

# FILMMAKERLIFE

Special Edition 2023

Issue Nr. 23

THE  
SUCCESS:  
*From Finance  
to Film*

## Jude Peter Damian

The Power of Career Transitions: A Chartered Accountant's Success Story in Filmmaking




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# Editor's Note

*In this special edition of FilmmakerLife Magazine, we are honored to spotlight a true visionary who defied conventions and pursued his passion with unwavering determination. Jude Peter Damian, a Chartered Accountant with over three decades of experience in the corporate world, took a daring leap into the realm of filmmaking.*



The transition from the world of finance to the world of film is a testament to Jude's courage and unshakable belief in the power of following one's dreams. His journey inspires us all to embrace our true callings, no matter how unconventional they may seem.

We extend our heartfelt gratitude to you and everyone who has played a part in bringing this issue of FilmmakerLife Magazine to life. It is our privilege to share with you a celebration of great artists and storytellers, individuals who not only shape culture but also foster empowering social change, all while magnifying the brilliance of our communities as we move towards brighter futures.

In our belief, artists are the true champions of their own narratives. They embark on journeys of love and truth, fearlessly reclaiming their histories and painting them with vibrant hues. Their creative expressions transcend borders and languages, weaving a universal tapestry of human experiences. Together, we possess the power to make history. By amplifying the creative wonders of FilmmakerLife's filmmakers and their visionary projects, we forge connections with a global audience. Through their lens, we discover new cultural threads, both our own and those of our beloved community members. Films have the incredible ability to open doors to uncharted territories of the heart and mind.



We invite you to embark on this exhilarating journey with us. In doing so, you become an integral part of our shared history, a history of inspiration, creativity, and the indomitable spirit of FilmmakerLife. Let your light shine brightly, and embrace your unique voice and vision. It is through your own contributions and creativity that you, too, become a part of this extraordinary narrative. Welcome to The FilmmakerLife Magazine, where inspiration finds its perfect canvas in creativity. May this issue inspire and delight you, just as our filmmakers have delighted the world with their exceptional work.



# THE PROMISE

A FILM DOCUMENTARY BY LEONARDO AVEZZANO

FEATURING ALAA ALJUNEIDI MOSTAFA SALAMEH LEONARDO AVEZZANO WRITTEN BY LEONARDO AVEZZANO ARWA DAMON MARGAUX TJOENG  
CINEMATOGRAPHY LEONARDO AVEZZANO EDITED BY PIERFRANCESCO BIGAZZI GIULIO DELL'AQUILA  
MUSIC BY AZIZ MARAKA FLAME PARADE RAFFAELLO CUCCUINI  
PRODUCED BY ALAA ALJUNEIDI LEONARDO AVEZZANO



# Mastering the Art of Finance and Film: AN INTERVIEW WITH JUDE PETER DAMIAN

Today, we have the privilege of sitting down with Mr. Jude Peter Damian, a Fellow Chartered Accountant with an illustrious career spanning over three decades in the corporate world. What sets Mr. Damian apart is his remarkable transition into the world of filmmaking. He completed a course in Film Direction at the prestigious LV Prasad Film & TV Academy in Chennai and has already achieved significant success with his first short film, "SHASHTHI", and another short film, "SARAS." Thank you for joining us today, Mr. Damian.

**TELL US ABOUT YOUR JOURNEY FROM A SEASONAL CHARTERED ACCOUNTANT TO A FILMMAKER. WHAT INSPIRED THIS TRANSITION?**

Chartered Accountancy (CA) profession is one of the highly respected professions and its exams are considered to be arguably the toughest in India. While my passion for making films was always there, I waited for the right time to step into this field, which took over 3 decades. In this world everyone waits for something / someone, only the wait time differs. For some the wait time is short, for some the wait is long and for some the wait is forever. I'm happy that my wait has not been forever.



JUDE PETER DAMIAN

**YOU HAVE A REMARKABLE EDUCATIONAL BACKGROUND AND EXTENSIVE EXPERIENCE AS A CHARTERED ACCOUNTANT. HOW HAS YOUR BACKGROUND IN FINANCE INFLUENCED YOUR APPROACH TO FILMMAKING?**

Directing a film requires not only the skill in the art of film direction, but it also requires knowledge in various other crafts of film making and managerial skills in coordinating with various people including the cast & crew members and getting what you visualize done. My CA background has unequivocally helped me in the later part of the said required skills.

**"SHASHTHI" IS YOUR DEBUT SHORT FILM. CAN YOU GIVE US A BRIEF OVERVIEW OF THE FILM'S STORYLINE AND WHAT INSPIRED YOU TO CREATE IT?**

SHASHTHI is just a half an hour movie and its storyline is: "As more knowledge, under different circumstances, change perceptions, the perception about Devi, a woman from an economically weaker background, too changes to the extent that she is equated to "Shashthi", a Goddess of Children."

The movie also conveys certain other messages including the following:

- One need not be rich to do great things;
- One need not necessarily be poor to have a large heart;
- Adoption of a child can do great things to the society; an example shown in the movie is "Christmas is also about Joseph adopting Jesus as his son".

My inspiration to make films comes only out of my own experiences, though I have learned the art of film making from various sources including a film Institute. I should mention here that I have been fortunate enough to undergo many tough experiences throughout my life, some of them were due to certain unfortunate events during my childhood and some of them were caused by a few adversaries, which always made me stronger and to work harder.



**CONGRATULATIONS ON THE INCREDIBLE SUCCESS OF "SHASHTHI". WHAT WAS THE MOST CHALLENGING ASPECT OF WRITING, DIRECTING, AND PRODUCING "SHASHTHI". ESPECIALLY AS A NEWCOMER TO THE FILM INDUSTRY?**

Thank you for your wishes. Of course, writing, directing and producing a film, that too a debut film, is generally a very challenging one. But I would say that making the first film is not as challenging for a person who's in his 50s as compared to a person who's in his 20s. Further, many skilled and experienced cast & crew consented to be part of the film and gave their best, despite this being my debut film. My decades of corporate experience helped me in planning & executing the job easily. On top of it, I liked what I was doing, which made a huge difference.



**YOUR LATEST FILM, "SARAS" WAS CREATED WITH THE INTENTION OF SUBMITTING IT TO THE CANNES FILM FESTIVAL. CAN YOU TELL US ABOUT THE INSPIRATION BEHIND THIS PROJECT?**

The name SARAS is a short name for Saraswathy. In Indian context, Saraswathy means Goddess of Education. It may be pertinent to mention here that SHASHTHI, the title of my first film, means Goddess of Children.

The story line of SARAS is "Saraswathy, a woman from a backward community, aspires her son to pursue higher education from World class Institute and nothing, whether it is her economically weaker background or her loss of her husband, stops her from working towards it."



The film SARAS was made a few months ago, primarily for the purpose of submitting it to the Cannes Film Festival in 2023. The film's duration is only 15 minutes, as the maximum duration of a short film for submission to the festival, is not to exceed 15 minutes. But the film that was accepted for the competition was not (Officially) selected for screening in the festival. Though the result was not wholly unexpected, it was & is quite embarrassing indeed. But that has made me realize that I need to learn more about the Art of Cinema, some of the latest technologies being used in filmmaking and expectations of viewers / juries of top Film Festivals, particularly from the West and am now learning to bridge / narrow the gap. I'm happy to say that I'm better prepared today than what I was a few months ago and will continue to do so for some more time.

**BOTH "SHASHTHI" AND "SARAS" WERE WRITTEN, DIRECTED, AND PRODUCED BY YOU. HOW DO YOU BALANCE THESE VARIOUS ROLES, AND WHAT CHALLENGES DO YOU FACE AS A FILMMAKER WEARING MULTIPLE HATS?**

Honestly, I didn't, nor do I now find doing the said multiple tasks of writing, directing and producing that challenging. That said, I can't deny the fact that financing film is a constraint factor. If you ask me whether I could do tasks in addition to the above three tasks, simultaneously in a film, my answer will most likely be different. For example, now I'm doing a short-term course in Cinematography. I'm doing this only for a better understanding of visual presentation and to keep that in mind while writing screenplay for films that I'll make. This is not intended for me to play the role of a DoP, as I feel that would be like me biting more than what I can chew.





**AS SOMEONE WHO HAS EXPERIENCED SUCCESS IN TWO VERY DIFFERENT INDUSTRIES, WHAT ADVICE DO YOU HAVE FOR INDIVIDUALS LOOKING TO MAKE SIGNIFICANT CAREER TRANSITIONS?**

Thank you for rating my performances in the two different fields as success. But I guess I'm yet to experience success both in my CA profession as well as in movies. I would consider myself as a person who has, so far, done his job reasonably well and sincerely. I prefer to answer your question slightly differently. Rather than calling it a career

transition, I consider this as a wait for over 30 years to step into the film Industry. As a career in the film industry is an uncertain one, the success rate is too low and those who succeed, succeed only after many years of hard work. It is necessary to have financial stability, at least at the beginning of the career in the film profession. Many people might have a different view on this saying pursue your passion and rest will fall in place. But I'm of the view that responsibility & survival come first, pursuing passion comes next.

**WHAT CAN WE EXPECT FROM YOU IN FUTURE? ARE THERE ANY UPCOMING PROJECTS OR IDEAS YOU'D LIKE TO SHARE WITH YOUR AUDIENCE?**

Entry into Oscar 2025 (97th Academy Award) is my next objective. In between, I'll do a film (again) for the Cannes 2024 Festival. If a producer approaches me to do a feature film, I'll happily do it. My preference is to make an Indian film with international standards targeting a global audience including an Indian audience.



**IN CLOSING, WHAT MESSAGE OR INSPIRATION WOULD YOU LIKE TO CONVEY TO ASPIRING FILMMAKERS WHO MAY BE HESITANT TO PURSUE THEIR PASSION DUE TO UNCONVENTIONAL CAREER BACKGROUNDS?**

In my part of the world, a lot of people have the passion / dreams to enter into the film industry. I appreciate aspiring filmmakers for their passion, as film making requires relatively more knowledge on the art & managerial skills compared to other functions in film making, say acting. For all the aspiring filmmakers, I would say that follow your heart; but never lose your rational mind in the journey. Here, a rational mind is mostly about financial security.



**Thanks for being with us today, Mr. Jude. Your journey and aspirations as a filmmaker are truly inspiring. It has been a great pleasure having you as a guest for this Filmmaker Life Interview. Would you like to dedicate your recent wins to someone in particular?**

Certainly, it was my pleasure. I understand how much effort you have put in to raise these well prepared & brilliant questions. Generally, I reciprocate appropriately to anyone who helps me. But I have not been able to do the same to one such person and the person is not an individual, to whom I would like to dedicate the recent wins.

The film SHASHTHI has won 70+ awards from 35+ International Film Festivals and the film SARAS has so far won 70+ awards from 20+ International Film Festivals. The person to whom I dedicate these awards is Bishop's House, Catholic Diocese of Kottar in Tamilnadu, India, who helped me during my school and college days.




Thank you very much for asking me this question.

Thank you once again.

Best Wishes.

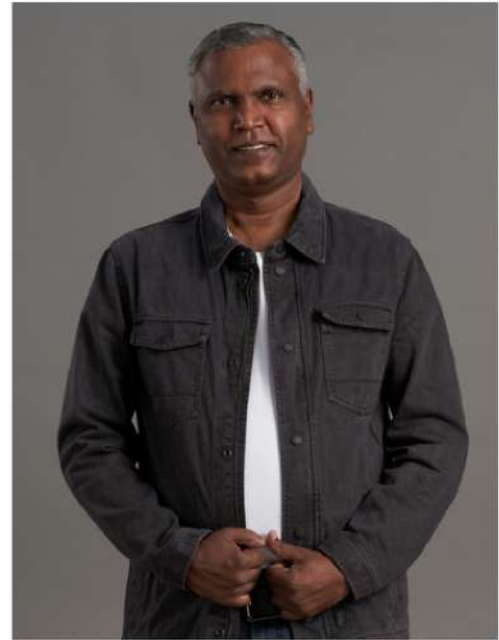
**Thank you, Mr. Jude Peter Damian, for sharing your remarkable journey and insights with us today. We look forward to witnessing your continued success in both the world of finance and the world of filmmaking.**

**CONNECT WITH JUDE PETER DAMIAN :**

 jude.damian.10

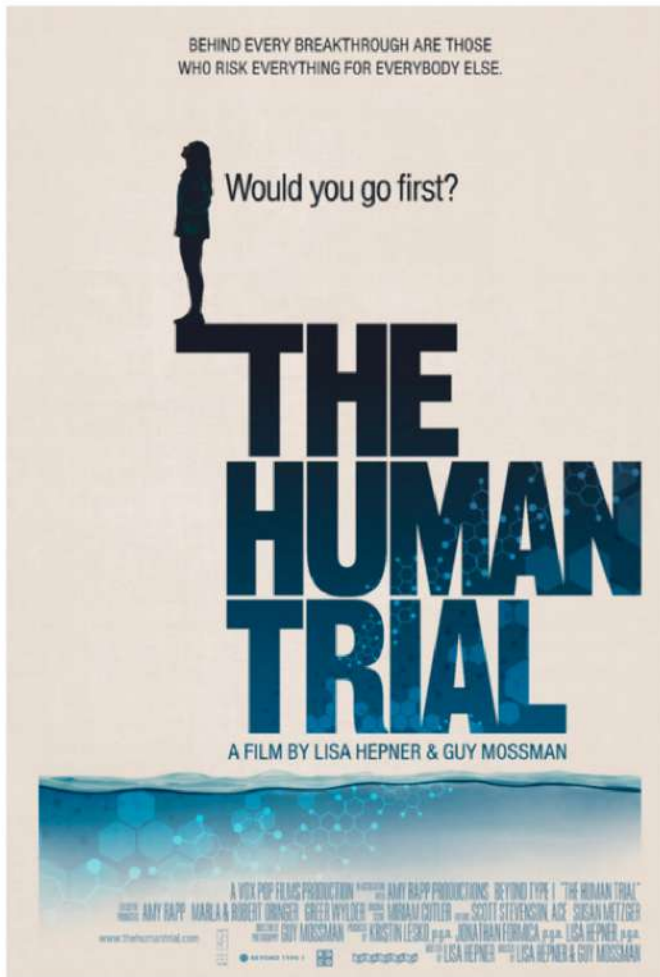
 Jude Damian (Jude Peter Damian)

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## The Human Trial - Would you go first?

In 2011, Lisa Hepner and her husband Guy Mossman heard about a radical stem cell treatment for diabetes, a disease that shockingly kills more than five million people each year. Driven by a desire to cure Lisa of her own type 1 diabetes (T1D), the filmmakers were given unprecedented, real-time access to a clinical trial -- only the sixth-ever embryonic stem cell trial in the world. What follows is an intimate decade-long journey with the patients and scientists who put themselves on the line to be first.



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**PHOTOGRAPHY BY: KWAME BRATHWAITE**

**\* AJASS stands for: African Jazz - Art Society & Studios  
"KEEPING OUR CULTURE IN THE SPOTLIGHT"**

# Bro Binny



Life can be tough but if you persevere, it can be the greatest of Blessings, a blessing worth sharing with everyone around you. That is Binny's philosophy and is the very essence of 'Bro Binny' that features Binny Cameroon and his innocent child like love for others. Life throws one life-changing circumstance after another at him & where many would give up and call it quits, he chooses to follow Good over Evil and continues to persevere. With this attitude, and his child like nature, he causes Triumph of The Greater Good over the questionable and some would call evil ideas of Dean Michael, taking him on single-handedly.



**BARRIO  
DINERO**

**TODO POR (AMOR)**

**FAMILIA  
FUTURO**

CASTING DIRECTOR: F. FLORES  
DIRECTOR: AGUSTIN MEZOSO  
EXECUTIVE PRODUCERS: ZORYLENY AVILA S.  
ORIGINAL PRODUCER: ANTONIO MORALES  
PRODUCED BY: LIAN MACLEOD WITH JOS. SEGARRA, JULIANA RIVERA, ANNA MALAY AND NESTOR RODOLFO  
EXECUTIVE PRODUCERS: JOS. F. LIX G. PRODUCED BY: MEZ AND MODESTO LACIN  
CASTING: LERANNETTE BRIZ  
ORIGINAL SCORE: AODIS DE LEON  
EDITED BY: ANICE COBRADO  
COSTUME DESIGNER: GEMAR CRUZ  
COSTUME DESIGNER: AURAL MINDS  
POST-PRODUCTION: INNOVATION FILMS  
MUSIC BY: APOLO TOZET  
COSTUME DESIGNER: THE PLAY BY ANTONIO MORALES  
COSTUME DESIGNER: ANTONIO MORALES  
COSTUME DESIGNER: LUIS ENRIQUE RODRIGUEZ  
MUSIC BY: DEREK GONZALEZ  
DIRECTOR OF PHOTOGRAPHY: ROBERT PENA  
EDITED BY: LUIS ENRIQUE RODRIGUEZ

JAAZ

# Seven Grams



In 2008, at age 12, Chance was abducted by the NDC, an active guerrilla group in Eastern Congo, while visiting his older sister in Mubi in the province of North Kivu.

After a long night of walking in the bush, Chance learned that he and the other 60 captives were now under the order of Tcheka, a notorious warlord and leader of the NDC. Despite his tender age Chance was taught how to fight and train to kill. To do so he and the other minors were often given alcohol and drugs. When he wasn't fighting Chance was ordered to guard some mines under the rebel group's control and forced to dig for gold and cassiterite in hazardous conditions.

During his 6 year ordeal many of the other child soldiers and forced miners around him died – some shot, some buried under collapsed rocks. Many more tried to escape.

Over time tensions within the rebel group grew, as the two leaders fought over the control of it. At times Chance felt the guards' attention was slipping. One day while in-group fighting broke out, Chance saw an opportunity to escape. It was the second time but this time he seized the favorable moment and ran away into the forest. For two days he avoided any human contact, until finally he met an old man, he felt he could trust. Thanks to him Chance found his way back to his village where he was reunited with his family.

Directed by Karim Ben  
Khelifa & TT Hernandez



## 2049+ Voice of Rebirth

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.



# STEM TO STONE





# HYBRIDS

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Mike Fletcher, a young man living with his mother, succeeds together with his friends to hack into a secret government database. They discover that the US government is running a top secret program called the HIDP Program, the Hybrid Invasion Defense Program.

Government personnel knew that aliens have abducted humans and altered their DNA to create alien-human hybrids. Some alien-human hybrids had now been captured and interred in camps somewhere in the desert.

Mike decides to search for these secret camps and finds the S-1 Facility. He meets a girl outside the S-1 Facility but they are both caught by the military and jailed in the camp. Mike is interrogated by Madlovsky, the military head of the S-1 Facility. Madlovsky tries to find out how Mike hacked into the secret military database and how he found the S-1 Facility. Mike does not cooperate.

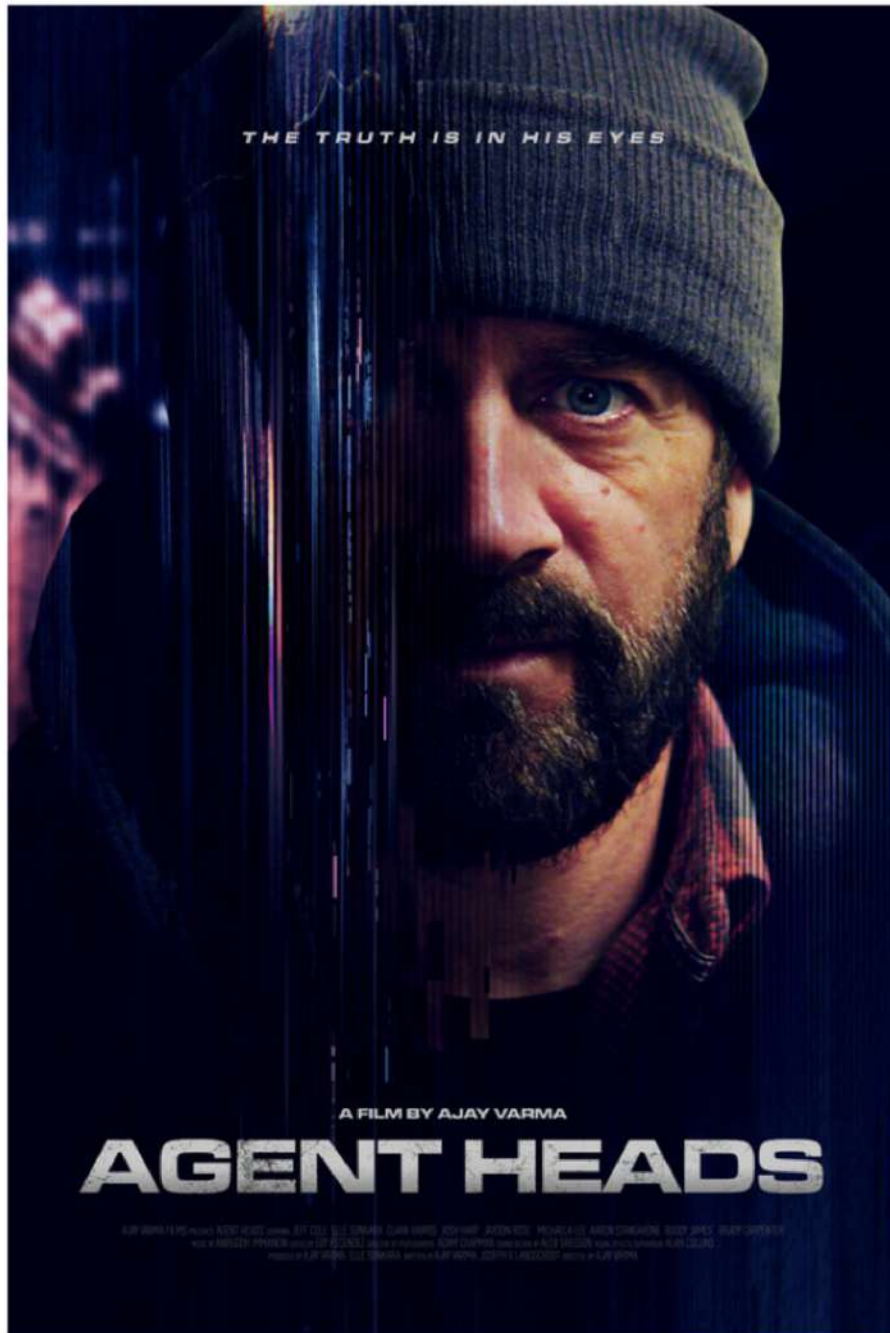
He learns that the girl is called Ingrid.

Ingrid is not a Hybrid but she had been abducted by Aliens and will help the Aliens to guide Humans when the "big change" comes. Ingrid does not know what the big change might be. Meanwhile Terence, a friend of Mike and also a member of the Hacker group, is trying to find Mike but without success. He decides to turn over some of the secret material to a Newspaper Journalist, Peter Sedlensky. After initial hesitation Sedlensky publishes the information about the secret HIDP

Program and the prison camps. The White House holds a press conference and denies the existence of any such program or camps. Mike, still interned in the camp, and learns that

neither the military nor the government has any real clue what the Hybrid Program is and what kind of Alien Invasion they might expect.

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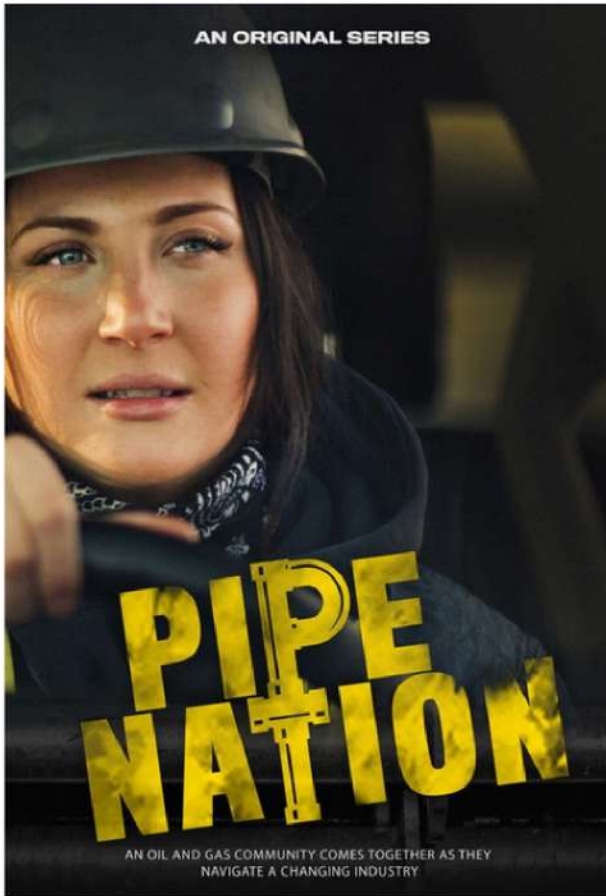
An old man and his granddaughter make their way home after spending the day together, encountering a seemingly unimportant homeless man (Heads) en route to the bus stop. In a moment of distraction, someone takes his granddaughter. All possible witnesses leave on a bus and in a state of panic the old man reverts to asking Heads, whom he previously dejected. Heads is reluctant at first but ultimately decides to help find the girl.

It is revealed to the old man as they make their way through the city that Heads has a particular ability, something that should be impossible. With a glance, Heads can see into others' past perspectives. Each dive leads the team closer to where the girl went. Eventually, though, it seems there are no other witnesses available and the trail runs dry, but there is still hope.

Heads was a man broken, finished with a life that tore him down and left him alone. But in the end, he finds a reason to get up and fight again.

# PIPE NATION

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A small oil and gas community come together as they navigate a changing industry.

Hardwell is a fictional town near the border of two provinces at odds with each other. Meanwhile, the camp Ashley and Ty work at is called Kilometer 72. They have just crossed over into an area whose energy values don't align with their own and run into protests and antipathy.

A single, debt-ridden mother is propelled into a job as a foreman in the high-stakes business of pipelining worth hundreds of millions of dollars at a remote camp near the small town of Hardwell.

As tensions grow between workers and neighbouring communities, strange outside influences increase in frequency from the cold, heartless suits in the corporate office and the local motorcycle club. They pay close attention to their energy sector investments. It's a culture clash between big oil's corporate greed and blue-collar grit; pipeline projects are

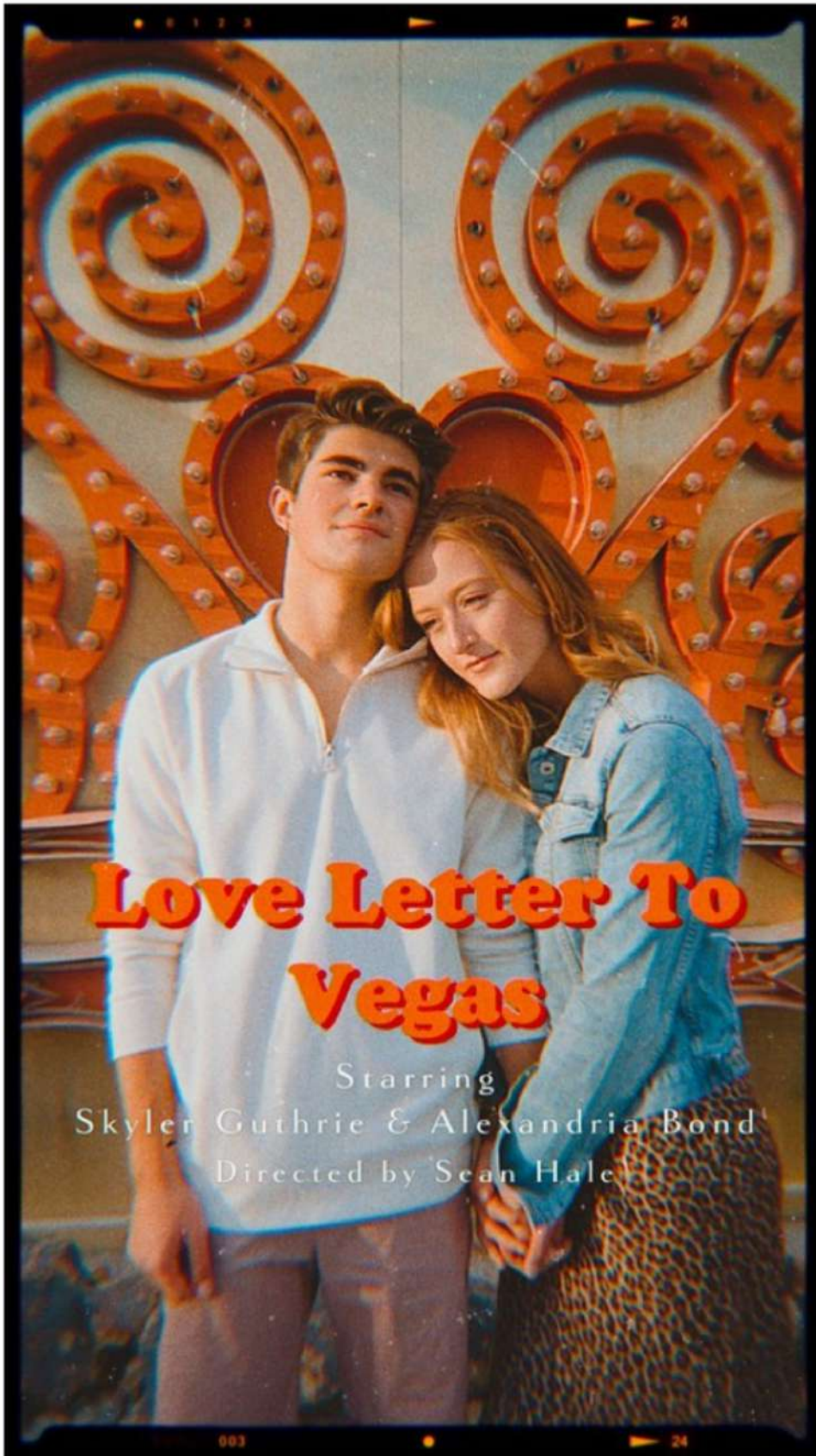
pushed to get done faster and at any cost, and the ones that get done early, profits get split with the clients. Ashley is challenged to protect the industry, test the limits of her team of men, and protect her only source of income.

Ashley's trying to support her family doing the only job her family's done for three generations, but is challenged and grows conflicted because her indigenous roots don't align with the business of big oil.

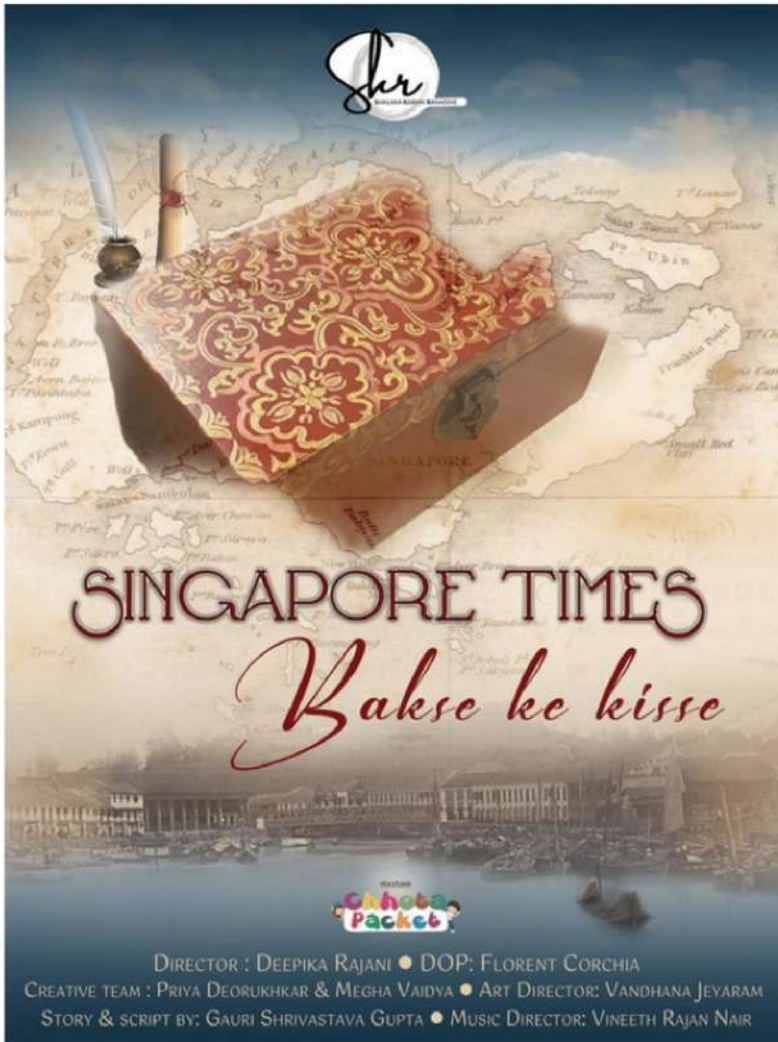
Forming an unlikely bond with a member of her crew who struggles with addiction, Ashley and Ty help one another navigate hostile and sexist working conditions and the complexities of an industry in transition.

Pipe Nation is a fictional analysis of the historical, political and economic significance of pipelines. It works to illuminate the unique relationships between individual citizens, new energy and traditional energy, and the webs of steel that lie below.

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18-year-old Hough is dragged to Vegas by his parents on their annual gambling trip. Left alone in the hotel room and feeling left out, he longs to be back in Montana with his buddies attending camp. After deciding to explore the city on his own, he meets 19-year-old Summer and journeys down a 'yellow brick road' of self discovery. With the adventure of this new city, he finds individuality that opens his eyes to the true dynamic between him and his hometown left behind.



## Singapore Times Bakse Ke Kisse Stories Unboxed

Singapore - what do you see? A modern city, flashing lights, bustling with life. But when you look closer, beneath the glitz and glamour, lie old myths and rich history; almost like a treasure box waiting to be found. Singapore Times unboxes these tales by following the adventures of a group of youngsters. Follow them as they decipher clues found in contemporary Singapore to journey into the past!

**Deepika Rajani** is a passionate artist and educator who directs and acts in Films and Theatre productions. Her experience in scriptwriting, planning, directing, and acting has been demonstrated across numerous stage, online, radio, and street plays as well as community theatre and short films presented across Singapore, India, and the U.S. Since starting her theatre practice in 2000, she has won numerous accolades including from the prestigious National School of Drama. After quitting her corporate job in 2013, she is now a full-time practitioner, registered Speech & Drama instructor under the Ministry of Education, Singapore, and certified by Trinity College, London. Deepika firmly believes that early exposure to the performing arts will empower children to learn more about themselves and their surroundings, enabling them to be global citizens. Her workshops with 4-16-year-old children across Singapore and India promote compassion and creativity. Furthermore, in an effort to make art affordable for all children, she offers complimentary workshops to low-income groups and families in financial distress. Now, Deepika plans to expand her artistic and educational endeavors by directing films acted by children, for children, such as her recent feature film, "Singapore Times - Stories Unboxed."





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# Deoch Dance

A SHORT FILM BY ORLAGH HEVERIN



Deoch Dance centres around Sheila who is weighed down from the effects of living with active addiction.

**DIRECTOR,  
ORLAGH HEVERIN**

# EXTRAORDINARY "SOMETIMES I AMAZE MYSELF, AND OTHER DAYS I PUT THE LAUNDRY IN THE OVEN." TALENT INTERVIEW

DIRECTOR  
BIOGRAPHY -  
OREN "KAYA" DAYAN



Oren "KAYA" Dayan is an Artist, Actor and Director represented by Sovereign Agency. Kaya was born and raised in Los Angeles.

Oren Dayan is known for his award winning creations of "living lucid dreams", Ripple in the Mirror (2022), NCIS: Naval Criminal Investigative Service (2003) and Ego (2018).

Thank you for the interview Kaya. First of all, tell us a little about yourself, we know that you were born in LA. How was your childhood?

My childhood. Well, I was born at a very young age. My mother had just given birth to her first baby boy. The doctor was holding me and told my parents, "I regret to inform you that your son was born without eyelids." My mother in shock replied, "That's terrible! What are we going to do?" The doctor says, "I've seen this before, don't worry ma'm. We will circumcise him and use the foreskin to make him new eyelids." My father says, "Won't that make him cock-eyed." The doctor replied, "No, if anything it will give him foresight"



We'll played sir. You are very creative and from a very young age you got involved in the world of cinema. Where did your taste for art come from?

Most likely eating paint and crayons in daycare. Silliness aside though, I had brain surgery as a child, resulting in Tourette's syndrome and both projective and associative synesthesia. Both conditions I now find extremely helpful in creating memorable art. However they can be overwhelming at times and as a youngster, not the best first impressions when making friends. I spent a lot of time observing people and instinctively developed a fascination for reading people rather quickly. It was a survival mechanism of sorts to be able to asses how, why, and what motivated people to behave in the manner they do. This inherently became the foundation of my involvement and acquiring a taste for art. Later in life I studied psychology, hypnosis, and neuro-linguistic programming which added more tools to work with. Art became the only place where I felt relief from the constant attempts at "fitting in." It was in this place of nowhere and everywhere that I found a lust for creating. It was a safe place for me to feel free and accepted within the infinite space of imagination. Growing up, it was only natural to begin refining ways to realize these traits into endeavors such as immersive theater experiences and as you say, the world of cinema, which would become my primary focus in life and the driving force that keeps me here.



**How does your background growing up in Los Angeles influence your work as a filmmaker?**

Im not quite sure, perhaps on one hand, being in the thick of the entertainment industry, all the nuance, politics, and the art of navigating a rather vapid and transient city filled with glittering veneers of people shrouding their desperations towards fame and fortune, one might find a rather beautiful dichotomy in an intensely polarizing environment. A wonderfully fertile soil for an artist to summon magick from. I'll add, the extremes you find in LA afford the artist unlimited opportunities to dance with all kinds of devils and angels. Duality, for me is where true provocative and timeless art is birthed from.



**How do you balance your roles as an actor, director, and writer, and how do you see these roles intersecting in your work as a filmmaker?**

Well, sometimes I amaze myself, other days I put the laundry in the oven. It's an elegant sword fight between focusing the root force of creativity into mediums that require a wide array of skill sets. Many of which I don't know much about initially. It feels a lot like building a plane mid flight. I personally work well under pressure so the challenge is one I invite. I've always had a deep visceral passion for acting, more for survival over the wish to be on screen, but it worked to my benefit in that regard when I chose to incorporate acting as a chosen medium. As for directing, it's really about leadership skills. There is a trickle down effect on set. The director will set the tempo and spirit of the productions flow. Strangely I've always been in severe accidents with broken bones just before we start filming. A quirky irony and also a brilliant opportunity to give no one any excuses to complain and show up any less than their highest potential. I'll add, it's also about listening to the people around you and finding their strengths and weaknesses and helping to create a symphony with the players most refined talents. Much like a conductor does with an orchestra. Writing has been a collaborative endeavor where minds meet to bring a story to life. The intersection of all these will be apparent when you watch our films.



**Fascinating. Can you tell us about the creative process and inspiration behind the short film "Ripple in the mirror"?**

Sure, Ripple in the mirror was a co-creation inspired by the life of my best friend and creative partner in crime if you will, The brilliant Craig Charter, who must be highlighted in a regard I fear I'll fail to achieve with words alone. He is a special man who has done well for himself in worlds unrelated to the arts. Although he felt something was missing. He had a calling to create, an itch to tell stories, but was unsupported by the people around him. Craig chose to make one of the bravest decisions one can make in life. He let it all go, from work to personal relationships- everything changed so that he can start from scratch as an artist. This film was inspired by a specific deep and painful personal story that Craig lived through and when I heard it, we decided this would be a wonderful opportunity to create a cathartic piece together. We chose to tell this story in a more cryptic way that anyone could relate to if they are sensitive enough to do so.

**Which techniques or methods do utilize as a filmmaker to create a unique visual style for your films?**

Keep it deep, Extreme, and Stunning.



**You have received countless awards. How do you feel to have been recognized for something you are passionate about? Please tell us more about the recent trophies you have won**

It's an honor to be recognized all over the world for stories that were just in our heads not long ago. The process and growth along the way is the real trophy. The gold statues on the mantle just help change the tone of those around you who think you are crazy or doubted your abilities along the way. Statues aren't the goal, they are a marker that you are on the right path and speaking a language that resonates with others. We don't care for fame. We prefer infamy. As such, I hope the recognition leads only as far as it needs to so that we can continue doing what we love. Remember to "kill your darlings." You'll notice the trophies in the trash photo. This is about not resting on any laurels. As artists our job is to create- not to win. "Winning things" is a bi-product of creating more related to the business of art. That's another topic we can save for next time.

“ ———  
|  
|

**Every new beginning  
comes from some other  
beginning's end.**



**To whom do you dedicate your success?**

To all the artists out there struggling and bleeding to create because they have to. To those who live, breath, and die for their art. To the passionate ones. To Leigh, a warrior soul with an old world moral code of honor that whispers through our work.

**How far do you want to go with your talents and skills?**

I'm not sure how far, I don't really see it as a "distance". I'd like to go deeper. Craig and I have a lot more to tell and we want to do so with provocative ferocity that challenges the very nature of how people perceive the world around them, and most of all, themselves.









**Can you discuss any projects you are currently working on, or any upcoming films you are particularly excited about?**

Yes, we have a feature film called *The Secret Box*, that we are just now polishing off and will be releasing in the next few months. It's a wild ride into the psychodrama of consciousness. A film that questions reality in a whimsical and poetic way. A treasure we look forward to sharing. We are also currently filming another short called "Vanity" which I believe will be our best one yet as far as visuals and technical aspects are concerned. Like anything, the more you do something the better you get at it. This piece, is one I can't wait to release. It will follow our feature that has been 3 years in the making. Keep your eye out for this strange disruptive duo- we have more magic to share with you. With that, I'd like to thank you for taking some time with me, it's been a true pleasure and an honor. Every new beginning comes from some other beginning's end. Until next time!



  
 house.of.kaya  
 Oren Dayan  
 Kaya@houseofkaya.com

# KASHISH



'Kashish' is a well-meaning conversation on domestic abuse and how it can extend beyond simply a physical manifestation, or fixed expectations that one might have of an abused-and-abuser-equation. It attempts the same by showing a doctor's procedure of conducting an autopsy on someone who took their life by suicide. As she unravels each layer, the plot is also gradually shared with the viewer.

Directed by  
**Yogesh Subhash Ingole**



# AMY and ANGEL

INSPIRED BY TRUE EVENTS

Against all odds, a deaf girl and her rescued dog dance magically together while competing on a national TV talent show

SCREENPLAY AWARDS—Winners

- WINNER Oniros Film Awards - NY  
Best Feature Film - 2022
- WINNER White Unicorn International Film Festival  
Best Feature - 2022
- WINNER International Independent Film Awards  
Best Feature - 2022
- WINNER White Unicorn International Film Festival  
Best Feature - 2022
- WINNER Grove Film Festival  
Best Feature - 2022
- WINNER New York International Film Awards  
Best Feature - 2022
- WINNER Beyond Earth Film Festival  
Best Feature - 2022
- WINNER Chicago Script Awards  
Best Screenplay - 2022
- WINNER Cinema World Fest Awards  
Best Feature - 2022
- WINNER Festigious International Film Festival  
Best Feature - 2022
- WINNER GLOWWOOD INTERNATIONAL FILM FESTIVAL  
Best Feature - 2022
- WINNER Festigious International Film Festival  
Best Feature - 2022
- WINNER New York International Film Awards  
Best Feature - 2022
- WINNER Five Continents International Film Festival  
Best Feature - 2022
- WINNER Los Angeles Film Awards  
Best Feature - 2022
- WINNER Filmmaker Life Awards  
Best Feature - 2022
- WINNER CFF International Film Festival  
Best Feature - 2022
- WINNER Master Of Cinema  
Best Feature - 2022

SCREENPLAY AWARDS—Finalists

- FINALIST ScreenCraft Family Screenplay Competition  
Best Screenplay - 2022
- FINALIST Cowpokes International Film Festival  
Best Feature - 2022
- FINALIST Los Angeles Cinema Festival of Hollywood  
Best Feature - 2022
- FINALIST Courage Film Festival  
Best Feature - 2022
- FINALIST Festigious International Film Festival  
Best Feature - 2022
- FINALIST American Film Awards  
Best Feature - 2022

"It is masterfully written and there are many unexpected surprises and the script is excellent."  
MOVIEGUIDE

Coming to Theaters Spring 2023

Robert Craig  
Films

ROBERT CRAIG FILMS IN ASSOCIATION WITH ROUGH DIAMOND PRODUCTIONS PRESENTS A JULIA VERDIN FILM "AMY AND ANGEL"  
WRITTEN BY ROBERT CRAIG, JULIA VERDIN, ANGELA LUJAN, & DEEDEE BENKOVICH  
DIRECTED BY JULIA VERDIN AND DEEDEE BENKOVICH

ROUGH  
DIAMOND  
PRODUCTIONS

www.AmyAndAngel.com

# JK 1971



Jean Kay, a young Frenchman, hijacked a plane of Pakistan International Airlines [PIA] to help the people of Bangladesh in the war of liberation of 1971. He demanded a total of 20 tonnes of medicine and medical supplies for the freedom-loving people of Bangladesh should be handed over to the people of Bangladesh. Under this condition all of the passengers of the plane would be released. The film is based on this incident.



Merging personal memoir and photojournalism, *Aloha Soul Food* nostalgically explores decolonial foodways through the family life stories of six Pacific Island women. A transnational story set in Los Angeles, California, the documentary embodies an intergenerational love story to working class women deeply rooted in Hawaii while skillfully examining a century of how they navigated through the Chinese exclusion Acts, the overthrow of the Hawaiian Kingdom, 1960s school cafeterias, the United Public Workers Strike in 1979, and the Women's Army Core. The film shows how generations can reclaim identity and historical spaces through recipes while reminding us of the deep ties that bind our families and communities together.



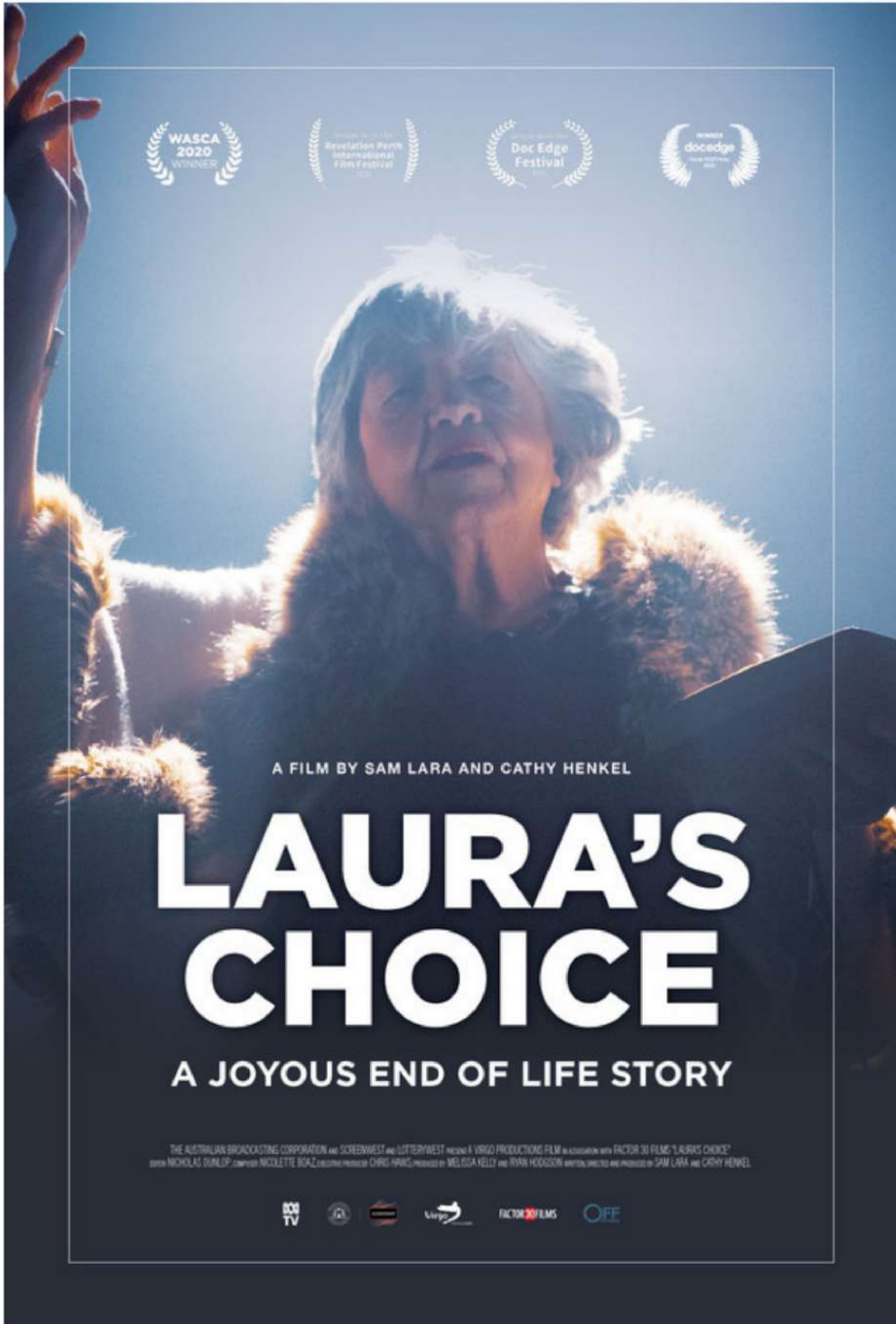
# Vuka



A darkly comedic thriller about two African women experiencing a night of freedom and debauchery until a mysterious presence threatens to upend their friendship and sense of reality. Vuka is an investigation of modern African sisterhood...with a little magic!

## CREDITS

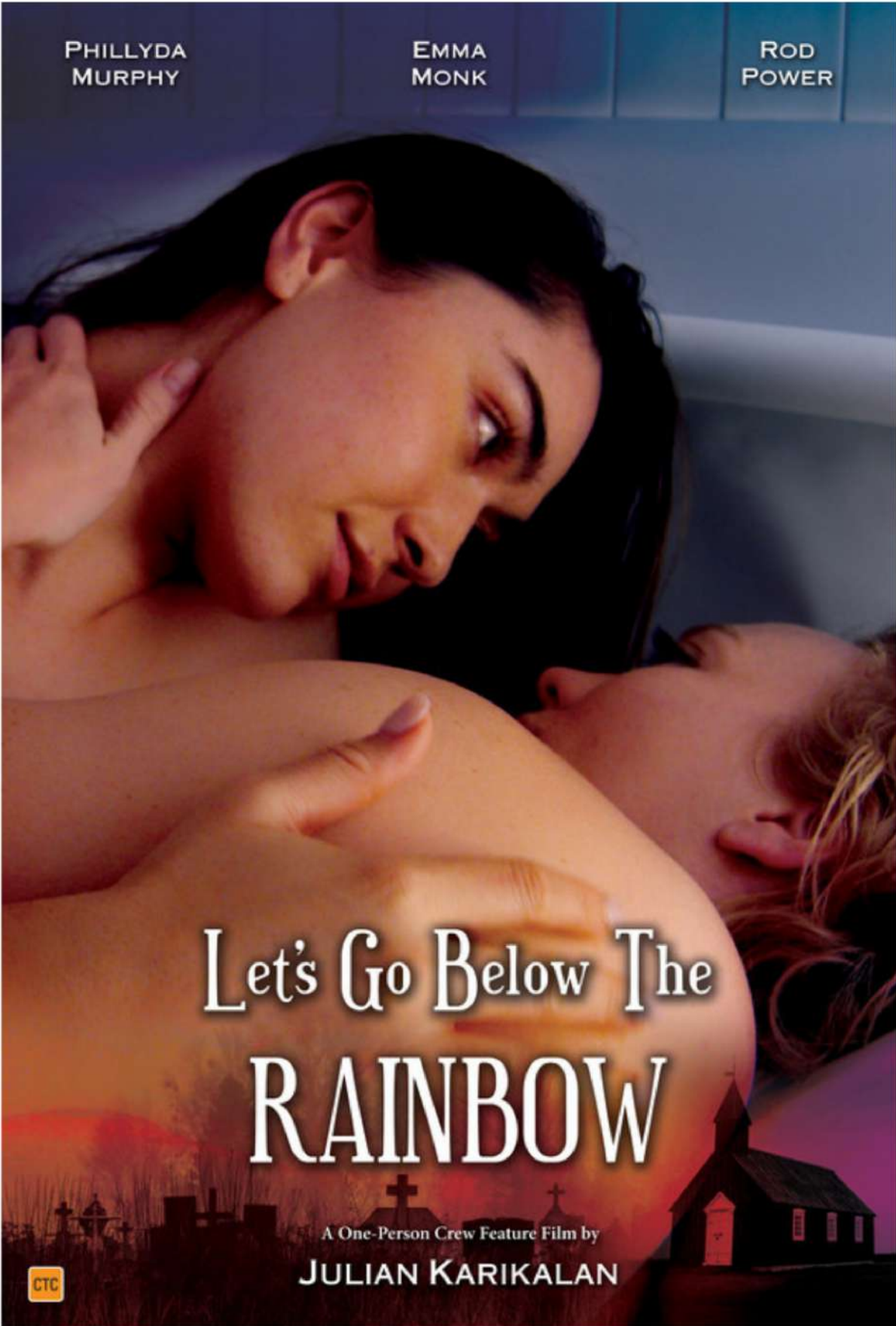
Director - Sohina Sidhu  
Writer - Amandla Jahava  
Writer - Kineta Kunutu  
Producer - Madeleine Joyce  
Producer - José Espinosa  
Key Cast - Amandla Jahava  
Key Cast - Kineta Kunutu  
Director of Photography - Rikki Porter



PHILLYDA  
MURPHY

EMMA  
MONK

ROD  
POWER



Let's Go Below The  
**RAINBOW**

A One-Person Crew Feature Film by

**JULIAN KARIKALAN**

CTC



# Shadows of Memory

An installation by  
Jay Borgwardt

JUD TYLOR DON MOST BRITT GEORGE AND INTRODUCING YOUNG BARLOW  
WITH WINSOR HARMON NOELLE WHEELER AND JOSE ROSETE

# CULT CARTEL

THERE'S NO PLACE  
LIKE HOME

Finalist  
**Los Angeles  
Film & Script  
Festival**  
2022

Honorable Mention  
**Los Angeles  
Script Festival**  
2022

Official Selection  
**Chandler  
International  
Film Festival**  
2022

Official Selection  
**Utah Film  
Market**  
2021

MOVIESMAKINGADIFFERENCE 501C3 PRESENTS A DJANA DAVIS FILM JUD TYLOR DON MOST  
BRITT GEORGE AND INTRODUCING YOUNG BARLOW "CULT CARTEL" FEATURING WINSOR HARMON  
NOELLE WHEELER AND JOSE ROSETE PRODUCED BY DAVID GROSSMAN AND ROD DIGIOVANNI  
WRITTEN BY SCOTT ROBERT PRODUCED BY TOLGA KATAS DIRECTED BY STEVE WARGO  
CO-PRODUCED BY PRESTON HILL, JAMES W. MOYLES III AND BARBARA HEILMAN  
EXECUTIVE PRODUCERS JULIA ROSENGREN AND CONRAD N. HILTON III EDITOR ANDREW PAUL DAVIS

THIS FILM IS NOT YET RATED

WWW.MOVIESMAKINGADIFFERENCE.COM

# EXTRAORDINARY TALENT INTERVIEW WITH THE AWARD-WINNING DIRECTOR & WRITER ZSOLT POZSGAI.

## DIRECTOR BIOGRAPHY ZSOLT POZSGAI



Completed his secondary education in Pécs. When he was 24, he “signed on” with the Pécs National Theatre, working first as an assistant director and then as the theatre’s secretary and dramaturge. He wrote his first play, *Horatio*, which was premiered a year later in the Hevesi Sándor Theatre in Zalaegerszeg. In addition he worked as a dramaturge for a number of theatres - the Madách Theatre, the Arizona Theatre and the Magyar Theatre in Budapest. Now the artistic director of the New Theatre, Budapest, and working in the Hungarian Cultur Academy. Worked in many international jury in film or film festivals/Bahgdad, Tehran, New Delhi/

His plays was many stages all over the world. Directing films, television films from 2006.

General director of the HORATIO FILM Ltd. Budapest

Hi, Zsolt Pozsgai! Thank you for granting this interview and sincere congratulations on your Outstanding Journey as a Filmmaker.

### **Besides being a successful man, who is Zsolt Pozsgai?**

A child who has never grown up and never will. I have dreams that I want to achieve at all costs. Success and happiness do not always go hand in hand. In my case yes, my beautiful family comes first in my life, everything else, the theatre, the film game. Serious play, but play. And that's why I don't let them spoil my games. I direct my plays and films so that what I really want to give to the audience is fully realized. So that they can be guests in the dream that I dreamed.

### **We know that you have presented important theatre plays and films with HORATIO FILM LTD, what can you tell us about this company and what it represents in your life?**

*Horatio* is a stage character from *Hamlet*. In the drama everyone dies at the end except *Hamlet's* friend *Horatio*. That's the hope. To survive. That no matter what tragedies haunt our lives, let's see the beauty in a child's smile, in a landscape, in a poem. It is also the title of my first great drama *Horati*. That's why I named my film company after it.

In the last twenty years it has become quite a significant film and stage company, and I use it to make the films that I also produce.

### **You write comedies, tragedies, dramas, fairy tales and musicals, how have you managed to combine all of these?**

The theme, the story, always calls for the form of realisation. Every play or film is born from the fact that something is hurting the creator, something is unspeakably hurting, and it can only be expressed in film or in a play. Even comedy is based on this, strange as it may sound. If something doesn't hurt in the soul of the artist when he creates, that creation cannot be valid. And interestingly, if you write it, you can heal yourself and those who are the recipients of that pain. Good art is medicine, not poison. Although sometimes there is very little difference between the two. So *Horatio* is not just a company name, it is a philosophy of life.

**Of all the genres you have worked with, which do you enjoy the most?**

I really like to inject humour into even the darkest drama. There is no greater pleasure when the audience laughs. But it's also an extraordinary experience when a dramatic work manages to evoke catharsis in the viewer. In the catharsis of tragedy, we feel joy, liberation, calm. In our private lives, too, our true friends or lovers are those with whom we can laugh with sincerity. So you have a theme, an idea, a story, and you have to find the form that best expresses it. In film, theatre, tragedy, comedy, maybe a musical. I'm not the first to define the genre.

**How did you make the jump from theatre directing to filmmaking?**

I started with plays and theatre productions, but I was already writing scripts for television series. I have written 286 series scripts so far in my life, and having been on the set, I have learned the film business. Fifteen years ago I was able to make my first feature film. It was a success. And then came the others. Theatre and film are like a poem: they condense the world, they compress it. In two hours you have to portray human development, a historical period, anything. And I make film as if I were writing a poem. I pay attention to condensation, rhythm, poetry. Of course, theatre and film can only be made if you've learned the craft, preferably from very good masters. You can't be a coniar. Film directing is a multitude of questions, and it is your job to answer all of them. You have to learn a lot to do that.

**You are the writer and director of the film "The Darking Way", where you managed to depict the real events of the failed Hungarian War of Independence with an unexpected ending, what can you say about the film?**

There were successful or unsuccessful struggles for independence in every country. The heroes are similar. They live in a lying age that they can no longer bear. They rebel, organise revolutions and, in most cases, die for freedom. But even death does not come easy. The protagonist of my film is forced to face a mistake, a sin in his private life, before his death, and that is his tragedy. The heroism of the revolutionary and his private life are very often in conflict. In this case, it is catharsis.



**Your film "Darking Way" won 100 awards in 6 months at film festivals, why do you think it was so successful?**

It's a low budget film, so it's definitely not about the visuals. It is the acting talent that made this film such a success. The Hungarian actor is extremely talented anyway. And it is through the acting that the audience understands the film, wherever they live in the world. This is a film about a character in Hungarian history, and it had to be written and directed in such a way that it could be enjoyed anywhere without knowing Hungarian history. It seems to have succeeded.

**What experiences have you had with your project being shown in other countries?**

It is different to walk on the red carpet in Montecarlo to the festival and receive the award than it is to attend a festival in Nepal, for example, where our film won an award. I've learned a lot about many cultures in the process of winning festivals, and the fact that our film is equally successful in these very contrasting cultures is a real joy for me. We have managed to capture something essential in the film that can apply everywhere.



**As a writer, director and filmmaker, you are building an important legacy not only in your country but worldwide, what's next for Zsolt Pozsgai?**

That it is worthwhile to deal with the eternal human. The daily topicality, the daily politics is short-lived and will pass away. But there is something eternal in human nature to build on. But this "eternal" does not mean the same thing. I have a play called LISELTOTE IN MAY, which has been performed in theatres in forty countries, sixteen of which I have directed. Not for the money, but to see how the drama changes as it appears in different cultural areas, performed by actors of different nationalities. And each production became different because of that. My previous film, THE DEVOTED, won awards mainly in India, Africa, East, Eastern Europe. And this one, THE DARKING WAY, has won awards in North America, Canada, the United States, which is interesting. We always seem to have success where there is a shortage of talented actors. Even in the American film industry, they are desperately hanging on to legendary, older acting stars, having trouble finding replacements. But not to worry, they will come sooner or later.



**Where can we watch "Darking Way"?**

On online distributors' sites, there are several such distributors. If you type the title into one of the internet search engines, it will surely return one.

**You started working in the arts at a very young age and have years of hard work and recognition behind you, who do you credit for your success?**

I had many and great masters, writers, directors. They have given me a set of values from which, like them, I refuse to deviate. Very often I say no to an invitation because it doesn't match the dreams I had at the beginning of the interview. I don't bargain. And of course I need a partner, a wife, who is by my side in everything. For example, if I ask her what I should do, because I'm being promised a lot of money for a job that I don't believe in, but I can do it. Should I do it? And he always says what I always want to hear: don't do it. Another one comes along that you believe in. We were born to pursue the dreams we had in our fetal years. Unhappy is the man who is buried with his dreams.

**Where can we find out more about your journey?**

Even now I dream of a new film, a large-scale dance film, where I would invite dancers from many countries of the world, because the language of dance is a common language in the world.

For a subject that no one has ever worked on film. I am now looking for a producer, a partner, a film producer. If you are interested, you can find me at

 horatiofilm@gmail.com

 Pozsgai Zsolt

 Pozsgai Zsolt munkái videón

 Darking Way / Magyar gólgota film Awards





## Synopsis

A wild journey through the whimsical struggle of dancing with your inner demon.

# EXTRAORDINARY TALENT INTERVIEW WITH THE AWARD-WINNING FILMMAKER DIANA DAVIS

## PRODUCER BIOGRAPHY - DIANA DAVIS

Diana Davis is not an ordinary filmmaker. She is a true champion for those having been through some very traumatic situations. **MoviesMakingADifference** has a mission to not just raise awareness with their movies, but to aid survivors of Human Trafficking, Slavery, Child Marriage and Child Labor in the US and Canada.



Photography, Hair, Makeup by  
beautybymattmedia.com @beautybymatt

Hi, Diana Davis! Thank you for granting this interview and sincere congratulations on your Outstanding Journey as a Filmmaker.

### Who is Diana Davis?

I'm very lucky to have been raised by parents who were unfailingly enthusiastic and encouraging. They thought I could do absolutely anything I was passionate about. They also were the kindest people who, by example, showed me how much more fun it is to take as many people along with our successes and happiness as possible. They balanced hard work with fun, most often combining the two. So that's what drives me. Passion to be able to help make this a better world where I can, with joy, gratitude, cramming as much into a day as possible, and taking as many people who want to join me as I can.

### How did you get involved as a film producer?

I had been an actress in New York in my early 20s. Activists on street corners would often grab my attention to help victims of human trafficking in Southeast Asia, Africa or the Middle East. I was walking because I couldn't afford a cab and was desperately trying to concentrate on whatever audition I was en route to, fully

immersed in my own life. I didn't see how I could possibly be of any use to these poor women on the other side of the world. It shocks me now that I felt that way but so many of us do.

Fast forward twenty-five years and I am in Scottsdale with a family of my own and doing well as a Realtor. Acting was very much in my rear view mirror. At a Christmas party I met the prominent investigative reporter Mike Watkiss. I congratulated him on his recent Edward R Murrow award for his documentary, 'Colorado City and The Underground Railroad'. Despite the award, he seemed so dejected. He lamented that not enough people watch documentaries and the subject matter is so heartbreaking that most people just feel helpless. "You mean those crazy women in their prairie dresses that don't mind sharing their husbands?" I questioned, probably frustratingly for Mike.

He patiently educated me that the FLDS (the breakaway polygamous cult, the Fundamental Church of Latter Day Saints) were actually slaves lacking any form of self determination. He said he wished he knew someone who could make a commercial film one day about it, perhaps with an uplifting ending that would inspire, instead of turning viewers away.

Well I knew so many people still in the business from my days in NYC. My husband was a writer, I was reasonably financially secure and this was not halfway around the world but just seven hours straight into the desert from me on the Arizona/Utah border. I couldn't look myself in the mirror if I turned away this time. With no knowledge whatsoever of how to make a film, I told him that I would do it. So I read every book there was on filmmaking and did just that. The result was 'Cathedral Canyon' which won the Audience Choice award at the 2014 Palm Beach International Film Festival.

**How did the story to produce 'Cult Cartel' come to you?**

'Cult Cartel' was actually the brain-child of one of our supporters, Jack Koch. He had fallen in love with the young people from Colorado City with whom he'd volunteered and had given presents when he learned they had never celebrated a birthday before. He suggested a sequel, but this time from the voices of these heroic survivors. At the time we had aided about 50 survivors of child labor and forced child marriage. Excitedly he added, "and these survivors could also work on the film as actors and crew alongside Hollywood stars!" Those were his last wishes. I was the last person he spoke to before he unexpectedly passed away a few hours later.

So 'Cult Cartel', written and directed again by Paul Davis, is dedicated to Jack Koch, filmed inside the homes and on location in the infamous town of Colorado City where townspeople were forbidden to watch movies, let alone act in one!

The movie features Donny Most (Happy Days), Jud Tylor (That 70's Show), Winsor Harmon (The Bold & The Beautiful) and real life survivor Young Barlow. Twenty-seven other remarkable survivors played a range of characters, often resembling the predators from whom they escaped. And unlike most productions highlighting the plight of the FLDS, we paid everyone SAG wages.

As an extra detail, the film was even secretly catered by FLDS women in desperate need of employment. The makeup and hair was authentically done by ex-cult members.



**What is the message you want to send through 'Cult Cartel'?**

Firstly, that human trafficking is not something that just happens halfway around the world. It's rampant in our own country. Secondly, that human trafficking for a so-called church's gain is not religious freedom, but organized crime. And thirdly, that when people ask, "why don't they just leave?" it will dawn on them how difficult women find it to leave abusive relationships in our world. How difficult must it be to leave with 13 children, no education, no work experience, no knowledge of available services or connection to the outside world, on top of never having had the freedom to make a decision for themselves, not knowing how to. For many of those that I have rescued, I am the first stranger they've ever met. Everyone in their lives they've known as long as they can remember. They are foreigners in their own country. It is literally a case of reinventing their reality.

**Where can the general public watch 'Cult Cartel'?**

We have our first film 'Cathedral Canyon' on our website at [MoviesMakingADifference.org](http://MoviesMakingADifference.org)

At the moment, 'Cult Cartel' is still only shown at fundraising events with 100% raised going towards aid. It will most likely be available on the website in the new year, once we start production of our next film, 'Carmelita'.

**You started MoviesMakingADiffence, an important movement to save victims of human trafficking. What can you tell us about it?**

I founded the nonprofit to make a difference so the name; **MoviesMakingADifference** seemed perfect. Our mission statement is to create socially conscious movies highlighting the injustice of human trafficking, child labor, child brides and spiritual abuse, then directly aiding the survivors upon whom the films shed light.

We don't have a blanket program. We take each person individually. We have done everything from rescuing girls from the hands of traffickers then testifying in court to convict the predators (or to get victims released), to addiction services, therapy, housing, employment and job training, transportation, education, dental, and vision. But what I've found is needed most is always being on the other end of the phone for them for emotional support and letting them know we will stay in their lives forever.



**How can more people get involved by supporting MoviesMakingADifference?**

They can go to our website and donate either a one-time or a monthly donation and of course purchase 'Cathedral Canyon'. They also can find us on social media and follow us and share our posts. If they would like to host a fundraiser themselves, they can show the movie to a group of their friends at home or host at a larger venue to both raise awareness and aid survivors.

**What have 'Cathedral Canyon' and 'Cult Cartel' meant to you?**

The movies have not only changed the lives of those in need, but have changed mine as well. I can't imagine what I'd be doing or where I'd be had I not walked up to Mike Watkiss that day. The experiences of making such important movies sensitively, all on donations and with a quality that we can be proud of, is by itself extremely rewarding. But the real fulfillment is my growth since commenting on the "crazy women . . ." Who would have thought that I'd be a welcome guest in "the Crik" as those from the twin towns on the AZ/UT border call home. The relationships I have with women, men and families, both polygamists and monogamous. are those I deeply cherish. The month spent shooting with the entire cast setting up camp in one of the well-known plural family homes and being hosted by family members themselves was one of the most memorable, educational and touching experiences for all.

**In relation to this very delicate and painful issue, do you think that the government has not carried out a program to stop and catch those who dedicate themselves to this crime?**

It's a very complex issue. I can only compare it to the Mafia when people ask me this question. Although those hurt don't defend their dangerous and abusive families, they have a similar code of silence. Also, until we lift protections on evil practices being overlooked because of the sanctity of a bizarre "religion", law enforcement's hands are often tied. The same with the avoidance of taxes to anyone deciding to create a "church". They can become so wealthy and powerful that they can continually fight many charges.

**How have viewers taken this issue?**

It was difficult when I first started in AZ as the FLDS construction companies were flourishing there, winning bids because of child labor. My email and social media would be hacked when I'd mention the FLDS, subtly warning me I was on their radar and not so subtly when public screening attempts were constantly thwarted. But the FLDS crews hadn't made it to Florida, so I could easily get the word out and quickly gained support on the east coast.

I am happy to say that we now have a Safe House in Florida, where we house those we've quickly whisked to safety. Initially my partner Chip Williams, an addictions counselor, opened his home for this purpose. But landlords and HOA's, although applauding his generosity, wouldn't renew his leases. So after 4 moves in 6 years, we purchased a house this year. A MMAD House! And I stopped counting having aided our 150th survivor, feeling uncomfortable racking them up as numbers, as we know each of them personally by name.

**Where can we learn more about your work as a producer?**

You can learn about us through our website, [moviesmakingadifference.org](http://moviesmakingadifference.org), on social media, or by googling **MoviesMakingADifference**. There is quite a lot on the charity, not much on me because I've always focused on the cause.

Even though I am the one who insists on handling the bulk of every aspect from the filmmaking to the recues and even all the tedious filing and website updates, I am blessed to have a really incredible, bighearted, talented team each playing an important role. And wonderfully, we have all become very close friends. I've been told that it gets confusing when following me on social media because much of our downtime and social lives revolve around **MoviesMakingADifference** (fondly known as MMAD) We all truly believe that we should be MakingADifference in all that we do. It's even difficult to tell our recipients from our donors as we refer to us all as our big MMAD Family. One might question why we are all out on a boat or out dancing because we don't point out that we are celebrating a survivor's milestone and it's the first time she has seen a beach! This is her personal and private journey.




Film Star Donny Most with producers and guests at the Ben Premiere.

**Is it time to say 'enough is enough'?**

It's time for us to stop turning a blind eye to so many humanitarian issues, just because they don't directly affect us or our families personally.

 [moviesmakingadifference](#)  
 [moviesmakingadifference.org](http://moviesmakingadifference.org)  
 [diana.davis1](#)  
 [@MoviesMakingDif](#)



# HAPPY HOUR

share it with  
your friends

**JR** Media  
Productions

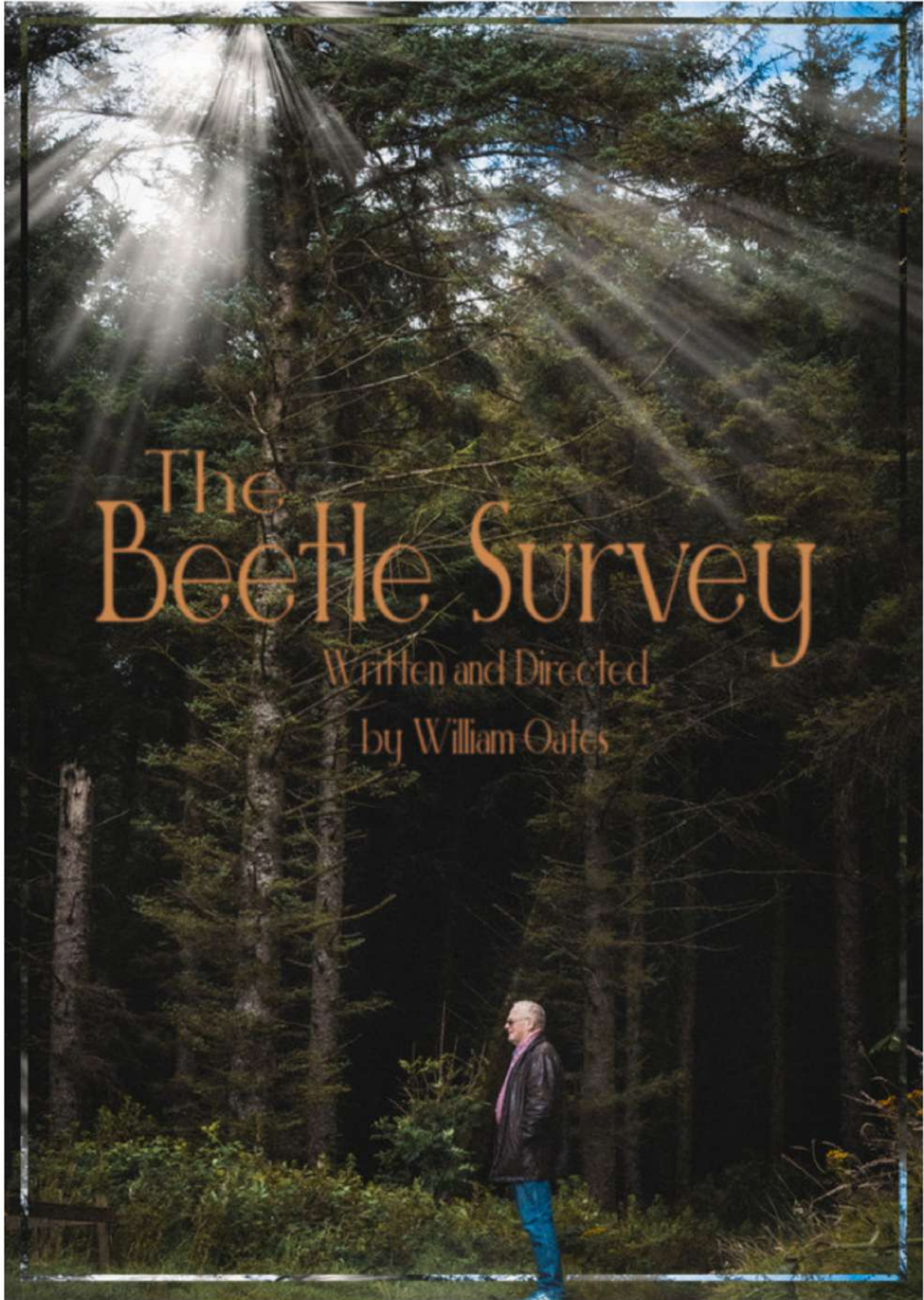
"Happy Hour"  
Andrea Vasquez  
Jo Anna Heckman  
Gabby Franklin  
Written and Directed by  
Jonathan Ruggiero  
A JR Media Production



Director  
DuanYang Zhang

## Ballad of the Warriors

The film tells the story of a guerrilla group formed in the 1930s by a small group of underground members, together with bandits, landlords, hunters and pseudo-police, who fought against the enemy in the harsh environment of the virgin forests of the Xing'an Mountains and defended their homes against invasion and enslavement.



# The Beetle Survey

Written and Directed  
by William Oates





Al Nazemian  
Riggsby Lane

for I am dead

WRITER, DIRECTOR

Patricia Delso Lucas



A 515 PRODUCTIONS FILM

# FRESHWATER

DIRECTED BY IAN PLANCHON & LYNN MELLING

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