

M A G M A G A Z I N E



Youssra,
Happy dreams
by khalid Ali

Saudi
Revolution in
film industry

**The Artist of
the month**

**Interview with
the Nude
Artists
Danny & Arwa**

**Top Brands
this month**

5th Edition

HAPPY DREAMS

EVERY WOMAN, NO CRY!

TV SERIES,
WRITTEN BY HALA
KHALIL, DIRECTED
BY AMROO ARAFA,
EGYPT 2022

REVIEW BY

KHALID ALI

FILM CRITIC, AND
GLOBAL HEALTH
FILM FELLOW

ums
UNITED VIDEO SERVICES
جميع الحقوق محفوظة

AG

أحلام
سعيدة
SWEET DREAMS



إخراج
عمرو عرفة
Directed by Amr Arafa

إنتاج
جمال العدل
Produced by Gamal El Adl

تأليف
هالة خليل
screenwriter Hala Khalil

Producer

HAPPY DREAMS

Every Woman, No Cry!

‘Happy Dreams’ (TV series, written by Hala Khalil, directed by Amroo Arafa, Egypt 2022) available on Shahid Network

Review by Khalid Ali, Film Critic, and Global Health Film Fellow



Hala Khalil, film director, writer, and producer is well known for her critically acclaimed films exploring women's stories in contemporary Egypt. ‘The best of times (2005), ‘Copy and paste’ (2007), and ‘Nawara’ (2015) had vocal women protagonists negotiating their identity and status in socially, politically, and economically turbulent times. In ‘Happy Dreams’, as a writer Khalil wastes no time in engaging the viewer with the trials and tribulations of three women from different socio-economic backgrounds; Farida (Yousra) the affluent emotionally detached socialite, Layla (May Kassab) the down-trodden wife desperate to conceive while her biological clock is ticking, and Shireen (Ghada Adil) the independent businesswoman fearful of romantic commitment. Plot developments that bring those women together in a group therapy setting for women struggling with insomnia is a testament to the skill of Khalil. Later, it transpires that a hidden secret and trauma connect two of the women.



From the first episode, we empathize with Farida as the victim of a hit-and-run car accident that leaves her blind. This event marks the beginning of a journey of transformation and acceptance for these women. Through their friendship, they come to realize that life can still be enjoyed despite its setbacks and disappointments. Layla wisely introduces a new motto to their future lives: 'No Drama' (Laa lei al-sabhaneyat). Feeling sorry for themselves, dwelling in misery and self-reproach is a recipe for failure. Being mindful and positive are key attributes to sustain their well-being. These women deserve better; they are not letting anything, or anyone deprives them of their right to live happily. Individually and collectively, they can dictate their future. Armed with resilience and resourcefulness, they can achieve peace with themselves and with those around them.

While the overall series tone is one of light-hearted entertainment, several hard-hitting issues are explored intelligently such as the stigma of mental illness, and the double standards of a misogynistic society where men are entitled unquestionably to enjoy polygamous relationships, and the long-term impact of estrangement amongst family members.



Farida and her brother Salih (Emad Rashad) both grew apart from their mother who was an inpatient in a mental asylum for years. Their mother is an example of a woman whose creative aspirations have been aborted by male dominance and stifling traditions. Farida's mother wanted to be an actor in French cinema; a small role in a feature film with Bridget Bardot was the end of her film career. Her disappointment contributed to a relentless mental illness that stopped her from becoming a devoted mother. Still, amongst the tragedy, Farida manages to connect with French culture and finds solace and peace in Edith Piaf's iconic song '*Non, Je Ne Regrette Rien*'; 'I don't have any regrets is her recipe for survival.

While the narrative focuses on women, the roles of men are similarly well written; Salih is a womanizer failing to come to terms with being estranged as a child from his mother, Yahia (Nabil Noor Eldin) Farida's legal advisor and long-term secret admirer trying to please everyone, and Layla's loving father (Sami Maghawri), an older widow mindful that every precious moment should be enjoyed while caring for his grandson. In the world of this series, men are not the stereotypical violent, malicious personas frequently depicted in TV drama.



An intricate Almodóvar-esque plot is brought to life by superb direction from Arafa and a cast delivering a career-best. Yousra shines in beguiling role-playing to her strength as a charismatic actress in full control of her artistic tools. Only an actress of Yousra's caliber can pull such a heartfelt, nuanced performance. Watching her evolve emotionally from a detached, suspicious, arrogant egocentric woman to a kind, the forgiving soul is a delight. Farida's banter and arguments, and one-liners, with Sodfa (Shaymaa Seif), her happy-go-lucky housemaid, provide comic relief when it is most unexpected. May Kassab and Ghada Adil similarly excel in embodying the roller coaster of emotions their respective screen characters go through.

'Happy Dreams' is a TV dramedy at its best. By the end of the series, the viewer is equally entertained and encouraged to reflect on several themes: the kindness of strangers, friendship and forgiveness, inter-generational interdependency, and women's camaraderie as key determinants to happiness. Farida and her friends prove to us that it is never too late for human beings to change for the better.

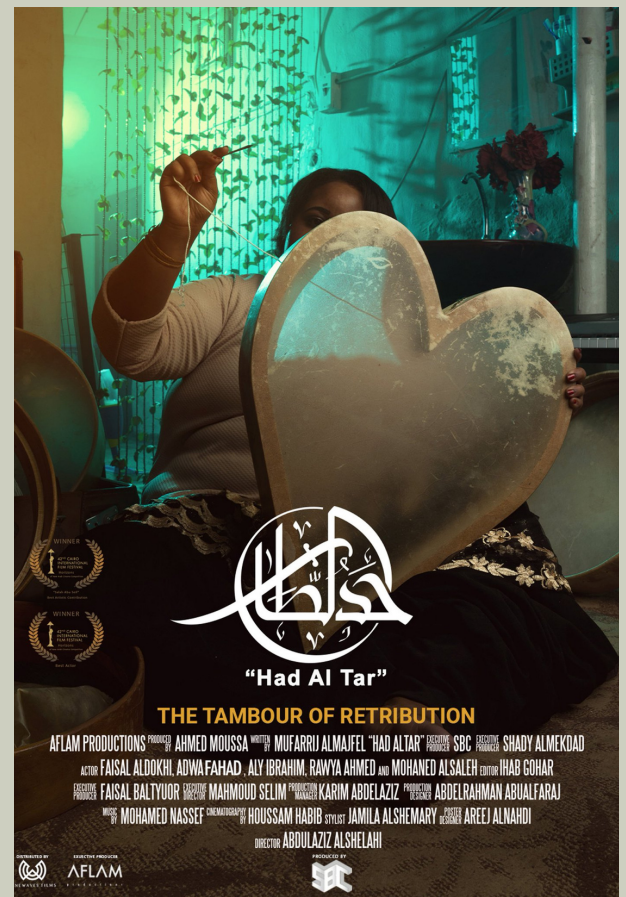
FILM FESTIVAL IN SAUDI ARABIA DREAM COMING TRUE

Writer

Ahmed Al Ayad

When it was announced that the Saudi city of Jeddah was planning to host the Red Sea Film Festival, as one of the several initiatives by the Saudi Ministry of Culture, I recalled so many memories including multiple movie views and cinematic readings. I also recalled the many movies we watched and the cinematic reviews we read in the newspapers including several interviews with artists, directors, writers, and critics. It has been a huge reservoir of memories deeply rooted and instilled in our souls bringing about unique love and passion for the seventh art in all its aspects and details. This kind of love and passion made us go beyond watching movies to reading the details and receiving the signals from those movies to watch whatever was there behind the scenes





In 2014, I made my first visit to a film festival; that was Dubai Film Festival, the festival's edition that year launched the last movie by the late movie star Nour Al-Sharif; it was entitled "Cairo Time", was typically an amazing experience, this is the most appropriate description of that trip and the opportunity to attend a unique event and see movie stars and directors, talk to them and discuss with them their films, It is typically an exceptional and dreamy experience.

Then I had several other visits to movie festivals including Cairo International Film Festival, Marrakech Film Festival . where I enjoyed my best and most beautiful moments; watching and sharing the same emotions with a real audience who has the same love for cinema.

On the other hand, with all the momentum of such unique cinematic events abroad, movie theaters still did not exist in Saudi Arabia. However, within a few years, there have been several significant changes including cinema theatres that have been opened in the KSA, numerous film screenings, and, last but not least, the remarkable organization of the notable Red Sea Film Festival in Jeddah.

The new festival constitutes a historic event for all filmmakers, a film festival in which many of the latest world cinema productions were screened this year with many super quality movies screened for the first time in the Middle East. The festival constitutes an opportunity to watch various cinematic experiences not usually shown in commercial cinemas including realistic movies by Iranian Asghar Farhadi and the various movies by the Argentinian filmmaker Gaspar

Noé in addition to the arrival of many international and Arab movie stars including French Catherine Deneuve as well as a number of Arab movie stars such as Leila Elwi, will be honored at the festival.

The importance of the festival, in my opinion, will be greater for Saudi filmmakers, as emerging and modern cinema like the Saudi cinema does indeed need many important relationships, communication, and sharing experiences that will benefit all players in the Saudi cinema sector greatly and will help them find a shortcut to shorten the years of experience needed and avoid the errors and mistakes ahead.

It is also an important opportunity to see Saudi films and cinema on a larger scale other than on the local level. Truth to say that several Saudi movies have been recently shown at the film festivals, but to present 28 Saudi movies simultaneously during the same event, including long

and short films in one film festival, this is really a very important opportunity for actors, directors, and writers, it is even an opportunity to keep in touch with varied and different ideas.

Saudi Arabia is a big country that is rich in diversity in terms of different ideas, cultures, and customs, all of which constitute fertile soil for many ideas and stories that can potentially be depicted and narrated in a cinematic framework.

At the same time, with the festival as the focus of development and efficient marketing in an excellent way, it will eventually turn into a favorite destination for Arab and foreign filmmakers.

Many are betting on the festival's public success and real interaction on the ground with the cinema's audience, the pivot factor of success and continuity of festivals - besides financial support for many years is the remarkable public attendance. The festival needs to analyze and benefit from the mistakes of the many Gulf experiences in the region, which did not have the opportunity to continue because, as I believe, those experiences lacked the popular public attendance, they really lacked an audience from the host country. The wide absence of the people from the host country is an essential factor. So, successful festivals such as Cairo and Carthage



Festivals depend, as one of the factors of success, on the wide public attendance by people and viewers who love cinema and who are truly eager film audiences to attend such events.

The Saudi audience and moviegoers, during the few previous years, have exhibited their real passion by promising a permanent presence at cinemas, the Saudi movie theatres operate all-day long, screening even at 4:00 a.m. and 6:00 a.m., in addition to other timings that are always observed and full of audience.

This popular Saudi interest in cinema is strongly known to the Saudi government, which according to the latest reports by Bloomberg has invested more than \$64 billion in the entertainment industry in general in Saudi Arabia, in addition to providing many facilities to filmmakers worldwide. This year, more than one international film is being made in the Kingdom, such as the action movie “Desert Warrior” which is being filmed entirely in Saudi Arabia, in addition to “Kandahar”, which is being filmed in the kingdom this month at Al Ula region.

There is evident support for the film movement from the government in line with evident support from the private sector. For example, CineWaves Company for film distribution has brought and backed many important cinematic works, which have achieved many successes in international film festivals, such as “Soad” and “The Man Who Sold His Back” in addition to the company’s great support for Saudi cinema. The most outstanding example is “Hadu Altaar” Saudi Arabia’s

Oscar nominee in 2021 and the movie that won many awards at film festivals. This movie, in particular, was a game-changer in terms of marketing and distributing short and long Saudi movies, in many film festivals around the world.

This endeavor helps in spreading and maintaining recognition of the Saudi culture in a number of countries worldwide.

Dreams are very big and there is huge youthful energy and great enthusiasm. There is no doubt that we are standing at a turning point in the history of Saudi culture and cinema.

The most important thing is to remain attentive, alert, resilient, and at the same time humble enough to respect the accumulation of experiences and acquire the necessary mechanisms to avoid mistakes, to keep benefiting from the experiences of others, and to

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Interview

ROMAN JAQUEZ

Producer & Director

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Tell us about you! Introduce yourselves: How did the idea for United Tribe come about?

My name is Roman Jaquez. I am the director of United Tribes, and this is my business partner and executive producer of the TV show Dush Pathmanandam.

I have been working in independent cinemas for the past 20 years. The past two decades have allowed me to produce and direct various TV pilots; I have worked in multiple genres of documentaries and feature films. Beyond long formats, I have also created content for Corporations such as Apple Inc. and NGOs worldwide. My career spans Africa, Asia, Europe, North and South America, and Australia productions. Storytelling has been a rewarding journey for which I am grateful. All that I just mentioned has led me to this point, producing and directing United Tribes, which is the culmination of finding and celebrating what is beautiful and lovely about doing life together.

How did the idea of United tribes come about?

The idea of United tribes originated with Dush. Dush and I started to discuss the community in Islamorada, Florida. He's a resident of the community, and he has found that the people of Islamorada are special and especially relevant in the times we all are experiencing. They're friendly, they're welcoming, and they are thriving. Thus we wanted to explore the options of what can be done to share their story here. And what can we find that are worth telling as we engage in those initial exploratory conversations. We started to scout the different accounts of life in the Florida Keys community; we learned that the Florida keys community is strong and diverse. I thought that the community of Islamorada was a robust role model for the rest of the world precisely because of how divided we are portrayed in the news and the media.

We identified an opportunity to show the world what it looks like to put our differences to the side, invest with curiosity to know each other, and support one another through our differences, not despite them but because of them. So, United Tribes is a celebration of life. It's about togetherness.

How long did the production process take once you had the seed of it?

The production process for United tribe is quite unique and exceptional in that we were decisive. We were driven by the powerful stories of the individuals featured in the TV show.

We were also motivated by the time-sensitivity to want to encourage people to enjoy their lives and connect in their own communities.

So it was easy to decide to move forward with it and get working. We were fortunate to surround ourselves with a solid and experienced creative and production team. The cast members loved the idea. Although initially guarded, we quickly built a trusting relationship that opened the door for them to be vulnerable and share with the world the beauty of the Florida Keys and the richness that they enjoy and care for together.

Production lasted seven months combined, from the conception of the idea to the completion of production. And the start of post-production was one year to the date, Which is remarkable.

It was fun filming in Islamorada and the surrounding keys as south as Key West and north as Key Largo; the waters are breathtaking, no pun intended. The blues in the water are surreal, with beautiful sceneries of the mangroves islands, soulful people, and otherworldly sunsets. It's a beautiful setting that will make the viewers smile and inspire. Dush saw an opportunity to use his life experience and passion to create something uplifting that encourages viewers to enjoy their own lives.

Islamorada, Florida is featured in your pilot episode; what should the viewers expect to experience?

In the pilot episode, viewers will meet three key characters, cast members whom we believe are not just entertaining but unique in their personalities, who are courageous in stepping forward to serve others while holding it together for themselves.

I found their stories and personalities to be inspiring and entertaining. That's all I will say to it because you will want to watch and discover the episode for yourself. It is indeed a show worth watching.

How did you approach your cast to make the TV show?

The process of casting was pretty standard. Although this one took a turn toward more intimacy and friendship, Because of the culture of Islamorada ARA, it was such a relaxed and casual process. Despite the formality of approaching finding the talent. First, we began with recommendations.

Every single person that we ended up inviting to the TV show was recommended by third parties. Then we proceeded with making phone calls, making contact and sharing the idea, and asking them to consider it for those who expressed interest in pursuing further; we went on to arrange in-person meetings, which led to casting tapes and follow up appointments to set expectations and explore the options in how to capture their stories. In the end, we also ran a background check. We wanted to be above board throughout the entire process and to do diligence, and everyone cleared out just fine. We had a great time. I would say that the cast has become part of my extended family.

Tell us about your creative process for storytelling?

Matthew Eason, Co-producer and co-writer, has produced House Hunters with HGTV for seven years. He and I had an opportunity to partner with Dush to explore Dush's core values, curiosities, intentions, and life experiences and distill from Dush his vision for United Tribes. With that information, we were able to find the ideal cast, honor their uniqueness and their own stories, and find the common grounds across the board so that ultimately the story we tell entertains the viewers.

Dush and I are persuaded that as global citizens, we all have more in common than set us apart. We wanted to focus on that in common ground and celebrate the things that both make us unique and collectively make us more like one another, hence, United Tribes.

We were sensitive in how we approached the process. It is unscripted. We had an intimate crew. So the cast felt safe to be themselves. We also partnered with the community, learned about the norms, how things run, what they like and what they don't like, and committed to respecting boundaries and filming responsibly.



We came into each individual with a predetermined idea of what activities and aspects of the story we wanted to capture. But in the end, we allowed ourselves to remain flexible and nimble, go with the flow and adapt to the weather, adjust to unexpected changes, and roll with it. And that allowed us to capture some golden nuggets that we could have not written or thought of in advance.

Being that flexible allowed us to capture a genuinely organic and genuine story as it is accurate to their lifestyles. And that's what we bring to the viewers.

What's the future of the United Tribes?

We believe that Earth is beautiful, a treasure worth celebrating, embracing, and preserving for future generations. We have identified, as mentioned earlier, communities around the world that, like the community in the Florida keys, that care for the environment and care for each other.

This includes the French Alps, Capetown, South Africa, White Fish, Montana, Egypt, the Great Barrier Reef coral reef in Australia, and all the locations in South America. But we are not limited to these locations. This is only our starting point.

Where can our readers find out more about the TV show?

Thanks again for inviting us to this interview and asking these questions. Readers can find us at <https://www.mesaversemedia.com> where we will be keeping updated information about upcoming episodes and upcoming series. For behind the scenes, they can follow my journey on Instagram at @today.yes.now and on LinkedIn at <https://www.linkedin.com/in/romanjaquez/>

FSFF

Korina Villanueva

Fighting Spirit Film Festival (FSFF) is a UK-based group that organizes martial arts and its themed Film Festivals throughout the country. Now in its 7th year, FSFF has hosted events in London and Birmingham, and have built connections internationally with other film festivals in the UK, Spain, USA, South Korea, and Italy, with more in the pipeline.

The festival aims to support, inspire, recognize, promote, and connect people who have a love of martial arts, action, and film. It supports the martial arts and action film community, which includes but is not exclusive to practitioners, teachers, filmmakers, stuntmen and women, and of course, the fans.

FSFF screen short films, and feature films, and also have live martial arts demonstrations as part of the events.

In addition to screening films, FSFF also hosts a variety of short film awards to help support and promote and inspire those who are part of the filmmaking process. Their previous award winners have gone on to win multiple awards in festivals all over the world.

FSFF Team

There is a core team as well as a band of volunteers that assist every event.

They are a hardworking team that all practice or have an interest in martial arts. They are all focussed on customers having the best experience possible. Meet the team, Co-Founder & Director - Soo Cole, Assistant Director- Weng Yu, Technical Director- Tim Collins, Marketing, PR, and Community Outreach- Esmond Francis, and Claire

Bennett, Programmer - William Blaik, Digital Marketing- Kaloyan Ganev, and Social Media/Marketing- Jessa Macasaet

Why Short Films?

“The initial idea of the short films was to replace the adverts and trailers you normally see before a feature film with a short film that contained martial arts action in it. In the same way that Pixar films have a short before their films, I thought it would be a great way to give extra exposure to the work of upcoming filmmakers while taking away the financial risk some cinema-goers might feel they would be making if they were to pay to see films made by unknowns.

There was a session especially put together for just the short films as we realized that the filmmakers would have friends and supporters who would come see just the shorts so to cater for that the Shorts session was added.

The live martial arts demonstrations were to show the practical side. To see the martial arts at the grassroots. It proved to be popular with attendees.

So the three strands of live demonstrations, shorts by upcoming talent, and the main features represent a possible martial arts journey. It's not the only way but it's a possibility.

hope we inspired some people to take up martial arts, go train, have a go at making their own film or maybe all of that possibly more.” Co-Founder & Director
Soo Cole

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Interview

DIANE WANG

Filmmaker

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Diane Wang is a Taiwanese filmmaker, who has studied M.A. at National Taiwan University of Arts Department of Motion Pictures. Her works examine time and memories in forms that include short films and visual installations, through time-based media art she explores different narratives of visual arts and the expanded possibilities in cinema.

She was handed a script translation case of a Warner production TV series, which was her first-ever encounter with a real “script”, inspired by the feeling, she wrote her first film script and later pursued film studies after sitting in a semester of an introductory of “History of Film” by Valentin Nussbaum.

Sofia Coppola was her earliest inspiration for the idea that a female can also be a director. Her Favorite other film directors include Jean Luc-Godard, Jacques Demy, Alain Renais, Federico Fellini, Ang Lee, Rob Marshall, Wes Anderson, and Chloé Zhao.



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Diane's short films include <Apartment 5½>, and <Janus>.

<Janus> is an attempt of a wandering camera semi-documentary drama short with autobiographical elements, which is about a grandmother and a granddaughter. The grandmother is in real life the actual grandmother of Diane, who has gone through the war as a refugee fleeing from China to Taiwan, after all the turmoil of life, is still at an old age suffering symptoms of trauma. Instead of the pathos of a documentary, the director tries in Fiction to capture an excerpt of her life attempting to depict the relationship between Grandma who lives in the south, and the Granddaughter that is hustling in the Northern city of Taipei.

Dai Yi-Jie graduated from I-Shou University Department of Film & TV, her earliest memory of acting was when she acted and sung along to Disney movies using the couch as her stage, the movie that almost wrecked the couch was "Lion King", where she crawled, jumped and roared up and down the imaginary Pride Rock. At a young age, she also joined the Crystal choir and trained in different genres of music including musicals, pop, and modern, and took acting lessons under Chin King (金勤). She majored in sound design during college and after graduation joined a sound recording company as a boom operator, she met Diane during film production and became friends. Diane thought this girl belonged in front of the camera and approached Yi-Jie to try out the script, after reading the script Yi-Jie identified with the character. Filming <Janus> was a unique experience for Yi-Jie: "During shooting, I could sense the transformation of identity from behind the scene to front of the camera, and emerge in the role.

" She recognized her love of acting again after <Janus> and looks forward to more.



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JOHN Y

**One of the Most Talented
Asian Filmmakers**

Artist of the Month

John Y,
Is an asian producer, lead actor, and
screenplay writer of MILLION LOVES IN
ME, an award-winning film adapted from
a real-life court case

His film won more than 200
international Awards

The film screened all over the world
MAGICA Company distributed the film
in london in prince chareles cinema
with the presence of more than 200
persons.

Members from the royal family ,
diplomatic and VIP artists attended the
film .

Tje film is an epic, John proved his talent
infrom of the world





INTERVIEW WITH JOHN Y

**Congratulations for all the success ,
tell us What is the film about? Is the film a love story?**

**Thank you it's an honor , i want to thank
MagMagazine and madam Maggie Anwer for her support and for everything.**

Million Loves in Me is certainly a film about love. Through the message of love between a not-so-ordinary relationship between a mother and daughter and the love between the daughter and a man, it emanates into other important messages in life.

Inspired by a true story and a headline case in Hong Kong, MILLION LOVES IN ME begins when the abnormal appearances and behaviors of Katy, the 45-year-old daughter, and her mother arouse the attention of their neighborhood reporter. He begins to investigate their private lives only to discover more than a hundred dogs and cats are being hoarded in their 700-square-foot apartment. Katy is eventually being charged with cruelty to animals.

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AN INTERVIEW WITH JOHN Y,
THE PRODUCER, LEAD ACTOR,
AND SCREENPLAY WRITER OF
MILLION LOVES IN ME, AN
AWARD-WINNING FILM
ADAPTED FROM A REAL-LIFE
COURT CASE

Love is a major element and message being conveyed in the film. First of all, the love between the mother and daughter is inseparable. Katy and her mother both suffer from Obsessive-Compulsive Disorder (OCD). The poor woman only has the intellect of a young child and is indeed unable to live an independent life as a normal person. Likewise, the mother is unable to cope with her compulsion to control and is unable to detach herself from her daughter. Furthermore, there is a major love storyline in the film between Katy and a guy named Anthony. Katy, with her gullible character, easily falls for the guy's warmth and care when she is offered support in taking care of the pets and the guy pretends to be having OCD and wears a raincoat as a protective cover as Katy. That's something the producers believe lots of audiences can be empathetic and something they can relate to.

WHY DID YOU CHOOSE THIS STORY?

Prior to engaging in the entertainment industry, I was originally a practicing litigation lawyer in Hong Kong and represented the real-life Katy in her criminal charge. I have great empathy for her experiences. Apparently, the mother and the daughter are victims - they are sufferers of different obsessive-compulsive disorders. I want to depict the story in a way that allows the audience to take a stand with different points of view. We have also included the love storyline of the film in order to show the messages of loneliness and crave love. I have also added some new elements into the story which do not exist in the real lives of the two women. However, these elements are commonly found in the lives of those people afflicted with obsessive-compulsive disorders. My co-producer, Kenny, and I hope that our film would lead to increased public awareness and understanding of such disorders.



Continue reading at next page >

INTERVIEW



MILLION LOVES IN ME TRUE STORY

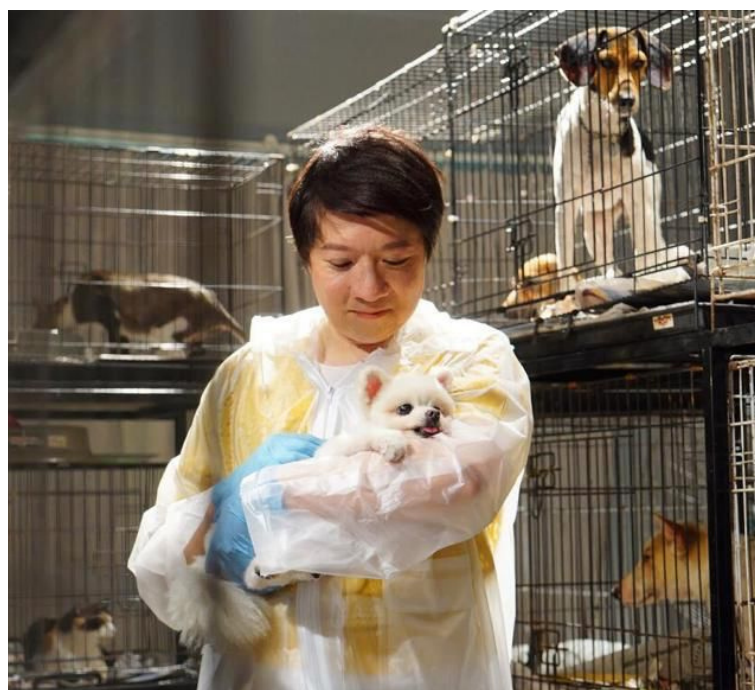
If you will shoot this film again, will you change anything? If yes, what and why?

If I shoot this film again, I will add a few more scenes relating to the human nature of those people around the protagonist such as the police who arrested the protagonist, the firemen who broke into the scene, some individual neighbors' reaction to reflect the different viewpoints of different walks of life towards this incident. However, it can be quite disturbing for some of the audience but it may fit into the tastes and flavor of the judges and committee members of film festivals. Actually, we thought about this prior to the making of the present version but we will add in more if we have the chance to shoot this film again.

INTERVIEW

WHY DO YOU BECOME A FILMMAKER? WHAT IS YOUR NEXT FILM?

As I am originally a lawyer in Hong Kong, this question is of much interest to the media, and I have been interviewed about this question before. Since the age of four, my mother brought me to cinemas to watch many genres of films, both East and West. I developed profound interests in filmmaking and hoped that I could play a leading role in a memorable film. The story of Superman played by Christopher Reeve changed my life as there is a scene in which he flew around the globe in an anti-clockwise position in order to turn back the time to bring his girlfriend back to life again. I wonder if we can do that in reality at the time when I was watching the film but I am sure that we can put all fantasies into the screens in a film. Upon my migration to Canada, I have decided not to engage in the legal profession again and be a filmmaker. Regardless of the results, I have no regrets in life.



JOHN Y.

Actually, I have two scripts and projects in hand. They are the *Pride of Madam Fun* and *I Am Now a Star* (tentative titles). I have submitted the script of *I Am Now a Star* for a scriptwriting competition at a film festival. Fortunately, I have been selected as a finalist. However, there are some hurdles in the production of these two projects and hopefully, these hurdles will go soon and the projects can come to life.

May Top Brands 2022

● Ferrara Diamonds

Founded By the
Italian Jeweler, Founder
of Antonio Ferrara
Diamonds.
Based in London,UK



● Un Brin coquette

Founded By the French
Hat Designer Marie
Gabrielle based in
paris,France



● Louis Prosper Perfume

Louis Prosper creates
perfume collection that are
unisex, clean and created
by the best perfumers in
Paris.

by H lie and his sister
Ariane

A photo book by Thedannyguy & Yogarwa

NUDE ART

DANNY & ARWA

EXCLUSIVE

SUMMER 2021

THE SEA

THE SUN

AND LOVE

INTERVIEW WITH THE NUDE PHOTOGRAPHER DANNY & NUDE MODEL ARWA

MAGMAGAZINE



INTERVIEW WITH NUDE PHOTOGRAPHER DANNY & NUDE MODEL ARWA

why do you like Nude Art?

Danny: I'm a portrait photographer and I always keep looking for human emotions in raw form. I believe that the naked body is just symbolic of our naked emotions. So for me, nudity is a tool to express various emotions of love, desire, loneliness, fear, and vulnerabilities. I love this essence of the naked body, it is the greatest artist out there which is naturally given to us.

ARWA:

It means for me to express myself. It helps me purge the years of oppression and shame enforced on my body by society. It helps me connect to myself and accept my insecurities. Nude art is a journey of self-discovery for me.

Editors Michael , Maria max

What do you want to say from your photo book?

ARWA:

I want people to see beyond nudity and the physicality of sex. When a person looks at me through this **photo book**, I want him/her to fall in love with me (that's what I told Danny while shooting this book). I want to break the taboos and promote people to find acceptance in nakedness and hence develop and strong connection with their own bodies and within themselves.





DANNY & ARWA

SUMMER 2021- PHOTOBOOK

DANNY:

After kiss book is a love story of our dreams, a dream we saw for many years. A dream where raw beauty is accepted and expressed in its most natural form, no pride, no prejudice. Our first photo series, followed by many hours of discussions and phone calls got us connected and we fell in love with our passion for each other's art. In this book, we speak of our intimacy with nakedness and its unparalleled beauty. We invite you to fall in love and bear your desires with nakedness and purity.

Summer 2021- A photobook

is a book about the pictures we created in one week of Summer 21, the nakedness in a beach, the bath in a water body amidst a dense jungle, life in a studio for 3 days, the private garden.

The moments of love, the moment after a fight, the madness and passion for each other. "

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*After
Kiss*

ARWA & Danny



DANNY & ARWA

SUMMER 2021- PHOTOBOOK



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AWARD-WINNING SHORT FILMS:

TOM AND HIS ZOMBIE WIFE (2021)

Tom will do anything to keep his Zombie Wife and their love alive. Even kill for her. He longs for the old days. He longs to have their life back, a family who sang and danced together. Family is unity, unity is power, and together they are invincible when they dance. A Zombie Love Story that also shows you how to dance! To date, the film had collected 10 Festival Awards.

PUNK STRUT – THE MOVIE

Kevin Short's Award-Winning Punkumentary is full of eccentric colorful characters, and a pumping original soundtrack, tells the story of a punk who has not found his place in life but tries to continue his 'Be whom you want to be' philosophy, in the hope of finding solace in his punk dotage. DVD is now released by Bayview Entertainment on Amazon, Walmart, and other US outlets.

SCOOP

BEACHCOMBING

A man scours the beach to find treasures for his unique collection. Each day, he goes to his local beach to do what he thinks is a service to society, bringing back more trophies to add to his display cabinet. Featuring the 'Mexicana' music track by Kevin Short and the Junction, this short film was made in support of 'Keeping Our Beaches Clean'.

A REEL LIFE

Another Award-Winning semi-autobiographical feature from Kevin Short is about a screenwriter who has trouble telling facts from fiction, and his life begins to become the film he is writing. With some original catchy songs, this is a surreal comedy-drama that movie lovers will love. DVD is also released by Bayview Entertainment on Amazon, Walmart, and other US outlets.

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VOTE FOR THE MOST
ICONIC ACTRESS
INFLUENTIAL TV SHOW
HISTORICAL FILM
ICONIC ACTOR
INDEPENDENT ARTIST/
FILMMAKER
THE ARTIST OF THE MONTH

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**“ DON'T WASTE YOUR LOVE ON
SOMEBODY, WHO DOESN'T VALUE IT.”
WILLIAM SHAKESPEARE**

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