

ROLF LINDBLOM

WHERE HUMAN CONSCIOUSNESS MEETS CINEMA



EMOTION HIDDEN IN SHADOWS
PSYCHOLOGICAL DEPTH

FROM FINLAND TO GLOBAL FESTIVALS
INTERNATIONAL VISION

NATURAL LIGHT ENDLESS TENSION
ATMOSPHERIC CRAFT

WORLD CLASS MAGAZINE

Issue 08 | 2026

WORLD CLASS
FILM AWARDS



WORLD CLASS
FILM AWARDS

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Editor's Note

Rolf Lindblom arrives on the cover World Class Magazine as a filmmaker who transforms independence into a form of artistic conviction. His work stands outside convention, shaped by sacrifice, instinct and refusal to imitate established formulas. This edition celebrates a vision that continues redefining contemporary cinema through emotional honesty and fearless creative authorship.



Inside Lindblom's cinematic universe, storytelling emerges from instinct rather than instruction, where natural light, non actors and silence become expressive tools. His films reject rigid structure in favor of emotional truth, influenced by masters like Tarkovsky and Kubrick while forming a distinct personal language that resonates across international festival audiences and independent cinema communities worldwide. This perspective defines his artistic identity.

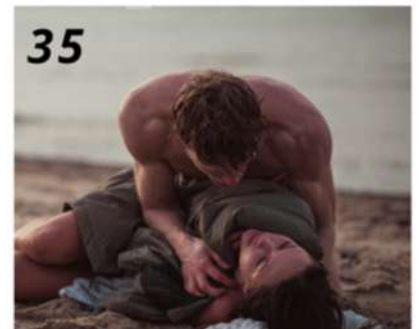
Rolf Lindblom enters a new creative phase as his upcoming projects *Birch/Birth* and *Diamonds from the Sky* advance through post production and sound design. His work continues to refine a language built on minimal form, intuition and visual restraint, expanding cinema as a

space for perception, uncertainty and personal discovery within independent filmmaking practice today.

This issue of **World Class Magazine** is a celebration of great artists and storytellers who shape culture, create empowering social policies, and magnify the brilliance of communities towards thriving futures. We believe that artists are the champions of their own stories, reclaiming their histories with love and truth.

Together, we can create history by amplifying the creative wonder of World Class Magazine's filmmakers and their projects to an international audience.

The World Class Magazine.



Discover new cultural threads, yours and those of your beloved community members, through films that open doors to new experiences. We urge you to join us on this exciting journey and create your own history. Let your light shine and be proud of your unique voice and vision.

Welcome to **The World Class Magazine**, a space where inspiration meets creativity. May this issue inspire and delight you, as our filmmaker's work have delighted the world.





OBSERVATION

A HAN Zeqian Film

HAN Sisisi

ZHANG Xiaoming

CAI Shaotian

HAN Zeqian



GREAT GOOSE STUDIO with SHOEBILL PRODUCTION present a HAN Zeqian film "OBSERVATION"
Produced by: BAI Tingshu Cinematographer: SUN Jianxi Editing: CHEN Mo. KEDAKE POSTPRODUCTION
Sound: ZONG Handi. SMOKING SOUND

BEYOND CONVENTION AND INTO PURE CREATIVE VISION

In an era where independent cinema often struggles against commercial expectations, Finnish filmmaker Rolf Lindblom has built an artistic path defined by complete creative freedom, personal sacrifice, and unwavering authenticity. Working from Southwest Finland through his independent studio Viking Film Productions, Lindblom has established himself as a filmmaker whose work embraces introspection, emotional honesty, and philosophical exploration rather than spectacle or formula.

Entirely self-taught, Lindblom began his filmmaking journey through determination and instinct rather than institutional training. In a defining moment of



commitment, he sold his car and many of his personal belongings to purchase his first professional camera and lenses. That decision became more than a practical investment. It represented a life-changing dedication to artistic expression and the pursuit of meaningful storytelling.

A Cinema Built on Instinct

From writing and directing to cinematography, editing, producing, and occasionally acting, Lindblom approaches filmmaking as a deeply personal creative process. His productions are intentionally minimalist, often relying on natural light, intimate environments, and

emotional spontaneity. Rather than emphasizing technical excess, he prioritizes atmosphere, vulnerability, and human presence.

One of the defining qualities of his method is his rejection of rigid structure. Lindblom frequently avoids rehearsals and works with non-actors, encouraging authentic reactions and natural emotional rhythms. This instinctive approach allows his films to unfold with an organic quality that feels immersive and deeply human. Influenced by cinematic masters including Federico Fellini, Stanley Kubrick, and Andrei



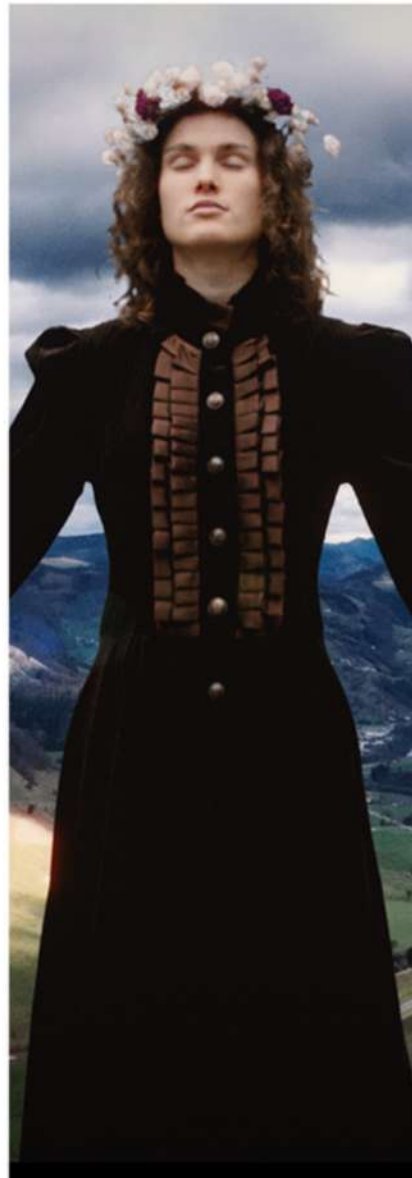


Tarkovsky, he creates stories that invite reflection and personal interpretation. His growing body of work demonstrates both artistic consistency and creative ambition. The award winning short film *Awakening* introduced audiences to his meditative visual language, while the supernatural science fiction series *End Unsung* earned more than thirty international festival honors. His feature films *Without Songs and Singers* and *Kosmos* further expanded his exploration of existential questions, alternate realities, and human consciousness through poetic imagery and philosophical storytelling.

The Relationship Between Film and Visual Art

Beyond cinema, Lindblom channels his creativity through abstract painting and experimental sculpture under the banner *Art by Rolf*

Lindblom. Working with materials such as wood, steel, copper, and concrete,



he produces one of a kind pieces that reflect Scandinavian influences and deeply personal themes. His visual art exists in direct conversation with his filmmaking, creating a unified artistic universe rooted in curiosity, emotion, and introspection.

The connection between these disciplines is evident in the texture and atmosphere of his films. Every frame feels carefully shaped by an artist who understands composition not only as storytelling, but also as emotional architecture. His projects consistently encourage viewers to engage with ambiguity, silence, and symbolism in ways that feel both intimate and expansive. What makes Lindblom particularly compelling within contemporary independent cinema is his willingness to embrace uncertainty instead of easy resolution. His films

rarely provide simple answers or conventional emotional conclusions. Instead, they invite audiences to participate actively in the experience, discovering meaning through atmosphere, silence, and emotional resonance. This artistic courage has allowed him to cultivate an audience that values thoughtful and unconventional storytelling. Whether working with science fiction, philosophical drama, or supernatural themes, Lindblom consistently approaches each project with sincerity and creative discipline, proving that independent filmmaking can remain both deeply personal and universally engaging without sacrificing artistic integrity for audiences worldwide.



New Chapters and Future Visions

Lindblom continues to move forward with remarkable creative momentum. His upcoming film *Birch/Birth* has completed editing and is currently in the hands of Austrian composer Felix Marks, who oversees the music and sound design for his productions. The film is expected to enter the international festival circuit this fall. Meanwhile, his next feature, *Diamonds from the Sky*, will complete its final scenes this summer before entering post production in September. Looking ahead to 2027, Lindblom is already preparing two additional productions, including an extremely

minimalist project centered on a single performer and camera, as well as a supernatural series pilot exploring mystery and consciousness. Guided by the philosophy that truth cannot be confined by convention, Rolf Lindblom continues to transform personal vision into immersive cinematic experiences. His work stands as a reminder that independent cinema remains most powerful when it is fearless, sincere, and completely free.

Connect with Rolf Lindblom

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ETERNITY'S PAST

THE REIGN OF XONA

CHRISTOPHER LAIRD



Film Director Gary Tucker

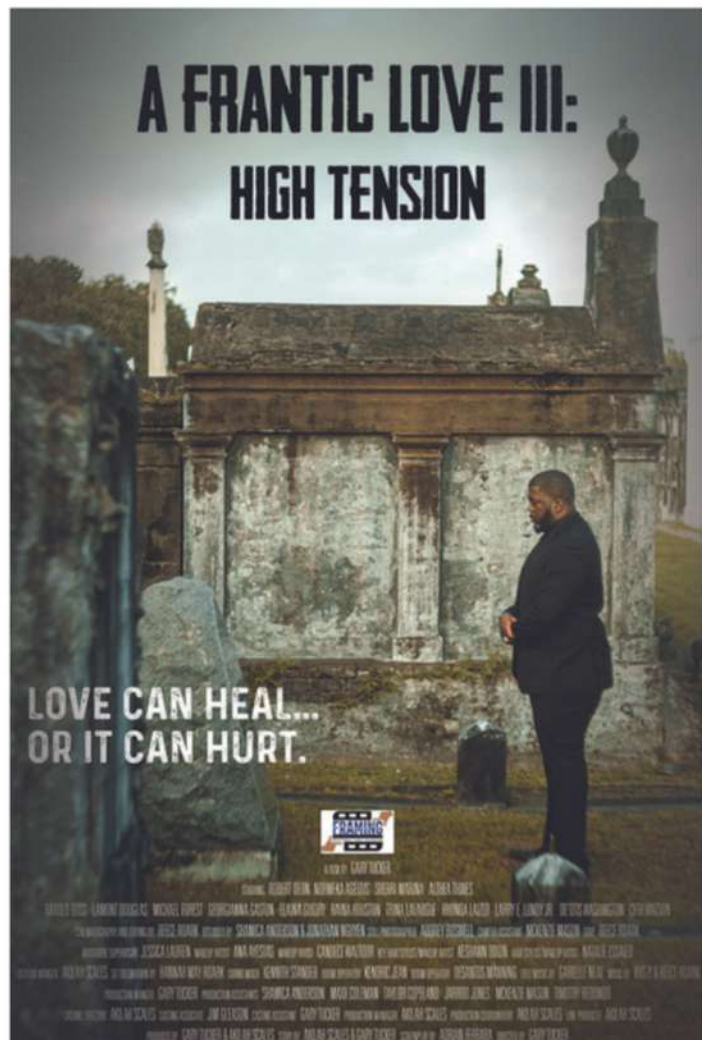
"A Frantic Love" award-winning series

Gary Tucker better known as Director Tucker is the Founder and CEO of Framing the Shot Productions. This New Orleans native has been professionally in the filming business for five years.

Gary got bit by the acting bug when he was in middle school upon getting offered many lead roles in school plays. He later continued acting in high school and then explored the life behind the camera. After graduating from Dillard University he teamed up with his friend Akilah who he met on-set while being a background actor back in 2009.

Gary and Akilah had the same aspirations about film-making and wanted to tell their own stories to represent the younger generation. That's when they decided to start their own filming company entitled Framing the Shot Productions. This production company focuses on motion picture films, commercials, and TV pilots. Framing the Shot productions is the platform for beginner actors to gain experience on a live set. We offer many principal roles to aspiring actors and enjoy giving opportunities to fresh new faces.

Our Web Series A Frantic Love has one several film festivals throughout the US and I have one best director from the NYC film festival.



SATU TANAH MEMPERSEMBAHKAN
MELANIE SUBONO PRODUCTION

Tentang IBU

KHIVA ISKAK

JAJANG C. NOOR

"Jaga yang kamu punya, jangan cari yang tidak ada.."

SATU TANAH MEMPERSEMBAHKAN MELANIE SUBONO PRODUCTION
DIREKSI: REZA NANGIN
DITULIS: KHIVA ISKAK, JAJANG C. NOOR
ADRIAN MATHEIS, ROBBY PICAVELY, BASTARI SETIAWAN, DEFINA QADRIYANNA, UMAR, GEORGE SAWARI, PUDI ASTUTI, AYU ASMARANI, RENDY PRATAMA, KHARANI
DITAMBAH: THOUSY ARIESTA, THOUSY ARIESTA, DIAN DERIP, RUDI NUGRAHA, DENNIS NUSSY, RIZAL WIMBA, RIZAL WIMBA
DITAMBAH: HANIF FADILAH, MELANIE SUBONO, NOVA ELIAS, DIAN TUTOD, MELANIE SUBONO, MELANIE SUBONO, REZA NANGIN
DITAMBAH: DENNIS NUSSY, MUHAMMAD FITRI, AMPAR-AMPAR PISANG, HAMEERAN AC, PRINCE POETIRAY, KAMPUNG NAN JAH DIMATO, AGRON M., FAUZAN LUBIS SISITPIS, LILIN R.R., SUNAN KALLINGA, MONTA TAHALEA, YANKO RAMBE, YANKO, MICHAEL JAKARALENA, UPI TUAN TICABELAS, SO MAMA, MELKY SIRILAH, ALBERT FAKSAWER





Home Is

“Home Is” shows a social prescribing model of healthcare in practice. The film highlights how members of Barnet Asian Women’s Association (BAWA) support each other with talking therapies, shared activities and the writing and performance of plays.

“Home Is” has been used in an NHS GP training context to trigger discussions about the value of understanding patient’s stories, social prescribing and the listening skills needed to build trust quickly and tell stories in an authentic and collaborative way.



SACHIN LIVE FROM PUNE

DIRECTED BY GANESH DEVIDAS
KADAM

Sachin is a hardworking teenager with a big dream that one day he will make his mark in the world of cricket like a legendary cricket player Sachin Tendulkar - whom he is named after. Sachin lives with poor family in a metro slum area of Pune. He has an immense love for cricket but can't afford professional coaching. He finds a way to train himself. He watches other kids practicing under coach and learn from it.

One day, at inter-school cricket competition, he impresses the selection committee and gets a chance to show his skills in All India Under-18 Team Selection process. But destiny has planned something else for him. Sachin Live from Pune is a universal story of how minor sport injuries which teenagers choose to hide in fear of financial burdens on parents, could affect their dreams, sometimes the life.

*Exploring the Universal Tapestry of "RED FAUST"
with acclaimed filmmaker - Zsolt Pozsgai*



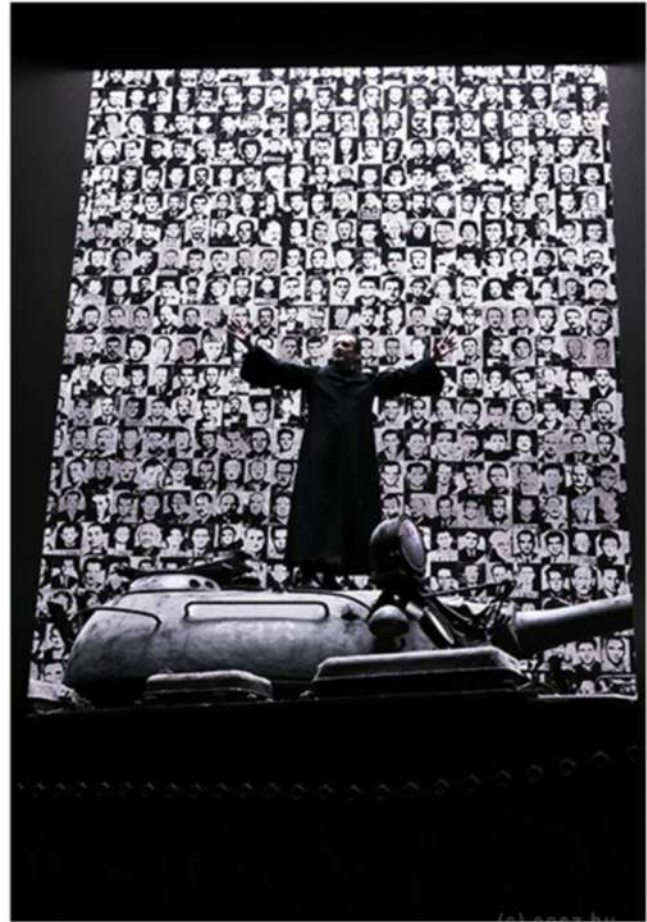
In the world of filmmaking, where stories have the power to transcend borders and cultures, there are certain tales that possess a remarkable ability to resonate with audiences from every corner of the globe. Such is the case with "RED FAUST," a cinematic journey that not only encapsulates the rich history of Hungarian martyrs but also delves into the intricate interplay between the roles we inhabit within ourselves. We had the privilege to interview the acclaimed filmmaker Zsolt Pozsgai to delve into the transformative process of bringing this unique story to life on the silver screen.

Can you share the journey of adapting the play "RED FAUST" into a film, and what inspired you to undertake this project?

In my country, Hungary, it's not a rare evening when a successful theatre production is turned into a TV play or a TV movie, or even a feature film. The title of my original drama is "I Love You, Faust," and it is about one of the most important figures in 20th-century Hungarian history. A bishop who consistently spoke out against hatred, violence, and terror during the wars and the communist dictatorship. For this reason, he became a nuisance to all the new political regimes and was frequently imprisoned. However, the people released him several times, and he resumed his work each time. Towards the end of his life, even the Roman Pontiff was uncomfortable with the bishop's continued existence and work, attempting to silence him. The Hungarian people hold this martyred bishop in great esteem.



The drama about him has been continuously staged in Budapest for twenty years with the same cast. I was approached by Hungarian television to create the film version, but they also wanted to dictate how I should write the script - which characters to omit, especially those who were disliked by politicians, and whose roles I should reassign. I was not prepared to comply with those demands, nor was I willing to create a biopic that would span his entire life from childhood to death. I don't believe in that approach. I believe that in the life of every historical figure, there are one or more events or periods that can be portrayed in a way that encapsulates the essence of the protagonist's life without changing actors or ageing them as the story progresses. Of course, there have been successful films made with this concept, but this is not one of them. In both the drama and the film, the bishop is placed in a prison cell in 1944 alongside the most famous male actor of the era, Jávör Pal.



This is a historical fact. By depicting their encounter, I was able to portray the bishop's activities, sufferings, and joys. The actor, like a Mephisto, reveals to the bishop what his future will hold once released from prison, the tragedies he will have to endure, and then he must make a choice: to continue and face them or to commit suicide. Subsequently, the actor takes on several roles, as do other actors in the film. Five actors portray approximately twenty roles. I have maintained this dramaturgy in the film. When I expressed my desire to make the film according to my vision, my friends supported me. These included professional artists, cinematographers, visual designers, and other artists, as well as world-class film technology companies that provided me with the best camera and lighting technology free of charge. So, we had access to the best technology for our work. With only a total of \$15,000 in cash available, I had to consider where we could shoot the footage. That's when the House of Terror Museum in Budapest was completed - a modern, state-of-the-art museum unparalleled in Europe. Given its six-story structure portraying the fascist and communist dictatorships, the interior spaces were well-suited for depicting a man's life without having to leave the museum premises. The prisons, video installations, the military tank inside the building, and even the glass lift were all suitable. So, I set the script within these spaces, and that's how we filmed the project, which, at the time, was still a TV drama. In total, we were able to work for four nights, from the museum's closing time until its morning opening. This required significant organisation and precision from everyone involved. Alongside the cameraman, Mark Györi, and the chief lighting technician, we carefully planned and set up scenes in every room of the museum, from the attic to the cellar. These spaces became the backdrop for the main character's life.



Zsolt Pozsgai, as a filmmaker, could you delve into how the transition from a stage production to a film impacted the storytelling of "RED FAUST"?

What we say on stage in the theatre must be seen in the film. The acting is magnified in the film, and certain dialogues become redundant. At that time, I had already written nearly two hundred scripts for television or film, which I had realized, and it was more of a pleasure, a challenge than a

difficulty. Nearly half of the drama had to be discarded, as the laws of film are quite different. The dialogue remains the primary element, but you can perceive a whole other world in the background. This duality imparts the film's style. At the time, we didn't anticipate it being a feature film; we were thinking in terms of a TV drama. It's very interesting how an actor needs to be taught to portray a stage role that has been performed for a very long time in a completely distinct manner in a film. The gestures, accents, and even the volume differ. We rely much more on movements, eye contact, and playing with the body instead of words. However, by collaborating with exceptionally talented actors, we managed to make this transition swiftly. Additionally, there were scenes in the play that would have been unnecessary for the film, so we omitted those.

Photography often plays a pivotal role in the filmmaking process. How did Zsolt Eöri Szabó's involvement as a photographer impact the film's overall visual storytelling, particularly in capturing the essence of the House of Terror Museum?



Márk Győri and I have collaborated on several occasions; we are familiar with each other's thoughts. He also enjoys working in abstract spaces, transitioning from the real to the unreal world. He was genuinely enthusiastic about the task. Each room and space presented a significant challenge for him—how to manage the lighting and which aspects to emphasize. For instance, if I mentioned that we were filming a clandestine meeting, my intention was for the audience to feel like they were observing the scene through a keyhole, and Márk Győri executed this brilliantly. When we needed a location in the museum to represent the Roman papal suite, we found one. Similarly, when we had to portray a surreal journey and had the two main characters frequently ride the glass elevator, we later edited it to appear as one continuous journey.



Photography often plays a pivotal role in the filmmaking process. How did Zsolt Lőri Szabó's involvement as a photographer impact the film's overall visual storytelling, particularly in capturing the essence of the House of Terror Museum?

Many times I had to work quickly, often with only a few days. But never so few. As a director, I had to be prepared for every situation. With the technical crew, we had to determine precisely what would happen at each location, the type of camera movements we were planning, and the lighting effects we intended to use. We also had to consider how to capture professional-quality sound recordings. The actors were well-prepared; we rarely had to halt shooting due to forgotten lines. I worried about whether the artists and the crew could physically endure from eight in the evening until eight in the morning, especially the two main actors who appeared in the film almost continuously without rest. It wasn't easy. One morning, around three o'clock, my friend Adam Lux, who portrayed the main character, collapsed, trembling and struggling to breathe. We were deeply concerned and immediately called for an ambulance and a doctor. However, the actor insisted on continuing. He requested injections, and after a brief rest, he resumed working. I've shared a photo of him lying on the floor, wrapped in a warmer garment, with his concerned partner kneeling beside him.



The relationship between the Priest and the Actor seems to be a central theme in the film. Can you explain how this dynamic is explored, and why it resonates universally across different cultures?

Obviously, the main character and his story are known to Hungarian audiences, but I enjoy creating films that can be appreciated worldwide. Not just in film but also in theater. Ten of my plays are currently being performed somewhere around the world, in theatres from London to India. In this film, it's the historical reality, the actual encounter, that intrigued me. It's a dialogue between a Priest and an Actor about a period, about life, about one's own life. And I believe we all possess this duality: within us, there's a priest representing faith, conviction, someone who prefers solitude, solitary prayer, and living in that faith. Simultaneously, there's an actor, for whom success and applause are paramount. To be present everywhere. These are two opposing desires.

Everyone waited for the doctor, and he continued working until morning. I had the opportunity to collaborate with exceptional artists with high energy levels. We knew we had a limited time to make the film, and that brought our team together. Everyone was passionate about and believed in what we were doing, and that's a tremendous source of strength.



The choice of whether to behave as a priest or an actor in various life situations falls upon us. It's often not an easy decision to make. To me, this film revolves around that theme. However, of course, viewers can also learn about a very intriguing historical situation in Hungary during the era of wars and dictatorships, which might pique their interest beyond the film's philosophy. And the list goes on. I've had the opportunity to attend numerous festivals, and I've found that even in a Buddhist country, people comprehend the film, a film about a Catholic bishop. But why wouldn't they? We are all human beings on this planet.



Your decision to reject political demands during the film's creation seems to have been pivotal. How did this decision influence the film's overall message and impact?

I believe that politics have no place in art because politics are subject to change, while a film you've created remains unchanged. In Hungary, politics attempt to influence the art of filmmaking, often entrusting big-budget films to individuals with no

prior experience, thereby causing significant harm to Hungarian cinema. I am an independent film director, and I hold a deep appreciation for the world of independent films, where producers refrain from dictating the actions of the cast and refrain from interfering in the creative process. Furthermore, in these productions, money's role is typically a primary concern, focusing on how much profit a producer and their associates can extract from a film. I've independently produced my own films on several occasions, so I am acutely aware of the costs involved. The funds we receive or generate have been allocated towards compensating the crew and the artists. Consequently, I receive an increasing number of projects from organizations or private individuals who genuinely support the art of filmmaking rather than being solely driven by profit motives.

The film's journey from a TV project to a feature film is intriguing. Could you discuss the process of reworking and polishing "RED FAUST" to transform it into a full-fledged feature with international appeal?

Originally, I wasn't the producer of the film but rather an individual with no interest in the film's fate or its future. For twelve years, we requested multilingual subtitles to transform a TV drama into a feature film, but he consistently refused. When our contract expired last year, I assumed ownership of the film, and I immediately started working on it. We conducted additional editing on the film, added subtitles, revamped the lighting, and improved the sound quality. All of these efforts were necessary because my previous two films, "THE DEVOTED" and "DARKING WAY," had received numerous festival awards, and festivals were increasingly requesting new films from me. Furthermore, this film, "RED FAUST," has gained popularity not only in our most recent success in Zimbabwe, the film was broadcast on television there. For me, there's no greater pleasure than that.

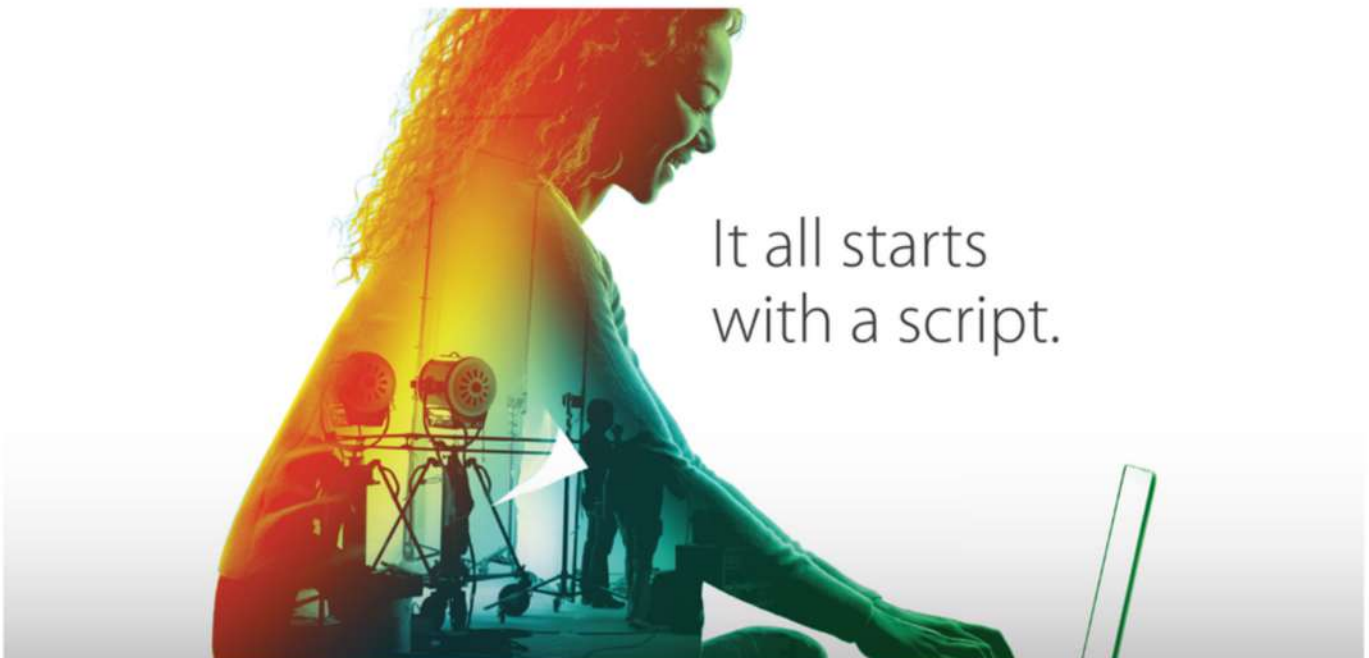


(c) eorfoto

Building upon the success of "RED FAUST," How do you envision your future projects aligning with your artistic vision and the impactful storytelling that defines your filmmaking?



After the success of these three films, I have received several requests. I'm currently working on a documentary, and it's in progress. I also have a historical film in development, set in the 14th century, as well as another project focused on a contemporary event related to the subject of migrants. Additionally, I have a strong desire to create a genuine ballet film that incorporates a compelling narrative. There are plenty of themes and ideas to explore, and I am actively seeking partners from around the world who share a passion for producing truly independent films to collaborate with me. They say that you don't age when you have a multitude of plans waiting to be brought to life. If that's the case, I anticipate a long and fulfilling life ahead.



WILL

YOU

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WHISTLE AND I'LL COME TO YOU

QUEEN HOUSE PRODUCTIONS PRESENT A VALENTINA BATTORTI FILM "WHISTLE, AND I'LL COME TO YOU" GIORGIO GUERRA GIOVANNI ZAMPIERI
FRANCESCO DEMATTE' TIZIANO MEZZAVILLA STEFANO BATTORTI GIANNI DE COL LUCIA ROSSATO LUIGI BUDEL PRISCA DAL MAS
MAURIZIO GUINI ROSETTA CANNARELLA GIROTTO FRANCESCO BUA CORONA UMBERTO COLFERAI VALENTINA BATTORTI MANRICO BRISTOT
ORIGINAL SCORE BY MATTHEW JAMES CHOREO BY MANOLO DA ROLD CORALE ZUMMELLESE FILM EDITOR VALENTINA BATTORTI SPECIAL VISUAL EFFECTS BY GIOVANNI ZAMPIERI
PRODUCED BY VALENTINA BATTORTI BASED UPON A GHOST TALE BY MONTAGUE R. JAMES WRITTEN AND DIRECTED BY VALENTINA BATTORTI

a meditation on
peace & freedom

GUARDIANS
of
PARADISE


22.07.2021


a film by
IVAN MARIA FRIEDMAN

music by
MAX RICHTER




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Film Director - Simon Miles Constantine

Director Biography - Fay Yvonne Goodman

As a Director/Producer of the award winning 'Thunderfingers: A Tribute to John Entwistle' of The Who Fay is committed to profiling important public issues such as her more recent short documentary on Lady Victoria Starkey: 'Riches to Rags'.

From the age of 6, Fay composed music and as a singer/songwriter with China Doll went on to have a top 10 hit in EMI France. She continues to compose her own music and writes jointly with other artists including Mark Wolski as featured on Lady Samurai.

Fay is one of the world's highest ranked female martial artists on several disciplines including Iaido (Way of the Sword) and internationally acclaimed author of several books. She is passionate about sharing her knowledge as a coach and mentor to martial artists and sport pupils of every ability, disability, culture, gender, and age.

Fay's desire to raise awareness of the many benefits martial arts has to offer led to her being the author of internationally acclaimed best-selling books: 'The Ultimate Book of Martial Arts' and 'Self Defence for All'.

Other authored works includes DriveSafe for Female Motorists; DriveSafe and StaySafe Guide and 'Beating Crime in Your Business, Is Your Business' for small businesses.

Studying martial arts encouraged Fay to develop the UK's first NVQ on 'Personal Safety at Work' and VRQ on 'Handling Violence in the Workplace' which has led to a new system SHEFUAY promoting self-protection and empowerment for vulnerable adults, women and girls.

Fay's passion to support children's safety includes a new children's brand 'The Conies' which is also now a registered charity to help primary school safety in all areas especially road safety, supported by the Birmingham Community Safety Partnership and Pertemps Network.

As a leading campaigner Fay is fighting to 'Save Barrows Lane football fields and community hall' for the health and safety of children, young people, and all residents in Yardley.

Lady Samurai - Overview

While the Samurai were outlawed long ago, the ritual and prowess associated with a deadly blade brought with it an understanding of perfection, combining mind and body. Today this same art is assimilated in the practice of Iai-do, the Art of Drawing the Japanese Sword. The journey to perfection for the Samurai is a journey rarely undertaken by anyone outside of Japan, particularly by a western



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WRITTEN AND DIRECTED BY ZÉ DASSILVA

You rock, Zé Perçu!

MARCOS VERAS ✨ RODRIGO FAGUNDES
ALANA FERRI ✨ ISIS PESSINO



You Rock, Zé Perri!

BY ZÉ DASSILVA

In this fiction set in 1930 and inspired by real events, the legendary aviator and writer Saint-Exupéry lands in Florianópolis, in southern Brazil, to help a humble artist who lives in the city to fulfill the dream of the woman he loves: taking her for a ride in an airplane.

Zé Dassilva has been working as a screenwriter at Rede Globo (the main television network in Brazil) since 2000. He is one of the screenwriters for Imperio (winner Emmy International 2015 as best telenovela), broadcasted in Brazilian prime time (watched daily by 30 million viewers and released in 30 countries). Along 20 years, he'd written some epoch-making TV series in Brazilian TV (as Sai de Baixo, Casseta & Planeta, Linha Direta and Malhação). He'd produced, written, and directed two non-fiction movies about soccer. Working as a cartoonist as well, he is passionate about histories that involve people who draw - like this one he has created for the movie "You Rock, Zé Perri".



Overview

Struggling with his past history of violence, Ramon tries to salvage his relationship with his son, Umberto, as his wife, Maria, files for divorce, threatening to block Ramon from seeing Umberto. After his recent job loss forces him to seek desperate options, he succumbs to a woman's offer for help and finds his violent ways set in motion unexpected consequences.



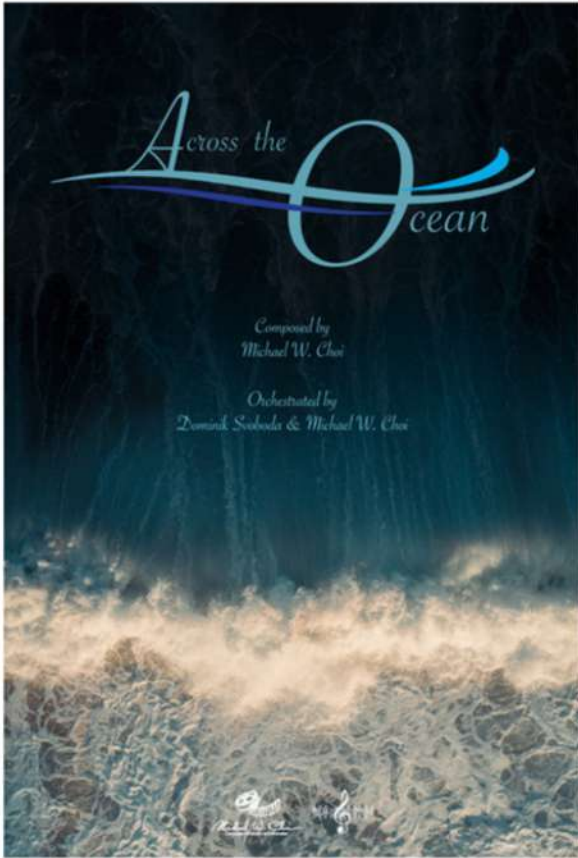
Director Statement

Film is such a powerful medium for capturing, exploring and interpreting all dimensions of human experience. A director has the unique opportunity to guide a viewer towards some new insight or understanding of that experience.



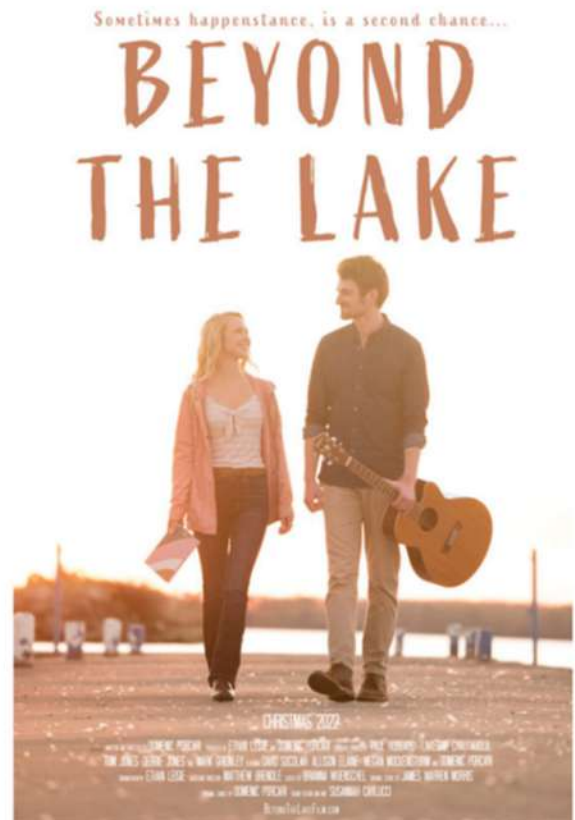
THE SEED OF CONSEQUENCES





The ocean — both wild and calm, dangerous and beautiful — is made up of majesty and mystery, and it is indeed a force of nature we stood in awe. While we may appear very small to such greatness of the ocean, human endeavors and emotions can be powerful like the ocean. Beyond the horizon of the sea, we may have someone dear to one's heart. Especially during this stressful year, it's important to reflect on all of the kinship, blessings, and emotions you miss. So I wrote this piece of music and made this clip, dedicating it to all the people who love the ocean and miss their loved ones who may be missing you across the ocean.

A former musician finds his life turned upside down when he re-encounters the woman who caused him to walk away from music in the first place.





PEEKABOO & UAU PRESENTANO UN FILM DI ALESSANDRO REDAELLI
CON DAPHNE BOHÉMIEN, SIMONE CASERTA, DARIA RUSSO, GABRIELE VANNUCCHI



positive

E CON JONATHAN BAZZI, LOREDANA BERTÈ, MASSIMO CERNUSCHI, VICKY GITTO,
ANGELA INFANTE, SILVIA NEGRI, JO SQUILLO, OLIVIERO TOSCANI, MARINELLA ZETTI

SCRITTO DA FRANCESCO MADDALONI, ELENA COMOGLIO, RUGGERO MELIS - DIRETTORE DELLA FOTOGRAFIA TOMMASO MONTAGNOLI
MONTAGGIO ALESSANDRO REDAELLI - MUSICHE ORIGINALI RUGGERO MELIS - SOUND DESIGN LORENZO DAL RI - COLOR CORRECTION ORASH RAHNEMA
EXECUTIVE PRODUCER SALVATORE DE MARTINO - PRODOTTO DA SALVATORE DE MARTINO, FRANCESCO MADDALONI, GUIDO RADAELLI



总策划:赵月望 出品人:赵君/杨攀/丁峰峰/张博/李思媛
 General Director:Yuewang Zhao Producer:Jun Zhao/Pan Yang/Fengfeng Ding/Bo Zhang/Siyuan Li
 技术顾问:金哲楠 导演:泰森·希斯/张少甫 执行制片人:张汉德/张少甫
 Technical Consultant:Zhenan Jin Director:Tyson Hesse/ShaoFu Zhang Executive Producer:Hande Zhang/ShaoFu Zhang
 编剧:赵月望/弗兰克·吉布森 艺术指导:苏森·张
 Screenwriter:Yuewang Zhao/Frank Gibson Art Director:Soonthen Cheang

10月27日 全球首发

陕旅集团
TCG SHAANXI

WIP
WORLD IN PICTURES

TAIKO
TAIKO FILMS



MIRACLE
奇迹

出品单位: 陕西旅游集团有限公司/陕西省西咸新区沣西新城管理委员会/西咸新区丝路欢乐世界旅游发展有限公司
 Product Unit: Shaanxi Tourism Group Co., Ltd./Shaanxi Administrative Committee of Fengxi New City of Xixian New Area/
 Xixian New Area Silk Road Paradise Tourism Development Co., Ltd.



'The Piano Man' tells the story of Pianist Michael. During rehearsals before the start of his concert, the piano sounds very out of tune. When Michael checks all the keys on the piano it becomes clear what is really inside the piano.

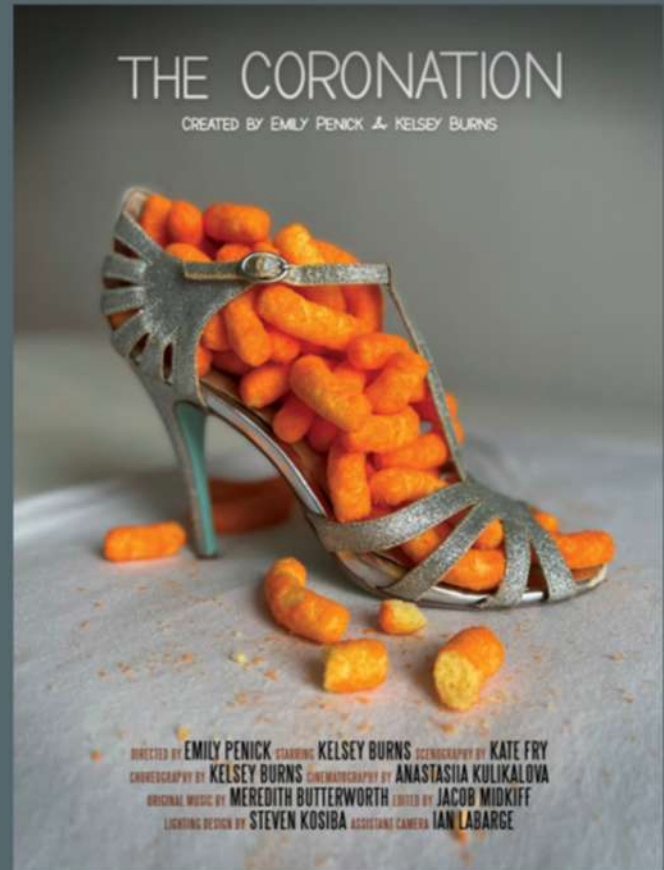
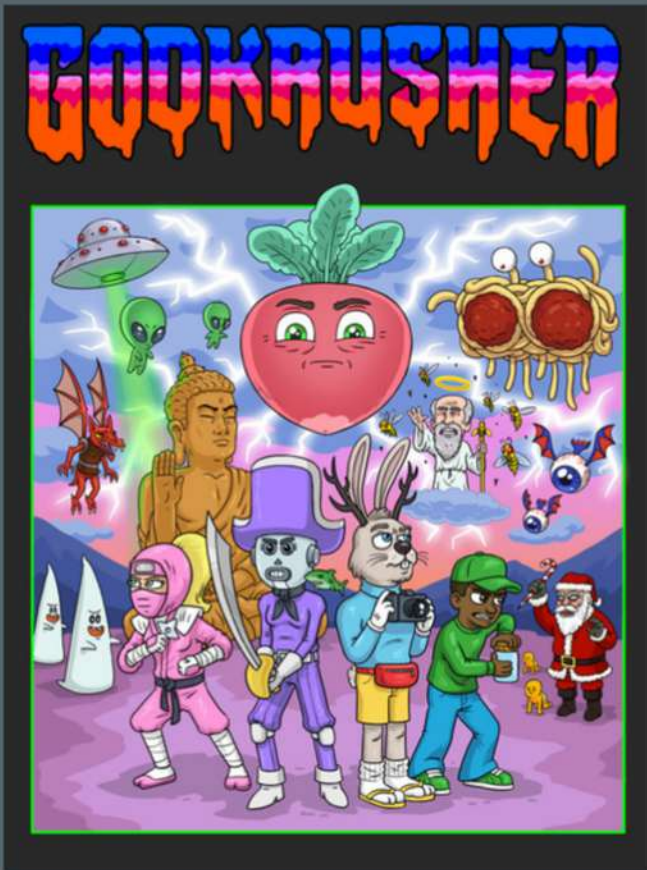
The Doctor is a documentary about the life of Franjo Grotenhermen, a pioneering doctor who saw the therapeutic potential of medicinal cannabis

A doctor, a researcher, and a political activist who has been fighting for the right of his patients to have legal access to medical cannabis.

The documentary takes place during the 10th Conference on Cannabinoids in Medicine in Berlin in 2019, organized by the International Association for Cannabinoids in Medicine (IACM) which Franjo co-founded and directed for several years. "

The documentary is a journey through his life and work of the last 30 years with interviews with his colleagues and fellow scientists like Raphael Mechoulam, Mark Ware, and R Müller-Vahl, Manuel Gúzman etc..



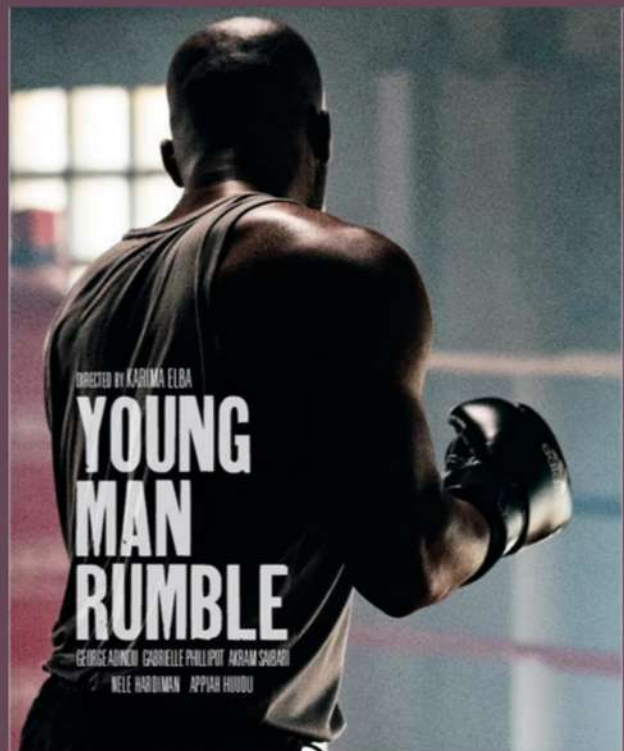




"A fighter's journey gets intervened when someone close returns into his life after a long absence. Trough the guidance of family and friends, he finds the courage to seek answers."



YOUNG MAN RUMBLE



CAM 3
02:35:48:18

● REC

PHOTOWORKS
presents

[unfinished]

a film by
sudeep mehta



A super-short/micro silent student film made for Harvard University (DCE)

ANAND JADHAV | RISHI SINGH | AMIT PALKAR
produced by: WORLDWIDE PHOTOWORKS & SUDEEP MEHTA | music: YASH BHALEKAR
camera operator: ANIKET CHEULKAR | assistant director: SHUBHAM WALAVALKAR
lights: PARTH DAVE | vfx: SUDEEP MEHTA & PRAVIN KASKAR
written, directed, photographed & edited by: SUDEEP MEHTA

09/07/2021

Bld. 6 NE



Alejandro De Anda Miranda Meadows Paul Rodriguez Jerry Hernandez

Tomorrow's Game

CEGAR FILMS STUDIO IN ASSOCIATION WITH STREETS AHEAD PRODUCTIONS PRESENTS ALEJANDRO DE ANDA MIRANDA MEADOWS JERRY HERNANDEZ DAVID ARTURO SANCHEZ ROSLYN BENTLEY MICHAEL BRODERICK AND PAUL RODRIGUEZ
"TOMORROW'S GAME" ***BY LIONEL COHEN ***BY DANIELLE MICHAEL SPOSSO JUDITH ASHLEY GIANNI ***BY STEPHANIE SHEFFIELD ***BY ELIZABETH MAC ALAN JONHARR TREVOR WILSON ***BY EDUARDO N. ORGANISTA
***BY DAVID GOMEZ CARRASCAL ERIC RAFAEL IBARRA ALEX REGALADO **BY JESSIE JOHANA MUNIZ LUIS SOTO ***BY PETE BOLLINGER ***BY JONATHAN CORIA TREVOR WILSON



A young woman tired of being coddled because of her hereditary heart condition enters an intense physical relationship with a young man obsessed with ice swimming.

During a wintery night out in Copenhagen, Louise spots a young man swimming naked in the canal. What starts as a confrontation ends in frenzied passion in Magnus' apartment. They dive into a relationship almost competitive in its intensity, both struggling to trust one another. Louise hides from Magnus the hereditary heart condition that requires her to take daily pills and avoid strenuous physical activity. She learns that Magnus has always wanted to go to the Faroe Islands but has not done so out of fear of flying. Magnus eventually takes her to his favorite spot, a secluded beach in the North of Denmark, to swim together in the freezing sea.

She refuses, almost telling Magnus about her condition, but when he taunts her she makes the decision to prove that she can do it, to herself as well as to him.

KOLD

Magnus is in his element and enjoying the experience when Louise goes into shock. A panicked Magnus runs away into the forest. We do not find out what happens to Louise, but instead are transported to the Faroe Islands. Magnus has moved on from his fear of flying and we see him on the Faroese shore, alone, affected and suddenly identifiable. He takes in the scenery, inhales deeply and walks towards the sea, returning to his isolation once more.



KAREN
GRASSLE

TATE
DEWEY

KEVIN
HARDESTY

ACADEMY AWARD® WINNERS

LOUIS
GOSSETT JR.

TATUM
O'NEAL

CLORIS
LEACHMAN

GEORGE
CHAKIRIS

OLYMPIA
DUKAKIS

"HEARTFELT AND MOVING"

WOMEN'S ALZHEIMER'S MOVEMENT

Not to forget

VERTICAL ENTERTAINMENT PRESENTS

"NOT TO FORGET" A VALERIO ZANOLI FILM KAREN GRASSLE TATE DEWEY KEVIN HARDESTY
LOUIS GOSSETT JR. TATUM O'NEAL CLORIS LEACHMAN GEORGE CHAKIRIS OLYMPIA DUKAKIS
PRODUCED BY MASSIMO ZERI EDITOR ROBBY HENSON COSTUME DESIGNER MARCO DEL BENE EXECUTIVE PRODUCER DAVIDE BOZZA

WRITTEN, PRODUCED & DIRECTED BY VALERIO ZANOLI VERTICAL



MARIO OGLE

ERNEST ST CLAIR

BRONTE SNELL



2 THIRDS OF A MAN

IS FEAR THE ONLY THING HOLDING US BACK?

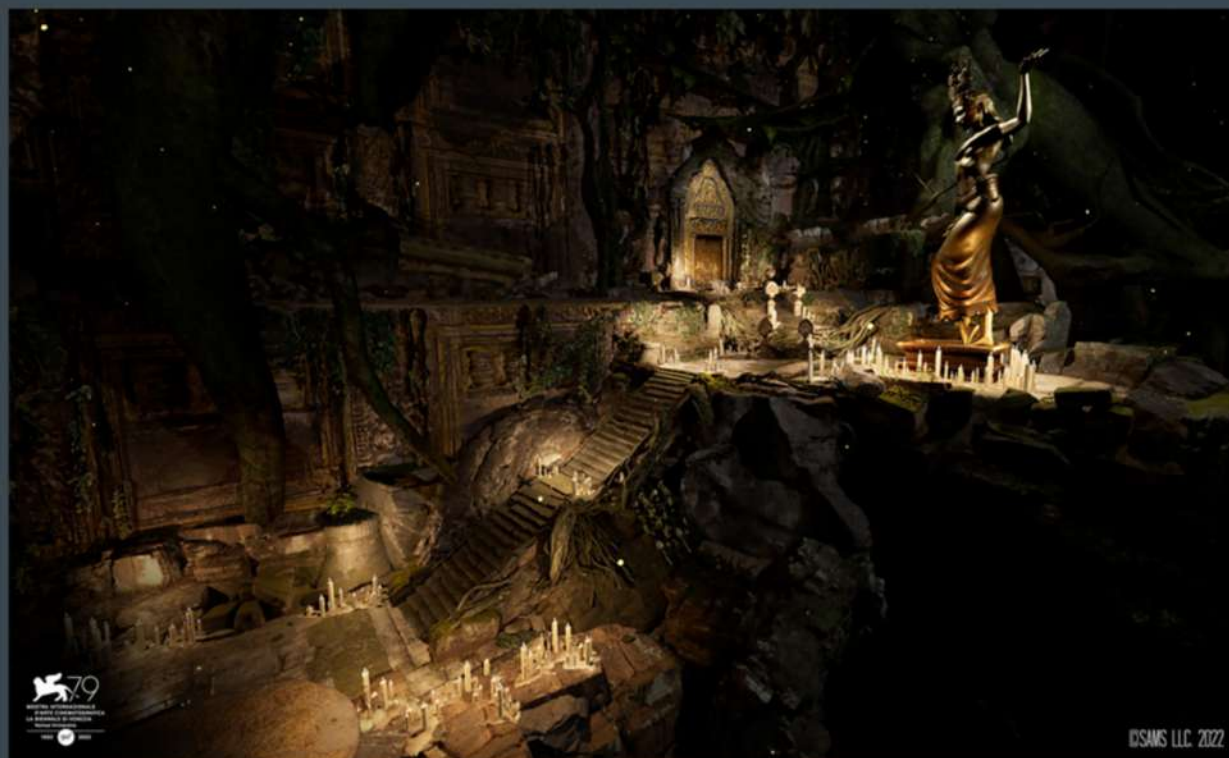
A 2 THIRDS PRODUCTION A FILM BY EARL KOPELEDI STARRING MARIO OGLE
BRONTE SNELL ERNEST ST CLAIR VAN LEE JOHNSON LAUREN SCHOLTZ
PRODUCED BY EARL KOPELEDI LESTER WALBRUGH MUSIC BY O'RYAN WINTER
COSTUME DESIGN BY TRACY-LEE ROSSLIND SOUND BY BLAKE STEENKAMP
CINEMATOGRAPHY BY DALE FORTUNE WRITTEN AND DIRECTED BY EARL KOPELEDI
#2THIRDSOFAMAN #2THIRDSTHESOUNDTRACK



STAY ALIVE, MY SON

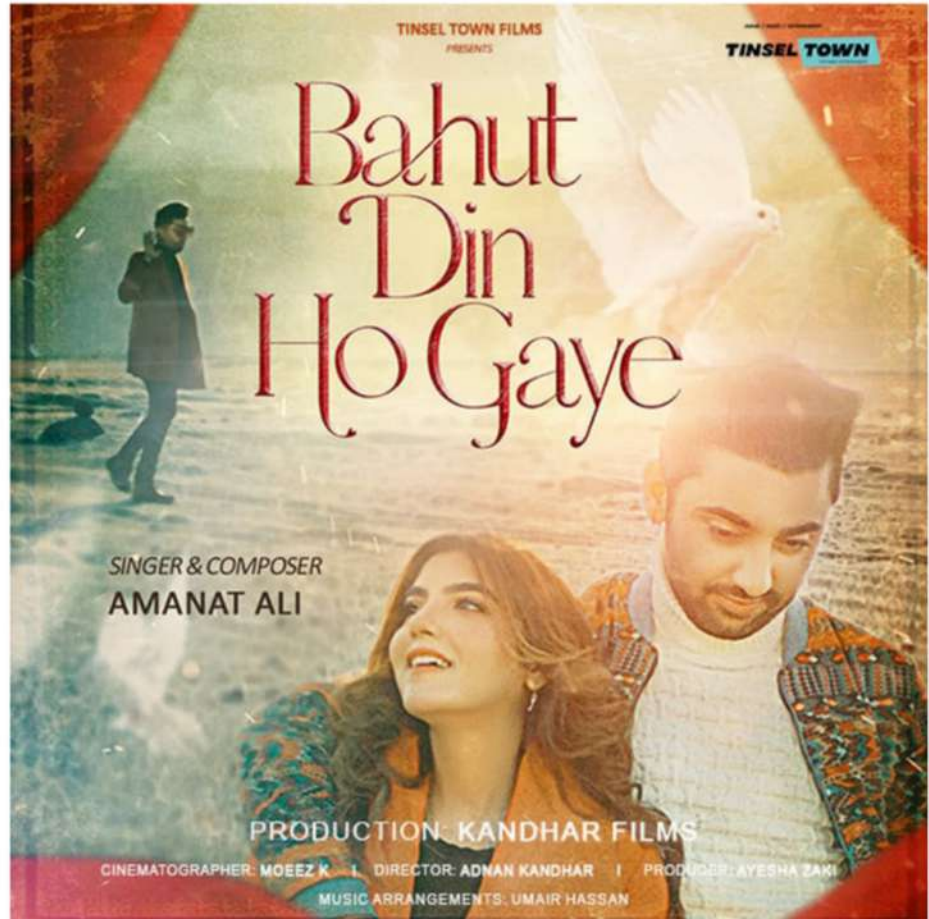
Upon being shown a photograph of a 6-year old boy, now digitally aged to 50, Yathay Pin's realities collide. Haunted by his inner demons, his guilt surfaces for abandoning his son to escape during the Cambodian genocide. The Player, embodying Yathay, plunges into his mental prison, containing locked memories. As they experience Yathay's journey, they discover his reason for living: to reclaim all that he lost and to reunite with his son. Therefore, finding his salvation and healing his heart.

Directed by
Victoria Bousis



Bahut Din Ho Gaye (It's been so long...)

Tinsel Town Films presents Bahut Din Ho Gaye, a Hindi language with English subtitles music video that will melt your heart. A song sung by Amanat Ali whom you will also see acting in this most lovable music video of the year. Bahut Din Ho Gaye, a masterpiece produced by Ayesha Zaki and Directed by Adnan Khandar has won millions of hearts at the various film festivals worldwide. Amanat also rendered his voice as a playback singer in Bollywood movies, including Dostana for the songs 'Khabar Nahin' and KC Bokadia's 'Junoon'.



Artist Statement

Amanat, who holds Canadian citizenship, claims that the video contains an unexpected twist that viewers will be surprised to see, and that the song is a treat to listen to.



Directed by
Wing Ka Francisca So

The story centers around temple youth Wei, who discovers the benefits of being a holdout when his grandfather urgently needs money for surgery. In order to get more money out of property developers, Wei teams up with Rainy, a girl opposed to community reconstruction, to apply for historical landmark status for the temple his grandfather left him.

From performing traditional religious ceremonies to participating in a global singing and dancing competition, Wei and Rainy's efforts to enhance the value of the temple capture the attention of the public by participating in a global singing and dancing competition. As their relationship grows over time, they also find themselves torn between family, friendship, and even love.



Across the Ocean

Composed by
Michael W. Choi

Orchestrated by
Dominik Svoboda & Michael W. Choi





By dramatising the fundamental insecurities and weaknesses that every single one of us experience on a daily basis, this is an experimental film that illustrates the journey of a person finding renewed hope and confidence through embracing one's true self, confronting insecurities, and living with flaws.



Directed by
**Michael Ian Poon,
Tyler Fang, James
Wang**



The Land of Ahimsa is a feature-length documentary that strives to inspire and encourage India to adopt a vegan lifestyle. Indians are waking up to the truth that all animals deserve a chance to live. India is considered the land of Ahimsa, which means non-violence to all living beings in our actions, thoughts, and words. As a country, we citizens have drastically grown apart from the true meaning of this word. The mission of this documentary is to convince India as a whole that it is time to put this word back into action in what we say, think, and do.

The film follows Dolly Vyas-Ahuja on her journey to veganism. Once vegan, she made it her mission to educate and create awareness regarding the cruelty of the animal agriculture and dairy industry, as well as its impact to animal rights, personal health and the environment. Just like her grandfather, a freedom fighter who marched alongside Gandhi to liberate India from British rule, she strives for animal freedom and liberation.

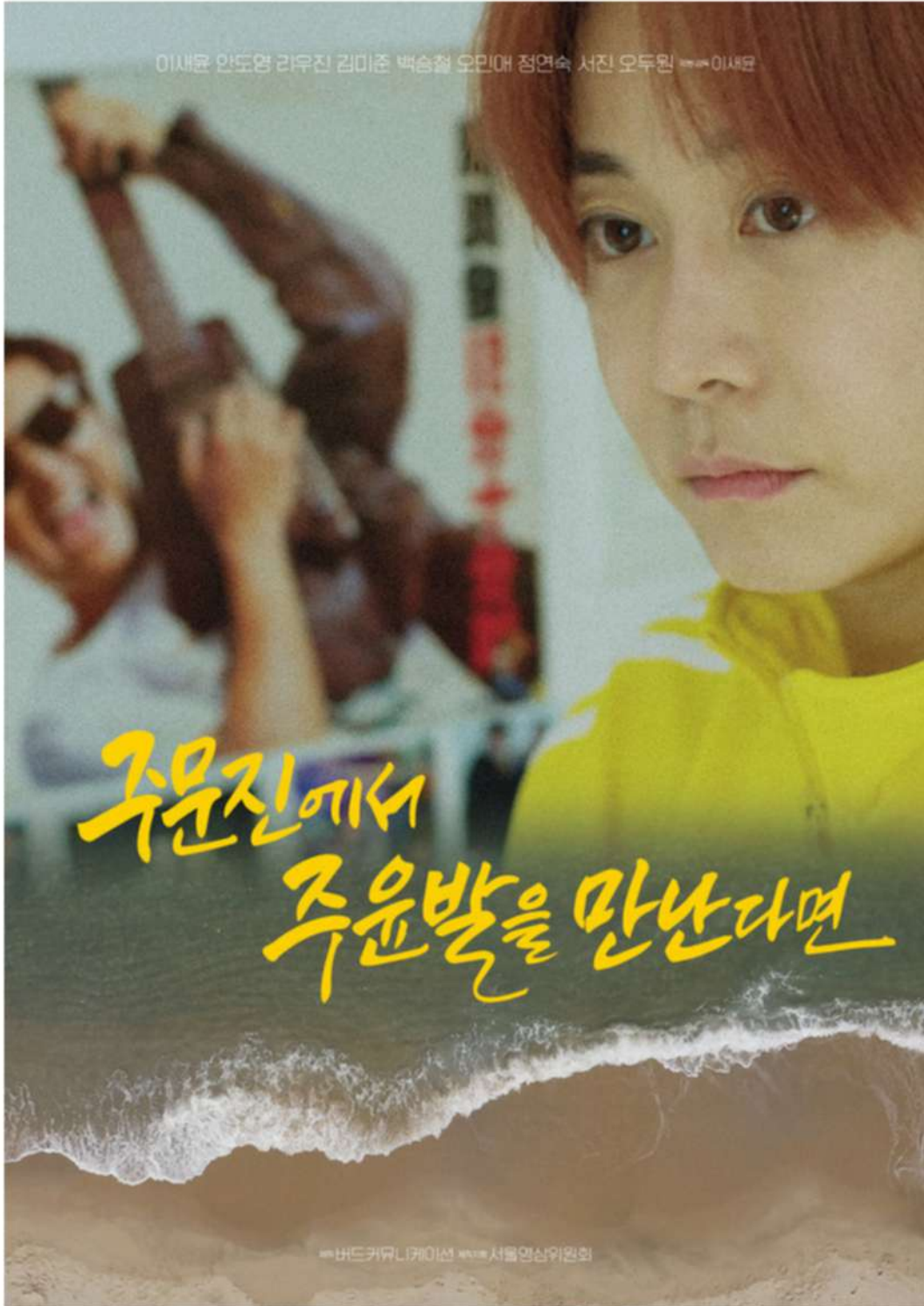
Gandhi once said, "The moral of a nation can be judged by the treatment of its animals." Like Gandhi and her grandfather, Dolly has a dream that India will rise up to the true meaning of non-violence, Ahimsa, choosing justice over habit and creating a new divine imprint.

Produced by
Dolly Vyas-Ahuja and
Mayur Ahuja

Directed by
Aryeman Ramsay



JUJUMAN - If you meet Chow Yun-Fat at Jumunjin



Directed by
Sea_yun Lee



Under a starry night, Grandpa shared with his granddaughter his big secret that he came from outer space. Grandpa decided to take the doubtful girl on a magical space journey to let her see for herself.



A Film by
Ruohan (Eve) Ren &
Zhenzhen (Rosy) Yue

余长河
YU CHANG HE

董波
DONG BO

胡涂
HU TU

黄子璇
HUANG ZI XUAN

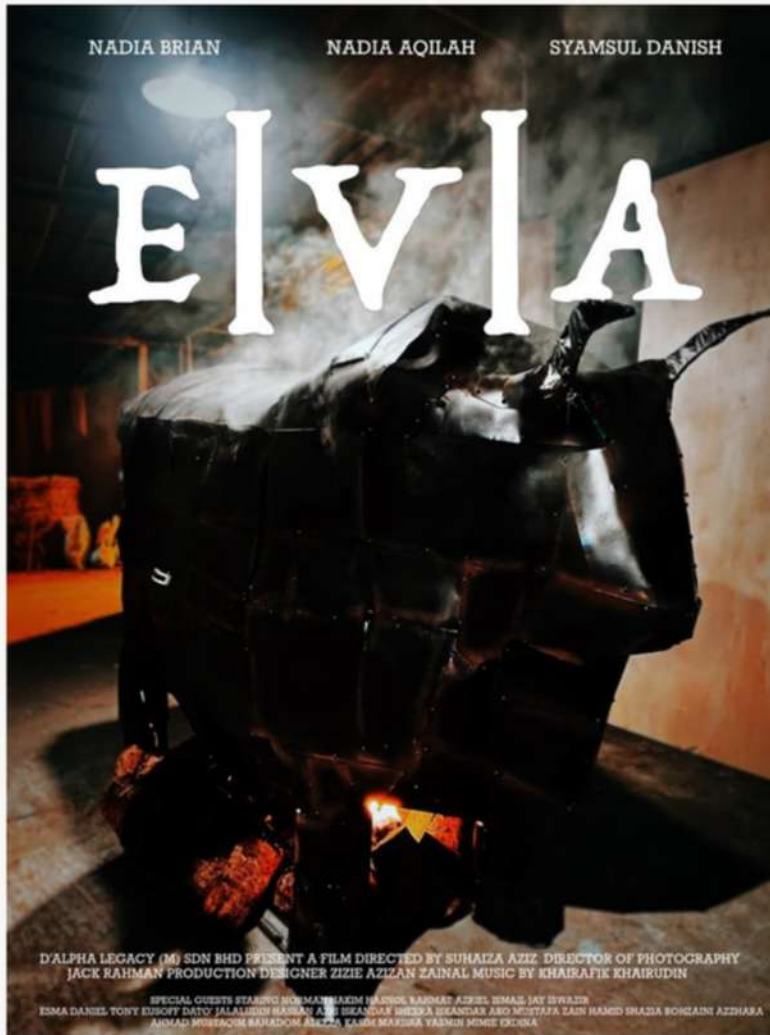
萬事如意

兰天
导演作品

*Tian Lan
Husang*

Produced by
Dylan Lei & Tian Lan

Directed & Written
by Tian Lan



Eva, Amy and Mike are different alters trapped in one body. Eva, being the host of the body had to deal with her different alters. The different personalities were developed over time as a result of her coping mechanism due to childhood trauma. Eva too has a son, who is trying to understand her situation and Elly her sister who had always been by her side. Eva became a prosperous lawyer while having 2 more alters, Amy the forensic and Mike a murderer. Due to her childhood trauma, the hunger for revenge feeds on Mike causing him to kill the rapist which Eva will set free during her trial.

Produced and
Written by
Diyana Ismail &
Nur Aminahatul
Mardia Md Nor

Directed by
Suhaiza Aziz





Directed by
Raymond Lau

"How long have you not been home since you worked in a foreign country?"

With the theme of young people and grandparenting, it describes the heroine who was brought up by Grandma and working away from home. One day the heroine returned to her hometown in Taichung when Grandma was ill. The heroine finds a wooden box full of memories that have broken in the grandmother's room. Through the process of repairing the wooden box, she goes through the streets and reminds her all memories of the family love, and gradually reveals the unspoken love. In this film, the out-of-town heroine who returns to her hometown leads the audience into her life and shows the culture of Taichung.

The core spindle of the story tells not only the relationship between grandma and granddaughter but also hopes to bring everyone a growth story with the memory of Taichung City.

Director Statement

A-Hâ's Egg Cake, released in 2022, is a Taiwanese animated film based on the stories of family affection and memories through delicate and realistic scenes, combined with full of Taichung regional accents and slang which provoke a strong sense of emotional resonance amongst the audience.

We used both CG and hand-drawn animation in A-Hâ's Egg Cake, with high contrast lighting and warm colors to create the specific atmosphere, leading everyone immerse in the memories and stories in Taichung as the heroine did.

As the story goes on, it seems to reveal those feelings and homesickness that gradually being ignored by everyone due to the routine busy working life. For those strangers in the city - Live of the moment, and cherish your loved ones! According to A-Hâ, "To make living, to be positive."



Film Director - Raymond Lau

An artwork by
HUNTER & GATTI

Nick
INFINITE
Fouquet

The film has been shot with infrared camera. Infrared cinematography opens up a whole new spectrum of light not visible to the unaided eye, breaking with the preconceived reality.

A FILM BY **HUNTER & GATTI** INTRODUCING **NICK FOUQUET**
PRODUCED BY **THE NEAR EAST SUITE** DIRECTOR OF PHOTOGRAPHY **OLIVIA SEGARRA**
MAKE UP ARTIST **JAMES McMAHON**



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