

CINEMA SCENE
THE INDIE FILM MAGAZINE



NICE 2024 | MAY 13TH, 14TH, 15TH 2024

GINNY WILLIAMS

THE ART WHISPERER

A DOCUMENTARY BY
FLEMMING FYNSK

PRODUCED BY
ELLE WILLIAMS



THEARTWHISPERER.US



a james higginson film

shuddhi

शुद्धि



BEST FOREIGN LANGUAGE DOCUMENTARY
BEST DIRECTOR FOREIGN LANGUAGE DOCUMENTARY
BEST EDITING OF A DOCUMENTARY
SCIENCE AWARD

..."Shuddhi" is an emotional journey and symbol of hope.
TIMES OF INDIA: Entertainment

....a beautiful short film on leprosy and the taboos attached to the disease.
It is heartfelt....extraordinarily shot.....The film deserves to be supported.
KOMAL NAHTA, Indian Film Analyst and publisher of "Film Information"

...films like "Shuddhi" have the power to evoke empathy and understanding
among the general public, ultimately working to counteract the misconceptions
and prejudices that have persisted for far too long.
LINDA HUMMEL, CEO NLR International (Until No Leprosy Remains)



a film by
BEGALY NARGOZU

THE MOUNTAIN WAGTAIL

Script by BEGALY NARGOZU at the sites KUBATBEK JUSUBALIEV,
AKTAN ARYM KUBAT, MARAT SARULI and ZHAMBY JUSUBALIEVA
Director of Photography HASAN KYDYRALIEV Music by BALASAGYN MUSAEV
Produced by BEGALY NARGOZU

Cast: JAMILA SYDYKBAEVA, MADALENA ABDRAKMANOVA,
DIDARA ZARLYKOVA, TAAZIM UMETALIEVA, ASAN AMANOV,
ALBINA IMASHEVA, AINURA ESENALIEVA, RUSLAN OROZAKUNOV,
AZIZ MURADILLAEV, KURMANBEK MAMYROV, MARAT IBRAEV and others.

2023



Welcome to the Nice International Film Festival 2024

Dear Esteemed Filmmakers, Writers, Actors, and Industry Professionals,

Greetings and a warm welcome to all! As we come together to mark two decades of cinematic excellence, our hearts brim with appreciation for the outstanding talents who have graced our festival over the years. You, dear filmmakers, embody the very essence of our event, infusing it with your boundless creativity, dedication, and storytelling prowess.

It fills us with immense pride to reflect on the pivotal role our festival has played in nurturing your careers and fostering the growth of independent cinema. Witnessing your projects flourish, finding their rightful place in the world of distribution, markets, and funding, has been a source of great joy and inspiration for us.

While this year's gathering may be more intimate, we view it as a golden opportunity for deeper connections and meaningful exchanges. It's a chance to forge bonds that transcend borders and genres, enriching our shared experiences and strengthening the fabric of our film community.

To our esteemed award recipients, your triumphs serve as shining beacons of inspiration for all. Each laurel bestowed upon you is not just a testament to your individual achievements, but a collective celebration of our industry's resilience and creativity.

Yet, amidst the hustle and bustle of the festival, our greatest wish is for you to revel in the camaraderie and spirit of unity that defines our event. Let the enchanting backdrop of Nice set the stage for a celebration of your talent, your accomplishments, and the boundless possibilities that lie ahead in your cinematic journey.

With heartfelt admiration and best wishes,

Carl Tooney
President

All articles, including all editorial used in this publication (whether printed or digital) do not necessarily represent the views of any of the International Filmmaker Festivals representatives, staff or associates. No part of this magazine, whether printed or electronic may be reproduced, stored or copied without the express prior written consent of the publisher. Requests for permission should be directed to: magazine@filmfestinternational.com.

Although we make every effort to ensure all of the information in this publication is up to date and accurate, the publisher takes no responsibility for any omissions or errors. The publisher accept no responsibility for the materials supplied including (but no limited to) all editorial and advertising copy and any omissions, errors or matters of copyright. All materials supplied for use is solely the responsibility of the supplier or suppliers of the material reproduced in this publication whether in mechanical or digital format. Where editorial copy is sent late. We are not able to return the article to the filmmakers for signing off. Film The Magazine Limited does not accept responsibility for copy that is not correct.



Awards Night Video Production
+ Magazine Design provided by:

dotmov.co.uk

DOT.MOV

The Art Whisperer

Directed by Danish filmmaker Flemming Fynsk, *The Art Whisperer* is the first documentary film, produced by Love Today Productions' founder Elle Williams. The film is the biography of Ginny Williams who, at the age of 60 and newly divorced, decided to turn her life-long passion for art into her profession. After 30 years of marriage suddenly she was free to become a trailblazing art collector. Her unrelenting advocacy for women artists would change the culture of collecting high end art. A culture which so often was puzzled by her eccentricity and instinctual approach.

As the result of a meeting Ginny had early in her career with Robert Miller, a prominent New York art dealer, for the purpose of purchasing a Robert Mapplethorpe photograph; Ginny's initial focus on photography would expand to include other artistic mediums including sculpture, painting, and installation art. As Ginny told the story, while visiting Robert's Gallery, she picked up a catalog of French born artist Louise Bourgeois' work. She found herself so intrigued by both the artist and the art that she stole the catalog. She would later tease Robert that he had never made so much money off of theft in his life!

Ginny would ultimately amass one of the largest private collections in the world of Louise's work. Although unaware of where her intuition was leading her, she began to assemble an unrivaled collection of work by predominantly female artists. At the time, work by female artists was treated as inferior to that of their male counterparts for no other reason than it was created by a woman. She collected the works of notable contemporary artists such as Louise Bourgeois, Ann Hamilton, Roni Horn, Ruth Bernhard, and Kiki Smith. More importantly she sought the artists out and developed deep personal and meaningful relationships with many of them. Those relationships would solidify Ginny's passionate advocacy on behalf of all female artists.

When Elle introduced her friend Flemming to her mother he was surprised to discover that, despite her courageous transparent candor and seeming ease around people, Ginny was a very private person. She preferred to keep the focus on the artists while she remained out of the spotlight of publicity. Even though she had amassed one of the most important collections of work by female artists in the world, Flemming could find no mention of Ginny or her collection on the Internet.



Ginny was 88 when she and Flemming first met. He found her a contradiction in so many ways. Never shy to express conviction in what she felt, she was also always curious about what insights others might have about life, death, and everything in between. She expressed an interest in making films. Admitting she knew little about the art of filmmaking, her curiosity and desire to explore different artistic frontiers would lead to a rich friendship with Flemming. Her relationship with him would be the last she would develop with an artist that she loved and would unwittingly influence and inspire.



Top: Ginny with Louise Bourgeois
Btm: Ginny with Roni Horn and Ann Hamilton

Ginny was one of the most intriguing people Flemming had ever met and he knew the first time he ever saw her interact with Art that he had to capture what he had witnessed. Flemming started to record their conversations on his phone. He wanted to learn all he could about this confident woman who, when it came to Art, steadfastly and effortlessly followed her intuition and her heart with complete disregard for current trends and values. He learned she had served on the board of trustees for the Denver Art Museum as well as The Guggenheim and The Hirshhorn; and was pivotal in insuring that important works by female artists were added to their permanent collections.

After Ginny's death in 2019, Elle & Flemming set out to review the hours and hours of audio and video recordings that Flemming had made. They were thrilled to discover that an intimate portrait of Ginny Williams, the collector and advocate, had emerged.

Flemming Fynsk is now working on a multi - media project and narrative/documentary hybrid film about how to face and dissolve the limitations of the human condition.



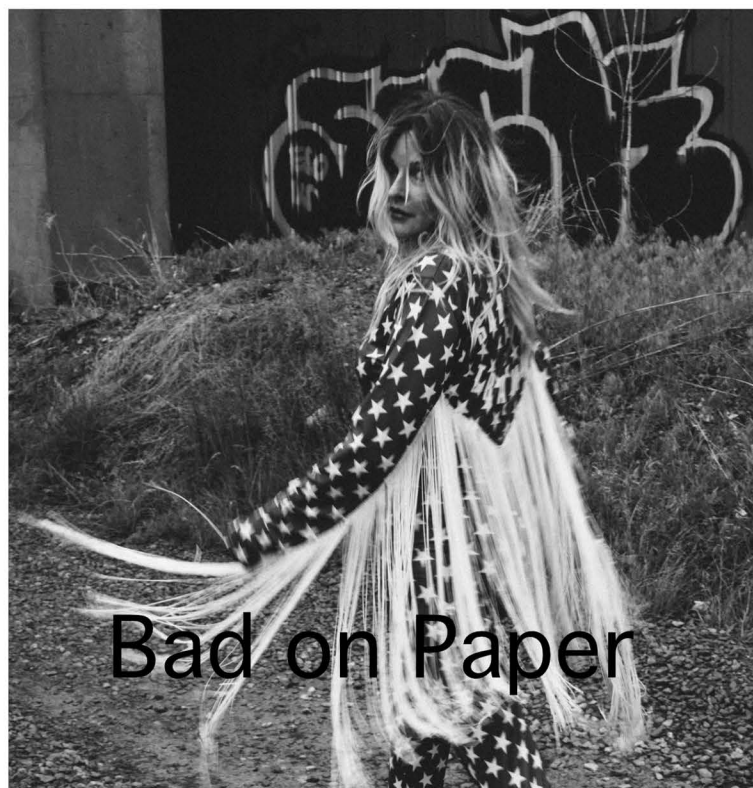
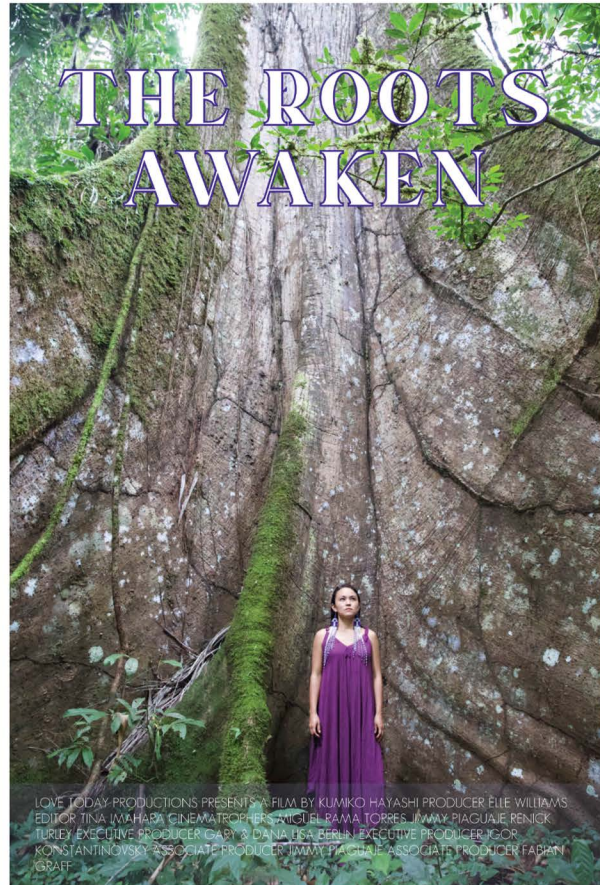
Ginny's passionate desire to support, empower and mentor aspiring artists inspired Elle and Flemming, through Love Today Productions, to launch two different awards in partnership with multiple film festivals in the US. Both awards provide recipients with a combination of financial grants and mentorship opportunities for a future project.

The Aspiring Filmmaker Award is given to a student filmmaker on either the High-school or Collegiate level.

The first winner of the storyteller award is Ran Li for "Till Death Do Us Part"



Current and soon to be released Love Today Productions films



To learn more visit www.lovetodayproductions.com



THE MOUNTAIN WAGTAIL

Step into the immersive world of an indie film that intricately unravels the journey of Altyn, a young woman navigating the labyrinth of life from her serene village to the pulsating cityscape. With a keen directorial eye, the film artfully crafts a visual narrative across diverse landscapes: from the timeless alpine vistas steeped in ancestral heritage, to the quaint village milieu where time seems to flutter, and finally, to the vibrant tapestry of urban existence where Altyn's story truly begins.

At its heart, the film paints a compelling portrait of Altyn's resilience in the face of adversity. From the sting of betrayal to the unexpected twists of fate, she grapples with societal norms and moral judgments. Yet, amidst the chaos, Altyn stands as a symbol of unwavering strength, refusing to succumb to the pressures of a world veiled in moral decay. Her journey serves as a poignant exploration of the human spirit's capacity for resilience and defiance against the odds.

Beyond its narrative, the film serves as a contemplative mirror reflecting upon the cultural and spiritual crossroads of our time. It invites viewers to ponder the complexities of the human experience and the enduring quest for authenticity amidst the cacophony of modern existence. In a landscape teeming with cinematic offerings, this film emerges as a noteworthy contender, offering a glimpse into the indomitable spirit that resides within us all.

For festival attendees seeking a cinematic journey that resonates with themes of courage, integrity, and the pursuit of truth, this film promises an enriching experience. As the festival unfolds, it stands as a testament to the diverse voices and narratives shaping the contemporary film landscape, inviting audiences to immerse themselves in the artistry of storytelling that transcends boundaries and speaks to the universal truths of the human condition.



コウイン

KOUIN ~光陰~



AN INTERVIEW WITH DIRECTOR YUJI KAKIZAKI

Q. What inspired you to create a movie like "KOUIN"

A. Now Russia-Ukraine war and other wars are ongoing in the world. Even not war, situations of many countries are in several conflicts. Among those, I especially selected a real story from the security company that I am managing as a base to create a fiction that became this film. Therefore, the theme is I want to portray that Japan is also in a dangerous situation, and there exist people who encounter it with braveness.

Q. What scene remained in your mind or is there any story during the shooting?

A. Certainly, the security operation scene was the scene in which I put in a great amount of effort. Since I used to guard VIPs from several countries around the world, the US presidents, and Hollywood actors, I wrote the scene carefully and was meticulous with the clothes, equipment and movements to be as close to the reality as possible.



Q. About the title "KOUIN"

A. "KOUIN" in Japanese can be written as 光 (KOU, light) and 陰 (IN, shadow). Light suddenly moves and lasts for only a moment if the shadow comes after that. So it means a thing that can be done in the blink of time. The STEC security team's decision, and the flashback about the senior, were all in an instant, which seems long but is only a blink. This is the meaning of "KOUIN". Previously there was an assassination of the former prime minister and an attack on the current prime minister of Japan, and the spread of terrorists in the world. No matter what political ideology ones have, protecting human lives is a universal irreplaceable idea. STEC team members held on to this idea and worked while putting their lives on the line even though they were private company employees, not soldiers or police. I want to share about the existence of these extraordinary people, who are suitable to be called brave warriors.

Q. About the cast

A. I asked the actors from the previous film "THE SECOND SECURITY UNIT" to continue playing in this film as well, as they have been reliable colleagues since the previous work. Moreover, by participating in the annual ceremony held by a security company which is the model for that in the film, the understanding of the incident became better compared to the previous film. Therefore, these actors who understood the actual mission environment and situation would show deep acting close to reality, and that was the reason I asked the same casts to play this film as well.



Q. Do you have any plan or idea for the next film?

A. I planned to create a period film. I want to share Japanese culture with people all around the world via this film. Japan has wonderful four seasons, which may be common for many countries. But I want to introduce the story of this country with cultures to enjoy four seasons and the cultures originated from them as Japanese. Moreover, as Japan had closed almost all borders during the Edo era, some paintings or plays were born because of that. I want to present the traditional entertainment of Japan to everyone.



AN INTERVIEW WITH ACTOR MASAYUKI DEAI

Q. Please tell your honest feeling when you were offered this role

A. Honestly, I was happy. 7 years earlier I played the same Takashiro role in "THE SECOND SECURITY UNIT" film. So the first feeling that came to me after knowing that I would play the same role again was happiness. Right after that, it was uncertainty. A lot of films by Kakizaki director, compared to others throughout Japan's history, took the perspective on the life and death

of humans who are still remembered very seriously. Also, this was my first time to play a lead character. Even though I was happy at first, the anxiety flooded in after.

Q. What was the difficult part when playing this role?

A. Nothing was easy from the beginning until the end. The bodyguard job of a private security company is not so recognizable. When talking to the director, I realized that the imagination of the bodyguard and the reality were different. As a result, thinking about how audiences will receive the messages and how to make the acting as realistic as possible was tough. Those were the most difficult things for me. To get an idea of behaviors, movements, and perspectives, I talked to the director about my thought and listened to the real stories from the field from him.



Q. What scene remained in your mind or is there any story during the shooting?

A. It was tingling every day. I got to stay near the filming location throughout the shooting period, so I could only think of the film after returning to the hotel each day. That means I could concentrate, but I also thought of many things. After the test screening, the only thing I could think of was "I'm glad that I did it". Normally, I threw my thoughts away and forgot them after that, but I still can't forget it even one year later this time. I reread the script for this interview, but I found that all lines remain in my mind.

Q. What kind of person do you wish to watch the film? And please tell something to people who will watch "KOUIN"



A. I want a lot of people to watch this film. Several Kakizaki director's films portray the perspective of life and death of Japanese people as a theme, which I can feel as well, and learned a lot from them. I used to participate in the film festival in London before with another period film. The translation of Japanese period films to English is very difficult. So I joined the festival wondering what the reaction would be. My view from the audience seat was that everyone was crying even though they were not Japanese. There are a lot of things we can learn from films, despite the language barrier. Each film conveys many things, and I think this makes films amazing. This time it isn't a period film, so you

will find its realness interesting. Sometimes, what was seen or heard differed from the reality so audiences couldn't be emotionally moved by the film. By studying the real story and settings that were similar to the real security operation, I wish I can convey the perspective about the life and death of Japanese people to the world.



AN INTERVIEW WITH ACTRESS YUKA TAKESHIMA

Q. Please tell your honest feeling when you were offered this role

A. I was truly happy to play Sano again. In "THE SECOND SECURITY UNIT" film, I played the same Sano role. Since the character began from the day she joined the security company called STEC, being able to portray her actively working on site as a guard member was fun and made me happy

Q. What was the difficult part when playing this role?

A. The security company is not recognized by Japanese people that much. In Japan, people normally think of VIP protection or traffic control, while the security company worldwide is a risky job in that the guards hold real guns and may lose their lives while encountering emergencies. The gun is prohibited in Japan, but no matter what is in the guards' hands, they may have to fight even if they have to kill someone. It is the role of a person working on a line between life and death. So as a Japanese, it is difficult to make it feel real. I live a normal life, never experiencing dangers like firearms or violence before. Now there must be those kinds of incidents happening somewhere in Japan. Imagining that there are people who fight with them, then trying to express the reality of humans was the most difficult thing for me.



Q. What scene remained in your mind or is there any story during the shooting?

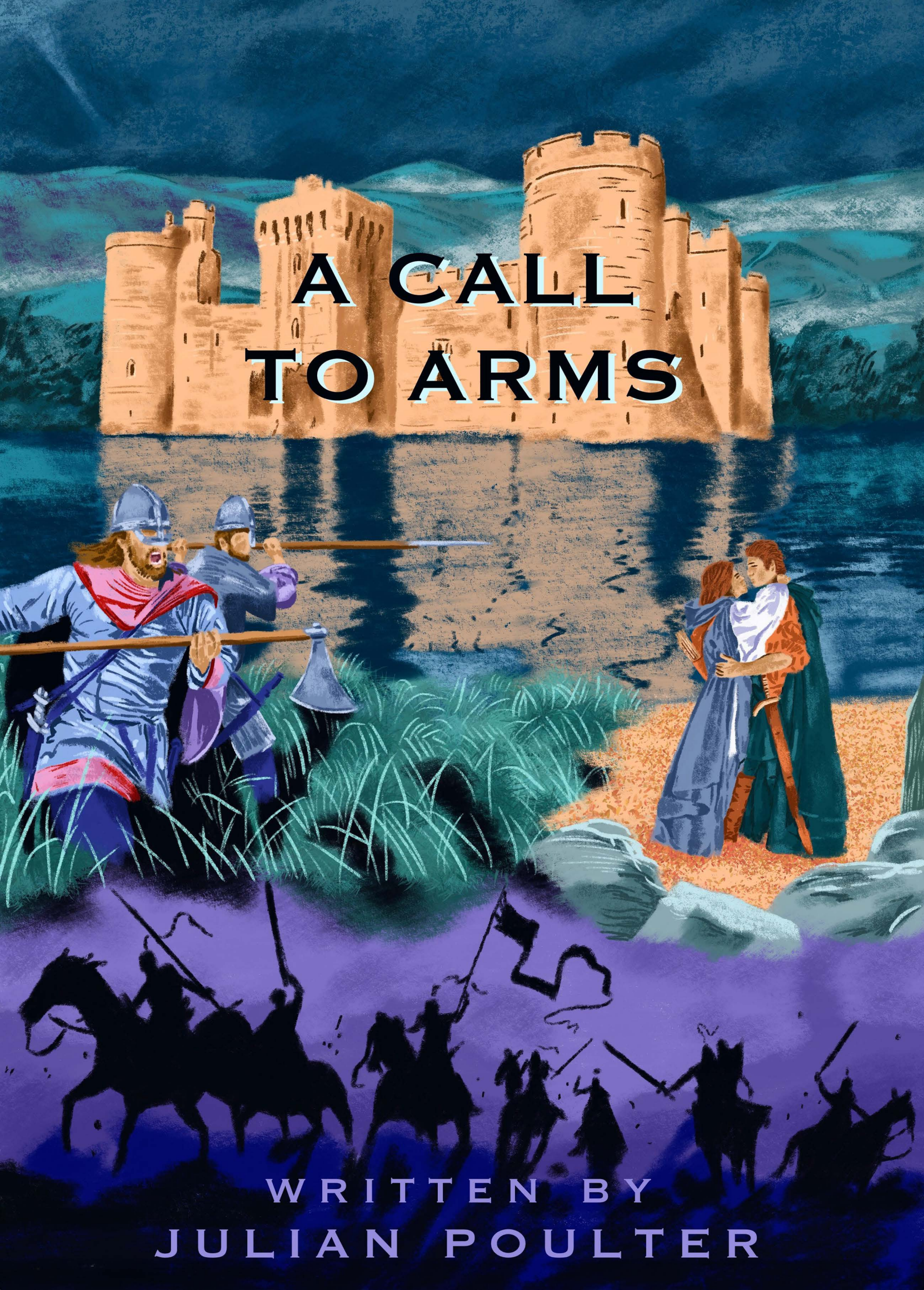
A. This was my first time challenging the action scene. There was a scene in that I used a baton to defeat a threat. That scene was filmed for 6-8 hours during the night so I thought I must be tired. However, I was in the zone, thanks to adrenaline that made me feel not tired at all. Moreover, my mind became clear like I never experienced before in my acting career. I felt like I can do a retake forever, and that feeling remained until the end of the all-night shooting. Also, in the last part of that scene, the character's personality, which is not a great or successful person, was portrayed a lot right at the end of that scene. So it became the most favorite scene in this film for me.

Q. What kind of person do you wish to watch the film? And please tell something to people who will watch "KOUIN"



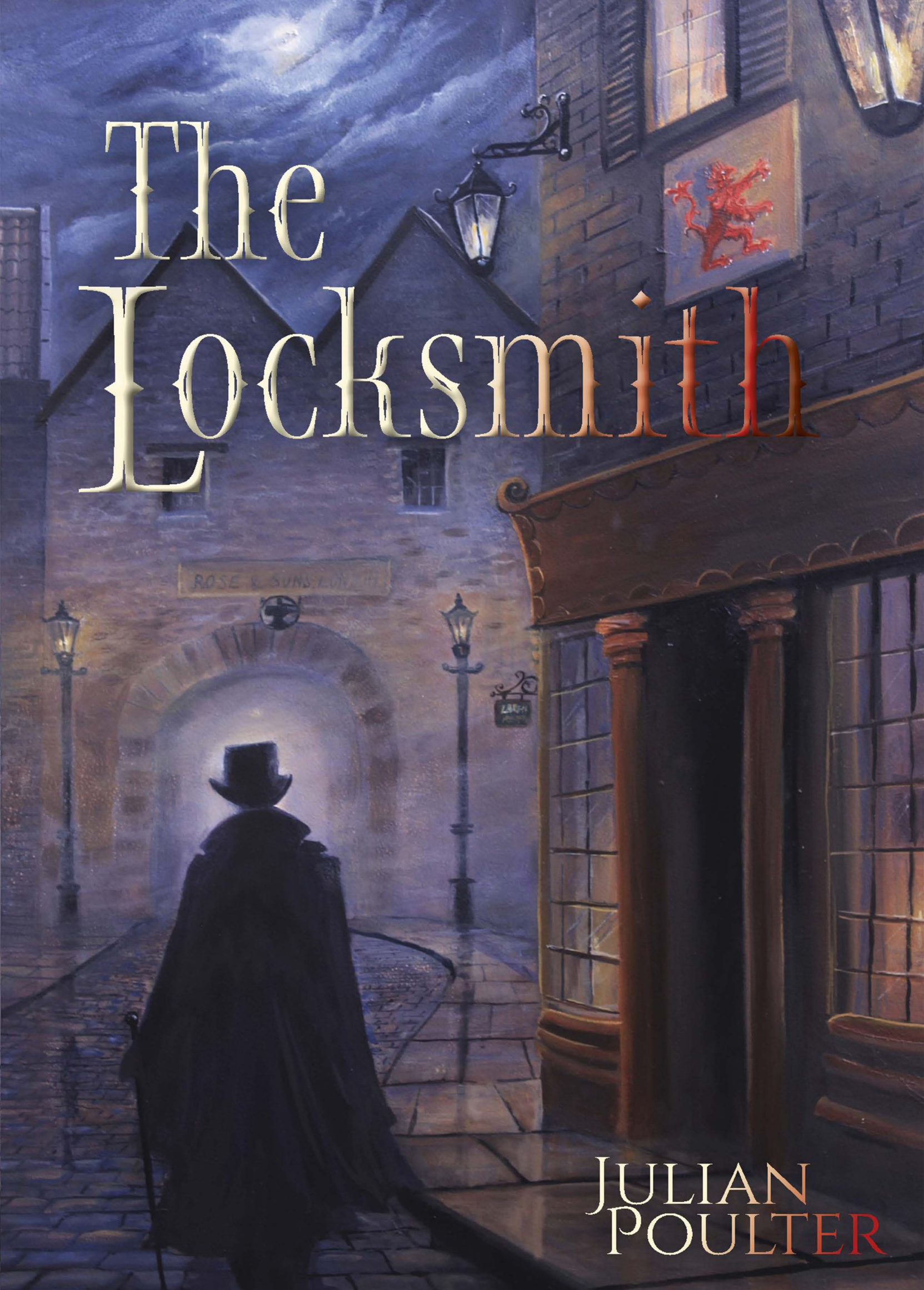
A. I wish people around the world, through watching this film, to know that despite the gun is prohibited in Japan, there are people who risk their life to protect other people without using it. Japan has self-defense forces, which even though can't attack other countries first and can't be called an army, are polished and trained to be the strongest forces. Because of the heavily trained mentality of Japanese people, as portrayed by STEC in the film, they can take responsibility, protect the client, and risk their lives to fight even if they don't have a gun. Currently, there are a lot of people like that, living in many places in Japan and supporting the country, so Japan is strong. These are what I wish

people to notice after watching the film. Also, I wish I can express the goodness of Japan, along with great respect for people who risk their lives and fight for their important ones.



A CALL TO ARMS

WRITTEN BY
JULIAN POULTER



The Locksmith

JULIAN
POULTER

Step into the enthralling world of Julian Poulter's creative vision, where historical intrigue and mystery intertwine to captivate audiences. His unproduced script, "The Locksmith," transports readers to Victorian London, where the protagonist, Jonathan, grapples with love, survival, and the spectre of Jack the Ripper. With its rich tapestry of alliances and adversaries, "The Locksmith" promises a journey filled with twists and turns, exploring themes of innocence lost and the resilience of the human spirit.

But Julian's talent extends beyond the streets of Victorian London. His other script, "A Call to Arms," ventures into the medieval era, delving into the complexities of conflict and honour. Though details are scarce, this script, which earned recognition at the Los Angeles Film Awards, showcases Julian's versatility as a writer, drawing readers into a world of knights and chivalry, where duty and courage collide.

In an exclusive interview, Julian offers insights into his creative process and the inspiration behind his scripts. From his fascination with historical mysteries to his meticulous research into bygone eras, Julian's passion for storytelling shines



Julian's passion for storytelling shines through in every word. With "The Locksmith" and "A Call to Arms," he invites audiences on a journey through time, where the echoes of the past resonate with timeless themes of bravery and betrayal.

As Julian Poulter emerges as a rising star in the world of scriptwriting, his works stand as testaments to his talent and originality. Whether navigating the dark alleys of Victorian London or the battlefields of medieval Europe, Julian's narratives captivate and intrigue, leaving audiences eagerly anticipating his next literary endeavour. With "The Locksmith" and "A Call to Arms," Julian solidifies his place among the most promising voices in historical fiction, offering readers an immersive experience that transcends the boundaries of time and genre.

For more information on Julian Poulter's creative journey and his acclaimed scripts, visit lafilmawards.net/single-post/poulter.



KEVIN MIKE MINDER

LOTTA HERZOG

MUMUKUBA
PRESENTS

EMERGENCY CALL

EVERY SECOND COUNTS

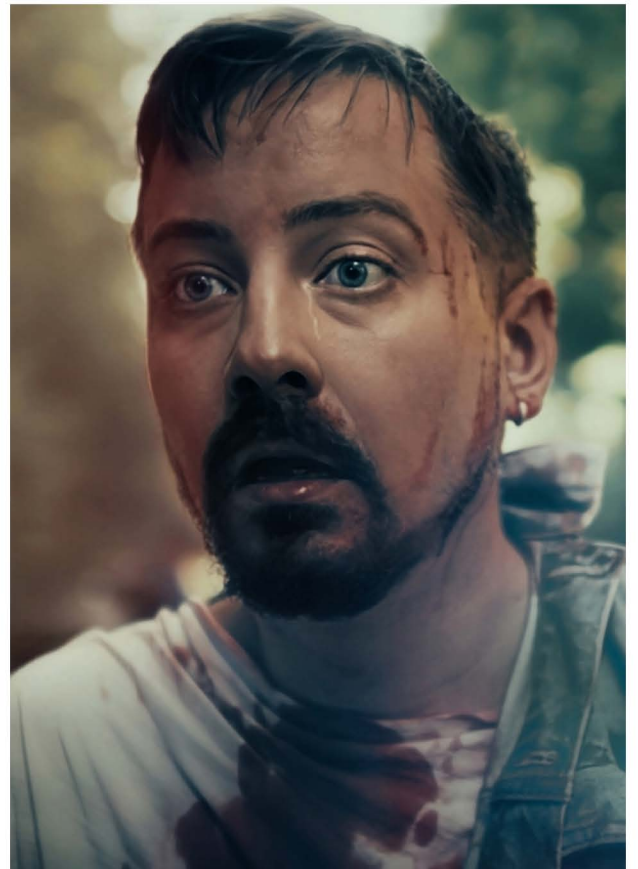
DIRECTED BY
TIMUR ÖRGE

FILM PRODUCTION TIMUR ÖRGE AND MARCEL MERKELI · CAST KEVIN MIKE MINDER AND LOTTA HERZOG · CREDITS STEFANIE STÜCHELI, SANDRA LÜSCHER, MARCEL WILLI, ROGER JUTZET, DAVID HUNZIKER, THOMAS KIESER, ANDRE RÖMER, ADNAN BERRO, STEFAN WEBER, TOBIAS SCHMIDHALTER, JÖRG RÖHLER, CHRISTIAN HARTKOPF, STEFANIE WETTSTEIN AND BENJAMIN FEHRENBACH · MUMUKUBA · RETTUNG AARGAU WEST · REGIO FEUERWEHR LENZBURG · KANTONSPOLIZEI AARGAU · SANITÄTSNOTRUFZENTRALE SNZ 144

"EMERGENCY CALL - EVERY SECOND COUNTS" breaks away from conventional filmmaking; the project aimed to focus at its core on an accident scenario in its raw and unadorned reality.

The goal was to depict emergency services and victim reactions with the utmost accuracy.

And in this commitment to authenticity lies the standout feature of the film. Unbound from traditional practices, the film involved only real emergency entities.



A conscious decision was made to avoid extensive editing, allowing for only a single cut at the film's beginning, resulting in a mostly handheld one-take production. This bold choice presented challenges not only to the cast but also to the crew of Mumukuba.

Led by skilled cinematographer and director Timur Öрге. By forgoing rehearsals, actors like Kevin Mike Minder and the talented Lotta Herzog embraced spontaneity to evoke genuine emotions.

Minder's portrayal of a traumatized victim, gripped by shock, stands out and is essential to the film's success. His outstanding performance has earned the film multiple nominations internationally for Best Actor at esteemed film festivals. Viewers feel a connection, despite the discomfort associated with his character's dilemma, resulting in resonance with the poignant exploration of the socio-cultural challenge depicted.

"EMERGENCY CALL - EVERY SECOND COUNTS" goes beyond the silver screen; it deliberately avoids blame, seeking to prompt reflection and draw attention to an issue where each person can contribute individually to a greater solution. It captivates and will hopefully remain in the minds and hearts of the audience.



LA PIETRA

A NIKITA HATTANGADY FILM



NOUVEAU JOURNEY PRODUCTION
STARRING ELEONORA MANCINI, TYLER TIPTON, PAULA RAFFERTY, IRENE GRAZIADEI, REEGAN MEHRENS
CINEMATOGRAPHY BY MICHAEL BRADLEY PRODUCTION DESIGN BY MEGHA HATTANGADY EDITING BY DUSTIN GRANT
SOUND RECORDING BY ELIJAH BASSETT LIGHTING BY CHRISTOPHER VAUGHAN PHOTOGRAPHER MICHAEL BRADLEY

LA PIETRA 2022 © NIKITA HATTANGADY. ALL RIGHTS RESERVED

LA PIETRA

A NIKITA HATTANGADY FILM



NOUVEAU JOURNEY PRODUCTION
FEATURING ELEONORA MANCINI, TYLER TIPTON, PAULA RAFFERTY, IRENE GRAZIADEI, REEGAN MEHRENS
CINEMATOGRAPHY BY MICHAEL BRADLEY PRODUCTION DESIGN BY MEGHA HATTANGADY EDITING BY DUSTIN GRANT
SOUND RECORDING BY ELIJAH BASSETT LIGHTING BY CHRISTOPHER VAUGHAN PHOTOGRAPHER AASHI PAREKH

LA PIETRA 2022 © NIKITA HATTANGADY. ALL RIGHTS RESERVED

LA PIETRA

Written & Directed by Nikita Hattangady



Nikita Hattangady's film, *La Pietra*, is a drama set in Naples, Italy.

The Internationally award-winning film is a heart-warming narrative shares the secret to finding joy: by using the gifts that the universe has bestowed upon each of us to navigate through life. .

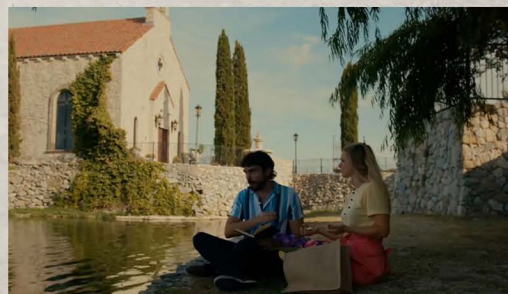
Rosabella, a yesteryear Italian opera singer, loses the spark in her life. Her dear friend, Giuseppe, introduces her to a wise woman who helps her bring back the magic.

Our team has men and women from a variety of ethnicities, cultures, and faiths. When working with a diversity of people we learn so much about the world.

Our film is in English and Italian. It was challenging finding Italian speaking artists locally. Through zoom auditions, I was able to find a cast that was perfect for each character. On-line rehearsals enabled me to share my vision while saving time for travel. I think the future of filmmaking will involve teams that work from all over the world.



Nikita Hattangady is a filmmaker based in Dallas, Texas. She is Head of Programming at Indica Pictures and is a jury member of Paris Film Awards, and Japan Indie Film Festival. She loves spending time with her family, traveling and watching movies.





Story and Directed by Sekichi Kitamura
Award-winning director's work

Your Voice



【cast】 yuki / yuto / keiko izumi / mitsue nishimori / hiroshi / toshi

Award-winning work
[You are Beautiful]





Synopsis

“Yuta”, the protagonist, came back to his hometown Kyoto for a long business trip.

Yuta stays in a house in Kyoto where he used to live with his family.

His father has passed away and his mother is now with another man. His sister also has her own family.

In the house which is supposedly empty, resides “Asuka”, Yuta’s former best friend.

“Yuta” and “Asuka”, each looking for a place to belong, collide with each other and find themselves starting to face the reality that they were both avoiding.

Context of the Work

All filming took place in Kyoto, where the director spent his student life.

The work tries to portray the transition of the spring season of Kyoto city by showing how the characters change themselves throughout the story.

With the scenery of cherry blossoms, the work portraits two “similar but totally different” protagonists growing in a contrasting way.

Cast

Asuka...YUKI

Yuta...YUTO

Keiko Izumi (Yuta’s Sister)

Mitsue Nishimori (Asuka’s Mother)

Toshi (Yuta’s Father)

Hiroshi (Yuta’s Device)

Staff

Writer & Director: Sekichi Kitamura

Music

[Letter] Kazunari

[Monologue of N.P.C] Riichi Otsuka

[Waiting for tomorrow] Aimi Yano

Makeup & Costume: Kaen Heavyweights

Finishing: Tamezo

Title Design: Giovanni Design



Sekichi Kitamura - Director Statement

I've been producing theatre company over 25 years in Japan.
One company creates theatre works with ally (straight) people.
Theme of works almost about straight peoples ordinary days.
The other company create works with gay people.
Theme of works about gay's love story or life story.
Both of works are performed in cafe or bar or restaurant or galleries etc, not in theatre.
After 2018, I started to make film with my company members and friends who live overseas.

What I would like to continue write about (which has always been and stays the same), is the fact that any gender is living together, sharing the same time and space.



Director Biography

Birth place: Nagasaki city

1991 Join theatre works in Ritsumei University, Kyoto

1993 Move to London Queen Mary & Westfield College Drama and Desmond Jones Physical Drama School

1997 Establish original theatre company in Kyoto. Write and direct 19 works at that company.

2000 Establish LGBT theatre company in Osaka, Tokyo

2018 Start filmproject in Tokyo Osaka Fukuoka Okinawa Taipei Reykjavik. "You are Beautiful" was nominated for 5 categories at the London International Filmmaker Festival, with 1 win.

2021
Screenplay / Director "You are Beautiful" was nominated for 10 categories at the Broadstairs International Filmmaker Festival, with 3 wins.

2022
Screenplay / Director "You are Beautiful" won award of merit in LGBTQ+ category at the March 2022 Best Shorts Competition

Synopsis:

The film, *Bella* is about the life, influence and impact of California-based artist and activist **Bella Lewitzky**.

Described as “ ... one of the greatest American dancers of our age ” by Walter Terry, **Bella Lewitzky** was a talented, strong, outspoken individual, who dedicated her creative life to protect the rights of every American.

Designated one of America’s irreplaceable dance treasures by the Dance Heritage Coalition and awarded the national medal of arts, **Lewitzky’s** life demonstrates how a “uniquely Californian” artist with vision and tenacity can change the lives of her fellow citizens.



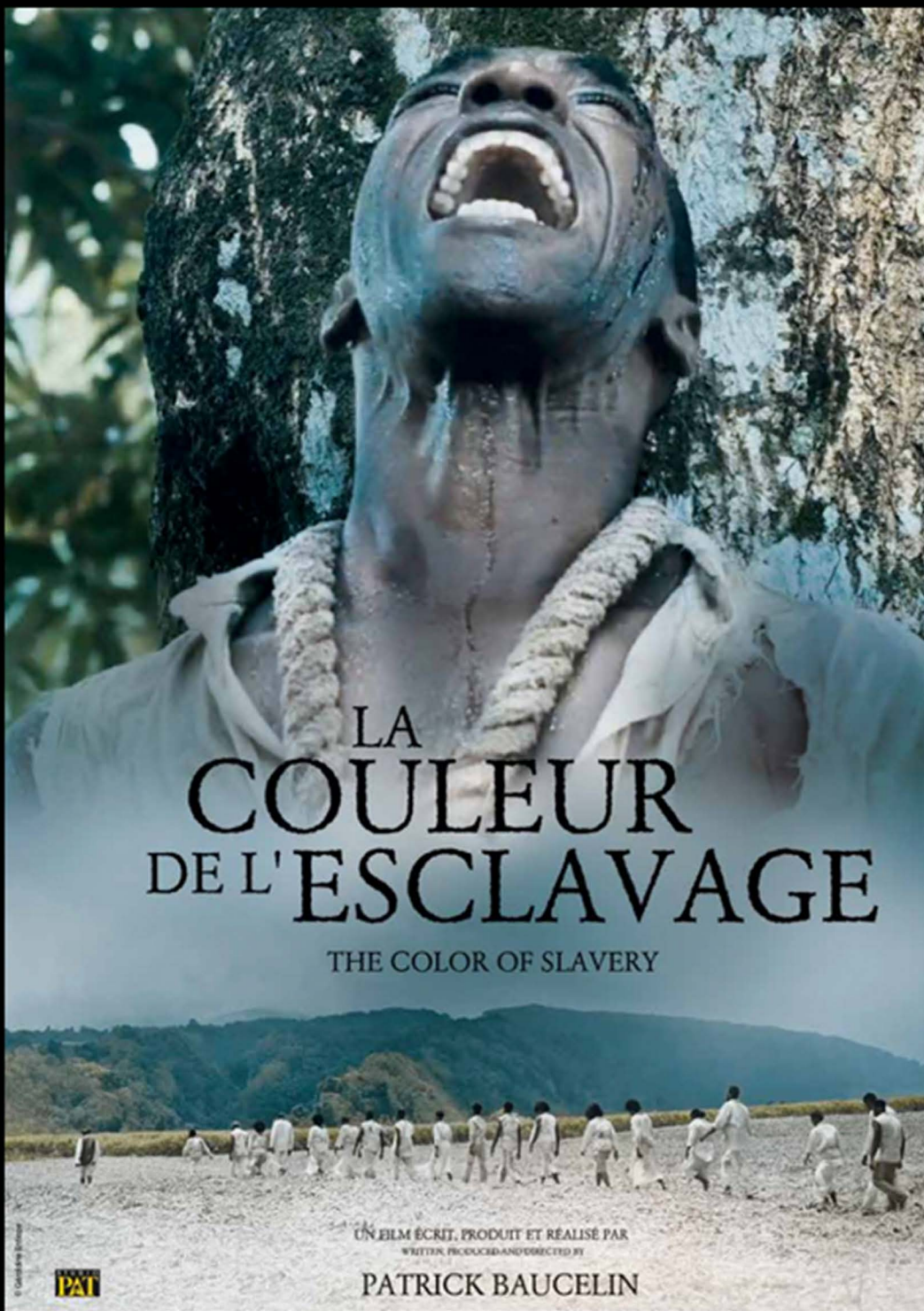
BELLA



PRODUCED AND DIRECTED BY BRIDGET MURNANE

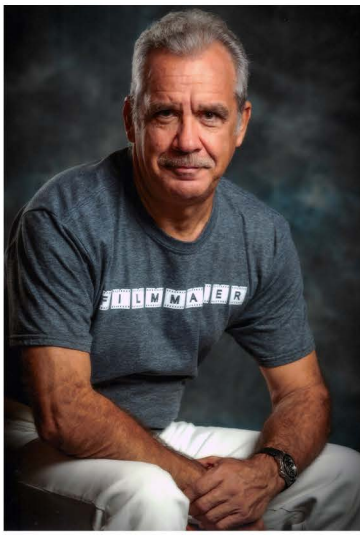
EDITOR ALEX BUSHE ASSOCIATE PRODUCER WALTER KENNEDY WRITTEN BY ALEX BUSHE AND PAT VERDUCCI
CINEMATOGRAPHY MORGAN SANDLER MUSIC PETER DAVISON AND LARRY ATTAWAY

© 2022 BAM MOVES, LLC ALL RIGHTS RESERVED



STUDIO PAT PRODUCTION
28 Avenue des Arawaks 97200 Fort de France Martinique
patrick.baucelin@wanadoo.fr + (596) 696 35 08 08





In the vibrant realm of Caribbean cinema, one filmmaker stands out for his dedication to preserving and promoting the rich heritage and history of the region. Patrick Baucelin, a distinguished author, producer, and director born in Fort-de-France, Martinique, has carved a remarkable 44-year career marked by passion, perseverance, and a deep commitment to storytelling. Specializing in semi-fictional documentary films, Baucelin's journey reflects an unwavering determination to showcase the cultural tapestry of Martinique and the Caribbean on the global stage.

Baucelin's latest endeavour, "The Color of Slavery," is a poignant exploration of a dark chapter in history that reverberates across continents and centuries. This compelling documentary delves into the harrowing experiences of African captives during the transatlantic slave trade, shedding light on the brutality and dehumanization endured by millions. Through meticulous research and evocative storytelling, Baucelin invites audiences to confront the legacy of colonial slavery and its enduring impact on society.

Between the 16th and 19th centuries, over 14 million Africans were forcibly transported to the West Indies to toil on plantations, their identities stripped away as they became pawns in the pursuit of wealth and power. "The Color of Slavery" paints a vivid portrait of their resilience in the face of unimaginable suffering, offering a powerful testament to the indomitable human spirit.

With a runtime of 93 minutes, "The Color of Slavery" unfolds in French, with an English version also available to reach a wider audience. Baucelin's direction, coupled with a talented ensemble of volunteer extras, brings the historical narrative to life with authenticity and empathy. The film's 16/9 format and vibrant colour palette capture the essence of the era, immersing viewers in a visceral journey through time.

As audiences grapple with the weight of history and reckon with its implications for the present, Baucelin's cinematic masterpiece serves as a catalyst for reflection and dialogue. Through his artistry and dedication, he continues to elevate Caribbean cinema on the global stage, ensuring that stories of resilience and resistance endure for generations to come. "The Color of Slavery" is not merely a documentary; it is a testament to the enduring power of storytelling to confront injustice and inspire change.



To contact Patrick, please use the following:
patrick.baucelin@wanadoo.fr - www.patrickbaucelin.com





Gertrud Stein once evoked that painters do not conceive of as existing in themselves. They conceive themselves as a reflection of the objects they create, in other words, they live in the reflection of their art. Artists need ideas, time, and aptitude to create their art.

Bohemians of the Riviera is a documentary about two artists living in the South of France and Italy. When American artist Tim Johnson (Ft. Wayne, IN) moved to the French Riviera in 1990 to marry a French woman, one of the first people he met was French artist and sculptor Polo. Polo was a former boyfriend of Tim's new wife. Tim's marriage didn't last, but his friendship with Polo remained. They abandoned their fascination with the woman and became friends over another common interest - art. Tim is a former university art professor turned entrepreneurial artist. Polo is a free-spirited artist and sculptor. Their friendship endures because of their passion for creativity. They live by the Italian maxim Tutti al Posto, which translates as "everyone back to their posts", so they can carry on with their art unencumbered by the rigor and expectations of society.

To purchase Polo and Tim's art, please contact them at:

Polo: polosculptor62@gmail.com

Tim Johnson: timjohnsonfineart@gmail.com

Two artists whose friendship has endured because of their passion for creativity. They live by the Italian maxim Tutti al Posto, which translates as "everyone back to their posts", so they can carry on with their art unencumbered by the rigor and expectations of society. This is their legacy.

Bohemians of the Riviera

Tutti al Posto

To invest in the artists in this film, please contact:

Polo: polosculptor62@gmail.com

Tim Johnson: timjohnsonfineart@gmail.com



I crafted this piece with a fascination for the intimate connection between the body and its surroundings, exploring the element of chance through dance in unconventional settings, away from traditional stages.

Contemplating the interplay of images, the physical form, and the surrounding space, I endeavoured to capture the fleeting moments when the body melds seamlessly with its environment.

My hope is that you will engage with it from your unique perspectives and sensitivities, finding resonance in the shared experience.

Sakurako Shibata





www.holywhoresandheretics.com



HOLY WHORES & HERETICS

The Secret Life of Mary Magdalene



JUNE ASSAL

ANTOINETTE GIRET

Marie s'envole

UN FILM DE
LÉA SASSI



SCÉNARISTE **CÉCILE POLARD** | DIRECTRICE DE PRODUCTION **VANESSA LAPIERRE** | CHEF OPÉRATEUR **CHEYNE TILLIER-DALY**
RÉGISSEUR **AYMERIC BONELLO** | PREMIER ASSISTANT MISE EN SCÈE **QUENTIN HENNEBELLE** | INGÉNIEUR DU SON **ADRIEN DUBELLOY**
COSTUMES & DÉCORS **MARIE BIDDAU** | MAQUILLEUSE & COIFFEUSE **SOLÈNE ROUX** | MUSIQUE ORIGINALE **JONATHAN BINGHAM**

YET ANOTHER
PRODUCTION



"The sun is never as beautiful as the day one sets out."

This quote, attributed to writer Jean Giono from his novel *Les grands chemins*, 1951, encapsulates the essence of his poetic vision. Within his works, there exists a harmonious blend of nature's exaltation and a profound exploration of human psychology, inviting readers to embrace a life in harmony with the natural world while celebrating individualism and freedom.

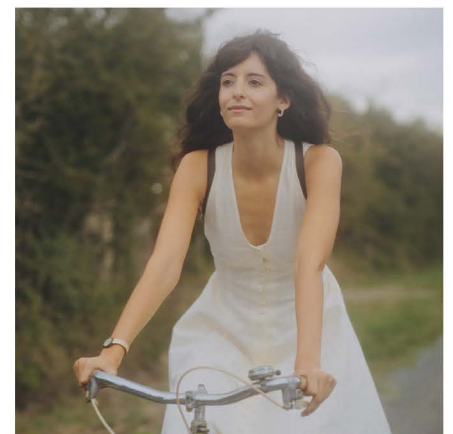
It is no coincidence that Giono's ethos resonates deeply with the protagonist of the film "Marie s'envole."

"Marie s'envole" embarks viewers on a nostalgic voyage back to the summer of 1973, offering a tender coming-of-age narrative that delicately captures the awakening of desire. Marie, a twenty-six-year-old French woman, navigates a seemingly ordinary life on the cusp of

adulthood, immersed in her academic pursuits and personal relationships. As she seeks solace in her family's countryside retreat to work on her dissertation exploring "Jean Giono's mythical search for self," Marie finds herself enchanted by the sensual allure of nature's embrace.

At a gathering hosted by old friends, Marie's path intertwines with that of Jude, a spirited young woman swept up in the liberating winds of 1970s possibilities. Through skilful storytelling, the film evokes a sense of nostalgia for an era ripe with promise and liberation. Against the backdrop of picturesque landscapes, Marie's journey of self-discovery unfolds, as she grapples with the tension between familiarity and the allure of the unknown.

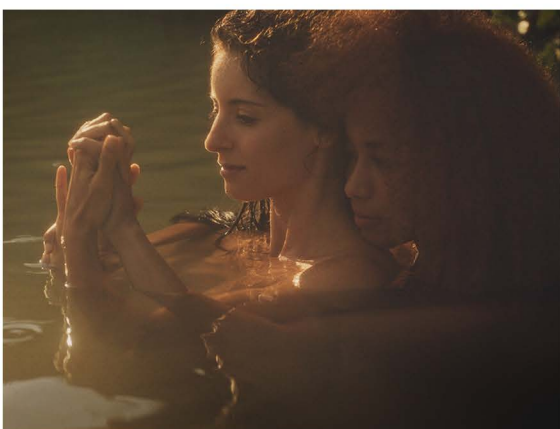
June Assal delivers a captivating performance as Marie, masterfully portraying her inner conflicts and desires with authenticity and depth. The chemistry between Assal and Antoinette Giret, who portrays Jude, infuses the narrative with emotional resonance, allowing viewers to empathise with their shared struggles and aspirations. "Marie s'envole" beautifully captures the essence of personal exploration and the



and the transformative power of chance encounters.

Director Sassi's nuanced direction, coupled with a rich screenplay, strikes a delicate balance between introspection and levity, drawing audiences into Marie's world with each carefully crafted scene. As the narrative unfolds, viewers are immersed in Marie's journey, eager to uncover the path ahead.

In summary, "Marie s'envole" offers a poetic and introspective exploration of personal growth, brought to life through compelling performances and a visually stunning portrayal of 1970s France. Prepare to be moved and inspired by this captivating film.



MY MOTHER, MY SELF

LARY CAMPBELL



It's December 1991,
and today I told my mother
I was diagnosed with HIV.

Perhaps I shouldn't have.

14 May 20:00

Nominated for...

*Best Short Film, Best Director of a Short Film,
Outstanding Actor in Short Film,
Best Original Screenplay of a Short Film,
Best Editing of a Short Film*

KOUJIN

