



## '1982' Comes Back to El Gouna



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✦ **Don't Miss**

## Tonight On the Red Carpet



GFF's audience are welcome today to meet the crew of 'The Knight and the Princess', the first Egyptian feature narrative animation. The film's is written and directed by the renowned Bashir El Deek.

The film crew members who will walk the red carpet of the Marina Theater includes Alabbas Bin Alabbas (producer), Bashir El Deek (director and screen writer), and Ibrahim Moussa (producer). The cast also includes the composer and film and TV star, Abdelrahman Abouzahra, and renowned singer Medhat Saleh.

## Today... Two Cannes Award-Winning Shorts



Two award-winning films will be screened today as part of the GFF Short Film Competition. The two films are 'Monster God' by Agustina San Martin (Argentina), which was screened in the Short Films Competition at the 72nd Cannes Film Festival, where it won the Short Film Special Distinction; and 'She Runs' by Yang Qiu (China), which 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.

The rest of today's short films, Program 2 screenings are 'Selfie Zein' by Amira Diab (Palestine); 'The Man Who Didn't Want To Leave Home' by Savino Genovese (Italy); 'The Nutcatcher' by Domenico Modafferi (Italy); and 'This Is My Night' by Yusuf Noaman (Egypt). The screenings will run at 6:30 p.m. at Sea Cinema 3.

## ✦ Schedule

<b>THE INVISIBLE LIFE OF EURÍDICE GUSMÃO</b> Sea Cinema 2 11:30 AM	<b>LARA</b> Audimax ( TU Berlin ) 3:15 PM	<b>PARASITE</b> Audimax ( TU Berlin ) 6:00 PM	<b>THE KNIGHT AND THE PRINCESS</b> Marina Theater 6:45 PM	<b>OH LES FILLES!</b> Sea Cinema 3 9:00 PM	<b>Short film program 1</b> OME VIOLENT EQUATION THINK POSITIVE! 16 December FLESH DELIVERY SERVICE
<b>CUNNINGHAM</b> Sea Cinema 1 12:30 PM	<b>ADAM</b> Sea Cinema 1 3:15 PM	<b>WHITE ON WHITE</b> Sea Cinema 1 6:00 PM	<b>WHEN WE ARE BORN</b> Grand Cinemas Hurghada 7:00 PM	<b>PIRANHAS</b> Grand Cinemas Hurghad 9:30 PM	
<b>HAPPY BIRTHDAY</b> Grand Cinemas Hurghada 1:30 PM	<b>SHORT FILM PROGRAM 1</b> Sea Cinema 3 3:30 PM	<b>IBRAHIM, A FATE TO DEFINE</b> Sea Cinema 2 6:15 PM	<b>STATE FUNERAL</b> Sea Cinema 2 8:45 PM		<b>Short film program 2</b> MONSTER GOD SELFIE ZEIN THE MAN WHO DIDNT WANT TO LEAVE HOME THE NUTCATCHER SHE RUNS THIS IS MY NIGHT
<b>THE TRAITOR</b> Sea Cinema 2 2:45 PM	<b>THE GIRL WITH A BRACELET</b> Grand Cinemas Hurghada 4:15 PM	<b>SHORT FILM PROGRAM 2</b> Sea Cinema 3 6:30 PM	<b>THE GIRL WITH A BRACELET</b> Audimax ( TU Berlin ) 9:00 PM		

# Red Carpet

## 1982: A CineGouna & Toronto Award Winner






The award-winning film '1982' had its Middle East premiere last night at the Marina Theater, after its crew walked the red carpet. Oualid Mouaness, the film director, posed to the media cameras with the film crew who shared the success of his feature debut, including the acting cast Aliya Khalidi, Rodrigue Suleiman, Ghassan Maalouf, Lilia Harkous, and Gia Madi. The children who played the main roles in the film attracted the cameras as well as the audience's attention, missing the actress and director, Nadine Labaki, who played the role of Yasmine in Mouaness' film.

'1982' was one of the film projects that received a CineGouna Springboard award in post-production. Additionally, it recently won the NETPAC Award of Toronto International Film Festival.


Intishal Al Timimi, Festival Director, invited the film director and crew on the stage, stating that after the NETPAC Award and participation at the GFF, the film is expected to see further positive reception in many other world festivals. He added, "we are proud that one of the film projects supported by GFF is here now, after a prestigious award in Toronto."

1982 participates at the GFF's Feature Narrative Competition.



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# Adam... EDA Award Winner

'Adam' by Moroccan director Mariam Touzani had its Middle East premiere last night at the Marina Theater where its crew walked the red carpet. In addition to Touzani, the film director, and Nabil Ayouch, the film producer, the event witnessed the presence of Nisrin Erradi who just won the EDA Foundation Prize (founded by film star Mena Massoud) in the 3rd GFF opening ceremony. Adam, Touzani's feature debut, had its world premiere at the Toronto International Film Festival, and participates at GFF's Feature Narrative Competition.



## Experts' Chat

### Roundtable

## Nature of the Boundaries Between Documentary and Fictional Filmmaking

'Nature of the Boundaries Between Documentary and Fictional Filmmaking' was the title of the second roundtable discussion held yesterday at CineGouna Bridge. The panelists were invited to discuss the distinction between documentary and fiction films in today's world, as technological progress has led to a blurring of the lines between the two genres.

The event was moderated by Alessandra Speciale, a consultant for African and Arab countries at the Venice International Film Festival, where the panelists included the Oscar nominee and member of The Academy of Motion Picture Arts and Sciences, Talal Derki; renowned writer, journalist and director Caroline Fourest; audio-visual archive researcher and award-winning film director Suhaib Gasmelbari; and

Egyptian film director Marouan Omara; as well as film director Mohamed Siam.

Talal Derki stated that a documentary film is an independent realistic creation that does not need unrealistic or imaginary treatments to be complete or to reach the audience. He also talked about how technology offered great support to documentary filmmaking; "On the one hand, you can make a documentary film with a mobile camera, on the other hand, it reaches the wider audience because of technology and the many mediums available," he said.

Mohamed Siam said that films are a fusion between documenting reality and imagination, explaining: "Reality sometimes is not enough for the film director, so when he is not satisfied, imagination plays a part, which meets the expectations of the audience." He also added that in about 10

years, the thin line between both of the genres will disappear.

On the other hand, Caroline Fourest believes that some fiction films can be more realistic than many documentaries. She recalled her experience with 'Sisters in Arms', her debut which participates in GFF Feature Narrative Competition, saying that "in documentary, you shoot whatever you like then edit it, although you must think economically about your choices before shooting."

Marouan Omara, director of 'Dreamaway', talked about his experience with his film, which combines the qualities of narrative and documentary. Additionally, Suhaib Gasmelbari stated that both narrative and documentary films represent a filmmaker's point of view, stating that "the reality in films is the reality in the filmmaker's mind."

### Roundtable

## African Cinema: Past, Present and Future



How African cinema, from North Africa to South Africa, has evolved over the years to become a creative force in today's international landscape, and what are the challenges that shape its future, were the questions the panelists were invited to discuss in yesterday's roundtable 'African Cinema: Past, Present and Future' which ran in the frame of CineGouna Bridge activities.

The event was moderated by Loic Magneron, president of WIDE, with the participation of the French-Moroccan director, producer and screenwriter Nabil Ayouch; acclaimed Moroccan film producer Sarim Fassi Fihri; award-winning film producer Elias Ribeiro; and Jana Wolff, head of marketing and advertising at the European Film Market.

Speakers argued that the size of film production is very limited in comparison to the number of African countries. Wolff stated that France produces around 300 films, 70% of which are pure French films, while the other 30% represents both joint-productions and private films. She added that this momentum is usually made by governments due to their financial and logistic support to the filmmaking industry as a whole. Additionally, Wolff highlighted the necessity of finding alternative funding

methods, in case the government ceased to support the filmmaking industry, in addition to the need to change our approach to solving the issues we face, by seeing them as challenges, not obstacles.

On the other hand, Nabil Ayouch questioned major international film platforms, including Netflix, and how they are engulfing the local African platforms for exclusive viewing. Ayouch added that film piracy remains one of the major issues facing the filmmaking industry in Africa to-date, especially with little government resistance to said crime. While African governments still believe in the feasibility to ban some films, yet the exact opposite is what takes place, since with more bans and prohibitions put on films, the greater viewership and leaks a film attracts.

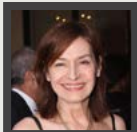
Elias Ribeiro agreed with Ayouch on the limited funding opportunities of cinema presented by the governments, in spite of the fact that the film industry could offer a great source of income for any country. The panelists also discussed the issue of censorship in African countries where art works are threatened by the governments, which adds insult to injury.

## Deborah Young's El Gouna Diary

Having had the privilege of attending El Gouna Film Festival since its inception –for I was president of the Documentary Jury the first year– I can see it is filling a cultural void in the Middle East, left by the sudden, inexplicable end of well-developed festivals like Dubai and Abu Dhabi.

Keeping the flame of film culture alive is a priority for all of us who love the movies, and believe in the positive role they

can play in people's minds, spreading new ideas and stimulating the imagination to go beyond self-imposed limits.



Deborah Young

From my vantage point, GFF and its professional team of programmers and industry supporters have addressed the problem of creating an important new event with the right ideas, and the technical know-

how to quickly carve a place on the festival calendar, next to long-standing events

like Cairo Film Festival and Carthage. At the same time, I think the Festival positions itself differently from the ones I just mentioned, in its pan-Arab focus that pays particular attention to the Middle East and, of course, its splendid resort location that allows filmmakers and film professionals to meet in a more relaxed atmosphere than city festivals.

Taking a broader look at it from the world festival perspective, it has drawn attention to itself for its serious regional programming, and for the signs of continuity and undiminished support that have carried it successfully into its third year. Viva El Gouna!

CINEGOUNA *platform*

## AESTHETICS OF SOUND IN CINEMA MASTER CLASS BY RESUL POOKUTTY

ELGOUNA *FILM FESTIVAL*  
3RD EDITION  
مهرجان الجونة السينمائي



BY

**RESUL POOKUTTY**

ACADEMY AWARD-WINNING SOUND DESIGNER

THROUGH THIS MASTER CLASS, ACADEMY AWARD-WINNING SOUND DESIGNER RESUL POOKUTTY WILL PRESENT TIPS AND TRICKS ON ACHIEVING THE BEST SOUND DESIGN IN CINEMA. THE CLASS WILL DESCRIBE THE ROLE AND AESTHETICS OF SOUND IN NARRATIVE CINEMA ACROSS VARIOUS GENRES. IT WILL SHED LIGHT ON THE PROCESS OF DERIVING A NEW COMPOSITION OUT OF NUMEROUS AVAILABLE SOUND IMAGES, DURING THE PRODUCTION AND POST-PRODUCTION PHASES OF A FILM.

RESUL POOKUTTY IS ASIA'S MOST FETED SOUND DESIGNER, SOUND EDITOR AND AUDIO MIXER. HIS WORK IN SOUND DESIGN, PRODUCTION MIXING, SOUND EFFECTS, FOLEY EDITING AND POST-PRODUCTION RE-RECORDING MIXING HAS BROUGHT SOUND IN INDIAN CINEMA TO A NEW LEVEL. POOKUTTY HAS RECORDED, EDITED, ENGINEERED AND DESIGNED MORE THAN 90 FILMS, AND RECEIVED NATIONAL AND INTERNATIONAL RECOGNITION FOR HIS WORK. FOR HIS WORK IN SLUMDOG MILLIONAIRE (2008), POOKUTTY RECEIVED THE ACADEMY AWARD FOR BEST ACHIEVEMENT IN SOUND MIXING. HE ALSO WON A BAFTA AND A CINEMA AUDIO SOCIETY (CAS) AWARD FOR THE SAME FILM, MAKING HIM THE FIRST AND ONLY ASIAN TO WIN ALL THESE ACCOLADES.

**MONDAY, SEPTEMBER 23,  
10:30 AM, TU BERLIN (AUDIMAX)**



CINEGOUNA *platform*

## THE ROLE AND IMPACT OF FILM FESTIVALS

“PANEL DISCUSSION”

ELGOUNA *FILM FESTIVAL*  
3RD EDITION  
مهرجان الجونة السينمائي



**MODERATED BY**

MELANIE GOODFELLOW  
SENIOR CORRESPONDENT AT SCREEN INTERNATIONAL



**CAMERON BAILEY**

ARTISTIC DIRECTOR AND CO-FOUNDER OF  
TORONTO INTERNATIONAL FILM FESTIVAL



**NASHEN MOODLY**

DIRECTOR OF SYDNEY FILM FESTIVAL



**MARK PERANSON**

HEAD OF PROGRAMMING OF THE BERLINALE



**SHAYNA WEINGAST**

ASSOCIATE PROGRAMMER OF FILM  
& TELEVISION / PANEL AND PROGRAMS  
PRODUCER FOR THE TRIBECA FILM FESTIVAL



**SITORA ALIEVA**

DIRECTOR OF THE SOCHI INTERNATIONAL  
FILM FESTIVAL & INTERNATIONAL CHILDREN'S  
ART FESTIVAL KINOTAVRIK

WITH SO MANY FILM FESTIVALS IN EXISTENCE AND MORE LAUNCHING CONSTANTLY, HOW DO FESTIVALS LOOK UPON THEIR ROLE AND IDENTITY, NOW AND IN THE FUTURE? WHAT ARE THE MUST-DOS ON HOW TO APPLY TO FESTIVALS, AND TO MAXIMIZE THE OPPORTUNITY TO NETWORK, PROMOTE YOUR FILM, LEVERAGE THE PUBLICIST, AND CREATE FUTURE COLLABORATIONS? FESTIVALS HAVE ALWAYS PLAYED A DE FACTO DISTRIBUTION ROLE—IS THIS STATEMENT STILL VALID WITH THE RISE OF VOD PLATFORMS SUCH AS NETFLIX, AMAZON PRIME AND OTHERS?

**MONDAY, SEPTEMBER 23  
12:30 PM, TU BERLIN (AUDIMAX)**



# Amira Diab, director of the short film 'Selfie Zein': Zein is not a real person, but her journey is

**Rania Youssef**

- Selfie Zein was inspired by the idea of how a "disruptive environment" may impact one's creativity in art, music and cultural heritage. Selfie Zein explores the disruptive world of Zein, a young Palestinian woman from Bethlehem, who is determined to pray in the Al-Aqsa mosque in Jerusalem after Trump's announcement recognizing Jerusalem as the capital of Israel. Her destination is only 8.8 km from her hometown, but the obstacles are endless.
- I have tremendous admiration for both filmmakers, and it was great having both on board. Hany Abu Assad is a big believer that one way to fight injustice is by telling stories and spreading them all over the globe. So, he is very supportive and always in search of new talents in the region. Muayad Alayan was a great contributor while facilitating my idea on-ground, as the old city of Jerusalem is one of the most difficult places to shoot a film.
- Our life as Palestinians is a mix between documentary and fiction. When you are oppressed, sometimes fantasizing and dreaming is your only hope. We escape

our ugly and unfair reality by convincing ourselves that someday we will free Palestine and free ourselves as well. Zein is not a real person, but her journey is. The movie was shot as if Zein is using her iPhone to document her journey, from either a selfie or her point of view.

- First and foremost, Zein's religion is practicing humanity at deep levels. Jerusalem is a holy city for all religions, and Trump can't



change that with one announcement, for we are all the sons of one God. Respecting religions, be it the Muslim, Christian or Jewish faith, is what drives Zein as a human being. For Zein, this is what matters, for the practice of a religion is a detail.

- Zein's journey from Bethlehem to Jerusalem is only 8.8 km. That is a ten-minute drive, which is also the length of the movie. However, in reality, it would take her maybe hours, days, or forever, as the obstacles are endless. The separation wall, checkpoints, and the nature of trying to live as a free woman in this world, all become barriers that Zein must pass through. The disruptive journey forces Zein to use her creativity in order to transform herself, altering her one and only outfit into interestingly different looks in order to overcome each obstacle ahead. Most importantly, Zein discovers the strength within herself, and how willpower and creativity can defeat oppression and set her free. Palestinians must get out of their own skin, and change it in order to reach their goal. Most importantly, they will always find a way and never give up.

## Ahmed and Mohamed, Ihsan Abdel Quddous...

# Remembering a Father and a Great Writer

**Nahed Nasr**

A few days before El Gouna Film Festival kicked off, I wanted to visit the late renowned writer Ihsan Abdel Quddous' family, to get a closer look on the life of the person whose 100th anniversary GFF celebrates. Both Abdel Quddous' sons, Mohamed, the prominent journalist, and Ahmed, the successful engineer and businessman, welcomed me at their father's apartment in Salah El-Deen Street, at the quiet district of Zamalek, western Cairo.

As Mohamed –his elder son who still lives in the apartment– said to me, nothing has changed since their father passed away; "Everything is the same here. It was even difficult for me to move his personal items to El Gouna, even if only for a short period of time. I was, however, touched by the tremendous event organized by El Gouna Film Festival celebrating my father's 100th anniversary," he said. "Egypt was his source of inspiration, the Egyptian people and their rich lives, as well as the Nile. Every word he wrote was out of his deep feelings towards this country," said Ahmed Abdel Quddous.

Both Abdel Quddous' sons are especially proud of their multi-talented father, who was able to reach the readers' hearts either as a political journalist or as a novelist. "He was the first journalist to simplify political

literature so it could resonate with the public, and not only the elite readers. On the other hand, he was also a successful editor-in-chief, just as his prominent late mother Rose El Youssef, the leading Egyptian female journalist who founded the magazine that was the most famous publication in Egypt in the 1920s and 1930s, which carries her name." Yet, he also has a great talent in writing literature, that's why his works broke the records as the greatest number of Egyptian novels to be adapted into films," he added.

However, Ahmed says that we should remember that Abdel Quddous struggled with the fame of both of his parents, for his mother was a famous journalist, and his father was also a famous actor: "Part of the successful journey of Abdel Quddous was his persistence in paving his own path, away from the influence of his parents' success. And he was able to turn his dream into a reality," Ahmed explained.

Ahmed, on the other hand, thinks that in addition to reviewing and re-evaluating his father's journalistic and literary legacy, preserving that very legacy remains crucial. That is where the initiative of El Gouna Film Festival proves essential: "When I suggested the idea of celebrating Abdel Quddous' 100th anniversary to Eng. Samih

Sawiris, he appreciated it very much. However, it did not cross my mind that the celebration would include such a magnificent program, and a museum-like exhibition of my father's belongings, which is happening for the first time. I am proud of what El Gouna Film Festival intends to do to celebrate my father." He also explained that this initiative sheds light on the importance of preserving the legacy of great writers like Abdel Quddous, adding: "I think there should be a way to establish a collective museum for the great writers of my father's era, shared by the families of those writers. I am hoping that maybe what will take place at El Gouna Film Festival would become the first step for such a promising project."

