

ELGOUNA 
FILM FESTIVAL
3RD EDITION
مهرجان الجونة السينمائي



FESTIVAL CATALOGUE

19th - 27th SEPTEMBER 2019

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3RD EDITION
مهرجان الجونة السينمائي
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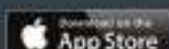
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El Gouna Film Festival, one of the leading festivals in the MENA region, aims to showcase a wide variety of films for a passionate and knowledgeable audience; while fostering better communication between cultures through the art of filmmaking. Its goal is to connect filmmakers from the region with their international counterparts in the spirit of cooperation and cultural exchange. The festival is committed to the discovery of new voices and strives to be a catalyst for the development of cinema in the Arab world, particularly through its industry segment, **CineGouna Platform**. The 3rd edition of GFF will present a selection of the newest films from around the globe.

The festival's program consists of the three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection Out Of Competition and Special Presentations. A total of over 80 films will screen at the festival, which will proudly be awarding US \$224,000, along with certificates and trophies, to the winners of the competitive sections. Feature-length films with a humanitarian theme across any section will be eligible for GFF's special **Cinema for Humanity Audience Award**. In the context of the Special Presentations, iconic films from the past that continue to be cherished by film-loving audiences will be screened.

The festival will also be presenting the 3rd edition of the **CineGouna Platform**, an industry-oriented event created to support and empower Arab filmmakers, helping them find artistic and financial support among Arab and international professionals.

The CineGouna Platform presents program initiatives such as the **CineGouna SpringBoard** and the **CineGouna Bridge** that not only provide several financial awards, but also learning opportunities through filmmaking workshops, panel discussions, roundtables and master classes with experts in the field of cinema.

CineGouna Platform is expected to award a total of US \$250,000 to the winning projects in development and films in post-production. The prizes are funded by El Gouna Film Festival along with its sponsors and partners.

With the exciting film screenings and activities planned for the 3rd edition, El Gouna Film Festival is certain to maintain its unique function as the meeting point for filmmakers, critics and audiences who will gather to celebrate the art, craft and business of cinema.



It's such a pleasure to welcome you all in El Gouna. We are happy to witness the 3rd edition of El Gouna Film Festival, which brings with it a warm atmosphere for filmmakers, volunteers, guests and audiences.

This year, we are delighted that the festival coincides with El Gouna's 30-year anniversary, which makes this year's edition even more special! One can't stop thinking of how this piece of land evolved across the years to be one of the world's integrated community models!

We established El Gouna Film Festival with the intention of creating a platform for cinema industry, and in an attempt for Egypt to regain its soft power that had been there for years across the region.

Through GFF, we aim to discover new voices in this inspiring industry from Egypt and the region, as well as exporting award-winning films with the aim of encouraging meaningful dialogues between people.

I would like to thank Amr Mansi, Bushra Rozza and Intishal Al Timimi for their consistent efforts in putting El Gouna Film Festival on the international map. I would also like to thank the Red Sea Governorate, the Ministry of Interior, the Ministry of Tourism and the Ministry of Culture.

El Gouna Film Festival is expected to be hosted in Gouna Conference and Culture Center by 2020.

I welcome you all to experience El Gouna and enjoy the GFF activities.

Samih Sawiris



Since its inception in 2017, El Gouna Film Festival was born big, yet we continue to take important steps to nurture its steady growth. GFF is now starting its 3rd edition as an established film festival that has gained worldwide credibility and recognition.

This year, we are more confident, we are more optimistic, and we are more diversified. More than 80 films will be screened at the Festival, all MENA premieres with 14 world premieres. Through the CineGouna Platform, we aim to encourage young filmmakers and open avenues of finance for them.

Through the *Cinema for Humanity* Audience Award—one of our most important awards—we continue to foster the festival's slogan; Cinema for Humanity. We strongly believe that as more and more people are suffering in different parts of the world, we need to encourage cinema that awakens the humanity in us.

Finally, we seek to preserve the spirit of GFF, which was created from day one. Set in a dazzling destination on the pristine shores of the Red Sea, GFF guests are embraced by a warm welcome, surrounded by beauty, immersed in nine days of creativity, culture and fun events, taking them on an exhilarating journey unique to El Gouna Film Festival.

I invite you to indulge in the El Gouna Film Festival spirit.

Naguib Sawiris



This year marks the third year for El Gouna to be hosting El Gouna Film Festival and we couldn't be prouder.

We are very excited that El Gouna Film Festival brings together the best of what the film industry has to offer, while continuing its commitment to the cause of Cinema for Humanity through a special Audience Award recognizing a film that best exemplifies a humanitarian cause.

El Gouna continues to be a favorite tourism destination and is a prominent hub for artists from all over the world.

As always, we would like to thank the organizers, El Gouna team and ORASCOM development team, for making El Gouna Film Festival a success year after year. A special thank you goes out to all our sponsors who continue to believe in us and in El Gouna Film Festival.

We would also like to thank the Egyptian Ministry of Interior, the Ministry of Tourism, and the Red Sea Governorate for their unwavering support. It's events like this that expose the many opportunities in Egypt and we are optimistic that this is only the beginning.

Khaled Bichara



Amr Mansi, Co Founder & CEO



Bushra Rozza, Co Founder & COO



Kamal Zadeh, Co Founder & CFO

Welcome to the 3rd edition of El Gouna Film Festival.

As one of the leading film festivals in the MENA region, GFF's responsibility is to showcase an exciting selection of recent films from the region and from around the globe, while celebrating the work of emerging as well as established film artists. The Festival continues to passionately support Arab films and filmmakers through its industry segment, CineGouna Platform.

We believe that one of the goals of an international festival is to create an inspirational haven where people can come together, and savor the beauty of the art of film. By sharing with you stories from different parts of the world, El Gouna Film Festival hopes to make it possible to discover the similarities and to better understand the differences between cultures.

On behalf of the Board of Directors, we thank you all for joining us in this year's edition, and for giving us the chance to share our love of film with each and every one of you.

We truly appreciate the support we continue to receive from the Ministry of Culture, the Ministry of Tourism, and the National Egyptian Cinema Center, as well as from all our generous sponsors and partners.

We are grateful for the enthusiasm and commitment of each member of our staff and the large team of volunteers who join us every year in this adventure.

Your participation and presence is very important to our journey towards expanding the horizons of our world through the seventh art, and we wish you all a wonderful festival experience.

Amr Mansi

Bushra Rozza

Kamal Zadeh



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Welcome to the 3rd edition of El Gouna Film Festival, bringing with it a new set of ambitions and goals. Each of the nine days ahead promises to carry new challenges, excitement, and happiness.

In a short period of time, GFF managed to become an attractive platform, one we are committed to continue developing and strengthening, turning it into a true bridge of interaction between Arab filmmakers and their international counterparts. We promise to dedicate this event to becoming a yearly rendezvous that brings together the film community, the media professionals and the film-loving audiences.

As we look back on the rich portfolio of films the Festival has presented over the past two editions, as well as examine the logistical and organizational breakthroughs we have accomplished, we can't help but feel extremely proud and grateful. Thanks to months of persistence and hard work, we trust that we stand on solid ground as we launch the 3rd edition, confident that it will represent the basis upon which we can build our work for years to come.

As always, we have tried to achieve the right balance between showcasing the year's best and latest films. Our program includes the recipients of two Silver Bears, a Palme d'Or, a Crystal Globe, a Leopard from Locarno, and several winners from Venice, as well as films from the most recent edition of the Toronto International Film Festival. In addition to these already acclaimed films, our programming team has scouted for and selected as yet unseen films that include 16 world and international premieres. Our program for this year, consisting of around 84 films, carries a special GFF flavor.

This year's CineGouna Bridge will present roundtable discussions, workshops, presentations and master classes with key industry professionals and experts on topics of current interest. CineGouna SpringBoard will host 18 projects in development and films in post-production.

The films of seven of our CineGouna SpringBoard alumni were selected for screenings at prestigious international film festivals such as Rotterdam and Cannes. This year, two films participated in the Panorama section of the Berlinale, one of them winning the Audience Award and the Documentary Award. Three other films were screened at Toronto, one of which will also take part in the next edition of the San Sebastian International Film Festival.

The success of CineGouna Platform with its two programs, SpringBoard and Bridge, would not have been possible without the support of a number of parties that I would like to genuinely thank. These partners have provided US \$60,000 worth of project support during the first edition, and last year, it was raised to US \$175,000, and again up to US \$250,000 this year.

I would like to thank each member of the team behind our festival, who have tirelessly poured their efforts into bringing it to where it is today. We also appreciate the constant contribution of all the directors, producers, industry experts, film critics and special guests who accompany us in this great journey.

Intishal Al Timimi

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El Gouna Film Festival is deeply honored that the stellar group of industry professionals listed here are members of our advisory board. These individuals represent the pinnacle of professionalism and artistic achievement. El Gouna Film Festival is humbled by the trust they placed in us. Their support continues to guide and inspire us as we strive to produce a unique festival experience of the highest quality.



YOUSRA

Youssra is one of Egypt's biggest and most celebrated cinematic icons. The internationally acclaimed actress and singer has been associated with almost 90 films, winning awards and accolades through her illustrious career. Among them: the 2001 Egyptian National Film Festival prize for her role in Khaled Youssef's *The Storm*, a Marrakech International Film Festival Honorary Award in 2003, the Award for Excellence at the Turin Film Festival in 2007, and the Arte Award at the Taormina Film Festival in the same year. She starred in several films that participated in the official competitions of international festivals, such as *Egyptian Story* by Youssef Chahine, screened at the 1982 Venice Film Festival, and Yousry Nasrallah's *Mercedes*, selected for the 1993 Locarno Film Festival. Among her other notable films are Raafat El-Mihi's *The Lawyer* (1984); Chahine's *Alexandria Again and Forever* (1991), *The Emigrant* (1994, GFF 2018), and *Alexandria... New York* (2004); Sherif Arafa's *Terrorism and BBQ* (1992), *El-Mansy* (1993), and *Birds of Darkness* (1995); Khairy Beshara's *Strawberry War* (1994), and Marwan Hamed's *The Yacoubian Building* (2006). Youssra has served as a jury member at numerous international film festivals, and headed the jury of Carthage Cinema Days in 1994. She also became the first Egyptian actress to head the international jury of the Cairo International Film Festival in 2014. In 2006, Youssra was chosen to be a Goodwill Ambassador for the United Nations Development Programme.



YOUSRY NASRALLAH

One of Egypt's most highly regarded filmmakers, Yousry Nasrallah was born in Cairo in 1952. He studied economics and political science before moving to Lebanon, where he worked as a journalist. His career in film began as an assistant to Volker Schlöndorff on his film *Die Fälschung*, followed by him assisting Youssef Chahine on his well-known works *Al-Dhakira* and *Adieu Bonaparte*, which he also co-wrote. Nasrallah's films have been screened at festivals around the world since his 1988 debut *Summer Thefts*. Produced by Youssef Chahine, the film made a significant contribution to the revival of Egyptian cinema. He carried on his collaboration with Chahine as co-director of *Alexandria Again and Forever* (1990) and *Cairo as Seen by Chahine* (1991). Both *Mercedes* (1993) and *El Medina* (1999) competed at Locarno. The latter was awarded the Special Jury Prize. *The Gate to the Sun* (2004) was presented at Cannes, *The Aquarium* (2008) at Berlin, and *Scheherazade, Tell Me a Story* (2009) at Venice. In 2012, he competed for the Palme d'Or with *After the Battle* (2012) and in 2016 with *Brooks, Meadows and Lovely Faces*. The last one, a wedding-themed comedy-drama, was invited to Locarno as well as Toronto. His much-celebrated films are known for depicting Egypt's social and political complexities.



HEND SABRY

Hend Sabry is a Cairo-based Tunisian actress who has a huge following in the Arab world and has been recognized, awarded and applauded internationally. In 1994, she won the Best Actress awards at both the Carthage Film Festival and the Valencia Festival of Mediterranean Cinema for her role in *The Silence of the Palace* by Moufida Tlatli. She was also awarded the Best Actress prize at the 2001 Francophone Film Festival in Belgium for her role in Nouri Bouzid's *Clay Dolls*, and in the same year she won the Best Actress award at the Egyptian National Film Festival for her performance in *A Citizen, a Detective and a Thief* by Daoud Abdel Sayed. In addition, Sabry received the Best Actress award at the National Catholic Center for Egyptian Cinema and from the Rabat Film Festival for Hala Khalil's *The Best of Times* (2004), as well as the Best Actress award at the 2008 Rotterdam Arab Film Festival for Yousry Nasrallah's *Aquarium*. Among her other remarkable works are Sherif Arafa's *The Island* (2007) and Rida Al Bahi's *Aleppo Flower* (2010). In 2010, she was chosen to be a UN World Food Programme Ambassador, and has been working diligently for years to raise awareness about hunger in the region. In 2014, the Government of France granted her the honorary title of Chevalier de l'Ordre des Arts et des Lettres.



TAREK BEN AMMAR

Tarek Ben Ammar, often described as a cultural entrepreneur, is a graduate of the prestigious Georgetown University. He and his studio Carthago Films, launched in 1975, were instrumental in promoting Tunisia as a shooting destination. He provided production services to high-profile films such as *Star Wars* (1977) and *Raiders of the Lost Ark* (1981). Ben Ammar also produced prominent works like Jean Yanne's *Quarter to Two Before Jesus* (1982) and Roman Polanski's *Pirates* (1986). In the early 90s he started to transition from servicing and production to media business. In 2000, he founded Émotion, a European alternative for film projects that have difficulty finding 100% of their budget with the American majors. In 2004, he launched Quinta Distribution and acquired distribution rights for Mel Gibson's *The Passion of the Christ*. Under his leadership, Quinta entered into an agreement with Technicolor and Thomson, and acquired seven television channels in Italy with TF1:D-Free, a TNT platform. At the 2008 Berlin Film Festival, Ben Ammar announced his new Europe-wide film distribution strategy, in partnership with the bank Goldman Sachs. He has produced or co-produced more than 70 movies and has developed a group presence in several countries, including France, Italy, North Africa and the United States.



ABDERRAHMANE SISSAKO

Born in Mauritania in 1961, Sissako grew up in Mali and moved to Moscow to study at the Federal State Film Institute, VGIK. His early work *October* (1993), a medium-length black-and-white film, was screened in Un Certain Regard at the 1993 Cannes Film Festival. After moving to France in the early 90s, he directed *Life on Earth* (1998), which was invited to Directors' Fortnight, Cannes. *Waiting for Happiness* (2002) won the FIPRESCI Prize at Un Certain Regard. He returned to Cannes with *Bamako* (2006), an outdoor courtroom drama, in which the Malian people accuse the World Bank and the International Monetary Fund (IMF) of harming their economy. *Timbuktu* (2014), screened in the competitive section of the Cannes Film Festival, is described as a brilliant portrait of a people traumatized by division. It was Mauritania's first entry to be nominated for Best Foreign Language Film at the Academy Awards (2015), and it won seven César awards in France, including Best Director and Best Film. Sissako, whose work offers serious narratives about the realities facing Africa, is one of the few film personalities from the Sub-Saharan Africa to be considered as one of the world's leading filmmakers.



FOREST WHITAKER

American actor Forest Whitaker is the recipient of more than 50 international acting performance awards, among them an Academy Award, a Golden Globe, a BAFTA and a New York Film Critics Circle Award for his portrayal of former Ugandan president Idi Amin in Kevin Macdonald's *The Last King of Scotland* (2006). He also won the Best Actor Award at the 1988 Cannes Film Festival for his performance in Clint Eastwood's *Bird*, and was given the Creative Achiever Award at the 2013 Abu Dhabi Film Festival. He played distinctive roles in more than 120 films and TV series; *The Color of Money* (1986) by Martin Scorsese, *Platoon* (1986) by Oliver Stone, *The Crying Game* (1992) by Neil Jordan and *Ghost Dog: The Way of the Samurai* (1999) by Jim Jarmusch. In addition to his outstanding repertoire as an actor, Whitaker is also the director of six feature and short films. Whitaker is committed to supporting humanitarian causes, and is the founder of the International Institute for Peace and the Whitaker Peace and Development Initiative. He is also a UNESCO Goodwill Ambassador for Peace and Reconciliation, and a UNESCO Special Envoy working to combat poverty and hunger. He is the recipient of a Crystal Award from the 2017 World Economic Forum in Davos for his philanthropic efforts in youth empowerment.



HIAM ABBASS

Hiam Abbass was born and raised in a village in northern Galilee. After studying photography in Haifa, Abbass moved to France in the late 1980s and embarked on a career as an actress. She earned fame in the role of a mother who takes up belly dancing in *Red Satin* by Tunisian director Raja Amari. Other prominent directors she has worked with include acclaimed filmmakers such as Yousry Nasrallah in *The Gate to the Sun* (2004), Hany Abu-Assad in *Paradise Now* (2005), Najawa Najjar in *Pomegranates and Myrrh* (2008), Patrice Chéreau in *Persecution* (2009), Jean Becker in *Conversations with My Gardener* (2007), Nicolas Saada in *Spy(ies)* (2009), Jim Jarmusch in *The Limits of Control* (2009), Thomas McCarthy in *The Visitor*, Julian Schnabel in *Miral* (2010) and *The Diving Bell and the Butterfly* (2007); and Radu Mihaileanu in *The Source* (2011). Hiam Abbass was an adviser to Steven Spielberg during the filming of *Munich* and to Alejandro G. Iñárritu for his film *Babel* (2006). She has directed three short movies; *Bread*, in which she acts as well, *The Eternal Dance* and *Le Donne della Vucciria* (2013), which she also co-wrote. Her first feature-length movie as director and writer, *Inheritance* (2012), was highly acclaimed.



MARGARETHE VON TROTTA

Actress, writer and film director Margarethe von Trotta began her career in cinema as an actress. Shortly thereafter, she began co-scripting works with Schlöndorff with whom she co-directed *The Lost Honour of Katharina Blum* (1975). Her first solo feature was *The Second Awakening of Christa Klages* (1977), a film that confirmed von Trotta's unique directorial voice by introducing many of the themes that recur in her later work: the complexities of female bonding and the uses and effects of violence. She followed this up with a trilogy of films, which contributed to the development of mainstream feminist cinema. The first, *Sisters, or the Balance of Happiness* (1979), is perhaps the most personal of all her films and has drawn favorable comparisons to Bergman's *Persona* (1966, GFF 2018). In 1981, von Trotta gained international acclaim with *Marianne and Juliane*, also known as *The German Sisters*, her calling card to the world and arguably her masterpiece. It was the first film directed by a woman to win the Golden Lion at Venice since Leni Riefenstahl's *Olympia* (1938). Psychologically insightful and politically complex, von Trotta's work, which includes more than 20 directing credits and 34 prestigious awards, is noted for its focus on women's relationships.



MOHAMAD MALAS

Born in 1945 in the town of Quneitra in the Golan, Mohamad Malas represents the Syrian cinéma d'auteur. The turmoil and conflict he witnessed while growing up is something that was to play a major role in his later work. After having worked as a teacher in Damascus while studying at the Faculty of Philosophy, Malas received a scholarship to study filmmaking at the VGIK. He returned to Syria in 1974 and soon acquired the reputation of a socially engaged filmmaker. He received international acclaim for his feature and documentary films and won several awards at film festivals around the world. Among his most important films that are themed on personal freedom and oppression are *Dreams of the City* (1983), *The Night* (1992), and *Passion* (2005). His film *Ladder to Damascus* (2013) premiered at Toronto and was invited for screenings at more than 50 international film festivals. Malas has authored *The Dream: A Diary of the Film*, a haunting chronicle of life of the Palestinian refugee camps in Lebanon. An English-language book titled *The Cinema of Muhammad Malas (Visions of a Syrian Auteur)*, written by Samirah Alkassim and Nezar Andary, presents Malas's work and gives dimension and humanity to a country currently defined by ruin and catastrophe.



ATIQ RAHIMI

Atiq Rahimi, born in Kabul in 1962, is a French-Afghan writer and filmmaker. In the mid 80s, he sought political asylum in France. He completed his PhD in audio-visual communications at the Sorbonne, and began writing *Earth and Ashes* in 1996. In 2004, he won the Prix du Regard vers l'Avenir at the Cannes Film Festival, for his debut film *Earth and Ashes*, based on his own book. In 2008, he was awarded the Prix Goncourt, the highest literary honor in France, for *The Patience Stone*. In 2012, Rahimi directed the film adaptation of the book from a screenplay he co-authored with Jean-Claude Carrière. The film won several awards including the FACE Award at the Istanbul International Film Festival and the SIGNIS Award at the Hong Kong International Film Festival. Rahimi also authored novels *A Thousand Rooms of Dream and Fear* (2011), in which he uses his tight, spare prose to send the reader deep into the fractured mind and emotions of a country caught between religion and the political machinations of the world's superpowers. In his novel *A Curse on Dostoevsky* (2014), he not only flirts with literature but also ponders the roles of sin, guilt, and redemption in the Muslim world.

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MOHAMED HENEDY

Mohamed Henedy is an Egyptian actor known for his comical style. He was born on February 1, 1965 in Giza, Egypt, and holds a bachelor's degree from the Higher Institute of Cinema.

Henedy began his artistic career through the university theater. He took on small TV roles until director Yousry Nasrallah gave him a role in his film *Summer Thefts* (1988). Henedy continued his career working with other prominent directors like Khairy Beshara in *A Bitter Day and a Sweet Day* (1988) and Atef Al Tayeb in his adaptation of Naguib Mahfouz's novel *Heart of the Night* (1989), and later on, he was chosen by Youssef Chahine to star in *Alexandria Again and Forever* (1990).

He then took part in a number of films including *The President's Visit* (1994) and *A Fish and Four Sharks* (1997). In 1997, Henedy played a role in *Ismailia Back and Forth*, which moved him to the ranks of box office stars in Egypt. After that, he landed the leading role in *An Upper Egyptian at the American University* (1998), which was a great success.

In the late nineties, Henedy had already become a staple name in the Egyptian cinema, confirming his talent and presence as a comedian. Starring in films that reaped the highest box office revenues, some of his most famous roles include those in *Hamam in Amsterdam* (1999), *Breaking News* (2001), *Soldiers in the Camp* (2003), *The Great Beans of China* (2004), *The Face of Crime* (2006), *Ramadan Mabrouk Abul-Alamein Hamouda* (2008) and *The Prince of Seas* (2009).

Henedy is also famous for his successful plays, some of which are considered as theatrical hits of the 20th century, such as *Hazemny Ya* (1994), *Afroto* (1999), *Alabanda* (2001), and *3 Days in Sahel* (2019). He also excelled with his vocal performances in the Egyptian versions of many animated series and films including *The Simpsons*, *Monsters Inc.* and *The Lion King*, in addition to his vocal participation in *The Knight and the Princess*.

During his career, Mohamed Henedy received several awards, accolades and honors for most of his performances. He received the Shield of the Arab Academy for Science, Technology and Maritime Transport on the last day of shooting *The Prince of Seas* (2009). He was honored at the Tetouan International Mediterranean Film Festival, the 14th edition of the Rabat Film Festival and the 2010 Children's Film Festival.

Filmography

2019 THE KNIGHT AND THE PRINCESS	1997 ISMAILIA BACK AND FORTH A FISH AND FOUR SHARKS
2017 ANTAR SON OF SON OF SON OF SHADDAD	1996 BAKHIT AND ADEELA 2
2015 A VERY UNNECESSARY DAY	1995 BAKHIT AND ADEELA WEDDING THIEF WOMEN WITHOUT A PRICE NUTSHELL
2012 HORRIBLE GRANDMA	1994 WOMEN'S MARKET THE PRESIDENT'S VISIT HODA AND THE MINISTER
2009 THE PRINCE OF SEAS	1993 THE FORGOTTEN
2008 RAMADAN MABROUK ABUL-ALAMEIN HAMOUDA THE NIGHTINGALE OF DOKKI	1992 THE SCANDAL LOVE IN THE FRIDGE
2006 THE FACE OF CRIME	1991 PLAYING WITH THE DEVILS BEGGARS AND NOBLES THE ESCAPE
2005 ME, OR MY AUNT!	1990 ALEXANDRIA AGAIN AND FOREVER
2004 THE GREAT BEANS OF CHINA	1989 HEART OF THE NIGHT
2003 SOLDIERS IN THE CAMP	1988 SUMMER THEFTS A BITTER DAY AND A SWEET DAY
2002 A LOYAL FRIEND	
2001 BREAKING NEWS	
2000 BIG-MINDED BELLYAH	
1999 HAMAM IN AMSTERDAM	
1998 AN UPPER EGYPTIAN AT THE AMERICAN UNIVERSITY THE HERO	



MAI MASRI

One of the pillars of Palestinian and Arab cinema, director and producer Mai Masri grew up in Beirut, Lebanon, and studied film at San Francisco State University and UC Berkeley, USA.

Since her return to the Middle East, specifically Lebanon, she has directed and produced a number of films. She also wrote—along with her late husband, filmmaker Jean Chamoun—several films that were screened in over 100 countries. Her work earned international praise and over 90 awards, including a Trailblazer Award at the 13th edition of MIPDoc, Cannes; and the Luchino Visconti Award at the 2004 David di Donatello Awards.

Masri has been known to produce documentaries revolving around Palestine and the Middle East. She worked on powerful films that focus on women and children in a humanistic and poetic approach, including *Children of Fire* (1990), *Hanan Ashrawi: A Woman of Her Time* (1995), *Children of Shatila* (1998), *Frontiers of Dreams and Fears* (2001), *Beirut Diaries* (2006), and *33 Days* (2007).

She also wrote and directed *3000 Nights* (2015), a widely acclaimed narrative film that tackles the conditions of Palestinian women prisoners in Israeli jails. The film, which had its world premiere at the 40th Toronto International Film Festival, marked a turning point in her personal and professional life, as it did in the history of Palestinian cinema.

In 1995, she founded Nour Productions with Jean Chamoun, and co-directed several films, including *Under the Rubble* (1983), *Wild Flowers* (1986), *War Generation - Beirut* (1988), and *Suspended Dreams* (1992). She also produced many striking documentaries, such as *Hostage of Time* (1994), *In the Shadows of the City* (2000), *Women Beyond Borders* (2004), and *Lanterns of Memory* (2009).

Masri's work has been recognized by numerous festivals and institutions around the world. *Beirut Diaries* (2006) won the award for Best Documentary Feature Film at the inaugural edition of the Asia Pacific Screen Awards. *3000 Nights* (2015), Mai Masri's narrative feature debut, received over 28 international awards, including the Audience Award at the 33rd edition of the Annonay International Festival of First Films and the Bronze Tanit for the Best Feature Film at the 27th Carthage Film Festival, in addition to the Jury Award at the 8th edition of TheWIFTS Foundation International Visionary Awards.

Filmography

Director:

2015
3000 NIGHTS

2007
33 DAYS

2006
BEIRUT DIARIES

2001
FRONTIERS OF DREAMS
AND FEARS

1998
CHILDREN OF SHATILA

1995
HANAN ASHRAWI: A
WOMAN OF HER TIME

1992
SUSPENDED DREAMS

1990
CHILDREN OF FIRE

1988
WAR GENERATION -
BEIRUT

1986
WILD FLOWERS

1983
UNDER THE RUBBLE

Producer:

2009
LANTERNS OF MEMORY

2008
LONGING OF THE LAUREL

2004
WOMEN BEYOND BORDERS

2000
IN THE SHADOWS OF THE
CITY

1994
HOSTAGE OF TIME



PROGRAM OVERVIEW

El Gouna Film Festival's program consists of three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection Out of Competition and Special Presentations. In the Special Presentations section, iconic films from the past that continue to be cherished by film-loving audiences will be screened.

FEATURE NARRATIVE COMPETITION

This competitive section presents narrative films that tell original stories, by filmmakers from all parts of the world.

FEATURE DOCUMENTARY COMPETITION

This competitive section presents cutting edge, non-fiction films by international directors.

SHORT FILM COMPETITION

This competitive section presents short narrative films, directed by emerging or established international filmmakers.

OFFICIAL SELECTION OUT OF COMPETITION

This section showcases highly acclaimed and awarded feature narratives or feature documentaries from around the world.

SPECIAL PRESENTATIONS

This section presents gems from the past or present times, which continue to attract the interest of film-loving audiences.

CINEMA FOR HUMANITY AUDIENCE AWARD

Feature-length films across various sections are eligible for El Gouna Film Festival's Cinema for Humanity Audience Award, which is reserved for a film that exemplifies humanitarian themes. Nominated feature-length films are indicated with El Gouna Star on the top corner of the image.

**SUBTITLES

GFF screens all non-English language films with English subtitles. Selected non-Arabic language films are screened with Arabic subtitles.

More than 80 films will be screened at the 3rd edition of El Gouna Film Festival, and awards totaling US \$224,000, along with trophies will be presented to the winners of the competitive sections. Feature-length films with a humanitarian theme across any section will be eligible for GFF's special Cinema for Humanity Audience Award.

FEATURE NARRATIVE COMPETITION:

El Gouna Golden Star for Narrative Film (Trophy, Certificate and US \$50,000)

El Gouna Silver Star for Narrative Film (Trophy, Certificate and US \$25,000)

El Gouna Bronze Star for Narrative Film (Trophy, Certificate and US \$15,000)

El Gouna Star for the Best Arab Narrative Film (Trophy, Certificate and \$US 20,000)

El Gouna Star for the Best Actor (Trophy and Certificate)

El Gouna Star for the Best Actress (Trophy and Certificate)

FEATURE DOCUMENTARY COMPETITION:

El Gouna Golden Star for Documentary Film (Trophy, Certificate and US \$30,000)

El Gouna Silver Star for Documentary Film (Trophy, Certificate and US \$15,000)

El Gouna Bronze Star for Documentary Film (Trophy, Certificate and US \$7,500)

El Gouna Star for the Best Arab Documentary Film (Trophy, Certificate and US \$10,000)

SHORT FILM COMPETITION:

El Gouna Golden Star for Short Film (Trophy, Certificate and US \$15,000)

El Gouna Silver Star for Short Film (Trophy, Certificate and US \$7,500)

El Gouna Bronze Star for Short Film (Trophy, Certificate and US \$4,000)

El Gouna Star for the Best Arab Short Film (Trophy, Certificate and US \$5,000)

CINEMA FOR HUMANITY AUDIENCE AWARD:

Reserved for a film that exemplifies a humanitarian theme (Trophy, Certificate and US \$20,000)

*Feature-length films across various sections, indicated with a star on the top corner of the image are eligible for this award.

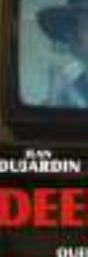


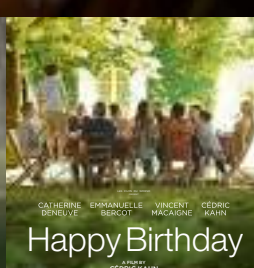
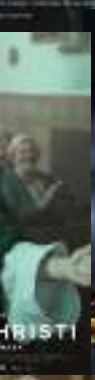
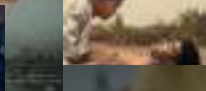
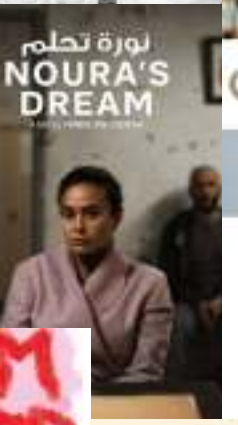
143 SAHARA STREET

A FILM BY HASEN FERHANI

The girl with a bracelet

A story of friendship and murder.





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KONGO

UN FILM DE HADRIEN LA VAPEUR ET CORTO VACLAV

AD ASTRUM

ANOTHER

la Verità

PAPICHA

FLESH

Le coup des larmes

SELFIE ZEIN

LLORONA

LA PARANZA DEI BAMBINI

THE TRAITOR

YOU WILL DIE AT TWENTY

OH FILLES!

TINY SOULS

CUNNINGHAM

لا سبيل

MIDNIGHT TRAVELER

SKIN

ONE CHILD NATION

Happy Birthday

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OPENING FILM

AD ASTRA

James Gray

United States, Brazil, China



DIRECTOR
James Gray

United States, Brazil, China | 2019 | 124 min | English, Japanese, Russian, with English Subtitles

PRODUCERS

Brad Pitt, Dede Gardner, Jeremy Kleiner, James Gray, Anthony Katagas, Rodrigo Teixeira, Arnon Milchan

PRODUCTION COMPANIES

New Regency Pictures, 20th Century Fox Film Corporation, Bona Film Group, Keep Your Head, MadRiver Pictures, Plan B Entertainment, RT Features

SCREENPLAY

James Gray, Ethan Gross

CINEMATOGRAPHY

Hoyte Van Hoytema

EDITING

John Axelrad, Lee Haugen

MUSIC

Max Richter

SOUND

Douglas Murray, Gary Rydstrom

CAST

Brad Pitt, Tommy Lee Jones, Ruth Negga, Liv Tyler, Donald Sutherland

Print Source

United Motion Pictures
ump.ump@ump.com.eg

AD ASTRA

Set in the near future, Major Roy McBride (played by a perfectly cast Brad Pitt) sets out to Neptune, looking for his long-lost father (Tommy Lee Jones), who could be responsible for a series of unexplained cosmic rays that threaten life on Earth. Director James Gray admitted in interviews that *Ad Astra* is a “giant mash-up” of *2001: A Space Odyssey* (1968) and *Apocalypse Now* (1979)—and from the latter the American director draws inspiration in both tone and theme. He replaces the steamy jungles of Coppola’s masterpiece with the vast unknown of the universe, and instead of Brando’s now-infamous turn as Colonel Kurtz, Gray casts the haunting Jones as the rogue, larger-than-life element, thus turning *Ad Astra* into a space opera with the ability to both entertain and enlighten.

For those who love the sci-fi genre, *Ad Astra* has it all, from man-eating primates to a breathtaking, vertigo-inducing opening sequence. The film is also masterful at telling the tale of an abandoned boy who goes looking for his father, as *Ad Astra* is as much about Roy’s search to find closure in that lost relationship, as it is about his quest to save the world. Gray also proves that he is a versatile filmmaker who is able to jump into a blockbuster as easily as he can tell a story of two lovers.

E. Nina Rothe



Born in 1969 in New York City, **James Gray** is an American film director and screenwriter. He grew up in Queens, and attended the University of Southern California School of Cinema-Television. At the age of 25, Gray made his directorial debut with *Little Odessa* (1994), a critically acclaimed film, which received a Silver Lion at the 51st Venice International Film Festival. His later works, *We Own the Night* (2007), *Two Lovers* (2008), and *The Immigrant* (2013) were all selected to compete in the Cannes Film Festival, among other prestigious film festivals around the world. His latest film *Ad Astra* (2019) had its world premiere at the 76th Venice International Film Festival.



BRAD PITT



TOMMY LEE JONES



DONALD SUTHERLAND & SEAN BLAKEMORE

FEATURE NARRATIVE COMPETITION JURY

JURY PRESIDENT



KHAIRY BESHARA

Born in 1947 in Tanta, Khairy Beshara is an iconic Egyptian film director, active in the film industry since the 1970s. He is considered one of the directors who redefined Realism in Egyptian cinema in the 1980s, and one of the first Arab directors to venture into digital filmmaking in the late 1990s. Beshara graduated from the Higher Institute of Cinema in 1967, after which he traveled to Warsaw, Poland, for a two-year fellowship. Beshara began his cinematic career with a focus on documentaries, before moving on to narrative feature films with *Bloody Destinies*, an Algerian co-production released in 1982. He directed 13 acclaimed feature-length films that were screened at various international film festivals, won several awards, and gained cult followings. Among his notable works are *Houseboat No. 70* (1982) as well as *The Collar and the Bracelet* (1986), *Sweet Day*, *Bitter Day* (1988), *Crab* (1990), *Wild Desire* (1991), *Ice Cream in Gleam* (1992), *America Abracadabra* (1993), and *Traffic Light* (1995). Beshara also directed a number of short films and popular television series.



MAI MASRI

One of the pillars of Palestinian and Arab cinema, director and producer Mai Masri grew up in Lebanon, and studied film at San Francisco State University and UC Berkeley, USA. Masri has produced powerful documentaries that focus on women and children in a humanistic and poetic approach, including *Children of Fire* (1990), *Hanan Ashrawi: A Woman of Her Time* (1995), *Children of Shatila* (1998), *Frontiers of Dreams and Fears* (2001), *Beirut Diaries* (2006), and *33 Days* (2007). Her films were screened in over 100 countries, receiving international praise and over 90 awards. In 1995, she founded Nour Productions with her late husband, filmmaker Jean Chamoun, and they wrote, directed and produced several films, including *Wild Flowers* (1986), *War Generation - Beirut* (1988), and *Suspended Dreams* (1992). She wrote and directed her acclaimed narrative feature debut *3000 Nights* (2015), which had its world premiere at the 40th Toronto International Film Festival, and received over 28 awards.



NASHEN MOODLEY

Nashen Moodley is the Director of the Sydney Film Festival, a role he has held since 2012. During his eight years at the helm, the festival has witnessed significant growth. A graduate of the University of Natal, South Africa, Moodley won the Mail & Guardian/SL Student Journalist of the Year award in 1998. Since then, he has written on film and culture for The Guardian, the Mail & Guardian, GQ, and The Daily News, amongst others. He also worked as a film critic at the Sunday Tribune for several years. From 2001 to 2011, Moodley served as the manager and head programmer of the Durban International Film Festival, South Africa's longest-running film festival. From 2005 to 2017, he was a programming consultant for the Dubai International Film Festival. Additionally, he has been a jury member at various film festivals worldwide, including the San Sebastian, Busan, Toronto, Rotterdam, Durban and Tokyo film festivals.



RESUL POOKUTTY

Dr. Resul Pookutty is Asia's most feted sound technician, whose work has brought sound in Indian cinema to a new level. He has recorded, edited, engineered and designed more than 100 films, and received national and international recognition for his work. His vast experience lends itself to sound art, which has found its place in museums and art galleries. For his work in *Slumdog Millionaire* (2008), Pookutty received the Academy Award for Best Achievement in Sound Mixing, in addition to a BAFTA and a Cinema Audio Society award. He won the Golden Reel Award at the MPSE for his work in the documentary *India's Daughter*, making him the first and only Asian to win all these accolades. For his contributions in cinema, the government of India awarded him the Padma Shri—the fourth highest civilian award. A member of the Academy, CAS and MPSE, Pookutty is a writer, director, producer and a philanthropist.



STAS TYRKIN

Stas Tyrkin graduated from the Far Eastern State University in Vladivostok, and Moscow's cinema school VGIIK. He is a staff film critic with the most popular Russian daily newspaper. Since 2013, he has curated the film program at the iconic Moscow theater, Gogol Center, working with its artistic director, famous film and stage director Kirill Serebrennikov. Tyrkin is the artistic director of the Dvizheniye National Debut Film Festival, and the Strelka Film Festival, which is held each summer at the heart of Moscow. He is also a member of the selection committee of the Moscow International Film Festival. He is a member of the Expert Council of Kinoprime, a foundation for the development of modern cinematography. He has also served as a member of the international juries at the Locarno, Warsaw and Vilnius film festivals, as well as Russian festivals such as the Kinotavr and Message to Man, among others.

PRESIDENT



MOUSSA TOURÉ

Moussa Touré is an acclaimed director, producer, screenwriter and actor from Senegal. He began his career in cinema at a very young age as a technician and assistant director. Touré made his first short film *Bâram* (1987), followed by his first feature film, *Toubab Bi* (1991), which gained critical acclaim and was crowned with several prizes. In 1987, he created his production company, Les films du crocodile (Dakar), which has produced several award-winning documentaries that have participated in numerous international film festivals. In 1997, Touré directed *TGV* with Makéna Diop, Bernard Giraudeau and Philippine Leroy-Beaulieu, which was very well received in Africa. The film also won the Special Jury Prize at the Festival International du Film Francophone de Namur, and a Special Mention at the Mannheim-Heidelberg International Filmfestival, among others. Having produced and directed films across all genres, Touré initiated the Moussa Invite Festival in Senegal to promote African documentaries directed by African filmmakers. In 2012, Touré directed *La Pirogue*, which won more than five awards and 21 nominations from around the world.



ANNE AGHION

Anne Aghion is best known for her series of four documentaries on post-genocide justice and social reconstruction in Rwanda, including the 2009 feature *My Neighbor My Killer*. The film competed at the Cannes Film Festival and the Gotham Awards, and earned Aghion the Nestor Almendros Award for courage in filmmaking at the Human Rights Watch International Film Festival. Aghion is a speaker at universities and a panelist and juror at film festivals, including for L'Oeil d'or—the documentary prize at Cannes—and at IDFA. She regularly conducts documentary film production and writing workshops at film schools and other venues around the world. Aghion is an Emmy winner and the recipient of a Guggenheim Fellowship. She was a resident at the MacDowell Colony in 2011, at the Rockefeller Foundation's Bellagio Center in 2012, on a Fulbright-Nehru Fellowship in India in 2014, at the Camargo Foundation in France in 2016, and at the Bogliasco Foundation in Italy in 2019, to develop and research her next feature, *Turbulence*.



TALAL DERKI

Born in 1977 in Damascus, Talal Derki is a Syrian film director, producer and screenwriter based in Berlin since 2014. He studied film directing in Athens at the Stavrako High Institute of Cinematographic Art and Television, and graduated in 2003. Between 2009 and 2012, Derki worked as an assistant director for several feature film productions, and directed a number of Arab television films and programs. He also worked as a freelance camera operator for CNN and Thomson Reuters. Derki's short films and feature-length documentaries received many awards at a variety of festivals. His films *Return to Homs* (2013) and *Of Fathers and Sons* (2017) were granted the Grand Jury Award at the Sundance Film Festival in 2014 and 2018 respectively. In 2014, he served as a member of the international jury at the International Documentary Film Festival Amsterdam. Nominated for an Academy Award in 2019 for *Of Fathers and Sons*, Derki is also a member of The Academy of Motion Picture Arts and Sciences.



NAHED NASRALLAH

Nahed Nasrallah attended the Deutsche Evangelische Oberschule Kairo (DEO) and graduated in 1974. She then earned her bachelor's degree from the Cairo University Faculty of Economics and Political Science in 1979. Pursuing her passion for fashion, Nasrallah completed her studies in fashion drawing at the Chambre Syndicale de Couture in 1991. She started her artistic career as co-designer of costumes for *The Sixth Day* (1986) by legendary director Youssef Chahine. Nasrallah won awards from the Cairo Film Society for her work on *Mercedes* (1993), *The Emigrant* (1994), *Destiny* (1997), *The Blue Elephant* (2014), as well as the South African M-Net awards for her work on *Mercedes*, *The Emigrant* and *Destiny*. On the social development front, Nasrallah participated in creating an income generating project for women in Helwan—an industrial city south of Cairo—based on developing their skills and designs in crochet patchwork from 1993 to 1999.



LUDMILA CVIKOVA

Ludmila Cvikova worked as a programmer at the International Film Festival Rotterdam for 15 years (1997 - 2011). Throughout her career, she has cooperated with various festivals around the world, including the Karlovy Vary International Film Festival, the Locarno Film Festival, the Golden Apricot Yerevan International Film Festival, Art Film Fest in Slovakia and Anonimul International Independent Film Festival in Romania. For EYE Film Institute Amsterdam, she created a special film program, Arab Women Behind the Camera, in addition to various film programs centered on the exhibitions of Bela Tarr and Jan Svankmajer. Cvikova currently works independently through her own company as a creative consultant for filmmakers. She also serves as a festival advisor and curator for women in Helwan—Busan International Film Festival, and Anonimul. She is also a projects reader and advisor for several European film funds.

PRESIDENT



MARWAN HAMED

An alumnus of the Higher Institute of Cinema, Hamed started his cinematic career in 2000 as an assistant director. Since then, he has been producing and directing films, TV commercials, drama series and music videos. Hamed directed numerous acclaimed feature films that received more than 30 awards. His debut feature *The Yacoubian Building* (2006) premiered at the 56th Berlin Film Festival, and was Egypt's official submission to the 79th Academy Awards for Best Foreign Language Film. His 2014 film *The Blue Elephant* won numerous awards, including the Special Jury Prize at the Brussels International Fantastic Film Festival (BIFFF). Hamed served as a jury member at the following film festivals: Taormina Film Festival in 2007; Montpellier Film Festival in 2008; Montreal Film Festival in 2010; Abu Dhabi Film Festival (New Horizons Competition) in 2011; the Human Rights Watch Film Festival in Zurich; and the Cairo Film Festival. He was the head of the jury for the Child Protection Award within the framework of the Abu Dhabi Film Festival in 2014.



MOHAMED AL DARADJI

Born in Baghdad, Mohamed Al Daradji is a writer, director and producer. Premiering at leading film festivals such as the Sundance Film Festival, the Berlinale, the Abu Dhabi International Film Festival and the Toronto International Film Festival, his narrative feature films and documentaries won numerous prestigious prizes, including the Amnesty and Peace Prize, BIFA, NETPAC, and the Asia Pacific Screen Academy Award. He was also granted Variety's Middle Eastern Filmmaker of the Year Award in 2010. Al Daradji's first feature film *Ahlaam* (2003) represented Iraq for Oscar and Golden Globe consideration in 2007. His films *Son of Babylon* (2010) and *The Journey* (2017) were Iraq's official entries for the 83rd and 90th Academy Awards respectively. Alongside his work as a filmmaker, Al Daradji established The Iraqi Independent Film Center (IIFC) in order to cultivate an independent spirit and approach for feature films and shorts for both experienced and emerging filmmakers.



JUKKA-PEKKA LAAKSO

Jukka-Pekka Laakso is the festival director of the Tampere Film Festival, where he has been involved with the selection and programming since 2000. As a festival director, he shares the responsibility of strategic planning and programming with a co-director. Additionally, Laakso has been a member of more than 50 juries in film festivals around the world, including the Edinburgh International Film Festival, the Locarno Film Festival, Festival du nouveau cinéma in Montreal, and the Morelia International Film Festival in Mexico. Laakso acts as the executive director for Pirkanmaa Film Centre; a local film center in Tampere. Pirkanmaa is a non-profit organization that runs an art-house cinema, distributes films in Finland, and works extensively with media education. Jukka-Pekka Laakso is also a member of the European Film Academy.



DORRA ZARROUK

Dorra Zarrouk is a Tunisian actress. She started her career in Tunisian cinema, in addition to international feature films such as Telman Reem's *Colosseum* (2003) and Moufida Tlatli's *Nadia et Sarra* (2004). In 2007, Zarrouk was introduced to Egyptian cinema by legendary director Youssef Chahine when he cast her in *Le Chaos*. Since then, she has been one of the leading actresses in Egypt and the Middle East, acting in more than 30 films and theater plays across the region. Throughout her career, Zarrouk has earned several prizes and honors, including multiple Dear Guest awards for best actress, in addition to the Golden Murex Award for Best Arab Actress for her roles in the television series *Al Rayyan* and *Adam*. Zarrouk has also served on a number of juries, including those at the Tropfest Arabia Short Film Festival, the Alexandria Mediterranean Film Festival, the Cairo International Film Festival, the Malmo Arab Film Festival, and the Luxor African Film Festival.



JUANITA ONZAGA

Juanita Onzaga is a Colombian-Belgian film director and cinematographer. Within her narrations, she touches on the importance of memory, death and imagination, creating tales that reflect different ways of perceiving reality, often within a strong political context. In 2017, Onzaga's short film *The Jungle Knows You Better Than You Do* won the Jury Prize for Best Short Film at the Generation 14plus section of the 67th Berlinale, the highly acclaimed VAF Wildcard, as well as other prizes at various festivals worldwide. Her latest short film, *Our Song to War*, premiered in 2018 at the Directors' Fortnight in Cannes. It was also selected for Clermont Ferrand, IDFA, DokLeipzig, RIDM, Chicago, and many other festivals, winning multiple awards. Onzaga is currently developing her first narrative feature film *The Landscapes That You Seek* at the TorinoFilmLab ScriptLab, supported by the Hubert Bals Fund Bright Future, while also directing other short films and a VR project.

FIPRESCI

International Federation of Film Critics (FIPRESCI) is an association of national organizations of professional film critics and journalists from all around the world for the promotion and development of film culture. It was founded in 1930 in Brussels, Belgium. Today, it has members in more than 50 countries worldwide. FIPRESCI often grants prizes at film festivals for best feature narrative films. This year is GFF's first time to host a FIPRESCI jury, and the members are:



KARSTEN KASTELAN
Journalist, film critic (Germany)



MERVAT OMAR
Film critic (Egypt)



FRÉDÉRIC PONSARD
Film critic, TV producer (France)

NETPAC

Network for the Promotion of Asian Cinema (NETPAC) is a worldwide organization founded in 1990 at the request of UNESCO, to promote a greater understanding and appreciation of Asian films and filmmakers. Managed entirely by cinephiles, NETPAC has succeeded in bringing a significant portion of the cinematic products of the Asian continent to world awareness, through the NETPAC Award, its publications and activities, such as seminars and roundtables. The NETPAC jury will award a feature-length film by an Asian director from the program of GFF 2019, and the members are:



GULNARA ABIKEYEVA
Film critic, historian (Kazakhstan)
President



NADA AZHARI
Film critic (Syria, France)



HASAN HADDAD
Writer, film critic (Bahrain)



Principal Media Partner

FEATURE NARRATIVE COMPETITION

1982

Oualid Mouaness
Lebanon, United States, Norway

ADAM

Maryam Touzani
Morocco, France

AMERICAN SKIN

Nate Parker
United States

CORPUS CHRISTI

Jan Komasa
Poland, France

THE FATHER

Kristina Grozeva, Petar Valchanov
Bulgaria, Greece

THE GIRL WITH A BRACELET

Stéphane Demoustier
France, Belgium

LARA

Jan-Ole Gerster
Germany

NOURA'S DREAM

Hinde Boujemaa
Tunisia, France, Belgium

OUR LADY OF THE NILE

Atiq Rahimi
France, Belgium, Rwanda

PAPICHA

Mounia Meddour
Algeria, France, Belgium

SONG WITHOUT A NAME

Melina León
Peru, Spain, United States

THEY SAY NOTHING STAYS THE SAME

Joe Odagiri
Japan

THE WEEPING WOMAN

Jayro Bustamante
Guatemala, France

WHITE ON WHITE

Théo Court
Spain, Chile, France, Germany

YOU WILL DIE AT TWENTY

Amjad Abu Alala
Sudan, Egypt, France, Germany,
Norway



DIRECTOR
Oualid Mouaness

1982

Lebanon, United States, Norway | 2019
100 min
Arabic, English, with English Subtitles

PRODUCERS

Georges Schoucair, Myriam Sassine, Oualid Mouaness, Alix Madigan, Christopher Tricarico

PRODUCTION COMPANIES

Tricycle Logic, About Productions, Mad Dog Films, Boo Pictures

SCREENPLAY

Oualid Mouaness

CINEMATOGRAPHY

Brian Rigney Hubbard

EDITING

Jad Dani Ali Hassan, Sabine El Gemayel

SOUND

Rana Eid

CAST

Nadine Labaki, Mohamed Dall, Aliya Khalidi, Rodrigue Sleiman, Zeina Saab de Melero

Set in a secular school in the hills above Beirut, a bucolic milieu juxtaposed with the chaotic period of Lebanese history in which it's situated, the feature film debut of writer-director Oualid Mouaness is a coming-of-age tale recounting an unforgettable day in the life of Wissam (Mohammad Dali).

An elementary school student with the second-highest grades in his class, Wissam is in the throes of first love and decides this is the day he will inform Joanna (Gia Madi), his classmate and rival—she gets the highest grades in class—that he loves her. This is also the day in June, 1982, that Lebanon's southern neighbor has decided to invade the country. As echoes of an Israeli military attack on South Lebanon are heard over the radio, and later witnessed from the school windows as warplanes begin to pummel Beirut, *1982* follows a handful of intimate stories among some of the students and teachers. As Wissam tries to navigate schoolyard and family politics while working through his urgent and unfamiliar feelings for Joanna; his teacher Yasmine (Nadine Labaki) is laboring to reconcile her family loyalties with her feelings for Joseph (Rodrigue Sleiman), a colleague whose nationalist politics are opposed to those of Yasmine's brother Georges, who's joined a sectarian militia.

1982 largely follows the conventions of cinematic realism, although, as it is mainly told from its young protagonist's perspective, the film also draws upon the work of one of Lebanon's rising animators.

Jim Quilty

Print Source
MC Distribution
festivals@mcdistribution.me



Oualid Mouaness grew up between Lebanon and Liberia. After receiving his undergraduate degree with honors from the Lebanese American University in Beirut, he acquired an M.F.A in writing and directing from Florida State University. He went onto a dense producing career in narrative and documentary films, videos and commercials, most notably David LaChapelle's *Rize* (2005), Mari Kornhauser's *Kitchen Privileges* (2000), and Adria Petty's *Paris, Not France* (2008). A Sundance Screenwriting Fellow, he has also written and directed several short films. His 2016 short film *The Rifle, the Jackal, the Wolf and the Boy* was shortlisted for an Oscar at the 89th Academy Awards.



DIRECTOR
Maryam Touzani

ADAM

Morocco, France | 2019 | 98 min
Arabic, with English Subtitles

PRODUCERS

Nabil Ayouch

PRODUCTION COMPANIES

Ali N' Productions, Les Films
Du Nouveau Monde, Artemis
Productions

SCREENPLAY

Maryam Touzani, Nabil
Ayouch

CINEMATOGRAPHY

Virginie Surdej

EDITING

Julie Naas

SOUND

Nassim Mounabbih

CAST

Lubna Azabal, Nisrin Erradi,
Douae Belkhaouda, Aziz
Hattab, Hasnaa Tamtaoui

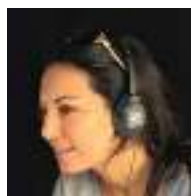
Set in Casablanca, Maryam Touzani's *Adam* sheds light on the challenges faced by an unwed pregnant woman in a conservative Arab country. It follows an unlikely friendship that develops between Samia (Nisrin Erradi), a runaway hairdresser, and Abla (Lubna Azabal), a modest baker and the mother of an eight-year-old girl (Douae Belkhaouda).

Challenging conventional assumptions about single mothers, and highlighting the way societal norms doom them unfit for integration, *Adam* manages to bring its characters into a different light. The film serves as a powerful reminder that these women, too, have lives, hopes and dreams; hindered by circumstances that make it impossible for them to trust anyone, let alone lead normal lives.

While how Samia became pregnant remains unknown, it does not seem to matter in the greater scheme of things, inspiring the audience to cast no judgements. Whether her pregnancy was the result of love or rape, her shame was overwhelming enough for her to escape her family's country home before they could find out. Having arrived in the city, Samia plans to deliver her baby in secret and give it up for adoption. After Abla takes her in, the gradual growth of Samia's pregnant belly mirrors the progressing evolution of both women. Their collective journey somehow empowers them, helping them summon the strength to move forward with their lives, regardless of how society sees them.

The unforgettable, touching performances by Lubna Azabal and Nisrin Erradi, in addition to cinematographer Virginie Surdej's artistic techniques; Pilar Peredo's elegant sets; and music that seems to have come from another world, turn a less-than-novel story into a stunning vehicle that drives us deep into analyzing taboo subjects—gently and with great empathy—where the subversive underbelly is barely apparent.

Print Source
Ad Vitam
contact@advitamdistribution.com



Maryam Touzani was born in 1980 in Tangier, Morocco, where she spent her youth before moving to London to pursue her university degree. She worked as a writer alongside her husband Nabil Ayouch on his acclaimed film *Razzia* (2017), as well as portraying one of the main characters. Her debut short film *When They Slept* (2012) was screened at several renowned international festivals, and received a total of 17 awards. Her second short film *Aya Goes to the Beach* (2015) also gained significant recognition, and was granted the Audience Award at the Cairo International Women's Film Festival. *Adam* (2019), Touzani's first feature film, was screened in the Un Certain Regard section of the 72nd Cannes Film Festival.



DIRECTOR
Nate Parker

United States | 2019 | 89 min
English

PRODUCERS

Tarak Ben Ammar, Mark Burg,
Zak Tanjelloff, Nate Parker,
Lukas Behnken

PRODUCTION COMPANIES

Eagle Pictures, Mark
Burg Media, Tiny Giant
Entertainment, Sterling
Light Productions

SCREENPLAY

Nate Parker

CINEMATOGRAPHY

Kay Madsen

EDITING

Billy Weber, Matthew
Feinman

MUSIC

Henry Jackman

SOUND

David Gianmarco

CAST

Nate Parker, Omari Hardwick,
Beau Knapp, Theo Rossi,
Shane Paul McGhie, Miluana
Jackson

Print Source

Quinta Communications
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AMERICAN SKIN

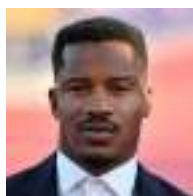
In *American Skin*, Parker plays Lincoln Jefferson, a Marine veteran, and now a janitor at a prestigious junior high school in California, in which he hopes to be able to enrol K.J. (Kajani), his 14-year-old son. The film opens with tense steadicam footage of the night when the father and son are stopped in their car by two police officers, on the pretext that they were speeding. Lincoln carefully complies with all requests, but young K.J. cannot accept their arbitrariness—he takes his cell phone out; his insistence on recording the officers sparks a tension that soon turns into violence...

One year later, after both officers got away with the murder without even having to face trial, Lincoln is furious and full of sorrow. Fresh jolts of grief are generated by the arrival of a young filmmaker who wants to shoot a film about police brutality and the death of K.J. With the outrage of having been denied due process still tormenting him, Lincoln (followed by the documentary crew) takes the entire police station—where the policeman who killed his son works—hostage. He stages a trial in which the members of the jury are the inmates and common people, acting in place of the government to finally bring justice to his son.

American Skin, especially in its third act—during the trial—admirably and timely supports the “Black Lives Matter” movement’s fight for justice. And even if the dialogues may sometimes seem too long, thanks to the charged, gripping, pinpoint performances of its actors, the film never loses its tension. Beau Knapp, in particular, who plays Mike Randall, brings off something extraordinary: in an entirely believable way, he shows us what the consciousness of white complacency looks like from the inside.

The film had its world premiere at the 76th Venice Film Festival and was presented by Spike Lee, who described it as “a brave tour de force,” adding, “I haven’t been affected by a film like this on so many levels in a long, long time. It is my hope and prayer that the movie audience will understand this battle between love and hate, which has divided our world. Bravo Nate, bravo.”

Teresa Cavina



Born in 1979 in Norfolk, Virginia, **Nate Parker** is an American actor, director and producer. He played a number of roles in several films, earning numerous awards for acting, before he wrote, produced, directed and starred in *The Birth of a Nation* (2016). The film was screened at various film festivals, winning the Audience Award for Dramatic Film at the Sundance Film Festival, as well as the Breakthrough Director of the Year prize at CinemaCon, USA. His latest feature film *American Skin* (2019) was screened at the 76th Venice Film Festival.



DIRECTOR
Jan Komasa

Poland, France | 2019 | 116 min
Polish, with English and Arabic Subtitles

PRODUCERS

Leszek Bodzak, Aneta
Hickinbotham

PRODUCTION COMPANIES

Aurum Film

SCREENPLAY

Mateusz Pacewicz

CINEMATOGRAPHY

Piotr Sobocinski Jr

EDITING

Przemyslaw Chruscielewski

MUSIC

Evgueni Galperine, Sacha
Galperine

SOUND

Kacper Habisiak, Marcin
Kasinski, Tomasz Wieczorek

CAST

Bartosz Bielenia, Eliza
Rycembel, Aleksandra
Konieczna, Tomasz Zietek

CORPUS CHRISTI

Boże Ciało

What is faith? And how can we bet on it to redeem tormented souls? Where is the line between salvation, sacrifice, curse, and vengeance among the pretentious? These are the provocative questions posed by Jan Komasa's third film, as he sends his protagonist Daniel (a remarkable performance by Bartosz Bielenia) down an abyss of dark paradoxes, leading him into the heart of the Polish countryside where the Catholic Patriarchate controls the local people, who live in an interdependent but highly incompatible world.

Overwhelmed with the tragedy of an accident that led to the loss of their loved ones, the villagers come together in longing for a divine sign that can put an end to their suffering. That sign is presented through a 20-year-old criminal who succeeds in escaping detention, only to be consumed by the game of hiding under a robe he stole, in the village's humble church. He introduces himself as Reverend Tomas, an envoy ready to lead their troubled souls, in order to avoid "slavery" in a carpentry workshop.

Inspired by real events, Komasa formulates a narrative rich with insolent and surprising situations; from the violent acts of inmates against a young man, to the stunning scene where Daniel goes through a dramatic change because his salvation among the villagers has not reached the depth of his humanity. Whenever he seeks to escape his sins, his past returns to the forefront—sometimes through a former inmate trying to blackmail him, or through the return of a reformist priest, seeking to send him back to punishment and be rewarded for discovering Daniel's infamous theft.

Daniel, who "imitates" what he has learned from the priest, unwittingly forces the people to "have faith" in his "miracles" and to follow his "liberal way of worshipping and addressing the Lord." However, when he defies the villagers' resistance, he is brutally confronted by his own bizarre question: How does the perpetrator view his own sins?

Ziad Al Khozai

Print Source
New Europe Film Sales
jan@neweuropesales.com



Jan Komasa is a Polish film director and screenwriter, born into an artistic family in Poznań in 1981. His works of film have been widely honored and awarded at festivals around the world. In 2011, *Suicide Room* was awarded Le Reflet d'Or for Best Feature Film at the Geneva International Film Festival - Tous Écrans, one of many recognitions. *Warsaw 44* (2014) earned an honorable mention as Best Polish Film at the Association of Polish Filmmakers Critics Awards. His war documentary, *Warsaw Uprising* (2014), was granted the Eagle for Best Documentary at the Polish Film Awards. *Corpus Christi* (2019) is his latest feature, and was selected to premiere at the 2019 Venice Days.



DIRECTOR

**Kristina Grozeva,
Petar Valchanov**

Bulgaria, Greece | 2019 | 87 min
Bulgarian, with English and Arabic
Subtitles

PRODUCERS

Kristina Grozeva, Petar
Valchanov, Konstantina
Stavrianou, Irini Vougioukalou

PRODUCTION COMPANIES

Abraxas Film, Graal Films

SCREENPLAY

Kristina Grozeva, Petar
Valchanov

CINEMATOGRAPHY

Krum Rodriguez

EDITING

Petar Valchanov

MUSIC

Hristo Namliiev

SOUND

Ivan Andreev

CAST

Ivan Barnev, Ivan Savov

THE FATHER

Bashtata

The Father is a powerful return for Kristina Grozeva and Petar Valchanov, crowned with the Golden Crystal—the grand prize at the Karlovy Vary Film Festival—for a comedy about parenthood and communication, full of awkward moments.

Pavel, a commercial photographer who arrives in his village to attend his mother's burial, tells little lies that he thinks would go unnoticed by the end of the day. He does not tell his pregnant wife about the reason behind his trip, neither does he tell his father, an eccentric painter, about the reason behind his wife's absence from the funeral. However, things do not go as expected, as he finds himself caught in a dilemma with a father determined that his late wife wants to communicate with him from beyond the grave. Communication seems to be the secret—the cause of the problem, and its solution. And while logic suggests that a photographer and his painter father should be close, events reveal that the mother played an important role in diffusing an explosive situation between the two men, leaving them unable to properly bond. Various forms of communication ranging from phone calls to photographs, voice notes, text messages—and even messages from the afterlife—seem to take center stage in the film.

The political and administrative corruption that had been the main subject of the previous films by Grozeva and Valchanov takes a back seat in this production, and may be only slightly observed between the lines. Amid mutual expectations and frustration, the camera of Krum Rodriguez highlights some of the most critical relationship struggles in a man's life, as it locks the protagonist, Pavel, inside himself, besieging him even when he is with others. This man is unable to communicate honestly and comfortably with the closest people to him: his wife and his father.

Pavel's journey between hospitals, police stations, and communist museums that turned into spiritual clinics, is essentially a journey within himself. It seems as though his mother's death was the only way for him to finally go on this quest.

Ahmed Shawky



Born in 1976 in Sofia, Bulgaria, **Kristina Grozeva** graduated from Sofia State University, worked as a journalist for the Bulgarian TV, then enrolled in the National Academy for Theatre and Film Arts.

Petar Valchanov was born in 1982 in Plovdiv, Bulgaria, and graduated from the National Art School Tsanko Lavrenov. He has a degree in film directing from the National Academy for Theatre and Film Arts. They directed *Parable of Life* (2009) and *Forced Landing* (2010). They also wrote and directed *Jump* (2012), which won the Grand Prix at the 16th Brussels SFF and the Excellence Award for Best Picture at the 30th Busan International Short Film Festival. Their debut feature, *The Lesson* (2014), was awarded at several film festivals.

Print Source

Wide

infos@widemanagement.com



DIRECTOR
Stéphane Demoustier

France, Belgium | 2019 | 95 min
 French, with English and Arabic Subtitles

PRODUCERS

Jean des Forêts

PRODUCTION COMPANIES

Petit Film

SCREENPLAY

Stéphane Demoustier

CINEMATOGRAPHY

Sylvain Verdet

EDITING

Damien Maestraggi

MUSIC

Carla Pallone

SOUND

Emmanuel Bonnat, Julie

Brenta, Emmanuel de

Boissieu

CAST

Mélissa Guers, Roschdy Zem,

Chiara Mastroianni

THE GIRL WITH A BRACELET

La fille au bracelet

In Stéphane Demoustier's *The Girl with a Bracelet*, a simple story turns into a cinematic work that travels beyond the narrative of the main event itself, as it addresses issues that may seem initially trivial, yet become essential and highly integrated with the original plot.

Eighteen-year-old Lise is on trial for the murder of her best friend Flora, who only appears on the big screen through photographs. The dramatic course of events relating to the criminal act, as well as the trial, goes in line with that of the film. This is in addition to a third track that reveals some of the family home dynamics, with special focus on Lise's parents, Bruno and Céline.

Despite the harshness of overwhelmingly dramatic, painful, hurtful and cruel moments, the cinematic approach remains calm. The smooth visual narrative carries with it a revelation of the predicament of relationships, individuals and details. The trial reveals some mysteries, and tells of the intimate friendship between Lise and Flora, both at school and in everyday life. Lise's knowledge of Flora's death forces her to face herself, her parents, and her environment, as well as the court, the judiciary system, laws, and society.

Facial features play a crucial role in presenting Lise's character, who experiences the natural shift from the end of her teens to the beginning of her young adulthood. "I want to put the viewer in front of the mystery that this teenager, Lise, represents," says Stéphane Demoustier. This alone is sufficient to understand the general climate, which establishes paths, reveals souls, uncovers a hidden cache, and exposes—albeit indirectly—an emotion, a sensation, or a yearning, even if unintended. Lise exists in the limbo between the breakdown over her friend's death, the indifference towards her trial, and the hidden desire to escape the entire predicament. The trial—presented as a natural occurrence, given the situation—delves through pores of broken, confused, and strained relationships within Lise's family, particularly between her and her parents.

Nadim Jarjoura

Print Source
 Charades
sales@charades.eu



Stéphane Demoustier was born in Lille, France, in 1977. After working on several short films, he made his feature film debut with *40-Love* (2014), which screened at the 2014 Venice International Film Critics' Week. In 2008, he founded Année Zéro, the production company with which he worked on *Cléo & Paul* (2018). The film went on to win the Special Prize of the Generation 14plus International Jury at the 68th Berlinale. His 2019 film *The Girl with a Bracelet* was screened on the Piazza Grande at the 72nd Locarno Film Festival.



DIRECTOR
Jan-Ole Gerster

LARA

Germany | 2019 | 96 min
German, with English and Arabic
Subtitles

PRODUCERS

Marcos Kantis

PRODUCTION COMPANIES

Schiwago Film

SCREENPLAY

Blaz Kutin

CINEMATOGRAPHY

Frank Griebe

EDITING

Isabel Meier

MUSIC

Arash Safaian

SOUND

Hubertus Rath, Fabian Schmidt

CAST

Corinna Harfouch, Tom Schilling, Rainer Bock, Volkmar Kleinert

As the film *Lara* begins, we watch the title character Lara Jenkins (played by Corinna Harfouch) step on a chair in front of an open window, about to make a desperate gesture. But the doorbell rings, thus saving her, as well as the audience, from this untimely ending. From then on, we begin to be given an insider's view into Lara's life and understand this woman's drama: she is turning 60, and has measured her own success through her son's career as a pianist—a true virtuoso. The problem is tonight, he, Viktor Jenkins (played by Tom Schilling) is premiering an original composition and has not invited his mother to the theater.

Premiered at this year's Karlovy Vary Film Festival and screened at the Munich Film Festival, seven years after making his acclaimed debut *Oh Boy*, German filmmaker Jan-Ole Gerster brings forth the story of a true anti-heroine in his latest film. At first glance, Lara appears almost undeserving of her own film.

And yet, as the story unfolds, Gerster successfully provides a blend of cinematic wonder and personal interactions, which turn *Lara* into a must-watch. As we accompany Lara through her daily life—devoid of true friends and connections, with dreams of her own piano career now dried up but never forgotten—we begin to understand our own behavior. We comprehend her, and also make peace with our own choices, perhaps passed down through our family's generations.

E. Nina Rothe

Print Source
Beta Cinema
beta@betacinema.com



Jan-Ole Gerster is a Berlin-based writer and director. He was born in 1978 in Hagen, Germany. Gerster is known for his film *Oh Boy* (2012), which earned outstanding acclaim at international film festivals, including numerous prizes at the 2013 German Film Awards; Best Screenplay at the 34th Bavarian Film Awards; and the European Discovery prize at the European Film Awards. His latest feature film, *Lara* (2019), was awarded the FIPRESCI Prize at the Munich Film Festival, and the Award of Ecumenical Jury at the Karlovy Vary International Film Festival.



DIRECTOR
Hinde Boujemaa

Tunisia, France, Belgium | 2019 | 90 min
 Arabic, French, with English Subtitles

PRODUCERS
 Imed Marzouk

PRODUCTION COMPANIES
 Propaganda Productions

SCREENPLAY
 Hinde Boujemaa

CINEMATOGRAPHY
 Martin Rit

EDITING
 Nicolas Rumpl

SOUND
 Julien Mizak

CAST
 Hind Sabri, Lotfi Abdelli,
 Hakim Massoudi

NOURA'S DREAM

Le rêve de Noura

In Hinde Boujemaa's narrative feature debut, a woman is torn between two imperfect men. At the center of this masterful film, which Boujemaa also wrote, is Noura, played perfectly by Tunisian superstar Hend Sabry. Noura works long hours at a laundromat to support her three kids, while her husband Sofiane is in jail. Bringing a shred of light into this exhausting existence is her lover Lassaad. However, Noura has to navigate the hazards of adultery in Tunisia—punishable by five years in jail. Just as her divorce is about to come through, Noura's husband is unexpectedly released from jail, throwing all her well-laid plans to the wind.

Noura's Dream is a story as much about the perils of being a woman in today's world, as it is about the danger of making difficult personal choices. Boujemaa weaves in and out of Noura's grueling existence, striking a balance between the two men in her life with a commanding touch usually showcased by master—i.e., more seasoned—filmmakers. And yet, it comes as no surprise to those who have watched her 2012 documentary *It Was Better Tomorrow*, which explores, with clarity and style, the struggles of a single mother following the Tunisian Revolution. Boujemaa is surely a filmmaker to watch.

E. Nina Rothe

Print Source
 Wild Bunch
ecastro@wildbunch.eu



Hinde Boujemaa is a Tunisian-Belgian director who holds a degree in marketing from the Institut Économique de Bruxelles. She took a course in scriptwriting at Educatel-Paris, after which she worked as a screenwriter for several Tunisian feature films. Her first feature film as a director, *Under Paradise* (2009), won the Sud Ecriture award at the Carthage Film Festival. Her first documentary feature *It Was Better Tomorrow* (2012) premiered at the Venice Film Festival, won the Muhr Arab Award for Best Director at the Dubai International Film Festival, and was named Best Documentary at Douz Doc Days. Her short film *...And Romeo Married Juliette* (2014) won the Muhr Award for Best Short Film at the Dubai International Film Festival.



DIRECTOR
Atiq Rahimi

France, Belgium, Rwanda | 2019 | 93 min
French, Kinyarwanda, with English and Arabic Subtitles

PRODUCERS

Dimitri Rassam, Rani Massalha

PRODUCTION COMPANIES

Chapter 2, Les Films du Tambour

SCREENPLAY

Atiq Rahimi, Ramata Sy

CINEMATOGRAPHY

Thierry Arbogast

EDITING

Hervé de Luze

SOUND

Dana Farzaneh Pour, Ingrid Ralet, Mathieu Cox

CAST

Amanda Santa Mugabekazi, Albina Sydney Kirenga, Malaika Uwamahoro, Clariella Bizimana, Belinda Rubango Simbi, Pascal Greggory

OUR LADY OF THE NILE

Notre-Dame du Nil

In a Catholic boarding school in the aftermath of independence, a group of young Rwandan students from elite families experience the rise of deep tensions between the country's two main ethnic groups under their teachers' close supervision.

Our Lady of the Nile depicts a poetic portrait of the daily lives of the students, embroiled in their adolescent, coming-of-age dramas, while also witnessing the political and social pressure of the period.

Despite the early 70s' quota system limiting the presence of Tutsis in institutional spheres, the young women, destined to be the country's future generation of leaders, attempt to resist the divisions emerging under the Hutu regime, in spite of the widespread complicity among their entourage.

Neither eye-witnesses nor witchcraft can spare the students' hillside school home, as the institution's teachers and religious guardians look on indifferently and helplessly while events unfold amid a climate of insane colonial nostalgia. Nothing can prevent the seeds of the Tutsi genocide, which took place twenty years later, from taking root.

Our Lady of the Nile was adapted from the eponymous novel—which received both the Ahmadou Kourouma Prize and the Prix Renaudot in 2012—by acclaimed Rwandan author Scholastique Mukasonga. Atiq Rahimi's graceful direction is complemented by beautiful cinematography and a sterling performance from the lead actors.

Djia Mambu

Print Source
Indie Sales
sales@indiesales.eu



Born in 1962 in Kabul, Afghanistan, **Atiq Rahimi** is a French-Afghan writer and filmmaker. Following the Soviet invasion, Rahimi fled Afghanistan, taking refuge in Pakistan for a year and then relocated to France in 1985 after receiving political asylum. His 2000 (Dari / Persian) book, *Earth and Ashes*, was a bestseller in Europe and South America. He then directed a film based on the book, and was awarded the Prix du Regard vers l'Avenir at the 2004 Cannes Film Festival. The film was featured in 50 festivals, winning a total of 25 awards. *The Patience Stone* (2012), based on his Prix Goncourt-winning novel, was also recognized with several nominations and wins.



DIRECTOR
Mounia Meddour

PAPICHA

Algeria, France, Belgium | 2019 | 105 min
 Arabic, French, with English Subtitles

PRODUCERS

Xavier Gens, Patrick André,
 Grégoire Gensollen, Belkacem
 Hadjadj, Mounia Meddour

PRODUCTION COMPANIES

The Ink Connection, High Sea
 Production, Tayda Film

SCREENPLAY

Mounia Meddour

CINEMATOGRAPHY

Léo Lefèvre

EDITING

Damien Keyeux

MUSIC

Rob

SOUND

Guilhem Donzel, Damien
 Lazzerini

CAST

Lyna Khoudri, Shirine
 Boutella, Nadia Kaci, Amira
 Hilda Douaouda, Zahra
 Doumandji, Yasin Houicha,
 Meryem Medjkane

Through her first feature film, *Papicha*, young Algerian director Mounia Meddour takes us back to Algeria's bloody black decade in the 1990s—a time when extremism and terrorism reigned.

Najma, an 18-year-old student who dreams of designing dresses and fashion shows on her university campus, does not realize that she will soon find herself at the heart of a hurricane. Her persistence draws attention, as terrorists begin to force her and her group of companions to abandon their ambitions, after murdering her journalist sister, Linda.

Despite the emotional trauma, and her initial decision to abandon her dream of holding a fashion show, Najma raises her fists as a sign of resistance. She decides to fight extremism and ignorance by betting on the traditional Algerian dress, the *hayek*, which symbolizes her authentic identity. As she continues working on her creations, a bloody attack armed with ignorance, destruction, and real weapons, burns her designs down to ashes.

Through *Papicha*, which means “beautiful, pampered young girl,” the director documents Algeria's bitter era—where women became the biggest victims—and focuses on two realms. On the one hand, there is a very realistic realm that exists within the university campus, carrying intimate moments, careless freedoms, and the troubles and joy experienced by young college girls. On the other hand, there is the external world, fueled by the sinister growth of extremism and terrorism, and the cruelty of a predominantly male world.

Daughter of the late controversial filmmaker Azzedine Meddour, Mounia continues to walk along the path her father once paved through his creations. In *Papicha*, she presents a portrait of Algeria and its women. Those women made history as they defied the determination of terrorists who distorted all values in the name of ignorance, and brainwashed masses in the name of religion. The film celebrates those women through Najma, a brave heroine who stood her ground in the face of darkness.

Nabil Hadji

Print Source
 MC Distribution
festivals@mcdistribution.me



Mounia Meddour was born in 1978 in Algeria. Due to death threats she and her family received during the Algerian Civil War, they moved to France when she was 18. She studied journalism before joining the summer directing program at La Fémis in Paris. Her first short film *Edwige* (2011) won the Ciné+ Award at the Saint-Jean-de-Luz Festival, and was selected for the UniFrance Short Film Awards. It was also screened at several festivals, including the Dubai International Film Festival. *Papicha*, Mounia's first feature narrative film, competed in the Un Certain Regard section of the 72nd Cannes Film Festival.



DIRECTOR
Melina León

SONG WITHOUT A NAME

Canción sin nombre

Peru, Spain, United States | 2019 | 97 min
Quechua, Spanish, with English and Arabic Subtitles

PRODUCERS

Ori Dov Gratch, Melina León, Michael J. White

PRODUCTION COMPANIES

La Vida Misma Films

SCREENPLAY

Melina León, Michael J. White

CINEMATOGRAPHY

Inti Briones

EDITING

Manuel Bauer, Antolín Prieto

MUSIC

Pauchi Sasaki

SOUND

Pablo Rivas Leyva

CAST

Pamela Mendoza, Tommy Párraga, Lucio Rojas

Off to a strong start with a world premiere in this year's Cannes Directors' Fortnight, Peruvian writer-director Melina León's first film, *Song Without a Name*, is based on real events from the tumultuous period of the Shining Path guerillas in the 1980s, as well as the testimony of adults who were kidnapped as newborns and sold by a child trafficking ring for adoption in Europe.

Georgina, a poor woman from a Quechua village high in the Peruvian Andes, journeys to Lima, the capital, to give birth in an austere clinic that offers free care. The child is taken from her for routine health checks, never to be returned. Unceremoniously expelled from the clinic, Georgina comes back to look for her baby, but finds that the clinic too has vanished. Rebuffed at every turn by the authorities, her search eventually takes her to journalist Pedro Campos, whom we follow as the two try to unravel the mystery. Through their nightmarish quest, the film explores the class divisions and the race-based social hierarchy of Peruvian society, the indifference of the bureaucracy, and the political corruption of the times.

Filmed in a surreal monochrome, *Song Without a Name* abounds in poetic, enigmatic sequences, often set with nothing more than silence or the sound of the wind in the high mountains, giving the film a vaguely Bergmanesque feel. This dark mood is further intensified by experimental composer Pauchi Sasaki's masterful atmospheric score, combining the soundscape of Peru with traditional charango folk music. A gem of artistic unity.

Nicole Guillemet

Print Source

Luxbox
festivals@luxboxfilms.com



Melina León is a Peruvian director based in Lima and New York, and a film graduate of Columbia University. Her short film *Lili's Paradise* (2009) had its international premiere at the New York Film Festival, and went on to win awards at various international festivals around the world, including Best Latin American Film at the Sao Paulo International Short Film Festival. *Song Without a Name* (2019) was screened at the Directors' Fortnight, Cannes, making León the first female Peruvian director to be selected for the festival.



DIRECTOR
Joe Odagiri

Japan | 2019 | 137 min
Japanese, with English and Arabic
Subtitles

PRODUCERS

Takuro Nagai, Yusaku
Nakajima, Shozo Ichiyama

PRODUCTION COMPANIES

Kinoshita Group

SCREENPLAY

Joe Odagiri

CINEMATOGRAPHY

Christopher Doyle

EDITING

Masaya Okazaki, Joe Odagiri

MUSIC

Tigran Hamasyan

SOUND

Mitsugu Shiratori

CAST

Akira Emoto, Ririka
Kawashima, Nijiro Murakami,
Masatoshi Nagase

THEY SAY NOTHING STAYS THE SAME

Aru sendo no hanashi

For years, Toichi has been rowing his little boat to ferry the villagers to and from a town on the other side of the river. While he meets a huge number of people daily, with different personalities, thoughts, interests, behaviors, psychologies and moods, he generally keeps to himself. He only talks or interacts with others when spoken to, and when needed, with no real relationships or friends—except Genzo, his young neighbor, with whom he eats his meals, chats, and exchanges anecdotes.

One night, his boat collides with a body, and as he snatches it out of the water, he discovers that it is an unconscious young woman with signs of violence and torture. With Ginzo's help, he carries her to his wooden house, takes her in, and nurses her back to health. When she wakes up, she remains silent, disappears for a while, and then she returns to Toichi's house.

In the upstream of the river—not too far from Toichi's house—a large bridge is being constructed, which threatens his little business. Moreover, he struggles with his own past, his own life; his dreams, nightmares and concerns that surface from time to time, pulling him into bouts of anger and confusion. This is portrayed through the director of photography Christopher Doyle's masterful approach, creating a visual balance between what happens within the protagonist's soul, and the beautiful nature—all amid silent moments and the wonderful music of Tigran Hamasyan.

Throughout the film, some questions remain: What happened in the neighboring village? Does it have anything to do with the young woman whose face reflects both innocence and a violent shock? Who is this beautiful young woman, full of mystery and silence? What will happen when the bridge is finished? These questions are addressed through the narrative and trajectory of the film, revolving around the circumstances of its characters, as well as the general geographical, human, emotional, and poetic climates.

Nadim Jarjoura

Print Source
Kino International
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Joe Odagiri is a Japanese actor, director and musician, born in 1976 in Tsuyama, Okayama. He intended to study film directing at California State University, USA, but due to an error in the application process, ended up in acting classes. He began his acting career in 2000, and has since appeared in films by world-renowned filmmakers, such as Junji Sakamoto, Seijun Suzuki, Sion Sono, Kim Ki-duk and Hirokazu Kore-eda. Odagiri has won numerous awards for his performances as an actor, but remained keen on directing. His directorial debut, *Looking for Cherry Blossoms* (2009), premiered at the 38th International Film Festival Rotterdam. His debut feature, *They Say Nothing Stays the Same* (2019), had its world premiere at the 2019 Venice Days.



DIRECTOR

Jayro Bustamante

Guatemala, France | 2019 | 97 min
Spanish, Mayan-Caqchikel, Mayan-Ixil,
with English and Arabic Subtitles

PRODUCERS

Jayro Bustamante, Gustavo Matheu

PRODUCTION COMPANIES

La Casa de Producción, Les Films du Volcan, El Ministerio de Cultura Y Deportes de Guatemala

SCREENPLAY

Jayro Bustamante

CINEMATOGRAPHY

Nicolás Wong

EDITING

Jayro Bustamante, Gustavo Matheu

MUSIC

Pascual Reyes

SOUND

Eduardo Cáceres Staackmann

CAST

María Mercedes Coroy, Sabrina De La Hoz, Margarita Kénéfic, Juan Pablo Olyslager, María Telón

THE WEEPING WOMAN

La Llorona

Is an execution bullet aimed at the head of a dictator, or a noose around his neck, enough for genocide victims to really take revenge? The narration of *The Weeping Woman (La Llorona)* moves dramatically towards other realms, full of sorrow, healing and discontent with Guatemala's bloody history. It believes that the political injustice will not be erased, as the wailing of the victims will not end, no matter how the times of oppression pass, or change the faces of their leaders.

This is an excellent political film, devoid of any ideological fanfare or rowdy prejudices. It prudently blends bitter facts and confessions with magical metaphors of dates and people. They manifest as retaliatory spirits haunting the retired General Enrique Monteverde—a pseudonym of President Efraín Ríos Montt, accused of organizing massacres against indigenous people—after 30 years, crying bitterly, without seeing or meeting each other.

The film begins with a scene of prayers by a family hoping for a criminal to deflect punishment, and ends with a black shot in which we hear a woman shouting in anguish: "my children!" Between the two, voices encircle the characters and their reincarnations with constant wailing, cheers, songs, intense dialogues, and sharp suspicion, all surrounding the confined space the film rarely escapes. It turns into a prison for individuals who have to pay for the welfare they received over the corpses of people who sought their rights and dignity. The young mother Alma, one of the massacre hostages, exploits her employment as a maid at the palace besieged by the protesters, demanding to punish the criminal general, in order to achieve personal justice that will not accept forgiveness. The blood of her two children—who drowned in front of her eyes—will not go to waste, and the echoing threats of murderers, screaming at her: "we will kill you," will not fade out. Bustamante's film is an intertwined testimony carried out with visual richness and glorious drama, and packed with shocking cinematic ideas about a despotic tyranny surrounded by provocative noise. It is complemented by abundant scenes of water, blessed by a closing song that speaks to the "crying woman" with a spell, inviting her, saying: "Wash your sorrow with the blessed river water, turn your sadness into serenity, and your dawn into dew."

Ziad Al Khozai



Jayro Bustamante is a Guatemalan film director and screenwriter. His 2015 film *Ixcanul* was selected as the Guatemalan entry for the Best Foreign Language Film at the 88th Academy Awards. It was also granted the Alfred Bauer Prize at the 67th Berlin International Film Festival, as well as a Golden Sun for Best Film at the 24th Biarritz Latin Film Festival, among many others. His 2019 feature film *Tremors* was screened at more than a dozen festivals around the world, winning numerous awards. *The Weeping Woman* (2019) premiered at the Venice Days, where it won the top prize (GDA Director's Award). It was also selected to be screened in the Contemporary World Cinema section of the 44th Toronto International Film Festival.

Print Source

Film Factory Entertainment
info@filmfactory.es



DIRECTOR
Théo Court

Spain, Chile, France, Germany | 2019
100 min
Spanish, English, with English
Subtitles

PRODUCERS

José Ángel Alayón, Marina
Alberti, Eva Chillón, Giancarlo
Nasi

PRODUCTION COMPANIES

El Viaje Films, Kundschafter
Filmproduktion, Pomme
Hurlante Films, Quijote Films

SCREENPLAY

Théo Court, Samuel M.
Delgado

CINEMATOGRAPHY

José Ángel Alayón

EDITING

Manuel Muñoz Rivas

MUSIC

Jonay Arnas

SOUND

Daniel Fernández Durán,
Carlos García, Julien Martin,
Julien Naudin, Joaquín Pachón,
Carlo Sanchez, Claudio Vargas

CAST

Alfredo Castro, David
Pantaleón, Lola Rubio

WHITE ON WHITE

Blanco en blanco

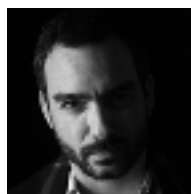
Photographer Pedro (played to perfection by Alfredo Castro) arrives to Chile's Antarctic region because Mr. Porter, a mysterious and powerful landowner who never appears in the film, wants him as the photographer of his bride and of his wedding. Pedro becomes obsessed with the bride-to-be, Sara, still a prepubescent child, and keeps trying to pose her in a way that would create ambiguous eroticism and would eventually allow him to take a photograph that would capture the moment when innocence fades away. His obsession becomes his ruin when Porter, informed of Pedro's dubious intentions, sends his henchmen to punish him. Penniless, jobless, and with no options, Pedro accepts to become the "official" photographer of the genocide that European landowners are perpetrating against the indigenous people of Tierra del Fuego.

The circular structure of the film clearly conveys Court's message: the staged destruction (symbolic rape) of the innocence of Sara in the name of a superior aesthetic (culture) embodies the essence of the rape of Tierra del Fuego—which, with the same dedication, Pedro tries to immortalize by seeking the right light, the right positions of the corpses, and of the killers posing as heroes.

The wonderful photography of José Ángel Alayón—reminiscent, and not by accident, of Renoir and Goya—is one of the protagonists of the film in its own right.

Teresa Cavina

Print Source
Stray Dogs
sales@stray-dogs.com



Théo Court was born in 1980 in Spain to Chilean parents, and grew up between Spain and Chile. In 1999, he started pursuing an education in photography in Madrid. In 2000, he returned to Chile where he began his film studies at the Arcis University, and in 2004, he earned his degree in film directing from the International Film and TV School in Cuba. For his latest feature film, *White On White* (2019), Court was named Best Director at the Orizzonti section of the 76th Venice International Film Festival.



DIRECTOR

Amjad Abu Alala

Sudan, Egypt, France, Germany, Norway
2019 | 103 min

Arabic, with English Subtitles

PRODUCERS

Arnaud Dommerc, Hossam
Elouan, Ingrid Lill Høgtun,
Michael Henrichs

PRODUCTION COMPANIES

Andolfi, Transit Films,
DUOFilm AS, Die Gesellschaft
DGS

SCREENPLAY

Yousef Ibrahim, Amjad Abu
Alala

CINEMATOGRAPHY

Sébastien Goepfert

EDITING

Heba Othman

MUSIC

Amine Bouhafa

SOUND

Rana Eid, Rawad Hobeika,
Florent Lavallée

CAST

Mustafa Shehata, Islam
Mubarak, Mahmoud Elsaraj,
Bunna Khaled, Talal Afifi,
Rabeha Mahmoud, Moatasem
Rashid, Asjad Mohamed

Print Source

Film Clinic Independent Distribution
jessica.khoury@fcidistribution.com

YOU WILL DIE AT TWENTY

Satamout fi aleshirin

Muzamel has to die at the age of 20. The village's religious leader reveals this publicly to his parents as they seek his blessings for the birth of their only son. Abandoned by his father who can't bear the news, Muzamel grows up with an overprotective mother but never manages to distract the attention of his entourage from the prophecy.

With magnificent screenwriting and directing, Amjad Abu Alala turns us, the viewers, into witnesses of young Muzamel's destiny, his anxiety about his fate, and his transition into a young man. While he struggles to flourish among his classmates in Quran classes, or affirm his personality in his first love relationship, Muzamel tries to find refuge and even salvation by learning the sacred text of Islam by heart.

As the fatal year approaches, he encounters Suliman, an unwelcome figure who has just returned to the city, and Muzamel's process of self-questioning begins. He comes to see Suliman as the father he never had. An elderly cinema enthusiast, Suliman introduces the boy to his film projector, a discovery that tears Muzamel from the living cemetery in which his entourage has already buried him, and casts him into a paradise, the cinematic glimpses of which have a huge effect on him.

You Will Die at Twenty is a powerful coming-of-age story, in which a young boy is caught between a premature burial—a fate arbitrarily issued at birth—and his relentless desire for freedom that he constantly nurtures, despite the pressure of others.

Djia Mambu



Amjad Abu Alala is a Sudanese filmmaker and screenwriter who was born and raised in the UAE, where he studied media at the United Arab Emirates University. As a producer and director, he helmed numerous short films that participated in various festivals, including *Coffee and Orange* (2004), *Feathers of the Birds* (2005), and *Teena* (2009). His film *Studio* (2012) was supervised by Abbas Kiarostami at a workshop Kiarostami himself was conducting. Alala also won the Best Arabic Theatre Script Award from the Arab Authority for *Apple Pies* (2013). He is currently Head of the Programming Committee at the Sudan Independent Film Festival.

FEATURE DOCUMENTARY COMPETITION

143 SAHARA STREET

Hassen Ferhani
Algeria, France

ANOTHER REALITY

Noël Dernes, Olli Waldhauer
Germany, Switzerland

CUNNINGHAM

Alla Kovgan
Germany, France, United States

IBRAHIM, A FATE TO DEFINE

Lina Al Abed
Lebanon, Palestine, Denmark, Slovenia

KABUL, CITY IN THE WIND

Aboozar Amini
Afghanistan, Netherlands, Japan,
Germany

THE KINGMAKER

Lauren Greenfield
United States

KONGO

Hadrien La Vapeur, Corto Vaclav
France

MIDNIGHT FAMILY

Luke Lorentzen
Mexico, United States

ONE CHILD NATION

Nanfu Wang, Jialing Zhang
China, United States

TALKING ABOUT TREES

Suhaib Gasmelbari
Sudan, France, Germany, Chad

TINY SOULS

Dina Naser
Jordan, France, Lebanon

UNTOUCHABLE

Ursula Macfarlane
United Kingdom



DIRECTOR
Hassen Ferhani

Algeria, France | 2019 | 100 min
 Arabic, French, English, with English
 Subtitles

PRODUCERS

Narimane Mari, Olivier
 Boischo

PRODUCTION COMPANIES

Allers Retours Films, Centrale
 Électrique

SCREENPLAY

Hassen Ferhani

CINEMATOGRAPHY

Hassen Ferhani

EDITING

Stéphanie Sicard, Nadia Ben
 Rachid, Nina Khada, Hassen
 Ferhani

MUSIC

Taos Amrouche, Brian Eno,
 David Byrne, Qu'Ran

SOUND

Mohamed Ilyas Guetal,
 Antoine Morin

143 SAHARA STREET

143 rue du désert

Route Nationale 1 is the main thoroughfare linking Algeria's Mediterranean north with the deserts of the south; smack in the middle is the El Ménia District, a barren region. This is where Malika opened her small tea shop.

The Spartan structure of this 'tea house' is quite unremarkable: a white rectangle consisting of a couple of rooms with a few cut-out windows, and an open tumble-down extension on the side. Malika has lived there in the rear since 1994, serving eggs, cigarettes, tea and water—a mystery woman in many ways, originally from the north, who occasionally mentions family that she no longer sees.

There's a terrific moment in *143 Sahara Street* when a visitor to Malika's isolated tea house in the Algerian desert pretends to be a prisoner on the other side of the metal-grated window, and Malika cracks up laughing about the role-play. Before then, Hassen Ferhani's attractive observational documentary has done pretty much everything we expect it to do since the opening shot: The camera will basically stay put, the enigmatic protagonist—Malika—will win our hearts and the Sahara light will create endlessly picturesque variations on an immovable canvas. But that one unanticipated scene changes the dynamic, making Malika not just the passive rural subject of a sophisticated director, but a playful co-conspirator in the act of portraiture.

143 Sahara Street recently premiered at the 72nd Locarno Film Festival, where it deservedly won the Best Emerging Director Award.

Jay Weissberg

Print Source
 Ramonda Inc
pascale@pascalaramonda.com



Hassen Ferhani was born in 1986 in Algeria. His first short film *Les Baies d'Alger* (2006) was screened in the official competitions of numerous international festivals. Two years later, he participated in a workshop in La Fémis, where he directed the short film *Le Vol du 140* (2008). He also co-directed the documentary *Afric Hotel* (2010), which screened at Visions du Réel and FIDMarseille. His debut feature film *Roundabout in My Head* (2015) received the Prize of the City of Torino for Best International Documentary Film at the Torino Film Festival, as well as the Documentaire sur Grand Écran Award at the Amiens International Film Festival, among other acknowledgements.



DIRECTOR

Noël Dernesch, Olli Waldhauer

ANOTHER REALITY

Germany, Switzerland | 2019 | 98 min
 German, with English and Arabic
 Subtitles

PRODUCERS

Tanja Georgieva-Waldhauer

PRODUCTION COMPANIES

Elemag Pictures

SCREENPLAY

Noël Dernesch, Olli
 Waldhauer, Jörg Offer, Tanja
 Georgieva-Waldhauer

CINEMATOGRAPHY

Friede Clausz

EDITING

Gesa Jäger

MUSIC

Beat Solèr

SOUND

Guido Keller

How do you approach those who live on the margins of society, and manage to film them at their most vulnerable? If you are Noël Dernesch and Olli Waldhauer, you do it with respect, an impartial point of view, and lots of music to bring the audience into the action. Because *Another Reality*, despite being a documentary about the criminal elements of modern Germany, is a film that captures more than just images. It changes the audience's outlook on those we often put in a single box to describe—dangerous. We never bother to think of them as human beings, too.

In Europe, people are faced every day with a changing society, a nearly parallel one that includes a new wave of immigrants. And while governments play on the natural human instinct of fear, *Another Reality*—filled with raw, male energy and pumped with the hip hop sounds that have turned into an anthem of rebellion for these marginal elements—manages to make human beings out of those we may fear the most.

While women exist in a marginal way in this testosterone-filled world, we do get to watch the men, with their highly stereotypical concept of virility, go from being pampered at the barber to being tough on the streets. And in the process, we find some new kinds of utopian heroes.

E. Nina Rothe

Print Source
 Magnetfilm
info@magnetfilm.de



Noël Dernesch, born in Zurich, Switzerland, graduated from the University of Art and Media Design. His first feature documentary, *Journey to Jah* (2013), won the Award of the DEFA Foundation at the 35th Max Ophüls Prize Film Festival, and the Audience Award for Best Film at the 9th Zurich Film Festival.

Olli Waldhauer is a screenwriter, producer, and director based in Cologne, Germany. *Istanbul United* (2014), his feature documentary with Farid Eslam, was selected for the category of best documentary films over 30 minutes at the 49th Karlovy Vary International Film Festival. *Another Reality* received the Audience Award at the 34th Munich International Documentary Film Festival.



DIRECTOR
Alla Kovgan

Germany, France, United States | 2019
93 min
English, with English Subtitles

PRODUCERS

Alla Kovgan, Helge Albers,
Ilann Girard, Elizabeth Delude-
Dix, Kelly Gilpatrick, Derrick
Tseng

PRODUCTION COMPANIES

Chance Operations

SCREENPLAY

Alla Kovgan

CINEMATOGRAPHY

Mko Malkhasyan

EDITING

Alla Kovgan

CUNNINGHAM

American choreographer Merce "Merce" Cunningham is one of a select group of dancers who can be credited with the creation of modern dance as a genre. In her documentary *Cunningham*, Russian filmmaker Alla Kovgan also turns him into a movie star. With the help of Armenian-born cinematographer Mko Malkhasyan, Kovgan makes the bold choice to shoot the film in 3D, thus reminding her viewer of other films that use the medium. In fact, think more *Avatar*, and less dance film.

Deemed both "sensational" and "utterly transporting" in early reviews, Kovgan's film takes the viewer on an ultra-sensory experience, and is the perfect documentary to watch on the big screen. It follows the tradition of great dance films like *Pina* (2011) by Wim Wenders and *Dancer* (2016) by Steven Cantor, on Ukrainian dancer Sergei Polunin.

Kovgan's film concentrates on three decades of Cunningham's life and career, from his early years as a struggling young dancer in the post-WWII New York City, to his emergence as one of the world's most groundbreaking and visionary choreographers. *Cunningham* is a timely and beautiful tribute to one of the great masters of modern dance, and a much-respected man.

Watching this film is guaranteed to renew one's appreciation for the wonders of the human body, as well as create new fans of the dance moves invented by the great Cunningham, whose centennial is marked in 2019.

E. Nina Rothe

Print Source
Dogwoof
info@dogwoof.com



Born in Moscow in 1973, **Alla Kovgan** is a documentary director, writer and editor. She has spent her time between Russia and the US since 1996, making films, installations, and stage intermedia performances. She also teaches and curates dance film and avant-garde cinema around the world. Her film *Nora* (2008) was presented at over 120 festivals, and received 30 awards. Kovgan edited *My Perestroika* (2010), in addition to co-directing, writing and editing the Emmy-nominated *Traces of the Trade* (2008), and *Movement (R) evolution Africa* (2007), which gained international acclaim.



DIRECTOR
Lina Al Abed

Lebanon, Palestine, Denmark, Slovenia
2019 | 75 min
Arabic, with English Subtitles

PRODUCERS
Rami El Nihawi

PRODUCTION COMPANIES
SakaDo, Idioms Film

SCREENPLAY
Lina Al Abed, Rami El Nihawi

CINEMATOGRAPHY
Rami El Nihawi

EDITING
Rami El Nihawi, Nabil Mehchi

MUSIC
Khaled Yassin

SOUND
Sami Said
Rami El Nihawi
Roar Skau Olsen

IBRAHIM, A FATE TO DEFINE

Ibrahim, ila ajal in ghair mousamma

In her feature-length documentary, *Ibrahim, A Fate to Define* (2019), young Palestinian filmmaker Lina Al Abed tries to present her father's biography—a Palestinian militant in The Revolutionary Council (Abu Nidal Organization), who was "martyred" in 1987, only a few years after she was born. Because she didn't get the chance to live with him long enough, or get to know him, this film represents to her a journey through memory and history, and the hidden, mysterious, or simply unknown details. She attempts to outline the features of a man, whose martyrdom remains very confusing, through others' stories; his relatives, acquaintances, and comrades of arms and struggle.

Al Abed states that her father was a secret member of an organization known for suspicious intelligence activities and relations, and that one day in 1987, he left on a regular mission. "He was gone, never to return," leaving her to grow up in a home "filled with silence" as Najat Ali, her Egyptian mother, took care of her and her four siblings in Damascus.

Numerous personalities emerge as the director searches for details that are to reveal the mysteries of her father's life; the father who spent his life as an activist in an organization that would later become a burden on the Palestinian cause—and on the Palestinian people in general—due to its involvement in suspicious actions. This becomes an essential aspect of the film, as Al Abed faces—through the testimony of her father's friends, colleagues and acquaintances—ethical, humanitarian and existential questions regarding a struggle to which Ibrahim dedicated his entire life.

The geographical journey extends from Beirut to Cairo, from Amman to Berlin, and then to Palestine. Palestine is the beginning of the story, the essence of the narrative, the origin of the journey, and the core of all the questions. However, some mysteries remain covered behind the father's disappearance, and behind the story of a man's decisions that may still affect his family's choices today.

Nadim Jarjoura

Print Source
Idioms Film
info@idiomsfilm.com



Lina Al Abed graduated from the Faculty of Journalism at Damascus University. After working on her graduation film—a 52-minute portrait of a Syrian author—she started her career as a journalist. In the following years, Al Abed was involved in several projects that address women's issues in the Middle East. In 2009, she embarked on a collaboration with Danish directors on a documentary project, after which she worked on her own short documentary. Her second short documentary, *Nour Alhuda* (2010), was granted the Dox Box Jury Award as Best Syrian Film. Today, she is part of a production company based in Beirut. Her filmography also includes *Yearning* (2011), *Damascus, My First Kiss* (2012), and *Ibrahim* (2015).



DIRECTOR
Aboozar Amini

Afghanistan, Netherlands, Japan, Germany | 2018 | 88 min
Farsi, with English and Arabic Subtitles

PRODUCERS

Jia Zhao

PRODUCTION COMPANIES

Silk Road Film Salon

SCREENPLAY

Aboozar Amini

CINEMATOGRAPHY

Aboozar Amini

EDITING

Barbara Hin, Srdjan Fink

SOUND

Jeroen Goeijers

KABUL, CITY IN THE WIND

Fearless and always on the lookout for passengers, Abas steers his rickety bus through the chaotic city of Kabul, still very much a target for terrorist attacks. Elsewhere in the city, which appears to be permanently wrapped in a cloud of dust, 12-year-old Afshin and his little brother Benjamin accompany their father, a former soldier who survived a terrorist attack, to a memorial with portraits of victims who didn't. When their dad leaves for Iran for personal safety reasons, Afshin's childhood comes to a sudden end and he has to take responsibility as head of his family.

In his debut full-length documentary, Aboozar Amini follows the stories of the bus driver and the two brothers. Abbas' bus often breaks down and creditors chase him for money. To forget his troubles, he sings a song and smokes. Afshin and Benjamin do their best not to disappoint their dad and take their chores around the house very seriously.

Their stories intermingle with the city scenes and the other passengers on the bus ride, to complete the symphonic portrait of the city. Without showing shocking scenes, the film portrays the soul of Kabul, a city in agony, and skillfully captures the heaviness of coexisting with constant fear, and an unending imposed threat of bloodshed.

"I present meaningful details of the lives, whose pains are muted in bombs and opium. Afshin has no clue what is going on around him, while violence is becoming part of his innocence. What made me escape Kabul 20 years ago is what Afshin still has to deal with today," says the debutant director, about the story his film recounts.

The film opened the 2018 IDFA in the Netherlands, where it won the Special Jury Award before traveling to festivals all around the world.

Print Source
Rediance Films
info@rediancefilms.com



Aboozar Amini was born in 1985 in Afghanistan. He earned a Bachelor of Arts degree at the Rietveld Art Academy in Amsterdam. His graduation film *KabulTehranKabul* (2010) won the prestigious Wildcard Award from the Dutch Film Fund. He obtained his M.A. in directing and aesthetic language of cinema from London Film School. His graduation film *Angelus Novus* (2015) premiered at IFFR and won various awards worldwide. His 2016 film *Where Is Kurdistan?* was commissioned by IFFR, and his debut feature film *Kabul, City in the Wind* (2018) won the Special Jury Award for First Appearance at the 31st International Documentary Film Festival Amsterdam.



DIRECTOR
Lauren Greenfield

THE KINGMAKER

United States | 2019 | 100 min
 English

PRODUCERS

Frank Evers, Lauren Greenfield

PRODUCTION COMPANIES

Evergreen Pictures

SCREENPLAY

Lauren Greenfield

CINEMATOGRAPHY

Shana Hagan, Lars Skree

EDITING

Per K. Kirkegaard

MUSIC

Jocelyn Pook

"Perception is real, and the truth is not." So says Imelda Marcos in the fascinating new documentary by Lauren Greenfield, known for *Generation Wealth* (2018) and *The Queen of Versailles* (2012), both chronicles of the dangerous allure of luxury.

The film examines the rise and fall of the Marcos dictatorship, the period of exile, and now, Imelda's push to help her son Bongbong win the vice presidency—aided by dark money and the implicit help of president Rodrigo Duterte, he of the extrajudicial killings. The eventual goal: to capture the presidency and bring about a full restoration of the family dynasty.

The central character is Imelda herself, a ravishing beauty queen whose marriage to eventual dictator Ferdinand empowers an unbounded lust for power and luxury. During their reign, the Philippines was looted of tens of billions of dollars, which was used to buy buildings in New York, priceless paintings and jewelry, exotic animals, etc., etc., *ad nauseam*. After their exile, a part of this stolen wealth was recovered by the reform government of Cory Aquino, but much remained, giving Imelda the funds to further her political ambitions when she returned to the Philippines.

Most surprising is the access Imelda Marcos granted to Lauren Greenfield. With no self-consciousness whatsoever, she gestures towards her Picassos and Michelangelos, extolling her role in international politics: "First I was a mother, then the mother of the nation, the mother of—(pause)—the world." The sad counterpoint to this discourse is the testimony of the victims of Marcos' torture, set against the virtual certainty that the brutal past era is fated to return.

Interweaving the photographer's vivid, color-saturated images of Imelda today with archival footage in an age when fake news manipulated elections, the comeback story of *The Kingmaker* serves as a dark and foreboding fairy tale.

Nicole Guillemet

Print Source
 Dogwoof
info@dogwoof.com



Born in 1966 in Boston, Massachusetts, **Lauren Greenfield** is an American artist, documentary photographer, and documentary filmmaker. She graduated from Harvard University with a degree in visual and environmental studies. She worked as a photojournalist for various prestigious magazines. Greenfield has received many honors and prizes for her photographs and documentary films. *The Queen of Versailles* (2012) won the Directing Award in the documentary competition of the 2012 Sundance Film Festival, while *Generation Wealth* (2018) was screened in the Panorama section of the 68th Berlinale, among others.



DIRECTOR
Hadrien La Vapeur,
Corto Vaclav

France | 2019 | 70 min
 Lari, French, with English and Arabic
 Subtitles

PRODUCERS
 François-Pierre Clavel, Hadrien
 La Vapeur, Corto Vaclav,
 Alexandre Perrier

PRODUCTION COMPANIES
 Kidam, Expédition Invisible

CINEMATOGRAPHY
 Hadrien La Vapeur

EDITING
 Hadrien La Vapeur, Corto
 Vaclav

MUSIC
 Gaspar Claus

SOUND
 Corto Vaclav, Clément
 Chauvelle

KONGO

In a society dominated by ancestral beliefs, we encounter the spiritual world of the Apostle Medard, a pastor and traditional healer, who is also the local doctor freeing patients from evil spells and demonic possession. A charismatic figure, he is both worshipped and feared due to his supernatural ability to pass between the world of people and the world of spirits. After one intervention, two children are found dead in their bed. The mystical healer is put on trial for the death of the boys, publicly accused by their father.

As a member of the Ngunza brotherhood, Apostle Medard also has a mission to defend the region's protective spirits under the threat of a Chinese conglomerate's mining projects. This mission becomes increasingly urgent when his spiritual mentor dies as the sirens—guarantors of the local spirits—bemoan a whole new colonial invasion.

Filed in Brazzaville on the banks of the Congo River, this documentary challenges the viewer and questions our relationship to the rational. The filmmakers' closeness to their subjects shows their fascination and interest for the topic, and the film intelligently depicts a very real emotional world light years from the fantasy suggested in the title. *Kongo* is the kind of documentary that does not need a voice-over; all the scenes are deeply lived and experienced.

The encounter between Hadrien La Vapeur's experimental camera work and Corto Vaclav's anthropological vision enhances the aesthetics of the cinematography, which expresses the nuances between the visible and the invisible.

Djia Mambu

Print Source
 Pyramide International
sales@pyramidefilms.com



Hadrien La Vapeur is a French director and photographer. After working as an assistant to Philippe Garrel for ten years, he started directing his own experimental films in Super 8. **Corto Vaclav** worked for the Ethnographic Film Committee for two years, allowing him to establish many relationships with the world of researchers and filmmakers. Fascinated by the trance and the spirit world, the duo went to Congo, where men live daily with their ancestors, to immerse themselves in this reality and shoot documentaries in direct cinema. They founded the label Expédition Invisible to regroup their different works. Their first collaboration was in directing *The Strange Story of Prince Dethmer* (2018).



DIRECTOR
Luke Lorentzen

MIDNIGHT FAMILY

Mexico, United States | 2019 | 81 min
 Spanish, English, with English and Arabic
 Subtitles

PRODUCERS

Luke Lorentzen, Kellen Quinn

PRODUCTION COMPANIES

Hedgehog Films, No Ficción

SCREENPLAY

Luke Lorentzen

CINEMATOGRAPHY

Luke Lorentzen

EDITING

Luke Lorentzen, Paloma
 López Carillo

MUSIC

Los Shajatos

SOUND

Matías Barberis

In Mexico City, public ambulances are in very short supply; around 45 government-operated ambulances for 9 million people. In the jungle of the city, yet another jungle shapes up: private ambulances that compete for business, transforming the city into a lawless frontier of healthcare provision where only the fittest and the richest are likely to survive.

A few years ago, the Ochoa family—Fernando, his teenage son Juan, youngest boy Josué and family friend Manuel—were offered a very old ambulance. The deal was good, they bought the ambulance, and more or less learned the basic first-aid procedures. In that ruthless environment, the Ochoas set their own code of ethics: sure, they would accept bribes from a hospital when they take the patients there—even if it wasn't the closest one—and they would bribe police officers, but for instance, they would never, as it happens with others, leave people with serious conditions unattended just because they may not be able to pay for the ride.

Lorentzen spent a couple of years on and off with the family, and three entire months following them everywhere, sharing their life day and night. The result is an entrancing piece of observational cinema in which the unobtrusive camera (operated by the director himself) is always in the right place, giving the audience the impression of being right there, with the Ochoas, with their fight for survival that leaves room for love and humanity, even in the urban jungle.

Teresa Cavina

Print Source
 Autlook Filmsales
welcome@autlookfilms.com



Luke Lorentzen was born in 1993 in Connecticut, USA, and is a graduate of the Department of Art and Art History at Stanford University. His first short documentary film, *Santa Cruz del Islote* (2014), won awards at over ten international film festivals. His undergraduate thesis, *New York Cuts* (2015), had its world premiere at the International Documentary Film Festival Amsterdam. His latest documentary film *Midnight Family* (2019) won a Special Jury Award for Cinematography at the 35th Sundance Film Festival, in addition to numerous other prizes at prestigious international film festivals.



DIRECTOR

Nanfu Wang, Jialing Zhang

ONE CHILD NATION

China, United States | 2019 | 85 min
English, Mandarin Chinese, with English
and Arabic Subtitles

PRODUCERS

Nanfu Wang, Jialing Zhang,
Julie Goldman, Christoph Jörg,
Christopher Clements, Carolyn
Hepburn

PRODUCTION COMPANIES

Next Generation

CINEMATOGRAPHY

Nanfu Wang, Yuanchen Liu

EDITING

Nanfu Wang

MUSIC

Nathan Halpern, Chris
Ruggiero

SOUND

Ron Bochar, Michael Shade,
Sara Stern, Philip Stockton,
Allan Zaleski

Between 1979 and 2015, the Chinese state enforced a policy that banned parents from having more than a single child. Implemented by the regime of Deng Xiaoping, the policy was designed to prevent an apocalyptic population explosion that, as the state depicted it, would provoke famine and cannibalism. Birth-control advocates—including some in the Western media—supported the one-child policy, overlooking the draconian measures used to enforce it.

Spare and passionate, Nanfu Wang and Jialing Zhang's 2019 documentary scrutinizes the consequences of the regime's social engineering project from the intimate perspective of Wang's family and some other residents of their village in Jiangxi Province. Because traditional culture tends to value infant boys over girls, the one child policy abetted practices of abandonment—and death—as well as international trafficking of infant Chinese girls. The filmmakers interview local politicians charged with enforcing state policy, two female healthcare professionals—a repentant midwife and a doctor who became a national celebrity for her birth-control militancy—who implemented it through forced abortions and sterilizations, in addition to family members and friends who tried to abide by it. *One Child Nation* premiered at the Sundance Film Festival, where it won the Grand Jury Prize in the documentary competition.

Jim Quilty

Print Source
Dogwoof
info@dogwoof.com



Nanfu Wang was born in 1985 in Jiangxi Province, China. She is an independent director, producer, cinematographer and editor based in New York City. Her feature debut, *Hooligan Sparrow* (2016), premiered at the Sundance Film Festival.

Jialing Zhang is an independent filmmaker based in Beijing, with a master's degree from New York University in documentary filmmaking. She co-directed *Complicit* (2017), which premiered at the London Human Rights Watch Film Festival.

Their documentary *One Child Nation* (2019) received the Grand Jury Prize for Documentary at the Sundance Film Festival, in addition to several other recognitions.



DIRECTOR
Suhaib Gasmelbari

Sudan, France, Germany, Chad | 2019
 93 min

Arabic, English, Russian, with English
 Subtitles

PRODUCERS

Marie Balducci, Mélanie
 Andernach, Mahamat Saleh
 Haroun

PRODUCTION COMPANIES

AGAT Films & Cie

SCREENPLAY

Suhaib Gasmelbari

CINEMATOGRAPHY

Suhaib Gasmelbari

EDITING

Nelly Quettier, Gladys Joujou

SOUND

Jean Mallet, Jean-Guy Veran

TALKING ABOUT TREES

Hadeeth aan al ashgar

For many of us, cinephilia isn't simply a hobby or diversion; we feel it in our very bones. That's what Suhaib Gasmelbari captures in *Talking About Trees*, his award-winning paean to four Sudanese filmmakers for whom cinema is not just a vocation, but a part of their DNA. You see it early on in the documentary, when the old friends make light of one of Khartoum's frequent blackouts by recreating the classic stairway scene from *Sunset Boulevard* (1950). It's a goosebumps moment that brilliantly captures why cinema is essential for these men who've been denied the means of plying their craft. It also speaks about how movies give all of us succor when things get dark.

In the 1960s, when African optimism was on the rise, Ibrahim Shaddad, Suliman Ibrahim, Eltayeb Mahdi and Manar Al-Hilofour went to film schools around the world looking to put their training to use in creating a new Sudanese cinema. Politics cut their plans short, but the dreams remained; back in Khartoum after years of exile, they try to get an outdoor cinema started, not just for their friends but to educate a population no longer aware of what it means to be a part of an audience. With unfaltering warmth, Gasmelbari follows the ups and downs of their project, allowing us to revel in the presence of these men whose faith in the power of indigenous storytelling has never flagged.

Jay Weissberg

Print Source
 Wide House
infos@widehouse.org



Suhaib Gasmelbari was born in 1979 in Sudan. He attended cinema studies at the University Paris VIII, and worked as a camera operator and editor, collaborating with various journalists to direct reports for channels like Al Qarra and France 24. He wrote and directed several short narrative films and documentaries. Gasmelbari's 2017 documentary *Sudan's Forgotten Films* was named the Arts & Culture Story of the Year at the 2018 FPA Media Awards. His first feature film, *Talking About Trees* (2019) won the Special Prize of the Jury at the Istanbul International Film Festival, in addition to the Glasshütte Original Documentary Award and the Panorama Audience Award at the 69th Berlinale.



DIRECTOR
Dina Naser

TINY SOULS

Arwah saghirah

Jordan, France, Lebanon | 2019 | 85 min
Arabic, with English Subtitles

PRODUCERS

Dina Naser

PRODUCTION COMPANIES

Urban Factory

SCREENPLAY

Dina Naser

CINEMATOGRAPHY

Hasan Abu Hammad, Dina Naser

EDITING

Najwa Khachimi, Qutiba Barhamje

MUSIC

Ronald Hue

SOUND

Antonin Dalmasso

In her first documentary, which took four years to develop, director Dina Naser follows the journey of a Syrian family who fled—with their children—from the yoke of war to the Zaatari refugee camp in Jordan. With special focus on the middle daughter, Marwa, who was 11 years old at the time, *Tiny Souls* raises a number of serious existential questions, the most prominent one revolving around the matter of dispersion. This issue may represent the key to understanding “the first generation of the diaspora”—victims of the 1948 catastrophe—the generation of the director’s father who fled Palestine when he was around the same age as Marwa. Throughout the film, the impact of Naser’s father’s tales of the camp reigns evident, as she chooses to study the life of “the second generation of the diaspora”—victims of the Syrian war.

Because fear and anticipation prevail in the lives of those residing in the camp, equally affecting individuals of all ages, Marwa’s family is prompted to embark on the adventure of exploring life outside, in search of a safer arrangement. However, the failure of this attempt teaches Marwa, at a very young age, that every choice and deliberate decision come at a price. Subsequently, she starts to independently apply that lesson to everything, including her personal affairs. In this light, *Tiny Souls* represents a painful documentation of the state of “the second generation of the diaspora,” who are now paying the price for an older generation’s oblivious choices and decisions. They are paying it with the best years of their lives.

Mohamed Atef

Print Source
MADD Moshawash
hello@maddmoshawash.com



Dina Naser is a Jordanian director, writer, and producer. She holds a B.A. in art and graphic design, and was granted a two-year M.A. program in Lisbon, Budapest and Brussels. Naser began her artistic career as an assistant director for a variety of television and film productions, before she started to direct and produce independently. Her works include the short documentary *Shamieh* (2011); the award-winning *One Minute* (2015); and *Sea Wash* (2016), which she co-directed. *Tiny Souls* (2019), a documentary project first realized in a nine-minute format, is Naser’s first feature-length film. The short version participated in several film festivals, and won a number of awards.



DIRECTOR
Ursula Macfarlane

UNTOUCHABLE

United Kingdom | 2019 | 98 min
English, with Arabic Subtitles

PRODUCERS

Poppy Dixon, Simon Chinn,
Jonathan Chinn

PRODUCTION COMPANIES

Lightbox

CINEMATOGRAPHY

Patrick Smith, Neil Harvey

EDITING

Andy R. Worboys

MUSIC

Anne Nikitin

SOUND

Nicolas Dalban, Greg Gettens

Premiered at this year's Sundance Film Festival, director Ursula Macfarlane's documentary *Untouchable* brings us face-to-face with the heart-rending serial sexual predation of film producer Harvey Weinstein. While Macfarlane does recount Weinstein's rise from music promoter in Buffalo, New York, to innovative producer, to Hollywood film potentate, the film's focus and real value is the testimony of the victims. One after another, they come before the unflinching gaze of the camera to tell their story. Rosanna Arquette, Paz de la Huerta, Hope d'Amore, Erika Rosenbaum... the famous and the unknown alike expose Weinstein's well-practiced, sickening *modus operandi* and the terrible emotional damage it wreaked upon them. Difficult, compelling testimony.

While the story of Weinstein's misdeeds had circulated *sotto voce* in the film world for years, his aggressive use of power, money, hardball lawyering, and threats against career and honor had always been enough to buy silence. Until October of 2017, that is, with the New Yorker article of Ronan Farrow, and the New York Times articles of Megan Twohey and Jodi Kantor, which exposed the whole seamy mess with rich, deeply researched detail. His victims speak out publicly, in concert; the monster was finally undone, if not yet in a court of law, then certainly in the court of public opinion.

Untouchable adds context to the stories of the women Weinstein victimized, using interviews with those around him. Literary scout Lauren O'Connor describes the toxic culture in Miramax: "The balance of power is me: 0, Harvey Weinstein: 10." Others speak of their "survivor's guilt"—they knew, but partly didn't want to know what was happening, yet they did nothing, and a few quit. A sad commentary on a culture of power and impunity.

Nicole Guillemet

Print Source
Front Row Entertainment
et@frontrowent.ae



Ursula Macfarlane is an award-winning documentary and drama director, cinematographer and executive producer. She boasts a collection of wins and nominations from the Grierson, Broadcast and Royal Television Society Awards. Her work has also been nominated for a BAFTA four times. *Breaking Up with the Joneses* (2006) competed for Best Photography Factual and Best Sound Factual prizes, as well as a Flaherty Documentary Award (TV). In 2018, *One Deadly Weekend in America* was nominated for a Best Single Documentary BAFTA TV Award.



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SHORT FILM COMPETITION

16 DECEMBER

Álvaro Gago Díaz
Spain

ALL INCLUSIVE

Teemu Nikki
Finland

BOTTLENECK

Måns Berthas
Sweden

COLOR BLIND

Menna Ekram
Egypt, United Kingdom

DELIVERY SERVICE

Vladimir Koptsev, Elena Koptseva
Russia

EXAM

Sonia K. Hadad
Netherlands

FLESH

Camila Kater
Brazil, Spain

FREEKEH

Bassel Ghandour
Jordan

GIVE UP THE GHOST

Zain Duraie
Jordan, Sweden, Germany, UAE

IN BETWEEN

Samir Karahoda
Kosovo

IN OUR SYNAGOGUE

Ivan Orlenko
Ukraine, France

IN VITRO

Larissa Sansour, Søren Lind
Denmark, United Kingdom, Palestine

JETSKI

Sharif Abdel Mawla
Netherlands

THE MAN WHO DIDN'T WANT TO LEAVE HOME

Savino Genovese
Italy

MONSTER GOD

Agustina San Martín
Argentina

NIGHTCRAWLERS

Arturo Baltazar
Mexico

THE NUTCATCHER

Domenico Modafferi
Italy

OME

Wassim Geagea
Lebanon

SELFIE ZEIN

Amira Diab
Palestine

SHE RUNS

Yang Qiu
China, France

THE TEARS THING

Clémence Poésy
France

THINK POSITIVE!

Irina Khodyush
Russia

THIS IS MY NIGHT

Yusuf Noaman
Egypt

VIOLENT EQUATION

Antonis Doussias
Greece

SHORT FILM COMPETITION

Spain | 2019 | 14 min
Galician, Spanish, with English Subtitles

PRODUCERS

Mireia Graell Vivancos,
Álvaro Gago Díaz

PRODUCTION COMPANIES

Ringo Media, Sombriza
Films

SCREENPLAY

Álvaro Gago Díaz, Carla
Pérez

CINEMATOGRAPHY

Lucía C. Pan

EDITING

Ricardo Saraiva

MUSIC

Xavier Bértolo

SOUND

Xavier Souto

CAST

Cris Iglesias, Javier
Valcarce, Fran Pérez,
Diego Abal



DIRECTOR

Álvaro Gago Díaz

16 DECEMBER

16 de Decembro

Álvaro Gago Díaz is a Spanish filmmaker. After graduating in both audiovisual communication and music, he moved to Chicago to study theatre at North Park University. In 2009, he enrolled in the M.A. Filmmaking Program at London Film School. Díaz edited award-winning films like the documentary *Skin* (2012) and the short *Lipstick* (2013). He graduated in 2013 from the LFS. His short films *Curricán* (2015) and *Matria* (2017) won numerous international awards.

On a Saturday at nightfall, 18-year-old Lucía leaves handball training and sets off to pick up her brother in a city she thinks she knows. A cry for support to build an institutional and social framework in which all women feel safe and secure, *16 December* reflects the case of "La Manada," when a group of five men raped a girl in Pamplona, Spain, and recorded it all on a mobile phone. The film premiered at the 72nd Locarno Film Festival.



ALL INCLUSIVE

Kalervo is a bullied, downtrodden white-collar man who spent his whole life feeling powerless. While he knows that nobody takes him seriously, things take an unexpected turn when he suddenly receives a gift from Annukka, a woman who loves him. Kalervo soon realizes that this gift just might have the power to change his entire life. A film about power, love and change, *All Inclusive* was screened in the Short Film Competition of the 72nd Cannes Film Festival.

Finland | 2019 | 15 min

Finnish, with English Subtitles

PRODUCERS

Jani Pösö, Teemu Nikki

PRODUCTION COMPANIES

It's Alive Films

SCREENPLAY

Teemu Nikki

CINEMATOGRAPHY

Jarmo Kiuru

EDITING

Teemu Nikki

MUSIC

Janne Huttunen

SOUND

Tuomas Seppänen

CAST

Lauri Majjala, Hannamaija

Nikander



DIRECTOR

Teemu Nikki

Born in 1975 in Finland, **Teemu Nikki** is a director, screenwriter and producer. His 2008 short, *A Mate*, screened at the 25th Sundance Film Festival, and received the Short Film Competition Special Jury Award at the 33rd Seattle Film Festival. His feature *Euthanizer* (2017) was Finland's official entry for Best Foreign Language Film at the 91st Academy Awards, and won Best Screenplay at the Tokyo Film Festival.

WORLD PREMIERE



Sweden | 2019 | 8 min
Swedish, with English Subtitles

PRODUCERS
Måns Berthas

PRODUCTION COMPANIES
Filmuminati

SCREENPLAY
Måns Berthas, Daniel Burman

CINEMATOGRAPHY
Johan Lehman

EDITING
Måns Berthas

SOUND
Jerker Osatie

CAST
Lina Sehlstedt, Nora Malm, Eila Wall Boholm, Britt-Mari Elvinesdotter Eriksson

BOTTLENECK

Three women get together for a violent act of vengeance. They spin a bottle to determine who should perform the planned deed. Even though it seems that their plan has worked, they soon realize they have made a crucial mistake. A crushing feeling of guilt ensues, and they find themselves facing an unexpected threat.



DIRECTOR
Måns Berthas

Swedish filmmaker **Måns Berthas'** acclaimed short film *Champion* (2015) premiered at the Göteborg Film Festival, to later screen at over fifty film festivals globally, including Bogoshorts, FlickerFest and Asiana. In 2016, he directed *Bitchboy* and *Rest in Peace*, and the former premiered at the 42nd Seattle Film Festival and won the Special Jury Mention. *A Swedish Classic* (2017) won Best Short Film at the Tripoli Film Festival, and *Isle of Capri* (2018) won the Nespresso Talents competition.

INTERNATIONAL PREMIERE

Egypt, United Kingdom | 2019 | 11 min
Arabic, with English Subtitles

PRODUCERS
Menna Ekram, Alison Sterling

PRODUCTION COMPANIES
The Cell, Bath Spa University

SCREENPLAY
Menna Ekram

CINEMATOGRAPHY
Jamie Harding

EDITING
Mohamed El Saadany

MUSIC
Ahmad El Sawy

SOUND
Ahmad El Sawy

CAST
Asser Yassin, Laila Samy



DIRECTOR
Menna Ekram

COLOR BLIND

Amma alwan

Menna Ekram is an Egyptian filmmaker who holds a degree in media from Cairo University, a diploma in film subtitling from the AUC, and an M.F.A in screenwriting and editing from The Red Sea Institute of Cinematic Arts. She is a Chevening scholar studying film directing in the United Kingdom, and worked as a journalist, TV producer, and screenwriter. Her 2015 short, *The Wheel*, premiered at the 12th Dubai Film Festival, and competed in several international film festivals.

Color Blind depicts an encounter between two Egyptians in a Victorian cemetery in Bristol. He is a husband and father who is working abroad to support his family, while she is on a two-week vacation that turned into two months. As they begin to learn more about one another, they discover that even though they come from the same country, they have almost nothing in common. The film examines gender and class through the perspectives of its two protagonists.

SHORT FILM COMPETITION

Russia | 2019 | 14 min
Russian, with English Subtitles

PRODUCERS

Vladimir Koptsev

PRODUCTION COMPANIES

Alexander Mitta Film School

SCREENPLAY

Vladimir Koptsev, Elena Koptseva

CINEMATOGRAPHY

Artur Bergart

EDITING

Ekaterina Beresnevich, Igor Loginov

SOUND

Daria Ivanova

CAST

Andrey Kondratyev,
Galina Filimonova, Daria Rummyantseva



DELIVERY SERVICE



DIRECTOR

Vladimir Koptsev,
Elena Koptseva

Vladimir Koptsev was born in 1988 in Tolyatti, Russia. In 2012, he graduated from Tolyatti State University. He is currently a student of the Alexander Mitta Film School, studying film directing. **Elena Koptseva** was born in 1993 in Kostroma, Russia. In 2016, she graduated from St. Petersburg State University of Cinema and Television as a film director. *Delivery Service* is their joint directorial debut.

While the normal job of a delivery messenger is to deliver orders to people, this film follows quite an unusual delivery service specialist, and a rather overwhelming undertaking. The protagonist delivers sheer emotions at the request of the senders. His packages are composed of intangibles that aim to bring joy, love, or fond memories and flashbacks to their addressees. This short trip to a sea of sentiments poses a sobering question: Are we doing enough for the ones we love?



EXAM

Emtehan

The film follows the interesting story of a teenage girl who reluctantly agrees to deliver a pack of cocaine, on the same day when she is supposed to take an important *exam* that can affect her future. A series of unforeseen events threatens to heavily influence more than just her GPA. The short film carries an intense drama, anchored by a stunning lead performance. *Exam* premiered in the Short Cuts program of the 44th Toronto International Film Festival.

Netherlands | 2019 | 15 min
Persian, with English Subtitles

PRODUCERS

Pouria Heidary Oureh

PRODUCTION COMPANIES

Three Gardens Film

SCREENPLAY

Sonia K. Hadad, Farnoosh Samadi

CINEMATOGRAPHY

Alireza Barazandeh

EDITING

Ehsan Vaseghi

SOUND

Ramin Abousedgh,
Mohammadreza Hosseini

CAST

Sadaf Asgari, Hadis Miramini, Masih Kazemi, Elaheh Afshari



DIRECTOR

Sonia K. Hadad

Sonia K. Hadad was born in 1989 and is currently studying media arts at Emerson College in Boston. She holds a diploma in physics, mathematics and graphic design. After acquiring her B.A. in dramatic literature from Azad University, she participated in filmmaking workshops, and started her acting career in 2005. Her short film, *The Box* (2016), won the Best Cinematography and Picture Award at the 12Months Film Festival, and competed in the Los Angeles Short Film Festival.



FLESH

Carne

From rare meat representing childhood to well done meat representing old age, five women share their experiences in relation to their bodies, through different perspectives. In this striking debut, filmmaker and animator Camila Kater captures honest and intimate discussions of usually taboo subjects about the changes that the female body endures.

Brazil, Spain | 2019 | 12 min
Portuguese, with English Subtitles

PRODUCERS
Chelo Loureiro, Livia Perez, Analucia Godoi

PRODUCTION COMPANIES
Doctela, Abano Produções

SCREENPLAY
Camila Kater, Ana Julia Carvalheiro

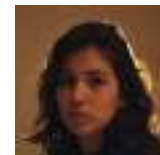
CINEMATOGRAPHY
Samuel Mariani

EDITING
Samuel Mariani

MUSIC
Sofia Oriana Infante, Julia Teles

SOUND
Julia Teles, Olivia Fiusa

CAST
Valquiria Rosa, Raquel Virginia, Larissa Rahal, Rachel Patrício, Helena Ignez



DIRECTOR
Camila Kater

Camila Kater is a Brazilian director, production designer, puppet maker, animator and screenwriter. She has a degree in media from the State University of Campinas. In 2012, she was awarded a one-year scholarship in film and television production at Anglia Ruskin University in Cambridge, UK. She worked on award-winning stop-motion productions, and her first short animated film, *Flesh* (2019), competed at the 72nd Locarno International Film Festival.

INTERNATIONAL PREMIERE

Jordan | 2019 | 17 min
Arabic, with English Subtitles

PRODUCERS
Rula Nasser, Mervat Aksoy, Diala Rale, Yousef Abd Al-Nabi

PRODUCTION COMPANIES
The Imaginarium Films

SCREENPLAY
Bassel Ghandour, Mahmoud Abu Farha, Aballah Barghouti

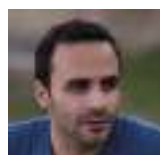
CINEMATOGRAPHY
Justin Hamilton

EDITING
Shahnaz Dulaimy

MUSIC
Jerry Lane

SOUND
Falah Hannoun

CAST
Ammar Abu Mayyaleh, Yousef Hyasat, Amer Abu Mayyaleh, Mahmoud Abu Farha



DIRECTOR
Bassel Ghandour

FREEKEH

Jordanian writer, director and producer **Bassel Ghandour** holds a B.A. in cinematic arts from the University of Southern California. He started his artistic career as a production assistant for films including *The Hurt Locker* (2008). His feature film *Theeb* (2014) was nominated for Best Foreign Language Film at the 88th Academy Awards, and the 69th BAFTA Film Awards. He also won the BAFTA for Outstanding Debut by a British Writer, Director or Producer.

Ramy is a peaceful teenager who enjoys his skates, playing cards, and a few cigarettes with his friends. He lives in a humble neighborhood where manhood and violence go hand-in-hand. One day, as he jokes around with his friends out on the street, his words are mistaken for an insult by the local gangster. Events escalate when tit-for-tat violence ensues. The Amman district's compacted hills, streets, and alleys tell the story of how fragile safety and stability can be in the shadows of anger and revenge.

SHORT FILM COMPETITION

Jordan, Sweden, Germany, UAE | 2019 | 15 min
Arabic, with English Subtitles

PRODUCERS

Alaa Al Asad, Boris
Despodov, Ossama
Bawardi, Annemarie Jacir

PRODUCTION COMPANIES

Tabi360, Creative Media
Solutions, Arthouse
Blockbusters, Phillistine
Films

SCREENPLAY

Zain Duraie

CINEMATOGRAPHY

Benoît Chamaillard

EDITING

Abdallah Sada

SOUND

Israel Bañuelos, Nour
Halawani

CAST

Maria Zreik, Ziad Bakri,
Nibal Al Awadi, Amin Safi



DIRECTOR
Zain Duraie

GIVE UP THE GHOST

Jordanian director, writer and actor **Zain Duraie** was born in Amman, and graduated from the Toronto Film School in 2009. Her directorial debut, the short film *Horizon* (2013), was awarded the Best of the Festival Selects at the Palm Springs International Festival of Short Films, and the Audience Award at the 20th edition of the Franco-Arab Film Festival. Her latest short film, *Give Up the Ghost* (2019), was screened at the 76th Venice Film Festival.

Salam is a young housewife who dreams of motherhood. She quietly suffers within the codified Middle Eastern society, while trying to help her husband Ammar overcome his reproductive condition. One day, her mother-in-law informs her that the family has decided that Ammar should find a second wife, assuming that she's infertile, and telling her that she has no right in depriving their son of fatherhood. Ammar helplessly stirs Salam into a different direction, leading her to fight the battle in her own way. *Give Up the Ghost* premiered in the Orizzonti section of the 76th Venice Film Festival.



Kosovo | 2019 | 14 min
Albanian, with English Subtitles

PRODUCERS

Eroll Bilibani

SOUND

Gëzim Rama, Memli
Kelmendi

PRODUCTION COMPANIES

SK Pictures

SCREENPLAY

Samir Karahoda

CINEMATOGRAPHY

Samir Karahoda

EDITING

Enis Saraçi

MUSIC

Shaqir Ninaj

IN BETWEEN

Në mes

In the rural neighborhoods of Kosovo, fathers have the habit of building identical houses for their sons, who live all around the world. These houses embody the love and longing of those who stayed behind, waiting for those who went to work abroad, with hopes that they will one day return and settle back in Kosovo. *In Between* is a touching portrayal of entire families who were forced apart by economic necessity, abandoning their homes, and living individually in foreign countries and cultures.



DIRECTOR
Samir Karahoda

Samir Karahoda was born in Prizren, Kosovo, in 1977, and graduated from Mimar Sinan University, Faculty of Fine Arts. He started his career as a photographer in 1992, then worked as a cinematographer on award-winning films. He is a short film programmer at Dokufest, and curates short film programs about and from the Balkans for global festivals. He occasionally lectures at the Institute of Photography and the Kosovo Art Academy in Pristina. *In Between* (2019) is his directorial debut.



Ukraine, France | 2018 | 20 min
Yiddish, with English Subtitles

PRODUCERS
Olena Yershova

CAST
David Tobak, Olexander Martynenko, Michael Felsenbaum

PRODUCTION COMPANIES
Kinoelektron

SCREENPLAY
Ivan Orlenko

CINEMATOGRAPHY
Denis Melnyk

MUSIC
Roman Hryhoriv

IN OUR SYNAGOGUE

During the first half of the 20th century, in Eastern Europe, a mysterious small animal appears from time to time, in a ragged old synagogue where a small Jewish community has prayed for generations. The majority of the community has stopped taking notice of this strange occurrence, except for a young Jewish boy who is obsessed with finding out the truth about these sightings. As he embarks on his quest, he loses sight of what is happening around him. The film is based on an unfinished story of the same name, written by Franz Kafka.



DIRECTOR
Ivan Orlenko

Ivan Orlenko is a Ukrainian film/stage director, script/play writer, production designer and performer. He was born in 1987 in Vinnytsia, and worked in theaters in Ukraine, Russia, Germany, and Hungary as a director, video director, set designer, dramaturge and actor. His short film *In Our Synagogue* (2019), based on Franz Kafka's unfinished story of the same name, is the first Ukrainian fiction film in the Yiddish language.

Denmark, United Kingdom, Palestine | 2019 | 30 min
Arabic, with English Subtitles

PRODUCERS
Alexandra Roche

CAST
Hiam Abbass, Maisa Abd ElHadi, Leila Sansour

PRODUCTION COMPANIES
Spike Island

SCREENPLAY
Søren Lind

CINEMATOGRAPHY
Anna Valdez-Hanks

EDITING
Sue Giovanni

MUSIC
Niklas Schak

SOUND
Ben Hurd, Tom Sedgwick



DIRECTOR
Larissa Sansour,
Søren Lind

IN VITRO

Larissa Sansour was born in 1973 in Palestine. She studied Fine Art in Copenhagen, New York and London. In addition to film, she produces installations, photography, and sculpture. Her work has been shown in film festivals and museums worldwide.

Born in 1970, **Søren Lind** is a Danish author, director, and scriptwriter. He has published novels, short story collections and children's books, and screens and exhibits his films at museums, galleries and film festivals worldwide.

In a converted nuclear reactor under the biblical city of Bethlehem in Palestine, Dunia, the dying founder of a high-tech orchard designed to reverse the effects of an eco-apocalypse, passes on instructions to her successor Alia. The aim is to cultivate a replica ecosystem and replant the healing soil above. The film is an emotional tale of memory, politics and loss, as well as a story of two women forging a friendship on the brink of extinction.

SHORT FILM COMPETITION

Netherlands | 2019 | 11 min
Dutch, Arabic, with English Subtitles

PRODUCERS

Cecile Neeteson

PRODUCTION COMPANIES

TopNotch Music,
Likeminds

SCREENPLAY

Sharif Abdel Mawla

CINEMATOGRAPHY

Daan Bukman

EDITING

Brian Ent

MUSIC

Niels den Otter

SOUND

Gijs Domen

CAST

Walid Taha, Sabri Saad
El-Hamus, Mila van
Groeningen, Samer Abdel
Mawla



INTERNATIONAL PREMIERE



DIRECTOR

Sharif Abdel Mawla

JETSKI

Sharif Abdel Mawla was born and raised in Amsterdam and graduated from the University of Amsterdam with a degree in arts. He then worked as an advertising creative for several international brands. His first short film, *7 Moroccans and Jos* (2017), premiered at the 37th Netherlands Film Festival. He was also acknowledged through several awards and honors, including a Webby Award, a Cannes Lion, and a Lovie Award.

Jetski is a coming-of-age film about anonymity, migration, and the relationship between father and son. The film gives us a glimpse into the lives of two men who are tucked away in the desolate suburbs of Amsterdam. In this bittersweet story we follow Mido, a young kid with a big responsibility: taking care of his sick father. When he finds out his father was once the jet ski champion of the Red Sea, he does everything in his power to give him a last, proper goodbye.

WORLD PREMIERE



Italy | 2019 | 17 min
Italian, with English Subtitles

PRODUCERS

Savino Genovese, Viren
Beltramo

PRODUCTION COMPANIES

Compagnia
GenoveseBeltramo

SCREENPLAY

Savino Genovese, Viren
Beltramo

CINEMATOGRAPHY

Alessandro Mattiolo

EDITING

Gabriele Ottino

MUSIC

Andrea Laszlo De Simone

SOUND

Marco Montano, Valentina
Dimmito

CAST

Viren Beltramo, Savino
Genovese

THE MAN WHO DIDN'T WANT TO LEAVE HOME

L'uomo che non voleva uscire di casa

During a playful date with his loved one in a secluded area of the mountains, a man was led by his girlfriend through an elaborate scavenger hunt to find a special object. That very same man has locked himself up in his home for an unknown period of time, but thanks to the memory of that day, he might finally find something much more vital: his identity.



DIRECTOR

Savino Genovese

Savino Genovese is an Italian director, playwright and actor, with professional training supervised by internationally renowned masters. In 1995, he joined Compagnia Viartisti in Torino, and in 2000, he acted in *Golem* by Louis Nero. He also directed several plays that won a number of prestigious national awards, and co-wrote, co-produced, and acted in the short film *Damaged Goods* (2017). *The Man Who Didn't Want To Leave Home* (2019) is his first short film.



MONSTER GOD

Monstruo Dios

Monster God is about a place where God is a power plant. The film reflects an exploration of the ramifications of divinity. Set on a misty night, the film builds atmosphere by its association of disparate scenes of cows, electric towers, and a dark-culture girl in a gothic house. It follows the story of a girl attempting to rescue a much younger girl from the grips of a religious cult. *Monster God* was screened in the Short Films Competition at the 72nd Cannes Film Festival, where it won the Short Film Special Distinction.

Argentina | 2019 | 10 min
Spanish, with English Subtitles

PRODUCERS

Macarena Herrera Bravo,
Lucila de Arizmendi,
Agustina San Martín

PRODUCTION COMPANIES

Imprudencia, Caudillo
Cine

SCREENPLAY

Agustina San Martín

CINEMATOGRAPHY

Constanza Sandoval,
Joaquín Neira

EDITING

Hernán Fernández,
Florencia Gómez García,
Agustina San Martín

SOUND

Juan Moseinco

CAST

Sabrina Grinchspun,
Camila Dobrusky, Emilio
Vodanovich, Isabella
Rapazzo, Marialí Rubio



DIRECTOR

Agustina San Martín

Born in Argentina in 1991, **Agustina San Martín** studied film and worked as a screenwriter and cinematographer. Her directorial short film debut, *The Cry of the Oxen* (2015), premiered at Cartagena Film Festival and won several awards. She also participated at the 14th Berlinale Talents, where she developed the script for her feature *The Abysses* at the Script Station. *Monster God* (2019) was screened at the 72nd Cannes, and won the Short Film Special Distinction.

INTERNATIONAL PREMIERE

Mexico | 2019 | 21 min
Spanish, with English Subtitles

PRODUCERS

Chantal Rodríguez

PRODUCTION COMPANIES

Noctámbulos Audiovisual

SCREENPLAY

Renato Moncayo, Arturo
Baltazar

CINEMATOGRAPHY

Rodrigo Alatorre

EDITING

Esteban Chaires, Abraham
Cruz Herrera

MUSIC

Yolihuani Curiel Balzaretti

SOUND

Marcos Hidalgo, Edmundo
Torres, Chantal Rodríguez,
Hugo Castañeda

CAST

Karina Hurtado, Liliana
Arreola, Oscar Cisneros,
Manuel Ramos



DIRECTOR

Arturo Baltazar

NIGHTCRAWLERS

Noctámbulos

Arturo Baltazar was born in 1991 in Mexico. He graduated with a bachelor's degree in filmmaking at the University of Guadalajara. His short films have been screened at several film festivals in Mexico, as well as globally. His short film, *Nightcrawlers* (2019), was selected for the 34th edition of the Guadalajara International Film Festival. Currently, he is one of the main organizers of the audiovisual laboratory project Kinolab GDL, while developing his debut feature film.

Six lonely insomniacs wander the streets of a melancholic city at night in search of affection, meaning, identity and a pug dog: an overwhelmed office employee misses the last bus home, an apathetic girl goes partying in search of affection, a lonely young man gets obsessed with his neighbor, an insecure pregnant teenager leaves her boyfriend, a man with insomnia loses his pet, and a homeless man walks the streets of downtown with no apparent direction.

SHORT FILM COMPETITION

Italy | 2019 | 14 min
Italian, with English subtitles

PRODUCERS

Barbara Simone Roberti,
Domenico Modafferi

PRODUCTION COMPANIES

À bout de film, Toast Film

SCREENPLAY

Domenico Modafferi,
Giovanni Grandoni

CINEMATOGRAPHY

Fabio Paolucci

EDITING

Matteo Serman

MUSIC

Debussy, Mozart,
Tchaikovsky

SOUND

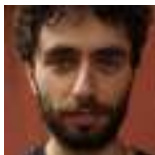
Simone Lucarella,
Gianluca Gasparrini

CAST

Camilla Semino Favro,
Pierpaolo Spollon,
Giuseppe Cantore



INTERNATIONAL PREMIERE



DIRECTOR

Domenico Modafferi

THE NUTCATCHER

Lo schiacciapensieri

Domenico Modafferi was born in 1988 in Italy. He has degrees in modern literature from the University of Messina, and classical violin from the Conservatory of Music Alfredo Casella. He worked on several short films as a director and screenwriter, including *Margie* (2014), which received numerous awards, and *The Miracle* (2015), winner of the Special Mention at the 71st Corti d'Argento ceremony. His short *The Nutcatcher* (2019) had its world premiere at the 76th Venice Film Festival.

Giuseppe is a good-looking young man who is missing a hand. He is somewhat socially awkward, but extremely sweet and polite. One day, he meets the beautiful Viola, an outgoing young woman who strikes up a conversation with him and asks for his help hanging a message on the message board. Giuseppe decides to hide his condition, and takes it up a notch by pretending to be a pianist. *The Nutcatcher* premiered in the 4th edition of the I Love Gai competition, which took place during the 76th edition of the Venice Film Festival.

WORLD PREMIERE



Lebanon | 2019 | 17 min
Arabic, with English Subtitles

PRODUCERS

Gaby Zarazir, Gabriel
Chamoun

PRODUCTION COMPANIES

Madame Le Tapis, The
Talkies

SCREENPLAY

Tony Eli Kanaan, Wassim
Geagea

CINEMATOGRAPHY

Nassim Geagea

EDITING

Sébastien Leclercq

SOUND

Cédric Kayem

CAST

Jack Abboud El Janah,
Mohammad Assaf,
Houssam Sabbah, Joseph
Zeitouni

OME

Following the unexpected death of his young mother, nine-year-old Elias, who is an active churchgoer and a choir singer, defies his faith as he decides to bring her back from Jesus' heaven. In his desperate and naïve attempts to get his mother back, Elias repeatedly goes to extreme lengths as he questions the fairness of what happened, for he is still just a little boy who genuinely needs his mother.



DIRECTOR

Wassim Geagea

Wassim Geagea is a Lebanese filmmaker who studied cinema at the Lebanese University, before pursuing his master's degree in cinema at the Saint Joseph University of Beirut. His first short film *My Grandfather's Photo* (2011) was screened at several film festivals and won the Best Short Film Prize at the 2012 Beirut European Film Festival. He also directed various documentaries and television commercials in several countries in the region.

WORLD PREMIERE



Palestine | 2018 | 11 min
Arabic, English, Hebrew, with English Subtitles

PRODUCERS
Hany Abu-Assad, Muayad Alayan

PRODUCTION COMPANIES
H&A Productions

SCREENPLAY
Amira Diab

CINEMATOGRAPHY
Ashraf Dowani

EDITING
Eyas Salman

MUSIC
Chazall Band

SOUND
Eyas Salman, Mohammad Shaloudi

CAST
Maria Zriek, Amer Hlehel, Leila Kanj

SELFIE ZEIN

Zein is a young woman from Bethlehem, determined to pray at the Al-Aqsa mosque after Trump's announcement recognizing Jerusalem as the capital of Israel. While her 8.8-kilometer trip may seem short, her journey is disruptive, laden with obstacles. Challenges like the separation wall, security checkpoints, and the very nature of trying to live as a free woman in these circumstances stand between her and her goal. With just one change of clothes, Zein's strength inspires her to get creative with her appearance in an attempt to overcome the many hurdles that lie ahead, and defeat her oppressors.



DIRECTOR
Amira Diab

Amira Diab was born in Nazareth in 1976, and holds a master's degree in business administration and international affairs from Tufts University's Fletcher School in Boston. After studying film production at UCLA, she started working in film. Her recent credits include producing *The Idol* (2015) with Academy Award-nominated director, Hany Abu-Assad. She was also an associate producer on his film *The Mountain Between Us* (2017). *Selfie Zein* is her first short film.

China, France | 2019 | 20 min
Wu Chinese, Mandarin Chinese, with English Subtitles

PRODUCERS
Lin Fan, Edmond Yang, Justin Pechberty, Damien Megherbi

PRODUCTION COMPANIES
Wild Grass Films, Les Valseurs

SCREENPLAY
Yang Qiu

CINEMATOGRAPHY
Constanze Schmitt

EDITING
Carlo Francisco Manatad

MUSIC
Ryan Somerville

SOUND
Mei Zhu, Livia Ruzic, Emmanuel Croset

CAST
Xue Jiayi



DIRECTOR
Yang Qiu

SHE RUNS

Nan fang shao nv

Yang Qiu was born in Changzhou, China, and studied film directing at the Victorian College of the Arts in Australia. In 2015, his short film *Under the Sun* was selected for the 68th Cinéfondation in Cannes. His 2017 film *A Gentle Night* was awarded the Short Film Palme d'Or at the 70th Cannes, making him the first Chinese director to receive this award. His short film *She Runs* (2019) won the Leitz Cine Discovery Prize for best short film at the 58th Cannes Critics' Week.

In an ordinary Chinese winter, a small city junior high school student, Yu, tries to quit her school aerobic dancing team. *She Runs* was part of the international competition at the 68th Melbourne International Film Festival, and won the Leitz Cine Discovery Prize for Best Short Film at the 58th Critics' Week that took place during the 72nd Cannes Film Festival.

SHORT FILM COMPETITION

France | 2019 | 25 min
French, with English Subtitles

PRODUCERS

Nelson Ghrenassia

PRODUCTION COMPANIES

Yukunkun Productions

SCREENPLAY

Eric Forestier, Clémence Poésy

CINEMATOGRAPHY

Joe Russell

EDITING

Raphaëlle Martin-Holger

MUSIC

Jackson

SOUND

Benoît Guérineau, Benoît

Gargonne, Matthieu

Deniau

CAST

India Hair, Sabine Timoteo



DIRECTOR

Clémence Poésy

THE TEARS THING

Le coup des larmes

Born in 1982 in L'Haÿ-les-Roses, France, **Clémence Poésy** is an actress, model, and director. After starting on the stage as a child, Poésy studied drama and has been active in both film and television since 1999, including some English-language productions. The short documentary *For a Moment* (2016) was her directorial debut, followed by the short drama, *King of the Wind Demons* (2018). Her latest film, *The Tears Thing* (2019), was screened in the Orizzonti Short Films Competition of the 76th Venice Film Festival.

Florence, a dedicated actress, is preparing for a new and exciting role. Since not all roles are created equal, this specific job poses challenges that the ambitious professional could never have seen coming. Having to deal with an initiation into real bullets, how far is the young woman willing to go to perfect her performance for this job? *The Tears Thing* was selected for the Orizzonti Short Films Competition of the 76th Venice Film Festival.

INTERNATIONAL PREMIERE



Russia | 2019 | 15 min
Russian, with English Subtitles

PRODUCERS

Ravil Salikhov, Elena Panfilova

PRODUCTION COMPANIES

Take Shot Film Studio, Moscow Film School

SCREENPLAY

Lida Utyomova, Irina Khodyush

CINEMATOGRAPHY

Maxim Dianov

EDITING

Ekaterina Kuchumova

MUSIC

Nikolay Skvortsov, Andrey Lemesenko, Dmitry Vischunov

SOUND

Yuriy Teterev, Oleg Fyodorov

CAST

Natasha Shvets, Vladimir Mishukov

THINK POSITIVE!

Dumaj pozitivno!

Taxes have been set up on pet holders in Russia. The defaulters are wanted by animal inspectors. Raya is a professional with a huge passion for her job, which happens to warp her personality and negatively affect her relationships. Psychoanalysis, hypnosis and breathing exercises can't solve the problem. Raya attempts to improve her personal life, but the fact that she is the best in her job may deprive her hopes of a relationship with a man.



DIRECTOR

Irina Khodyush

Irina Khodyush was born in 1983 in Russia. She studied at Novosibirsk State Choreographic College, and started out as an assistant director for television productions. In 2017, she enrolled in the directing course of the Industria film school in Moscow. Her films include the feature *Kusok kosmicheskogo l'da* (2017) and the short *Luchshe zabey* (2018). Her short film *Think Positive!* (2019) was screened at the 24th Portobello Free Film & Art Festival, among others.

WORLD PREMIERE



Egypt | 2019 | 15 min
Arabic, with English Subtitles

PRODUCERS
Safei Eldin Mahmoud,
Sallee Waly

SOUND
Mohamed Hassib

CAST
Nahed Elsebaey

PRODUCTION COMPANIES
Red Star Films

SCREENPLAY
Ahmed Ehab Abdel
Wareth

CINEMATOGRAPHY
Moustafa Elkashef

EDITING
Mohamed Mamdouh

MUSIC
Ahmed Elsayy

THIS IS MY NIGHT

Hazehi lailaty

Azza decides to enjoy an outing with her son who has Down syndrome. From the suburbs where she lives, she heads to classy Cairo neighborhoods to enjoy the day and have some ice-cream. As she is faced with a great struggle amidst a beautiful setting of celebrations, circuses and clowns, she insists on holding on to a happy moment nevertheless, both for herself and her son.



DIRECTOR
Yusuf Noaman

Yusuf Noaman is an Egyptian filmmaker who studied filmmaking at the French University in Cairo. He also holds a bachelor's degree in graphic design from the Faculty of Applied Arts in Cairo. He began his career as a graphic designer, assistant director and screenwriter. His short film *Jamila* (2016) was screened at several festivals, including the Shnit Short Film Festival in Switzerland; the Africa Film Festival in Nigeria; the Alexandria Film Festival for Mediterranean Countries, among others.

Greece | 2019 | 5 min
No Dialogue

PRODUCERS
Antonis Doussias, Aris
Fatouros

SOUND
Marios Aristopoulos

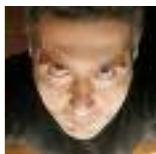
PRODUCTION COMPANIES
Carousel Films,
Authorwave

SCREENPLAY
Antonis Doussias

CINEMATOGRAPHY
Antonis Doussias

EDITING
Antonis Doussias

MUSIC
Marios Aristopoulos



DIRECTOR
Antonis Doussias

VIOLENT EQUATION

Antonis Doussias was born in 1962 in Greece. He studied physics, design, painting, digital imaging, and multimedia programming. His animated films include *Game Over* (2000) and *Aenigma* (2016), the latter having received more than ten awards in festivals around the world, including the Special International Jury Prize at the Hiroshima Animation Festival. His short animation *Violent Equation* (2019) was selected for the Annecy Animation Film Festival.

In a totalitarian world ruled by monarchy, ignorance and envy, people live in constant fear of individualism, and an insatiable desire for validation by those in control. In desperate attempts to succeed, a person's weak mentality engages in a destructive competition over power, where envy brings violence as the need to excel at any cost takes over. Inspired by Costis Georgiou's art, the film delivers its message in a gripping psychedelic atmosphere.

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OFFICIAL SELECTION OUT OF COMPETITION

37 SECONDS

Hikari
Japan

BACURAU

Kleber Mendonça Filho, Juliano
Dornelles
Brazil, France

BEYOND THE RAGING SEA

Marco Orsini
United States, Egypt, France

DEERSKIN

Quentin Dupieux
France

HAPPY BIRTHDAY

Cédric Kahn
France

HEIGHT OF THE WAVE

Jung-bum Park
South Korea

THE INVISIBLE LIFE OF EURÍDICE

GUSMÃO

Karim Aïnouz
Brazil, Germany

THE KNIGHT AND THE PRINCESS

Bashir El Deek, Ibrahim Mousa
Egypt, Saudi Arabia

LES MISÉRABLES

Ladj Ly
France

MIDNIGHT TRAVELER

Hassan Fazili
United States, United Kingdom,
Canada

NIMIC

Yorgos Lanthimos
Germany, United Kingdom, United
States

OH LES FILLES!

François Armanet
France

ONCE IN TRUBCHEVSK

Larisa Sadilova
Russia

PAIN AND GLORY

Pedro Almodóvar
Spain

PARASITE

Bong Joon-ho
South Korea

PIRANHAS

Claudio Giovannesi
Italy

SATURDAY FICTION

Lou Ye
China

SISTERS IN ARMS

Caroline Fourest
France

SORRY WE MISSED YOU

Ken Loach
United Kingdom, France, Belgium

STATE FUNERAL

Sergei Loznitsa
Netherlands, Lithuania

SYSTEM CRASHER

Nora Fingscheidt
Germany

THE TRAITOR

Marco Bellocchio
Italy, France, Germany, Brazil

THE TRUTH

Hirokazu Kore-eda
France, Japan

WHEN WE ARE BORN

Tamer Ezzat
Egypt

YOU ARE YOUNG YOU ARE PRETTY

Franchin Don
France



DIRECTOR

Hikari

37 SECONDS

Japan | 2019 | 115 min
 Japanese, with English and Arabic
 Subtitles

PRODUCERS

Hikari, Shin Yamaguchi

PRODUCTION COMPANIES

Hikari Films, Knockonwood

SCREENPLAY

Hikari

CINEMATOGRAPHY

Stephen Blahut, Tomoo Ezaki

EDITING

Thomas A. Krueger

MUSIC

Aska Matsumiya

SOUND

Hiroshi Ishigai, Sung Rok Choi

CAST

Mei Kayama, Misuzu Kanno,
 Shunsuke Daitō, Makiko
 Watanabe, Minoru Hagiwara,
 Haruka Imou

Japanese filmmaker Hikari's debut film *37 Seconds* captures its viewers in an instant. Delight flutters from the opening shot of a young head, meekly moving between the bodies of men standing in a crowded train carriage. The mystery of this visual contradiction immediately becomes apparent when we see the heroine, Yuma, nestled in a wheelchair. She suffers from cerebral palsy; her limbs are deformed, only allowing her to crawl. This information resolves that the prudent audience must repress their pity, for what will follow is a story full of surprises. It is a cinematic portrayal of the power of humor, the zest for life, and the ability to discover and overcome personal adversity in favor of synergy, integration, and collective acceptance.

Yuma lives with her mother, since her father abandoned them when she was a baby. Her mother takes care of her and treats her like a child, rather than an adult woman. She works as a painter at a comic book publishing house, and her impairment is a physical barrier, not a reason to give up on life. So, what is missing from the 23-year-old woman's life? The answer is "adventure"—her existence is monotonous, with a horizontal history devoid of any breakthroughs or shakes.

Hikari's narrative does not linger, but rather presents itself in a dramatic glow that moves from one confrontation to another, carrying its protagonist towards unfamiliar worlds and surprising people. Her successive journeys start with a crazy suggestion: manga drawings inspired by pornography, with dramatic layouts. The young woman's argument is that they are a way to attract new readers. But does the crafty artist carry enough sexual experience to sketch its many different worlds?

What happens next in the film is more than just humor; rather a gripping story of fate leading the protagonist, through purposeful scenes, to human statements full of compassion, affection, and an abundance of emotions. It paves the way for a new bond with Yuma's estranged twin sister, who came before her at birth by 37 seconds—just the amount of time that stopped Yuma's breathing, leading to her condition. *37 Seconds* is a cinematic break that prompts us to cling to our strengths; the power behind our stand against adversity.

Ziad Al Khozai

Print Source
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Hikari was born in Osaka, Japan, and studied film and television production at the University of Southern California in Los Angeles. Her graduation project, the short film *Tsuyako* (2011), was screened at more than 100 film festivals around the world, and received numerous awards. *A Better Tomorrow* (2013) premiered at the Cannes Film Festival. Her short film *Where We Begin* (2015) was nominated for the Jury Award for Best Narrative Short at the Tribeca Film Festival, and won several international prizes. Most recently, her feature film *37 Seconds* (2019) received the Audience Award and the CICA Art Cinema Award in the Panorama section of the 69th Berlinale.



DIRECTOR

**Kleber Mendonça Filho,
Juliano Dornelles**

Brazil, France | 2019 | 132 min
Portuguese, English, with English
Subtitles

PRODUCERS

Emilie Lesclaux, Saïd Ben
Saïd, Michel Merkt

PRODUCTION COMPANIES

CinemaScópio Produções, SBS
Productions

SCREENPLAY

Kleber Mendonça Filho,
Juliano Dornelles

CINEMATOGRAPHY

Pedro Sotero

EDITING

Eduardo Serrano

MUSIC

Mateus Alves, Tomaz Alves
Souza

SOUND

Nicolas Hallet, Cyril Holtz,
Ricardo Cutz

CAST

Sonia Braga, Udo Kier, Bárbara
Colen, Thomas Aquino

BACURAU

Bacurau takes its name from the tiny fictional town where it is set, in a remote region deep in the northeastern state of Pernambuco. We are first introduced to Teresa, who is travelling by water tanker, returning home for the funeral of Bacurau matriarch Carmelita. Carmelita's son, Plínio, who is the local schoolteacher, tries to show his young pupils the town of Bacurau on Google Maps, only to discover that it is no longer present. Tension grows as unusual events occurring in and around the village leave its inhabitants with the feeling of being in a state of siege and under organized attack. And indeed they are, as they will soon discover when a group of heavily armed strangers (led by the great actor Udo Kier) prepare for the orderly—yet enjoyable—obliteration of Bacurau. But the village's inhabitants won't go down without a fight...

Between Glauber Rocha and traditional Western movies, *Bacurau* finds its place through a highly symbolic—but also highly entertaining—narrative that prophetically presents a village erased from the maps, as it could easily happen in Bolsonaro's era. Director Kleber Mendonça Filho also showed, with his two previous films, an uncanny ability to divine dark currents flowing under the Brazilian society. His first film *Neighboring Sounds* (2012) and *Aquarius* (2016) were both parables and metaphors for the direction Brazil was taking socially.

Teresa Cavina

Print Source
Sbs Productions
assistant@sbs-productions.com



Kleber Mendonça Filho was born in 1968 in Brazil. He made several documentaries and experimental shorts produced through his own company, CinemaScópio. In 2012, Filho released his debut feature, *Neighboring Sounds*. His second feature, *Aquarius* (2016), screened at the 69th Cannes Film Festival. *Bacurau* (2019) was the joint winner of the Jury Prize at the 72nd Cannes Film Festival.

Born in 1980 in Brazil, **Juliano Dornelles** has been working as a production designer for several years. His partnership with Filho started on the set of the short film *Eletrodoméstica* (2005). He was also a production designer on *Neighboring Sounds* (2012) and *Aquarius* (2016). He has written and directed several short films and video clips.



DIRECTOR

Marco Orsini

United States, Egypt, France | 2019

70 min

English

PRODUCERS

Marco Orsini, Lizzy Lambley,
Hassan Mahfouz

PRODUCTION COMPANIES

Team O2, Film Clinic, Mojo
Entertainment, Polaris
Productions, Queen
Production

SCREENPLAY

Marco Orsini, Frederick L.
Greene

CINEMATOGRAPHY

Ahmed Gabr, Georgios
Kokkalis, Michael Kushner,
Shirley Schumacher, Steve
Brooke Smith

EDITING

Vincent Cattaneo, Dionisis
Xenos

MUSIC

George Acogny

SOUND

Pietro Giordano, Anastasios
Gikas, Thomas Nee

CAST

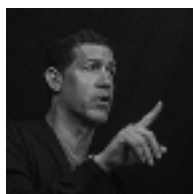
Omar Samra, Omar Nour

BEYOND THE RAGING SEA

All the limitless intensity of an Atlantic storm, a tiny boat against the elements, a decision made without knowing precisely how bad it can get out there, in the middle of nowhere, with waves that seem to reach an ink-black sky. A thought, maybe the last, to what has been left behind, to the loved ones, to what if they hadn't decided to push their luck so far..

This has been a pivotal moment for Omar Samra and Omar Nour; the moment in which what started as yet another challenge to explore their own limits became the beginning of a completely different journey of discovery, of human understanding. How many good people (and the documentary is dedicated to them), men, women, children passed away crossing the sea, fleeing persecution and misery, hoping to build a better future for themselves and their families?

Marco Orsini seamlessly connects the exciting story of the adventure of “the two Omars” on what should have been an unsupported, 3,000-nautical-mile rowing journey from the Spanish Canary Islands to Antigua, with the harrowing description of their life-threatening experience, and eventually with the tragic sea crossings recounted by the ones that barely survived trying to reach Europe—beautiful, moving people to whom the message of the film is entrusted.



Marco Orsini is an award-winning writer, director and producer. His films have screened at Tribeca and Sundance among other prestigious festivals. He is the president of the International Emerging Film Talent Association of Monaco, and is actively involved in film education and development in emerging countries. He is known for his documentaries *The Reluctant Traveler* (2009), which won the Audience Award for Best Documentary Feature at the Jacksonville Film Festival; *Dinner at the No-Gos* (2012), which won the Award of Excellence for a Feature Documentary at the 2012 Accolade Global Film Competition; as well as his biographical documentary *Gray Matters* (2014). Orsini's work is famous for combining entertainment and engagement with education and advocacy.

Print Source

MAD Solutions
Info@mad-solutions.com



DIRECTOR

Quentin Dupieux

France | 2019 | 77 min
 French, with English Subtitles

PRODUCERS

Thomas Verhaeghe, Mathieu Verhaeghe

PRODUCTION COMPANIES

Atelier de Production, Arte France Cinéma, Nexus Factory & Umedia, Garidi Films

SCREENPLAY

Quentin Dupieux

CINEMATOGRAPHY

Quentin Dupieux

EDITING

Quentin Dupieux

MUSIC

Janko Nilovic

SOUND

Guillaume Le Braz, Cyril Holtz, Maria Carolina Santana Caraballo

CAST

Jean Dujardin, Adèle Haenel, Albert Delpy, Coralie Russier, Laurent Nicolas, Pierre Gommé

Print Source

WTFilms

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DEERSKIN*Le daim*

For those who love the oddball story and the madcap comedy, *Deerskin* is a surrealistic cinéaste's delight. It is directed by French filmmaker Quentin Dupieux, who has made his reputation in this off-beat field with a film about a homicidal tire—*Rubber* (2010)—and a mystery called *Wrong* (2012).

Here he tells the simple story of a man who falls in love with his suede jacket. Dupieux builds a self-contained universe of craziness around this premise, through which he explores the themes of identity and self-image. Actor Jean Dujardin, who starred in *The Artist* (2011), is hilariously deadpan as Georges, a big man with no background or baggage. He is driving his car up a mountain road when he suddenly becomes dissatisfied with the way he looks in his corduroy jacket. He purchases a vintage deerskin jacket with cowboy fringe that makes him feel cool. "Don't I have a killer style?" he asks bartender Denise (Adèle Haenel). He starts passing himself off as a filmmaker and recording things on a small digital camera, which adds a mocking, self-reflexive edge that appears in many of Dupieux's films. He also starts talking to his jacket—and the jacket talks back (in Georges' voice). It wants to be the only jacket in the world. And to achieve this dream, Georges will stop at nothing, not even murder.

Be prepared to enjoy every moment of the madness, but don't forget to admire the clean scripting stripped to the bone, the cunning use of background music, and Dujardin's unhidden self-regard that transcends rhyme and reason.

Deborah Young



Born in France in 1974, **Quentin Dupieux** is a prominent figure of the French auteur cinema, who is known for his absurdist and surrealist films. He made short films as a teenager and sold one of them to Canal+ when he was only 19. In 2001, he produced his first feature film, *Nonfilm*, in cooperation with Sébastien Tellier. In 2010, his film *Rubber* received the Most Original Film award at the Toronto After Dark Film Festival. In 2012, his feature film *Wrong* was nominated for the Grand Jury Prize at the Sundance Film Festival. His *Keep an Eye Out* (2018) won the Temps 0 People's Choice Award at the Montréal Festival du Nouveau Cinéma. Under the stage name Mr. Oizo, Dupieux is also an electronic musician. *Deerskin* opened the 2019 Directors' Fortnight in Cannes.



DIRECTOR
Cédric Kahn

France | 2019 | 101 min
French, with English Subtitles

PRODUCERS

Sylvie Pialat, Benoit Quainon,
Aude Cathelin

PRODUCTION COMPANIES

Les Films du Worso

SCREENPLAY

Cédric Kahn, Fanny Burdino,
Samuel Doux

CINEMATOGRAPHY

Yves Cape

EDITING

Yann Dedet

SOUND

Jean-Pierre Duret, Sylvain
Malbrant, Thomas Gauder

CAST

Catherine Deneuve,
Emmanuelle Bercot, Vincent
Macaigne, Cédric Kahn

HAPPY BIRTHDAY

Fête de famille

This year, brilliant French director Cédric Kahn presents a film that embodies some form of rebellion against the common style of its cinematic genre, for *Happy Birthday* deliberately goes against the customary comedy direction of most family films in Hollywood. Instead, it is a superbly dramatic piece about family; a well-established concept that rededicates our first affiliations, being the safest and warmest haven, and the savior from the pain of loneliness—especially that of independence and aging.

Happy Birthday speaks volumes about a fact that had remained unvoiced for generations: the irregular, sporadic gathering of family members only reinforces feelings of alienation, for with each individual's chosen life path comes a set of distinct convictions and beliefs, different from those that were once shared by the family as a unit. While a family gathering may seem intimate and homogenous, it entails a great deal of deliberate pretense and forged idealism for the sake of momentary harmony.

Andréa's loneliness is what prompts her to ceremoniously summon all of her children to celebrate her 70th birthday. The unexpected return of the only daughter—along with the crises and clashes caused by her neurotic approach to everything—seems to bring the family members closer together, with an equal amount of tension.

Catherine Deneuve's great portrayal of Andréa, the mother, complements the film with tones of beauty and sobriety, reconfirming the extent of her artistic brilliance. Additionally, director Cédric Kahn did more than stand behind the camera. He played the role of the elder brother with remarkable mastery, befitting a uniquely humanistic cinematic piece; embodying the magnificence of giving, tolerance and acceptance, especially towards those closest to us.

Mohamed Atef

Print Source
Elle Driver
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Born in 1966 in Fontenay-aux-Roses, Hauts-de-Seine, **Cédric Kahn** is a French screenwriter, director and actor. He started his career in cinema at the age of 21, working alongside renowned editor and actor Yann Dedet on the set of *Under the Sun of Satan* (1987). He then worked on his short films *Nadir* (1989) and *Les dernières heures du millénaire* (1990), followed by his screenwriting involvement in Brigitte Rouan's *Overseas* (1990) and Laurence Ferreira Barbosa's *Normal People Are Nothing Special* (1991). In 1993, Kahn directed his first feature film *Bar des rails*. Since then, he has directed over a dozen films, earning nominations and awards at several festivals around the world, including Cannes, Berlin and Chicago, among others.



DIRECTOR
Jung-bum Park

South Korea | 2019 | 89 min
Korean, with English and Arabic Subtitles

PRODUCERS

Ji-yoon Oh

PRODUCTION COMPANIES

Second Wind Film

SCREENPLAY

Min-gyeong Kim

CINEMATOGRAPHY

Jong-cheol Park

EDITING

Hyeon-ju Cho

MUSIC

Jeong-won Yang

SOUND

Rang-gi Hong

CAST

Seung-yeon Lee, Yeon Lee,
Eun-seo Choi, Yeong-deok
Park, Yeon-sik Shin

HEIGHT OF THE WAVE

Pa-go

Height of the Wave, winner of the Special Jury Prize at the Locarno Film Festival, seeks to examine corrupt souls, justifying their greed as a means of survival, and circumventing the laws of unjust human nature and fateful isolation. When a police commissioner arrives on a remote island, she is confronted with a collective secret; a secret that old men try to hide, yet may be revealed by the carelessness of the young.

The seaside village struggles in a competition to win a financial grant from the central state, which would qualify it to become an industrial and tourist destination. Since the grant is sizeable, and the ethics are shaky, any rift in the consensus means the death of the "rural commune," which has been practicing fishing as a profession for generations.

Between the commissioner's investigations, and the stubbornness of the village's mayor in his quest to win the government fund at any cost, the consensus is decided in favor of sacrificing the heroine of a hidden scandal, young Yea-Eun. Since an early age, Yea-Eun has been subjected to continuous sexual exploitation, after her parents died at sea, and she miraculously survived. The little girl grew in the hands of a wise old villager, and his son Sonu (director Jung-bum Park), who behaves like a righteous prophet, yet remains incapable of decisive action. He justifies his passiveness with a defeated statement: "The villagers have been blinded by greed and money. You are being punished (...) and I am a coward."

With a portable camera, breathtaking natural locations, cinematic austerity, and a cast of mostly local villagers, Park aims—as has been the case since his debut *The Journals of Musan* (2009)—to shed light on human vileness and social disintegration, fuelled by greed and lust. The villagers' disgrace just may be exposed through a small box in which Yea-Eun collected icons of her repeated rape. Depicting opposite realms, the film closes in on the world of the police commissioner as a victim of separation and divorce, leading her to explore a rather foreign territory. On the other hand, Yea-Eun's world, filled with oppression and misfortune, drives her to find reconciliation and solace in a rare friendship with the commissioner's daughter, Sanya, who inspires her to overcome her debilitating fear of the ocean, no matter how high the waves rise.

Ziad Al Khozai



Jung-bum Park was born in 1976 in Seoul, Korea. After working on his award-winning short films *Templementary* (2001) and *125 Jeon Seung-chul* (2008), he produced his own feature debut *The Journals of Musan* (2009), which premiered at the 2010 Busan International Film Festival, and won the New Currents Award. The film continued to receive critical acclaim, participating at several international festivals, and winning several awards including the Grand Prix at the Marrakech International Film Festival; Tiger and FIPRESCI awards at Rotterdam; Best New Narrative Director at Tribeca, and more. In 2014, his feature film *Alive* received the Young Critics Award at the Locarno Film Festival. His latest feature film *Height of the Wave* (2019) competed at the 72nd Locarno Film Festival.

Print Source
M-Line Distribution
sales@m-line-distribution.com



DIRECTOR

Karim Aïnouz

Brazil, Germany | 2019 | 139 min
Portuguese, with English Subtitles

PRODUCERS

Rodrigo Teixeira, Michael Weber, Viola Fügen

PRODUCTION COMPANIES

RT Features, Pola Pandora, Sony Pictures, Canal Brasil, Naymar

SCREENPLAY

Murilo Hauser, Karim Aïnouz, Inés Bortagaray

CINEMATOGRAPHY

Hélène Louvart

EDITING

Heike Parplies

MUSIC

Benedikt Schiefer

SOUND

Waldir Xavier, Björn Wiese

CAST

Carol Duarte, Julia Stockler, Fernanda Montenegro, Gregório Duvivier, Antônio Fonseca

Print Source

Moving Turtle
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THE INVISIBLE LIFE OF EURÍDICE GUSMÃO

A vida invisível de Eurídice Gusmão

Winner of this year's Un Certain Regard prize at Cannes, *The Invisible Life of Eurídice Gusmão* is Brazilian director Karim Aïnouz's lush cinematic rendition of the 2015 novel by Martha Batalha—the dramatic tragedy of two inseparable sisters whose lives are pulled apart by familial deceit and the fateful choices they make to follow their dreams.

Eurídice, 18, longs to become a renowned concert pianist, while Guida, 20, fantasizes about a life of traveling the world. For Guida, the solution is love; eloping with a Greek sailor, only to return home pregnant, single, and disillusioned. When she begs to see her sister, her father replies that Eurídice has left to study in Vienna—a cruel lie that hides the truth of Eurídice's failing career and marriage to a local dullard. Years pass as Guida, banished from the family home, writes letter after letter to her sister—all intercepted by the father. In reality, their lives are both set in Rio, playing out in parallel; non-intersecting paths, despite narrowly missed opportunities to meet.

This heart-rending tale is set as a ravishing period piece filled with high emotion and sensually depicted in the rich visual tones of DP Hélène Louvart. Using an artful voice-over to recount the letters, the melancholy of the unfolding tragedy is intensified by Benedikt Schiefer's score and the evocative piano pieces by Chopin and Liszt beloved by the younger sister. A film of grand emotional gestures, *Eurídice* is also a tribute to the psychic bond that unites the two sisters, and the resilience of women in a society stacked against them.

Nicole Guillemet



Karim Aïnouz is an acclaimed film director and visual artist from Brazil. He studied architecture in Brasília and cinema at New York University. His debut feature *Madame Satã* (2002) premiered in Un Certain Regard at Cannes. He then co-directed *Love for Sale* (2006) and *I Travel Because I Have to, I Come Back Because I Love You* (2009) with Marcelo Gomes. Both films were screened in the Orizzonti section of the Venice Film Festival in 2006 and 2009 respectively. *The Silver Cliff* (2011) was presented in the Directors' Fortnight in Cannes, and won the Best Director award at the Rio de Janeiro International Film Festival. *The Invisible Life of Eurídice Gusmão* (2019) won the Un Certain Regard Prize at the 72nd Cannes Film Festival.



DIRECTOR

Bashir El Deek, Ibrahim Mousa**THE KNIGHT AND THE PRINCESS***Alfaris wal amira*Egypt, Saudi Arabia | 2019 | 96 min
Arabic, with English Subtitles**PRODUCERS**

Alabbas Bin Alabbas

PRODUCTION COMPANIES

Alsahar Animation

SCREENPLAY

Bashir El Deek

CINEMATOGRAPHY

Ibrahim Mousa

EDITING

Solafa Nour Eldin

MUSIC

Haitham Al-Khamissi

SOUND

Mostafa Ali

CAST

Medhat Saleh, Mohamed Henedy, Donia Samir Ghanem, Maged El Kedwany, Abdel Rahman Abou Zahra, Ghassan Matar, Abla Kamel, Saeed Saleh, Amina Rizk

At last, over 20 years of tireless work to bring the musical epic *The Knight and the Princess* to light has come to fruition. The first Egyptian animated film revolves around the story of the Arab hero Mohammed Bin Alkassim, who was only 15 years old when he set sail to free the prisoners and discipline the pirates. His courage then qualified him to lead the Arab army preparing for the conquest of Sind. Scriptwriter and director Bashir El Deek weaves the thrilling adventures of leader Mohammed Bin Alkassim with the untold love story between the hero and Princess Lubna. The events of the film unfold in a delightful manner, thanks to the comedic dialogue brought to life through the performances of prominent dubbing icons of the Arab region, headed by actor Abdel Rahman Abou Zahra, and including stars Mohamed Henedy and Maged El Kedwany.

The Knight and the Princess represents a paradigm shift in the field of animation in the Arab region, thanks to a huge professional animation team, which succeeds in transforming the characters—created by the late talented artist Mustafa Hussein—into actual actors to whom the viewer can relate. This is complemented by the coloring team's ability to enhance these effects. Additionally, musician Haitham Al-Khamissi's magnificent score with his dazzling orchestral arrangement perfectly accompanies the film, playing a major role in making it the masterpiece that it is. The graceful melodic diversity that blends several musical genres from across the Arab world, mixed with Indian, Ethiopian and Persian themes, represent the diverse environments that heavily influenced the Arab culture. The lyrics combine freshness and simplicity, becoming an authentic and vital part of the storytelling process.

The film brings to mind the flourishing times throughout Arab history, when our ancestors boasted noble equestrian qualities. *The Knight and the Princess* carries beautiful values such as devotion, sacrifice and magnanimity in a visually pleasing, dramatic, musical form that makes it attractive to young and adult audiences alike.

Mohamed Atef

Print SourceAlsahar Animation
alsahar@gmail.com

Bashir El Deek was born in 1944 in Damietta, Egypt, and holds a degree in commerce from Cairo University. He wrote *A Dinner Date* (1981) by Mohamed Khan, then he worked with Atef Al Tayeb on *The Bus Driver* (1982), a film that is considered to be the masterpiece of this era, followed by many other collaborations between them. Throughout his career, many of his scripts gained critical acclaim, and were box office hits.

Ibrahim Mousa holds a B.A. from the Higher Institute of Cinema. Since 1992, he has worked as a director, art director and background artist on many award-winning animated TV series at Alsahar Animation.



DIRECTOR

Ladj Ly

France | 2019 | 102 min
 French, with English and Arabic Subtitles

PRODUCERS

Toufik Ayadi, Christophe Barral, Alexis Manenti

PRODUCTION COMPANIES

SRAB Films, Rectangle Productions, Lyly Films

SCREENPLAY

Ladj Ly, Giordano Gederlini

CINEMATOGRAPHY

Julien Poupard

EDITING

Flora Volpelière

MUSIC

Pink Noise

SOUND

Arnaud Lavaleix, Matthieu Autin, Jérôme Gonthier, Marco Casanova

CAST

Damien Bonnard, Alexis Manenti, Djebri Zonga

LES MISÉRABLES

Les Misérables, French director Ladj Ly's debut film, depicts life in the gritty Paris suburb of La Cité des Bosquets. It is a powder keg ready to ignite, with tensions running high between the immigrant community and the authorities. Director Ly, who grew up in La Cité, states: "Les Misérables is about social misery in the first instance, but also the universe of the French banlieue, touching on police violence, education, and the place of children in these neighborhoods. It is a very political film." Speaking about the choice of title, Ly said that he wanted to make the point that extreme social injustice persists despite the hundred years that have passed since the writing of Victor Hugo's famous novel.

The action begins slowly as a new cop, Stéphane "the Greaser," joins the two-man crime unit of the crooked, rough-talking Putin look-alike Chris, and the more sympathetic Gwada, who grew up in La Cité. The team makes a few stops, harasses some teenage girls, and checks out the marketplace where the mayor holds court, trying to keep the peace among his stressed-out and unruly subjects. When Issa, a young teenage troublemaker-thief, steals a baby lion from the circus of a band of gypsies, the pace of the film explodes in a chaotic downward spiral of violence.

Les Misérables presents the situation of the immigrant banlieues with sympathy and subtlety. If the film has a moral, it is that the actions of the few cannot change the perverse dynamic of a society abandoned by the authorities.

Nicole Guillemet

Print Source
 Televue International
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Ladj Ly was born in 1978 in Mali. He began his career as an actor and member of Kourtrajmé, a collective created by directors Kim Chapiron and Romain Gavras. In 1997, he directed his short film *Montfermeil Les Bosquets* with the Kourtrajmé collective. He went on to work on *28 Millimeters* (2004), *365 Days in Clichy-Montfermeil* (2007), and *365 Days in Mali* (2014). In 2017, he directed his short film *Les Misérables* (The Pitiful), which won the Canal+ Award at the 2018 Clermont-Ferrand Short Film Festival. *Les Misérables* is Ly's first feature film, inspired by his original short. It was the joint winner of the Jury Prize at the 72nd Cannes Film Festival.



DIRECTOR
Hassan Fazili

MIDNIGHT TRAVELER

United States, United Kingdom, Canada
2019 | 87 min
Persian, with English Subtitles

PRODUCERS

Emelie Mahdavian, Su Kim

PRODUCTION COMPANIES

Old Chilly Pictures

SCREENPLAY

Emelie Mahdavian

CINEMATOGRAPHY

Fatima Hussaini, Hassan
Fazili, Nargis Fazili, Zahra
Fazili

EDITING

Emelie Mahdavian

MUSIC

Gretchen Jude

SOUND

Daniel Timmons, Tony Volante

CAST

Hassan Fazili, Nargis Fazili,
Zahra Fazili, Fatima Hussaini

Afghan director Hassan Fazili falls foul of extremists when his documentary *Peace in Afghanistan*—about a Taliban commander who renounced violence and was subsequently assassinated—is aired. When the Taliban puts a bounty on Fazili's head, he is forced to flee with his wife, also a filmmaker, and two young daughters. Using mobile phones, the family records their experiences as they move from one country to another, at times waiting months to know the outcome of their visa applications.

Unlike a more conventional documentary shot by an outsider about the plight of refugees and asylum seekers, this first-hand account presents, with a high degree of intimacy, the journey of a family to an unknown and uncertain destination.

Despite the fact that the film was shot on mobile phones, its look is quite striking. *Midnight Traveler* is not merely a documented record of a journey, but also the story of a family. Capturing their odyssey, Fazili shows their desperation, but balances it with moments that show the tremendous love that is shared between them. We witness their stress, but also lighter moments such as building snowmen, or bike riding lessons. Shots of clouds and birds flying freely with abandon contrast with the hapless situation the family is in.

The family clearly understands the importance of telling their story, and willingly participates in the process of filming and being filmed in turns. It is indeed the truthfulness and the intimacy with which the story is told that draws us into their lives as they illustrate the indomitability of the human spirit, even in the midst of high danger, insecurity and uncertainty.

The film has been screened worldwide and moved audiences as well as juries, winning awards at the Berlinale, San Francisco, Sundance, Thessaloniki, Sheffield and several other film festivals.

Raman Chawla

Print Source
Doc & Film
sales@docandfilm.com



Hassan Fazili is an Afghan director and cinematographer. He produced several theater plays, documentaries, short films, and a number of popular television series in Afghanistan, before being forced to flee the country. In 2011, he was selected by the British Council to attend Sheffield/DocFest for documentary filmmaking networking and training. His short film *Mr. Fazili's Wife* (2015) screened at several film festivals around the world. His latest documentary feature *Midnight Traveler* (2019) won numerous awards at international film festivals, including the World Cinema Documentary Special Jury Award for No Borders at Sundance, and the Special Mention of the Ecumenical Jury (Panorama) at the 69th Berlinale.



DIRECTOR

Yorgos Lanthimos

NIMIC

Germany, United Kingdom, United States
2019 | 12 min
English, with English Subtitles

This is the most recent collaboration between filmmaker Yorgos Lanthimos and his favorite writer, Efthymis Filippou, following their controversial masterpieces *The Lobster* (2015) and *The Killing of a Sacred Deer* (2017). This year, the rebellious duo returns with a more intense piece, raising their usual questions about the issues of identity and alienation, the psychology behind relationships, and the permanence of things. With their well-known untamed imaginations, they present, through *Nimic*, a world both confusingly surrealistic, and extremely, shockingly realistic—capable of touching every human being, no matter where they belong in this world.

PRODUCERS

Adam Seward

PRODUCTION COMPANIES

Rekorder Berlin
Filmproduktion, Superprime
Films, Merman London

SCREENPLAY

Efthymis Filippou, Yorgos
Lanthimos

CINEMATOGRAPHY

Diego Garcia

EDITING

Dominic Leung, Yorgos
Mavropsaridis

SOUND

Johnnie Burn, Raúl Locatelli

CAST

Matt Dillon, Daphné Patakia,
Susan Elle, Rowan Kay, Jeffrey
Raines

The protagonist is a professional cello player, who lives a stable life and enjoys a calm routine. The stability, however, does not last, for the shock that Lanthimos presents here is that no major event has to occur to throw peace out the window. Through *Nimic*, he confirms that a life-altering encounter can—in and of itself—be simple and insignificant, revealing the fragility of the things we take for granted. The film offers little dialogue in return for a plethora of intricate details; with the use of accessories and decorations, choice of shooting locations, and the selection of actors, in addition to Matt Dillon's exceptional performance.

Since his very first venture, Yorgos Lanthimos has been able to develop his own creative approach, which helped him create a unique signature among the world's leading filmmakers. He continues to present his subjects with deep and stylistic angles that combine poetry with all its beauty, and realism with all its pains. *Nimic*, his concentrated capsule, stands as a great testament to this, for it serves as a gateway to his creative world for those who have not yet had the chance to fall in love with the magical realms of Lanthimos.

Mohamed Atef

Print Source

Salau Morisset
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Yorgos Lanthimos was born in 1973 in Greece. His first feature film *Kinetta* (2005) was screened at Toronto and Berlin film festivals. *Dogtooth* (2009) won the Un Certain Regard Prize at Cannes, followed by numerous awards worldwide. His first English-language feature, *The Lobster* (2015), was presented in competition at the 68th Cannes, and won the Jury Prize, in addition to an Academy Award nomination for Best Original Screenplay. *The Killing of a Sacred Deer* (2017) premiered at the 70th Cannes, and won Best Screenplay. His 2018 film, *The Favourite*, received the Grand Jury Prize at the 75th Venice Film Festival and the BAFTA for Outstanding British Film of the Year, among others. It was also nominated for an Academy Award for Best Motion Picture and Best Achievement in Directing.



DIRECTOR

François Armanet

France | 2019 | 79 min
 French, with English Subtitles

PRODUCERS

Edouard de Vésinne, Frédéric Bruneel

PRODUCTION COMPANIES

Incognita Films, Arte France Cinéma, Institut National de l'Audiovisuel

SCREENPLAY

François Armanet, Bayon

CINEMATOGRAPHY

Guillaume Schiffman, Romain Carcanade, Nicolas Bordier

EDITING

Fabrice Rouaud

SOUND

Rémi Daru, Frédéric de Ravnigan, Guillaume Solignat

CAST

Françoise Hardy, Christine and the Queens, Charlotte Gainsbourg, Vanessa Paradis, Camélia Jordana, Jeanne Added, Brigitte Fontaine, Lou Doillon, Jehnny Beth, Imany

Print Source

Les Films du Losange
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OH LES FILLES!

Haut les filles!

Through ten iconic singers, journalist François Armanet's new documentary showcases 60 years of French rock music. While they belong to a spectrum of different generations, styles and musical schools, the film successfully presents a fully integrated image representing the history of art, and the changes in society and culture. It also sheds light on the contribution of women in every step of the way, through their voices, music and lyrics, as well as their involvement in the condition of their country and the changes it witnessed through more than half a century. During that time, France was not immune to the turbulences that occurred in the ancient continent, as was the case in the others, especially in the 60s. This is strongly evident in the words of singers who recited chapters of their own tales; the conditions that merged a plethora of environments, cultures and industries, as well as patterns of thinking.

In 2015, after watching Morgan Neville's *20 Feet from Stardom* (2013), which won the Academy Award for Best Documentary Feature, film and television producer Edouard de Vésinne proposed the idea to Armanet: a documentary about French rock. Working with journalist Bruno Bayon, the film was based on the status of women in French music, prior to the selection of the ten singers including Brigitte Fontaine, Françoise Hardy, Vanessa Paradis, Charlotte Gainsbourg, Camélia Jordana, Elli Medeiros and others.

Armanet says that making a film requires consistency above all else. Therefore, the film is built on balances between methods and generations. All of this happens within 79 minutes, during which the viewer follows other details as well, such as liberation movements, ideas of rebellion, and artists' relationship to fashion, the stage, and the audience. The film is masterfully wrapped into a visually smooth package, and it can be best summarized as: "a lyrical poem about women and for women." In addition, the management of the film's distribution company, Les Films du Losange, is held by two women, Margaret Menegoz and Régine Vial, as Armanet points out.

Nadim Jarjoura



François Armanet was born in 1951 in Fontenay-sous-Bois, France. He is a writer, journalist and film director. He has been a keen contributor to the daily newspaper *Libération* since 1981, and he served as the chief editor of the weekly French news magazine *L'Obs* (formerly known as *Le Nouvel Observateur*.) He is also the co-author of the first encyclopedia of kung-fu movies, *Ciné Kung Fu*, and organizer of the first two retrospectives that La Cinémathèque Française devoted to Hong Kong cinema (1990, 1997). His film *La bande du drugstore* (2002), which he wrote and directed, screened in the Panorama section of the 52nd Berlinale. Most recently, his documentary *Oh Les Filles!* (2019) was presented at the 72nd Cannes Film Festival.



DIRECTOR

Larisa Sadilova

Russia | 2019 | 80 min
 Russian, with English and Arabic
 Subtitles

PRODUCERS

Larisa Sadilova, Larisa
 Schneidermann, Rustam
 Akhadov

PRODUCTION COMPANIES

SHiM-Film, Arsi-Film

SCREENPLAY

Larisa Sadilova

CINEMATOGRAPHY

Anatoly Petriga

EDITING

Larisa Sadilova, Gleb
 Dragaytsev

SOUND

Rustam Akhadov

CAST

Egor Barinov, Kristina
 Schneider, Yury Kiselev, Maria
 Semyonova

ONCE IN TRUBCHEVSK

Odnazhdy v Trubchevske

Once in Trubchevsk is a charming, low-key road movie featuring a man and a woman; Anna (played by singer and actress Christina Schneider) and her truck-driving lover, who is never named in the story. The two, coming from a small town in provincial Russia, meet each time the trucker has a load to deliver, and end up finding a certain routine within their clandestine relationship—until Anna decides to do something that alters the status quo, as well as the direction of the film.

Russian writer and director Larisa Sadilova's latest film—which premiered at this year's Cannes Film Festival in Un Certain Regard—is masterful and unshowy. *Once In Trubchevsk* shows the perils of being a woman, and the various emotions and duties that pull Anna in completely different directions. Sadilova's special talent lies in the care and tenderness she herself feels towards her characters.

Inspired by a true story the filmmaker once heard about lovers who would meet on a road trip from Bryansk to Moscow, *Once In Trubchevsk* is filled with nuanced characters and beautiful portraits of men and women who could be us. The greatest gift Sadilova offers her audience is a film that portrays the human existence, without borders or exaggerated cultural references.

E. Nina Rothe

Print Source

Loco Films
international@loco-films.com



Larisa Sadilova was born in 1963 in Bryansk, Russia. She graduated from the acting department of the Gerasimov Institute of Cinematography (VGIK) in Moscow. Her first role in cinema was in Sergei Gerasimov's film *Lev Tolstoy* (1985). She launched her directorial career with the black-and-white film *Happy Birthday!* (1998), which received several awards. Her second feature film *With Love, Lilly* (2003) won a Tiger Award at the International Film Festival Rotterdam (IFFR). Four years later, *Nothing Personal* (2007) won the FIPRESCI Prize at the Moscow International Film Festival. *Once in Trubchevsk* (2019) was screened in the Un Certain Regard section of the 72nd Cannes Film Festival.



DIRECTOR
Pedro Almodóvar

Spain | 2019 | 112 min
Spanish, with English Subtitles

PRODUCERS
Agustín Almodóvar

PRODUCTION COMPANIES
El Deseo

SCREENPLAY
Pedro Almodóvar

CINEMATOGRAPHY
José Luis Alcaine

EDITING
Teresa Font

MUSIC
Alberto Iglesias

SOUND
Sergio Bürmann

CAST
Penélope Cruz, Antonio Banderas, Asier Etxeandia, Leonardo Sbaraglia, Nora Navas, Julieta Serrano

PAIN AND GLORY

Dolor y gloria

In Pedro Almodóvar's *Pain and Glory*, the masterful Antonio Banderas delivers the best performance of his career, justifiably winning the Best Actor Award at the 72nd Cannes Film Festival.

In an extremely personal film, Almodóvar mixes autobiography with fiction, which is perhaps why Banderas' stellar portrayal of the character shouldn't come as a surprise. After all, the protagonist, Salvador Mallo—an ageing film director struggling with a creative block—is partly yet transparently inspired by Banderas' long-time friend and collaborator, Almodóvar himself.

In *Pain and Glory*, Banderas beautifully and heartbreakingly portrays Almodóvar's Salvador Mallo; he is ageing, and just like biology ensues, his body is failing him. Living in a big apartment alone with his memories and inner demons, none of his physical ailments compares to his mental anguish. Mallo fears that his best work is behind him, and believes that without filmmaking, he amounts to nothing.

As Mallo tumbles on in the midst of his vulnerability, melancholia and regret, his mind leads him to seek different, and somewhat radical, ways to alleviate the pain. He surrenders to his thoughts as they drive him through a journey of revisiting, back to a vivid, vibrant past; in a quest to have closure for his relationships, make sense of the events of his life, and possibly, find peace.

In a non-linear narrative approach, the film blends—in an almost Felliniesque fashion—the past with the present, memory with nostalgia, and fiction with reality. Coupled with Alberto Iglesias' brilliant score that seamlessly mirrors the shifting tones of overwhelming emotions, *Pain and Glory* tells of an ocean of human experiences; from artistic achievement to witnessing our youth slip right through our fingers, all the way to reconciling with ourselves in our barest, purest form.



Pedro Almodóvar was born in 1949 in Spain. After studying cinema in Madrid, he was granted international recognition with *Women on the Verge of a Nervous Breakdown* (1988). He won his first Academy Award for Best Foreign Film with *All About My Mother* (1999), which also received several prestigious awards globally. *Talk to Her* (2002) won an Academy Award for Best Original Script, in addition to other international prizes. He then followed with *Bad Education* (2004), which opened the Cannes Film Festival. His 2006 film *Volver* competed in Cannes, where it received two awards. The acclaimed director was also awarded the Golden Lion for Lifetime Achievement at the 76th Venice International Film Festival.

Print Source
Filmnation
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DIRECTOR
Bong Joon-ho

South Korea | 2019 | 131 min
Korean, with English Subtitles

PRODUCERS

Bong Joon-ho, Jang Young Hwan, Kwak Sin Ae, Moon Yang Kwon

PRODUCTION COMPANIES

Barunson E&A

SCREENPLAY

Bong Joon-ho, Han Jin Won

CINEMATOGRAPHY

Hong Kyung Pyo

EDITING

Yang Jinmo

MUSIC

Jung Jae Il

SOUND

Choi Tae Young

CAST

Song Kang-ho, Lee Sun-kyun, Cho Yeo-jeong, Choi Woo-shik, Park So-dam, Lee Jung-eun, Chang Hyae-jin

PARASITE
Gisaengchung

Renowned South Korean screenwriter and filmmaker Bong Joon-ho's *Parasite* was the winner of the prestigious Palme d'Or this year. Set in Seoul, the film is a brilliant satire on the class division in society, with universal themes and a biting social commentary on late-stage capitalism. Described by the director as "a comedy without clowns, a tragedy without villains," the film not only surprises and entertains at every turn, but also offers a stunning analysis of polarization and inequality in society.

Unemployed patriarch Ki-taek (Song Kang Ho, delivering another stunning performance) is the head of a low-income family. He lives in a squalid basement with his wife Chung-soon (Chang Hyae Jin) and two adult children: daughter Ki-jung (Park So Dam), and son Ki-woo (Choi Woo Shik). They see an opportunity to escape poverty when Ki-woo lands a lucrative tutoring job, using a fake college diploma forged by his talented sister.

Ki-woo teaches English at the lavish home of the Park family, a building so opulent and well-designed that it is as much a character in this film as the Overlook Hotel is integral to *The Shining* (1980). Living in this architectural delight is entrepreneur Mr. Park, his wife Yeon-kyo, their teen daughter Da-hye and their younger son Da-song. Ki-woo soon figures out that if you are cunning, there are plenty of opportunities to make good money, and before long, his whole family is on board with his grand plan. However, nothing is as easy as it seems, and the laughs come thick and fast as the skillful director tackles the power of class systems, and how everything comes at a cost.

Print Source
Misr International Films
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Bong Joon-ho was born in 1969 in Korea. His work is widely recognized around the world; he won Best New Director at Director's Cut Awards for *Barking Dogs Never Bite* (2000), while *Memories of Murder* (2003) won more than 20 awards at various international film festivals. *The Host* (2006) was screened at Cannes, and received the Best Director Award at Fantasporto and the Audience Award for best narrative feature at the Hawaii IFF. *Mother* (2009) was presented in the Un Certain Regard section of Cannes, and won Best Screenplay at the Dubai International Film Festival. His later works *Snowpiercer* (2013) and *Okja* (2017) won more than 40 awards in total, with major critical and audience acclaim. *Parasite* (2019) won the Palme d'Or at the 72nd Cannes Film Festival.



DIRECTOR
Claudio Giovannesi

Italy | 2019 | 110 min
 Italian, with English and Arabic Subtitles

PRODUCERS

Carlo Degli Esposti, Nicola Serra

PRODUCTION COMPANIES

Palomar

SCREENPLAY

Roberto Saviano, Maurizio Braucci, Claudio Giovannesi

CINEMATOGRAPHY

Daniele Cipri

EDITING

Giuseppe Trepiccione

MUSIC

Andrea Moscianese, Claudio Giovannesi

SOUND

Emanuele Cicconi

CAST

Francesco Di Napoli, Viviana Aprea, Mattia Piano Del Balzo

PIRANHAS

La paranza dei bambini

From its eye-catching opening scene that shows two teenage gangs in Naples warring over a giant Christmas tree in a Baroque mall to see who will steal and burn it, *Piranhas* is a crescendo of almost surreal events and vividly drawn characters. Based on the novel by Roberto Saviano of *Gomorrah* fame, and co-scripted by Saviano, Giovannesi and Maurizio Braucci, the film charts the descent into organized crime of a swaggering but naïve group of 15-year-old buddies led by the inexperienced but cocksure Nicola (Francesco Di Napoli). Behind his clean-cut face, neat haircut and designer clothes lies a dangerously small brain. Imagining himself to be the savior of the Sanità neighborhood where he lives with his mom and little brother, he goes from dealing marijuana for one local gang to bartering guns, rifles and automatic weapons for another. Far from being depicted as vicious, drug-crazed hot-heads, the gang is characterized as childlike and often dim-witted, like when Nicola persuades Agostino, heir of the Striano clan, to join him in a comically inept take-over bid against the old bosses.

The aggressive-sounding English title *Piranhas* is less descriptive than the original *La paranza dei bambini*. In Italian, *paranza* is a tasty meal of small fish; in another context, it refers to an armed group of teenagers in the service of the Camorra, whose young lives are totally expendable. The film won the Silver Bear for best screenplay at this year's Berlin Film Festival.

Deborah Young

Print Source
 Elle Driver
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Claudio Giovannesi is an Italian director. He was born in 1978 in Rome, and graduated from the Experimental Cinema Centre in Rome in 2005. His debut film *The House in the Clouds* (2009) received awards at the Brussels Film Festival and the MedFilm Festival in Rome. During the same year, his documentary *Brothers of Italy* was nominated for a Silver Ribbon and received a Special Mention at the Rome Film Festival. *Ali Blue Eyes* (2012) won the Best Debut and Second Film Award, as well as the Special Jury Prize at the Rome Film Festival. His 2016 drama *Fiore* competed in various film festivals worldwide, and won the Special Prize from the Italian National Syndicate of Film Journalists. *Piranhas* (2019) won the Silver Bear for Best Screenplay at Berlin.



DIRECTOR

Lou Ye

China | 2019 | 126 min

Mandarin, English, Japanese, French, with English and Arabic Subtitles

PRODUCERS

Ma Ying Li, Chang Jihong, Lou Ye, Wu Yi, Li Xin Yue

PRODUCTION COMPANIES

Qianyi Times, Ying Films, Bai An Film, Tianyi

SCREENPLAY

Yingli Ma

CINEMATOGRAPHY

Zeng Jian

EDITING

Lou Ye, Feng Shan Yu Lin

SOUND

Fu Kang

CAST

Gong Li, Mark Chao, Joe Odagiri, Pascal Greggory, Tom Wlaschiha

SATURDAY FICTION

Lan xin da ju yuan

At once a spy thriller, a black-and-white mood period piece about pre-Pearl Harbor Shanghai, and a play-within-a-film arthouse ode to Alfred Hitchcock, Lou Ye's latest film seems to want to offer something for everyone. Starring the beguiling Gong Li and a slew of assorted characters, played by Chinese and international actors, the film's noir tone well accompanies the epic story of a group of spies and movie stars who possess, unbeknownst to them, the power to stop the Japanese attack on American ships in Hawaii, marking the turning point that brought the US into WWII.

Lou's latest story is brought to life by some stunning production design, beautiful acting and a combination of melodrama mixed with action. One must point out that the events in the movie take place in a Shanghai that at the time was called a "solitary island" where forces at play included the French and the British, after the Chinese-controlled areas fell as a result of the Battle of Shanghai in 1937 with Japan. This information provides the audience with an important clue to understand the stories told, as well as the setting and mood of the film. But ultimately, *Saturday Fiction* will intrigue and entertain thanks to Lou's unique voice and dynamic camera work.

E. Nina Rothe

Print Source

Televue International
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Lou Ye was born in 1965 in Shanghai, and graduated from Beijing Film Academy in 1989 with a major in directing. He started his career as an assistant director, producer, and a short film director and animator at the Shanghai Animation Studio. His films have been selected for major international festivals, including Cannes, Venice, Berlin, Chinese Independent Film Festival, and the Asian Film Awards, earning numerous prizes. *Weekend Lover* (1995) won the Fassbinder Prize at the Mannheim-Heidelberg Film Festival. In 2000, *Suzhou River* won the Tiger Award at the 29th Rotterdam Film Festival, among others. His 2009 feature *Spring Fever* won the Best Screenplay Prize at the 62nd Cannes Film Festival, and *Blind Massage* (2014) won the Silver Bear at the 64th Berlinale. *Saturday Fiction* (2019) premiered at the 76th Venice Film Festival.



DIRECTOR
Caroline Fourest

France | 2019 | 112 min
English, Kurdish, French, Italian, Arabic,
with English Subtitles

PRODUCERS

Jad Ben Ammar, Samuel
Hadida, Victor Hadida, Leo
Maidenberg

PRODUCTION COMPANIES

Metropolitan, Kador, Place du
Marché

SCREENPLAY

Caroline Fourest

CINEMATOGRAPHY

Stéphane Vallée

EDITING

Audrey Simonaud

MUSIC

Mathieu Lamboley

SOUND

Miguel Rejas, Jean-Marc
Lentretien

CAST

Dilan Gwyn, Amira Casar,
Camélia Jordana, Esther
Garrel, Maya Sansa, Nanna
Blondell, Noush Skaugen

SISTERS IN ARMS

Sœurs d'armes

At a time when the major forces of the world managed to distract themselves, turning a blind eye to the Kurds and the Islamic State that has begun to impose itself on the region, female Kurdish fighters have shown exceptional courage and rare valor in standing up to the dark armies that stood at their doors. Inspired by the events that impressed the world, director Caroline Fourest tells the story of a group of female combatants who defend their freedom—and the Yazidi freedom—against oppression and slavery.

Zara is a Yazidi girl who is kidnapped and sold to a jihadist for sexual exploitation. She aims to rescue her kidnapped little brother, who was placed in training to become a fighter. Managing to escape, she decides to take up arms with a group of female fighters of various nationalities, resisting the reign of ISIS.

With different backgrounds, origins, and ethnicities, as well as various wounds from the past that need to be healed, those freedom fighters embark on a definitive battle in the name of mankind, which has stood blind, deaf and helpless, with nothing to offer but passive sympathy that is worth nothing. Vicariously, we accompany them on a journey within themselves, discovering their own strength and ability to defeat the jihadists, who are terrified of being defeated by women. Together, the sisters in arms lead an epic battle in the name of humanity against extremism and impending gloom.

With thoughtfulness and maturity, director Caroline Fourest engages in an adventure that goes beyond the concept of a war film. *Sisters In Arms* is a film that tells the story of women who carry a great deal of maturity, anguish, aspirations, and the will to achieve what everyone deemed impossible.

Amir Ramses

Print Source
Metropolitan Films
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Born in 1975 in Aix-en-Provence, **Caroline Fourest** is a French feminist writer, film director, journalist, radio presenter and co-founder of the magazine *ProChoix*. A graduate in sociology and political science, Fourest wrote many books on political and social topics. She received several awards for her work, including the National Award of Laïcité and the Political Book Award, among others. As a filmmaker, she directed and produced several documentaries and short films that are centered on women's voices around the world. *Sisters in Arms* (2019) marks her feature film debut.



DIRECTOR
Ken Loach

SORRY WE MISSED YOU

United Kingdom, France, Belgium | 2019
100 min
English, with English Subtitles

Once again, Ken Loach points his relentless, fierce, magnifying lens on a vital contemporary issue: working conditions in places where, under the tag of a fake independence—“You do not work for us,” says the boss, “you work with us.”—the exploitation of people is as close as it can get to a form of slavery in our modern society. As in all of Loach’s best work, the strong, grounded, naturalistic performances prevent the film from becoming overly didactic, ensuring that it succeeds as a stirring, plausible and relevant drama about decent people trying to do the best for themselves, but being defeated by a system in which “everything is out of whack.”

PRODUCERS

Rebecca O'Brien

PRODUCTION COMPANIES

Sixteen Films, BBC Films, BFI, Les Films du Fleuve, Why Not Productions, France 2 Cinéma

SCREENPLAY

Paul Laverty

CINEMATOGRAPHY

Robbie Ryan

EDITING

Jonathan Morris

MUSIC

George Fenton

SOUND

Kevin Brazier

CAST

Kris Hitchen, Debbie
Honeywood, Rhys Stone,
Katie Proctor

Set in Newcastle, the film centers on Ricky—a jobless laborer who hopes that becoming ‘his own boss’ as a freelance delivery driver working ‘with’ a franchise company will finally give financial stability to the family, and even enable them to purchase their own home—and Abby, a carer for the elderly, who agrees to sell her car so that Ricky can buy his own van. They are proud of their bright kids—15-year-old Seb and 10-year-old Liza Jane—and prepared to work long hours to give them the opportunities they never had. The family unit is strong, but when both are pulled in different directions, everything comes to breaking point.

Teresa Cavina

Print Source
Televue International
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Ken Loach was born in 1936 in Nuneaton, England. He attended King Edward VI Grammar School and went on to study law at St. Peter’s Hall, Oxford. After a brief spell in the theatre, Loach was recruited by the BBC in 1963 as a television director, which launched his career in television and cinema. His work, from *Raining Stones* (1993) to *The Wind that Shakes the Barley* (2006), from *Looking for Eric* (2009) to *The Angels’ Share* (2012), to *I, Daniel Blake* (2016), has been highly recognized with a long list of prestigious awards. His latest feature film *Sorry We Missed You* competed at the 72nd Cannes Film Festival.



DIRECTOR
Sergei Loznitsa

STATE FUNERAL

Netherlands, Lithuania | 2019 | 135 min
Russian, with English Subtitles

PRODUCERS

Sergei Loznitsa, Maria
Choustova

PRODUCTION COMPANIES

Atoms & Void, Studio Uljana
Klm

SCREENPLAY

Sergei Loznitsa

EDITING

Danielius Kokanauskis

SOUND

Vladimir Golovnitski

What makes a country's leader great? The answer may not always be a benevolent personality and great global policies, according to Ukrainian filmmaker Sergei Loznitsa. In his latest film *State Funeral*, a documentary about Joseph Stalin's legacy, and focusing on the death of the Russian dictator on March 5, 1953—as well as the elaborate ceremony performed to lay him to rest—Loznitsa tells a spellbinding story that brings the viewer into the action as both a participant and a witness. It is not often that we become part of history while watching a film, and somehow Loznitsa allows that to happen. Perhaps we could begin to change our story through it.

Assembled entirely of archival footage that has never been seen before, Loznitsa delves into the cult of personality of Stalin and tries to find answers as to why, despite his many faults as both a man and a leader, there are still thousands of people who gather at his grave each year, on the anniversary of his death.

Skilled filmmaker that he is, Loznitsa manages to hold up a mirror to society with his epic film, pointing to our current state of politics and our choice of world leaders, but also our own complicity in the mass decisions that allowed some of the world's most dangerous dictators in the 20th century to rule, conquer and destroy.

E. Nina Rothe

Print Source
Atoms & Void
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Sergei Loznitsa is a Ukrainian director born in 1964, in Baranovich, Belarus. In 1987, he graduated from Kyiv Polytechnic Institute in applied mathematics and control systems. In 1991, he enrolled at the Gerasimov Institute of Cinematography and graduated with honors. His first feature film *My Joy* (2010) was selected for the main competition at the Cannes Film Festival. His 2012 film, *In the Fog*, competed for the Palme d'Or at the Cannes Film Festival, and was the winner of the FIPRESCI Prize. He received numerous awards and accolades for more than 20 documentaries and four narrative feature films he directed and produced throughout his celebrated career.



DIRECTOR

Nora Fingscheidt

Germany | 2019 | 118 min
 German, with English and Arabic
 Subtitles

PRODUCERS

Peter Hartwig, Jonas
 Weydemann, Jakob D.
 Weydemann

PRODUCTION COMPANIES

Kineo Filmproduktion,
 Weydemann Bros

SCREENPLAY

Nora Fingscheidt

CINEMATOGRAPHY

Yunus Roy Imer

EDITING

Stephan Bechinger, Julia
 Kovalenko

MUSIC

John Gürtler

SOUND

Corinna Zink, Jonathan Schorr

CAST

Helena Zengel, Albrecht
 Schuch, Gabriela Maria
 Schmeide

SYSTEM CRASHER

Systemsprenger

In her first feature-length film *System Crasher*, director Nora Fingscheidt examines the German society in astonishing depth, presenting a narrative rich with emotions and aches. As she depicts the hysterical state of her protagonist Benni, and the failing social system incapable of protecting her from herself and others, Fingscheidt brings to the forefront the mechanisms of a bureaucratic structure that have allowed for a little girl to be snatched from her mother's arms, failing to bring her back.

Resisting the challenges that she experiences, Benni spontaneously takes revenge on the system and "crashes" it the only way she knows how. Fingscheidt shows Benni's constant displacement, disruption, and the hostility towards others who quite often represent the enemy, as the girl stubbornly opposes the complicated social management mechanisms that only aim to get rid of her by sending her somewhere outside of Germany, even if all the way to Kenya.

System Crasher is an attempt to understand and analyze the Western/capitalist social structure that has enormous material potential. It aims to highlight the misuse of the system in situations that require exceptional humane handling, which happens to strongly oppose a functional bureaucracy—the very bureaucracy that only wants to eliminate the "difficult" cases, such as Benni's, administratively labelled as "system crashers."

From a purely idle, functional perspective, the "system crasher" seems like a hopeless case. After marrying another man and having other children who became her first priority, Benni's mother practically starts neglecting her and casting her aside. Upon being taken away from home, the little girl ends up bouncing from one foster home to another, where she is treated like a lab rat. To stand in the face of abuse and mistreatment, she takes her resistance as far as to refuse the forcible deportation to a distant African place.

In her film, Fingscheidt carefully examines the effects of emotional deprivation and neglect, while trusting the young actress Helena Zengel's talents and ability to embody a rather provocative emotional and physical state on screen, gripping enough to keep the audience on the edge of their seat.

Kais Kasim



Nora Fingscheidt was born in 1983 in Braunschweig, and spent her childhood in Germany and Argentina. In 2003, she started supporting the development of the self-organized film school filmArche in Berlin. Meanwhile, she trained as an acting coach under the supervision of Sigrid Andersson. Fingscheidt studied fiction directing at the Film Academy Baden-Württemberg from 2008 to 2017. Her graduation film, the feature documentary *Without This World* (2017), won the Max Ophüls and First Steps awards in 2017. It was screened at the Perspectives on German Cinema section of the 68th Berlinale. Her feature narrative debut *System Crasher* has won several prizes, including the Berliner Morgenpost Readers' Jury Award and the Silver Bear at the 69th Berlinale.

Print Source

Beta Cinema
beta@betacinema.com



DIRECTOR
Marco Bellocchio

Italy, France, Germany, Brazil | 2019
145 min

Italian, Portuguese, with English and Arabic Subtitles

PRODUCERS

Beppe Caschetto

PRODUCTION COMPANIES

IBC Movie, Kavac Film with Rai Cinema, Ad Vitam Production, Match Factory Production, Gullane Entretenimento

SCREENPLAY

Marco Bellocchio, Ludovica Rampoldi, Valia Santella, Francesco Piccolo

CINEMATOGRAPHY

Vladan Radovic

EDITING

Francesca Calvelli

MUSIC

Nicola Piovani

SOUND

Gaetano Carito, Adriano Di Lorenzo

CAST

Pierfrancesco Favino, Maria Fernanda Candido, Luigi Lo Cascio, Fabrizio Ferracane

THE TRAITOR

Il traditore

Early 1980s. Various godfathers of the Sicilian mafia are at war. Totò Riina, the ruthless boss of the “clan of Corleonesi,” advocates the killing of women, children and innocent people. It is the new, merciless mafia; the one that made money through international networks of drug trade and managed to infiltrate all levels of political power thanks to the help of corrupted politicians. Fearing for his life, Tommaso Buscetta, a mafioso in disagreement with Riina, flees to Brazil. But before long, the Brazilian police arrest him and send him back to Italy. Buscetta does the unthinkable: making a deal with Judge Giovanni Falcone, he agrees to testify against Cosa Nostra. Thanks to his declarations, 360 of the 474 defendants accused of mafia crimes—both the present ones and those tried *in absentia*—were convicted in the so-called “maxi trial” that lasted two years.

At almost 80, Marco Bellocchio, one of the great masters of Italian cinema, goes on with his quest. His stories of revolt and transgression were trailblazers for student movements in the late 1960s; lately, with films like *Buongiorno, Notte* (2003)—on the emotions of the members of Brigade Rosse who killed Aldo Moro, and of Moro himself facing his imminent execution—or *Vincere* (2009)—on his first wife’s desperate love for Mussolini—Bellocchio builds intriguing worlds in which private ghosts intercept the shadow of collective ghosts. With *The Traitor*, even if the film is very precise and detailed about the events, what matters the most is to understand Tommaso Buscetta: Is he a traitor? A hero? Or, simply a man that wants to take revenge on the Mafia, who is “the traitor” for him, who killed all the members of his family, children included? *The Traitor* doesn’t pretend to go inside his psyche, but Favino’s arresting performance builds a gripping character guided by his principles, who possibly turned on the Cosa Nostra not because of a moral awakening, but because he disapproved of the organization’s changing tactics.

Teresa Cavina

Print Source
Moving Turtle
info@movingturtle.net



Marco Bellocchio was born in Italy in 1939. In 1959, he enrolled in the Experimental Center for Cinematography in Rome. He directed several short films before moving to London to attend the Slade School of Fine Arts. His debut feature *Fists in the Pocket* (1965) was presented at the Locarno Film Festival. In 2011, he received the Golden Lion for Lifetime Achievement at the Venice International Film Festival. In 2015, *Blood Of My Blood* won the FIPRESCI Prize at the Venice International Film Festival. *Sweet Dreams* was screened at the 2016 Directors’ Fortnight, and in 2018, his short film *The Fight* was nominated for the Illy Prize at the 71st Cannes Film Festival. *The Traitor* (2019) was screened at the 72nd Cannes Film Festival and won multiple awards at various international festivals.



DIRECTOR
Hirokazu Kore-eda

France, Japan | 2019 | 106 min
French, English, with English and Arabic Subtitles

PRODUCERS

Muriel Merlin, Miyuki Fukuma, Mathilde Incerti

PRODUCTION COMPANIES

3B Productions, Bun-buku, MI Movies, France 3 Cinéma

SCREENPLAY

Hirokazu Kore-eda, Léa Le Dimna

CINEMATOGRAPHY

Eric Gautier

EDITING

Hirokazu Kore-eda

MUSIC

Alexei Aigui

SOUND

Sébastien Noïré

CAST

Catherine Deneuve, Juliette Binoche, Ethan Hawke, Clementine Grenier, Ludivine Sagnier

Print Source
Wild Bunch
ecastro@wildbunch.eu

THE TRUTH

La vérité

The first film that acclaimed Japanese director Hirokazu Kore-eda has shot outside his native land and in a foreign language, *The Truth* (in French, *La vérité*) is at once a moving drama about the tense relations between a mother (Catherine Deneuve) and her adult daughter (Juliette Binoche), and a sly satire on a French movie star who defiantly resists aging and any other attack on her exalted ego.

Based on Kore-eda's own play, which he adapted to a European context, this warm and witty film is a delightful showcase for the huge talents of two great French actresses. All the director's best work is about families and paradox, and here the theme reappears in the hostilities of Fabienne (Deneuve), an aging diva who puts acting above all her personal relationships, including her daughter Lumir (Binoche). The visit of Lumir, her husband (Ethan Hawke) and their young daughter coincides with the publication of Fabienne's very biased memoir, stirring up a cauldron of repressed emotions in the family. The family's difficulties are reflected in the mirror of a science fiction film Fabienne is shooting with a brilliant new star (Manon Clavil) who excites her professional envy and brings up ghosts of the past.

The Truth will always be a special film in Kore-eda's filmography, distant in its location from the Japan he has so movingly interpreted, yet a faithful mirror to his most significant themes.

Deborah Young



Hirokazu Kore-eda was born in 1962 in Tokyo, and graduated from Waseda University in 1987. In 1995, he released his first feature, *Maborosi*, which won jury prizes at Venice and Chicago film festivals. *After Life* (1998) brought him international acclaim, and *Distance* (2001) was selected for the Cannes Film Festival. Other award-winning works include *Nobody Knows* (2004), *Still Walking* (2008), *Air Doll* (2009), *I Wish* (2011), *Like Father, Like Son* (2013), *Our Little Sister* (2015), and *The Third Murder* (2017). His 2018 film *Shoplifters* was nominated for prizes including an Academy Award for Best Foreign Language Film, and a BAFTA Film Award. It was also the winner of the Palme d'Or at the 71st Cannes Film Festival. *The Truth* (2019) opened the Official Competition at the 76th Venice Film Festival.



DIRECTOR
Tamer Ezzat

Egypt | 2019 | 105 min
Arabic, with English Subtitles

PRODUCERS

Moataz Abdelwahab, Tamer Ezzat

PRODUCTION COMPANIES

Team One Productions, Tamer Ezzat Films

SCREENPLAY

Nadine Shams

CINEMATOGRAPHY

Rady Estamenkovic

EDITING

Michel Yousef

MUSIC

Sherif El Hawary

SOUND

Mohab Ezz, Mostafa Shaaban

CAST

Amr Abed, Ibtihal El Serety,
Salma Hassan, Mohamed
Hatem, Amir Eid

WHEN WE ARE BORN

Lama benetwelled

In three different storylines, *When We Are Born* follows the journeys of very different people whose lives have been controlled by circumstances and challenges they never chose to face.

Amin is an impoverished man who works with his wife, trying to provide for themselves, as well as his wife's family that shares the same residence. He faces a moral dilemma when he is offered a financially lucrative, yet questionable job, tempting him to compromise his ethics. Another challenge is faced by Farah, a young middle-class woman who falls in love with someone who happens to be very different in a fundamental way. She finds herself torn, having to choose between keeping her lover, or all the other relationships in her life. Finally, we see Ahmad, a wealthy young man trying to achieve his lifelong dream of becoming a famous singer. His ambition is hindered by a difficult confrontation with his father, who insists that Ahmad's career must only revolve around the family business.

Despite the different personalities and challenges presented in the three storylines of the film, the common underlying theme is love. Whether the story is about a relationship that faces too many obstacles to survive; or a relationship close to perfection, yet vulnerable enough to collapse upon hitting the first speed bump; or one only nurtured by a single individual, while the other dwells on personal issues... It all tells of love.

Another element that seems to bring everything together is the songs that accompany the film from the very beginning, and continue to complement its scenes throughout. They serve as a musical description of the protagonists' emotional states, adding another dimension to the three stories of love.

Andrew Mohsen

Print Source
Team One Productions
Info@team1.tv



Tamer Ezzat is an Egyptian filmmaker who started his career in 1994 as an editor for directors such as Youssef Chahine and Yousry Nasrallah. In 2001, he enrolled in the Center for Advanced Digital Applications at New York University. He also pursued a diploma in film directing at the New York Film Academy. His award-winning documentaries include *Everything Is Gonna Be Alright!* (2003) and *The Place I Call Home* (2006). In 2010, he wrote and directed his fiction film debut, *The Ring Road*, which premiered at the 34th Cairo International Film Festival. He then co-directed the documentary *Tahrir 2011: The Good, the Bad and the Politician* (2011), which was selected for the Venice Film Festival, the Toronto International Film Festival, and the International Documentary Film Festival Amsterdam.



DIRECTOR

Franchin Don

France | 2018 | 100 min
 French, with English Subtitles

PRODUCERS

Celine Zen

PRODUCTION COMPANIES

Koi Films

SCREENPLAY

Tarik Noui, Franchin Don

CINEMATOGRAPHY

David Merlin-Duffey

EDITING

Franchin Don, Chen Liu,
 Thomas Maitrot

MUSIC

Axel Guenoun

SOUND

Iton Rabineau, Paul-Etienne
 Mondain

CAST

Gerard Darmon, Josiane
 Balasko, Vincent Winterhalter

YOU ARE YOUNG YOU ARE PRETTY

Vous êtes jeunes vous êtes beaux

A secret wrestling hall; characters carrying names that take us to the world of ancient mythology; and the grim faces of Kawabata's old men; men whose wishes go beyond sleeping next to beautiful women, to the rut of violence and blood. These are the elements used by director Franchin Don in the narrative of his feature film *You Are Young You Are Pretty*.

Lucius suffers from an age-related crisis, feeling that his best years are behind him. While attending a funeral, he meets Laher, a mysterious person who invites him to his nightclub, and offers to introduce him to a new world. In the basement of this club, Laher hosts wrestling matches without rules, laws, or limits, where audiences get to place their bets. The only condition is that all the wrestlers must be elderly men in their physical decline. Death, in these games, is considered natural by the spectators, without objection or remorse.

The protagonist is attracted to this bloody world, where gains go beyond just obscene amounts of money. It pushes the players into a world of pleasures filled with strip clubs, prostitutes, and drugs. And while he may not necessarily enjoy those things, Lucius indulges himself in the sense of adventure and the adrenaline rush that make him and his mates feel more alive than ever. This rush makes him want to desperately push everything to the limit; something his new game mate, Aldo, knows all too well.

Franchin Don uses a special method in outlining and narrating the story, driving it away from the purely realistic form, especially as he creates his characters. Laher, for instance, is portrayed as the moral devil who respects nothing but money and his own well-kept promises. On the other hand, Don's visual approach masterfully combines realism in close-up shots of the sagging skin of the elderly and the nightmarish lighting, which always makes us feel that we are part of a metaphysical world.

Amir Ramses

Print Source
 Koi Films
info@koifilms.com



Franchin Don is a Chinese filmmaker who currently lives and works in Paris. He is a director, writer, photographer, cinematographer, editor and producer. He has worked on several short films, and co-directed the feature *Midnight Dreamers* (2018) alongside fellow filmmaker Lifang Wan. The latest feature film he directed, *You Are Young You Are Pretty* (2019), received the Honorary Award for Extraordinary Achievements in Motion Pictures at the WeLink International Film Festival.

SPECIAL PRESENTATIONS

**Celebrating the 100th Birth Anniversary
of Ihsan Abdel Quddous**

THE WELL OF DEPRIVATION

Kamal El Sheikh
Egypt

Restored Films

AFRICAN CINEMA: FILMING AGAINST ALL ODDS

Férid Boughedir
Tunisia

CENTRAL STATION

Walter Salles
Brazil, France

THE SPIDER'S STRATAGEM

Bernardo Bertolucci
Italy

STOLEN KISSES

François Truffaut
France

THE WHITE SHEIK

Federico Fellini
Italy

IHSAN ABDEL QUDDOUS



1919

1990
The Belly Dancer and the Politician

1989
My Dear, We're All Thieves

1986
The Landlord's Suicide

1985
The Cat Is Originally a Lion

1984
Don't Ask Me Who I Am

1978
A Swimsuit for Ousta Mahmoud's Daughter

1977
Oh Night, Oh Time

1976
I'm Neither Sane, Nor Crazy

1975
I Love This, I Want That

1974
The Bullet Is Still in My Pocket

1972
A Note and Three Eyes

1971
My Sister

1969
The Well of Deprivation

1968
Three Women

1965
Her, and the Men

1963
A Groom for My Sister

1961
Don't Put Out the Sun

1960
The Days of My Youth – My Life (Unreleased)

1959
I Am Free

1957
The Blocked Road

1953
Women Without Men

Ihsan Abdel Quddous was born on January 1, 1919, to a prominent artistic family. His mother was Rose al Yusuf, who was a theater actress before turning to writing, and his father was actor Mohamed Abdel Quddous.

Ihsan Abdel Quddous grew up in his paternal grandfather Sheikh Radwan's house. He worked in the Shari'a courts and, by virtue of culture and religious education, pushed his family into adhering to religion, performing its rituals, and preserving traditions. On the other hand, Quddous' mother was a liberal artist and journalist who, in her home, held cultural and political seminars involving

distinguished poets, writers, politicians, and artists.

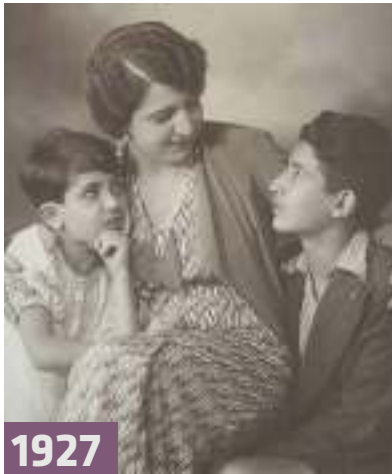
Growing up between the assemblies of religion in his grandfather's house, and the symposiums of art and culture in his mother's house, Abdel Quddous' young mind was expanding. Speaking about the impact of these two contradictory worlds, he said: *"The transition between these two realms gave me what can only be described as a mental vertigo, but then I gradually got accustomed to it, for I had to teach myself to accept it as an inevitable reality."*



1945

At the age of 26, Abdel Quddous filled the position of editor-in-chief at the *Rose al Yusuf* magazine, founded by his mother. He took over the management of the magazine after maturing in his life, but did not stay long, to soon hand the management over to Ahmed Bahaa Al-Din. He then worked as the editor-in-chief of the *Akhbar El Yom* newspaper from 1966 to 1968, later to be appointed as President of the Board of Directors and editor-in-chief from 1971 to 1974.

Ihsan Abdel Quddous' visa application to enter the United States was rejected, for he was dubbed "Communist No. 1" in Egypt. On this incident, he commented: *"The majority of communist journalists and writers were gathered at Rose al Yusuf, not because they were communists, but because they were revolutionaries, besides many journalists from other streams. The communist majority prompted the U.S. intelligence to deem Rose al Yusuf the center of the Communist Rally in the Middle East, with me as the leader."*



Ihsan Abdel Quddous attended the Khalil Agha School in Cairo (1927 - 1931) and Fouad I School (1932 - 1937), after which he enrolled in the Faculty of Law at Cairo University to graduate in 1942, but failed to be a lawyer. He spoke of the matter, saying: *"I was a failed lawyer, for I couldn't argue and debate. I managed to hide my failure in court either by screaming and quarreling with the judges, or by joking, which made me lose the sympathy of the judges, and with that, I bid farewell to my dreams of being a brilliant lawyer."*



His early years at the University (1938-1942) were tainted by the turmoil that hit the world as World War II ensued. Since classes were not regularly held, Abdel Quddous dedicated his time to literary studies, where he read various international works of literature in English, which later influenced his stinging political writing style.



In his three short story collections—issued before the July 1952 revolution—*The Maker of Love* (1948), *The Seller of Love* (1949), and *The Black Glasses* (1951), he accurately depicted the corruption of the Egyptian society, and its sufferings during that period of social and moral turmoil.



On August 4, 1952, Abdel Quddous published an article in *Rose al Yusuf* entitled *The Constitution Will Neither Isolate the King, Nor Show the Parties*. He wrote: *"The parties are still dominated by the same mindsets, move in the same direction, use the same method, and fight the same political battle that we are accustomed to. They have the same character, use the same weapons, and share the same goal which is confined to seizing power."*

1994

And I Forgot I Was a Woman

1992

The Search for Another Road

1990

Days of Water and Salt

1988

Before Reaching the Age of Suicide

1987

Everything Before a Lifetime Is Over

1985

Halal Days

1984

So That the Smoke Doesn't Fly Away

1980

Resignation of an Atom Scientist

1979

And the Investigation Is Still Underway

1979

Away from Earth

1975

Nothing Matters

1973

My Blood, My Tears, My Smile

1967

Beggars' Strike

1963

The Black Glasses

1960

Girls and the Summer

SPECIAL PRESENTATIONS



1953

A year after the July Revolution, namely on June 22, Abdel Quddous published an article in *Rose al Yusuf* entitled *Those Ministers Are Strong... And This Public Is Stronger*. In it, he wrote: "On the day I demanded that the commanding officers participate in the ministry, I was accused, by some, of calling for military dictatorship. I was not, and never will. We are still grooming ourselves for full democracy, and the first right of democracy is the ability to criticize, direct, and make demands of the ministers. It is also a strong minister who criticizes and expresses his opinion on the freedom of the strong people."



1954

In April 1954, Abdel Quddous was charged with attempting to overthrow the regime, and was subsequently transferred to cell number 19 in the military prison. In his writings about this period, Abdel Quddous said: "My panic and bitter sense of personal humiliation took over when I discovered that the charge against me, on the dawn of April 28th, 1954, was to overthrow the system. What revolution was I supposedly opposing, or accused of seeking to overthrow? The revolution of July 23rd was to confirm the people's rejection of the former regime's wrongdoings, which were fought by all the honest writers."

Abdel Quddous published political articles, and one of the most important issues he raised was that of faulty weapons, which alerted public opinion to the seriousness of the situation. There were several assassination attempts against Abdel Quddous. He was also jailed twice after the revolution, both in the military prison, with political power centers issuing a decision to execute him.



1962

The collection *Beer Al Herman (The Well of Deprivation)* was published in 1962. Including *A Groom for My Sister*, all the short stories were told by Abdel Quddous through the narration of a psychiatrist. *A Groom for My Sister* tells the story of young Mahmoud, who saves up to be able to get married, and is about to, however, his mother refuses to allow him unless his sister marries first.



1967

During the year of the crisis, Abdel Quddous was the editor-in-chief of *Akhbar El Yom*. He said in one of his statements the conflict and clash between him and those holding positions of political power stemmed from various issues, such as the disagreement on determining the appropriate word to describe the defeat at war, which Abdel Quddous considered, in fact, a defeat of all the false slogans that had been recited for a long time.

1973

In 1973, he received the first prize for his novel *My Blood, My Tears, My Smile*, which was later adapted into a film by director Hussein Kamal, starring Najla Fatehi, Nour El-Sherif and Hussein Fahmy. The film presents a very harsh social drama about Nahed, who is married to a young man as a cover for a sinful relationship with a rich businessman. With the consent of her husband, she sacrifices the man who sincerely loves her, in order to save her family from a life of misery.



1958

Speaking of himself as a writer on sex, Abdel Quddous said: "I am not the only Egyptian writer who wrote about sex. There is also Al-Mazini with his novel *Three Men and a Woman*, and Tawfiq Al-Hakim with *The Holy Bond*, both of which addressed sex in a much more obvious manner than what I wrote. And while they both allowed their work to be affected by the public opinion's backlashes, it did not weaken me. I endured people's discontent with my work, because I believe in my responsibility as a writer. I remained clear, outspoken and bold. I wrote about sex when I felt that I had something to say on the matter, for the middle and popular classes alike,

without trying to compliment one at the expense of the other."

Former Egyptian President Gamal Abdel Nasser expressed dismay at Abdel Quddous' novel *Girls and the Summer*, which described the casual sexual relationships between men and women, common during the summer holidays. Abdel Quddous, however, was not abashed; instead, he sent Abdel Nasser a letter explaining that his novels are inspired by reality, which can, in many ways, be ugly at times, and that he writes them in the hope of finding solutions.

In his novel *Something in My Chest*—which stirred public controversy in 1958—he portrayed the conflict between the capitalist and popular societies, as well as the battle between individual greed and the sense of society as a whole.



1978

On April 11, 1978, Abdel Quddous wrote an article entitled *The Third Bomb* for the *Asharq al-Awsat* newspaper, where he pointed out that the biggest mistake made by the Arab world was to ignore the independent Palestinian entity since the beginning of the partition resolution, with the refusal to establish a Palestinian state against the State of Israel, under the pretext of not recognizing the partition.

Abdel Quddous also had opinions on the Camp David Accords, which he wrote and published in a book called *Political Reflections*. He was known as an opponent of the treaty, and published a series of political articles between 1976

and 1978 in which he conveyed reality from the Egyptian streets, and the real political views of the Egyptian people.



1981

On February 9, 1981, Abdel Quddous moved to *Al Majalla* magazine, where he published an iconic article entitled *At a Café Overlooking the Arab Street*, after which he moved on to publish *A Café at the Political Street* in *Al Wafd* newspaper in 1984, during the presidency of Mohammad Hosni Mubarak.

SPECIAL PRESENTATIONS



1988

Two years prior to his passing, namely in January 1988, Abdel Quddous wrote an article on individual freedom for the *Al-Shabab* magazine, where he stated: "Individual freedom is to hold

the individual responsible for himself. Individual responsibility is not merely to achieve the objectives by any means, but to confront the general society."



1989

Ihsan Abdel Quddous received the State Appreciation Award in Literature in 1989. He was honored more than once by the state, as well as by Egyptian presidents. Some of the most notable honors he received include the Order of Merit of the First Degree, in the era of former president Gamal Abdel Nasser; as well as the Order of the Republic by former president Mohammad Hosni Mubarak.

Abdel Quddous wrote 49 films and five plays, in addition to ten television series.



1990

The legendary writer passed away on January 12, 1990, at the age of 71.



DIRECTOR

Kamal El Sheikh

Egypt | 1969 | 120 min

Arabic, with English Subtitles

PRODUCERS

Ramses Naguib

SCREENPLAY

Youssef Francis, Naguib
Mahfouz, Ihsan Abdel
Quddous

CINEMATOGRAPHY

Wahid Farid

EDITING

Mohieddin Abdul Jawad

SOUND

Hassan Al Tunji

CAST

Soad Hosny, Nour El Sherif,
Mahmoud El Meligy, Mariam
Fakhr Eldin, Mohi Ismail,
Salah Nazmi

THE WELL OF DEPRIVATION

Beer al herman

The Well of Deprivation remains as one of the most important films that sail in the depths of the complex psyche of its characters, with its charming moments, strong rhythm of events, and inspiring expressions of its image.

In the story written by Ihsan Abdel Quddous and adapted into film by Kamal El Sheikh in 1969, we see Nahed (Soad Hosny); a girl with dissociative identity disorder, not only in terms of behavior, but also in her physical appearance. As if more than one person truly reside within one individual, there is Nahed, the sweet, kind woman in the morning, and then there is Mervat, the flirtatious, promiscuous woman late at night.

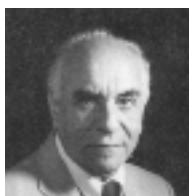
As Nahed seeks treatment with the help of her physician (Mahmoud El Meligy), he encounters both personalities. The doctor soon concludes that her illness is the result of a psychological trauma rooted in her childhood, caused by the abuse her father inflicted upon her mother. When he discovered that she had cheated on him, he forced her to spend the rest of her days with him, suffering isolation, estrangement, and emotional deprivation. Growing up with extreme, prolonged sympathy towards her abused mother, Nahed started to embody both her natural personality in the morning, and the personality of her love-thirsty mother at night. The film poses the dilemma of finding a suitable course of treatment in a psycho-social melodrama, with dialogue by Youssef Francis, and performances by Mariam Fakhr Eldin as the mother; Salah Nazmi as the father; and Nour El Sherif as the lover.

The Well of Deprivation represents one of Soad Hosny's most iconic roles. Not only does she excel in the performance of two personalities in one body, but also the expression of contradictory and complex human feelings, which leads us to an emotional state of complete pity. The unique and creative story puts us in the heart of Kamal El Sheikh's world and his style, building strongly on the internal universe of his characters, and intensifying the atmosphere through the dramatic distribution of effective lighting. His technique manages to highlight the sea of contradicting sentiments as the light wrestles with the dark, in addition to the masterful use of music, and the perfect choice of using meaningful silence.

Khaled Mahmoud

Print Source

Rotana
aramadan@rotana.net



Kamal El Sheikh (1919 - 2004) is one of the most iconic directors in the history of Egyptian cinema. He began his artistic career in the montage room in the early 1940s, where he edited over 53 films, before moving on to film directing. His first feature film, *House No. 13*, was released in 1952. El Sheikh worked on 37 films between 1952 and 1987, including *Life or Death* (1954), which was selected among the top 100 films in Egyptian cinema, *The Thief and The Dogs* (1962), and *The Last Night* (1964), which was selected for the Cannes Film Festival the same year. He also directed *The Man Who Lost His Shadow* (1968), *Miramar* (1969), *The Well of Deprivation* (1969), *Sunset and Sunrise* (1970), *Something in My Chest* (1971), *Who We Shoot* (1975), *Climbing into the Abyss* (1978), and *Peacock* (1982).



DIRECTOR

Férid Boughedir

Tunisia | 1983 | 98 min

Arabic, French, English, with English
Subtitles

PRODUCERS

Férid Boughedir

PRODUCTION COMPANIES

Marsa Films

SCREENPLAY

Férid Boughedir

CINEMATOGRAPHY

Sekou Ouédraogo, Charly
Meunier

EDITING

Andrée Davanture

SOUND

Abdelkader Alouani, Alain
Garnier

AFRICAN CINEMA: FILMING AGAINST ALL ODDS

Caméra d'Afrique

This film was shot in 1983, when Férid Boughedir was shifting from film criticism to filmmaking, with no desire to abandon his position as a historian and critic of Arab and African cinema. Hence we see in this film—like in his other great works about Arab and African cinema—how he combines his qualities as a director, critic and historian. In parallel, he showcases the history of two decades of African author cinema through a number of Sub-Saharan African filmmakers who revived their work, which was radically different from those of the colonial filmmakers—whether or not they stood in good faith with the local people.

For more than an hour and a half, Boughedir presents a collection comprising dozens of video extracts from iconic African films; testimonies by their creators; and dialogues with some of the most important figures, notably Osman Sembane, Safi Fay, Med Hendou, Suleiman Sissi and Gaston Kabouri. This is in addition to an interview with Tunisian historian and critic Tahir Sharia, about a cinema to which he granted a rare place at the Carthage Film Festival.

What we have here is a rare documentation that may seem nostalgic about an authentic cinematic world, which has unfortunately become a memory today. However, the author of *Halfaouine* and *Summer of La Goulette*—and specifically this ambitious documentary, revived by the latest edition of the Cannes Film Festival—knew how to tell of the role of art, and cinema in particular, in the restoration of the social liberation cause of those who remained, in their own way, possessive of the seventh art since its birth. It may be time to restore it today.

Ibrahim Al Aris

Print Source

Les Films du Losange
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Born in 1944 in Tunis, **Férid Boughedir** is a prominent Tunisian filmmaker, critic, writer and historian. He started his film career with two documentaries about the new cinema of Africa and the Arab world: *Caméra d'Afrique* (1983) and *Caméra Arabe* (1987), both of which were presented in the Official Selection of the Cannes Film Festival. His first fictional work, *Halfaouine: Boy of the Terraces* (1990) received tremendous public and critical acclaim, and remains the biggest success in Tunisian cinema. His 1996 film *A Summer in La Goulette* was screened at numerous film festivals around the world. A member of the official juries of the Cannes Film Festival (1991), the Berlinale (1997) and the Venice Film Festival (1990), Boughedir helmed the 14th edition of the Carthage Film Festival.



DIRECTOR
Walter Salles

Brazil, France | 1998 | 113 min
Portuguese, German, with English
Subtitles

PRODUCERS

Arthur Cohn, Martine de
Clermont-Tonnerre

SCREENPLAY

João Emanuel Carneiro,
Marcos Bernstein, Walter
Salles

CINEMATOGRAPHY

Walter Carvalho

EDITING

Felipe Lacerda, Isabelle
Rathery

MUSIC

Antonio Pinto, Jaques
Morelenbaum

SOUND

Jean-Claude Brisson, François
Groult, Mark A. Van Der
Willigen

CAST

Fernanda Montenegro,
Vinicius de Oliveira, Marília
Pêra

CENTRAL STATION

Central do Brasil

Central Station, Walter Salles' handsomely crafted film that carries on the neo-realist tradition, begins in Rio de Janeiro's crowded train station, through which an estimated 300,000 people pass each day. Sitting at a makeshift desk, we meet Dora (Fernanda Montenegro), an older, cynical woman who earns a living there by writing letters for illiterate Brazilians.

Among Dora's patrons is a woman whose 9-year-old son, Josué (Vinicius de Oliveira), wants to meet the father he has never known. But after dictating two letters to the father, who is said to live somewhere far to the north, the mother is struck by a bus and killed. Josué, now motherless, embarks on an odyssey by traversing the country in search of his father. Dora, a woman without a family, and with a desire to reconcile her past troubled relationship with her own father, acts, at first, as a grudging chaperone to Josué on this journey.

A true road movie, the film showcases Brazil's colorful landscapes, picturesque views of the rural hinterlands, and its people's rich cultural traditions. But the crux of the film lies not so much in whether Josué is able to find his father, but rather, how the unlikely pairing of a dour, initially unfriendly woman with a lost, confused young boy can blossom into a strong bond of mutual caring and interdependence. The superb acting by the "Grande Dame" of the Brazilian theater earned Montenegro numerous accolades, including a Silver Bear for Best Actress at the Berlin Film Festival, and an Academy Award nomination for Best Actress.



Walter Salles is a Brazilian writer and director. He was born in Rio de Janeiro in 1956, and attended the University of Southern California School of Cinematic Arts. His 1995 feature film, *Foreign Land*, won multiple international awards. After that, *Central Station* (1998) received the Golden Bear for Best Film at the Berlinale; Golden Globe and BAFTA awards in the best foreign language film categories; and two Academy Award nominations. His feature film *Behind the Sun* (2002) was nominated for a BAFTA and a Golden Globe for best foreign language film. *The Motorcycle Diaries* (2004) received the François Chalais Prize at the Cannes Film Festival, before *Linha de Passe* (2008) and *On the Road* (2012) both competed for the Palme d'Or. In 2018, Salles received the Tribute Award at the Lisbon & Estoril Film Festival.

Print Source
VideoFilmes
contato@videofilmes.com.br



DIRECTOR

Bernardo Bertolucci

Italy | 1970 | 100 min

Italian, with English Subtitles

PRODUCERS

Giovanni Bertolucci

PRODUCTION COMPANIES

Cineriz, Compagnia
Cinematografica Cervi

SCREENPLAY

Bernardo Bertolucci, Eduardo
De Gregorio, Marilù Parolini

CINEMATOGRAPHY

Vittorio Storaro, Franco Di
Giacomo

EDITING

Roberto Perpignani

MUSIC

Giuseppe Verdi, Arnold
Schönberg, Giuseppe Blanc

SOUND

Giorgio Pelloni

CAST

Giulio Brogi, Alida Valli, Pippo
Campanini

THE SPIDER'S STRATAGEM

La strategia del ragno

Originally, *The Spider's Stratagem* was intended to be a television work, but its subject—adapted from the short story *Theme of the Traitor and the Hero* by Argentine writer Jorge Luis Borges—soon revealed itself as a cinematic asset. Hence, the project became one of the first films by Bernardo Bertolucci, who was then 28 years old, and freshly out of the struggles of Europe's revolutionary youth.

Bertolucci moved the original setting from Ireland to the Italian region of Emilia, and made his protagonist, Athos Magnani, a communist militant who returns to the city to recapture the struggles of his father and his communist comrades. The young man's goal is to explore the mysteries in the story of his father and his companions. The ambiguity of the story implies that betrayal ensued, exposing his father and the rest of the comrades. After researching and questioning the past, Magnani reaches the conclusion he had feared in the first place.

In this film, Bertolucci knew—even if the original narrative became more obscure, and he pushed his condemnation of the past to the limit—how to work on an inversion of values in a unique cinematic language, which would be further established in his following film, *The Conformist* (1970), based on the novel by Alberto Moravia. Because of this, it is always a good idea to watch these two films successively. Through his following films, Bertolucci exhibited a peculiarly intimate phase with *Last Tango in Paris* (1972), and an indulgence in the vastness of modern Italian history with the great *Novecento* (1976). However, in *The Spider's Stratagem* and *The Conformist*, it seems as though he was still settling a score with himself and the recent past. Here lies the importance of these two films, especially *The Spider's Stratagem*, which was, back then, the first European feature film to pay homage to Borges' literature. It has since become one of the icons of global creativity.

Ibrahim Al Aris



Bernardo Bertolucci was an iconic Italian film director. Born into an intellectual family, he showed an early interest in the world of cinema, making his first short films when he was only 15 years old. He began his film career as an assistant director to Pier Paolo Pasolini, then went on to work on his first feature film, *The Grim Reaper* (1962). In 1964, his second feature *Before the Revolution* gained recognition at the Cannes Film Festival. He then released his acclaimed consecutive films *The Spider's Stratagem* (1970) and *The Conformist* (1970). The creator of more than two dozen films, Bertolucci received an Academy Award nomination for Best Director for *Last Tango in Paris* (1972), which became an international sensation. His 1987 film *The Last Emperor* won nine Academy Awards.

Print Source

Cineteca Di Bologna
cinetecadirezione@cineteca.bologna.it



DIRECTOR
François Truffaut

France | 1968 | 90 min
 French, English, with English Subtitles

PRODUCERS

François Truffaut, Marcel Berbert

PRODUCTION COMPANIES

Les Films du Carrosse, Les Productions Artistes Associés

SCREENPLAY

François Truffaut, Claude de Givray, Bernard Revon

CINEMATOGRAPHY

Denys Clerval

EDITING

Agnès Guillemot

MUSIC

Antoine Duhamel

SOUND

René Levert

CAST

Jean-Pierre Léaud, Delphine Seyrig, Claude Jade

STOLEN KISSES

Baisers volés

Stolen Kisses opened in France four months after the paralyzing May strikes (1968) by students and workers, which nearly succeeded in toppling the government of President Charles de Gaulle. The film seemed so thoroughly out of step with the radicalized cultural scene into which it was released that its popularity surprised everyone.

Stolen Kisses is one of the five films in which actor Jean-Pierre Léaud plays Antoine Doinel, Truffaut's alter ego that first appears as a 12-year-old juvenile delinquent in *The 400 Blows*.

After a brief update with the short film *Antoine and Colette* (30', 1962), in which Antoine falls in love for the first time, we find him dishonourably discharged from military service and back in Paris in his little mansard in Montmartre. He dates Christine—the young woman he loves—moves from job to job (most memorably finding work as a hapless private detective) and from infatuation to infatuation, trying to reconcile the easy physical transaction of the prostitutes he visits with the impossible ideal of his employer's beautiful wife Fabienne (Delphine Seyrig).

Eventually, the success of this romantic comedy in the middle of May '68 is not really a surprise; Antoine is naturally against social conventions, and the scenario of *Stolen Kisses* (by Truffaut, Claude de Givray and Bernard Revon) is a perpetual juggling act through which harsh truths are disguised as light jokes. The sheer horror and inanity of competing in the open market for a routine job is hilariously summed up in a straight-faced shoe-wrapping contest, the outcome of which has been fixed in advance, to add to life's injustices. Antoine's other jobs (hotel night clerk, private detective, TV repairman) mark him as a disreputable drifter who is capable—like Truffaut and his breed of breakout artists—of sinking all the way to the bottom in order to rise to the top.

Teresa Cavina

Print Source
 MK2 Films
gaetan.trigot@mk2.com



Legendary French director, screenwriter, journalist, producer, actor and film critic, who paved the way for the Nouvelle Vague movement, **François Truffaut** was born in 1932 in Paris. He received widespread recognition for his feature film debut, *The 400 Blows* (1959), followed by *Jules and Jim* (1962). His film *Stolen Kisses* (1968) was nominated for awards at the 41st Academy Awards and the 26th Golden Globes, among others. In 1973, *Day for Night* earned an Academy Award for Best Foreign Language Film. His other notable works include *Small Change* (1976), *The Last Metro* (1980), and *The Woman Next Door* (1981). Truffaut's last film was *Confidentially Yours* (1983), shortly after which he died from brain cancer.



DIRECTOR

Federico Fellini

Italy | 1952 | 86 min

Italian, with English Subtitles

PRODUCERS

Luigi Rovere

PRODUCTION COMPANIES

P.D.C., O.F.I

SCREENPLAYFederico Fellini, Tullio Pinelli,
Michelangelo Antonioni**CINEMATOGRAPHY**

Arturo Gallea

EDITING

Rolando Benedetti

MUSIC

Nino Rota

SOUND

Armando Grilli

CASTAlberto Sordi, Giulietta
Masina, Brunella Bovo**THE WHITE SHEIK***Lo sceicco bianco*

Ivan Cavalli brings his new wife Wanda to Rome on the least romantic honeymoon in history, amid a rigid schedule of family meetings and an audience with the Pope organized by his well-connected uncle, that might also—Ivan hopes—significantly improve his chances of a career if the couple makes a good impression. Wanda has a completely different agenda; she has been writing as a “doll in love” to her idol, the White Sheik, the dashing hero of a photo-strip cartoon. Trying to pursue her dream, Wanda has a life-changing wake-up call when she crosses the line into the imaginary.

In a masterfully controlled crosscut, we follow the two narratives that unfold; Wanda and the Sheik, and Ivan trying to delay the audience with the Pope, and to hide from his parents the disappearance of his wife.

With his first film, Fellini delivers a delightful, multilayered comedy that already contains all the seeds that will sprout up and make the unique “fantastic realistic” style of Fellini. His wife Giulietta Masina as Cabiria (who will become the main character of *The Nights of Cabiria*), his love for circus, the fire-eater passing by in the square, the benevolent—but at the same time biting—irony and, above all, the amazing gallery of faces and atmospheres that will become his signature are all here; along with Rota’s score, which is full of little phrasings that will develop into the soundtracks of the following films. A marvellous little gem blessed with the two awesome performances of Alberto Sordi as the White Sheik, and Leopoldo Trieste as Ivan.

Teresa Cavina

Print SourceCineteca Di Bologna
cinetecadirezione@cineteca.bologna.it

Federico Fellini (1920 – 1993) brought a new level of autobiographical intensity to his craft; more than any other filmmaker of his era, he transformed the realities of his life into the surrealism of his art. Though originally a product of the neorealist school, the eccentricity of Fellini’s characterizations and his absurdist sense of comedy set him squarely apart from his contemporaries like Vittorio De Sica or Roberto Rossellini. At the peak of his career, his work adopted a distinctively poetic, flamboyant and influential style so unique that only the term ‘Felliniesque’ could accurately describe it. The many awards he won during his illustrious career, which spanned five decades, include four Academy Awards in the Best Foreign Language Film category.

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CINEGOUNA *platform*

A creative hub for minds and markets, the **CineGouna Platform** is a film industry-oriented event created with the objective of nurturing and strengthening promising Egyptian and Arab cinema projects and filmmakers, helping them find artistic and financial support. The **CineGouna Platform** presents the **CineGouna SpringBoard** and the **CineGouna Bridge** programs that provide opportunities for sharing and learning. **CineGouna SpringBoard** is a project development and co-production lab that helps Arab film directors and producers find creative and financial support. Applications of feature narrative and feature documentary projects in development, as well as films in post-production were received through an open submission. The programs and activities of the **CineGouna Platform** will take place at the TU Berlin, El Gouna Campus from September 21 to 26, 2019.

CINEGOUNA *SpringBoard*

CineGouna SpringBoard is a project development and co-production lab that provides opportunities to find creative and financial support for Arab film directors and producers. Applications of feature narrative and feature documentary projects in development as well as films in post-production were received through an open submission. For its 3rd edition, **CineGouna SpringBoard** received 133 submissions (92 projects in development and 41 films in post-production) from all parts of the Arab world. A panel of experts reviewed the submissions and made a selection of 12 projects in development (7 narratives and 5 documentaries) and 6 films in post-production (2 narratives and 4 documentaries) on the basis of their content, artistic vision, and overall financial feasibility. The selection committee was deeply impressed by the high quality of the submitted projects.

The final list of selected projects and their directors representing 8 Arab countries is as follows:

PROJECTS IN DEVELOPMENT:

- 1-**Daughters of Abdul-Rahman**, directed by Zaid Abu Hamdan, Jordan (Feature Narrative)
- 2-**Ethel**, directed by Mohamed Siam, Egypt (Feature Documentary)
- 3-**The Fountain of Bakhchisarai**, directed by Mohamed Taher, Egypt (Feature Documentary)
- 4-**Harvest**, directed by Ely Dagher, Lebanon (Feature Narrative)
- 5-**It's a Sad and Beautiful World**, directed by Cyril Aris, Lebanon (Feature Narrative)
- 6-**Looking for Sa'adah**, directed by Areen Omari, Palestine (Feature Documentary)
- 7-**Plum Season**, directed by Rim Mejdi, Morocco (Feature Narrative)
- 8-**Severed Head**, directed by Lotfi Achour, Tunisia (Feature Narrative)
- 9-**Straight to the Goal**, directed by Tamer Ashry, Egypt (Feature Narrative)
- 10-**Those Who Remained**, directed by Lina Sinjab, Syria (Feature Documentary)
- 11-**Tunis - Djerba**, directed by Amel Guellaty, Tunisia (Feature Narrative)
- 12-**Yalla, Baba!**, directed by Angie Obeid, Lebanon (Feature Documentary)

FILMS IN POST-PRODUCTION:

1-A Long Breath, directed by Remi Itani, Lebanon (Feature Documentary)

2-Another Day in Baghdad, directed by Maysoon Pachachi, Iraq (Feature Narrative)

3-Captains of Za'atari, directed by Ali El-Arabi, Egypt (Feature Documentary)

4-Far From the Nile, directed by Sherief Elkatsha, Egypt (Feature Documentary)

5-Mica, directed by Ismael Ferroukhi, Morocco (Feature Narrative)

6-Our Dark 70s, directed by Ali Essafi, Morocco (Feature Documentary)

The selected film directors and producers will present their projects and films to producers, funding agencies, distributors, sales agents and festival programmers to receive constructive feedback. In addition, private meetings are scheduled for the filmmakers with experts and mentors, to help them fine-tune their scripts or rough cuts with the aim of increasing their opportunities of regional and international cooperation.

AWARDS:

All selected **projects in development** and **films in post-production** will compete for awards that will be decided by a jury of industry experts. The best **project in development** and **film in post-production** will receive a **CineGouna Platform Certificate** and a cash prize of US **\$15,000** each. Additional awards and cash prizes are presented through partnerships with the local and regional institutions listed below. A total prize value of more than US **\$250,000** will be awarded during the **CineGouna Platform Awards Ceremony** to be held at the **Marina Theatre** on **September 26, 2019**.

- US **\$15,000** from **Drosos Foundation**
- US **\$15,000** from **El Taher Media Production**
- US **\$10,000** from **iProductions**
- US **\$10,000** from **Arab Radio & Television Network (ART)**
- US **\$10,000** from **Synergy Films**
- US **\$10,000** from **Ergo Media Ventures**
- US **\$10,000** from **New Century Production**
- US **\$10,000** from **Lagoonie Film Production**
- US **\$10,000** from **Rotana**
- US **\$10,000** from **Maqam Productions**
- US **\$5,000** from **Waraq powered by Magic Beans**
- US **\$5,000** from **Art City for Cinema and TV Production**
- US **\$50,000** pre-sale from **OSN**

- US **\$15,000** value for the participation of a screenwriter in the Film Independent Spirit Awards Residency (7 days in LA) from **Film Independent**
- US **\$15,000** value for the participation of a creative producer in the Film Independent Forum Residency (7 days in LA) from **Film Independent**
- US **\$10,000** worth of post-production services (edit and color grading) from **The Cell Post Production**
- US **\$10,000** worth of color grading services from **The Cell Creative Media Solutions**
- Participation of two filmmakers in IEFTA's Global Film Expression initiative, and sponsorship to attend a partnering festival lab or workshop from **IEFTA**
- Unlimited location shooting service from **Dakhli West El Balad**



CINEGOUNA

Bridge

CineGouna Bridge, a meeting point and a forum for dialogue between different cinematic voices, is ready to welcome its guests to its 3rd edition. Arab filmmakers and their international counterparts will engage in and share their perspectives on a wide range of topics related to the social and business aspects of cinema. This year, **CineGouna Bridge** will present roundtable discussions, workshops, presentations and master classes with key industry professionals and experts.

ROUNDTABLE DISCUSSION

Cinema for Humanity

Refugee Voices in the Film Industry

(Sponsored by IEFTA)

Moderated by **Ragnhild Ek**

Saturday, **September 21, 12:30** p.m.

PANEL DISCUSSIONS

Nature of the Boundaries Between Documentary and Fictional Filmmaking

Moderated by **Alessandra Speciale**

Sunday, **September 22, 12:30** p.m.

African Cinema: Past, Present and Future

Moderated by **Loïc Magneron**

Sunday, **September 22, 10:30** a.m.

The Role and Impact of Film Festivals

Moderated by **Melanie Goodfellow**

Monday, **September 23, 12:30** p.m.

The State of Film Distribution In partnership with Film Independent and the U.S. Embassy in Egypt

Moderated by **Myriam Sassine**

Tuesday, **September 24, 10:30** a.m.

The Art and Science of Financing

Moderated by **Leo Barraclough**

Tuesday, **September 24, 12:30** p.m.

MASTER CLASSES

Renovation and Preservation: Everything Old Is New Again!

Master class by **Sandra Schulberg**

Moderated by **Jay Weissberg**

Saturday, **September 21, 10:30** a.m.

Aesthetics of Sound in Cinema

Master class by **Resul Pookutty**

Followed by a conversation with **Anup Singh**

Monday, **September 23, 10:30** a.m.

Facebook and Instagram Masterclass for Creators

Masterclass by **Sara Abu Zahra, Samer Johnny Jamal**

Wednesday, **September 25, 12:30** p.m. – **2:00** p.m.

The Documentary Journey – A Conversation with Mai Masri

Moderated by **Teresa Cavina**

Thursday, **September 26, 10:30** a.m.

Bringing Reality to Screen – A Conversation with Férid Boughedir

Moderated by **Hend Sabry**

Thursday, **September 26, 12:30** p.m.

CHAT WITH THE EXPERT

CineGouna Bridge, Building Bridges: Italian incentives for International Co-production

Masterclass by **Roberto Stabile**

Wednesday, **September 25, 4:00** p.m. – **5:00** p.m.

PRESENTATIONS

The Production of Hulu Series The Handmaid's Tale

Presentation by **Lindsay Sloane**

Wednesday, **September 25, 10:30 a.m.**

WORKSHOPS

U.S. Embassy and Film Independent Workshop



Film Independent will host a four-day writing workshop as part of GFF **CineGouna Platform** for mid-level filmmakers who have a short-length script that needs further development. The workshop will help filmmakers advance their screenplays from script to screen through mentor-led discussions, case studies, and one-on-one sessions. Three mentors with one **Film Independent** staff member will participate. In cooperation with **FEF (Film Education Forum)**, the forum students will attend the **Film Independent** workshop in partnership with the **U.S. Embassy**, in which they will develop their short film projects, honing skills that will help them write their scripts.

Film Education Forum



In line with its mission to support cinema in all its aspects, GFF will host **the Filmmaking Education Forum** during its 3rd edition. The Forum will include a **project development** workshop for the 11th class of the Jesuit Film School in Cairo, a panel on short film monetization, and a roundtable discussion on the opportunities and challenges that await film students. It will also organize film screenings for students of the Higher Institute of Cinema; the British University in Egypt; and the German University in Cairo; and a master class by the brilliant film director **Khairy Beshara**. **The Filmmaking Education Forum** is an independent initiative that aims to support the development of filmmaking through enhancing the skills of young film and media students. This project intends to create a sustainable and market-oriented network between local and international film schools and educational funds that can help film students find not only alternative solutions, but also inspiration, information and advice to improve their chances in accessing educational opportunities related to filmmaking. **FEF** is also focusing on the knowledge exchange between academics and professionals in the field of film education.

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TICKETING INFO

Ticket sales will open on **September 18, 2019**, on the GFF website www.elgounafilmfestival.com, and the El Gouna Film Festival mobile application. You may book your tickets online in advance and collect them at the box office.

Tickets must be collected at the screening venue box office at least **15 min** prior to scheduled screening times.

TYPES AND PRICES

Badge Holders: 4 free tickets per day, 1 ticket per film/master class

Single Ticket: EGP 50

Student: EGP 25 (with valid student ID)

Red Carpet Screening Ticket: EGP 100

Red Carpet Screening for Students: EGP 50 (with valid student ID)

Gouna Pass: EGP 750 (4 tickets per day, one ticket per screening, excluding opening and closing ceremonies)

CINEGOUNA PLATFORM

CineGouna Panels: Free (a free ticket must be picked up from the box office)

CineGouna Master Classes: EGP 25

PAYMENT METHODS

(Service charges may apply for online purchase)

- VISA/MasterCard
- Cash

EL GOUNA BOX OFFICE HOURS

- **TU Berlin Campus:** 9:00 a.m. to 10:00 p.m.
- **Marina Theatre:** 5:00 p.m. to 10:30 p.m.
- **Sea Cinema:** 10:30 a.m. to 11:00 p.m.

HURGHADA BOX OFFICE HOURS

- **Grand Cinema:** 11:00 a.m. to 10:00 p.m.

SOLD OUT SCREENINGS AND STANDBY

When a screening sells out, there may still be an opportunity to purchase tickets. We will have a STANDBY queue at each venue an hour before each screening. This queue offers you no guarantee for a ticket, but will allow you to purchase any last-minute tickets that may become available before the screening.

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FOR THE MENA TALENT OF THE YEAR 2019

IS PRESENTED TO

SUHAIB GASMELBARI

IN RECOGNITION OF THE EXCEPTIONAL
SUCCESS HE ACHIEVED WITH HIS DEBUT
FEATURE FILM

**HADEETH AAN AL ASHGAR
(TALKING ABOUT TREES)**







- ### BEACHES AND MARINAS
- 1- Elements Beach
 - 2- Kiteboarding Club/ Buzzha Beach
 - 3- The Three Corners Hotel Beach Club
 - 4- Mangroovy Beach
 - 5- Abu Tig Marina
 - 6- Abu Tig Marina ||
 - 7- Zaytouna Beach
 - 8- Redsea Zone
 - 9- Kite Power
 - 10- Moods Beach Club
 - 11- Bellevue's Beach
 - 12- Movenpick Beach
 - 13- Paradisio's Beach
 - 14- Sheraton's Beach
 - 15- Taweela
 - 16- Smokery Beach Club
 - 17- Marina Beach Club

- ### RECREATION ENTERTAINMENT
- 1-Stadium
 - 2- El Gouna Fish Farm
 - 3- Cinema
 - 4-Clubhouse
 - 5- Go Karts
 - 6- Tennis
 - 7- Cheeky Monkey
 - 8- Mini Golf
 - 9- Sliders Cable Park
 - 10- Ultra-light Craft
 - 11- Desert Breath Land Art
 - 12- Oasis Bedouin Night
 - 13- Marina Theatre
 - 14-Sea Cinema

- ### SERVICES
- 1- E Bikes Stations
 - 2- Bus Stations
 - 3- Info Centre
 - 4- Limousine & Taxi Service
 - 5- Mini Kids Academy
 - 6- EGIS School
 - 7- Library & Culturama
 - 8- Mosque
 - 9- Hospital & Pharmacy
 - 10- Nursing Institute
 - 11- TU Berlin/ Audi Max
 - 12- Gas Station
 - 13- German Hotel School
 - 14- Church
 - 15- Egybev & Winery
 - 16- Farm & Recycling Factory
 - 17- Petcare, Vet & Pet shop
 - 18- Duble Land
 - 19- G Space

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