty, Love, Freedom". Where did the inspiration for making these three films come from?

Actually, I was thinking about the situation of my daughter's pet, a cat, which is kind of symbolic and metaphoric. I could feel that it was eager to live free but scared of the environment outside the apartment, and all those noises. So I made "The Dream of Being Free" trying to portray the prospect of a cat, and then it was "Andante Innocentemente" about the relationship between a cat and a violin, the music, the beauty, and then I presented the element of love and the passion for flying in the "Remember Its Flight".



The director Sasan Golfar

What were the biggest challenges in filming your short film?

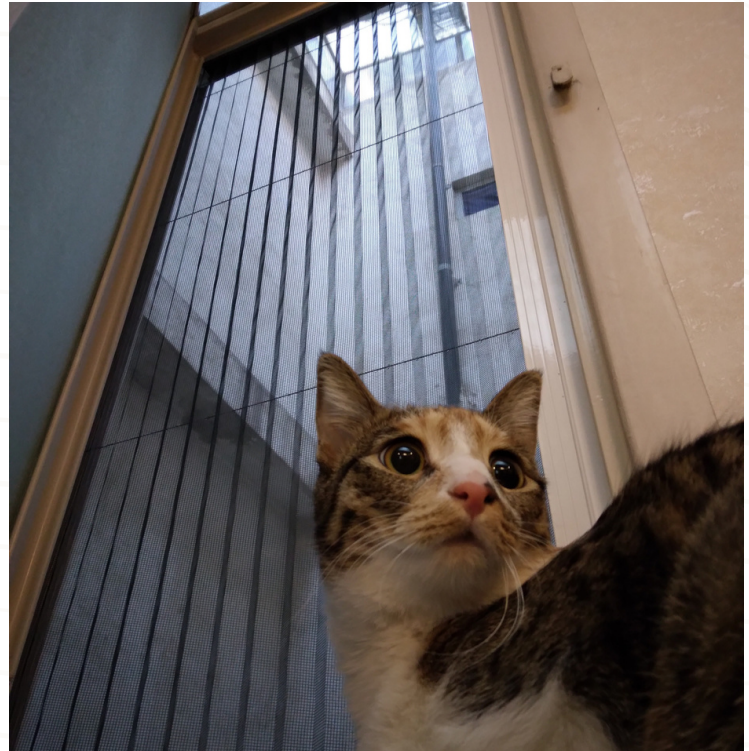
The Cat/Actress (Cactress!) was the most capricious actress in the world, and another big challenge was that I had to do all the process of production singlehanded and to have all the restrictions in the world, especially the zero budgets!

The editing of REMEMBER ITS FLIGHT holds the viewer's attention at all times, proving to be very effective and coherent with the narrative. What was the editing process like for your film?

To me, editing is the most enjoyable process in filmmaking. I practice and prove the theories of Kuleshov/Vertov/Pudovkin/Eisenstein in pictures, trying to make sense and meaning and story, mostly from the normal pictures of a habitual life, and then to add more meaning and more sense through the music, which is my love of the life.



The director Sasan Golfar



"Remember Its Flight" film scene

The theme music for REMEMBER ITS FLIGHT is Kurd Ovshari by Azerbaijani composer Fikret Amirov. How was this music chosen for the project?

I usually choose the music when I'm driving and caught in traffic! I listen to a variety of pre-downloaded music pieces in the car, most of them from the orchestral, polyphonic music that I love the most, and having so many projects and stories in my mind, suddenly I tell to myself: "Oh, this is the exact music I need for that certain film or that moment." Normally I select the music before filming. In this case, the music was selected months before making "Remember Its Flight", but the piece I was listening to was performed by a Russian orchestra and the tempo was much faster than this one. I searched and found what Leopold Stokowski conducted more than 60 years ago in London and that was approximate to what I had in my mind.

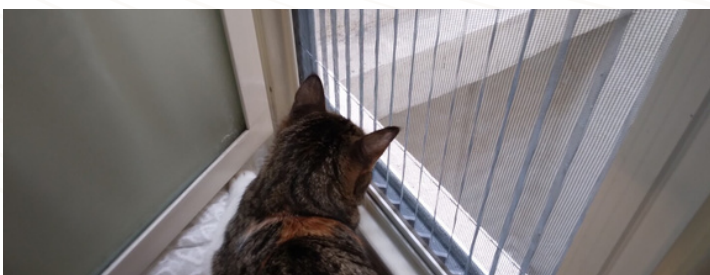
One of my favorite filmmakers of all time is Stanley Kubrick and one of the reasons I love his works so much is the way he uses chosen music especially what we call classical music.



"Remember Its Flight" film scene

REMEMBER ITS FLIGHT shows the interactions between a cat and two pigeons through a window, and the cinematography of the short film further enhances this sense of appreciation of small things by following this glimpse into the kitten's life. How did you structure the script and cinematography for your film?

So many years ago I tried to make films in a Hitchcockian manner, with exact decoupage and storyboards. But that method works -and is a necessity- when you have a limited budget in hand and have to control it and a team of cast and crew in a scheduled program. When you are alone and have to work with animals, toddlers, or ordinary people, that method doesn't work. Then you have to have a concept or an outline in your mind, rely on your instincts and intuition and, as a photographer or cinematographer, you have to see the frame you take from the perspective of a film editor and then, build what you want during the editing process. According to my experiences, the accidental and coincidental elements always make a better result than what you would have in mind at first.



"Remember Its Flight" film scene

Which filmmakers and artists most influence and inspire your work as a director?

It's very difficult to answer this question, I'm not sure. Maybe I'm influenced by so many filmmakers with different and even contradicting styles. I mentioned the name of Stanley Kubrick and it's a great ambition that sometime in the future I could make a mise en scene like what he normally made. There are so many filmmakers I love and am influenced by, for example, Akira Kurosawa in terms of the nonstop movement in all of his frames in every scene; Or Abbas Kiarostami, I think he was one of my mentors in terms of his vision towards the world and the existence. There are so many great masters who I learned a lot from them, but you may not find exact traces of their influence in my picture, So varied and different in styles, from Sydney Lumet to Coppola, from Tarkovsky to Jose Padilha, from Norman Jewison to Milos Forman, Antonioni or Spielberg, Wes Anderson or Ridley Scott.

About these particular three films, I guess that there are impressions of "The Bear" by Jean-Jacques Annaud that I loved so much and watched multiple times about thirty years ago but it was not a deliberate decision to make a film like him, I just recently realized it.



"Remember Its Flight" film scene

The synopsis of your film includes a short poem: "When the dove / Teaches a cat how to love; / Here is the poem / Which the cat repeats to them, / And that's all: / "Remember its flight / For the bird is mortal". Can you tell us more about this poem, which is in total harmony with your short film?

The title of this film is part of a famous Iranian poem by the late Iranian poetess, Forugh Farrokhzad (1934-1967) that became a proverb in the Persian language today: "Remember its flight / For the bird is mortal" ("Parvaaz Ra Be Khater Bespaar, Parandeh Mordanist." in Persian) mentioning the ephemeral nature of the being and that the only thing remains from a human, is their deeds, hopefully, good deeds. It was in combination with the concepts of freedom, peace, and love.

Besides REMEMBER ITS FLIGHT, other films you directed have participated in BIMIFF. Furthermore, your film SISYPHUS CHILDHOOD is also featured in this issue of our magazine. Can you tell us more about your upcoming film projects?

A short film called "Barbed Wire" is just completed. I've photographed it mainly in the summer in Antalya, Turkey and I hope to send it to Cannes court metrages. There are two other shorts that I photographed a few months ago and trying to find time to edit, a music video about the environment and water crisis and a short narrative featuring two cats –one of them is Lily, the actress of "Remember Its Flight".

There is another project that I don't make it myself. It's a short screenplay I wrote and recently awarded for, the title "Revenge of the Happless" based on a story of myself that takes place in the United States Civil War in the 1860s. This film is going to be produced by the Walker Entertainer Academy in California in, the summer of 2024.



The director Sasan Golfar

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ



A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



THE ARCHIVE

DIRECTED BY SAJJAD ABDOLLAHI



SYNOPSIS

The archive manager of an organization, when faced with the demands of the clients (representing various revolutions against different systems), encourages them to participate in the violation with a deceptive offer.

CAST: SAEID ABDOLLAHI, AKBAR SABILAN, SAJJAD JABBARZADEH, VAHID GHEYBI, NOUSHIN SEDIGHNIA, HADI GHOLAMI, ASHRAF SHAHRESTANI

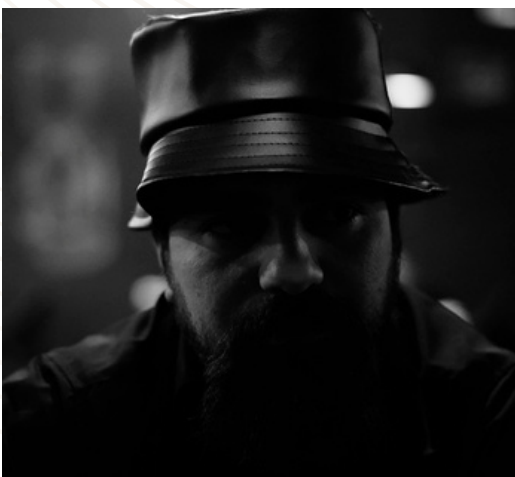
DIRECTOR, WRITER, PRODUCER: SAJJAD ABDOLLAHI

DIRECTOR OF PHOTOGRAPHY: SHAHIN JABBARZADEH

SOUND: BAHRAM PARHOUDEH

EDITOR: SAJJAD ABDOLLAHI

PRODUCTION DESIGN: DIBA NAZEMI



SAJJAD ABDOLLAHI BIOGRAPHY:

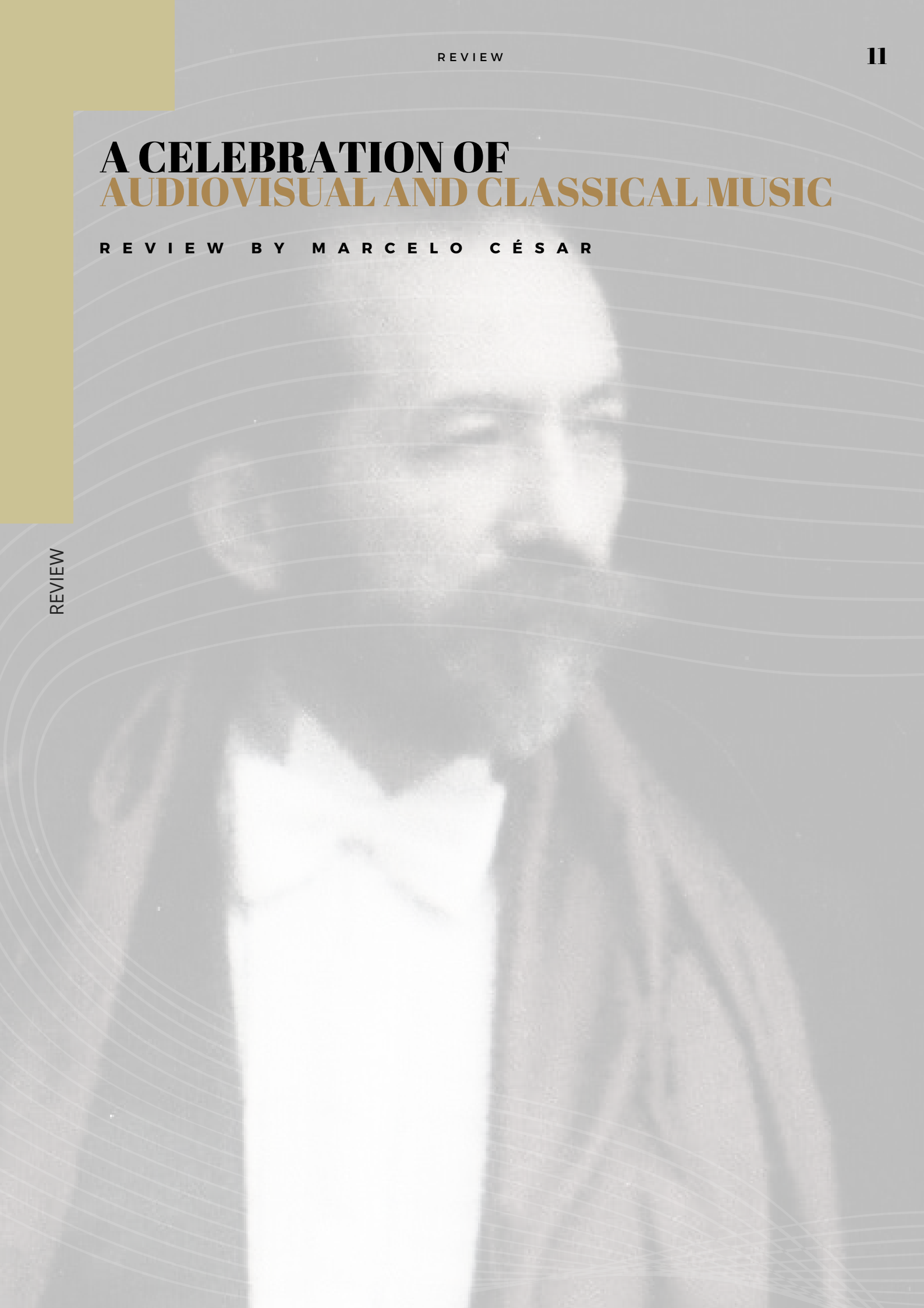
Sajjad Abdollahi is an Iranian filmmaker. He is a director, screenwriter, producer, and editor.

His short film *THE ARCHIVE* has been selected in various film festivals. *THE ARCHIVE* won several nominations and wins, including Best Director, Best Editor, and Best Trailer, among others.

A CELEBRATION OF AUDIOVISUAL AND CLASSICAL MUSIC

REVIEW BY MARCELO CÉSAR

REVIEW



THE BIRTH OF MUSIC A FILM BY DMITRI FROLOV

REVIEW BY MARCELO CÉSAR



"The Birth of Music" film scene

A CELEBRATION OF AUDIOVISUAL AND CLASSICAL MUSIC

With dreamlike photography, Russian director, producer, and screenwriter Dmitri Frolov imprints a sensation, an impression, and a complex meaning on the film "The Birth of Music" to give an appropriate image of music, in a sensitive, delicate, and profound way.

In 1940, Disney Studios released the animated feature "Fantasia", which became a landmark in the history of the studios and the history of animation in the world, even today, 84 years after its release. Disney managed to bring together cartoons and classical music in an extraordinary way. In 1942, "Fantasia" won two honorary Oscars®. As in "Fantasia", Dmitri does the same with a composition by Sergey Oskolkov.

In editing, it isn't complicated to give rhythm to music as the images appear. It is standard when setting a film to music, but in this case, Dmitri gives the images movement as the music starts.

In this project, Frolov works with the classical composer Sergey Oskolkov, in the lead role of the character who walks slowly along unidentified paths until he comes across a blurred, flowery nature when a woman emerges from the woods: his inspirational muse, played by the actress Lyudmila Konyaeva.

The two of them move through this bucolic landscape. A clock represents this time that isn't time - Lyudmila is and isn't there. It's important to note that the music, the main character in the film, was composed by the actor who plays it.

Sergey Oskolkov is a composer, actor, pianist, and artist. He has received several awards and honors in Russia. As a professor and head of the sound engineering department at the University of St. Petersburg Humanitarian University of Trade Unions, he received the award of Honored Worker of Higher Professional Education of the Russian Federation. He was born and raised in an artistic environment. His parents and grandparents worked in music. His mother was a piano teacher at a music school, his father was a cellist and music critic, and his grandfather was a composer who studied at the Kyiv Conservatory. He has written over a hundred works in various genres, as well as composing for theater and film.



The director Dmitri Frolov

THE BIRTH OF MUSIC A FILM BY DMITRI FROLOV



"The Birth of Music" film scene

Sergey goes far beyond his borders as the organizer of the International Arts Festival called: "Sergei Oskolkov and His Friends". This festival focuses on music, painting, poetry, theater and film. The festival includes artists from Germany, France, Switzerland, Finland, the USA, Great Britain, Australia and Japan. Sergey composed: 1989 - "Calling a Dog Trainer with a Dog", directed by O. Eryshev, 2003 - "Gone", directed by G. Pirogova, 2005 - "Above the Lake", directed by D. Frolov, 2010 - "Spring", directed by D. Frolov, 2010 - "Time, Come Back!", directed by D. Frolov, 2017 - "Last Love", directed by D. Frolov, 2010 - "Time, Come Back!", directed by D. Frolov. D. Frolov, 2010 - "The Birth of Music", directed by D. Frolov, 2010 - "Time, Come Back!", directed by D. Frolov and 2017 - "Last Love", directed by D. Frolov (Best Film Soundtrack Award).

It's interesting to learn about Oskolkov's genius to enter this "dream world" where his muse escapes his gaze while contemplating the nature that surrounds them. The naturalization of events ends in a "barbecue picnic" in the countryside, celebrating life.

About the director:

Dmitri Frolov was born in 1966 and graduated from the Institute of Cinema and Television. He worked with several independent filmmakers at LENFILM studios and the STV production company as a cinematographer.

He is considered one of the frontrunners of the Russian cinematic avant-garde in the post-Perestroika era. Frolov works with aesthetic experiments linked to silent cinema, imbuing his work with a new cinematographic language.

BIMIFF



Brazil International
Monthly Independent Film
Festival

ADVERTISE ON THE BIMIFF MAGAZINE!

ADVERTISE YOUR BRAND IN BIMIFF MAGAZINE TO REACH CINEMA ENTHUSIASTS WORLDWIDE! HERE'S WHY:

- 1. TARGETED AUDIENCE: BIMIFF MAGAZINE FOCUSES SOLELY ON INDEPENDENT CINEMA, ATTRACTING PASSIONATE FILM LOVERS AND FILMMAKERS.**
- 2. CREDIBILITY: GAIN INTERNATIONAL RECOGNITION BY ALIGNING YOUR BRAND WITH OUR ESTEEMED PUBLICATION KNOWN FOR EDITORIAL EXCELLENCE.**
- 3. GLOBAL EXPOSURE: WITH OUR ONLINE PLATFORM, CONNECT WITH CINEMA ENTHUSIASTS WORLDWIDE.**
- 4. FLEXIBLE ADVERTISING OPTIONS: CHOOSE FROM TRADITIONAL ADS, SPONSORED CONTENT, OR EXCLUSIVE PARTNERSHIPS TAILORED TO YOUR BRAND'S NEEDS.**

REACH OUT VIA DM ON INSTAGRAM (@BIMIFFMAGAZINE) TO JOIN OUR VIBRANT INDEPENDENT CINEMA COMMUNITY AND ACHIEVE YOUR MARKETING GOALS!

CALL FOR SPONSORS TO

THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL



HOW ABOUT SUPPORTING ART AND CULTURE AT NO COST AND WINNING A MARKETING PROJECT THAT BENEFITS YOUR COMPANY?

If your company declares Income Tax based on Real Profit, it can be a sponsor!

Your income tax to be paid to the Federal Government can be directed to cultural projects by up to 4% if you are a legal entity, and 6% if you are an individual; thus, in the following year, you will receive a 100% discount on the income tax of the amount sponsored!

With counterparts and a marketing campaign! Your tax will turn into an advantage for your company!

Sponsors:



Supporters:



Would you like to be a sponsor or supporter of the movie "The Legend of the Headless Priest's Treasure from Ilha do Mel"? Contact the filmmakers via:

Official Website: www.alendadotesourodopadresemcabecadailhadomel.com.br

Instagram: @a.lenda.da.ilha.do.mel

RECOVERING MEMORIES TO ENRICH ART AND CULTURE

AN EXCLUSIVE INTERVIEW WITH SOLANGE PIZZATTO, DIRECTOR OF THE FILM "A LENDA DO TESOURO DO PADRE SEM CABEÇA DA ILHA DO MEL".
BY VIC KINGS AND RICHARD CAEIRO



RECOVERING MEMORIES TO ENRICH ART AND CULTURE

RECOVERING MEMORIES TO ENRICH ART AND CULTURE



"The Legend of the Headless Priest's Treasure from Ilha do Mel" film scene

RECOVERING MEMORIES TO ENRICH ART AND CULTURE

AN EXCLUSIVE INTERVIEW WITH SOLANGE PIZZATTO, DIRECTOR OF THE FILM "THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL".
by Vic Kings and Richard Caeiro

Solange Pizzatto was born in Curitiba on February 22, 1963. She graduated from the Paraná School of Music and Fine Arts with a degree in Drawing and Architectural Drawing. After a 35-year career as a plastic artist working with sculpture, with numerous works and exhibitions, and after a serious autoimmune disease that made it impossible to continue her work as a sculptor, she decided to take some courses in film and start a new career. With her latest film "Borderline", she has participated in more than 30 national and international festivals, where she has won several awards (Best Director, Best Film, Best Screenplay, Best New Female Director, Best Actor, Best Soundtrack...) and countless other nominations.

The project **THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL** is a pioneering and audacious production, as it is a film that works with the sub-genre of pirate films, never before explored by Brazilian cinema. How did the idea to write and produce this movie come about?

Yes, it's an audacious idea precisely because it's an independent film with very few financial resources. But on the other hand, there's a lot of creativity. I think it will surprise everyone.

It came about at first as a record of my memories. I was talking to childhood friends about certain moments during our vacations on Ilha do Mel, off the coast of Paraná. Many of them didn't remember the memories. So, I decided to write them down and realized that the story was much broader.

It also recalled a historical period in Brazilian history that few people know about and which was extremely important for the Eusebio de Queiroz Law to unfold into the Lei Áurea (Golden Law). And also, the fact that our country has such an extensive coastline, full of stunning beaches and so many stories that have yet to be told. I really can't understand why there aren't many more productions dedicated to showing them.



The director Solange Pizzatto

Ilha do Mel is one of the most incredible tourist attractions in southern Brazil. As well as the Paranaense Island, another location that will be the setting for THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL is the seaside town of Bombinhas, in Santa Catarina. How is the production and filming process going in these two locations?

I was pretty much born on Ilha do Mel, I learned to walk on the island. My great-grandparents already had a house there and we spent all our school breaks on the island. So, it's my backyard. As we always went there, I have many stories some I didn't even know about. Talking to a friend recently, the daughter of a good friend of my father's, she told me a very interesting one. They were both Air Force servicemen, pilots, and flight engineers. In 1964 we were spending a few days on the island. I was only one year old and I don't remember it, but she told me that just when we were there the Military Coup took place, and the only high-ranking military authorities to take command were the two of them. In the Fortress of Nossa Senhora dos Prazeres, there was an army "military garrison" with a few soldiers, and the two of them, my father and this friend, had to take command. She said she remembers them "marching" along the beach in shorts at the "swearing-in ceremony". Hilarious, because they were both openly subversive. It would also make a great script.

So, the experience of recording there is much more than just "enjoying" a beautiful landscape. It's about recovering stories, not just of my own, but of the community, of the people who live there and go there. That's why I believe it's not just interesting for me but for everyone.



"The Legend of the Headless Priest's Treasure from Ilha do Mel" film scene

As well as highlighting the touristic beauty of Ilha do Mel and Bombinhas, the film's main attraction is its relevance and potential to address social issues, such as the environmental and cultural preservation of these places. How are you working on these issues in the film?

Exactly. Ilha do Mel is now a State Park and an Ecological Station. Our film is not just a production that takes advantage of the location with its beauty and then goes away and mixes this result with other stories that don't concern the local community. We're talking about something that happened there. Something that is part of peoples' lives and their origins. How some families settled there, how they arrived and stayed. It tells the story of a battle between the Fortress and the Cormoran ship, which took place between the Brazilians and the British Navy, and how it unfolded.

By recovering these memories, the local community will know a little more about its history and will be able to capitalize on this through a Creative Economy and Sustainable Tourism. It's a huge range of knowledge that opens up through a more accessible cinematographic production and culture that can be exploited for the cultural enrichment of the community.



"The Legend of the Headless Priest's Treasure from Ilha do Mel" behind-the-scenes

As the film is set partly in the 19th century and deals with the pre-abolitionist period in Brazil, how are you going to approach this tragic and extremely violent period in our history, especially as the film is also aimed at children and young audiences?

The film is intended to be G-rated (suitable to be seen by all audiences). When I was writing the project to be sent to the Ministry of Culture to apply for the Rouanet Law, I had doubts about the classification and consulted them. Initially, with just the title of the film, I received the answer that it couldn't be rated G. The title says that the "priest has no head". There is a "classification manual" for violence in which, let's say, they are "scored". So, the violence in the film will not be explicit, but only implied. We will get around all this violence involving human trafficking etc. with creativity, in more ludic and poetic scenes of animation and shadow theater.

The whole movie's story comes from the imagination of the infant protagonist.

In this way, we'll get around scenes that are more sensitive or violent for some, in a softer way. The costume design will also not commit to historical fidelity. A bit like Sofia Coppola did with the use of All-Star sneakers in the film "Marie Antoinette". These are plays that in the movie "THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL" are also part of the children's creative universe that the story is about.

The whole story is based on the imagination and creativity of the young protagonist.

Cinema is a collective art, where several people work together to make the film successful and in the best possible way. Can you tell us more about the supporters of THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL?

Yes, we are carrying out the project through the Rouanet Law, which is a wonderful government mechanism that is unfairly criticized by people who don't know about it.

We encountered (and still encounter) many difficulties in getting sponsors because many companies still don't understand how this system works. The project was approved just before the start of the pandemic and we faced the whole lockdown, with the companies' departments responsible for marketing decisions working from home, being inaccessible.

The State and City Council's Cultural Public Notices are still very limited and don't cover our current needs. We got our project through some of them, but we were overlooked. I'm not a formal producer, which makes it very difficult. I work with a wonderful and very talented team of professionals who strive for excellence and are deeply dedicated to getting the best out of the conditions we have. We have the sponsorship of CIMENTO ITAMBÉ, TECNOBANK, TINTAS VERGÍNIA, VIANMAQ and the support of several companies GRAJAGAN SURF RESORT - ILHA DO MEL, Pousada Por do Sol, Pousada Astral da Ilha, Pousada dos Ingleses Bombinhas, Pousada do Francês, HyBrazil Escola de Mergulho, Capitão do Mar - Passeios de Escunas, Tatuíra Petisqueira, Odontoface Curitiba, Zanoello Troféus e Medalhas, and Pasoka do TAO.

And if any company is interested in applying for the Tax Exemption Law, we are open to new partnerships for sponsorship through the Rouanet Law.



"The Legend of the Headless Priest's Treasure from Ilha do Mel" film scene

An interesting factor that will be a crucial part of the film's narrative is the use of Brazilian Sign Language for the children to communicate with the Headless Priest of the title. What was the inspiration behind this remarkable and inclusive idea?

I showed the script to a script-writer friend who liked the story and asked me how I would solve the challenge of telling the children where the treasure was if he, the priest, didn't have a head.

I thought about it. I was doing the project and thinking about these inclusive issues and their fundamental importance.

I'm deaf but I don't know Brazilian Sign Language (Libras) and I'd like to learn it. My hearing loss is quite severe, but I wear a hearing aid. As the main character is me as a child, I decided to put her in the script already knowing Libras.

I did some research to find out when sign language was introduced in Brazil and to my surprise, it was the same year that part of my story takes place. Dom Pedro II had a deaf son-in-law and grandson, the son and husband of Princess Isabel. At the time, people with disabilities were considered incapable and were also excluded from school education. They couldn't own property or land and didn't have certain civil rights. In 1850, Emperor Dom Pedro II decided to change this and brought an abbot from France, who was a sign language teacher, to open the first Brazilian Sign Language school in Rio de Janeiro. In 1857, the INES (National Institute for the Education of the Deaf) was created, which still exists today and is part of the structure of the Ministry of Education.

Our child lead liked this idea of communication and its importance, and the day I told her about the script she started learning Brazilian Sign Language for the movie and life. I used to live in the countryside of the state of Minas Gerais and in the town where I lived, several schools had Libras in the regular teaching subjects. A beautiful example of inclusion.



"The Legend of the Headless Priest's Treasure from Ilha do Mel" behind-the-scenes

Apart from the sign language used by the Headless Priest character, in what other ways does the film seek to ensure inclusion and representativeness, both in the cast and the technical team?

Some of the subjects are quite delicate and generate a lot of controversy.

We address the trafficking of black people and all the violence involved during this historical period and we give small glimpses of the origin of this prejudice and structural racism since slavery. I didn't go into depth on a subject that requires a lot more time and that's not my intention in showing it in the movie. I couldn't show such a serious and complex subject in a short length in an intentionally kid-oriented movie with other objectives.

We also have an ethereal character of undefined gender. They're a fairy, perhaps the conscience of the child protagonist, like a "talking cricket" who isn't yet attached to these defined sexual issues but isn't asexual either. I've received criticism for not inviting a trans actress for this role. But the character is not trans. People like everything to be very defined and don't make room for creativity and dreams. Paulo Gustavo had a character he played who was a family mom (Dona Hermínia), married and with children born to her, and even then, he wasn't criticized for somehow "snatching" the role from a female actress. So, this character of mine is a "person" who is loved by children and it doesn't matter what they are or what they look like. The character is played by actor Joel Vieira.



The actresses Guta Stresser and Elisa Penido with director Solange Pizzatto

What I try to emphasize is the fundamental respect for the person, regardless of what they are or appear to be. They're a person and that's that. No one else is interested in their preferences or what they look like. Following my train of thought, the team is formed by people that I love. As I said, I'm not a "conventional producer", but that doesn't mean that our work is done with less professionalism and competence. I like working with the competent and talented friends I have. And as this is a very low-budget production, that's essential. Creative, competent, and versatile people by my side.

There's also the question of ageism and certain prejudiced health issues that we want to combat. Our actress Guta Stresser has Multiple Sclerosis and I have Rheumatoid Arthritis, both "incapacitating" autoimmune diseases. But that doesn't mean they make us incapable. Of course, there are better days and others not so much, but that doesn't deprive us of our creativity and ability to cope with all these difficulties. We manage to do everything in our own time.



The actor Joel Vieira with the director Solange Pizzatto

After a career spanning more than three decades as a visual artist, your involvement in the arts has taken a new direction. As an award-winning director at various Brazilian and international festivals, *THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL* is marked as the 7th project you've directed. Which filmmakers and films have inspired you as a filmmaker?

My father loved movies. There are a lot of artists in the family. My father would take me to the movies from an early age, even when the rating didn't allow it.

I watched a lot of movies with him. "Jaws" was one of the movies I wasn't old enough to see. "Sessão da Tarde" (Afternoon Session) and a late-night film session on TV Globo that I can't remember the name of, I used to watch compulsively. So, I watched everything from black and white movies, musicals with Gene Kelly, Chaplin, "The Three Stooges", "Wizard of Oz", TV shows like "Lost in Space" and "I Dream of Jeannie". "Planet of the Apes" (the 1968 movie) had an impact, as well as all of Hitchcock's films. And that was when I was a kid. But it was in the continuity of all this that I went a little further with the Classics, German Expressionism, I love "Metropolis", "Aurora", "The Cabinet of Dr. Caligari", "Nosferatu", Bergman, the French Nouvelle Vague, Noir films, Truffaut, the Italians filmmakers like Fellini, the Spanish directors like Buñuel, the Iranians, Koreans, Japanese... the Brazilians are also a chapter apart. It's hard to say, everything enchants me. I was married to a movie buff who introduced me to what I didn't know yet.



The director Solange Pizzato

Today I like to watch the Cohen Brothers, Alejandro Jodorowsky, Tarkovsky, Almodovar, Juan Jose Campanella, Alejandro Iñárritu, and Guillermo Del Toro, the most popular and mainstream ones, let's say. This violence of theirs with the non-sense comedy (like Bong Joon-ho's "Parasite" too) is so much our real life. I can watch a so-called "trash movie" with the same attention, curiosity, and respect as a "cult movie". They inspire me, but I don't get fixated on movie genres and I always like to discover new ideas and learn from what people have to say and how they express themselves.



"The Legend of the Headless Priest's Treasure from Ilha do Mel" film scene



"The Legend of the Headless Priest's Treasure from Ilha do Mel" behind-the-scenes

THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL has several actors already confirmed in its cast, from the young Elisa Penido, who makes her debut as a protagonist, to the experienced and award-winning Curitiba actress Guta Stresser. What was the casting process like for your movie?

I'm a very visual person. First, I think of the images and then I imagine who will play them. Only then do I write the script. The story is already revealed in images. Paulo Matos, the actor who will play the fisherman in the current film, was the first actor chosen because he already fit the role perfectly and because of his physical resemblance.

Guta impressed me as the protagonist in Heitor Dhalia's "Nina" (2004). When I met her in the elevator of the building where we lived (she was on the second floor and I was on the third, at the time of the pandemic), she thought it was very strange that someone didn't know her only as "Bebel" from Grande Família... but the fact is that she was great in this film, like everything she does. We were neighbors and became friends. I'm a huge fan and admire her enormously. She's an inexhaustible talent. Perfect for the role. Her voice is powerful.

And what can I say about Elisa Penido, who is just starting and is already a giant? She's extremely dedicated, available for all learning, and has enormous talent. Her future as an artist is sure to be bright.

Also, Joel Vieira, when I first met him, really impressed me by playing the character of Lucy, Nelly, and the whole family on the Anellysando Instagram channel. Hilarious and extremely talented. I already followed his work and when I saw a video of the character Neusinha, the family maid, returning to the place where she was born (in the role of the character, born on Ilha do Mel), and making a video of the island's beauty. I did not doubt that it would be perfect for what I was looking for.



The director Solange Pizzatto, assistant producer Maria Vitória Alage, and actor Juliano Camaratta

Your film has Argentinian cinematographer Santiago José Asef as its director of photography. How has the process of creating the cinematography for this epic adventure at sea been working out with him?

Yes, at first the film is approved by the Rouanet Law as a 45-minute medium-length film, which I'll have to deliver. Above that, it would have to go through ANCINE. The script has grown and can now be "fitted in" as a feature film, as the script is 70 pages long. So, we'll also have "the director's version". Let's see how it turns out in the edit.

Santiago Asef is a very sensitive, brilliant professional. His films are moving, with a unique sensitivity. Emotion is the driving force behind his work. He has shot several fiction films and documentaries in Brazil on subjects from the region of Santa Catarina, where he lives. "Abrindo as janelas do tempo", "Camaroeiros", "Antes do Inverno", "A linha invisível", are touching films. We're very in tune with each other in the way we think and work. What one thinks, the other has already understood and continues to work along the same lines. It's an incredible exchange. As well as Daniel Gustavo, who will also be taking on all the camera work, he's an incredible professional. And since both Santiago and Daniel are used to the daily life and routine of "the sea", everything becomes much easier and quicker, technically speaking. A perfect combination of sensitivity, harmony, and technique.



Cinematographer Daniel Gustavo and DoP Santiago Asef

What is the planned distribution strategy to reach the widest possible audiences, especially considering the international interest potentially generated by a film as unique and ambitious as this one?

We hope to establish partnerships with distributors for this. We have a few in mind, but nothing firm yet. At first, and once the film is ready, the intention is also to take part in festivals. With our last film *Borderline*, we successfully took part in more than 30 film festivals. Most of them are international festivals. Due to its length (45 min medium-length film), there was no possibility of it being shown here in Brazil. With "THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL", which will have a more adaptable length, we'll see if we can include it more easily in national festivals.

But for sure, film festivals like BIMIFF are a great gateway and huge visibility opportunity for our productions.



"The Legend of the Headless Priest's Treasure from Ilha do Mel" behind-the-scenes



The director Solange Pizzatto with Art Director Igor Francisco

The movie *THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL* has enormous potential to be much more than a cinematic adventure. Apart from the movie itself, do you have any plans or ideas to attract even more people to this story?

Yes! We want people to get to know their own stories better, the interesting places where they live, and for the local community on the island to be able to use it more creatively.

With the film we have signed partnerships that will enable us, despite our reduced budget, to carry out very interesting marketing actions. We will be raffling off train tickets from Curitiba to the coast, daily stays in inns so that people can get to know the location of the story and filming, a raffle here in Bombinhas for daily stays in inns with a scuba diving baptism course with characters from the film, a parachute jump over the island, a treasure hunt, a sticker album from the film and lots of other fun things.

We know that Brazilian cinema is recovering from a very difficult time in our recent history, and your film as well as many other independent productions are coming to bring more and more quality to the big screen, and more audiences to the cinemas. In this regard, what are your main objectives with *THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL*?

At the moment, unfortunately, our budget is very tight. As I said earlier, during the fundraising period we found it very difficult to publicize the project because of the pandemic. We will try to do the best we can with what we have, believing in our creativity and technical quality.

We still have a fundraising period until June, which could be extended, where we hope to get more resources to be able to do everything we want to do better.

The story we're going to tell is very exciting and deserves to be properly produced, promoted, and exhibited.

We hope to be able to establish partnerships with movie theaters and make it as widely known as possible.

We will do our best to show that it is possible to resist life's unforeseen events and believe in making our dreams come true. We're chasing that. The team is very brave and will surprise everyone! It will be beautiful! Stay tuned!



The DoP Santiago Asef, and actress Elisa Penido with director Solange Pizzatto

CALL FOR SPONSORS TO

THE LEGEND OF THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL



THE HEADLESS PRIEST'S TREASURE FROM ILHA DO MEL'S PROMOTIONAL COINS

The coins will be the movie's logo and will be offered as a gift, in which the sponsor's logo can be engraved on one of the sides.

The coins will grant VIP tickets to premieres and giveaways in prize draws.

Sponsors:



Supporters:



Would you like to be a sponsor or supporter of the movie "The Legend of the Headless Priest's Treasure from Ilha do Mel"? Contact the filmmakers via:

Official Website: www.alendadotesourodopadresemcabecadailhadomel.com.br

Instagram: [@a.lenda.da.ilha.do.mel](https://www.instagram.com/a.lenda.da.ilha.do.mel)

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ



A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



SANCTIONS ON THE SKY

DIRECTED BY MAHSHID MODARES



SYNOPSIS

Sanctions on the Sky explores the unbearable living conditions created for Iranian families under U.S. economic embargoes, specifically for those who have lost a loved one in airplane crashes during the past forty years. The film investigates the context created by the sanctions as the main contributing factor for plane crashes in Iran.

RESEARCH: FARIDEH DADA, MAHSHID MODARES

DIRECTOR, WRITER AND PRODUCER: MAHSHID MODARES

TECHNICAL SUPPORT: SIAMAK BEHESHTI

SOUND EDITING: ARYAN MODARES-HAJZAVAR, MAHSHID MODARES

MUSIC: ARYAN MODARES-HAJZAVAR, BITA GHAFARI, MICHAEL NEJAT



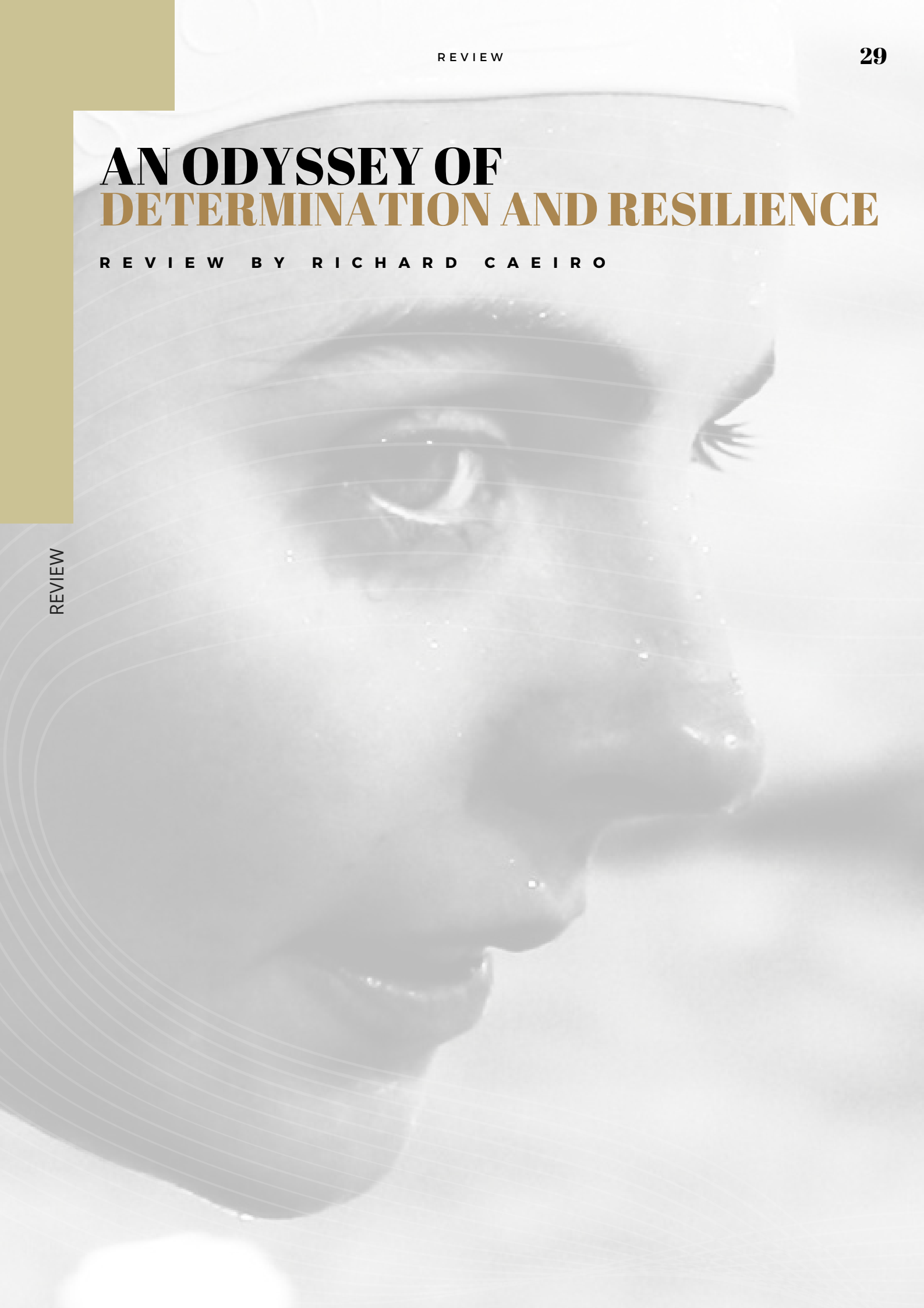
MAHSHID MODARES BIOGRAPHY:

Mahshid Modares is a researcher, creator, and educator, and a Ph.D. student at University of California, Santa Cruz (UCSC), the Department of Film and Digital Media (FDM). She received her M.F.A. in Social Documentation, from UCSC; her M.A. in History of Arts and Visual Culture from San Jose State University (SJSU); and her B.F.A. in Visual Arts from Azad University, Tehran.

AN ODYSSEY OF DETERMINATION AND RESILIENCE

REVIEW BY RICHARD CAEIRO

REVIEW



VINDICATION SWIM A FILM BY ELLIOTT HASLER

REVIEW BY RICHARD CAEIRO



"Vindication Swim" film scene

AN ODYSSEY OF DETERMINATION AND RESILIENCE

Directed by Elliott Hasler, "Vindication Swim" dives into the rough waters of the English Channel and the extraordinary life of Mercedes Gleitze, the first British woman to achieve this feat in 1927. The film transcends the biographical genre, offering an immersive and breathtaking cinematographic experience.

Hasler demonstrates a remarkable mastery in directing, transforming the sea into a powerful character in the narrative. The choice to film all the swimming scenes in the English Channel, without using tanks or chroma-key screens, lends authenticity and viscerality to the experience. We are taken on a journey to feel the same currents and challenges that Mercedes faced, creating a closeness between the audience and the protagonist.

Kirsten Callaghan shines as Mercedes Gleitze, emanating a perfect combination of vulnerability and strength. Her performance is an emotional journey, capturing Gleitze's unwavering determination in the face of adversity.

John Locke, in the role of Harold Best, delivers an equally captivating performance. His presence is the moral anchor that guides Mercedes on her journey, and Locke conveys the character's devotion and affection engagingly.

The cinematography of "Vindication Swim" is a work of art. Hasler's camera captures the imposing majesty of the English Channel and the Seven Sisters' cliffs, while not hesitating to reveal the brutality of nature.



"Vindication Swim" film scene

VINDICATION SWIM A FILM BY ELLIOTT HASLER

Each scene is a visual composition that praises the natural beauty and the intransigence of the environment.

The curiosities about the production add a layer of respect for authenticity. From Kirsten Callaghan's participation in swimming lessons to filming while swimming in the sea, every detail is permeated by the search for truth.

In short, "Vindication Swim" is more than a biopic; it's an emotional and visual experience that reminds us that, with determination and courage, we can overcome any challenge. Elliott Hasler and his team deliver a masterpiece that honors the memory of a remarkable woman and her extraordinary achievement. This is a movie that goes beyond the screen and finds a home in the viewer's heart.



"Vindication Swim" film scene



The director Elliott Hasler

SPECIAL ADVERTISE

OUR PARTNERS

2022
THE CYPRUS
HORROR SOCIETY

"The Cyprus Horror Society is the first ever Horror Film Festival in Cyprus that accepts films from all over the world under the horror or sub genre of horror.

The festival will conclude on September 3rd with screenings of the selected films and an Award ceremony at the Ethal Theatre in the heart of Limassol.

SPECIAL CODE AVAILABLE!

Use the code **BIMIFF25** to submit your project(s) on our partner film festival with 25% OFF!

Submit your film(s) at <https://filmfreeway.com/CyprusHorrorSociety>

Official website: <https://www.cyprushorrorsociety.com/>

Instagram: <https://www.instagram.com/cyprushorrorsociety/>

ABSURDIST AVANT-GARDE: THE JOURNEY TO FILM THE ARTISTIC LEGACY OF DANIIL KHARMS

AN EXCLUSIVE INTERVIEW WITH DMITRI FROLOV, DIRECTOR OF THE FILM "CLOWNERY".

BY VIC KINGS AND LUCAS MARQUES



ABSURDIST AVANT-GARDE: THE JOURNEY TO FILM THE ARTISTIC LEGACY OF DANIIL KHARMS

ABSURDIST AVANT-GARDE: THE JOURNEY TO FILM THE ARTISTIC LEGACY OF DANIIL KHARMS



"Clownery" film scene

ABSURDIST AVANT-GARDE: THE JOURNEY TO FILM THE ARTISTIC LEGACY OF DANIIL KHARMS

AN EXCLUSIVE INTERVIEW WITH DMITRI FROLOV, DIRECTOR OF THE FILM "CLOWNER".

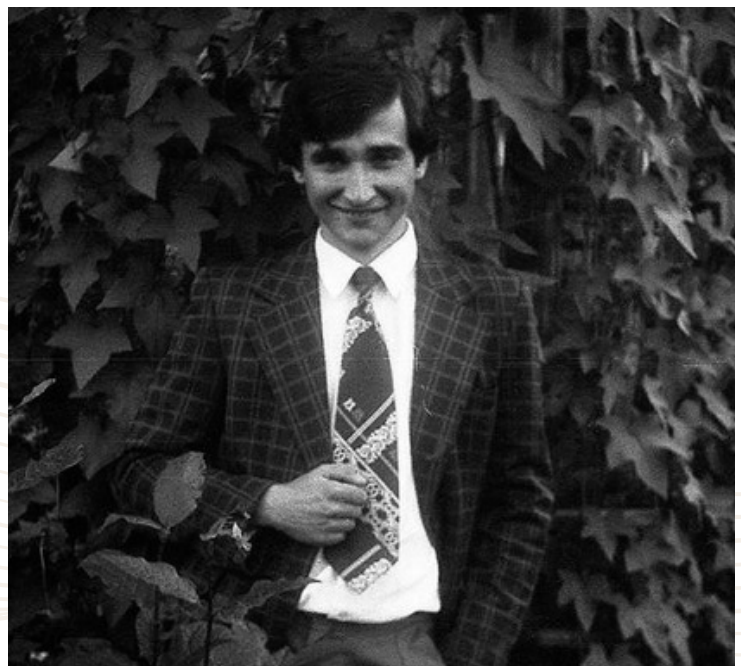
by Vic Kings and Lucas Marques

Dmitri Frolov was born in Leningrad in 1966. He graduated from The Institute of Film & Television in 1990. He worked at LENFILM Studios and then for the STV film company as a cameraman. He began to shoot his own films before the start of perestroika, in the early 1980s. He is one of the leaders of Russian movievanguard in postperestroika age. He makes aesthetic experiments connecting with return to dumb cinema on new level of movielanguage.

Your film CLOWNER is primarily inspired by Russian poet Daniil Kharms's life and writings. How does the work of this great writer influence you as a filmmaker and artist?

Daniil Ivanovich Kharms (1905-1942) was a Soviet poet, writer, playwright, and member of the creative association "OBERIU" — "Association of Real Art". The poet's real name is Daniil Ivanovich Yuvachev. He was born on December 17 (30), 1905 in St. Petersburg.

In the 1920s, Daniil Kharms took an active part in the literary life of Leningrad.



The director Dmitri Frolov

He performed readings of his own and other people's works and became a member of the Leningrad branch of the All-Russian Union of Poets.

In December 1931, Harms and other members of the OBERIU were arrested on charges of anti-Soviet activities. Kharms was sentenced to three years in correctional camps, but later the sentence was commuted to deportation to Kursk.

In the 1930s, in addition to children's poetry, Harms created several works "for adults": a series of short stories "Cases", the story "The Old Woman", as well as a huge number of short stories, poems, and scenes in prose and verse.

In August 1941, Harms was arrested for the second time. To avoid being shot, the writer pretended to be insane and spent the rest of his days in a psychiatric hospital.

The writer died on February 2, 1942, during the siege of Leningrad in the psychiatric department of the Kresty prison hospital.

During Kharms' lifetime, he was published only in children's magazines with stories and poems for children in very limited editions. Adult works have been preserved only in drafts. After the writer's arrest in 1941, a suitcase with his manuscripts was taken out of town and put in the attic by his friend Yakov Druskin. It was only thanks to him that the writer's legacy did not burn in furnaces during the war. The cycle of his adult stories and poems was published only in the late 1980s during the "perestroika" in the USSR.



"Clownery" film scene

At the same time, the complete works of Kharms were published.

It was then that I read his legacy, and I had the idea to film his ideas. Since Kharms wrote mainly short stories and poems, I had a task to combine them somehow. This was achieved by introducing a certain lumpen proletarian into the script, who goes through the entire film as a through character.

Usually, Kharms is filmed adding a little extra absurdity from himself. I decided to make the film as if it were real. Therefore, he placed the characters in the same era when the writer lived and worked.



"Clownery" behind-the-scenes

Making a film that seeks to recreate the realities, forms, and aesthetics of the 1930s is a considerable task that demands commitment and dedication. What were the main challenges during the production of *CLOWNER*?

It was important to reflect that time aesthetically. For these purposes, it is necessary to choose the necessary artistic means. I decided that the film should look like films from the beginning of the era of sound cinema, that is, the mid-30s. It was during these years that the writer was persecuted between two arrests. Stalin was in charge of the country at that time, and the repression of dissidents began.

At the same time, the film was supposed to hint at our time. Therefore, a color image appears periodically in the film. The main part of the film is black and white. The image had to be as similar as possible to the films of the 30s. I decided that the 16 mm film made by Svema was the most suitable in terms of quality, on which the film was eventually shot. I should also add that the entire film was shot with a non-synchronous Krasnogorsk-3 camera with a spring-wound engine. Therefore, the length of each plan could be limited by the size of the chamber spring plant. This is usually no more than 20 seconds.



The director Dmitri Frolov



"Clownery" film scene

As well as directing, scriptwriting, and editing the film, you also play the role of protagonist Daniil Kharms. What was it like managing so many tasks on this project?

Add to this the filming, which I also did as a director of photography. Since there was no talented cameraman in my circle at that time, and I was not sure of the exact embodiment of my ideas by someone else, I filmed everything myself. When I had to appear in the image of Kharms, I adjusted everything on the camera according to the technique and light and asked someone from the group to press the button on the camera motor. This was how the filming of himself took place. I must say that I shot all my films myself as a director of photography, too. This, of course, is not an easy task, requiring the exertion of all internal forces in order not to miss anything and control everything on the site. But this is my way of working. Whether it's good or bad, I can't judge. It's probably better to work with a large group, but it also requires a budget if you hire these people. The film was shot with naked enthusiasm without any financial investments. All the actors worked for free. The money was spent only on technical equipment and film.



"Clownery" film scene

Still on your acting, how was your research and characterization process to bring Daniil Kharms faithful to the real inspiration and aligned to your vision of the film?

I have recruited characters from my environment. Then we all worked at the NEO Studio Theater. Several characters were introduced during the filming process from the outside. For example, the "Uncle" of the main character was played by an elderly actor who served as the head of the factory club all his life. He received his acting education in the late 30s. With the outbreak of World War II, he went to the front and lost his voice in the trenches in winter. He never returned to the theater. By the way, he is voiced by a completely different person in the film.

Each scene of the film was composed in the course of filming several days in advance. A lot of things were solved by improvisation in front of the camera. But we improvised based on the images of Kharms. For example, the pseudo-chronicle of the royal couple Nicholas II and his wife. By the way, they were not portrayed by actors at all. But the fact that they lay down under the tram is written by Harms in verse: "Conversations over the samovar." I'll give you a quote:

"Rodimov:

And so, raising their hands to the sky,
the tsar and the tsarina lay down on the rails,
and with their eyes and cannon, they obeyed Kanobu,
the big soldiers of the tsar guarded.

The crowd on Nevsky Prospekt froze,
the police were racing,
but the bird — an arrow in the air —
looked with wonderful pupils.
The king stood up.
The queen stood up.
Everyone sighed.
The king said: suck it!
The queen shouted: We have won!
Kanob said: we cling to Russia.
In the distance, the soldiers were leaving.
But suddenly the cabman took and hit
the tsar and the tsarina in the face with a whip.
The tsar drew his saber
and, shouting: death to the scoundrel!
set off running along Sadovaya Street.
The queen was sobbing. Neva was making noise.
The people were worried, ready for battle.

Kulundoy:

Well, goodbye, Mommy,
I went to Karpovka."

By the way, this scene was filmed just on Karpovka. It is a small river in St. Petersburg.

As you can see, the images are embedded in the works of Kharms. I took advantage of their presence and took them out of various places in his poems and short stories.

The image of Daniil Kharms, looking at everything as if from the outside, held these characters and their actions together.

Many people compare Daniil Kharms with another writer of the absurd, Franz Kafka. They must be similar. I don't know. But still, everyone is unique beyond recognition.

CLOWNERY's imagery is an outstanding achievement, not only because of the film's aesthetic and shooting style but also because of the excellent costume design, art direction, and characterization. What was it like to undertake such complex work?

The job was incredibly difficult. But in any work, the initial impulse is important! Again, the presence of an incredible desire to realize your idea financially. The energy of youth, etc., etc. Costumes were found by every actor in their house. It was possible to discover truly unique rarities, which were filmed in the film. A separate word must be said about the props and the outgoing props.

For example, the salad that my uncle eats from the floor was prepared by the actress herself, who played the main role in products that were sold by coupon in store cards. This restriction on the purchase of meat and sausage products lasted in the USSR for several years. Therefore, for us, the entire film crew, it was a huge sacrilege to spill this salad on the floor. It was even quite natural to pick up what had fallen from the floor! The restrictions also applied to pasta, soap, tobacco products, and alcohol. So, there were, of course, a lot of difficulties during the filming.



The director Dmitri Frolov

Another highlight of the film is its sound quality, which makes the experience even more authentic by transporting the audience to space-time. How was the soundwork for CLOWNERY made?

I had to think about it. But the conclusion was quick: it was decided to use a simple reel-to-reel tape recorder "Astra 110", which created a speech sound similar to the 1930s, quite booming, but at the same time, authentic. This is a simple household tape recorder produced in the USSR in the 1980s. There were reels with a recording speed of 19 cm per second. Moreover, the recording of each scene was carried out in the radio play mode. That is, the actors first sat down in front of the microphone and performed a theatrical sound recording on an audio carrier. Every sound scene in the film was shot that way.

In the beginning, there was sound – that is, the actors played out the scene in roles in front of the microphone. And then there was a phonogram shooting, as clips were shot. Some difference was that when shooting, the soundtrack was broadcast at a reduced speed, and filming was performed at a reduced speed. The actors were slower to open their mouths when playing the soundtrack. At the same time, the effect of the greatest dynamics of the actors' play was obtained. Some strangeness, which was necessary in the adaptation of Kharms's images, was achieved in this way.



"Clownery" film scene



"Clownery" behind-the-scenes

What were the works by Kharms that inspired CLOWNERY's narrative? How was this selection chosen?

This is a simple and difficult question at the same time. The main erotic scene with the previous manipulations is a "Hindrance". If you read this text by the author, then you will find only dialogue there without any reference to the place of action or time. I had to put the characters in some everyday environment and include some colors in their emotions that were not prescribed by the author at all. The scene in the apartment where the main character was lying on the floor and did not want to leave in any way is the "Victory of Myshin".

The film does not feature Kharms' biggest work, the story "The Old Woman". However, the old woman herself is present in the film – she coughs and transmits her cough to the character of Daniil Kharms.

All the images that are present in the film to one degree or another are images of the author Daniil Kharms himself.

What was the process of casting and directing the actors who compose the story of CLOWNERY?

All the actors are my friends and colleagues from the NEO studio theater. Each person has their characteristics in appearance and in the manner of portraying the character. This led to the appointment to a particular role. In the case when there was no actor similar to the hero in the immediate environment, we had to look for such a person on more distant frontiers.



"Clownery" film scene

As an experimental feature, the film is quite vanguardist in showing the story of this great name in Russian literature on the big screen. How has CLOWNERY been received at festivals around the world?

The film had a long way to reach the audience. The premiere of "Clowning" took place at the XI Russian Film Festival "Literature and Cinema" on February 26, 2005. If we count from September 1989, then the path of the film to the audience took 16 years. Kharms's manuscripts have been waiting for the same number of years since the writer died in 1942, and until Yakov Druskin began publishing them. At that time, the film was shown from two media: film – picture, and magnetic – voice acting.

Consequently, the work was also recorded on film and tape. There was only one copy. To distribute the film, it took a lot of copies, and there were no funds for them. In the mid-90s, restorers worked on the film, the sound was corrected and the surface of the film was restored since it was still slightly damaged and scratched during apartment screenings.

To this day, the film appears now and then at various film festivals. This cannot but please me as an author and the actors who helped me make the film.

Your films have been present at BIMIFF since our first season, enhancing our festival with unique and exceptional films. What can we expect from your upcoming film projects? Can you tell us more about your new films?

Thank you for your question and interest in my work! But I would prefer not to go into details about my plans. Firstly, out of superstition, so as not to jinx it. Secondly, because I usually work on my films for a long time. Time is calculated not even in years, but sometimes in decades. No one is driving me anywhere, because I have no obligations to anyone, including financial ones. Therefore, the completion of work on a particular film is delayed. And often the film undergoes such changes that have nothing to do with the moment when work on it began. I can only say that I have several projects in the works. We will wait for one or another new film to decide to end and be born as a baby.



The director Dmitri Frolov

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ

A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



ASTRONAUT'S UNIFORM

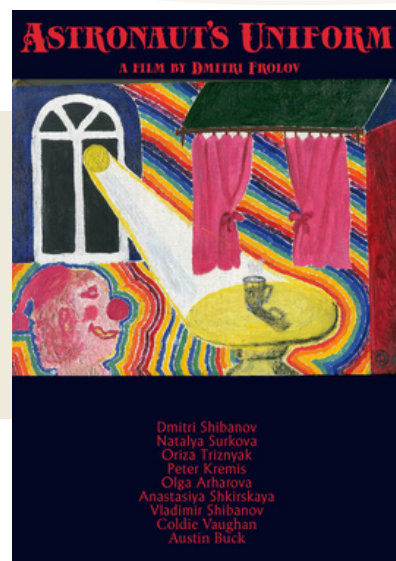
DIRECTED BY DMITRI FROLOV



SYNOPSIS

During the Day of Soviet Cosmonautics, a young man, who idolizes Gagarin, is engaged in reconstructing, making the uniform in which the cosmonaut walked in the prime of his glory. He makes films with stories of space flights.

CAST: DMITRIY SHIBANOV, ORIZA TRIZNYAK, NATALYA SURKOVA, OLGA ARKHAROVA, COLDIE VAUGHAN, AUSTIN BUCK, ANASTASIYA SHKIRSKAYA, VLADIMIR SHIBANOV, PETER KREMIS
DIRECTOR, WRITER, PRODUCER: DMITRI FROLOV
CINEMATOGRAPHY AND EDITOR: DMITRI FROLOV



DMITRI FROLOV BIOGRAPHY:

Dmitri Frolov was born in Leningrad in 1966. He graduated from the Film and Television Institute in 1990. He made his films in the early 1980s, becoming one of the leaders of the Russian cinematographic avant-garde. As seen in his films, he works with experiments in cinematographic language, proposing a different kind of cinema that we are not used to watching.

AN EXTRAORDINARY LOOK AT SCENES FROM A UNIQUE JOURNEY

REVIEW BY MARCELO CÉSAR

REVIEW

AMERICANS IN ISRAEL A FILM BY JOHNNY VONNEUMANN

REVIEW BY MARCELO CÉSAR



"Americans in Israel" film scene

AN EXTRAORDINARY LOOK AT SCENES FROM A UNIQUE JOURNEY

In just over 14 minutes, the producer, director, and screenwriter Johnny Vonneumann brings us a vibrant documentary that is visually stunning in its editing technique and presentation entitled "Americans in Israel".

I'd like to delve a little deeper into the director's creative process before talking about the film itself. I'm personally interested in studying this process of using travel images in creative filmmaking. I have countless images that I've taken over 30 years that could make me several films, as long as I manage to define my creative path. Congratulations to the director who managed to do this with his movie.

This is where Vonneumann does his beautiful job of stitching together his travel images in a thoughtful and organized way. His main theme is a musical track that drives the speed at which these "frames" appear. The music that gives "volume and meaning" to these images was composed by Pat Metheny, one of the world's greatest musicians, a guitarist and composer from the United States.

Dziga Vertov was a Russian documentary filmmaker - a forerunner of direct cinema, in its version of *cinéma verité*, born in 1896. He was a contemporary and friend of another Russian filmmaker who was also famous for his montages: Sergei Eisenstein, with whom he studied aesthetics, technique, and the political function of cinema. Vertov became famous for his work, among others, "A Man with a Camera" (1929), a film apparently without a script, which is a collection of images taken in Moscow, Odesa, and Kyiv, showing the daily life of these cities.

The main character in Vertov's films is the urban setting, just as Vonneumann does in his documentary "Americans in Israel", in which the backdrop is images he captured on a trip to Israel.



"Americans in Israel" film scene

AMERICANS IN ISRAEL A FILM BY JOHNNY VONNEUMANN

Johnny uses the superimposition technique and divides his work into:

Act 1 - Ancient history: ruins, ancient buildings, stone temples, and Christianity,

Act 2 - Culture and art: sculptures, museums, streets, and people,

Act 3 - Archaeology: ruins mingle with models on walkways and finally

Act 4 - From darkness to light: Nazism, Holland, Paris, Jews, and concentration camps, synagogues and various Israeli flags, and he ends this odyssey of images with a Jewish show, in which people dance and sing.

The documentary is a record of scenes with monuments and people that are juxtaposed before the spectator's eyes as they try to filter out what catches their eye. This being said, Johnny's work deserves all our careful attention and analysis.

About the director:

Johnny Vonneumann has received more than 300 awards in various categories. He has worked on low-budget films using images taken during his travels. After studying his images, he searches for the right music to make his montages, thus transmitting a unique visual experience. The association of the music with his "patchwork quilt" of images causes very specific sensations for everyone who watches his work. He choreographs his images, resulting in an explosion of information in terms of culture, art, and emotion.



The director Johnny Vonneumann

SPECIAL ADVERTISE

OUR PARTNERS



IPANEMA FILM FESTIVAL
INTERNATIONAL FILM FESTIVAL IN RIO DE JANEIRO

**SPECIAL CODE
AVAILABLE!**

Use the code **40IPANEMAOFF** to submit your project(s) to our partner film festival with 40% OFF! Submit your film(s) at filmfreeway.com/IpanemaFF
Official website: <https://www.ipanemaff.com/>
Contact email: ipanemafilmfestival@gmail.com
Instagram: <https://www.instagram.com/ipanemafilmfestival/>

BETRAYAL, RECONCILIATION AND REDEMPTION: AN EMOTIONAL JOURNEY TO THE STARS

AN EXCLUSIVE INTERVIEW WITH NICOLAI TEGELER DIRECTOR OF THE FILM "ZU DEN STERNEN".

BY LUCAS MARQUES AND VIC KINGS



BETRAYAL, RECONCILIATION AND REDEMPTION: AN EMOTIONAL JOURNEY TO THE STARS

BETRAYAL, RECONCILIATION AND REDEMPTION: AN EMOTIONAL JOURNEY TO THE STARS



"Zu den Sternen" film scene

BETRAYAL, RECONCILIATION AND REDEMPTION: AN EMOTIONAL JOURNEY TO THE STARS

AN EXCLUSIVE INTERVIEW WITH NICOLAI TEGELER DIRECTOR OF THE FILM "ZU DEN STERNEN"
by Lucas Marques and Vic Kings

Nicolai Tegeler is a German filmmaker, actor and producer born in Berlin. He has completed his acting training and has several years of experience in theater and film. He worked as an editor/director for Filmwerk in Cologne and Gala TV. Since 2009, he has been directing and founded "Colafilm" with Alexander Kiersch in 2009. In 2016, he co-directed his first feature film – a trashy-funny Christmas comedy. In 2019, he founded the film company MediaMonsters, focusing mainly on industrial and image films. In 2021, he founded the film company I like Stories GmbH, focusing fiction, theater, events etc. He has worked as a director and producer on the following projects: Zu den Sternen (To the Stars, 2019), Shell Clubsmart - On the Road with... (2016), Liebe (Love, 2016), Ediths Glocken - Der Film (Edith's Bells - The Film, 2015), among others.

The fall of the Berlin Wall and the German Reunification are landmark events in contemporary German and world history. How did these historical events influence the writing of the plot and the characters of "Zu den Sternen" and its development from script to production?

The creation and development of the script for "To the Stars" is directly related to German-German history, particularly to the fall of the Berlin Wall and German reunification. These historical events are not only formative for recent German history but also for the personal life stories of many people in the East and West. Our author (Dirk Josczo) comes from the former GDR, and his personal experiences and experiences flow directly into the plot and character development. This gives the script a special depth and authenticity. It was important to me to reflect this authenticity in the cast.

That's why we decided to cast the role of Volker Hinze (Florian Martens) with an actor who himself comes from East Germany. We believe this adds an extra dimension of believability to the character and the film as a whole. The historical events surrounding the fall of the Berlin Wall and reunification form the background for the personal stories of our characters. They influence their decisions, their relationships, and ultimately their life paths. "To the Stars" is therefore not only a film about German division and overcoming it, but also a profound human drama about hope, loss, and the search for identity in a changing world. From script development to production, we and I were committed to treating these historical events with the sensitivity and accuracy necessary to both do justice to those who lived through these times and to educate younger generations about the significance of these events.

In the context of post-German Reunification, what was it like working with the complex themes of betrayal, reconciliation, and redemption, translating Dirk Josczo's script into imagery and audio?

Working on "To the Stars", especially in the context of German reunification, was a profound and enriching experience. The complex themes of betrayal, reconciliation, and redemption that Dirk Josczo so masterfully crafted in his script posed a particular challenge that we had to implement both visually and acoustically.

Dealing with betrayal, especially in such a sensitive historical context, required a careful and nuanced approach. It was important to us not to condemn the characters and their decisions, but rather to shed light on the circumstances and motivations that led to those decisions. This allowed us to paint a multi-layered picture of the characters and invite viewers to draw their conclusions.

Reconciliation, a central theme of the film, is portrayed through the characters' personal relationships and their development throughout the story. We tried to anchor these moments of rapprochement and understanding in both the dialogue and the visual metaphors. The film's camerawork and imagery were designed to capture the emotional landscape of the characters and underscore the possibility of healing and new beginnings.

Redemption, as the third central theme, was presented as a process involving both personal and collective dimensions. Through the use of symbolic images and carefully selected musical accompaniment, we have attempted to illustrate the characters' inner journey toward a deeper self-understanding and reconciliation with their past. As producer and director, it was important to me to create an atmosphere in which the actors and the entire crew could explore and express the depth and complexity of these themes. It was a challenge but also a great honor to work on a project that not only reflects the past but also raises timeless questions about human existence.



"Zu den Sternen" behind-the-scenes



The director Nicolai Tegeler and actor Florian Martens

The film addresses profound questions about life and death. How are these themes interwoven in the narrative? What message do you hope to convey to the audience?

"To the Stars" / "Zu den Sternen" is a film that deals with the universal themes of human existence - love, betrayal, jealousy, lies, and the inevitable questions of life and death. These themes are deeply woven into the film's narrative structure and reflect the complexity of human relationships and decisions. In the film's narrative, these themes are not isolated; they influence and reinforce each other, making the characters and their stories rich and complex. Love drives actions, but it exists alongside betrayal and jealousy, which presents the characters with moral and emotional dilemmas.

These conflicts lead to lies and deception, but also to moments of truth and self-reflection. Dealing with life and death – both literal and figurative – serves as the ultimate test of the characters and their relationships with one another. My intention as a director and producer was to create a film that does not condemn but represents. We wanted to tell a story that would encourage viewers to reflect on their own values and beliefs without prescribing answers. By showing the characters in all their flawed humanity, we hope to foster empathy and understanding.

Ultimately, I hope "To the Stars" is more than just a story. I see the film as a timeless document that highlights the importance of democracy and the need to protect and strengthen it. At a time when democratic values are under pressure worldwide, the film can serve as a reminder that freedom and justice cannot be taken for granted. By depicting the human experience in all its facets - from the darkest moments to moments of hope and light - I hope the film inspires viewers to reflect on their role in society and advocate for a world where understanding and compassion prevail.

The plot involves a growing tension between the characters of Marco Hoffmann and Volker Hinze. How did you work with Florian Martens and Gürten Barton to create an authentic and complex dynamic between these characters?

For "To the Stars" / "Zu den Sternen" it was important to me from the beginning to create an authentic and complex dynamic between the characters Marco Hoffmann and Volker Hinze. I was determined to only make this film if Florian Martens took on the role of Volker Hinze. His acceptance was a pivotal moment for me because I knew he could perfectly capture the depth and nuance of this character. Günter Barton had already been cast in the role of Marco Hoffmann, and I was confident that the combination of these two talented actors would create a powerful and captivating dynamic on screen.

To make the relationship between Marco and Volker as realistic as possible, I decided on an unconventional approach: I wanted Florian and Günter to meet and get to know each other in person before filming to develop a certain level of familiarity and understanding for each other. After this first meeting, however, they would only meet again on set, just like their characters in the film, who had not seen each other for years. This method helped create a natural tension and a palpable history between the two. When they met again on set, the atmosphere was charged with a mix of familiarity and strangeness, which reflected exactly what I wanted to achieve for their relationship in the film. This tension between old acquaintances who have grown apart but still share a common history became the core of their interactions. During filming, we worked extensively to develop their characters, paying particular attention to the subtle nuances and unsaid words that define their complex relationship. I encouraged Florian and Günter to bring their own interpretations and emotions to the roles, which gave the dynamic between Marco and Volker additional depth and realism. Ultimately, I believe that the authentic portrayal of these two characters and their complicated relationship is a key element of the film. Working with Florian Martens and Günter Barton was an extraordinary experience that played a key role in bringing the story of "To the Stars" to life and giving it a deeper meaning.



"Zu den Sternen" behind-the-scenes

Besides Martens and Barton, your film features excellent performances, where the chemistry and delivery of the actors are remarkable. What was the casting process for Zu Den Sternen like?

For "To the Stars," the casting process was unique and very intuitive. I attach great importance to human interaction and chemistry between actors because I firmly believe that this is the basis for authentic and convincing performances. That's why I often make gut decisions based on first impressions and the interaction while getting to know someone. For me, it is crucial that the actors not only fit their roles but also each other.

When casting for "To the Stars," I looked for actors who were not only talented but also committed and passionate about what they were doing. I wanted to put together an ensemble that was ready to embark on a journey together and inspire each other. After getting to know each other and auditioning for the first time, I usually had a clear feeling as to whether an actor was a good fit for the project or not. These decisions were based not only on their acting ability but also on how they act as people and as part of a team. So casting was more than just finding the right faces for the roles; it was the search for the right personalities who could bring the story to life and share the vision of the film. I attached great importance to ensuring that everyone involved had the same wavelength and supported each other. This approach worked well because the chemistry on set was exceptional and contributed significantly to the success of the film. Ultimately, the casting process for "To the Stars" was a combination of instinct, experience, and the desire to create a harmonious and dynamic ensemble. I am convinced that the authenticity and human interaction that we had on set is reflected in the actors' performances and gives the film its special depth and emotionality.



The actor Gürten Barton

With this excellent cast, how was the process of directing the actors to capture so many layers of emotional intensity in their relationships?

Directing an ensemble as talented as “To the Stars” was an extremely enriching experience. My approach was to create an environment where the actors felt safe and supported to explore and portray the complex emotional intensities of their relationships. Early in the process, I spent a lot of time working with each actor individually to develop a deep understanding of their characters and their relationships to one another. We had in-depth conversations, explored the characters' backstories, and analyzed the dynamics between them. This helped the actors fully empathize with their roles and understand the complexity of their emotional connections.

During rehearsals, I attached great importance to freedom and the joy of experimentation. I encouraged the actors to experiment with different interpretations and reactions to find the most authentic and profound portrayals of their characters. It was important to me that they dared to bring in their ideas and enrich their roles with personal experiences and emotions. On set, I created an atmosphere of trust and openness where the actors felt safe to show their most emotional and vulnerable sides. I firmly believe that the best performances come when actors feel free to take risks and delve deep into the psyche of their characters. This also included giving them the space to move and interact naturally in the scenes, resulting in an authentic and lively performance. The emotional intensity in To the Stars is the result of these collective efforts and the deep commitment of each actor. As director, my job was to guide and support them, but also to listen to them and honor their creative contributions. This collaboration was key to capturing the film's complex emotional landscape and bringing it to the screen. I hope audiences can feel the depth and honesty of the relationships between the characters and be touched by their story.

photo by Markus Nass



The director Nicolai Tegeler



"Zu den Sternen" official poster

In addition to the excellent direction of the actors, the cinematography is a highlight in *Zu Den Sternen*. How was the process of developing your film's cinematography with DoP Benjamin Thiemert?

Collaborating with Benjamin Thiemert on the cinematography of "To the Stars" was one of the key components that shaped the film's visual style and atmosphere. Benjamin is an incredibly talented and creative Director of Photography (DoP) whose vision and ability to create great things with limited resources fit exactly what I was looking for in this film. It was clear to me from the start that I wanted to get Benjamin involved in this project. His ability to create profound and emotional images that speak directly to viewers has always impressed me. He has an exceptional eye for detail and an intuitive way of using light and shadow to enhance moods and feelings.

Our process began with several discussions about the story, characters, and general mood we wanted to convey. We looked at a lot of reference images and films to develop a common visual language. It was important to us that the camerawork reflected the inner world of the characters while also serving as the viewer's eye guiding them through the story. Benjamin was a master at getting the most out of the limited financial resources we had available. He used natural lighting sources and creative camera angles to fill each scene with depth and meaning. His ability to do a lot with a little visually enriched the film and gave it a unique aesthetic. The collaboration was a constant creative exchange. Benjamin came up with many innovative ideas about how we could execute certain scenes and was always open to my suggestions and those of the actors. This open and collaborative atmosphere allowed us to work together to develop camera work that not only supported the story but also added its own narrative layer. Overall, working with Benjamin Thiemert on the cinematography of "To the Stars" was an incredibly enriching experience. His vision and commitment were instrumental in realizing the film's emotional depth and visual beauty. I believe his contribution is a key factor in the film's impact on audiences and I look forward to working with him again in the future.



The DoP Benjamin Thiemert

Music plays a crucial role in Marco Hoffmann's life. How was the composition process of the soundtrack and the choice of songs integrated into the narrative with the composer Bojan Assenov?

The music in "To the Stars" is not just a background element, but an integral part of the narrative, especially since it plays a central role in the life of the character Marco Hoffmann. Working with Bojan Assenov to compose the soundtrack was an experience that I would describe as extraordinary and inspiring. Bojan is an incredible composer whose musical understanding and sensitivity reflect exactly what I was looking for in the film. From the beginning, I knew that I wanted to work with Bojan. His ability to convey emotions through music is remarkable. What impressed me most was how he was able to incorporate the language of music into the film without me having to explain much. He immediately understood the mood and themes I wanted to express through the music and created a soundtrack that enhanced the emotional depth and complexity of the characters and their relationships. The composition process was a close collaboration between Bojan and me. We discussed at length the different scenes and how the music could support the plot and expand the inner world of the characters. Bojan brought in various musical ideas that perfectly matched the emotional moments and turning points in the film. His music adds another layer to the narrative and enhances the emotional impact on the audience.

The title song, sung and produced by Florian Mende, was another important part of the musical concept. I met Florian through a mutual acquaintance and was immediately impressed by his voice and his musical talent. I wanted the title song to be a modern version that would make the film accessible to a younger audience and capture their attention. Florian mastered this challenge brilliantly and created a song that fits perfectly with the spirit of the film and at the same time builds a bridge to a wider audience. Günter Barton, who sings everything in the film himself, brought another dimension to the film's musical landscape. His performances are authentic and touching and contribute significantly to the believability and depth of his character. Overall, working on the music for "To the Stars" was an incredibly rewarding experience. The collaboration with Bojan Assenov and Florian Mende as well as Günter Barton's musical contributions have created a soundtrack that not only supports the story but also stands alone and deeply touches the audience. I am convinced that music is one of the pillars that make "To the Stars" an unforgettable film experience.

How was the reception of *Zu Den Sternen* at festivals and screenings in Germany and worldwide by audiences and film critics?

"To the Stars" / "Zu den Sternen" has had a remarkable journey that went far beyond the borders of Germany. Internationally, the film was shown at over 60 festivals and won more than 50 awards, which is an incredible honor for us as a team and validation of our work. The positive response from audiences and critics worldwide has been overwhelming and has shown us that the universal themes and emotions we explore in the film appeal to a broad and diverse audience. In Germany, we had a slightly different experience due to the Corona pandemic. The film was shown to a smaller audience at the Hof Film Days and at the Cottbus Film Festival.

Despite the challenges posed by the pandemic, the reactions from German audiences and critics were still very positive. Viewers were particularly touched by the authenticity and depth of the characters, as well as the way the film covers German-German history. In addition, the inclusion of the film by ARD and MDR, who included "Zu den Sternen" in their programming and on their streaming platforms, was an important milestone. This allowed a wider audience to see the film and engage with the themes we covered in it. It was particularly encouraging to see that the film was also well-received and appreciated in the context of public broadcasting. The experiences at the festivals and screenings both in Germany and internationally have shown us that "To the Stars" is not just a film, but a work that touches people of different backgrounds and cultures and makes them think. The recognition we have received strengthens our creativity and motivates us to continue telling stories that are both personal and universal.



"Zu den Sternen" behind-the-scenes



"Zu den Sternen" behind-the-scenes

In addition to *Zu Den Sternen*, you directed the short film *Memories* and co-directed the feature film *When Edith's Bells Toll*. Can you tell us more about your next projects as a filmmaker?

I am currently in a very exciting phase of my career where I have the opportunity to work on a variety of different projects that challenge and inspire me as both a director and a producer. I'm currently in the planning phase for a dramatic but at the same time humorous Christmas film that should find the balance between warmth and comedy. It's a story I've wanted to tell for a long time and I'm excited to bring it to the screen.

At the same time, I am developing a mini-thriller series that takes place in an intense, gripping atmosphere and is intended to captivate viewers from the first to the last minute. Thrillers have always held a special fascination for me, and it's exciting to enrich this genre with your ideas. Another project close to my heart is a road movie that captures the freedom and unpredictability of life on the road. It is a story about self-discovery, friendship, and the unexpected turns that life has in store for us.

I'm also working on a political sitcom that examines current social issues with humor and insight. It is important to me that we create space for critical discussions about our world in entertainment. In addition to these film and series projects, the production and direction of the play "Everyman" is particularly close to my heart, which I will be producing this year (2024). "Everyman" is a timeless piece that has lost none of its relevance despite its age. It is an honor to work on this classic work and reinterpret it for today's audiences. Overall, it's a very exciting year with a variety of projects that allow me to be creative and tell stories that move, entertain, and make you think. It definitely won't be boring and I'm looking forward to sharing these projects with the audience.

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ

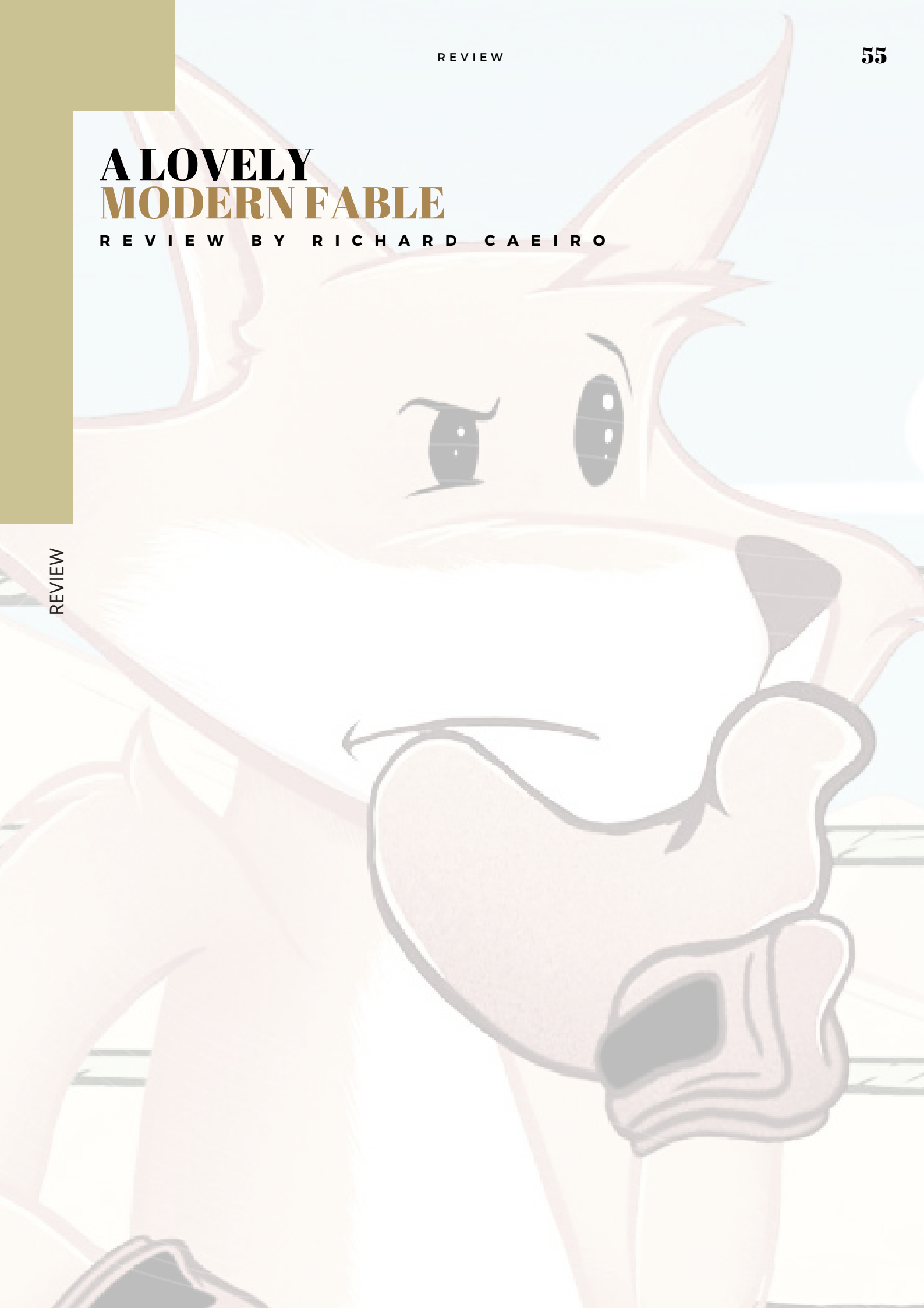
A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



A LOVELY MODERN FABLE

REVIEW BY RICHARD CAEIRO

REVIEW



LUKE AND OSCAR A FILM BY ANTOINE PRIOU

REVIEW BY RICHARD CAEIRO



"Luke and Oscar" film scene

A LOVELY MODERN FABLE

"Luke and Oscar" is an animated short film directed by French director Antoine Priou that enchants from start to finish. This short film takes us on an exciting journey full of surprises, starring an adorable fox preparing for a boxing match.

The film stands out for its charming narrative and the timeless message it conveys. Just like the classic fables by La Fontaine and Aesop, "Luke and Oscar" offers us a valuable lesson about respect and the dangerous practice of underestimating. The fox, determined and dedicated, shows us the importance of not judging an opponent by their appearance. The surprise that awaits the protagonist, when his opponent turns out to be a small lobster, is a hilarious moment that encourages us to reflect on our prejudices.

The animation is a delight for the eyes, with a vibrant color palette and meticulous attention to detail, reminding us how magnificent 2D animation can be, often neglected in the face of recent 3D-dominated productions.

Every expression on the fox's face conveys its emotions and instantly connects us with its journey.

The short film is a real gem for viewers of all ages. Children will be enchanted by the lovable characters and engaging story, while adults will find a profoundly relevant message about respect and humility. "Luke and Oscar" is an endearing reminder that we should never underestimate our opponent's potential and that mutual respect is the basis of any genuine competition. Antoine Priou delivers an entertaining fable, yet with a fresh, modern twist.



The director Antoine Priou

CALL OF THE WILD

DIRECTED BY: SASAN GOLFAR



SYNOPSIS

Ayla, two years old, receives a gift which invites her to an adventurous world and beautiful environment. But would she prefer this to a mobile phone?

CAST: AYLA HIJRAN

DIRECTOR AND WRITER: SASAN GOLFAR

PRODUCERS: SASAN GOLFAR, FARIDA ASHTARI

CINEMATOGRAPHY: SASAN GOLFAR

EDITOR: SASAN GOLFAR



SASAN GOLFAR BIOGRAPHY:

Born in 1970 in Tehran, Iran, Sasan Golfar got BA degrees in Civil Engineering and Drama Acting. He also studied filmmaking courses in Youth Cinema Society of Iran and served as actor, director assistant and editor in several short films produced by the Youth Cinema Society. As a director, producer, writer, cinematographer and editor, he made "The Dream of Being Free", "Andante Innocentemente", "Remember Its Flight", "Sisyphus Childhood", "Call of the Wild" in 2023 and he won 5 International awards, 3 honorable mentions for these films.

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ

A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



SPECIAL ADVERTISE

OUR PARTNERS

LATIN AMERICA FILM AWARDS

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.

The festival, just like the films, is completely independent. We do not have any kind of sponsorship or assistance from any government, and therefore registration is charged. It's the only way to keep the festival alive and at a high level.

The films will be evaluated monthly by competent and awarded cinema professionals. The best film of each month will be shown on our website.

SPECIAL CODE AVAILABLE!

Use the code **Welcome60Latin** to submit your project(s) on our partner film festival with 60% OFF!

Submit your film(s) at <https://filmfreeway.com/LatinAmericaFilmAwards>

Official website: <https://www.latinamericafilmawards.com/>

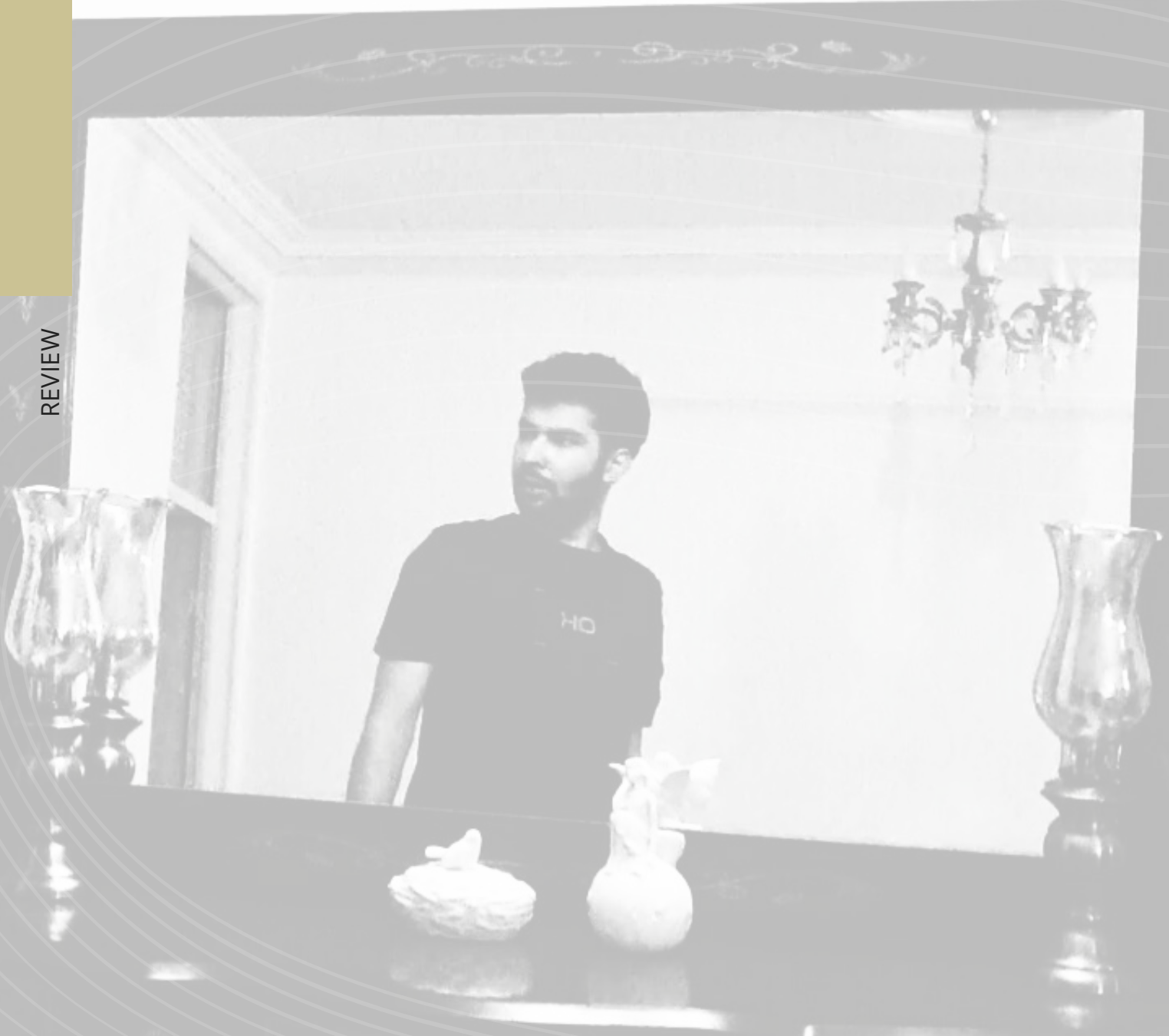
Contact email: latinfilmawards@gmail.com

Instagram: <https://www.instagram.com/latinamericafilmawards/>

RECOGNIZING THE DIFFERENCES BETWEEN REALITY AND DREAMS

REVIEW BY RICHARD CAEIRO

REVIEW



DELUSION A FILM BY SINA HADADI

REVIEW BY RICHARD CAEIRO



"Delusion" film scene

RECOGNIZING THE DIFFERENCES BETWEEN REALITY AND DREAMS

According to its dictionary definition, illusion refers to a misleading of the senses or thoughts, something that appears to us to be what it is not. With this definition in mind, this experimental short film proves itself to be successful in delivering a thought-provoking and interesting piece of work to the public.

With B&W cinematography, the director, producer, and screenwriter Sina Hadadi presents us with a short film in which a man has frequent nightmares involving cuts to his arm, tooth loss, and blood. Some noises are added to the scenes, increasing the tension of what is shown. It is difficult to distinguish what is reality and what is a dream... A child appears in the scene and the young man wakes up. A phone rings with news of a death, the lad goes back to the bathroom sink and cuts himself with a razor to see if it's real or a dream.

Sina Haddadi creates a claustrophobic atmosphere with scenes from the daily life of a person living in a small apartment and with appropriate music, he creates a film full of tension.

The chimera presented in Hadadi's short film shows its complexity and brings the viewer into a spiral of confusion about what is happening and what never happened. In about 10 minutes, the short film effectively holds the viewer's attention, with an intriguing script, a fine performance by actor Amir Rezaei, and solid direction by the young and promising Iranian filmmaker Sina Hadadi.

About the director: Sina Haddadi is a director, writer and producer. He was born in Tehran, Iran in 2002 and has a degree in Cinema from the Azadfilm Institute.



The director Sina Hadadi

A B O V E T H E L A K E

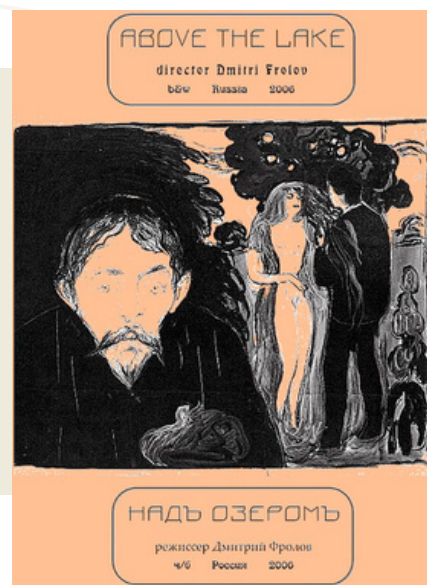
DIRECTED BY DMITRI FROLOV



SYNOPSIS

A poor consumptive poet dreams about a meeting with the muse, but it is already impossible for him. Being immersed in mystical catalepsy, he sees her as though in reality.

CAST: PETER KREMIS, ROMIL RACHEV, NATALYA SURKOVA
DIRECTOR, PRODUCER AND WRITER: DMITRI FROLOV
CINEMATOGRAPHER: DMITRI FROLOV
EDITOR: DMITRI FROLOV
MUSIC: SERGEY OSKOLKOV



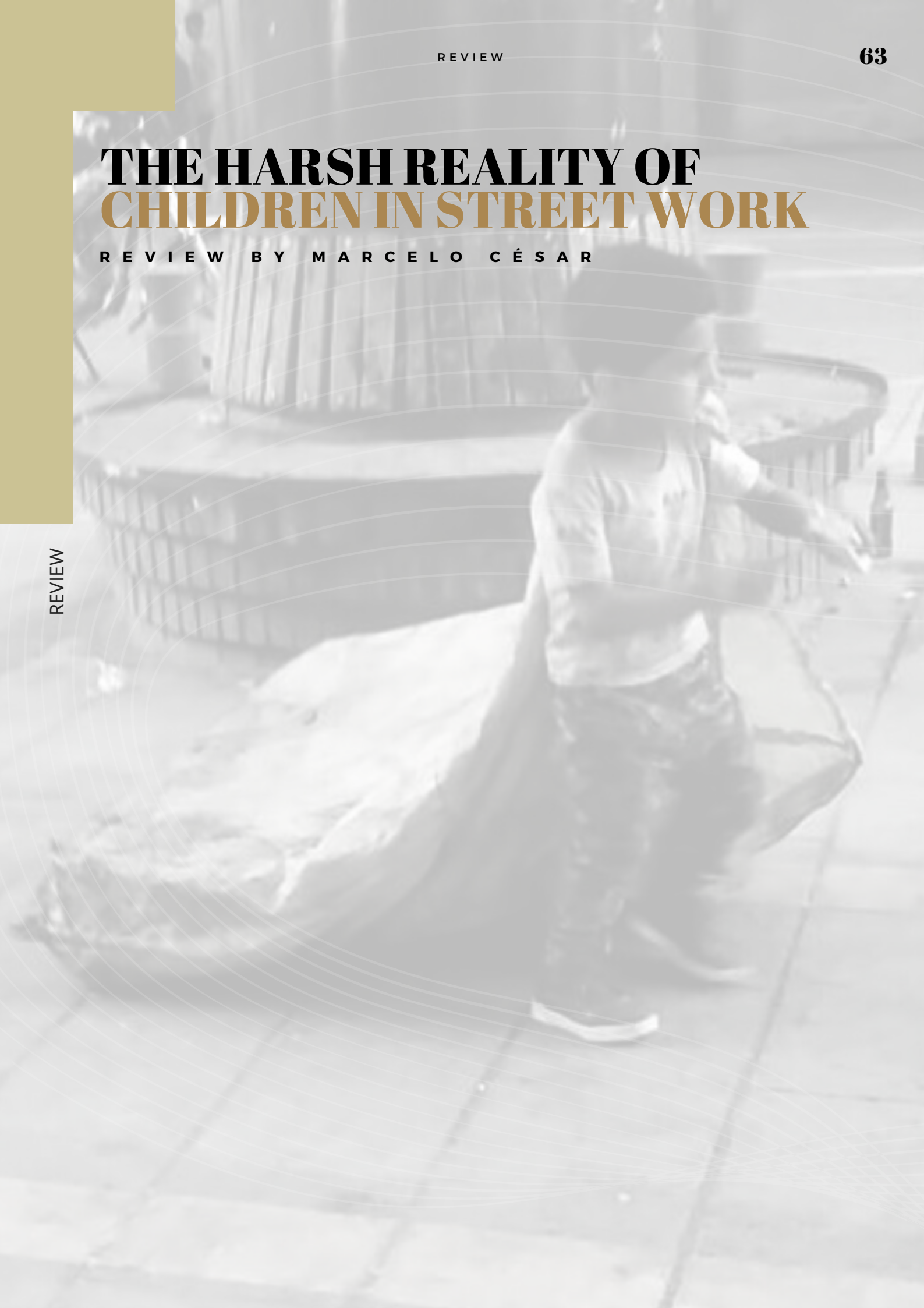
DMITRI FROLOV BIOGRAPHY:

Dmitri Frolov was born in Leningrad in 1966. He graduated from the Film and Television Institute in 1990. He made his films in the early 1980s, becoming one of the leaders of the Russian cinematographic avant-garde. As seen in his films, he works with experiments in cinematographic language, proposing a different kind of cinema that we are not used to watching.

THE HARSH REALITY OF CHILDREN IN STREET WORK

REVIEW BY MARCELO CÉSAR

REVIEW



SISYPHUS CHILDHOOD A FILM BY SASAN GOLFAR

REVIEW BY MARCELO CÉSAR



"Sisyphus Childhood" film scene

THE HARSH REALITY OF CHILDREN IN STREET WORK

Analyzing the film's title, we learn that Sisyphus, from Greek mythology, was known for performing routine and tiring work. It was a punishment to show that mortals do not have the freedom of the gods.

Sisyphus enters history with the message that mortals have the freedom to choose, that they must rebel against the gods, and that they must concentrate and commit themselves to the chores of everyday life, living it to the full, becoming creative amid repetition and monotony. The expression "Sisyphean labor" refers to any task that involves long, repetitive efforts that are inevitably doomed to failure.

Most Iranian films are very emotionally charged and full of pain, suffering, and oppression, dealing often with women who are seen as submissive beings and are mistreated and disregarded by men in society and law. In this short documentary by director, producer, writer, director of photography, and editor, Sasan Golfar, the focus is on the children who work in Tehran, the capital of Iran.

The opening of the film is a series of sepia-toned B&W shots of several children dressed in school uniforms, looking meaningfully at the camera. In the next scene, a violin plays, giving a tone of sadness and nostalgia, in which we see a child cleaning the window of a car stopped in traffic. The scene contrasts with a sculpture of a man carrying a cart and a child reading a book on top of the cart. Another child drags a heavy sack along an extremely dirty street.

The camera moves through the streets and markets of Tehran, showing these children working with garbage and the scraps left by pedestrians. The music has a deep sensitivity that takes our soul to meet these young workers.



The director Sasan Golfar

SISYPHUS CHILDHOOD A FILM BY SASAN GOLFAR

In a didactic way, the director takes us through B&W photos of old Tehran, where we don't see children on the streets. There are cars, carts, bicycles, motorcycles, and adult pedestrians. Where are the children? In the schools. The same B&W shots from the opening return to our eyes, signifying the filmmaker's message strikingly. In this cut, the camera returns to present-day Tehran, it's night, and children are still working, carrying large bags or carts of garbage to be recycled.

It's a documentary that portrays not only the children of Tehran but the entire world, who are subjected to work from an early age to get food and a place to live. The image of the statue of the child reading, while an adult pulls the cart, is striking and very meaningful. The role of the adult is to give these children the conditions to study and have a childhood worthy of growth, with health and protection. What is the future of this country? Where are the laws protecting minors? Where is the political and social awareness of this society? It's not just Tehran... it's the world.

About the director:

Born in Tehran, Sasan Golfar has a degree in Civil Engineering and Dramatic Acting. He completed his film studies at the Iran Youth Film Society and has also worked as an actor, assistant director, and editor on several 35mm, 16mm, and video short films.

He was awarded an acting prize at the Fajr Student Theatre Festival in 2004 and the following year he worked in several roles in Iranian TV series. He has published 14 novels, short stories, and plays and has another 8 books to be released in the last two years. He is a journalist and has been the International Cinema editor of several leading Iranian newspapers, such as Shargh, E'temad, and Kargozaran, and the monthly magazine Tajrobe, as well as a film critic and member of the Critics Center (Kanoon Montagedan) of Iranian Khane-ye Cinema.

His other films are: "The Dream of Being Free", "Andante Innocentemente", "Remember Its Flight", and "Call of the Wild". Some of his awards are: Best Short Film at the Pageant Film Festival, India for "The Dream of Being Free", Best Narrative Short Film at the Opi Soulplace Festival, Italy, and second place at the London Music Video Festival for "Remember Its Flight".



"Sisyphus Childhood" film scene

ANDANTE INNOCENTEMENTE

DIRECTED BY: SASAN GOLFAR



SYNOPSIS

How a little cat learned to stop worrying and love the violin. This is the second part of a short trilogy called: "Beauty, Love, Freedom".

CAST: LILI THE CAT, PARIA, SASAN
DIRECTOR AND WRITER: SASAN GOLFAR
PRODUCER: SASAN GOLFAR
CINEMATOGRAPHER: PANTEA GOLFAR
EDITOR AND SOUND DESIGNER: SASAN GOLFAR
MUSIC COMPOSED BY: NICCOLÒ PAGANINI (1782-1840)



SASAN GOLFAR BIOGRAPHY:

Born in 1970 in Tehran, Iran, Sasan Golfar got BA degrees in Civil Engineering and Drama Acting. He also studied filmmaking courses in Youth Cinema Society of Iran and served as actor, director assistant and editor in several short films produced by the Youth Cinema Society. As a director, producer, writer, cinematographer and editor, he made "The Dream of Being Free", "Andante Innocentemente", "Remember Its Flight", "Sisyphus Childhood", "Call of the Wild" in 2023 and he won 5 International awards, 3 honorable mentions for these films.

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ



THE OVERCOMING DANCE AND THE POWER OF THOUGHT



A POEM ABOUT LIFE AND ITS EVENTS

REVIEW BY MARCELO CÉSAR

REVIEW



WINTER WILL NOT BE A FILM BY DMITRI FROLOV

REVIEW BY MARCELO CÉSAR



"Winter Will Not Be" film scene

A POEM ABOUT LIFE AND ITS EVENTS

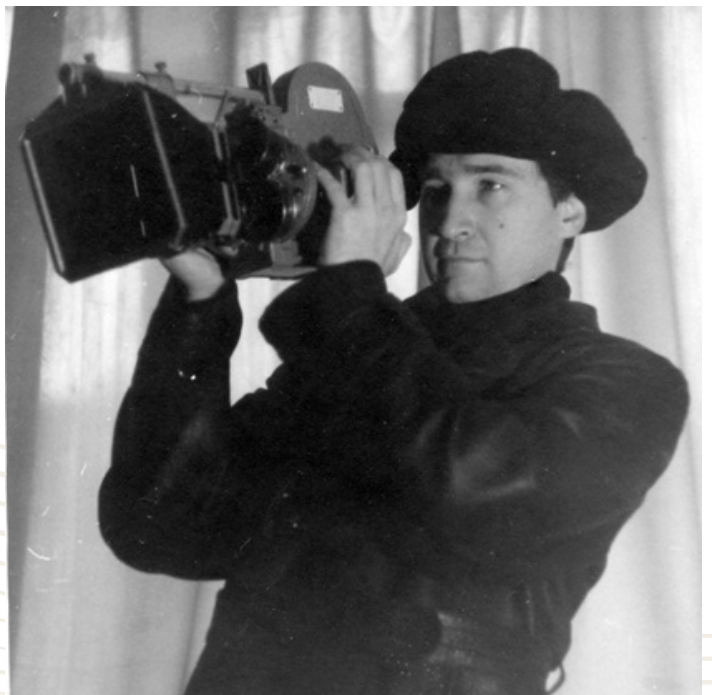
The Russian director Dmitri Frolov is already known for his films that work the sensibility of Russian classical music with camera movements and cinematographic scenes that give meaning or make an attempt to give meaning to all this *mise-en-scène* presented by the director. The cinematography in his films is experimentation using various cinematographic styles such as super 8 mm, 16 mm, 35 mm, color, and B&W.

In his film "Winter Will Not Be", Frolov's experimentation goes further. The director works with an album by the Russian avant-garde singer Leonid Fedorov. There are 14 short stories divided into different musical themes.

A group of young people interact amidst some ruins, a dog barks on a leash, they play with weapons, they drink, and frantic music closes these images.

In another scene, a slower piece of music opens up with two young men covered only in rags around their waists, with a montage of films showing busy streets, and at the same time, these young men are on the beach. At another point, they fight to exhaustion.

Another group, also in a site of ruins, has a barbecue.



The director Dmitri Frolov

WINTER WILL NOT BE A FILM BY DMITRI FROLOV

And so on, we are led to watch an experimental film in which we must look for meaning in what we are watching, or even no meaning at all, since the idea is continuous, bringing together images and music.

In the last scene, Leonid Fedorov himself listens to a song about Lady Di recited by the poet Anri Volokhonsky.

His entire film can be considered a poem about human feeling, encompassing all the scenic movements of death, pain, joy, struggle, and life above all.

About the director:

Dmitri Frolov was born in Leningrad in 1966. He graduated from the Film and Television Institute in 1990. He made his films in the early 1980s, becoming one of the leaders of the Russian cinematographic avant-garde. As seen in his films, he works with experiments in cinematographic language, proposing a different kind of cinema that we are not used to watching.



"Winter Will Not Be" film scene

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ



A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



THE DREAM OF BEING FREE

DIRECTED BY: SASAN GOLFAR



SYNOPSIS

A Cat is pondering about philosophy of life and freedom.

This is the first film of a short trilogy called: "Beauty, Love, Freedom".

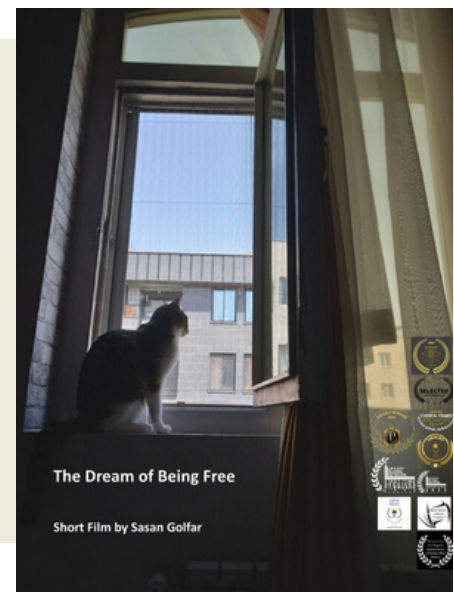
CAST: LILI THE CAT

DIRECTOR AND WRITER: SASAN GOLFAR

PRODUCER: SASAN GOLFAR

CINEMATOGRAPHER AND EDITOR: SASAN GOLFAR

MUSIC COMPOSED BY: NINA MOUSKOURI



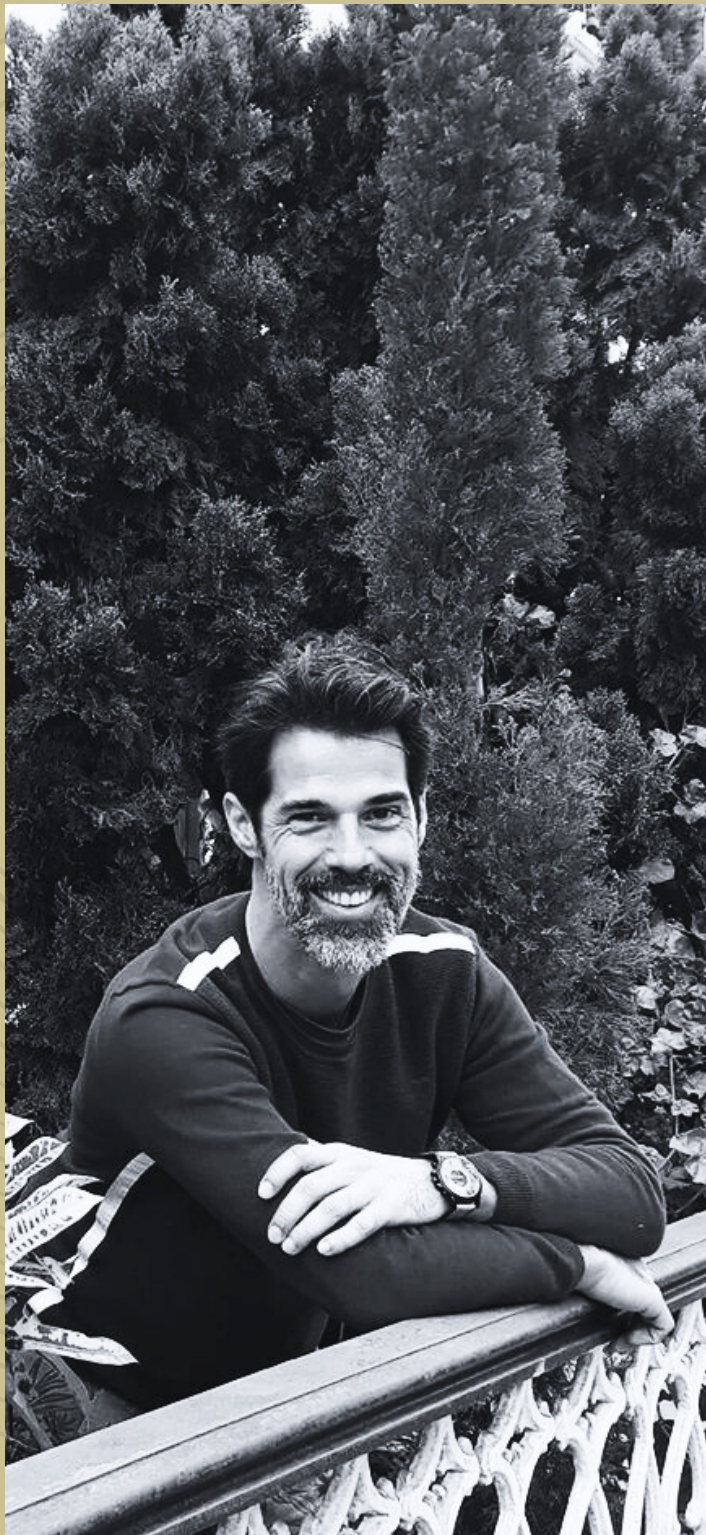
SASAN GOLFAR BIOGRAPHY:

Born in 1970 in Tehran, Iran, Sasan Golfar got BA degrees in Civil Engineering and Drama Acting. He also studied filmmaking courses in Youth Cinema Society of Iran and served as actor, director assistant and editor in several short films produced by the Youth Cinema Society. As a director, producer, writer, cinematographer and editor, he made "The Dream of Being Free", "Andante Innicentemente", "Remember Its Flight", "Sisyphus Childhood", "Call of the Wild" in 2023 and he won 5 International awards, 3 honorable mentions for these films.

FILMMAKERS ON TAKE #1: WILLIG & DOS ANJOS

AN EXCLUSIVE INTERVIEW WITH DIEGO DOS ANJOS, DIRECTOR OF
THE FILM "HALF A DANCE".

BY THE FILMMAKER: IVANN WILLIG



FILMMAKERS ON TAKE #1: WILLIG & DOS ANJOS"

“ H A L F A D A N C E ”
A F I L M B Y D I E G O D O S A N J O S



"Half a Dance" film scene

photo by Raúl Tamayo Estrada

F I L M M A K E R S O N T A K E # 1 :
W I L L I G & D O S A N J O S

FILMMAKERS ON TAKE is the new section of the BIMIFF Magazine, in which filmmakers will interview each other to talk about their new projects, their career and the challenges of being an independent filmmaker.

In this début, we will have Diego dos Anjos, director of the film "Esta Noite Seremos Felizes" (Half of a Dance), he was interviewed by the filmmaker Ivann Willig. In this chat they will discuss Dos Anjo's latest production starring Othon Bastos and Bete Mendes.

Diego dos Anjos is a director, screenwriter and editor with a bachelor's degree in Cinema from the Universidade Federal Fluminense and in Advertising from the Universidade Federal do Rio de Janeiro.

He has a special interest in emotional, sensitive and joyful stories and has been selected for more than 80 Brazilian and international festivals with his six short films "O Teste", "Felicidade", "Flores", "Juízo, menino ...", "Amanhã já é Segunda" and "Não dá pra viver só de Amor".

WILLIG: What was the biggest challenge in directing a film starring two icons of Brazilian dramaturgy, Bete Mendes and Othon Bastos?

DOS ANJOS: The biggest challenge for me was to be aware of their importance in the history of Brazilian culture and cinematography and not allow that to undermine our work together in making the film. For example, I remember well the first text reading we did and, at a certain moment, it hit me that right there, in front of me, were Othon Bastos and Bete Mendes. At that moment, I went through a few seconds of panic and a chill in my stomach, thinking "What am I doing here?", until I realized that the importance of the two of them was not a burden but a lever for the film. Being able to count on artists with the extraordinary experience and talent of the two of them was a huge honor and privilege! They had read our script (written by me and the great screenwriter Daniel Fraiha) and had agreed to make this movie with us; they had placed their trust in us and in the story we wanted to tell. It was this realization that filled me with confidence and allowed us to get out of the shadow of their importance and see them as two more collaborators in the work, just like the other members of the cast and crew. And what collaborators! What a learning experience that was and how much it enhanced the final work!



"Half a Dance" film scene



"Half a Dance" behind-the-scenes photo

WILLIG: How was the process of preparing the actors for the dance scenes, especially considering that they were an elderly couple?

DOS ANJOS: It was quite a fun process. Working under the coordination and movement direction of choreographer João Carlos Ramos, we had two weeks of dance rehearsals, during which we understood all the physical circumstances brought about by the cast's age and, based on these, we thought of different ways to communicate, through dance, the personalities of these characters and the growing intimacy that is emerging between them. In fact, at no point in this process did the actors' age appear as a limiting factor, but rather as a creative element. One of the factors that helped us a lot was that we rehearsed directly on location, which allowed us to understand the geography of the scene and the dynamics of movement in that space very well. We rehearsed not only the dance moments involving Bete and Othon but also all the supporting cast's dance moments. And they were some of the most fun days of the entire filmmaking process! I especially remember the two rehearsal sessions we did for the couple swap scene, during which João Carlos built, through dance, different personalities for the secondary characters in the scene and the comic way they would interact with Carlos (Othon) and Deise (Bete). It was a lot of fun!

WILLIG: The script for the short film was awarded the prize for Best Carioca Project at the Curta Cinema 2017 festival. How did this award impact on the development of the film?

DOS ANJOS: First of all, it was quite a learning experience to have taken part in Curta Cinema's Project Development Lab and to have received guidance from Elaine Soares Azevedo, Anna Azevedo, and Eduardo Ades, who were the Lab's consultants at the time. I am particularly enthusiastic about having projects, whether shorts, features, TV series, etc., to participate in development labs. The exchange of ideas and guidance is always very enriching. In our case, it was this participation and guidance that allowed us to work on some points of the script and better understand, in thematic and narrative terms, the story we were telling. And, in the end, being chosen as the Best Carioca Project in the Lab not only filled us with confidence about the project's potential but also gave us prizes in the form of equipment that were crucial to the film's completion, especially the prize offered by one of the Festival's partners at the time, the Audiovisual Technical Center - CTAv, which consisted of the loan of its camera kit for two weeks.

Finally, being able to count on the seal and laurel of an award-winning project at Curta Cinema also allowed us to make the project more attractive when presenting it to potential sponsors, and I do not doubt that it was one of the factors that aroused the interest of our final sponsor.

W.: What were the inspirations for choosing the dance rhythms used in the short film, such as waltz, bolero, and choro?

D.A.: The inspiration for choosing the genres waltz, bolero, and choro for the dance rhythms is related to the film's aesthetic proposal. From the outset, we proposed to make a movie that looked like it was made in another era, a bygone era. But not necessarily a period movie as such, but a movie that looked like a memory, that flowed like a memory. In this sense, we aimed towards nostalgic musical genres that dialogued with the age of the characters, with the atmosphere of an elderly people's ball, and with the playful universe that was being constructed. One advantage of this choice, which pleased the production, was the possibility of working with songs in the public domain, which allowed us to save on the budget for acquiring rights, while at the same time allowing us to work with songs familiar to the public, thus activating the viewer's nostalgia. Here I must highlight the meticulous work of music director and arranger Karina Neves in researching and defining the genres and musical identity that make up the film's soundtrack.



"Half a Dance" behind-the-scenes photo



The director Diego dos Anjos

W.: What was it like working with choreographer João Carlos Ramos to prepare the dance scenes? Were there any particular difficulties during this process?

D.A.: It was a very enriching partnership for the project. A pivotal aspect of João Carlos' creative work was incorporating symbolic elements from the film's aesthetic and narrative into the characters' dance. For example, the circle is an important symbolic element throughout the film. We chose the circular shape because it refers both to the structure of repetition in the story, and to the process of memory (remembrance being a retrieval of the past in the present moment), as well as to love and the union of a couple (the wedding ring is circular). With this in mind, João Carlos incorporated the circular movement into the characters' dance, either with them spinning around their axis or with the classic spin, which takes Deise and Carlos back to the past. I thought the ideas he brought to the choreography were sensational. As far as difficulties are concerned, the main one was to find exactly what had been prepared, in terms of movement, in rehearsals, in the limited time available on the day of filming. But I believe that João Carlos and the whole cast managed to pull it off.

W.: Now that the film is finished, what are the plans for its distribution at festivals?

D.A.: We aim to submit the film to as many festivals as possible in Brazil and abroad that accept 35-minute films, and also to festivals that don't accept the length, but are open to a special screening of the work, out of competition. Fernanda Etzberger, a partner at Ikebana Filmes, is in charge of distributing the film to festivals.

W.: What instigated you to create a script that dealt with Alzheimer's?

D.A.: I was inspired to tackle the subject of Alzheimer's by the fact that this disease is affecting more and more people, directly and indirectly, all over the world, becoming yet another source of stigma for the elderly. That's where the motivation came from to make a narrative in which senior adults are the protagonists, and subjects of their own story, and, through their initiative, they manage to find a comforting way (as far as possible) to face this long-suffering disease together. This way the protagonists involve understanding and accepting how the person with Alzheimer's sees and relates to the world around them. Several reports show that emotional memory lasts longer than objective memory. In other words, the person with Alzheimer's may not remember, but they still feel the events. That's why music, for example, lasts longer in the memory of people with Alzheimer's. That's where we got the idea, which guides the whole movie, that love can resist forgetting, that it can resist the disease.



photo by Raúl Tamayo Estrada

"Half a Dance" film scene



"Half a Dance" behind-the-scenes photo

W.: Your movie has a pace that is very aligned with Bete Mendes' character's Alzheimer's disease, resulting in a running time of more than 30 minutes. How does this affect the film's career at festivals?

D.A.: It affects it a lot. Unfortunately, it considerably reduces the number of festivals, especially in Brazil, that accept the film. And even the festivals abroad that claim to accept films over 30 minutes in their regulations, hardly ever select films of this length, due to the difficulty of fitting them into their programming. It's quite frustrating, but it was a situation we were already aware of when we finished the film.

For this very reason, deciding that the final length of the film would be 35 minutes was an arduous decision, but one that we opted for precisely to be as faithful as possible to the rhythm of the illness and the time it takes to recover this emotional memory, this love that resists forgetting. With a shorter duration, we felt this particularity would be lost.

However, an alternative that has proved successful was to use the importance and relevance of Bete Mendes and Othon Bastos on the national scene to seek out special screenings at festivals in Brazil that would not initially accept the film. More and more festivals are showing an interest in screening the film to pay tribute to Othon and Bete, and it's been a joy to see this happen because they both deserve it so much. As a result, we are gradually expanding the range of Brazilian festivals that accept the film.

W.: How was your work received in Hollywood at the LABRFF Festival (Los Angeles Brazilian Film Festival)?

D.A.: It was the film's international premiere and the reception was the best possible. The film was shown at the LABRFF as an hors-concours, but the response from the public and the jury was so strong that the jury decided to give the film a Special Award for Othon Bastos. I was very moved. It was my first time in Los Angeles and I felt very welcomed, both by the Hollywood audience and by the LABRFF organization, especially by the Festival director, Meire Fernandes, who went out of her way to make room in the Festival program for our film and who treated us all with great attention and affection. I hope to repeat this experience and return to LABRFF soon!

W.: What are the burdens and bonuses of making independent films with the Diego dos Anjos signature?

D.A.: That's a very interesting question. I would say that the burden relates to a situation that is unfortunately typical of independent cinema, which is the lack of access to bigger budgets (a situation that, thankfully, has been changing recently). The bonus, on the other hand, concerns the fact that, to date, I have only been fortunate enough to have worked with teams made up of wonderful artists and human beings, who have embraced each project and brought a lot of good humor to the whole process. Another factor that I would say is perhaps both a burden and a bonus would be the fact that the narratives that interest me, although they often deal with themes such as diversity and the resistance of stigmatized characters (themes that are very relevant today), approach this resistance through the path of tenderness and acceptance, which, in times of confrontation such as the present, means that they don't always find space for exhibition, especially on the festival circuit. But these are the stories that move me and the ones that I have had the immense luck and joy of being able to tell, the way I want to tell them. And for that, I am extremely grateful.



"Half a Dance" behind-the-scenes photo

GRYDSCAEN: SCOUT EVE -
 "IRON LOTUS CUT" (EPISODE 3.1)
 DIRECTED BY NATSUYA UESUGI DUBOISI



SYNOPSIS

When the world's democracies teetered too close to the sun unleashing nuclear war plunging the world into veiled autocracy radioactive fallout killing millions, those that survived developed psychic powers. Afraid those powers would threaten control, the Elite Government passed oppressive Article 15 Thought Crime laws unopposed for fear of retaliation to maintain the social order. But it was one voice, outspoken opposition leader of the Packrat hackers, Faid Callen with nothing to lose who dared risk everything to change the world in a fight for equality and justice he'd need a miracle to win.

CAST: NATSUYA UESUGI DUBOIS

DIRECTOR, WRITER, PRODUCER: NATSUYA UESUGI DUBOIS

EDITOR, SOUND DESIGNER: NATSUYA UESUGI DUBOIS

MUSIC: BOBBY RICHARDS (STANDARD YOUTUBE LICENSE) AND OFSHARE (STANDARD YOUTUBE LICENSE) |



NATSUYA UESUGI DUBOIS BIOGRAPHY:

Natsuya Uesugi DuBois is a Fortune 500 Cyber Security Analyst, UX Designer, Software Engineer and former White Hat Hacker as well as an Award-Winning Published Author and Indie Manga Artist with a BA degree in English, MBA in International Management, with an art school and music school background. They focus on complex engaging stories showcasing intersectional diverse characters to encourage LGBT, non-gender conforming, differently-abled, and neuro-divergent young people to live their truth and dare to be their genuine selves. Through their multicultural lens, as a first-time filmmaker, Natsuya strives to create subtly provocative, diverse, real-world stories in realness and truth kicking up much needed dialogue at this unprecedented time to unify, heal and truly "Change the World."

THE VOICE OF THOSE WHO MUST BE HEARD

REVIEW BY MARCELO CÉSAR

دیوان
حافظ شریزی

REVIEW

SANCTIONS ON THE SKY A FILM BY MAHSHID MODARES

REVIEW BY RICHARD CAEIRO



"Sanctions on the Sky" film scene

THE VOICE OF THOSE WHO MUST BE HEARD

A very famous Brazilian politician once said that war issues cannot be solved by imposing political and economic sanctions. And learning about the work of director Mahshid Modares, we find resonance in our thinking and the wish that one day we can have more peaceful and conciliatory international politics.

"Sanctions are punitive actions in response to the violation of law. For example, when a country violates an agreement that has been legally established, it may face sanctions from the international community. In this sense, sanctions represent a tactic of repression of offenders, a kind of "punishment", mainly of a financial and economic nature." (<https://www.significados.com.br/sancao/>)

Every film has a political character whether it is fiction or not, in the case of documentaries this responsibility is even greater when the theme chosen to be researched is, in a certain way or literal, as in the case of "Sanctions on the Sky", a denunciation. It is not up to us to blame or point out "bad guys or good guys" but to analyze how our current international policy is going. In the case of the aforementioned film, these are stories of people who suffer, in a very negative way, from the economic sanctions/embargoes imposed by the USA on Iran.

Today, we follow through our TV devices or cell phones, the international news about the sanctions imposed by Europe and the USA on Russia, due to the invasion of Ukraine since February 2022. It is the people who suffer most from this.

In the case of Modares' film, we follow characters narrating different stories about people who depend on air transport to get around, whether for work or leisure and who are faced with the consequences, such as the scrapping of commercial aviation fleets, across the country. These sanctions imposed by the US on Iran have overwhelmingly damaged Iranian aviation.

The director chooses not to show all the faces for fear of the deponents themselves suffering discrimination both in the US and in Iran, due to their narratives/denouncements. Scenes that involve almost the entire travel process; such as airport lounges, air sightseeing, suitcases being packed, and reports obtained from TV as a patchwork being stitched together by the voice-over testimonies. What is most touching are the pictures of people who have been victims of these air crashes that have been happening for over 40 years.



The director Mahshid Modares and sound designer/musician Aryan Modares

SANCTIONS ON THE SKY A FILM BY MAHSHID MODARES

These characters are 5 Iranians; an elderly man who lives in Tehran, a young woman telling the story of two young children, a message received by the director from a woman who flies from Shiraz to Tehran, an interview with a 14-year-old boy who lives in Tehran and the one that touches the most is the story of a mother who lost her husband in a plane crash in 2002, this mother being represented by a hand that makes an artistic calligraphy and that opens the film beautifully. The only identified character is the journalist and professor Farideh Dada who explains in a didactic way the consequences of the North American sanctions, where the director uses news images of the last two American presidents: Obama and Trump.

As if this richly informative documentary wasn't enough, Mahshid Modares has created an interactive version of the film, which won silver at the Anthem Awards and was nominated for the Webby Awards, on the following platform: <http://sanctionsonthesky.mahshidmodares.info>.

In this extended version of "Sanctions on the Sky", on the index, we find around 52 videos in which we can delve deeper into the interviews and research carried out to make the documentary. It's a unique opportunity to delve into the material collected by the director to put together her film, giving viewers a broader, more complete, and more thought-provoking view of the narrative the filmmaker is portraying. Mashid Modares brings with this interactive version an incredible possibility of cinematic immersion, taking advantage of new languages with excellent interactive material, guaranteeing to those who watch this version new perspectives on this important documentary investigation.

About the director:

Mahshid Modares comes from a successful career as a researcher, creator, and educator in important educational institutions in the USA: the University of California, Santa Cruz (UCSC) among others. Her master's degree in History of Arts and Visual Culture was from San Jose State University (SJSU).

The director has already been awarded three awards: Silver from Anthem Awards in the Human and Civil Rights category; Honor Award, IndieFEST Film Awards, Contemporary Issues/Awareness Raising Category (Student); and Recognition Award, IndieFEST Film Awards, Short Documentary Category (Student), in addition to being nominated for the Webby Awards (2022) and selected for the Los Angeles LIFT-OFF Film Festival and the Awareness Film Festival (2022).

Soon after "Sanctions on the Sky" she also released "Sanctions on Us", which deals with a similar subject matter to the first, highlighting East-West politics and the cultural changes of its people. In addition to these films, Modares has several articles that work on Iran's economic, social, and religious issues.

Documentaries with these narratives are always welcome and welcome the function of documenting and exposing a period of a four-decade history that has suffered invisibly to us Westerners. International policies should be more humanitarian, reflecting on these policies is imperative. I think this is the role of this important documentary: "Sanctions on the Sky".



The director Mahshid Modares

OUR PARTNERS



MODOK™
INSTITUTE OF
ARTS

LEARN, EARN, BECOME.

Modok™ Institute Of Arts, an institution with a rooted philosophy in involving and referring students to opportunities while they study to enable them simultaneously build their resume fit for any hiring client.

Our institute offers that range from varying aspects of:

FILM
LAW
AUDIO
ANIMATION
ETHICAL CODING



Our official social media handles:

(Instagram) modok.institute.of.arts
(Facebook) Modok Institute Of Arts
(LinkedIn) Modok Institute Of Arts
(Twitter) modok.institute.of.arts
(YouTube) Modok Unlimited
(TikTok) Modok.Institute.Of.Arts

Our official website and other contact information:

Website: www.modokinstitute.com
Tel.: +234-81 7403 2464
Mail : info@modokinstitute.com

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.

Our courses include: Acting for TV, Cinema & Theater, Fashion Modeling, Singing, Jazz Dance, Tap Dance, Classic Ballet, Contemporary Dance, Stiletto Dance and English.



Our contact informations:

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

Instagram: [instagram.com/maz_cult](https://www.instagram.com/maz_cult)

Tel.: +55 35 98868-9313

Email: marinazze@gmail.com

A MAN WITHOUT IMPORTANCE

A FILM BY ALBERTO SALVÁ



A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST

BY LUCAS MARQUES



A MAN WITH A LOT OF IMPORTANCE:
THE PRESENT THAT IMITATES THE PAST

A MAN WITH A LOT OF IMPORTANCE: THE PRESENT THAT IMITATES THE PAST



"A Man Without Importance" film scene

A Man Without Importance is a 1971 Brazilian film directed and screenwritten by Alberto Salvá. The feature portrays the story of Flávio, a man in his thirties who struggles with unemployment and life's difficulties. In the film, Flávio is played by Oduvaldo Vianna Filho, an actor and theater director known for his contribution to Brazilian teledramaturgy. The movie that deals with social and psychological themes, such as the difficulties of unemployment, the lack of prospects, and the relationship between father and son. In this essay, we will analyze the film, its plot, and its relationship with the work of Alberto Salvá, an important filmmaker of Brazilian cinema.

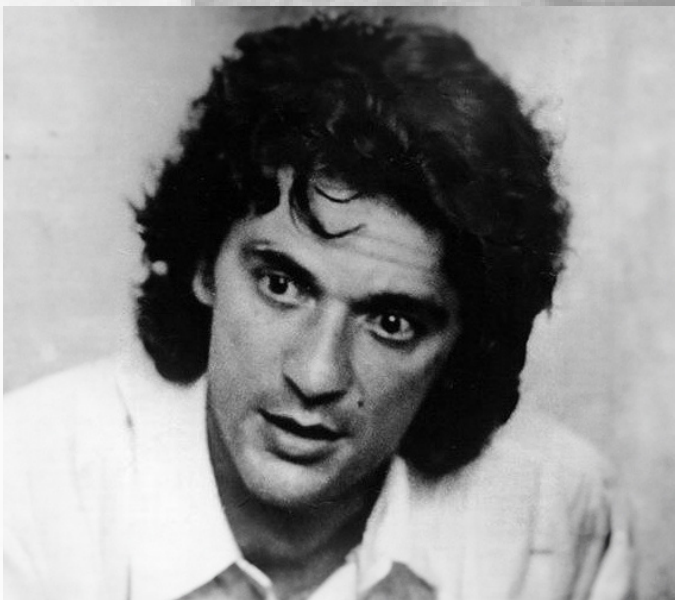
Alberto Salvá is a Spanish-born Brazilian filmmaker who has lived in Brazil since 1952. Naturalized in 1961, Salvá has had a diversified career in the film world, working as a critic, photographer, cinematographer, and director.

His first feature film, *A Man and His Cage*, was released in 1972, and since then Salvá has directed more than twenty films, tackling social and political themes.

Oduvaldo Vianna Filho, known as Vianinha, was a Brazilian actor, playwright, and theater director. Born in 1936 in Rio de Janeiro, Vianinha's career was marked by political activism and art. An active participant in the Teatro de Arena, founder of the UNE Popular Culture Center and the Grupo Opinião, Vianinha is considered one of the leading names in Brazilian theater and television drama. His dramaturgy is marked by the exposure of the reality of Brazil through the simple, hard-working man, in opposition to foreign cultural hegemony. His best-known works include the television series "A Grande Família", which achieved great success and is one of the most famous and beloved productions on Brazilian television.

Vianinha died in 1974, aged 38, from lung cancer. His last play, "Rasga Coração", was completed during his hospitalization, when he was already terminally ill. In his honor, the PCB (Brazilian Communist Party) has organized the Vianinha Cultural Collective since 2013 as a space for the cultural and artistic community.

The film takes place over a single day, in which Flávio faces different situations that challenge him and lead him to question his existence. The film's opening scene immediately exposes a widely recognized reality: the predominance of economic power and its influence on social dynamics. The protagonist, Flávio, is fired from his job as a waiter in a bowling alley, not for his incompetence or misconduct, but for daring to confront a privileged customer who was abusing his coworker, who was in charge of replacing the pins knocked down during the game. This incident reveals a social hierarchy where the working class is often subjugated and disrespected in favor of those who enjoy financial privilege.



The actor Oduvaldo Vianna Filho

The scene in question vividly illustrates this disparity, showing how Flavio is treated like a second-class citizen, while the rich young men blatantly display their power and superiority. The ensuing confrontation between Flavio and the privileged young men not only highlights the tension between social classes but also reveals the fragility of Flavio's position within this structure.

It's interesting to note that although Flavio's employer recognizes the justice of his reaction and even agrees with him, he decides to fire him for fear of the commercial consequences. This decision is not made based on ethics or fairness, but out of concern for the negative impact that Flavio's continued presence could have on the establishment's wealthy clientele. This highlights not only the lack of power and protection for workers like Flávio but also the priority given to financial interests over the rights and dignity of employees.

Thus, this opening sequence not only establishes the central conflicts of the film but also serves as a powerful commentary on class and power dynamics in society. It sheds light on the entrenched injustices and inequalities that permeate social and economic interactions, inviting the viewer to reflect on the issues of justice, dignity, and solidarity that permeate the entire narrative.

The dynamic between Flávio and his father serves as a microcosm of the tensions generated by the capitalist system, which often erode not only individual psychology but also family relationships.

This situation, far from being unusual in a society where financial stability is increasingly elusive, is aggravated by the constant humiliation inflicted by Flávio's father. The paternal figure, although also affected by the pressures of the system, adopts a stance that reflects the values rooted in the ruling class. His speeches echo the narrative that work gives a man dignity, a message that, ironically, is used to devalue and blame Flávio for his unemployment situation. The hostility of Flávio's father, expressed as soon as Flávio sets foot in the house after a frustrating day in search of work, serves as a constant reminder of his son's lack of social and economic fulfillment.



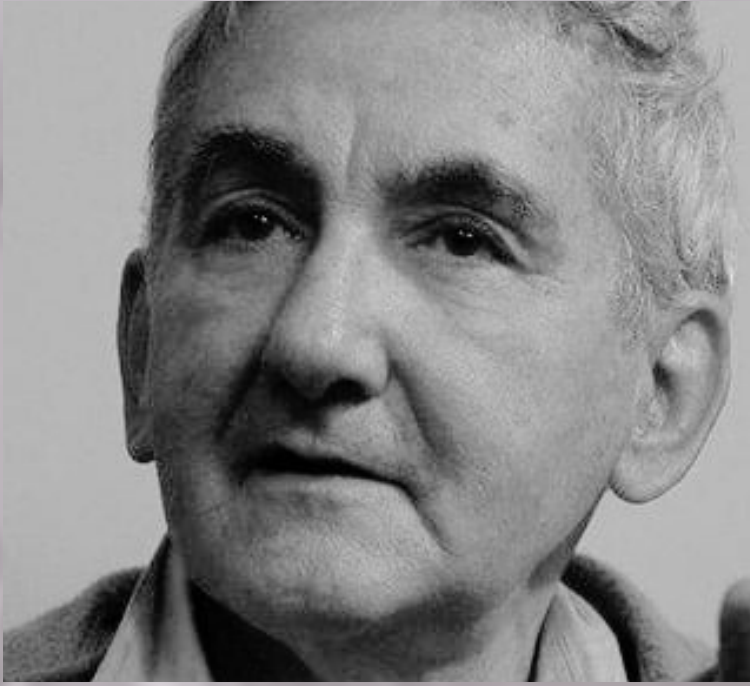
"A Man Without Importance" film scene

It's important to note that although Flávio's father can be seen as an antagonist in this relationship, he is also ultimately a victim of the same system that oppresses his son. However, his response to this oppression is different from Flávio's, reflecting a certain alienation that prevents him from fully recognizing his condition as an exploited person. This alienation is symptomatic of a society in which class divisions are internalized and perpetuated, even among those who are affected by them.

Thus, the relationship between Flávio and his father not only illustrates the family tensions exacerbated by capitalism but also sheds light on the complexity of identities and individual struggles within an oppressive system. It is a stark reminder of how social structures shape not only our material circumstances, but also our perceptions and personal relationships. The dynamic between Flávio and his father, a mechanic who works with his other son, adds an extra layer of complexity to their relationship. While Flávio struggles to find work and feel valued in a society that often marginalizes him, his father is immersed in his struggle for survival, working as a mechanic and relying on the help of another son.

This dynamic reveals the different facets of the economic and social pressures faced by the family. While Flávio faces the uncertainty and humiliation of unemployment, his father is constantly preoccupied with keeping his workshop running and guaranteeing the family's livelihood.

Flavio persists in his search for work, braving the hardships of crowded train journeys and the suffocating heat of the city. His efforts to find work as a typist are frustrated from the very first test, where he receives an immediate rejection. He almost begs for an opportunity in a warehouse, but his limited formal education, interrupted in junior high school, becomes an insurmountable obstacle.



The director Alberto Salvá

As Flávio wanders the streets aimlessly, his challenging experiences become not only the heart of the film but also a window onto Rio de Janeiro in all its diversity of characters and urban beauty. Throughout a Monday, the film takes place mainly in this setting, as Flávio, armed with classified ads, navigates the city's urban jungle, establishing bonds of solidarity and affection with its anonymous inhabitants.

As Flávio walks through the city streets, the influence of neo-realism on the film's aesthetic is evident, a distinctive feature of Alberto Salvá's direction. The film transcends mere fiction, presenting an authentic and detailed view of urban life, with meticulously crafted shots that capture the essence of 70s Rio de Janeiro.

This aesthetic approach not only enriches the narrative but also serves as a valuable historical record of the city at that time. The real settings and authentic urban landscapes not only set the scene for Flávio's story but also act as a kind of visual archive, preserving the memories and details of everyday life in that particular era.

"A Man Without Importance" is an essential film in Brazilian cinema, not only because of its theme and plot but also because of its relationship with the work of Alberto Salvá and Oduvaldo Vianna Filho. The feature is a reflection on the difficulties of life, the struggle against adversity, and the relationship between father and son. The story of Flávio, played by Vianna Filho, is a representation of the lives of many Brazilians who struggle daily to survive and achieve their goals. The film is a celebration of human strength and determination, and a critique of the social inequalities and lack of opportunities. Both artists are key figures on the Brazilian cultural and artistic scene. Their works and lives are a source of inspiration and a testimony to their political and social commitment and engagement. A Man Without Importance is a masterpiece of Brazilian cinema and a tribute to human struggle and resistance. It's a film that deserves to be watched and studied, not only for its plot and theme but also for its relationship with the work of Salvá and Vianna Filho, two fundamental names in the Brazilian cultural and artistic scene. I strongly recommend that anyone interested in Brazilian cinema, theater, and drama watch this film and learn more about the work and lives of both.



"A Man Without Importance" film scene



The director Alberto Salvá

Although "A Man Without Importance" was released in 1971, its narrative still resonates deeply with the reality faced by the Brazilian people to this day. Concerns about joblessness, the central theme of the film, remain one of the population's main worries, as evidenced by recent surveys.

In an economy that, although showing signs of recovery, still faces significant challenges, unemployment continues to be perceived as one of the country's most serious problems. According to surveys carried out by IPEC, 43% of Brazilians consider a lack of jobs to be one of the three main challenges they are currently facing.

This concern is especially palpable among women, groups with lower levels of education, and those belonging to the most vulnerable sections of society. The survey reveals that 45% of women, 46% of those who stopped studying in high school, and 53% of those with a monthly family income of up to one minimum wage place unemployment as a priority in their concerns.

This data shows that, despite the changes over the years and the different economic and political contexts, the issue of unemployment remains a persistent reality for many Brazilians. As portrayed in "A Man Without Importance", individual struggles and aspirations for a better life continue to resonate throughout society, making the film not only a cinematic masterpiece but also a timeless reflection of the social issues faced by the Brazilian people.

Watching "A Man Without Importance" is not only an experience that resonates with the Brazilian worker, but establishes a deep bond with the global working class. The film transcends geographical and cultural boundaries, serving as a powerful manifesto and declaration of solidarity. Through the journey of Flávio, the protagonist, the film addresses universal issues that affect millions of people worldwide, such as a lack of employment, the absence of perspectives, and the daily struggle for dignity.

By portraying the everyday life of an ordinary man facing adversity, "A Man Without Importance" sheds light on the struggles shared by the proletariat in all societies. Besides exposing the injustices and inequalities present in the socio-economic system, the film also offers a message of hope and solidarity. Through Flávio's narrative, the audience is reminded that they are not alone in their battles and hardships.

Watching "A Man Without Importance" is not just a cinematographic experience; it is a deep dive into the reality of individual struggles, resistance, and the search for dignity in an often-indifferent world. Flávio's story is not just the story of a Brazilian man struggling with unemployment, but a universal narrative that resonates with millions around the world facing similar challenges.

Through Flávio's journey, the film not only exposes social injustices and inequalities but also raises a banner of solidarity and hope.



"A Man Without Importance" film scene

"A Man Without Importance" transcends geographical and cultural boundaries, connecting with the worldwide working class and offering a voice to those who are often marginalized and forgotten.

Thus, more than a simple cinematographic work, "A Man Without Importance" becomes a powerful tool for raising awareness and mobilization. It invites us to reflect on the injustices in our society and inspires us to act in unity with each other, seeking a fairer and more equal future for all.



"A Man Without Importance" film scene

SPECIAL ADVERTISE

OUR FESTIVAL

BIMIFF



Brazil International
Monthly Independent Film
Festival

Hello there, dear filmmaker!!

We hope you have enjoyed our 1st issue of BIMIFF Magazine, and we can't wait to hear a feedback from you!!

If you wish to have your projects featured here at BIMIFF MAGAZINE, you can use the discount code bellow to submit your project to our BIMIFF MAGAZINE sections: Press Release, Film Review and/or Exclusive Interview!!!

And if you have any further questions, feel free to contact us anytime via our email or social media.

SPECIAL CODE AVAILABLE!

Use the code **BIMIFF50SPECIAL** to submit your project(s) on our film festival with 50% OFF! Submit your project(s) at [filmfreeway.com/BIMIFF](https://www.filmfreeway.com/BIMIFF)

Official website: <https://www.bimiff.com/>

Contact email: contact.bimiff@gmail.com

Instagram: https://www.instagram.com/bimiff_/

COMING UP AT THE

BIMIFF

MAGAZINE

"FILM ONE (OVERCOMING TRILOGY) -

"AN AMERICAN IN EUROPE"

"DRINKING A DREAM"

"FELL AWAKE"

"STELL MAGNOLIA"

"GRYDSCAEN: SCOUT EYE - IRON LOTUS CUT"

"PORFYRI LEMONIA"

"LATIR AMARGO"

"GO FOOL YOURSELF"

"IN"

"MY SON"

"HEART"

AND MANY MORE!!!



BAUER P8

18 | 24