



VIVA^{CELL} MTS

SUNDAY
JULY 16
2016

DAY

7

DAILY

ՕՐԱԹԵՐԻԹ



Doctor, Detective

Բժիշկ, հետախույզ

- ԴԻՏԵԼՈՎ ԴԻՏՈՐԴՆԵՐԻՆ
- ԲԵՈԸ ՓԽՐՈՒՆ ՈՒՍԵՐԻՆ
- ԼՈՇԱԿ. ՎԱՐՊԵՏԱՑ ԴԱՍ

էջ 3

- ԻՐԵՆՑ ԼԱՎԱԳՈՒՅՆ ԴԵՐԵՐԸ
- ՀԱՐԿԱՎՈՐ Է ՕԳՆԱԿԱՆ
- ՀԱԽՈՒՈՆ ԶԳԱՏՈՒՆՆԵՐ

էջ 4

Ժակլին Բիսեթ

ՀԱՐՑԱԶՐՈՒՅՑ էջ/p. 5 INTERVIEW

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- FEMININE BUT NOT FEMINIST
- MASTER CLASS LOSHAK

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ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿՄԻՐՈՅ ԴԱՆԼԻՑ
MOSCOW CINEMA, BLUE HALL **15.07**

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| 14:00 | Նապաստակները՝ Սերբստան /nbd. Ժելիմիր Շիլիկ Logbook, Serbistan /dir. Želimir Žilnik | Srb, 94' R | Lang.: English/Arabic/Somali/ Serbian/French Subt.: English and Armenian |
| 16:00 | Սպանություն Արևելյան ճակընթացում /nbd. Սիդնի Լյումեթ Murder on the Orient Express /dir. Sidney Lumet | UK, 128' R | Lang.: English/French/German/ Turkish/Italian/Swedish Subt.: English and Armenian |



ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿՄԻՐՈՅ ԴԱՆԼԻՑ
MOSCOW CINEMA, RED HALL

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| 19:00 | Անծանոթուհին /nbd. Ժան-Պիեռ և Լյուկ Դարդեն The Unknown Girl /dir. Jean-Pierre and Luc Dardenne | Bel/Fra, 113' CF | Lang.: French Subt.: English and Armenian |
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*Invitations Only



ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ՓՈՔՐ ԴԱՆԼԻՑ 1
MOSCOW CINEMA, SMALL HALL 1

| | | | |
|-------|--|------------------------------------|--|
| 14:00 | Օլմոն և ճաղը /nbd. Պետրա Կոստա, Լեա Գլոբ Olmo & the Seagull /dir. Petra Costa, Lea Glob | Dnk/Bra/Prt/ Fra/Ita, 82' DC | Lang.: French/English Subt.: English and Armenian |
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| 16:00 | Ո՛վ կոտորեց հայերին /nbd. Մոհամեդ Հանաֆի Նասր Who Killed the Armenians? /dir. Mohamed Hanafy Nasr | Egy, 73' FV | Lang.: Arabic Subt.: English and Armenian |
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ՍԻԵՆԱ ՍՏԱՐ
CINEMA STAR

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| 18:00 | Սիրելի Հանս, թանկագին Պոտոր /nbd. Ալեքսանդր Մինձաձե My Good Hans /dir. Alexander Mindadze | Rus/Deu/UK, 124' YP | Lang.: German/Russian Subt.: English and Armenian |
|-------|--|---------------------------|--|



ԳՐԱՆՈՍՈՒԹՅՈՒՆՆԵՐ



ՀԱՅԿԱԿԱՆ ՀԱՄԱՅՆԱՊԱՏԿԵՐ. ԿԱՐՃԱՄԵՏՐԱԺ ՖԻԼՄԵՐ

«Ոսկե ծիրան» միջազգային կինոփառատոնի 2016 թվականի «Հայկական համայնապատկեր» ծրագրի մեջ ընդգրկված են չորս կարճամետրաժ ֆիլմեր Ռուսաստանից, Ֆրանսիայից և Հայաստանից

Սևանու ծնված, Սիբիրում մեծացած իսկ այժմ Սանկտ Պետերբուրգում ապրող և ստեղծագործող Էլեիկա Բարսեղյանը ներկայացնում է կարճամետրաժ «Բրավիստը» ֆիլմը: Նա խորապես համոզված է, որ «ոչ որ իրեն ոչինչ պարտական չէ» և ֆինանսավորման հետ կապված բոլոր ռիսկերը կրճատում է: Ֆիլմի հերոսը՝ արկածախնդիր Անդրեյը, ամեն երեկո տունական հանդերձանքով մասնակցում է բալետական ներկայացումների: Թվում է՝ ավելի վեհացնող զբաղմունք հազիվ թե հնարավոր է պատկերացնել: Սակայն պարզվում է, որ արտաքին փայլի և կրթված վարք ու բարքի տակ թաքցված է սովորական մի աստիճանական, ում վճարում են ներկայացումների ընթացքում «բռնված» գողալու և հանդիսատեսի զգացմունքներն արթնացնելու համար: Սակայն հոգու խորքում հերոսը հավատում է, որ իր հետ միևնույն սրահում նստած մարդկանց մեջ կան արվեստի հանդեպ իրական զգացմունքներով տոգորված հանդիսատեսներ և ամենազգայուն իր վառելի ծամոթուհին է: Բայց ֆիլմի հետագա զարգացումներն այլ բան են հուշում: Իրական դերասանները բեմում չեն, այլ՝ հանդիսատեսներ:

Լուսինե Պապոյանն ավարտել է Էդգար Բարդախյանի արվեստագիտական դպրոցը: «Ռադիոյան» նրա ավարտական աշխատանքն է և 2016-ին ստացել է Գլխավոր մրցանակ՝ «Web ծիրան» համահայկական առջանց կինոփառատոնում: Լուսինեն ակտիվ ներգրավված է միջազգային կինոփառատոնային կյանքում և իր աշխատանքներով ու թանի անգամ ներկայացրել է Հայաստանը:

«Ռադիոյան» ֆիլմի հերոսները՝ հայր և որդի, մի օր որոշում են վաճառել խորհրդային անցյալից ժառանգություն մնացած հնաձև ծաղիկաբույս, որով ժամանակին ունկնդրում էին տարաբնույթ քննադատներ: Ռադիոյանից հետո կինո, երբևէ ազնուկը խանգարում էր, բայց հետավոր երկրներից եկող արգելված լուրերի գայթակարու-

թյունն ունկնդիրներին գամում էր ծաղիկային: Ժամանակները փոխվել են, և կարելի է վաճառել խորհրդային անկումում մնացած փոշեթաթախ ծաղիկաբույս: Հերոսները մի ամբողջ օր փորձում են վաճառել ծաղիկաբույս, բայց ապարդյուն: Ռադիոյան հերոսների անցյալի մի մասն է և հազիվ թե հետաքրքրի պատասխան գնորդներին: Սեփական անցյալը միայն այն մարդու համար է կարևոր, ով այն կրում է: Հոգսագործվող իրն ընտանական «թանգարանի» մի մասը դարձնելով՝ նրանք ավելի են շահում:

Նորա Մարտիրոսյանն ավարտել է Երևանի գեղարվեստի ակադեմիան, ապա կրթությունը շարունակել Նիդերլանդներում և Ֆրանսիայում: Նորայի նկարահանած կարճամետրաժները մի շարք մրցանակներ են ստացել, իսկ «1937» ֆիլմը արժանացել է CNC-ի «Ռադիո մրցանակ»-ին: Նորա Մարտիրոսյանի ֆիլմերը գնել է Ֆրանսիայի Պոմպիդու կենտրոնի նոր մեդիաակադեմիան: «Հայկական համայնապատկերին» ներկայացված նրա ֆիլմը պատմում է Փարիզից Երևան մեկնող ինքնաթիռի ինժեներների մասին: «Փարիզ-Երևան»-ի հերոսները ինքնաթիռի ասանձափակ տարածքում իրար հետ կիսում են մտերմությունը, հուշանվերներ ու վախերը: Ինչ-որ պահի մարդկանց այս փոքրիկ համայնքի ճակատագիրը վճռվում է Արարատի հովանու տակ կատարվող մի իրադարձությամբ:

Ծնունդով բելուրթցի Վիզեն Արմենյանը 1989-ից ապրում է Փարիզում: Նախ ուսանել է իրավաբանություն և փիլիսոփայություն, ապա դասնալով ռեժիսորի ափսոսանք՝ մասնակցել է վավերագրական կինոնկարի ստեղծմանը: 2006-ին նկարահանել է «Երջանիկ տեսարան» փորձարարական ֆիլմը, որը Լիբանանի քաղաքացիական պատերազմին վերաբերող ենթագիտակցական հուշեր է վերհանում: 2015-ին նկարահանել է միջին մետրաժի «Ընձառյուծի լույսերը», որի պրեմիերան կայացել է Վիլյա դու Կոնդիի կարճամետրաժ ֆիլմերի փառատոնում: «Ընձառյուծի լույսերը» ֆիլմում երևույթի հասարակ օրը, որտեղ Մարին, ասես տրանսի մեջ, պարել էր ամբողջ գիշեր, Ամինը և Վիկտորը նրան հայտնաբերում են անկողնում մեջ մտնելուց: Հետավոր անկյունում կորած այդ տանը, ուր նրանք ապրում են ընկերներով, ամեն ինչ կարծես սկսում է սուզվել խավարի գիրկը, և ամեն կարգի շեղումները դառնում են հնարավոր: Հենց այդ ժամանակ էլ հորիզոնում նշանակվում է մարդ-ընձառյուծը: **ԳԿ**

GOLDEN APRICOT DAILY

Խմբագիրներ՝ Յուրի Բրուսիլով, Արթուր Վարդիկյան
Աշխատակազմ՝ Մարինե Նյուտոբի, Հուգո Էմերզալ
Հեղինակներ՝ Կարեն Ավետիսյան, Ռուզա Գրիգորյան, Գիանա Կարդոմյան
Լուսանկարիչ՝ Մանե Հովհաննիսյան

Սրբազրիչ՝ Մարինե Վարդիկյան
Թարգմանիչներ՝ Կարինե Արյան, Զարուհի Սաֆարյան
Գիզայներ՝ Գայանե Գրիգորյան
Հեռակա խորհրդատու՝ Պիտեր վան Բյուրեն
Տպագրված է «ՆՏ Հորիզոն» ՍՊԸ-ում

Editors: Joost Broeren & Artur Vardikyan
Staff: Maricke Nieuwdorp, Hugo Emmerzael
Contributors: Karen Avetisyan, Roza Grigoryan

Photographer: Mane Hovhannisyanyan
Design: Gayane Grigoryan
Backstage General Adviser: Peter van Buuren
Printer: "NT Holding" Ltd.

Doctor Becomes Detective and Priest

The Unknown Girl (Jean-Pierre & Luc Dardenne, Belgium/France, 2016). Closing Film. 16-7 19:00 Moscow Cinema Red Hall.

Church is a place to confess, the police station a place to disclose information and the doctor's office a place to have your physique checked out. In this year's closing film *The Unknown Girl* the practice of doctor Jenny becomes the place for all three of those things at once, with Jenny adding the roles of a priest and a detective to her work as a doctor.

At the start of the film, Jenny (Adèle Haenel) is simply a doctor, sternly teaching her intern the essentials of the job: be professional, be precise, and above all, don't get emotionally involved. All of this changes when a girl rings the bell at the office after closing hours. Naturally, Jenny refuses to open the door. But the next day she is confronted with the fact that the girl was murdered only a few moments later, close to her office. Could she have saved her if she would have relied less on her strict principles?

Just like in their previous film *Two Days, One Night* (which screened at GAIFF in 2014), directing brothers Jean-Pierre and Luc Dardenne follow a woman who goes door to door, making the rounds in an attempt to get something from all kinds of people. This time the story is not about money though, but about another commodity which can be equally uncomfortable to discuss: information. Since Jenny feels a certain responsibility for the death of this girl, she wonders who this Jane Doe was, and what she can do to help her family.

Through her questioning we discover the secrets of many of Jenny's patients. There's something exciting about her interrogations, disguising her investigation as doctor's check-ups. It can already be uncomfortable to share bodily secrets with a doctor, but in her quest for the truth Jenny makes things even more personal. By doing so the Dardennes unveil a darker and more frightening side of humanity. When pushed into a corner, every person can react in unexpected ways. So Jenny has to deal with sudden tears,



intimate confessions and hostile threats of violence.

At times, *The Unknown Girl* almost feels like a detective thriller, with Jenny going into the night to look for clues, skulking around the industrial sites of Liege – the Belgian city that has been the backdrop for most of the Dardennes' films. But mostly this a typical Dardenne film, shot in naturalistic

long takes that patiently follow Haenel everywhere she goes. In the end, *The Unknown Girl* is a film about the things that people try to hide. As Jenny is no longer just a doctor, but now also a detective, she reads the lies on people's bodies. And as she also takes up the role of a priest, she's expected to be the one that absolves all their sins. **HE**

In Search of a Helping Hand

Taste of Cherry (Abbas Kiarostami, Iran/France, 1997). Tribute. 16-7 12:00 Moscow Cinema Blue Hall, 17-7 19:00 Moscow Cinema Red Hall.

Back in 1997, Iranian director Abbas Kiarostami, who passed away at the age of 76 only days before the start of this year's festival, had some trouble getting his film *Taste of Cherry* out of his home country. The film was selected for the competition at that year's Cannes Film Festival, but for a long time the



Iranian government refused to give permission for the film to be screened. In the end Kiarostami managed to make it work, and it was worth all the political hassle: his minimalist yet meaningful drama got rave reviews and won the festival's main award, the Palme d'Or.

A noble-looking middle-aged man drives around in his car on city's outskirts. This Mr. Badii is looking for someone to help him out, offering people the chance to earn some cash for doing him a service. But it's only after a while that he reveals his wish. The melancholy Mr. Badii is planning to commit suicide, and hopes to find someone who will help him by burying his body after the fact. He has already dug an unofficial grave, somewhere in the mountains where he wants to take his final breath. But in a country where committing suicide is against the law, his request is a lot to ask. Badii finds himself getting rejected, first by a young Kurdish soldier and then by an Afghan seminarian, both of whom pose either moral or religious questions. Finally he finds a helping hand in an old

Turkish taxidermist, who has a sick son and has previously attempted suicide himself.

This seventh feature by Kiarostami is full of his trademark car scenes, with Badii driving around the city as well as the rocky Iranian desert landscapes. The film kick-started the career of main actor Homayoun Ershadi (a guest at GAIFF this year), who worked as an architect before Kiarostami plucked him off the street to play the part. Although it isn't made clear how Mr. Badii came to this point in his life, the subdued way Ershadi portrays him makes it an emotionally understandable and relatable tale. In the twenty years since Kiarostami made this philosophical, poetic and visually arresting classic, it hasn't lost any of its powers. **MN**



Fierce Emotions

My Good Hans (Alexander Mindadze, Russia/Germany/UK, 2015). Yerevan Premiere. 16-7 18:00 Cinema Star, 17-7 16:30 Moscow Cinema Red Hall.

Can a budding friendship survive a fatal accident and a war? In this historic drama, the cautious bond between a German scientist and his Russian colleague in a Russian glass factory during World War II is put to the test. Their always fierce emotions keep pace with the dramatic events surrounding them.

In the spring of 1941, just before Germany at-

tacked the Soviet Union, Hitler and Stalin signed an economic pact to exchange specialist scientists and raw materials. During this time, with the war inevitably encroaching, German scientist Hans and three of his compatriots are working in a Russian glass factory making lenses. Frustration about the stagnating process of development, homesickness and mutual tensions affect the Germans. At the same time, Hans has made friends with a Russian colleague, despite their initial distrust. When Hans causes an explosion on the factory floor which kills several Russian workers, his fate is in the hands of his new friend. But what will happen after the war begins, when Hans returns as an officer of the German military?

My Good Hans is the third feature film by Russian screenwriter and director Alexander Mindadze (1949). Just as in his second film *Innocent Saturday* (2011), about the Chernobyl nuclear disaster, here too the disaster only happens when the film is already in full swing. However, pent-up emotions are present right from the start in this historic drama based on true events.

Mindadze's actors confidently wander through beautiful locations dressed in nearly flawless production design. The screenplay leaves room for mysterious elements and philosophical interpretation, tickling the brain, one could say. But in the end, the characters' contemplating gazes throughout the film say just as much as their dialogue. **MN**

Taming the Bride

Honeyless Moon (Dmitri Izmetiev, Russia, 2016). Yerevan Premiere. 17-7 12:00 Moscow Cinema Red Hall.



Honeyless Moon is a Russian comedy directed and co-written by Dmitri Izmetiev. The film tells the story of rebellious Alyona (Marina Vasilieva), who goes against the wishes of her stubborn millionaire father when she refuses to go into the family business. She wants to be a dancer instead, and has already arranged an audition in Berlin. Not even grounding her can make her change her mind and abide her dad's wishes.

The father decides that the only way to "tame this shrew" is to force her to get married. So he randomly picks a young musician named Vanya (Ivan Shakhnazarov, the son of Russian-Armenian writer and director Karen Shakhnazarov). Being an aspiring musician, Vanya can't refuse the rich man's offer to finance and promote him in exchange for marrying his daughter. Alyona decides to take her revenge by making her new hubby's honeymoon a living nightmare. But is there a chance they might actually fall in love? Will the father eventually let his daughter be who she wants to be? Is the sky blue and are red roses red? All these questions will be answered in the farcical *Honeyless Moon*. **AV**

OBSERVING THE OBSERVERS

For *Across the Don* eight young Russians filmed their local heroes in their home town Rostov-on-Don. The documentary combining their short films was made as part of the project City Code, a “cinema lab” in which young locals can develop their creative side through filmmaking. Curators Evgeny Grigoriev and Anna Selyanina tell us how it all went down: “For me, the real heroes were our participants.”



Moscow-based documentary filmmaker Evgeny Grigoriev and producer Anna Selyanina are the curators of City Code, which made its first step elsewhere. Selyanina: “We organised a similar workshop in Pervouralsk, near Yekaterinburg. But that was more of a cross-media project; we didn’t intend to turn those stories into a movie.”

That idea only came later, when Grigoriev and Selyanina realized that the project they did in Pervouralsk had potential in other cities. So when they repeated their cinema lab in Rostov-on-Don, they knew it had to become a documentary. Grigoriev: “For this edition, I first wrote a treatment based on two Russian proverbs that more or less say you are needed in the place you were born – even if it’s not a perfect place.” Participants had to send in an application video showing their love for the city and commitment to their future in it. The participants had to be team players, willing to learn and to study film – even though they had never made one before. Grigoriev: “We selected 18 people for the project, of which only 8 made it to the finish line.”

The participants got a crash course in handling a camera and writing a screenplay to help them tell a stronger story. The curators interviewed them on film twice, during a week in August and a week in September. The young storytellers spent the

time in between filming their local heroes, helping each other out along the way: the director of one story would be a crew member on the others. Grigoriev: “Because making a film entails a lot of team work.”

During the interviews, Grigoriev drilled them about their film plans as well as their own problems in life. “They had to be honest so we had to push them a little. They had to understand that it was crucial for them to open up in front of my camera; after all, their heroes would have to do the same in front of theirs.” Selyanina, laughing: “He called this interview room the torture room, or doc-therapy!” Grigoriev continues: “During filming they were all on their own. We never met their heroes; the only footage we shot are some drone shots in which we present the directors. For me, the real heroes were our participants. We were observing the observers, so to say. Using their interviews in the film made their film stories more layered and richer.”

During the editing of the film, both curators made some small changes to the short films, without changing their basic ideas and with the permission of the young filmmakers. Selyanina: “It would make a better movie as a whole. They were making their story, but we were responsible for the film in the end.”

Following the two cinema labs, some of the participants are now working towards a career in film, whether as a cameraman, editor or screenwriter. Grigoriev and Selyanina have asked several of these youngsters to assist them in other projects, while they can stay in their home towns. This was the wish of the filmmakers to begin with, says Selyanina: “They develop themselves but stay in their territory. We are working with them when we need a second camera for instance, or some editing on a commercial we are producing.” Grigoriev concludes: “They can help us out, and they are making money in their territory.” MN

Round Table



12:00, Silk Road Hotel (Aygedzor 53). The festival program Armenian Cinema: Modern Times, celebrating the 25th anniversary of Armenia’s independence, is closing today with a round table discussion on the past, present and future of Armenian Cinema. For festival guests, a bus to the location (hotel and folk art center Silk Road) will be waiting at Royal Tulip Grand Hotel from 11:00.

Closing Time

Preceding the screening of closing film *The Unknown Girl* (see opposite page), the winners of the festival’s various competitions will be announced during the celebratory Closing Ceremony. The Red Carpet in front of Moscow Cinema opens at 18:00, and the ceremony starts at 19:00 in the theater’s Red Hall.

Jury Reports

Sunday 17-7 12:00, Royal Tulip hotel, Vivaldi room. Led by festival director Harutyun Khachatryan, this year’s juries will discuss their motivations at a press conference tomorrow at noon.

FEMININE BUT NOT FEMINIST

Nino Basilia’s social drama *Anna’s Life* tells the story of a single mom struggling through endless, desperate attempts to overcome social complications. An American visa seems to be the only light at the end of the tunnel.

There was a time when Georgian cinema had a great wave of filmmakers. Fortunately, it seems that at the moment a new generation is standing up. Nino Basilia, who makes her directing debut with *Anna’s Life*, is among them. “There was a long gap in our filmmaking. The country was in trouble, there were wars and much struggle. So our minds were not focused on cinema but on how to find some money for bread, how to survive. Now that the situation is more or less calm, people have a better life, and the time has come to process our memories and emotions in art. This new generation has really taken off, with directors like Levan Koguashvili, Nana Ekvimishvili and many others. The international festivals know about Georgian cinema again.”

Basilia shows a female character in a fight for survival, confronted with a rude and arrogant society. “I feel lucky to have been born in Georgia; our past brings so many ideas. All of it can become a valuable heritage for a new generation, which hasn’t come across all this stuff. Women have become much stronger, more independent. Around seventy percent for the directors and writers in Georgian cinema today are female.” Basilia hopes that *Anna’s Life* will become the first part of a trilogy of films about strong women. “It will be feminine, but not feminist.”

The film is shot in a style that is very close to that of the Dardenne brothers, whose latest film *The Unknown Girl* is closing the festival today. “People have mentioned the similarities of my movie with the Dardenne’s signature. It’s very flattering, although their films were not a direct inspiration. In fact, I adore filmmakers like John Cassavetes, Nuri Bilge Ceylan and Jim Jarmusch, but it’s hard to find anything of them in my cinema.” A central theme in the film is Anna’s longing for the American



Dream, which she sees as the only way to survive. “Many Georgian women left home and could not come back because they were in America illegally. In Georgia we call them ‘Skype mothers’, because they are raising their children via Skype.”

The finale of *Anna’s Life* nods to Fellini’s *Nights of Cabiria*. “We had a lot of discussion about this final scene and came to conclusion that it must be a hopeful one. I wanted to show a unity between Anna and society. They are going to struggle on for their future and are moving toward changes. It became our dedication to Fellini. It was done by chance, but we realized the similarity and decided to keep it.” KA



GOOD TRIUMPHS OVER EVIL

Russian TEFI Award-winning reporter Andrei Loshak created a series of short films about the nominees of the Aurora Prize for Awakening Humanity. This humanitarian award was given on behalf of the victims of the Armenian Genocide, as a token of gratitude to those who reached out to the Armenian people during and after the massacre. The films were also screened during the Master Class that Loshak gave in the AGBU Center yesterday.

“The Aurora Prize acknowledges that there are people who show heroism at times of horror and crisis”, Loshak said. “This gives one hope that good can triumph over evil. There are people who were living in hard conditions but didn’t give up their struggle and they prevailed.”

Loshak admitted that the theme of genocide is very close to his heart, because his father is Jewish.

He was very proud to tell the audience about the humanitarian work and incredible feats of the Aurora nominees – Syeda Ghulam Fatima (Pakistan), Dr. Tom Catena (Sudan), Father Bernard Kinvi (Central African Republic) and Marguerite Barankitse (Burundi) – who are doing this work despite the hardships in their countries. “All together, the series took two months to make. It was quite a challenge to squeeze all their achievements into just five minutes, because their lives are like epic stories.”

Loshak emphasized that despite the geographical distance between them, all these people are united in one aspect – they have hope. “Fatima believes in social change. She believes that people will build a new world. Bernard, Marguerite and Tom are sure that humanity will be saved. They all believe that people deserve to be saved. If they didn’t, they wouldn’t become heroes. I learned that one must have faith in people and in good. Faith can do wonders and move mountains.” RG